



18 CHORUS. SOPRANO.  
 brow. Ban - ish sor - row, ban - ish care, Grief should ne'er ap - proach the  
 ALTO.  
 Ban - ish sor - row, ban - ish care, Grief should ne'er ap - proach the  
 TENOR.  
 Ban - ish sor - row, ban - ish care, Grief should ne'er ap - proach the  
 BASS.  
 Ban - ish sor - row, ban - ish care, Grief should ne'er ap - proach the

22 fair, Ban-ish sor - row, ban - ish care, Grief should ne'er ap-proach the fair, should ne'er ap -  
 fair, Ban-ish, ban - ish care, Grief should ne'er ap-proach the fair, should ne'er ap -  
 fair, Ban-ish sor - row, ban - ish, ban - ish care, Grief should ne'er approach, shall ne'er ap -  
 fair, Ban-ish, ban - ish, ban - ish ban - ish care, Grief should ne'er, should ne'er ap -

27 - proach the fair, grief should ne'er ap - proach, should ne'er ap - proach the fair.  
 - proach the fair, grief should ne'er, should ne'er ap - proach the fair.  
 - proach the fair, grief should ne'er, should ne'er ap - proach the fair.  
 - proach the fair, grief should ne'er, should ne'er ap - proach the fair.

No. 4.

CHORUS.—“ WHEN MONARCHS UNITE.”

*Moderato.*  
SOPRANO.

When mon-archs u - nite, how hap - py their state, They tri - umph at once, o'er their

ALTO.

When mon-archs u - nite, how hap - py their state, They tri - umph at once, o'er their

TENOR.

When mon-archs u - nite, how hap - py their state, They tri - umph at once, o'er their

BASS.

When mon-archs u - nite, how hap - py their state, They tri - umph at once, o'er their

*Moderato.*

7

foes and their fate, they tri - umph, they tri - umph at once, o'er their foes and their fate.

foes and their fate, they tri - umph, they tri - umph at once, o'er their foes and their fate.

foes and their fate, they tri - umph, they tri - umph at once, o'er their foes and their fate.

foes and their fate, they tri - umph, they tri - umph at once, o'er their foes and their fate.

CHORUS.

49

**SOPRANO**  
Fear no dan - ger to en - sue, The He - ro loves as well as you,

**ALTO**  
Fear no dan - ger to en - sue, The He - ro loves as well as you,

**TENOR**  
Fear no dan - ger to en - sue, The He - ro loves as well as you,

**BASS**  
Fear no dan - ger to en - sue, The He - ro loves as well as you,

*f*

57

*p*  
Fear no dan - ger to en - sue, The He - ro loves as well.. as you.

*p*  
Fear no dan - ger to en - sue, The He - ro loves as well.. as you.

*p*  
Fear no dan - ger to en - sue, The He - ro loves as well as you.

*p*  
Fear no dan - ger to en - sue, The He - ro loves as well as you.

*p*

65

*pp*  
Ev - er gen - tle, ev - er smi - ling, And the cares of life be - gui - ling,

*pp*  
Ev - er gen - tle, ev - er smi - ling, And the cares of life be - gui - ling,

*pp*

73 *f* Fear no dan - ger to en - sue, The He - ro loves as well as you.

*f* Fear no dan - ger to en - sue, The He - ro loves as well as you.

*f* Fear no dan - ger to en - sue, The He - ro loves as well as you.

*f* Fear no dan - ger to en - sue, The He - ro loves as well as you.

81 *pp* Cu - pids strew your path with flowers, Ga - ther'd from E - ly - sian bowers,

*pp* Cu - pids strew your path with flowers, Ga - ther'd from E - ly - sian bowers.

89 *ff* Fear no dan - ger to en - sue, The He - ro loves as well as you.

*ff* Fear no dan - ger to en - sue, The He - ro loves as well as you.

*ff* Fear no dan - ger to en - sue, The He - ro loves as well as you.

*ff* Fear no dan - ger to en - sue, The He - ro loves as well as you.



## No. 8. CHORUS.—"CUPID ONLY THROWS THE DART."

*Allegro moderato.*

1

Cu-pid on-ly throws the dart . . That's dreadful, dreadful, dread-ful, Cu-pid on-ly

Cu-pid on-ly throws the dart That's dreadful, dread-ful, Cu-pid on-ly

Cu-pid on-ly throws the dart,

Cu-pid on-ly throws the dart That's

*Allegro moderato.*

6

throws the dart that's dreadful to a war-rior's heart, that's dread-ful to a warrior's heart, And

on-ly throws the dart, on-ly throws the dart that's dreadful to . . a warrior's heart, And

Cu-pid on-ly throws the dart . . that's dread-ful to a warrior's heart, And

dread-ful, dread-ful, Cu-pid on-ly throws the dart that's dread-ful to a warrior's heart, And

11

he that wounds, and he that wounds can on-ly, on-ly cure the smart, can on-ly, on-ly cure the smart.

he that wounds, and he that wounds can on-ly, on-ly cure the smart, can on-ly, on-ly cure the smart.

he that wounds, and he that wounds can on-ly, on-ly cure the smart, can on-ly, on-ly cure the smart.

he that wounds, and he that wounds can on-ly, on-ly cure the smart, can on-ly, on-ly cure the smart.

The musical score is written for a four-part vocal chorus and piano accompaniment. It is in the key of D major (one sharp) and common time (C). The tempo is marked 'Allegro moderato'. The score is divided into three systems. The first system (measures 1-5) features four vocal staves and a piano accompaniment. The lyrics are: 'Cu-pid on-ly throws the dart . . That's dreadful, dreadful, dread-ful, Cu-pid on-ly'. The second system (measures 6-10) continues the lyrics: 'throws the dart that's dreadful to a war-rior's heart, that's dread-ful to a warrior's heart, And on-ly throws the dart, on-ly throws the dart that's dreadful to . . a warrior's heart, And Cu-pid on-ly throws the dart . . that's dread-ful to a warrior's heart, And dread-ful, dread-ful, Cu-pid on-ly throws the dart that's dread-ful to a warrior's heart, And'. The third system (measures 11-15) repeats the final line of the chorus: 'he that wounds, and he that wounds can on-ly, on-ly cure the smart, can on-ly, on-ly cure the smart.' The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include piano (p) and forte (f). The score ends with a double bar line.

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.*

6 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

11 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



16

shewn, let the

shewn, let the

shewn, let the

shewn, let the

*p* *f*

21

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

*p* *f*

26

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* *f*

31

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

36

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

41

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

46

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

51

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

56

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



## No. 14.

## WITCHES' CHORUS.—“HARM'S OUR DELIGHT.”

*Allegro.*



Harm's our de - light and mis - chief all . . our skill, harm's our de - light and

Harm's our de - light and mis - chief all our skill, harm's our de - light . .

Harm's our de - light and mis - chief all our skill, harm's our de - light and

Harm's our de - light and mis - chief all our skill, harm's our de - light . .

*Allegro.*

*f*

8



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. (*Accompanied*).—"THE QUEEN OF CARTHAGE."

*p* **SORCERESS.**

The Queen of Carthage, whom we hate, As we do all in prosp'rous state, Ere  
 sun-set, shall most wretch - ed prove, Depriv'd of fame, of life . . . and

## No. 16. CHORUS.—"HO, HO, HO!"

*Allegro vivace.*

love.

CHORUS. *f*, *sempre stacc.*

Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

*sempre stacc.*

Ho ho ho ho ho ho ho ho ho, ho ho ho ho ho

*f*, *sempre stacc.*

Ho ho ho ho ho ho ho ho ho, ho ho ho ho ho, ho ho

*sempre stacc.*

Ho ho ho ho ho ho ho ho ho ho ho ho

*Allegro vivace.*

*f*, *sempre stacc.*

9

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 ho ho ho ho!

The score consists of five staves. The first four are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is a piano accompaniment. The lyrics are 'ho ho ho' repeated in various patterns across the staves.

No. 17. RECIT. (Accompanied).—"RUIN'D ERE THE SET OF SUN."

1st WITCH. *rit.*  
Ru-in'd ere the set of sun? Tell us, tell us, how . . shall this be

2nd WITCH. *rit.*  
Tell us, tell us, how . . shall this be

*p* *colla voce.*

done?

SORCERESS.  
done? The Tro- jan Prince, you know, is bound by Fate To seek I - tal - ian

*pp*

The score is in common time (C) and features two vocal parts (1st and 2nd Witch) and a piano accompaniment. The first system includes lyrics and performance markings like *rit.* and *colla voce.* The second system continues the dialogue with the Sorceress and includes a *pp* marking.

1st Witch.

Hark!

ground ; The Queen and he . . . are now in chase.

hark! the cry . . . comes on a - pace.

SORCERESS.

But, when they've 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 -



No. 18.

CHORUS.—“HO, HO, HO!”

*Allegro vivace.*

way.

SOPRANO. *f* *sempre stacc.*  
Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho,

ALTO. *f* *sempre stacc.*  
Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

TENOR. *f* *sempre stacc.*  
Ho ho ho ho ho ho, ho ho

BASS. *f* *sempre stacc.*  
Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

*Allegro vivace.*

*sempre stacc.*

9

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. 20.

CHORUS.—“ IN OUR DEEP VAULTED CELL.”

(In the manner of an echo.)

*Moderato.*

*f* In our deep vault - ed cell ed cell the charm we'll pre - pare, pre -

*f* In our deep vault - ed cell ed cell the charm we'll pre - pare, pre -

*f* In our deep vault - ed cell ed cell the charm we'll pre - pare, pre -

*f* In our deep vault - ed cell ed cell the charm we'll pre - pare, pre -

*Moderato.*

*f* *ppp* *f* *pp*

6 *f* - pare, Too dread - ful a prac - tice, too dread - ful a prac - tice, too

*f* - pare, Too dread - ful a prac - tice, too dread - ful a prac - tice, too

*f* - pare, Too dread - ful a prac - tice, too dread - ful a prac - tice, too

*f* - pare, Too dread - ful a prac - tice, too dread - ful a prac - tice, too

*f* *pp* *f*

11 *f* dread - ful too dread - ful a prac - tice, a prac - tice, for this o - pen air; for

*f* dread - ful too dread - ful a prac - tice, a prac - tice, for this o - pen air; for

*f* dread - ful too dread - ful a prac - tice, a prac - tice, for this o - pen air; for

*f* dread - ful too dread - ful a prac - tice, a prac - tice, for this o - pen air; for

*pp* *f* *pp* *f* *pp*

17

this o - pen air, In our deep vault - ed cell ed cell the

this o - pen air, In our deep vault - ed cell ed cell the

this o - pen air, In our deep vault - ed cell ed cell the

this o - pen air, In our deep vault - ed cell ed cell the

*f* *pp* *f*

22

charm we'll pre - pare, pre - pare, Too dread - ful a prac - tice, too

charm we'll pre - pare, pre - pare, Too dread - ful a prac - tice, too

charm we'll pre - pare, pre - pare, Too dread - ful a prac - tice, too

charm we'll pre - pare, pre - pare, Too dread - ful a prac - tice, too

*f* *pp* *f* *pp*

27

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.

*f* *pp*

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.

9 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.

33 *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*

38

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*

43

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.



(Enter Sailors.) 1st SAILOR.

33 Come a - way, fel - low sai - lora. come a - way, Your

39 an - chors be weigh - ing, Time and tide will ad - mit no de - lay - ing, Take a bow - sey short

45 leave of your nymphs on the shore, And si - lence their mourn - ing With vows of re -

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

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

*rit.*

*p* *colla voce.*

64 CHORUS. SOPRANO.

more. Come a - way, fel - low sai - lors, come a -

ALTO

Come a - way, fel - low sai - lors, come a - way, come a - way, come a -

TENOR

Come a - way, fel - low sai - lors, come a - way, come a -

BASS.

Come a - way, fel - low sai - lors, come a - way, come a -

*f*

69

- 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 -

79

- 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

*p*



84

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 -

89

- 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

95

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. 31.

## CHORUS — "DESTRUCTION'S OUR DELIGHT."

*Allegro.*

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

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

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

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

*Allegro.*

*f*

6

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

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

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

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

11

ho . . ho! *ff* E - lis - sa bleeds to - night, And Car-thage flames to - mor - row. *f* De -

ho! *ff* E - lis - sa bleeds to - night, And Car-thage flames to - mor - row. *f* De -

ho . . ho! *ff* E - lis - sa bleeds to - night, And Car-thage flames to - mor - row. *f* De -

ho . . ho! *ff* E - lis - sa bleeds to - night, And Car-thage flames to - mor - row. *f* De

The musical score is written for a four-part chorus and piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into three systems. The first system contains the first four vocal parts and piano accompaniment. The second system, starting at measure 6, includes the vocal parts and piano accompaniment. The third system, starting at measure 11, includes the vocal parts and piano accompaniment. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). The tempo is marked *Allegro*.

16

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

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

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

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

21

- night, And Carthage flames to - mor - row; Ho ho . . ho! ho

- night, And Carthage flames to - mor - row; Ho ho . . ho! ho . . ho! ho . .

- night, And Carthage flames to - mor - row; Ho ho . . ho! ho

- night, And Carthage flames to - mor - row; Ho ho . ho! ho . . ho,

26

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

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

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

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

## No. 35. CHORUS.—“GREAT MINDS AGAINST THEMSELVES CONSPIRE.”

*Andante maestoso.*

1

Great minds a - gainst themselves con - spire, great minds, great minds a - gainst, a -

Great minds a - gainst themselves con - spire, great minds, great minds a - gainst, a -

Great minds a - gainst themselves con - spire, great minds, great minds a - gainst, a -

Great minds a - gainst themselves con - spire, great minds, great minds a -

*Andante maestoso.*

6

- 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

10

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.

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 4/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante maestoso'. The score is divided into three systems. The first system (measures 1-5) features a piano introduction with a forte (f) dynamic. The second system (measures 6-9) begins with a piano (p) dynamic. The third system (measures 10-13) features a crescendo (cres.) leading to a forte (f) dynamic. The piano accompaniment consists of chords and moving lines in both hands, with dynamics ranging from piano (p) to forte (f).



38.

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*

6

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,

11

*cres.*

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

*cres.*

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

*cres.*

And scat - ter, scat - ter ro - ses on her tomb, Soft, soft,

*cres.*

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

*cres.*

16

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

21

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

26

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. ||