

ACT III.

N° 28. PRELUDE.

Allegro spiritoso.

Violino 1^{mo}

Violino 2^{do}

Viola.

Basso.

PIANO.

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with a key signature of one flat and a common time signature. The bottom three staves are piano accompaniment, including a bass line in bass clef and two grand staff staves. The piano part features a steady eighth-note accompaniment in the bass and chords in the right hand.

The second system of the musical score consists of five staves, continuing the vocal and piano parts from the first system. The piano accompaniment continues with the same rhythmic pattern.

The third system of the musical score consists of five staves. The vocal line begins with the instruction *(Enter Sailors.)* and the tempo marking **Allegretto**. The lyrics are: "Come a - way, fel - low sai - lers, come a - way, Your". The piano accompaniment includes a *p* (piano) dynamic marking.

The fourth system of the musical score consists of five staves. The vocal line continues with the lyrics: "an - chors be weigh - ing, Time and tide will ad - mit no - de - lay - ing, Take a". The piano accompaniment includes a *p* (piano) dynamic marking.

bow - sey short leave of your nymphs on the shore, And si - lence their

mourn - ing With vows of re - turn - ing, Tho' nev - er in - tend - ing to

vis - it them more, tho' nev - er in - tend - ing to vis - it them

more, tho' nev - er, tho' nev - er in - tend - ing to vis - it them

rit.

p

colle voce

The musical score consists of a piano introduction and a four-part chorus. The piano introduction is in 3/4 time, marked *f*, and features a rhythmic accompaniment in the right hand and a more active bass line in the left hand. The chorus begins with the Soprano part, marked *more.* and *f*. The lyrics for the chorus are: "Come a-way, fel-low sai-lors, come a-way, come a-way, come a-way, come a-way." The vocal parts are arranged in four parts: Soprano, Alto, Tenor, and Bass. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocalists. The score includes various musical notations such as dynamics (*f*), articulation (*more.*), and fingerings. The key signature is one flat (B-flat major or E-flat minor), and the time signature is 3/4.

CHORUS, Soprano.
more. *f*
 Come a-way, fel-low sai-lors, come a-way, come a-way, come a-way, come a-way.

Alto.
f
 Come a-way, fel-low sai-lors, come a-way, come a-way, come a-way, come a-way.

Tenor.
f
 Come a-way, fel-low sai-lors, come a-way, come a-way, come a-way, come a-way.

Bass.
f
 Come a-way, fel-low sai-lors, come a-way, come a-way, come a-way, come a-way.

-way, Your an-chors be weigh-ing, Time and tide will ad-mit no-de-
 -way, Your an-chors be weigh-ing, Time and tide will ad-mit no-de-
 -way, Your an-chors be weigh-ing, Time and tide will ad-mit no-de-
 -way, Your an-chors be weigh-ing, Time and tide will ad-mit no-de-

- lay - ing; Take a bow - sey short leave of your nymphs on the shore, And
 - lay - ing; Take a bow - sey short leave of your nymphs on the shore, And
 - lay - ing; Take a bow - sey short leave of your nymphs on the shore, And
 - lay - ing; Take a bow - sey short leave of your nymphs on the shore, And
 si - lence their mourn - ing With vows of re - turn - ing, Tho' nev - er in -
 si - lence their mourn - ing With vows of re - turn - ing, Tho' nev - er in -
 si - lence their mourn - ing With vows of re - turn - ing, Tho' nev - er in -
 si - lence their mourn - ing With vows of re - turn - ing, Tho' nev - er in -

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

-tend-ing to vis-it them more, tho' nev-er in-tend-ing to vis-it them
 -tend-ing to vis-it them more, tho' nev-er in-tend-ing to vis-it them
 -tend-ing to vis-it them more, tho' nev-er in-tend-ing to vis-it them
 -tend-ing to vis-it them more, tho' nev-er in-tend-ing to vis-it them

more, tho' nev-er, tho' nev-er in-tend-ing to vis-it them more.
 more, tho' nev-er, tho' nev-er in-tend-ing to vis-it them more.
 more, tho' nev-er, tho' nev-er in-tend-ing to vis-it them more.
 more, tho' nev-er, tho' nev-er in-tend-ing to vis-it them more.

Musical score for a vocal piece, page 68. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are: '-tend-ing to vis-it them more, tho' nev-er in-tend-ing to vis-it them'. The score features dynamic markings such as p, f, and cresc. across various staves.

Nº 29. THE SAILOR'S DANCE.

Allegro.

Violino 1^o. *f* (2nd time *p*)

Violino 2^o. *f* (2nd time *p*)

Viola. *f* (2nd time *p*)

Basso. *f* (2nd time *p*)

PIANO. *f* (2nd time *p*)

f (2nd time *p*)

f (2nd time *p*)

f (2nd time *p*)

f (2nd time *p*)

f (2nd time *p*)

(Enter Sireness and Witches.)

N^o 30. RECIT.

SORCERESS.

Bass. See, see, the flags and stream-ers cur-ling, An-chors weigh-ing, sails un-

Basso.

PIANO.

Soprano. 1st WITCH.

Phœ-be's pale de-lud-ing beams Glid-ing o'er de- ceit- ful streams

- fur-ling. Our plot has took,

Soprano. 2nd WITCH.

a tempo

E- lis - sa's ru-in'd, ho _ ho! ho _ ho! ho _ ho ho _ ho _ ho

the Queen's for-sook, *a tempo* ho _ ho! ho _ ho! ho _ ho ho _ ho ho _ ho _ ho

a tempo

ho! E - lis - sa's ru-in'd, ho ho! ho ho! ho ho ho ho ho ho

ho! E - lis - sa's ru-in'd, ho ho! ho ho! ho ho ho ho ho ho

6 6 6 4 7

ho! our plot has took, our plot has took, the Queen's forsook, ho ho! ho ho! ho

ho! our plot has took, the Queen's forsook, ho ho! ho ho! ho ho ho

ho! E - lis - sa's ru-in'd, ho ho! ho ho ho ho ho ho ho ho!

ho! E - lis - sa's ru-in'd, ho ho! ho ho ho ho ho ho ho ho ho!

6 6 6 7 4 7 2 7 6

SONG.

Moderato.
SORCERESS.

Bass. *f*
Our next mo-tion Must be to storm, her lov-er on the

Basso. *p*

PIANO. *Moderato.*
p

o - cean! Our next mo-tion Must be to storm, her

lov-er on the o - cean; From the ru-in of oth-ers Our plea-sures we bor-row, E - lis - sa bleeds

to - night, E - lis - sa bleeds to - night, And Car-thage flames to - mor-row.

N^o 31. CHORUS.*Allegro.*

Viol. I
Viol. II
Viola

CHORUS. Soprano.
Alto.
Tenor.
Bass.

De - struc - tion's our de - light, De - light our great - est sor - row! E - lis - sa bleeds to -
De - struc - tion's our de - light, De - light our great - est sor - row! E - lis - sa bleeds to -
De - struc - tion's our de - light, De - light our great - est sor - row! E - lis - sa bleeds to -
De - struc - tion's our de - light, De - light our great - est sor - row! E - lis - sa bleeds to -

Allegro.
f

- night, And Car - thage flames to - mor - row. Ho ho — ho! ho —
- night, And Car - thage flames to - mor - row. Ho ho — ho! ho — ho! ho —
- night, And Car - thage flames to - mor - row. Ho ho — ho! ho —
- night, And Car - thage flames to - mor - row. Ho ho — ho! ho — ho!

ho ho! E - lis - sa bleeds to - night, And Carthage flames to - mor - row. De -
 ho! E - lis - sa bleeds to - night, And Carthage flames to - mor - row. De -
 ho ho! E - lis - sa bleeds to - night, And Carthage flames to - mor - row. De -
 ho ho! E - lis - sa bleeds to - night, And Carthage flames to - mor - row. De -

-struction's our de - light, De - light our great - est sor - row! E - lis - sa bleeds to -
 -struction's our de - light, De - light our great - est sor - row! E - lis - sa bleeds to -
 -struction's our de - light, De - light our great - est sor - row! E - lis - sa bleeds to -
 -struction's our de - light, De - light our great - est sor - row! E - lis - sa bleeds to -

night, And Carthage flames to - morrow; Ho ho 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 ho ho!

night, And Carthage flames to - morrow; Ho ho ho! ho ho ho!

rit.
ho ho! E - lis - sa bleeds to - night, *rit.* And Carthage flames to - mor - row.

ff
ho! E - lis - sa bleeds to - night, *rit.* And Carthage flames to - mor - row.

ff
ho ho! E - lis - sa bleeds to - night, *rit.* And Carthage flames to - mor - row.

ff
ho ho! E - lis - sa bleeds to - night, *rit.* And Carthage flames to - mor - row.

N^o 32. THE WITCHES' DANCE.

Presto.

Violino 1^o.

Violino 2^o.

Viola.

Basso.

PIANO.

Allegro.

Allegro.

System 1 of the musical score, consisting of four staves. The top two staves are a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The music features a melodic line in the upper voice, a bass line in the lower voice, and a piano accompaniment with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

System 2 of the musical score, consisting of four staves. The top two staves are a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The music continues with the melodic and bass lines, and the piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

System 3 of the musical score, consisting of four staves. The top two staves are a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The music concludes with a final cadence in the upper voice and a steady eighth-note pattern in the piano accompaniment.

(Enter Dido, Belinda and Woman.)

N^o 33. RECIT.

Soprano. ^{DIDO.}
mf Your coun-sel, all is urg'd in vain; To earth and heav'n I will com-
 Basso.
 PIANO.

-plain! To earth and heav'n why do I call? Earth and heav'n con-spire my
 PIANO.

fall: To Fate I sue, of o-ther means be-reft, The on-ly re-fuge for the wretch-ed
 PIANO.

BELINDA.
 left. See, ma-dam, where the Prince appears; Such sor-row in his looks he bears, As would con-

ENEAS.

-vince you still he's true. What shall lost *E - ne - as* do? How, how, roy - al

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

DIDO.

Thus, on the fa - tal bank of Nile, Weeps the de - ceit - ful cro - codile; Thus, hy - pocrites, that murder

act, Make Heav'n and God's the au - thors of the fact. By all that's good - By all that's

ENEAS. *DIDO.*

good, no more! All that's good you have for-sworn. To your promis'd empire fly, — And let for-

ENEAS.
-sa - ken Di - do die. In spite of Jove's commands, I'll stay, Of-fend the Gods, and Love o -

DIDO.
-bey. No, faith-less man, thy course pur-sue; I'm now re - solv'd, as well as you. No re -

-pentances shall reclaim The in-jur'd Di-do's slight-ed flame, For 'tis e-nough, what-e'er — you now de -

ENEAS.

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

DIDO. *a tempo*

A - way, a - way, a - way, a - way, No,
 please, I'll stay! No, no, I'll stay, 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 -

(Exit Eneas.)

a - way, To Death I'll fly, if lon - ger you de - lay; a - way, a - way!
 -bey, I'll stay, I'll stay, and Love o - bey, and Love o - bey!

N^o 34. RECIT.

Allegro.

Soprano. 

But Death, a - las! I can-not shun; Death must come when he is gone.

Basso. 

PIANO. 

N^o 35. CHORUS.

Allante maestoso.

Viol. I. 

Viol. II. 

Viola. 

Great minds a - gainst them - selves con - spire, great minds, great minds a - gainst, a -

Great minds a - gainst them - selves con - spire, great minds, great minds a - gainst, a -

Great minds a - gainst them - selves con - spire, great minds, great minds a - gainst, a -

Great minds a - gainst them - selves con - spire, great minds, great minds a -

Allante maestoso.



-gainst them - selves con - spire, And shun the cure they most, they most de - sire,
 -gainst them - selves con - spire, And shun the cure, the cure, and
 -gainst them - selves con - spire, And shun the cure they most de - sire,
 -gainst them - selves con - spire, And shun the

p *p* *p* *cresc.*
p *p* *p* *cresc.*
fp *p* *cresc.*

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

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

N^o 36. RECIT.

Soprano. *DIDO.*
pp
 Thy hand, Be-lin-da; dark - - - - - ness shades me: On thy bo-som let me

Basso.

PIANO. *pp*

rest: More I would, but Death in-vades me: Death is now a wel-come guest.

N^o 37. SONG.

Larghetto.
(Violas play very soft.)
pp

Violino 1^a.

Violino 2^a.

Viola. *pp*

Soprano. *DIDO.*
p
 When I am laid, am

Basso. *pp*

PIANO. *Larghetto.*
pp

laid in earth, may my wrongs cre - ate No trou - ble, no trou - ble in thy

cresc.

cresc.

cresc.

cresc.

breast; When I am laid, am laid in earth, may my wrongs cre -

- ate No trou - ble, no trou - ble in thy breast; Re - member me,

pp *sf* *pp*

pp *sf* *pp*

pp *sf* *pp*

pp *sf* *pp*

pp *sf* *pp*

pp *sf* *pp*

sf *p* *cresc.* *sf*
sf *p* *cresc.* *sf*
sf *p* *cresc.* *sf*

-mem-ber me, but ah! for-get my fate. Re-mem-ber me, but

pp *pp* *pp*
pp *pp* *pp*

ah! for-get my fate.

sf *dim.* *pp*
sf *dim.* *pp*
sf *dim.* *pp*

sf *dim.* *pp*
sf *dim.* *pp*

Nº 38. CHORUS.

Andante.

Violino I.^o *sempre pp*

Violino 2.^o *sempre pp*

Viola. *sempre pp*

Soprano. *sempre pp*
With droop - ing wings, ye Cu - pids come, with droop - ing wings, with

Alto. *sempre pp*
With droop - ing wings ye

Tenor. *sempre pp*
With droop - ing wings, ye Cu - pids come, with droop - ing

Bass. *sempre pp*
With droop - ing wings, ye Cu - pids come,

Basso. *sempre pp*

PIANO. *Andante.* *sempre pp*

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

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

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

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

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Cu - pids come, And scat - ter ro - ses, scat - ter, scat - ter ro - ses on her tomb, *pp*
 - pids come, And scat - ter ro - ses, scat - ter, scat - ter ro - ses on her tomb, Soft,
 Cu - pids come, And scat - ter, scat - ter ro - ses on her tomb,
 Cu - pids come, And scat - ter ro - ses, scat - ter ro - ses on her tomb,

Soft, soft and gen - tle as her heart, gen - tle as her heart, soft, soft, soft and gen - tle
 Soft, soft, soft and gen - tle as her heart, soft, soft and

Soft, soft and gen - tle, soft, soft, soft, soft, soft and

Musical score for piano accompaniment, including guitar-style fingering numbers: 7, 6 6 9, 6 6 - 6 4 3 2.

gen - tle as her heart, Keep here, here your watch, keep here, here, keep here your watch, and
 gen - tle as her heart, Keep here, here your watch, keep here, here, keep here your watch, and
 gen - tle as her heart, Keep here, here your watch, keep here, here, keep here your watch, and
 gen - tle as her heart, Keep here, here your watch, keep here, here, keep here your watch, and

nev - er, nev - er, nev - er part, and nev - er, nev - er, nev - er, nev - er part. With droop - part.
 nev - er, nev - er, nev - er part, and nev - er, nev - er, nev - er, nev - er part. part.
 nev - er, nev - er, nev - er part, and nev - er, nev - er, nev - er, nev - er part. With part.
 nev - er, nev - er, nev - er part, and nev - er, nev - er, nev - er, nev - er part. part.