

No. 11.

CHORUS.—"TO THE HILLS AND THE VALES!"

Allegro assai.

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
 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.

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

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

f

The musical score is written for a four-part vocal chorus and piano accompaniment. It is in 3/4 time and consists of two systems. The first system contains the vocal entries and the piano accompaniment. The second system contains the vocal lines and piano accompaniment. Dynamics include *f*, *mf*, *p*, and *cres.* The piano part features a rhythmic accompaniment with chords and moving lines.

shewn, let the

shewn, let the

shewn, let the

shewn, let the

p *f*

tri - umphs, let the tri - umphs of love and of

tri - umphs, the tri - umphs the tri - umphs of love and of

tri - umphs, let the tri - umphs, the tri - umphs of . . . love and of

tri - umphs, let the tri - umphs, the tri - umphs of love and of

beau - ty be . . . shewn, To the hills and the vales, to the rocks and the

beau - ty be . . . shewn, To the hills and the vales, to the rocks and the

beau - ty be shewn, To the hills and the vales, to the rocks and the

beau - ty be shewn, To the hills and the vales, to the rocks and the

p

moun - tains, To the mu - si - cal groves and the cool sha - dy foun - tains, Let the
 moun - tains, To the mu - si - cal groves and the cool sha - dy foun - tains, Let the
 moun - tains, To the mu - si - cal groves and the cool sha - dy foun - tains, Let the
 moun - tains, To the mu - si - cal groves and the cool sha - dy foun - tains, Let the

tri - - - umphs, let the tri - - - umphs of love and of
 tri - umphs, the tri - - - umphs, the tri - umphs of love and of
 tri - - - umphs, let the tri - umphs, the tri - umphs of love and of
 tri - umphs, the tri - umphs, the tri - - - umphs of love and of

beau - ty be shewn. *p* Go rev - el, ye Cu - pids, go
 beau - ty be shewn. *p* Go rev - el, ye
 beau - ty be shewn. *p* Go rev - el, ye Cu - pids, go rev - el, go
 beau - ty be shewn. *p* Go rev - el, ye Cu - pids, go rev - el, go

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

own, go re - vel, ye Cu - pids, go re - vel, go
 own, go re - vel, ye Cu - pids, go
 own, go re - vel, ye Cu - pids, go re - vel, go re - vel, ye
 own, go re - vel, ye Cu - pids, go re - vel, go re - vel, ye

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

SCENE—The Grove.—Enter Aeneas, Dido, Belinda, and their train.

No. 23. SONG AND CHORUS.—“THANKS TO THESE LONESOME VALES.”

Allegretto.
BELINDA.

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

CHORUS.

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

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

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

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

BELINDA.

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.

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

pp

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

f

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.

No. 86.

RECIT.—“THY HAND, BELINDA.”

Dido.
pp

Thy hand, Be-lin - da; dark - - ness shades me: On thy bo - som let me

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

No. 87.

SONG.—“WHEN I AM LAID IN EARTH.”

Larghetto. *Dido.*
pp *p*

When I am laid, . . . am

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

trou - ble in thy breast; When I am laid, . . . am

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

trouble in thy breast; Re - member me, re - member me,

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

for - get my fate.

dim. pp

CHORUS.—“WITH DROOPING WINGS.”

Andante. sempre pp

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

sempre pp

With droop - ing wings, ye

sempre pp

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

sempre pp

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

Andante.

sempre pp

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

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

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

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

cres.

scat - ter ro - ses, scat - ter, scat - ter ro - ses on her tomb, *pp*

scat - ter ro - ses, scat - ter, scat - ter ro - ses on her tomb, *pp* Soft, soft and

cres. And scat - ter, scat - ter ro - ses on her tomb, *pp* Soft, soft,

cres. And scat - ter ro - ses, scat - ter ro - ses on her tomb, *pp*

cres.

pp
 Soft, soft . . and gen-tle, soft, soft, soft, soft and
 gen-tle as her heart, gen-tle as her heart, soft soft, soft and gen-tle
 soft and gen-tle as her heart, soft, soft and
pp
 Soft, soft . . . and gen-tle, soft, soft, soft, soft, soft . . 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
 gen-tle as her heart, Keep here, here your watch, keep here, here, keep here your watch, and

never, never, nev-er part, and never, never, nev-er, nev-er part. With droop-part.
 never, never, nev-er part. and never, never. nev-er, nev-er part. part.
 never, never, nev-er part, and never, never, nev-er, nev-er part. With part.
 never, never, nev-er part, and never, never, nev-er, nev-er part. part.
 1st time. || 2nd.