

Dido and Aeneas

Sailor's Chorus

(Mvmt. 29)

Henry Purcell

(1659 - 1695)

$\text{♩} = 140$ *Allegro molto*

Violin I
Violin II
Viola
Violoncello
Basso Cont.

Detailed description: This block contains the first six measures of the instrumental introduction. The score is for Violin I, Violin II, Viola, Violoncello, and Basso Continuo. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro molto' with a quarter note equal to 140 beats per minute. The music begins with a rest in the first measure, followed by a series of eighth and sixteenth notes in the strings.

7

Detailed description: This block contains measures 7 through 12. It features two trills (tr) in the first two measures, one in each violin part. The instrumentation includes Violin I, Violin II, Viola, and Violoncello. The key signature remains two flats, and the time signature is 3/4.

13

Detailed description: This block contains measures 13 through 18. It features two trills (tr) in the first two measures, one in each violin part. The instrumentation includes Violin I, Violin II, Viola, and Violoncello. The key signature remains two flats, and the time signature is 3/4.

19

Musical score for measures 19-24. The score consists of four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some measures containing longer note values and ties. A slur is present over the first two measures of the second staff.

25

Musical score for measures 25-30. The score consists of four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The music continues with similar rhythmic patterns, including eighth and sixteenth notes, and some longer note values. A slur is present over the first two measures of the second staff.

31

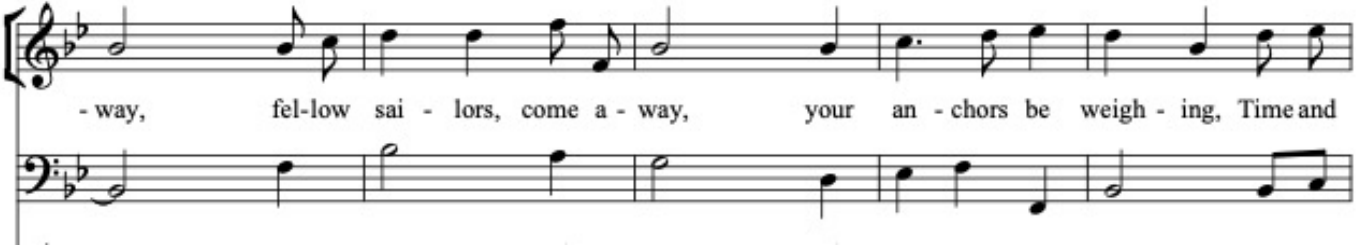
Enter Sailors *tr*

Musical score for measures 31-35. The score consists of four staves: two treble clefs, one bass clef, and one staff labeled 'A.'. The key signature has two flats (B-flat and E-flat). The music features eighth and sixteenth notes, with some measures containing longer note values and ties. A slur is present over the first two measures of the second staff. The text 'Enter Sailors' is written above the first staff, and '1st Sailor *ff*' is written above the 'A.' staff. The word 'Come' is written below the 'A.' staff.

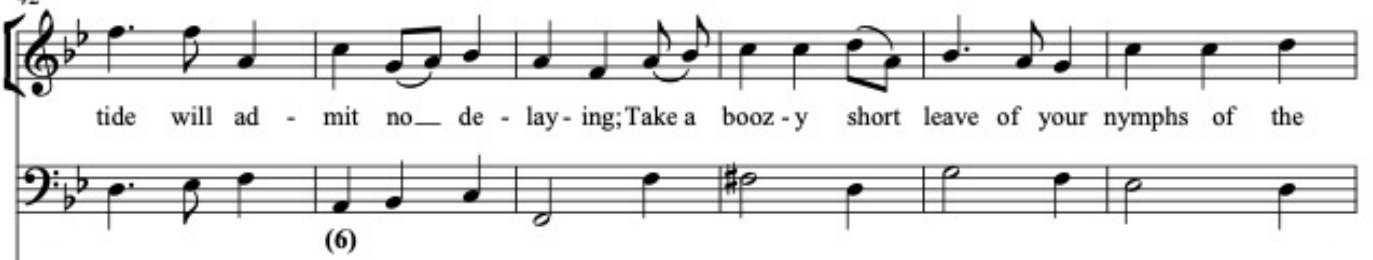
A. *1st Sailor ff*

Come a-


37

A.  - way, fel-low sai - lors, come a - way, your an - chors be weigh - ing, Time and

42

A.  tide will ad - mit no de - lay - ing; Take a booz - y short leave of your nymphs of the
(6)

48

A.  shore, And si - lence their mourn - ing With vows of re - turn - ing, But nev - er in -

54

A.  - tend - ing to vis - it them more, no ne - ver in - tend - ing to vis - it them

60

A.  more, no nev - er, no nev - er in - tend - ing to vis - it them

S. *Chorus*
Come a - way, Fel-low sai-lors, come a - way, Your

A. *Chorus*
more! Come a - way, Fel-low sai-lors, come a - way, come a - way, come a - way, Your

T. *Chorus*
Come a - way, Fel-low sai-lors, come a - way, come a - way, Your

B. *Chorus*
Come a - way, Fel-low sai-lors, come a - way, come a - way, come a - way, Your

S. an - chors be weigh-ing; Time and tide will ad - mit no de - lay-ing; Take a booz - y short—

A. an - chors be weigh-ing; Time and tide— will ad - mit no de - lay-ing; Take a booz - y short—

T. an - chors be weigh-ing; Time and tide will ad - mit no de - lay-ing; Take a booz - y short

B. an - chors be weigh-ing; Time and tide will ad - mit no de - lay-ing; Take a booz - y— short—

(6) (b)

S. leave of your nymphs of the shore, And si - lence their mourn - ing with vows of re -

A. leave of your nymphs of the shore, And si - lence their mourn - ing with vows of re -

T. leave of your nymphs of the shore, And si - lence their mourn - ing with vows of re -

B. leave of your nymphs of the shore, And si - lence their mourn - ing with vows of re -

b6 (6 6 7 6)

S. - turn - ing, But nev - er in - tend - ing to vis - it them more, no nev - er in - tend ing to

A. - turn - ing, But nev - er in - tend - ing to vis - it them more, no nev - er in - tend - ing to

T. - turn - ing, But nev - er in - tend - ing to vis - it them more, no nev - er in - tend ing to

B. - turn - ing, But nev - er in - tend - ing to vis - it them more, no nev - er in - tend ing to

b (-) 2

S. *f* *p* *f*
 vis - it them more, no nev - er, no nev - er, in - tend - ing to — vis - it them more.

A. *f* *p* *f*
 vis - it them more, no nev - er, no nev - er, in - tend - ing to vis - it them more.

T. *f* *p* *f*
 vis - it them more, no nev - er, no nev - er, in - tend - ing to vis - it them more.

B. *f* *p* *f*
 vis - it them more, no nev - er, no nev - er, in - tend - ing to vis - it them more.

f *p* *f*