

## ACT II.

## N° 22. RITORNELLE.

*Moderato.*

Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Viola.

Basso.

*Moderato.*

PIANO.

7500

Scene. *The Grove. Enter Aeneas, Dido, Belinda, and their train.*

### Nº 23. SONG and CHORUS.

*Allegretto.*  
BELINDA.

Soprano. Thanks, to these lone - some, lonesome vales, These de - sert, de - sert hills and dales.

Basso.

*Allegretto.*  
PIANO.

Viol. I.  
pp

Viol. II.  
pp

Viola.  
pp

Sop. CHORUS.  
pp

Thanks to these lone - some, lonesome vales, These de - sert, de - sert hills and dales.

Alto.  
pp

Thanks to these lone - some, lonesome vales, These de - sert, de - sert hills and dales.

Tenor.  
pp

Thanks to these lone - some, lonesome vales, These de - sert, de - sert hills and dales.

Bass.  
pp

Thanks to these lone - some, lonesome vales, These de - sert, de - sert hills and dales.

BLINDA.

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,

Viol. I.  
pp

Viol. II.  
pp

Viola.  
pp

pp CHORUS.

So fair the game, so rich the sport, Di - a - na's

So fair the game, so rich the sport, Di - a - na's

So fair the game, so rich the sport, Di - a - na's

So fair the game, so rich the sport, Di - a - na's

self might to these woods re - sort, so fair the game,

self might to these woods re - sort, so fair the

self might to these woods re - sort, so fair the game,

self might to these woods re - sort, so fair the

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

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

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

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

N<sup>o</sup> 24. SONG.

*Allegro moderato.* ATTENDANT and WOMEN.

Soprano. *mf* *Allegro moderato.* Oft she vis-its

Basso. *mf* *Allegro moderato.*

PIANO. *mf* *Allegro moderato.* *p*

this lov'd mountain, Oft she bathes her in— this foun-tain, Oft she vis-its this lov'd moun-tain,

Oft she bathes her in this foun-tain; Here, here— Ac-te-on met his fate,

here, here Ac-te-on met his fate; Par-sued by his own hounds, And

af - ter, af - ter mor - tal wounds, and af - ter, af - - - ter mor - tal wounds Dis - cov - -

- - erd too, too late, and af - ter, af - ter mor - - - tal wounds dis - cov - er'd too, too

Viol. I.  
Viol. II.  
Viola.

late here Ac - te - on met his fate.

This musical score is arranged in four systems. Each system consists of a grand staff (treble and bass clefs) and a separate bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

The first system begins with a piano (*p*) dynamic marking. The second system features a forte (*f*) dynamic marking. The third system concludes with a double bar line. The fourth system continues the musical piece, ending with a final chord.

N<sup>o</sup> 25. RECIT.

Tenor. *ENEAS.*  
Behold, up-on my bend-ed spear A mon-ster's head stands bleed-ing, With tush-es far ex-

Basso.

PIANO.

Viol. I.

Viol. II.


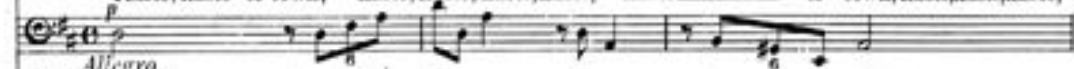

Viola.

*DIDO.*  
-ceed-ing Those that did Ve-nus'huntsman tear. The skies are cloud-ed hark!


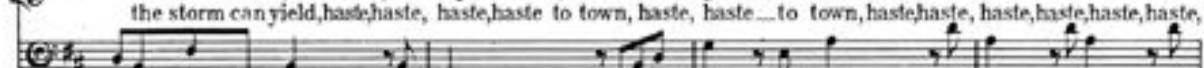

hark! how thun-der Rends the mountain oaks a-sunder.



Nº 26. SONG and CHORUS.

*Allegro.*  
 BRILINDA.  
 Soprano.  *p*  
 Basso.   
 PIANO. *Allegro.* 

 haste, this o - pen field No shel - ter, this o - pen field no shel - ter from the storm,  
  


 the storm can yield, haste, haste, haste, haste to town, haste, haste... to town, haste, haste, haste, haste, haste, haste,  
  


Viol. I.   
 Viol. II.   
 Viola. 

CHORUS. Soprano.  haste... to town. Haste, haste to town, haste, haste, haste, haste, haste  
 CHORUS. Alto.  Haste, haste to town, haste, haste to town, haste, haste to town, haste,  
 CHORUS. Tenor.  Haste, haste to town, haste, haste, haste, haste, haste  
 CHORUS. Bass.  Haste, haste to town, haste, haste, haste, haste,  


to town, haste, haste to town, this o - pen field no  
 haste, haste, haste to town, haste, haste to town, haste, haste, this  
 haste, haste, haste to town, haste, haste, haste, haste, this o - pen field no  
 haste, haste to town, haste, haste to town, this

shel - ter, this o - pen field no shel - ter from the storm,  
 o - pen field no shel - ter, this o - pen field no shel - ter from the  
 shel - ter this o - pen field no shel - ter from the storm,  
 o - pen field no shel - ter, this o - pen field no shel - ter from the

the storm can yield, haste, haste, haste, haste to town, haste

storm, the storm can yield, haste, haste to town, haste, haste, haste, haste to

the storm can yield, haste, haste, haste, haste to town, haste

storm can yield, haste, haste, haste, haste to

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

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

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

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

N<sup>o</sup> 27. RECIT.

Soprano. SPIRIT.  
Stay, Prince! and hear great Jove's com-mand He sum-mons thee, this night, a -

Basso.

PIANO.

-way. Tenor. AENEAS. To night thou must for-sake this land The an-gry God will brook no long-er  
To-night?

stay. Jove com-mands thee, waste no more In Love's de-lights, those pre-cious hours, Al-

-low'd by th' Al-migh-ty Pow'r To gain the La-tian shore And ru-in'd Troy re-store. AENEAS.  
Jove's com-

-mands shall be o-bey'd, To-night our an-chors shall be weight'd. But ah!

but ah! what lan-guage can I try My in-jur'd Queen to pa-ci-fy: No

soon-er she resigns her heart, But from her arms...I'm forc'd to part. How can so hard a fate be-

-took? One night en-joy'd, the next for-sook. Yours be the blame, ye gods! For I o-

-bey your will, but with more ease could die but with more, more ease could die.