

The musical score consists of three systems, each containing five staves. The first system includes a treble and bass piano staff, a keyboard staff marked with 'K', and two additional staves. The second system follows the same layout. The third system concludes with a double bar line. The music is in a common time signature and features various rhythmic patterns and melodic lines.

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

No 13. PRELUDE FOR THE WITCHES.

Lento.

Violino 1^o. *f* *pp*

Violino 2^o. *f* *pp*

Viola. *f* *pp*

Bass. *SORCERESS.*

Basso. *f* *pp*

PIANO. *Lento.* *f* *pp*

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

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

f *fpp* *fpp* *fpp*

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

fpp *pp*

con 8^{va} bass.

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.)

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

con RUF. bassa.

Nº 14. WITCHES' CHORUS.

Viol. I. *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.

Nº 15. RECIT.

p

p

p

SORCERESS.

The Queen of Carthage, whom we hate, As we do all in prosperous state, Ere

p

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

p

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

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

Nº 16. CHORUS.

Allegro vivace.

First system of the musical score. It includes piano accompaniment and vocal parts for Soprano, Alto, Tenor, and Bass. The tempo is *Allegro vivace*. The piano part starts with a forte (*f*) dynamic. The vocal parts enter with the lyrics "Ho ho ho" and are marked *sempre stacc.* (always staccato). The lyrics "love!" appear under the Bass line.

Second system of the musical score. It continues the piano accompaniment and vocal parts. The piano part includes a *sempre stacc.* marking. The vocal parts continue with the "ho ho ho" refrain. The system concludes with a final chord in the piano part.

Nº 17. RECIT.

1st WITCH.

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

2nd 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 —

pp

[illegible]

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-

7 6 6 5 4 6 7 6 5 4 3

Nº 18. CHORUS.

Allegro vivace.

The musical score is for a chorus piece, numbered 18. It begins with a piano introduction in B-flat major, 3/4 time, marked *Allegro vivace*. The piano part consists of a simple melody in the right hand and a bass line in the left hand. The vocal parts enter with the lyrics "Ho ho ho". The Soprano part is marked *f* and *sempre stacc.*. The Alto and Tenor parts also have lyrics "Ho ho ho". The Sorceress part has the lyrics "- way." and "Ho ho ho". The piano part continues with a simple melody and bass line. The score is written for a piano and four vocal parts: Soprano, Alto, Tenor, and Sorceress. The piano part is written in B-flat major, 3/4 time. The vocal parts are written in B-flat major, 3/4 time. The lyrics are "Ho ho ho". The score is marked *Allegro vivace* and *sempre stacc.*

CHORUS.
Soprano. *f* *sempre stacc.*
Ho ho ho ho ho ho ho ho ho ho ho ho ho ho,
Alto. Ho ho ho ho ho ho ho ho ho ho ho ho ho ho,
Tenor. Ho ho ho ho ho ho ho ho ho ho ho ho ho ho,
SORCERESS. CHORUS. Ho ho ho ho ho ho ho ho ho ho ho ho ho ho,
- 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!
ho ho ho ho ho ho ho ho ho ho ho ho ho ho!

Nº 19. DUET.

Allegro non troppo.

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

Soprano. *2nd 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 5^a bassa

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

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

cresc.

1. 2.

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.*

'em back to court, and drive

'em back to court, and drive

pp *cresc.*

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

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

f *pp*

Nº 20. CHORUS. (*In the manner of an echo.*)

Moderato.

[illegible]

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

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

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

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

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

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

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

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

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

charm well pre - pare, pre - 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.

Nº 21. ECHO DANCE OF FURIES.

The image shows a page from a musical score for 'The Dance of Perseus' by Franz Liszt. The score is written for Violino 1st, Violino 2nd, Viola, Basso, and PIANO. The tempo is marked 'Presto.' and the key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score consists of five staves. The Violino 1st and Violino 2nd parts are in treble clef, the Viola is in alto clef, the Basso is in bass clef, and the PIANO part is in bass clef. The music features a variety of dynamics, including *f* (forte), *p* (piano), and *soft*. The PIANO part includes a section marked 'Presto.' and another marked 'Piano.'.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system shows the vocal melody and piano accompaniment. The second system continues the melody and accompaniment. The piano part includes a 'load' marking and a 'f' (forte) dynamic marking.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of three measures. The first measure shows the voice entering with the lyrics 'The rose tree, the rose tree'. The piano accompaniment features a soft (p) dynamic. The second measure shows the voice continuing with 'The rose tree, the rose tree'. The piano accompaniment features a loud (f) dynamic. The third measure shows the voice concluding with 'The rose tree, the rose tree'. The piano accompaniment features a soft (p) dynamic.

This musical score is for a piano and orchestra, spanning measures 2520 to 2550. The score is written in B-flat major (two flats) and 4/4 time. It consists of three systems, each with five staves. The top two staves of each system are for the piano, and the bottom three are for the orchestra (string section). The piano part features complex, flowing melodic lines with frequent sixteenth and thirty-second note patterns. The orchestra part provides a harmonic and rhythmic foundation, often using sustained notes and moving lines in the strings. Dynamic markings such as *f* (forte), *p* (piano), *loud*, and *soft* are placed throughout the score to indicate volume changes. The score concludes with a double bar line at measure 2550.

This image shows a page of musical notation for a piano piece. The notation is arranged in six systems, each consisting of three staves. The first two staves of each system are a grand staff (treble and bass clefs), and the third staff is a single bass clef. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano), 'f' (forte), 'soft', and 'loud'. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from piano (p) to forte (f), with some sections marked 'soft' or 'loud'. The notation is clear and legible, with a focus on the melodic and harmonic lines of the piano.

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.

ACT II.

N° 22. RITORNELLE.

Moderato.

Violino 1^o

Violino 2^o

Viola.

Basso.

PIANO.

Moderato.

f

f

1. 2.

1. 2.

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.
Viol. II.
Viola.

pp

pp

pp

Sop. **CHORUS.**

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.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in G major, starting with a piano (pp) dynamic. The second system continues the vocal melody and introduces the piano accompaniment in the right hand, featuring chords and eighth-note patterns. The third system continues the piano accompaniment in both hands, with the left hand providing a steady bass line. The score concludes with a final chord in the piano part.

BRILINDA.

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

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^o 24. SONG.*Allegro moderato.*

ATTENDANT WOMEN.

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

Basso. *mf* *Allegro moderato.*

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

The first system of the musical score features three staves. The Soprano staff begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The Basso and Piano staves start with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has two flats (Bb and Eb), and the time signature is common time (C).

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

The second system continues the vocal and piano parts. The Soprano staff has the lyrics 'this lov'd mountain, Oft she bathes her in this foun-tain, Oft she vis-its this lov'd moun-tain,'. The piano accompaniment continues with its characteristic rhythmic pattern.

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

The third system of the score shows the continuation of the vocal melody and piano accompaniment. The Soprano staff includes the lyrics '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

The fourth system concludes the page. The Soprano staff has the lyrics 'here, here Ac-te-on met his fate; Par-sued by his own hounds, And'. The piano accompaniment provides a steady rhythmic foundation throughout.

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

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 one flat (B-flat). It begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment is in a bass clef, starting with a half note G3, followed by a quarter note A3, and then a half note Bb3. The piano part features a steady eighth-note accompaniment in the right hand and a more active line in the left hand.

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

The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment continues with the same eighth-note pattern in the right hand and a more active line in the left hand.

Viol. I.
Viol. II.
Viola.

The third system features three string parts: Violin I, Violin II, and Viola. All three parts are in a treble clef with a key signature of one flat. They all begin with a half note G4, followed by a quarter note A4, and then a half note Bb4. The parts are marked with a forte (f) dynamic.

late here Ac - te - on met his fate.

The fourth system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. It begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment is in a bass clef, starting with a half note G3, followed by a quarter note A3, and then a half note Bb3. The piano part features a steady eighth-note accompaniment in the right hand and a more active line in the left hand.

This musical score is for a piano and keyboard arrangement, spanning measures 1 through 12. The score is organized into three systems, each containing four staves. The first two staves of each system are for the piano, and the last two are for the keyboard. The piano part is written in a treble clef with a key signature of one flat (B-flat). The keyboard part is written in a grand staff (treble and bass clefs) with a key signature of one flat. The tempo is marked 'Andante' and the dynamics range from piano (p) to forte (f). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Measures 1-6: The piano part features a melodic line with eighth and sixteenth notes, while the keyboard provides a steady accompaniment of eighth notes. Dynamics include *p* (piano) and *f* (forte).

Measures 7-12: The piano part continues with a melodic line, and the keyboard accompaniment remains consistent. The piece concludes with a final chord in measure 12.

Nº 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* Haste, haste to town, haste, haste, haste, haste, haste to town, haste, haste, haste,

Basso. *Allegro.*

PIANO.

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,

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,

ff

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, 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

[illegible]

Nº 27. RECIT.

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

Basso.

PIANO.

-way. Ténor. 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 weigh'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.

ACT III.

Nº 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 three staves are vocal parts: a soprano line, an alto line, and a bass line. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

The second system of the musical score consists of five staves, continuing the vocal and piano parts from the first system. The vocal parts continue their melodic lines, and the piano accompaniment provides harmonic support.

The third system of the musical score consists of five staves. It begins with the instruction "(Enter Sailors.)" above the vocal staves. The vocal parts enter with the lyrics "Come a - way, fel - low sai - lers, come a - way, Your". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same.

The fourth system of the musical score consists of five staves. The vocal parts continue with the lyrics "an - chors be weigh - ing, Time and tide will ad - mit no de - lay - ing, Take a". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same.

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

colla voce

more.

CHORUS, Soprano.
Come a - way, fel - low sai - lers, come a -

Alto.
Come a - way, fel - low sai - lers, come a - way, come a - way, come a -

Tenor.
Come a - way, fel - low sai - lers, come a - way, come a - way, come a -

Bass.
Come a - way, fel - low sai - lers, come a - way, come a - way, come a -

-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 -

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-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.

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)*

(Enter Sirens and Witches.)

Nº 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

Soprano. 2nd WITCH.

- fur-ling. Our plot has took,

a tempo

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

a tempo

the Queen's for-sook, 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

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!

6 6 6 7 8 4 7 5 8 2 2 8

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.

cresc. *p* *cresc.*

Nº 31. CHORUS.

Allegro.

Viol. I.

Viol. II.

Viola.

CHORUS, Soprano.

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

Alto.

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

Tenor.

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

Bass.

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 —

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

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

p

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!

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

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

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

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

Nº 32. THE WITCHES' DANCE.

Presto.

Violino 1^o.

Violino 2^o.

Viola.

Basso.

PIANO.

Presto.

Allegro.

Allegro.

The image displays a musical score for three systems, each featuring vocal and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The first system consists of six measures. The vocal line (top staff) begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment (bottom staff) features a steady eighth-note pattern in the right hand and a bass line with quarter and eighth notes in the left hand. The second system also spans six measures, with the vocal line continuing the melodic line and the piano accompaniment providing harmonic support. The third system concludes the piece with a final cadence in the vocal line and a sustained piano accompaniment. The score is written in a clear, professional notation style with standard musical symbols.

(Enter Dido, Belinda and Woman.)

N^o 33. RECIT.

Soprano. *mf* *f*
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

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

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

ENEAS. *DIDO.*

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

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!

Nº 34. RECIT.

1000.

Soprano. 

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

Basso. 

PIANO. 

Nº 35. CHORUS.

Andante 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 -

Andante 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

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

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.

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

Nº 36. RECIT.

DIDO.
pp

Soprano. 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.

pp

Nº 37. SONG.

Larghetto.
pp

Violino 1^a. *(Violas play very soft.)*

Violino 2^a. *pp*

Viola. *pp*

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

Basso. *pp*

PIANO. *Larghetto.* *pp*

[illegible]

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

ah! for - get my fate.
pp pp pp pp

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

Nº 38. CHORUS.

[illegible]

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

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.