

THE WORKS

OF

**H**ENRY **P**URCELL



VOLUME III.

**N**ovo and **A**reas.

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LONDON: NOVELLO, EWER AND CO.

1889.

NOVELLO, EWER AND CO.  
LONDON

EDITED BY WILLIAM H. CUMMINGS,

FELLOW OF THE SOCIETY OF ANTIQUARIES: NON. MEMBER OF THE ROYAL ACADEMY OF MUSIC.

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# DIDO AND ÆNEAS

AN OPERA

COMPOSED BY

ENRY URCELL.

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LONDON AND NEW YORK: NOVELLO, EWER AND CO.

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# DIDO AND ÆNEAS.

## PREFACE.

**I**T has long been generally believed that Purcell composed the opera "Dido and Æneas" when only nineteen years of age, and although there can be little doubt that Purcell's genius was fully equal to such a task, the fact remains that he was twenty-two years old when called upon to provide the music of this opera for a special occasion. The erroneous belief was first promulgated by Sir John Hawkins in his "History of Music," where we find the following statement:—"One, Mr. Josias Priest, a celebrated dancing master and a composer of stage dances, kept a boarding-school for young gentlewomen in Leicester Fields. The nature of his profession inclining him to dramatic representations, he got Tate to write, and Purcell to set to music, a little drama called 'Dido and Æneas.' Purcell was then of the age of nineteen, but the music of this opera had so little the appearance of a puerile essay, that there was scarce a musician in England who would not have thought it an honour to have been the author of it. The exhibition of this little piece by the young gentlewomen of the school, to a select audience of their parents and friends, was attended with general applause, no small part of which was considered as the due of Purcell."\* The above narration of Hawkins has been generally accepted as correct, and we find it quoted in the Preface written by Professor Taylor for an edition of the opera published by the "Musical Antiquarian Society" in 1841. Mr. Husk has varied the Hawkins story in his article on Purcell in Grove's "Dictionary of Music," where he says, "In 1675, when only seventeen years of age, Purcell wrote the music to 'Dido and Æneas';" and "the music was *again* performed in 1680," but he does not support his new theory by any evidence or authority.

We may note that Dr. Burney's "History of Music" does not contain any reference to "Dido and Æneas"—all the evidence hitherto discovered tends to prove that the opera was composed in 1680. The *London Gazette*, November 25, 1680, has the following advertisement: "Josias Priest, dancing master, who kept a school of gentlewomen in Leicester Fields, is removed to the Great School House at Chelsey, that was Mr. Portman's. There will continue the same masters, and others, to the improvement of the said School." The library of the Sacred Harmonic Society, now happily preserved in the Royal College of Music, contains an original libretto of the opera, believed to be unique,† with the following title: "An opera perform'd at Mr. Josias Priest's boarding-school at Chelsey by young gentlewomen. The words made by Mr. Nat. Tate.‡ The musick composed by Mr. Henry Purcell."

In D'Urfey's "New Poems," an octavo volume published in 1690, there is the following: "Epilogue to the opera of 'Dido and Æneas,' performed at Mr. Priest's boarding-school at Chelsey. Spoken by the Lady Dorothy Burk."

"All that we know the Angels do above,  
I've read, is that they Sing and that they love,  
The Vocal part we have to night perform'd  
And if by Love our Hearts not yet are warm'd  
Great Providence has still more bountious been  
To save us from those grand Deceivers Men.  
Here blest with Innocence, and peace of Mind,  
Not only bred to Virtue, but inclin'd;  
We flourish, and defie all human kind."

\* Vol. IV., p. 49, original quarto ed. Hawkins's "History of Music." Vol. II., p. 745, Novello's Edition.

† A fac-simile of this libretto is by permission prefixed to this edition of the Opera.

‡ Nat. is doubtless a misprint for Nak. (Nahum).

Art's curious Garden thus we learn to know,  
 And here secure from nipping Blasts we grow,  
 Let the vain Pop range o'er yon vile lewd Town,  
 Learn Play-house Wit, and vow 'tis all his own ;  
 Let him Cock, Huff, Strut, Ogle, Lye, and Swear,  
 How he's admir'd by such and such a Player ;  
 All's one to us, his Charms have here no power,  
 Our Hearts have just the Temper as before ;  
 Besides to shew we live with strictest Rules,  
 Our Nunnery-Door is charm'd to shut out Fools ;  
 No Love-toy here can pass to private view,  
 Nor China Orange cram'd with Billet dew,  
 Rome may allow strange Tricks to please her Sons,  
 But we are Protestants and English Nuns,  
 Like nimble Fawns, and Birds that bless the Spring  
 Unscar'd by turning Times we dance and sing ;  
 We in hope to please, but if some Critick here  
 Fond of his Wit, designs to be severe,  
 Let not his Patience be worn out too soon,  
 And in few years we shall be all in Tune."

This doggrel written by Tom d'Urfey was evidently recited by one of the young gentlewomen of the school, and as she was Lady Dorothy Burk, we may infer that Mr. Priest's pupils were of the aristocratic class.

Priest was not only "a celebrated dancing master and composer of dances for the stage," but appears also to have been professionally attached to the theatre in *Dorset Gardens* ; we find his name specially recorded in connection with the production of "Macbeth" as altered by Davenant ; also for "King Arthur," "The Prophetess," "The Fairy Queen," plays for which Purcell composed the music. A reference to the original libretto of "Dido and Æneas" will show that Tate was not forgetful of Mr. Priest's professional avocations, every opportunity for introducing a dance being carefully utilised.

The music of "Dido and Æneas" remained in MS. until 1841, when an edition was published by "The Musical Antiquarian Society," with prefaces by Professor Taylor and Mr. G. A. Macfarren. No libretto of the work was known at that time, and Macfarren wrote : "Unable to meet with a copy of the drama separate from the music, and the MS. scores to which I have had access presenting but the mere words and the names of the characters who sing them, I have ventured to make such divisions of the Acts as were suggested to me by apparent musical climaxes and by the progress of the plot." In 1870 Dr. Rimbault published an edition of the opera in vocal score ; the libretto had then been discovered, and the Doctor availed himself of the opportunity of consulting it, with the result that he noted the omission of several pieces of music in the Antiquarian Society edition, but after diligent search failed to discover the missing music in the various MSS. he was able to consult. He therefore adopted the Act divisions which Macfarren had suggested.

A few years since I was so fortunate as to secure a MS. score of the opera, written probably in Purcell's time, and also an old set of instrumental and vocal parts which had been used in performance. These I have collated with a fine MS. score written by John Travers,\* about 1720, kindly placed at my disposal by the Rev. Sir F. A. G. Ouseley. The MSS. supply the missing music,† now first printed in complete score. It is worthy of remark that the whole of the solo parts, excepting that for the tenor, *Æneas*, are written with the G clef, a significant reminder that the music was composed for performance by "Young Gentlewomen." *Dido's* attendant is named *Belinda*, agreeing with the printed libretto. A remark made by Sir John Hawkins would lead us to believe that he had never seen an authentic copy of the opera. He says : "The song in the 'Orpheus Britannicus,' 'Ah, Belinda,' is one of the airs in it ('Dido and Æneas'). In the original opera the initial words are 'Ah, my Anna !'" My own and the Rev. Sir F. A. G. Ouseley's scores give various stage directions, marks of time and expression—these are few and always in English. To these others are now added, in Italian, to distinguish them from Purcell's.

Professor Taylor, in his Preface to "Dido," speaks of the surprising originality of Purcell, of his quick and accurate perception of the use and power of music regarded as a dramatic agent ; these qualities are very discernible in the recently discovered MS. scores of the opera, for we find that Purcell made many of his scenes continuous ; in this, as in other details, showing himself far in advance of his age and contemporaries. In producing a perfect

\* Travers, an excellent musician and composer, was originally a chorister in St. George's Chapel, Windsor, afterward a pupil of Dr. Greene and Dr. Pepusch ; the latter bequeathed to him one half of his large and valuable library. Travers was Organist of the Chapel Royal at the time of his decease, 1758. He was then about 55 years of age.

† Purcell probably did not set the Prologue to music. We know that on other occasions he exercised similar discretion in the treatment of stage dramas.

opera, without spoken dialogue, but including recitative, air, duet, chorus, and descriptive instrumental movements, he had no model to work upon. It is true that Sir William Davenant gave a performance or entertainment at Rutland House\* on the 21st of May, 1656, described by Wood† as an Italian Opera. Hawkins refers to Wood's statement, which he says "is much to be doubted." As a matter of fact, the description was most inaccurate. The entertainment was published in a small octavo volume, probably on November 21, 1656, but with the printed date 1657. A copy of this rare little book is in my own library.‡ It is evident that the entertainment consisted chiefly of long-spoken monologues, divided by instrumental music. There are only two vocal pieces—songs with chorus—in the whole work. It is entirely in English, not Italian. This seems to have been a trial venture of Davenant to re-introduce stage representations, which had been sternly repressed by the Puritans. He soon attempted a more lengthened and a more dramatic entertainment, "The Siege of Rhodes." This may have been performed in 1656, but probably in the following year 1657. The libretto was published in August, 1656, and it is evident from the address "to the Reader," prefixed to the work, that at the time of publication it had not been performed. In a letter addressed by Davenant to Sir Bulstrode Whitelock, the Lord-Keeper, dated September 3, 1656, he says: "When I consider the nicety of the times, I fear it may draw a curtain between your Lordship and our Opera; therefore I have presumed to send your Lordship, hot from the press, what we mean to represent, making your Lordship my supreme judge, though I despair to have the honour of inviting you to be a spectator." There can be no doubt that Davenant adopted the title *Opera* for his entertainments because he dared not call them stage plays, and for like reason he made them as musical as possible. When at length he found the authorities and the public ready to tolerate plays and tragedies without music he continued to call them operas. Sir G. Macfarren, in "Musical History," says the "Siege of Rhodes" was a regular opera, and retained the stage until some years after the Restoration, and adduces this statement as a refutation of the commonly-received opinion that Puritan influence brought about a decadence of music in England. This inference is scarcely warranted by facts. The first edition (1656) of the "Siege of Rhodes" is full of interest, and describes with minute detail every circumstance connected with its performance, even the very size of the stage (11 feet high, 15 feet deep), the various scenes, &c.

The several characters in the piece delivered their lines in a sort of monotone or chant, described by Aubrey in his "Miscellanies," as "*stilo recitativo*," and referred to by Dryden, who says "the 'Siege of Rhodes' was the first opera we ever had in England; there is this difference between opera and tragedy, that the one is a story sung with proper action, the other spoken. He must be a very ignorant player who knows not there is a musical cadence in speaking, and that a man may as well speak out of tune as sing out of tune."

The "Siege of Rhodes" was enlarged to nearly double its size within three years of its first publication, and transformed into a play; subsequently the author made further additions, and it was in this altered state that it "retained the stage after the Restoration." The music for the first representation of the "Siege of Rhodes" was composed by Henry Lawes, Captain Henry Cook, Matthew Lock, Dr. Charles Colman, and Mr. George Hudson, but it is significant that none of the music has survived to our times.

Purcell's predecessors, Lawes, Lanieri, Locke, and Banister had each written detached recitatives, but none of them had attempted the composition of a perfect opera, and it is curious that not one of Purcell's contemporaries, with the exception of Lewis Grabu, followed the model given in "Dido and Æneas." Grabu, in 1687, set to music Dryden's opera "Albion and Albanus," entirely discarding spoken dialogue. This work is sometimes erroneously cited as the *first* opera performed in England; it had no success, and if we couple this fact with the recollection that Purcell himself never produced another opera, we may conclude that the times were not then ripe for true music-drama or opera.

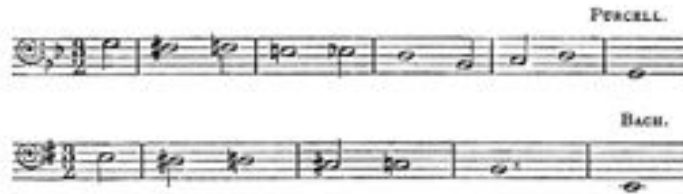
The choruses in "Dido and Æneas" are remarkable for their melodiousness and suitableness for stage purposes. The number commencing "In our deep vaulted cell" was evidently performed by two sets of singers, one in view of the audience and the other behind the scenes, an effective novelty, which must have been a delightful surprise at the first representation of the opera. The final chorus is particularly beautiful, forming an appropriate close to *Dido's* death scene, in which she sings one of the most pathetic songs ever composed. In this song, as in numerous other numbers in the work, the composer voluntarily fettered his genius by composing his melodies and harmonies to a ground-bass. This learned device

\* Rutland House was situate at the North-east corner of Charterhouse Square.

† Athen. Oxon. Vol. II., col. 412.

‡ "The first Day's Entertainment at Rutland House, by Declamations and Musick; After the manner of the Ancients. By Sir W. D. London: Printed by J. M. for H. Herringman, and sold at his shop at the Anchor, in the New-Exchange, in the Lower Walk. 1657."

was a favourite one with Purcell, and it is curious to note that the ground of *Dido's* song is nearly identical with that afterward used by J. S. Bach to the "Crucifixus" in his B minor Mass.



Purcell's original orchestration is for two violins, viola, bass, and harpsichord. Some of the recitatives are accompanied by the stringed orchestra, in other cases the recitatives and also some of the airs have an accompaniment for the harpsichord alone. We can well imagine that the space available at Mr. Priest's boarding-school made the scanty orchestration a necessity in this particular instance; in other works composed for the theatre Purcell sometimes wrote for *three* hautboys, trumpets, bassoons, and drums. Dr. Rimbault hazarded a conjecture that the part of *Belinda* was written for a male alto, and that at the first performance the composer, who possessed a beautiful alto voice, and was an accomplished vocalist, sang and performed it himself. The discovery of the MSS. from which this edition has been prepared has dissipated that myth; *Belinda's* part is written for a high soprano, and it is far more probable that Purcell presided at the harpsichord, and supplied the necessary filling up accompaniment. What that was like it is impossible to say, but, judging from harmonies and progressions which we find in Purcell's music,\* we may be quite sure that it was replete with fancy and beauty.

The author of the libretto, Nahum Tate, born in Dublin in 1652, is chiefly remembered as the co-author with Nicholas Brady of a metrical version of the Psalms of David. He was associated with Purcell on several other occasions in the production of odes and pieces for the stage.

"*Dido and Æneas*" was occasionally performed at "The Ancient Concerts," also by the old "Purcell Society," and recently revived by the "Bach Choir," when the music was performed as here printed. Some of the pieces have at times been divorced from the work and introduced into stage plays, without regard to their appropriateness; for example, "Fear no danger" was thrust into Shakespeare's "*Measure for Measure*," as may be seen from a copy of the music of the duet published in 1700.

WILLIAM H. CUMMINGS.

\* The Motet "*Jehovah quam multo*," published for the Bach Choir, by Novello should be examined by all who are interested in Purcell and his wondrous harmonies.

# THE PURCELL SOCIETY,

FOUNDED ON MONDAY, FEBRUARY 21, 1876, for the purpose of doing justice to the memory of HENRY PURCELL; firstly, by the publication of his works, most of which exist only in manuscript; and secondly, by meeting for the study and performance of his various compositions.

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## PERMANENT COMMITTEE.

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IN his remarks upon HENRY PURCELL, Dr. Burney said:—

“While the Frenchman is loud in the praises of a Lulli and a Rameau; the German in that of a Handel and a Bach; and the Italian of a Palestrina and a Pergolesi; not less is the pride of an Englishman in pointing to a name equally dear to his country; for PURCELL is as much the boast of England in music as Shakespeare in the drama, Milton in epic poetry, Locke in metaphysics, or Sir Isaac Newton in mathematics and philosophy. As a musician he shone not more by the greatness than the diversity, by the diversity than the originality of his genius; nor did the powers of his fancy prove detrimental to the solidity of his judgment. It is true that some musicians of eminence had appeared in this country previously to him, but the superior splendour of his genius eclipsed their fame. We hear with pleasure of Tallis, Gibbons, and Blow; but upon the name of PURCELL we dwell with delight, and are content to identify with his the musical pretensions of our country.”

These weighty utterances may be taken as still representing in substance the opinion of English musicians with regard to HENRY PURCELL. But while the advance of time abates nothing of that reverence for his genius and pride in his achievements which are the inheritance of the master's countrymen, it unquestionably increases the obligation under which we all lie to do justice to his memory in a more practical way. The fame of PURCELL is no longer confined to England. It has spread to every country where the art is cherished, and pages might be filled with eloquent tributes to his genius written by foreign pens. One only will suffice as an example, and it shall be that of a Frenchman. In his *Les Clavecinistes de 1637 à 1790*, M. Amédée Méreaux says:—

“We have here a name which is not anything like as well known as it deserves to be; it is that of a great musician whose career in the musical world left traces of remarkable progress. Nevertheless the musical world, if it has not wholly forgotten him,

has not paid the tribute justly due to his celebrity. HENRY PURCELL is one of the artistic glories of England. He is, without doubt, the most able and most fertile of all the English composers."

When the genius of our countryman is thus asserted in other lands; when his music, as in the case of M. Méreaux's volumes, is printed for the use of foreign connoisseurs, and especially when foreign writers point significantly to the neglect which PURCELL suffers, it is time for us to consider what practical measures of appreciation and homage can be taken. The thought, however, is no new one. While the national tongue has for more than a century and a half lavished praises upon PURCELL, the national conscience has been uneasy at the bestowal of a barren honour and nothing more. Hence the attempts made from time to time to bring his works within reach. In 1788 Goodison made a gallant effort to print such of the master's MS. compositions as were then available, and actually succeeded in publishing, in a more or less complete form, *The Tempest*, *Indian Queen*, *Ode for Queen Mary*, *Christ Church Ode*, an *Organ Voluntary*, several *Anthems*, and *The Yorkshire Feast*, together with portions of *Ædipus* and *King Arthur*. But the time was not ripe for such an enterprise. Only about 100 subscribers supported Goodison, and he had to retire from the field. Forty years passed before PURCELL found another champion of this practical order. In 1828 Vincent Novello began the publication of the master's sacred music, and carried it on with such energy that in 1832 he had given to the world what was then thought to be a complete collection. It is impossible to look back upon Novello's achievement without admiration for the research which made it possible, and without gratitude for the service rendered to English music. But justice was done only to one phase of PURCELL's genius. Great though the master was as a composer for the Church, he was, perhaps, greater as a writer for the stage and of secular music generally. To prove this—to reveal the treasures which ever since his death have been lying hidden, to the detriment alike of his own fame and the repute of his country—is a manifest obligation, the time for the discharge of which has fully come. But to this end there must be a widely extended co-operation, for the work to be done is great. Of the amazing number of secular compositions bearing PURCELL's name very few have been published. He himself printed but four—the "Sonnatas of three Parts" (1683); the "Ode for St. Cecilia's Day" (1684); *Dioclesian* (1691), and *The Fairy Queen* (1692). Under the auspices of his widow there were given to the world—"Lessons for the Harpsichord" (1696); "Ayres for Theatre" (1697); a second set of "Sonnatas," in four parts (1697); and the collection entitled "Orpheus Britannicus" (1698). Add to these portions of the music to *Don Quixote*, the works published by Goodison, and the three—*King Arthur*, *Bonduca*, *Dido and Æneas*—issued by the Musical Antiquarian Society, and the tale of printed secular works is complete. But how much remains? PURCELL is known to have written music for nearly fifty Dramas, while his Odes and Choral Songs still in MS. number twenty-four. Moreover, since the completion of Novello's edition of the master's sacred music, discoveries of high importance have been made. A folio volume known to be in the Royal Library, but sought in vain by Vincent Novello, has come to light. It is described by Burney as "*PURCELL'S COMPOSITIONS: A COLLECTION OF ORIGINAL MANUSCRIPTS IN HIS OWN HANDWRITING*"; and contains Anthems with Symphonies and instrumental parts, and also Odes and miscellaneous Songs. At York Minster several other volumes of Sacred Music have been happily discovered. The task of completing the noblest possible monument to our English master—viz., the publication of his Complete Works—is thus shown to be a heavy one. But the PURCELL SOCIETY enters upon it with a well-founded trust in the sympathy and support of the musical public. For that the Committee now appeal, desiring to enrich the available treasures of English art, and to wipe away a national reproach by doing justice to one of whom the nation has abundant reason to be proud.



## ODES AND WELCOME SONGS BY PURCELL.

CHIEFLY IN MS.

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| <ol style="list-style-type: none"> <li>1.—"A SONG TO WELCOME HOME HIS MAJESTY FROM WINDSOR, 1680."</li> <li>2.—"A WELCOME SONG FOR HIS ROYAL HIGHNESS ON HIS RETURN FROM SCOTLAND, 1680."</li> <li>3.—"A WELCOME SONG FOR THE KING, 1681."</li> <li>4.—"A WELCOME SONG FOR THE KING ON HIS RETURN FROM NEWMARKET, October 21, 1682."</li> <li>5.—"A WELCOME SONG FOR THE KING, 1683."</li> <li>6.—"ODE ON THE MARRIAGE OF PRINCE GEORGE WITH LADY ANNE, 1683."</li> <li>7.—"ODE FOR ST. CECILIA'S DAY, November 22, 1683." (Printed by Playford in the following year.)</li> <li>8.—"A WELCOME SONG ON THE KING'S RETURN TO WHITEHALL AFTER HIS SUMMER PROGRESS, 1684."</li> <li>9.—"A WELCOME SONG FOR THE KING, 1685."</li> <li>10.—"A WELCOME SONG FOR THE KING, 1687."</li> <li>11.—"A WELCOME SONG FOR THE KING, 1688."</li> <li>12.—"THE YORKSHIRE FEAST SONG, 1690." (Printed by the Purcell Society.)</li> <li>13.—"A SONG THAT WAS PERFORMED AT MR. MAIDWELL'S (a Schoolmaster), on the 5th of August, 1689. The Words by one of his Scholars."</li> </ol> | <ol style="list-style-type: none"> <li>14.—"A WELCOME SONG AT THE PRINCE OF DENMARK'S COMING HOME."</li> <li>15.—"ODE TO KING WILLIAM, 1690."</li> <li>16.—"ODE ON KING WILLIAM'S BIRTHDAY."</li> <li>17.—"A QUEEN'S BIRTHDAY SONG, 1690."</li> <li>18.—"ODE ON QUEEN MARY'S BIRTHDAY, April 29, 1691."</li> <li>19.—"ODE ON QUEEN MARY'S BIRTHDAY, 1692."</li> <li>20.—"ODE FOR ST. CECILIA'S DAY, Nov. 22, 1692." (Printed by the Musical Antiquarian Society.)</li> <li>21.—"ODE FOR QUEEN MARY'S BIRTHDAY, 1693."</li> <li>22.—"ODE FOR THE NEW YEAR, 1694."</li> <li>23.—"ODE FOR QUEEN MARY'S BIRTHDAY, 1694."</li> <li>24.—"COMMEMORATION ODE, performed at Christ Church, Dublin, January 9, 1694." (Printed by Goodison.)</li> <li>25.—"ODE FOR THE BIRTHDAY OF THE DUKE OF GLOUCESTER, July 24, 1695."</li> <li>26.—"AN ODE," no date. Beginning, "Hark how the wild musicians sing."</li> <li>27.—"ODE FOR ST. CECILIA'S DAY," no date. Beginning, "Raise the voice, all instruments obey."</li> <li>28.—"ODE BY MR. COWLEY," no date. Beginning, "If ever I mere riches did desire."</li> </ol> |
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## OPERAS AND DRAMAS.

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| <ol style="list-style-type: none"> <li>1. EPSOM WELLS.</li> <li>2. AURENGE ZEBE.</li> <li>3. THE LIBERTINE.</li> <li>4. CIRCE.</li> <li>5. ABDELAZAR.</li> <li>6. TIMON OF ATHENS. (Printed by the Purcell Society.)</li> <li>7. THEODOSIUS; OR, THE FORCE OF LOVE.</li> <li>8. DIDO AND ÆNEAS. (Printed by the Purcell Society.)</li> <li>9. THE VIRTUOUS WIFE.</li> <li>10. TYRANNICK LOVE.</li> <li>11. A FOOL'S PREFERMENT.</li> <li>12. THE TEMPEST.</li> <li>13. DIOCLESIAN; OR, THE PROPHETESS.</li> <li>14. THE MASSACRE OF PARIS.</li> <li>15. AMPHITRYON.</li> <li>16. KING ARTHUR.</li> <li>17. THE GORDIAN KNOT UNTIED.</li> <li>18. SIR ANTHONY LOVE.</li> <li>19. DISTRESSED INNOCENCE.</li> <li>20. THE INDIAN QUEEN.</li> <li>21. THE INDIAN EMPEROR.</li> </ol> | <ol style="list-style-type: none"> <li>22. CEdIPUS.</li> <li>23. THE FAIRY QUEEN.</li> <li>24. THE WIFE'S EXCUSE.</li> <li>25. THE OLD BACHELOR.</li> <li>26. THE RICHMOND HEIRESS.</li> <li>27. THE MAID'S LAST PRAYER.</li> <li>28. HENRY THE SECOND.</li> <li>29. THE FIRST PART OF DON QUIXOTE.</li> <li>30. THE SECOND PART OF DON QUIXOTE.</li> <li>31. THE MARRIED BRAU.</li> <li>32. THE DOUBLE DEALER.</li> <li>33. THE FATAL MARRIAGE.</li> <li>34. THE CANTERBURY GUESTS.</li> <li>35. THE MOCK MARRIAGE.</li> <li>36. THE RIVAL SISTERS.</li> <li>37. OROONOKO.</li> <li>38. THE KNIGHT OF MALTA.</li> <li>39. BONDUCA.</li> <li>40. THE THIRD PART OF DON QUIXOTE.</li> <li>41. THE SPANISH FRYER.</li> <li>42. THE MARRIAGE HATER.</li> <li>43. THE CAMPAIGNERS.</li> <li>44. THE CONQUEST OF GRENADA.</li> <li>45. THE OLD MODE AND THE NEW.</li> </ol> |
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(1)  
A N O P E R A

Perform'd at  
Mr. JOSIAS PRIEST's Boarding-School at  
*CHELSEY.*

By Young Gentlewomen.

The Words Made by Mr. NAT. TATE.

The Mufick Compos'd by Mr. Henry Purcell.

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The PROLOGUE.

*Phæbus* Rises in the Chariot,  
Over the Sea, The *Nereids* out of the Sea.

*Phæbus*, From *Aurora's* Spicy Bed,  
**F** *Phæbus* rears his Sacred Head.  
His Courfers Advancing,  
Curvetting and Prancing.

1. *Nereid*, *Phæbus* strives in vain to Tame 'em,  
With *Ambrosia* Fed too high.

2. *Nereid*, *Phæbus* ought not now to blame 'em,  
Wild and eager to Survey  
The fairest Pageant of the Sea.

*Phæbus*, *Tritons* and *Nereids* come pay your Devotion

*Cho.* To the New rising Star of the Ocean.

*Venus* Descends in her Chariot,  
The *Tritons* out of the Sea,  
*The Tritons Dance.*

*Nereid*, Look down ye Orbs and See  
A New Divinity.

*Phæ.* Whose Lustre does Out-Shine  
Your fainter Beams, and half Eclipses mine,  
Give *Phæbus* leave to Prophecy.  
*Phæbus* all Events can see.  
Ten Thousand Thousand Harmes,  
From such prevailing Charmes,  
To Gods and Men must instantly Ensue.

*Cho.* And if the Deity's above,  
Are *Victims* of the powers of Love,  
What must wretched Mortals do.

*Venus*) Fear not *Phæbus*, fear not me,  
A harmless Deity.

A

These

These are all my Guards ye View,  
What can these blind Archers do.

*Phæ.* Blind they are, but strike the Heart,

*Ven.* What *Phæbus* say's is alwayes true.  
They Wound indeed, but 'tis a pleasing smart.

*Phæ.* Earth and Skies address their Duty,  
To the Sovereign Queen of Beauty.

All Resigning,  
None Repining

At her undisputed Sway.

*Cho.* To *Phæbus* and *Venus* our Homage wee'l pay,  
Her Charms blest the Night, as his Beams blest the day.

*The Nereids Dance.* *Exit.*

*The Spring Enters with her Nymphs.* [*Scene the Grove.*]

*Ven.* See the Spring in all her Glory,

*Cho.* Welcomes *Venus* to the Shore.

*Ven.* Smiling Hours are now before you,  
Hours that may return no more. [*Exit, Phæ. Ven. Soft Musick*]

*Spring,* Our Youth and Form declare,  
For what we were designed.  
'Twas Nature made us Fair,  
And you must make us kind.  
He that fails of Addressing,  
'Tis but Just he should fail of Possessing.

*The Spring and Nymphs Dance.*

*Shepherdesses,* Jolly Shepherds come away.  
To Celebrate this Genial Day,  
And take the Friendly Hours you vow to pay.

Now make Trial,  
And take no Denial.

Now carry your Game, or for ever give o're.

*The Shepherds and Shepherdesses Dance.*

*Cho.* Let us Love and happy Live,  
Possess those smiling Hours,  
The more auspicious Powers,  
And gentle Planets give.  
Prepare those soft returns to Meet,  
That makes Loves Torments Sweet.

*The Nymphs Dance.*

*Enter*

(3)

*Enter the Country Shepherds and Shepherdesses.*

- He,* Tell, Tell me, prithee *Dolly,*  
And leave thy Melancholy,  
Why on the Plains, the Nymphs and Swaines,  
This Morning are so Jolly.
- She,* By *Zephiroes* gentle Blowing,  
And *Venus* Graces Flowing,  
The Sun has bin to Court our Queen,  
And Tired the Spring with wooing.
- He,* The Sun does guild our Bowers,  
*She,* The Spring does yield us Flowers,  
She sends the Vine,
- He,* He makes the Wine,  
To Charm our happy Hours.
- She,* She gives our Flocks their Feeding,  
*He,* He makes 'em fit for Breeding.
- She,* She decks the Plain,  
*He,* He fills the Grain,  
And makes it worth the Weeding.
- Cho,* But the Jolly Nymph *Thitis* that long his Love fought,  
Has Flustred him now with a large Morning's draught.  
Let's go and divert him, whilst he is Mellow,  
You know in his Cups he's a Hot-Headed Fellow.

*The Countrys Maids Dance.* [Exit.

---

A C T the Firft,

*Scene the Palace*

*Enter Dido and Belinda, and Train.*

- Bel.* SHake the Cloud from off your Brow,  
Fate your wishes do Allow.  
Empire Growing,  
Pleasures Flowing,  
Fortune Smiles and so should you,  
Shake the Cloud from off your Brow,
- Cho.* Banish Sorrow, Banish Care,  
Grief should ne're approach the Fair.
- Dido,* Ah! *Belinda* I am prest,  
With Torment not to be Confest.  
Peace and I are Strangers grown,  
I Languish till my Grief is known,  
Yet wou'd not have it Gueft.

A 2

Grief

- Bel.* Grief Encreasing, by Concealing,  
*Dido* Mine admits of no Revealing.
- Bel.* Then let me Speak the *Trojan* guest,  
 Into your tender Thoughts has prest.
- 2 Women,* The greatest blessing Fate can give,  
 Our *Carthage* to secure, and *Troy* revive.
- Cho.* VVhen Monarchs unite how happy their State,  
 They Triumph at once on their Foes and their Fate.
- Dido,* VVhence could so much Virtue Spring,  
 VVhat Stormes, what Battels did he Sing.  
*Anchises* Valour mixt with *Venus's* Charmes,  
 How soft in Peace, and yet how fierce in Armes.
- Bel.* A Tale so strong and full of wo,  
 Might melt the Rocks as well as you.
- 2 Women,* VVhat stubborn Heart unmoved could see,  
 Such Distress, such pity.
- Dido,* Mine with Stormes of Care opprest,  
 Is Taught to pity the Distrest.  
 Mean wretches grief can Touch,  
 So soft so sensible my Breast,  
 But Ah! I fear, I pity his too much.
- Bel.* Fear no danger to Enfue,  
*2 Women,* The *Hero* Loves as well as you.
- Cho.* Ever Gentle, ever Smiling,  
 And the Cares of Life beguiling.  
*Cupid* Strew your path with Flowers,  
 Gathered from *Elizian* Bowers.

*Dance this Cho.*

*The Baske.*

*Aeneas Enters with his Train.*

- Bel.* See your Royal Guest appears,  
 How God like is the Form he bears.
- Aen.* VVhen Royal Fan shall I be blest,  
 VVith cares of Love, and State distrest.
- Dido.* Fate forbids what you Enfue,  
*Aeneas* has no Fate but, you.  
 Let *Dido* Smile, and I'll defie,  
 The Feeble stroke of Destiny.

*Cupid*

- Cho.* *Cupid* only throws the Dart.  
That's dreadful to a Warriour's Heart.  
And he that VVounds can only cure the Smart.
- Æn.* If not for mine, for Empire's fake,  
Some pity on your Lover take.  
Ah! make not in a hopelefs Fire,  
A *Hero* fall, and *Troy* once more Empire.
- Bel.* Pursue thy Conquest, Love—her Eyes,  
Confess the Flame her Tongue Denyes.
- A Dance Gittars Chacony*
- Cho.* To the Hills and the Vales, to the Rocks and the Mountains  
To the Musical Groves, and the cool Shady Fountains.  
Let the Triumphs of Love and of Beauty be Shown,  
Go Revel ye *Cupids*, the day is your own.  
*The Triumphant Dance.*

## ACT the Second,

*Scene the Cave.*Enter *Sorcerefs*.

- Sorc.* **W**Eyward Sifters you that Fright,  
The Lonely Traveller by Night.  
VVho like dismal Ravens Crying,  
Beat the VVindowes of the Dying.  
Appear at my call, and share in the Fame,  
Of a Mischief shall make all *Carthage* to Flame.  
*Enter Inchanteresses.*
- Incha.* Say *Beldam* what's thy will,  
Harms our Delight and Mischief all our Skill,
- Sorc.* The Queen of *Carthage* whom we hate,  
As we do all in prosperous State.  
E're Sun set shall most wretched prove,  
Deprived of Fame, of Life and Love.
- Cho.* Ho, ho, ho, ho, ho, ho, &c.
- Incha.* Ruin'd e're the Set of Sun,  
Tell us how shall this be done.
- Sorc.* The *Trojan* Prince you know is bound  
By Fate to seek *Italian* Ground,  
The Queen and He are now in Chase,  
Hark, how the cry comes on apace.  
But when they've done, my trusty Elf  
In form of *Mercury* himself.  
As sent from *Jove* shall chide his stay,  
And Charge him Sail to Night with all his Fleet away.  
Ho, Ho, ho, ho, &c. [*Enter 2 Drunken Saylor, a Dance*  
B But

- Sorc.* But e're we, we this perform.  
 We'l Conjure for a Storm  
 To Mar their Hunting Sport,  
 And drive 'em back to Court.
- Cho.* In our deep-Vaulted Cell the Charm wee'l prepare,  
 Too dreadful a Practice for this open Air,  
*Eccho Dance.*  
*Inchanteresses and Fairees.*  
*Enter Æneas, Dido and Belinda, and their Train.*  
*Scene the Grove.*
- Bel.* Thanks to these Lovesome Vailes,  
*Cho.* These desert Hills and Dales.  
 So fair the Game, so rich the Sport,  
*Diana's self might to these Woods Refort.*  
*Gitter Ground a Dance.*
- 2d. Wom.* Oft she Visits this Loved Mountain,  
 Oft she bathes her in this Fountain.  
 Here *Acteon* met his Fate,  
 Pursued by his own Hounds,  
 And after Mortal Wounds.  
 Discovered, discovered too late.  
*A Dance to Entertain Æneas, by Dido Vemon.*
- Æneas,* Behold upon my bending Spear,  
 A Monsters Head stands bleeding.  
 With Tuskes far exceeding,  
 These did *Venus* Huntsmen Tear.
- Dido.* The Skies are Clouded, heark how Thunder  
 Rends the Mountain Oaks afunder.  
 Haft, haft, to Town this open Field,  
 No Shelter from the Storm can yield. [Exit.  
 } *The Spirit of the Sorceress descends*  
 } *to Æneas in likeness of Mercury.*
- Spir.* Stay Prince and hear great *Joves* Command,  
 He summons thee this Night away.
- Æn.* To Night.
- Spir.* To Night thou must forsake this Land,  
 The Angry God will brook no longer stay,  
*Joves* Commands thee wast no more,  
 In Loves delights those precious Hours,  
 Allowed by the Almighty Powers.  
 To gain th' *Hesperian* Shore,  
 And Ruined *Troy* restore.
- Æn.* *Joves* Commands shall be Obey'd,  
 To Night our Anchors shall be weighed,

But



(7)

But ah! what Language can I try,  
My Injured Queen to pacify.  
No sooner she resigns her Heart,  
But from her Armes I'm forc't to part.  
How can so hard a Fate be took,  
One Night enjoy'd, the next forfook.  
Your be the blame, ye Gods, for I  
Obey your will-but with more Ease cou'd dye.

*The Sorceress and her Inchanteress.*

*Cho.* Then since our Charmes have Sped,  
A Merry Dance be Led  
By the Nymphs of *Cartbage* to please us.  
They shall all Dance to ease us.  
A Dance that shall make the Spheres to wonder,  
Rending those fair Groves afunder.

*The Groves Dance.*

---

ACT the Third,

*Scene the Ships.*

Enter the Saylor.

*The Sorceress and her Inchanteress.*

*Cho.* COME away, fellow Saylor your Anchors be  
Time and Tide will admit no delaying. (weighing,  
Take a Bouze short leave of your Nymphs on the Shore,  
And Silence their Morning,  
With Vows of returning.  
But never intending to Visit them more.

*The Saylor's Dance.*

*Sorc.* See the Flags and Streamers Curling,  
Anchors weighing, Sails unfurling.  
*Phæbus* pale deluding Beames,  
Guilding more deceitful Streams.

Our Plot has took,

The Queen forfook, ho, ho, ho.

*Elifas* ruin'd, ho, ho, ho, next Motion,  
Must be to storme her Lover on the Ocean.

From the Ruines of others our pleasure we borrow,  
*Elifas* bleeds to Night, and *Cartbage* Flames tomorrow.

*Cho.* Destruction our delight, delight our greatest Sorrow,  
*Elifas* dyes to Night, and *Cartbage* Flames to Morrow.

{*Jack of the Lanthorn leads the Spaniards*  
{*out of their way among the Inchanteresses.*

*A Dance.*

B 2

*Enter*

*Enter Dido, Belinda, and Train.*

- Dido* Your Council all is urged in vain,  
To Earth and Heaven I will Complain.  
To Earth and Heaven why do I call,  
Earth and Heaven conspire my Fall.  
To Fate I Sue, of other means bereft,  
The only refuge for the wretched left.
- Bel.* See Madam where the Prince appears,  
Such Sorrow in his Looks he bears, [*Æneas Enters*
- Æn.* As wou'd convince you still he's true,  
What shall lost *Æneas* do.  
How Royal fair shall I impart,  
The Gods decree and tell you we must part.
- Dido* Thus on the fatal Banks of *Nile*,  
Weeps the deceitful Crocodile.  
Thus Hypocrites that Murder Act,  
Make Heaven and Gods the Authors of the Fact.
- Æn.* By all that's good,
- Dido* By all that's good no more,  
All that's good you have Forsworn.  
To your promised Empire fly,  
And let forsaken *Dido* dye.
- Æn.* In spite of *Joves* Command I stay,  
Offend the Gods, and Love obey.
- Dido* No faithless Man thy course pursue,  
I'm now resolved as well as you.  
No Repentance shall reclaim,  
The Injured *Dido* slighted Flame.  
For 'tis enough what e're you now decree,  
That you had once a thought of leaving me.
- Æn.* Let *Jove* say what he will I'll stay.
- Dido.* Away [*Exit Æn.*  
To Death I'll fly, if longer you delay.  
But Death, alas? I cannot Shun,  
Death must come when he is gone.
- Cho.* Great minds against themselves Conspire,  
And shun the Cure they most desire.
- Dido.* Thy Hand *Belinda*, - darkness shades me, [*Cupids appear in the*  
On thy Bosom let me rest, [*Clouds o're her Tomb.*  
More I wou'd but Death invades me.  
Death is now a Welcom Guest,  
When I am laid in Earth my wrongs Create.  
No trouble in thy Breast,  
Remember me, but ah! forget my Fate.
- Cho.* With drooping Wings you *Cupids* come,  
To scatter Roses on her Tomb.  
Soft and Gentle as her Heart,  
Keep here your Watch and never part. [*Cupids Dance.*

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# DIDO AND ÆNEAS.

## OVERTURE.

Henry Purcell.

*Adagio.*

Violino 1<sup>o</sup>. *p*

Violino 2<sup>o</sup>. *p*

Viola. *p*

Basso. *p*

PIANO. *Adagio.* *p*

*cresc.* *f* *pp*

*cresc.* *f* *pp*

*f* *pp*

*f* *pp*

*Allegro moderato.*

First system of musical notation, measures 1-4. It consists of four staves: two grand staves (treble and bass clef) and two smaller staves (alto and tenor clefs). The tempo is *Allegro moderato*. The first grand staff begins with a forte (*f*) dynamic. The second grand staff begins with a forte (*f*) dynamic. The third grand staff begins with a forte (*f*) dynamic. The fourth grand staff begins with a forte (*f*) dynamic.

*Allegro moderato.*

Second system of musical notation, measures 5-8. It consists of two grand staves (treble and bass clef). The tempo is *Allegro moderato*. The first grand staff begins with a forte (*f*) dynamic. The second grand staff begins with a forte (*f*) dynamic.

Third system of musical notation, measures 9-12. It consists of four staves: two grand staves (treble and bass clef) and two smaller staves (alto and tenor clefs). The tempo is *Allegro moderato*.

Fourth system of musical notation, measures 13-16. It consists of four staves: two grand staves (treble and bass clef) and two smaller staves (alto and tenor clefs). The tempo is *Allegro moderato*.

Fifth system of musical notation, measures 17-20. It consists of two grand staves (treble and bass clef). The tempo is *Allegro moderato*.

System 1: Four staves of music. The top two staves are in treble clef with a key signature of two flats. The bottom two staves are in bass clef, with the second staff containing a 'K' time signature. The music consists of eighth-note patterns in the upper staves and a steady eighth-note accompaniment in the lower staves.

System 2: Four staves of music, continuing the piece. The notation and instrumentation remain consistent with the first system, featuring eighth-note rhythmic figures and a consistent accompaniment.

System 3: Four staves of music, concluding the piece. The top staves show a final melodic phrase, and the bottom staves provide a concluding accompaniment. The system ends with a double bar line and a final chord.

## ACT I.

Scene. *The Palace. Enter Dido, Belinda, and train.*N<sup>o</sup> 1. SCENA and CHORUS.

*Allegretto grazioso.* BELINDA.

Soprano. Shake the cloud from off your  
 Basso. *mf* *p*  
 PIANO. *mf* *p*

brow, Fate your wish - es doth al - low; Em - pire  
*cresc.* *f*

grow - ing, Plea - sures flow - - - - ing, For - tune smiles and so should  
*p*

you. Shake the cloud from off your brow, shake  
*f* *p*

Viol. I.

Viol. II.

Viola.

*p*

*p*

*p*

*p*

*CHORUS.*

*p* Soprano.

*p* Alto.

*p* Tenor.

*p* Bass.

*rall.*

the cloud from off your brow. Ban - ish sor - row, ban - ish

Ban - ish sor - row, ban - ish

Ban - ish sor - row, ban - ish

Ban - ish sor - row, ban - ish

Ban - ish sor - row, ban - ish

*p*

*colla voce*

*p*

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

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,

*cresc.*

*cresc.*

*cresc.*



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

- 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.

## Nº 2. SONG.

Soprano. *Slow.* *dim.* *p*

Ah! ah! ah! Be - lin - da, I am prest with

Basso.

PIANO.

The first system of the musical score features three staves. The Soprano staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains the vocal line with lyrics 'Ah! ah! ah! Be - lin - da, I am prest with'. The Bass staff uses a bass clef and contains a vocal line. The Piano accompaniment is shown in grand staff notation (treble and bass clefs) with a piano (p) dynamic marking.

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

The second system continues the vocal lines and piano accompaniment. The Soprano staff has lyrics 'tor - ment, Ah, ah, ah, Be - lin - da, I am prest with'. The piano accompaniment continues with various chords and melodic lines.

tor - ment not to be con - fest, Ah, ah, ah, Be - lin - da,

The third system continues the vocal lines and piano accompaniment. The Soprano staff has lyrics 'tor - ment not to be con - fest, Ah, ah, ah, Be - lin - da,'. The piano accompaniment includes a forte (f) dynamic marking.

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

The fourth system concludes the vocal lines and piano accompaniment. The Soprano staff has lyrics 'I am prest with tor - ment, Ah, ah, ah, Be - lin - da, I am'. The piano accompaniment continues with various chords and melodic lines.

prest — with tor - ment not to be con - fest, Peace and I are

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

lan - - - guish till my grief is known, I lan - - - guish, I

lan - guish till my grief — is known, Yet would not, yet would not, would — not

have it guess'd. Peace and I are

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

Viol. I.  
Viol. II.  
Viola.  
grown.

N<sup>o</sup> 3. RECIT.

Soprano. *DIDO.*  
Mine admits of no re - veal - ing.

Soprano. *BELINDA.*  
Grief increas - es by con - ceal - ing Then let me speak,

Basso.

PIANO.

The first system of the musical score is for 'No. 3. RECIT.'. It features four staves: Soprano (Dido), Soprano (Belinda), Bass, and Piano. The key signature is B-flat major (two flats) and the time signature is common time (C). The Soprano (Dido) part begins with a rest followed by the lyrics 'Mine admits of no re - veal - ing.' The Soprano (Belinda) part begins with the lyrics 'Grief increas - es by con - ceal - ing' and ends with 'Then let me speak,'. The Bass part has a long note. The Piano part provides harmonic support with chords and arpeggios.

*a tempo*  
The Tro - jan guest in - to your ten - der thoughts has pressed; The great - est bless - ing

The second system of the musical score continues the vocal lines. The Soprano (Dido) part has the lyrics 'The Tro - jan guest in - to your ten - der thoughts has pressed; The great - est bless - ing'. The Soprano (Belinda) part has the lyrics 'The Tro - jan guest in - to your ten - der thoughts has pressed; The great - est bless - ing'. The Bass part has the lyrics 'The Tro - jan guest in - to your ten - der thoughts has pressed; The great - est bless - ing'. The Piano part provides harmonic support with chords and arpeggios.

Fate can give, Our Car - thage to se - cure and Troy re - vive, The great - est

The third system of the musical score continues the vocal lines. The Soprano (Dido) part has the lyrics 'Fate can give, Our Car - thage to se - cure and Troy re - vive, The great - est'. The Soprano (Belinda) part has the lyrics 'Fate can give, Our Car - thage to se - cure and Troy re - vive, The great - est'. The Bass part has the lyrics 'Fate can give, Our Car - thage to se - cure and Troy re - vive, The great - est'. The Piano part provides harmonic support with chords and arpeggios.

bless - ing Fate can give, Our Car - thage to se - cure and Troy re - vive.

The fourth system of the musical score concludes the vocal lines. The Soprano (Dido) part has the lyrics 'bless - ing Fate can give, Our Car - thage to se - cure and Troy re - vive.'. The Soprano (Belinda) part has the lyrics 'bless - ing Fate can give, Our Car - thage to se - cure and Troy re - vive.'. The Bass part has the lyrics 'bless - ing Fate can give, Our Car - thage to se - cure and Troy re - vive.'. The Piano part provides harmonic support with chords and arpeggios.

N<sup>o</sup> 4. CHORUS.

*Viol. I. Moderato.*

*Viol. II. f ff*

*Viola. f ff*

*Soprano. f ff*

*Alto. When monarchs u - nite, how hap - py their state, They tri - umph at once, o'er their*

*Tenor. When monarchs u - nite, how hap - py their state, They tri - umph at once, o'er their*

*Bass. When monarchs u - nite, how hap - py their state, They tri - umph at once, o'er their*

*Basso. When monarchs u - nite, how hap - py their state, They tri - umph at once, o'er their*

*Moderato. f ff*

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

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

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

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

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

## Nº 5. RECIT.

Soprano. *DiDO.*  
 Whence could so much vir-tue spring? What storms, \_\_\_\_\_ what bat-tles did he

Basso.

PIANO. *p* *f*

\_\_\_\_\_ sing? An - chi - ses' va - \_\_\_\_\_ - lour mixt with Ve - nus' charms, How soft, - how

*p* *pp*

*cresc.* soft \_\_\_\_\_ in peace, and yet how fierce, \_\_\_\_\_ how fierce in arms? *BELINDA.* A tale so

*f* *p*

strong and full of woe Might melt \_\_\_\_\_ the rocks as well as you. What

stub-born heart un - mov'd — could see Such dis - tress, such pi - e - ty? Mine with

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The lyrics "stub-born heart un - mov'd — could see" are under the first four notes. The next four notes are G4, F4, E-flat4, and D4, with lyrics "Such dis - tress, such pi - e - ty?". The final note is a half note C5, with the lyric "Mine with". A dynamic marking "DIDO." is placed above the final note. The piano accompaniment is in a bass clef, starting with a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4. The next four notes are G3, F3, E-flat3, and D3, and the final note is a half note C3.

storms \_\_\_\_\_ of care — op-press Is taught to pi - - ty the dis -

The second system of music consists of a vocal line and piano accompaniment. The vocal line continues from the first system. It begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The lyrics "storms \_\_\_\_\_ of care — op-press" are under the first four notes. The next four notes are G4, F4, E-flat4, and D4, with lyrics "Is taught to pi - - ty the dis -". The final note is a half note C5. A dynamic marking "p" is placed above the first note of this system. The piano accompaniment continues with a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4. The next four notes are G3, F3, E-flat3, and D3, and the final note is a half note C3.

- tress. Mean wretch - es grief can touch So soft, so sen - si - ble my

The third system of music consists of a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The lyrics "- tress. Mean wretch - es grief can touch" are under the first four notes. The next four notes are G4, F4, E-flat4, and D4, with lyrics "So soft, so sen - si - ble my". The final note is a half note C5. Dynamic markings "pp" and "cresc." are placed above the first and last notes of this system, respectively. The piano accompaniment continues with a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4. The next four notes are G3, F3, E-flat3, and D3, and the final note is a half note C3.

breast; But ah! — but ah! I fear I pi - ty him too much.

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The lyrics "breast; But ah! — but ah! I fear I pi - ty him too much." are under the first four notes. The next four notes are G4, F4, E-flat4, and D4. The final note is a half note C5. A dynamic marking "p" is placed above the first note of this system. The piano accompaniment continues with a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4. The next four notes are G3, F3, E-flat3, and D3, and the final note is a half note C3.



N<sup>o</sup> 6. DUET and CHORUS.

BELINDA.

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

*mf* 2<sup>d</sup> WOMAN. Fear no dan - ger to en - sue, The He - ro loves as well as you, *cresc.*

Basso. *cresc.*

PIANO. *mf* *cresc.*

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

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

*p*

*p*

*p* Ev - er gen - tle, ev - er smi - ling, And the cares of life be - gui - ling,

*p* Ev - er gen - tle, ev - er smi - ling, And the cares of life be - gui - ling,

*p*

*p*

*f*

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

*f*

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

*f*

The first system of music consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The music is in a major key and 4/4 time. The vocal melody is simple and clear, with a strong emphasis on the lyrics. The piano accompaniment provides a steady harmonic support.

*p*

Cu - pids strew your paths with flowers, Ga - ther'd from E - ly - -sian bowers,

*p*

Cu - pids strew your paths with flowers, Ga - ther'd from E - ly - -sian bowers,

*p*

The second system of music consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The music is in a major key and 4/4 time. The vocal melody is simple and clear, with a strong emphasis on the lyrics. The piano accompaniment provides a steady harmonic support.

*f*

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

*f*

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

*f*

The third system of music consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The music is in a major key and 4/4 time. The vocal melody is simple and clear, with a strong emphasis on the lyrics. The piano accompaniment provides a steady harmonic support.



*pp*  
*pp*  
*pp*  
*pp*  
 Ev - er gen - tle, ev - er smi - ling, And the cares of life be - gui - ling,  
 Ev - er gen - tle, ev - er smi - ling, And the cares of life be - gui - ling,  
 - - - - -  
*pp*

*f*  
*f*  
*f*  
*f*  
 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.  
*f*

*pp*  
*pp*  
*pp*  
*pp*  
 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,  
 - - - - -  
*pp*

*ff*  
*ff*  
*ff*  
*ff*  
 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.  
*ff*

*Aeneas enters with his train.*N<sup>o</sup> 7. RECIT.

**Soprano.** BELINDA.  
See, see, your Roy-al guest ap-pears; How God-like is the form he

**Basso.**

**PIANO.**

**AENEAS.**  
bears! When, when, Roy-al fair, shall I be blest, With cares of love and state dis-

*con 8<sup>va</sup> bassa*

**DIDO.** **AENEAS.**  
-trest? Fate for-bids what you pur-sue. Æ-ne-as has no fate but you!

Let Di-do smile and I'll de-fy The fee-ble stroke of des-ti-ny.

N<sup>o</sup> 8. CHORUS.

*Allegro moderato.*

Violino 1<sup>mo</sup>.  
Violino 2<sup>do</sup>.  
Viola.  
Soprano.  
Alto.  
Tenor.  
Bass.  
Basso.

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

PIANO.

*Allegro moderato.*

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

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

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.



N<sup>o</sup> 9. RECIT.

Tenor. *ENEAS.*  
 If not for mine, for Em-pire's sake Some pi - ty on your lov - er take; Ah!  
 Basso.  
 PIANO.

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

N<sup>o</sup> 10. AIR.

*Allegro moderato.*  
 Viol. I.  
 Viol. II.  
 Viola.  
 Basso.  
*Allegro moderato.*  
 PIANO.

*f* BELINDA.  
 Pur - sue thy con - quest, love, pur - sue thy con - quest, love, pur -

-sue, pur - sue, *f* pur - sue thy con-quest, *p* pur - sue thy con-quest, love, pur -

-sue thy con-quest, *f* pur - sue thy con-quest, love, *p* Her eyes con-fess the flame, her

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

flame, her tongue de - nies, *f* Pur-sue thy con-quest, love, *p* pur-sue thy con-quest,

*cresc.* love, pur-sue, pur - sue, par-sue thy con-quest, par - sue thy con-quest,

*rall.* love, pursue thy conquest, love, *p* pur-sue thy conquest, love, *p* pur-sue thy conquest, love, *rall.*

## Nº II. CHORUS.

*Allegro assai.*

*f*

Soprano.  
Alto. To the hills and the vales, to the rocks and the moun-tains, To the  
Tenor. To the hills and the vales, to the rocks and the moun-tains, To the  
Bass. To the hills and the vales, to the rocks and the moun-tains, To the

To the hills and the vales, to the rocks and the moun-tains, To the

*Allegro assai.*

*p* *mf*

*p* *mf*

mu - si - cal groves and the cool sha - dy foun-tains, Let the tri -  
mu - si - cal groves and the cool sha - dy foun-tains, Let the tri - umphs, the  
mu - si - cal groves and the cool sha - dy foun-tains, Let the tri -  
mu - si - cal groves and the cool sha - dy foun-tains, Let the tri - umphs, let the

*cresc.*

- umphs, let the tri - umphs, the tri - umphs of love and of beau - ty be shewn,  
 tri - umphs, the tri - umphs, the tri - umphs of love and of beau - ty be shewn,  
 - umphs, let the tri - umphs, the tri - umphs of love and of beau - ty be shewn,  
 tri - umphs, the tri - umphs, the tri - umphs of love and of beau - ty be shewn,  
 let the tri - umphs, let the tri - umphs, let the tri - umphs, let the tri - umphs, let the tri - umphs, let the

tri - - - - - umphs of love and of beau - ty be shewn, To the hills and the  
 - umphs, the tri - umphs of love and of beau - ty be shewn, To the hills and the  
 tri - umphs, the tri - umphs of love and of beau - ty be shewn, To the hills and the  
 tri - - - - - umphs of love and of beau - ty be shewn, To the hills and the

vales, to the rocks and the moun - tains, To the mu - si - cal groves and the cool sha - dy  
 vales, to the rocks and the moun - tains, To the mu - si - cal groves and the cool sha - dy  
 vales, to the rocks and the moun - tains, To the mu - si - cal groves and the cool sha - dy  
 vales, to the rocks and the moun - tains, To the mu - si - cal groves and the cool sha - dy

3 2 6 7 6 4 4 8 4 3

6 6 3 6 4 3

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

beau-ty be shewn. Go re-vel, ye Cu-pids, go re-vel, go re-vel, ye  
 beau-ty be shewn. Go re-vel, ye Cu-pids, go re-vel, go re-vel, ye  
 beau-ty be shewn. Go re-vel, ye Cu-pids, go re-vel, go re-vel, ye Cu-pids, go  
 beau-ty be shewn. Go re-vel, ye Cu-pids, go re-vel, go re-vel, ye Cu-pids, go

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamics *f* and *rit.*. The vocal parts include lyrics:

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

Fingerings: 6, 5, 6, 4, 3, 6, 6, 7, 6

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes dynamics *rit.*. The vocal parts include lyrics:

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

Fingerings: 6, 5, 6, 6, 6, 5, 4, 3



N<sup>o</sup> 12. THE TRIUMPHING DANCE.

*Allegro.*

Violino 1<sup>o</sup>.

Violino 2<sup>o</sup>.

Viola.

Basso.

*Allegro.*

PIANO.

First system of musical notation, consisting of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef. The third staff is a bass clef. The fourth and fifth staves are a grand staff (treble and bass clefs). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation, consisting of five staves. It includes dynamic markings: *p* (piano) and *f* (forte). The notation is similar to the first system, with a mix of treble and bass clefs and complex rhythmic figures.

Third system of musical notation, consisting of five staves. The notation continues with complex rhythmic patterns across the various staves.

The first system of the musical score consists of five staves. The top two staves are a grand staff (treble and bass clefs). The third staff is a single treble clef staff. The bottom two staves are another grand staff (treble and bass clefs). The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of five staves, following the same layout as the first system. It continues the musical composition with similar rhythmic and melodic elements.

The third system of the musical score consists of five staves, following the same layout as the first system. It concludes the piece with a final cadence. A fermata is placed over the final note of the top staff.

*(At the end of the Dance thunder and lightning.)*

Nº 13. PRELUDE FOR THE WITCHES.

*Lento.*

Violino 1.<sup>o</sup>

Violino 2.<sup>o</sup>

Viola.

Bass.

Basso.

PIANO.

SORCERESS.

Wayward sisters, you that fright The lone-ly travel-ler by

night, Who, like dis - mal ra - vens cry - ing, Beat the win - dows of — the dy - ing, Ap -

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

*(Enter several witches.)*

flame. Appear! ap - pear! appear! ap - pear! <sup>1<sup>st</sup> WITCH.</sup> Say, Beldame, say, what's thy will.

N<sup>o</sup> 14. WITCHES' CHORUS.

Viol. *Allegro.*

Viol. II. *f*

Viola. *f*

Soprano. *f*

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

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

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

Basso. *f*

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

*Allegro.*

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.

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N<sup>o</sup> 15. RECIT.

The score consists of two systems of music. Each system includes a piano accompaniment (left and right hands) and a vocal line. The piano accompaniment is in a minor key and common time, with a dynamic marking of *p*. The vocal line is in the same key and time, with a dynamic marking of *p*. The lyrics are written below the vocal line.

**System 1:**

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

**System 2:**

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

## Nº 16. CHORUS.

*Allegro vivace.*

Chorus Soprano. *sempre stacc.*

Chorus Alto. Ho ho ho ho ho ho ho ho ho ho ho ho

Chorus Tenor. Ho ho ho ho ho ho ho ho ho ho ho ho

Chorus Bass. Ho ho ho ho ho ho ho ho ho ho ho ho

love! Ho ho ho ho ho ho ho ho ho ho ho ho

*Allegro vivace.*

*f* *sempre stacc.*

ho ho ho ho ho ho ho ho ho ho ho ho ho!

ho ho ho ho ho ho ho ho ho ho ho ho ho!

ho ho ho ho ho ho ho ho ho ho ho ho ho!

ho ho ho ho ho ho ho ho ho ho ho ho ho!



N<sup>o</sup> 17. RECIT.

1<sup>st</sup> WITCH.

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

2<sup>nd</sup> WITCH.

Soprano. Tell us, tell us, how shall this be

Basso.

PIANO. *p* *colla voce*

Viol. I. *pp*

Viol. II. *pp*

Viola. *pp*

done?

done?

SORCERESS.

The Trojan Prince, you know, is bound by Fate To seek I-tal-ian ground; the Queen and he —

PIANO. *pp*

1<sup>st</sup> WITCH.  
SORCERESS.

*pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

— are now in chase.

Hark! hark!

*pp* *cresc.*

the cry comes on a-pace.

But, when they've

*p* *f* *p* *p*

done, my trus-ty 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 -

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N<sup>o</sup> 18. CHORUS.*Allegro vivace.*

CHORUS.  
Soprano. *f* *sempre stacc.*  
Ho ho ho ho ho ho ho ho ho ho ho ho ho ho.

Alto. *f* *sempre stacc.*  
Ho ho ho ho ho ho ho ho ho ho ho ho ho ho.

Tenor. *f* *sempre stacc.*  
Ho ho ho ho ho ho ho ho ho ho ho ho ho ho.

SORCERESS. CHORUS. *f* *sempre stacc.*  
- way. Ho ho ho ho ho ho ho ho ho ho ho ho ho ho.

*Allegro vivace.*  
*sempre stacc.*

ho ho ho ho ho ho ho ho ho ho ho ho ho ho!  
ho ho ho ho ho ho ho ho ho ho ho ho ho ho!  
ho ho ho ho ho ho ho ho ho ho ho ho ho ho!  
ho ho ho ho ho ho ho ho ho ho ho ho ho ho!

## N° 19. DUET.

*Allegro non troppo.*

Soprano. *1<sup>st</sup> WITCH.*  
But, ere we this per - form, We'll con - jure for a

Soprano. *2<sup>nd</sup> WITCH.*  
But, ere we this per - form, We'll con - jure for a storm,

Basso.  
*p*

PIANO.  
*Allegro non troppo.*

storm, but ere we this per - form, but ere we this per - form, We'll

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

con STR. basse

con - jure for a storm, we'll con - jure for a storm. storm. To

we'll con - jure for a storm. But storm.

*cresc.*

mar their hunt-ing sport, to mar their hunt-ing sport, And drive

To mar their hunt-ing sport, their hunt-ing sport, And drive

*pp* *cresc.*

*pp*

'em back to court, and drive

'em back to court, and drive

*pp* *pp* *cresc.*

*f* *pp* *cresc.*

*pp*

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

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

*f* *f* *pp* *cresc.*

*f*

1. 2.

1. 2.

N<sup>o</sup> 20. CHORUS. (*In the manner of an echo.*)

*Moderato.*

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Viola.

Soprano.

Alto.

Tenor.

Bass.

Basso.

PIANO.

*Moderato.*

In our deep vault - ed cell ed cell the charm well pre -

In our deep vault - ed cell ed cell the charm well pre -

In our deep vault - ed cell ed cell the charm well pre -

In our deep vault - ed cell ed cell the charm well pre -

In our deep vault - ed cell ed cell the charm well pre -

- pare, pre - pare, Too dread - ful a prac - tice, too dread - ful a

- pare, pre - pare, Too dread - ful a prac - tice, too dread - ful a

- pare, pre - pare, Too dread - ful a prac - tice, too dread - ful a

- pare, pre - pare, Too dread - ful a prac - tice, too dread - ful a

This system contains the first six measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics for the vocal parts are:

pra - tice, too dread - ful, too drea - ful a prac - tice, a pra - tice, for this o - pen  
 pra - tice, too dread - ful, too drea - ful a prac - tice, a pra - tice, for this o - pen  
 pra - tice, too dread - ful, too drea - ful a prac - tice, a pra - tice, for this o - pen  
 pra - tice, too dread - ful, too drea - ful a prac - tice, a pra - tice, for this o - pen

The piano accompaniment includes a right-hand staff with chords and a left-hand staff with a bass line. Dynamics include *f*, *pp*, and *f*.

This system contains the next six measures of the piece. The lyrics for the vocal parts are:

air, for this o - pen air, In our deep vault - ed cell of cell the  
 air, for this o - pen air, In our deep vault - ed cell of cell the  
 air, for this o - pen air, In our deep vault - ed cell of cell the  
 air, for this o - pen air, In our deep vault - ed cell of cell the

The piano accompaniment continues with chords and a bass line. Dynamics include *pp*, *f*, and *f*.



charm well pre - pare, pro - pare, Too dread - ful a prac - tice, too

charm well pre - pare, pro - pare, Too dread - ful a prac - tice, too

charm well pre - pare, pro - pare, Too dread - ful a prac - tice, too

charm well pre - pare, pro - pare, Too 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 for this o - pen air, for this o - pen air.

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

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

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## N° 21. ECHO DANCE OF FURIES.

*Presto.*

Violino 1<sup>o</sup>.

Violino 2<sup>o</sup>.

Viola.

Basso.

PIANO.

System 1: This system contains the first three measures of the piece. It features a piano introduction with a treble clef, a bass clef, and a common time signature. The music is written for piano and includes dynamic markings of *f* (forte) and *p* (piano). The bass line includes dynamic markings of *loud* and *soft*.

System 2: This system contains the next three measures. The piano part continues with complex textures, including chords and arpeggios. Dynamic markings include *p* and *f*. The bass line has dynamic markings of *soft*, *loud*, and *soft*.

System 3: This system contains the final three measures of the page. The piano part features a dense texture of chords and arpeggios. Dynamic markings include *f* and *p*. The bass line has dynamic markings of *loud*, *soft*, and *loud*.

The musical score consists of six systems, each with four staves. The top two staves of each system are for the piano, and the bottom two are for the orchestra. The music is in a minor key and 3/4 time. Dynamic markings include *soft*, *loud*, *f* (forte), and *p* (piano). The score shows a dramatic shift in dynamics and texture, with the piano playing more active, rhythmic parts while the orchestra provides a more somber, atmospheric accompaniment.

Thunder and lightning, horrid music. The Furies sink down in the cave, the rest fly up.

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End of the First Act.