



Four Saints in Three Acts

Virgil Thomson

Dido and Aeneas

Henry Purcell

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by Virgil Thomson

Libretto by Gertrude Stein

Dido and Aeneas

by Henry Purcell

Libretto by Nahum Tate

These texts are published in conjunction with
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Four Saints in Three Acts

Characters

Saint Teresa I	soprano
Saint Teresa II	contralto
Saint Settlement	soprano
Saint Ignatius	baritone
Saint Chavez	tenor
Saint Stephen	tenor
Saint Plan	bass-baritone
Commère	mezzo-soprano
Compère	bass
Chorus of Saints	

Prologue

Chorus I

To know to know to love her so.

Four saints prepare for saints.

It makes it well fish.

Four saints it makes it well fish.

Four saints prepare for saints it makes it well well

fish it makes it well fish prepare for saints.

Saint Stephen

In narrative prepare for saints.

Saint Settlement

Prepare for saints.

Saint Plan

Two saints.

Saint Sarah

Four saints.

Saint Settlement

Two saints prepare for saints it two saints prepare

for saints in prepare for saints.

Saint Stephen

A narrative of prepare for saints in narrative prepare

for saints.

Saint Settlement and Saint Sarah

Remain to narrate to prepare two saints for saints.

Saint Plan

At least.

Saint Stephen

In finally.

Saint Plan

Very well if not to have and miner.

Saint Stephen

A saint is one to be for two when three and you

make five and two and cover.

Chorus I

A at most.

Saint saint a saint.

Forgotten saint. What happened today, a narrative.

Commère

Saint Teresa Saint Martyr Saint Settlement Saint

Thomasine Saint Electra Saint Wilhelmina Saint

Evelyn Saint Pilar Saint Hillaire Saint Bernadine.

Compère

Saint Ignatius Saint Paul Saint William Saint Gilbert

Saint Settle Saint Arthur Saint Selmer Saint Paul

Seize Saint Cardinal Saint Plan Saint Giuseppe.

Chorus I

Any one to tease a saint seriously.

Act One

Commère

Saint Teresa in a storm at Avila there can be rain and

warm snow and warm that is the water is warm the

river is not warm the sun is not warm and if to stay

to cry.

Chorus II

If to stay to if to stay if having to stay to if having to

stay if to cry to stay if to cry stay to cry to stay.

Chorus I

Saint Teresa half in and half out of doors.

Commère

Saint Ignatius not there. Saint Ignatius staying where.

Never heard them speak speak of it.

Chorus I

Saint Ignatius silent motive not hidden.

Commère

Saint Teresa silent.

Chorus II

They were never beset.

Chorus I

Come one come one.

Commère

No saint to remember to remember.

Chorus II

No saint to remember.

Chorus I

Saint Teresa knowing young and told.

Saint Settlement

If it were possible to kill five thousand chinamen by pressing a button would it be done.

Commère

Saint Teresa not interested.

Compère

Repeat First Act.

Commère

A pleasure April fool's day a pleasure. Saint Teresa seated.

Saint Teresa I

Not April fool's day a pleasure.

Chorus I

Saint Teresa seated.

Saint Teresa I

Not April fool's day a pleasure.

Chorus I

Saint Teresa seated.

Saint Teresa I

April fool's day April fool's day as not as pleasure as April fool's day not a pleasure.

Chorus I

Saint Teresa seated and not surrounded. There are a great many persons and places near together. Saint Teresa not seated.

Saint Teresa I

There are a great many persons and places near together.

Compère

Saint Teresa not seated at once.

Saint Teresa I

There are a great many places and persons near together.

Compère

Saint Teresa once seated.

Saint Teresa I

There are a great many places and persons near together.

Compère

Saint Teresa seated and not surrounded.

Saint Teresa I

There are a great many persons and places near together.

Chorus I

Saint Teresa visited by very many as well as the others really visited before she was seated.

Saint Teresa I

There are a great many persons and places close together.

Chorus I

Saint Teresa not young and younger but visited like the others by some, who are frequently going there.

Compère

Saint Teresa very nearly half inside and half outside outside the house and not surrounded.

Saint Teresa I and Saint Teresa II

How do you do. Very well I thank you. And when do you go. I am staying on quite continuously. When is it planned. Not more than as often.

Saint Stephen

The garden inside and outside of the wall.

Chorus I

Saint Teresa about to be.

Saint Stephen

The garden inside and outside outside and inside of the wall.

Compère

Nobody visits more than they do visits them.

Commère

Saint Teresa.

Saint Teresa I

Nobody visits more than they do visits them
Saint Teresa.

Chorus I

As loud as that as allowed as that.

Saint Teresa I

Nobody visits more than they do visits them.

Compère

Who settles a private life.

All

Saint Teresa.

Chorus I and II

Who settles a private life.

Compère

Saint Teresa.

Chorus I and II

Who settles a private life.

Compère

Saint Teresa.

Chorus I

Saint Teresa seated and if he could be standing and standing and saying and saying left to be.

Compère

Introducing Saint Ignatius.

Saint Ignatius

Left to be.

Commère

She can have no one no one can have any one any one can have not any one can have not any one can have can have to say so.

Chorus I and II

Saint Teresa seated and not standing half and half of it and not half and half of it seated and not standing surrounded and not seated and not seated and not standing and not surrounded not not surrounded and not not not seated not seated not seated not surrounded not seated and Saint Ignatius standing standing not seated Saint Teresa not standing not standing and Saint Ignatius not standing standing surrounded as if in once yesterday. In place of situations.

Chorus I

Saint Teresa could be photographed having been dressed like a lady and then they taking out her head changed it to a nun and a nun a saint and a saint so.

Commère

Saint Teresa seated and not surrounded might be very well inclined to be settled.

Saint Teresa I

Made to be coming here. How many saints can sit around. A great many saints can sit around with one standing.

Compère and Commère

A saint is easily resisted. Saint Teresa. Let it as land Saint Teresa. As land beside a house. Saint Teresa. As land beside a house and at one time Saint Teresa.

Saint Teresa II

As land beside a house to be to this this which
theirs beneath Saint Teresa.

Chorus I and II

Saint Teresa saints make sugar with a flavour. In
different ways when it is practicable.

Saint Teresa I

Could she know that that he was not not to be to
be very to be dead not dead.

Chorus I, Chorus II and Saint Teresa I

Saint Teresa must be must be chain left chain right
chain chain is it. No one chain is it not chain is it,
chained to not to life chained to not to snow chained
to chained to go and and gone.

Chorus II

Not this not in this not with this.

Compère

Saint Teresa as a young girl being widowed.

Commère

Can she sing.

Saint Teresa I and Saint Teresa II

Leave later gaily the troubadour plays his guitar.

Saint Stephen

Saint Teresa might it be Martha. Saint Louise and
Saint Celestine and Saint Louis Paul and Saint
Settlement Fernande and Ignatius.

Saint Teresa I and Saint Teresa II

Can women have wishes.

Compère

Scene Two.

Chorus I

Scene three.

Could all four saints not only be in brief.

Commère

Contumely.

Compère

Saint Teresa advancing.

Saint Teresa I

In this way as movement.

In having been in.

Chorus I

Does she want to be neglectful of hyacinths and
find violets.

Saint Teresa I

Saint Teresa can never change herbs for pansies
and dry them.

Chorus II

They think there that it is their share.

Chorus I

And please.

Compère

Saint Teresa makes as in this to be stems.

Chorus I

And while.

Compère

Saint Teresa settled and some come.

Saint Stephen

Some come to be near not near her but the same.

Chorus II

Sound them with the thirds and that.

Saint Teresa I

How many are there halving.

Chorus I

Scene Three.

Saint Settlement

Saint Teresa having known that no snow in vain as
snow is not vain.

Commère

Saint Teresa needed it as she was.

Compère

Saint Teresa made it be third.

Chorus II

Snow third high third there third.

Compère

Saint Teresa in allowance.

Saint Teresa I

How many saints can remember a house which was built before they can remember.

Chorus I

Ten saints can.

How many saints can be and land be and sand be and on a high plateau there is no sand there is snow and there is made to be so and very much can be what there is to see when there is a wind to have it dry and be what they can understand to undertake to let it be to send it well as much as none to be to be behind. None to be behind.

Compère

Enclosure.

Saint Teresa I

None to be behind.

Commère

Enclosure.

Chorus I

Did wish did want did at most agree that it was not when they had met that they were separated longitudinally.

Compère

While it escapes it adds to it just as it did when it has and does with it in that to intend to intensity and sound.

Commère

Is there a difference between a sound a hiss a kiss a as well.

Chorus I

Could they grow and tell it so if it was left to be to go to go to see to see to saw to saw to build to place to come to rest to hand to beam to couple to name to rectify to do.

Commère

Saint Ignatius Saint Settlement Saint Paul Seize Saint Anselmo made it be not only obligatory but very much as they did in little patches.

Saint Settlement

Saint Teresa and Saint Teresa and Saint Teresa Seize and Saint Teresa might be very much as she would if she very much as she would if she were to be wary.

Chorus I

They might be that much that far that with that widen never having seen and press, it was a land in one when altitude by this to which endowed. Might it be in claim.

Compère

Saint Teresa and conversation.

Saint Teresa II

In one.

Compère

Saint Teresa in conversation.

Saint Teresa II

And one.

Saint Settlement

Ah!

Chorus I

Saint Teresa in and in and one and in and one.

Commère

Saint Teresa left in complete.

Compère

Saint Teresa and better bowed.

Commère

Saint Teresa did she and leave bright.

Chorus II

Snow in snow sun in sun one in one out.

Saint Ignatius

A scene and withers.

Scene Three and Scene Two.

How can a sister see Saint Teresa suitably. Pear
trees cherry blossoms pink blossoms and late
apples and surrounded by Spain and Iain. Why when
in lean fairly rejoin place dismiss calls.

Compère

Whether weather soil.

Commère

Saint Teresa refuses to bestow.

Compère

Saint Teresa with account.

Commère

Saint Teresa having felt it with it.

Saint Teresa I

There can be no peace on earth with calm with calm.
There can be no peace on earth with calm with calm.
There can be no peace on earth with calm with calm
and with whom whose with calm and with whom
whose when they well they well they call it there
made message especial and come.

Chorus I

This amounts to Saint Teresa.

Chorus II

Saint Teresa has been and has been. All saints make
Sunday Monday Sunday Monday Sunday Monday set.

Chorus I and II

One two three Saints.

Compère

Scene Three.

Commère

Saint Teresa has been prepared for there being
summer.

Chorus I

Saint Teresa has been prepared for there being
summer.

Compère

Scene Four.

Chorus I

To prepare.

Commère

One a window.

Compère

Two a shutter.

Commère

Three a palace.

Compère

Four a widow.

Commère

Five an adopted son.

Compère

Six a parlour.

Commère

Seven a shawl.

Compère

Eight an harbour.

Commère

Nine a seat.

Compère

Ten a retirement.

Chorus I and Saint Settlement

Saint Teresa has been with him. Saint Teresa has been with him they show they show that summer summer makes a child happening at all to throw a ball too often to please.

Chorus I

This is a scene where this is seen. Saint Teresa has been a queen not as you might say royalty not as you might say worn not as you might say.

Compère

Saint Teresa preparing in as you might say.

Chorus I

Act One.

Chorus I and II

Saint Teresa can know the difference between singing and women. Saint Teresa can know the difference between snow and thirds. Saint Teresa can know the difference between when there is a day to-day today. To-day.

Saint Teresa with the land and laid. Not observing. Saint Teresa coming to go.

Saint Teresa I

Saint Teresa coming and lots of which it is not as soon as if when it can left to change change theirs in glass and yellowish at most most of this can be when is it that it is very necessary not to plant it green.

Saint Ignatius

Planting it green means that it is protected from the wind and they never knew about it.

Saint Teresa I, Saint Teresa II and

Saint Ignatius

They never knew about it green and they never knew about it she never knew about it they never knew about it they never knew about it she never knew about it.

Saint Ignatius

Planting it green means that it is protected from the sun and from the wind and the sun and

Saint Teresa I, Saint Teresa II and

Saint Ignatius

They never knew about it and she never knew about it and she never knew about it and they never knew about it.

Chorus I

Scene once seen once seen once seen.

Commère

Scene Seven.

Chorus I and II

One two three four five six seven all good children go to heaven some are good and some are bad one two three four five six seven.

Saint Teresa when she had been left to come was left to come was left to right was right to left and there. There and not there by left and right.

Compère

Saint Teresa once and once.

Chorus I and II

No one surrounded trees as there were none. This makes Saint Ignatius Act Two.

Act Two

Compère

Act Two.

Chorus I and II

Saint Ignatius was very well known.

Compère

Scene Two.

Chorus I and II

Would it do if there was a Scene Two.

Compère

Scene Three and Four.

Chorus I and II

Saint Ignatius and more.

Saint Ignatius with as well.

Saint Ignatius needs not be feared.

Commère

Saint Ignatius might be very well adapted to plans and a distance.

Compère

Barcelona in the distance.

Commère

Was Saint Ignatius able to tell the difference between palms and Eucalyptus trees.

Chorus I

Saint Ignatius finally.

Chorus II

Saint Ignatius well bound.

Chorus I

Saint Ignatius with it just.

Chorus II

Saint Ignatius might be read.

Chorus I

Saint Ignatius with it Tuesday.

Commère

Saint Teresa has very well added it.

Compère

Scene Four.

Commère

Usefully.

Compère

Scene Four.

Saint Ignatius

How many nails are there in it. Hard shoe nails and silver nails and silver does not sound valuable.

Chorus I and II

To be interested in Saint Teresa fortunately.

Saint Teresa II

To be interested in Saint Teresa fortunately.

Chorus I and II

Saint Ignatius to be interested fortunately.

Saint Ignatius

Fortunately to be interested in Saint Teresa.

To be interested fortunately in Saint Teresa.

Interested fortunately in Saint Teresa Saint Ignatius and saints who have been changed from the evening to the morning.

Saint Teresa I

In the morning to be changed from the morning to the morning in the morning.

Commère

A scene of changing from the morning to the morning.

Compère

Scene Five.

Commère

There are many saints.

Compère

Scene Five.

Commère

They can be left to many saints.

Compère

Scene Five.

Commère

Many saints.

Compère

Scene Five.

Chorus I

Many many saints can be left to many many saints.

Scene Five left to many many saints.

Compère

Scene Five.

Saint Teresa I

Scene Five left to many saints.

Commère

Scene Five.

Chorus II

They are left to many saints and those saints these saints these saints.

Chorus I

Saints four saints.

Commère

They are left to many saints.

Compère

Scene Five.

Chorus I

Saint Ignatius might be Five.

Saint Ignatius

When three were together one woman sitting and seeing one man leading and choosing one young man saying and selling.

Chorus I

This is just as if it was a tribe.

Compère

Scene Five.

Commère

Scene Six.

Chorus I

Away away away away a day it took three days and that day.

Commère

Saint Teresa was very well parted and apart apart from that.

Chorus I

Harry marry saints in place saints and sainted distributed grace.

Commère

Saint Teresa in place.

Chorus I

Saint Teresa in place of Saint Teresa in place.

Saint Teresa I and Saint Teresa II

Can any one feel any one moving and in moving can any one feel any one and in moving.

Saint Teresa II

To be belied.

Saint Teresa I

Having happily married.

Saint Teresa II

Having happily beside.

Saint Teresa I

Having happily had with it a spoon.

Saint Teresa II

Having happily relied upon noon.

Compère

Saint Teresa with Saint Teresa.

Saint Teresa I and Saint Teresa II

In place.

Compère

Saint Teresa with Saint Teresa. Saint Teresa and Teresa.

Chorus I

Saint Teresa to trace.
Saint Teresa and place.
Saint Teresa beside.
Saint Teresa added ride.
Saint Teresa with tied.

Commère

Saint Teresa and might.

Saint Teresa I

Might with widow.

Saint Teresa II

Might.

Saint Settlement

Saint Teresa very made her in.

Chorus I

Saint Teresa Saint Teresa.

Saint Settlement

Saint Teresa in in in Lynn.

Compère

Scene Seven.

Commère and Compère

Scene Eight. To wait.
Scene One. And begun.
Scene Two. To and to.
Scene Three. Happily be.
Scene Four. Attached or.

Scene Five. Sent to derive.

Scene Six. Let it mix.

Scene Seven. Attached eleven.

Scene Eight. To wait.

Saint Teresa I and Saint Teresa II

Might be there.

To be sure.

With them and.

And hand.

And alight.

With them then.

Nestle.

Compère

With them and a measure.

Commère

It is easy to measure a settlement.

Compère

Scene Nine.

Saint Teresa I

To be asked how much of it is finished. To be asked
Saint Teresa Saint Teresa to be asked how much of
it is finished. To be asked Saint Teresa to be asked
Saint Teresa to be asked ask Saint Teresa ask Saint
Teresa how much of it is finished.

Saint Plan

Ask Saint Teresa how much of it is finished.

Saint Settlement, Saint Teresa II, Saint Chavez, Saint Plan

How much of it is finished.

Saint Teresa II

Ask how much of it is finished.

Saint Chavez

Ask how much of it is finished.

Saint Teresa II

Ask how much of it is finished.

Compère

Saint Teresa Saint Paul Saint Plan Saint Anne
Saint Cecilia Saint Plan.

Saint Chavez

Once in a while.

Saint Teresa I

Once in a while.

Saint Plan

Once in a while.

Saint Chavez

Once in a while.

Saint Settlement

Once in a while.

Saint Teresa II

Once in a while.

Saint Chavez

Once in a while.

Saint Cecilia

Once in a while.

Saint Genevieve

Once in a while.

Saint Anne

Once in a while.

Saint Settlement

Once in a while.

Saint Teresa I

Once in a while. Once in a while.

Saint Ignatius

Once in a while. Once in a while. Once in a while.

Saint Settlement

Once in a while.

Once in a while. Once in a while.

Saint Ignatius

Once in a while. Once in a while.

All the Saints

When. Then. When. Then. Then. Men. When Ten.
Then. When. Ten. When then. Then. Then. Ten.
Then. Ten. When then. Saints when. Saints when
ten. Ten. Ten. Ten. Ten. Ten. Ten. Ten. Ten. Ten.

Compère

Scene Eleven.

Saint Chavez

In consideration of everything and that it is done by
them as it must be left to them with this as an
arrangement. Night and day cannot be different.

Saint Teresa I

Completely forgetting.

Saint Teresa II

I will try.

Saint Teresa I

Theirs and by and by.

Saint Chavez

With noon.

Act Three

Saint Ignatius

With withdrawn.

Saint Chavez

At that time.

Saint Ignatius

And all.

Saint Chavez

Then and not.

Saint Ignatius

Might it so. Do and doubling with it at once left and right.

Saint Chavez

Left left left right left with what is known. In time.

Saint Teresa I

Scene Two.

Saint Ignatius

Within it within it within it as a wedding for them in half of the time. Particularly. Call it a day. With a wide water with within with withdrawn. As if a fourth class.

Compère

Scene Two.

Saint Ignatius

Pigeons on the grass alas.

Saint Teresa I

Pigeons on the grass alas.

Saint Ignatius

Short longer grass short longer longer shorter yellow grass. Pigeons large pigeons on the shorter longer yellow grass alas pigeons on the grass.

Saint Teresa I

If they were not pigeons what were they.

Saint Ignatius

If they were not pigeons on the grass alas what were they.

Compère

He had heard of a third and he asked about it.

Saint Teresa I

It was a magpie in the sky.

Saint Ignatius

If a magpie in the sky on the sky can not cry if the pigeon on the grass alas can alas and to pass the pigeon on the grass alas and the magpie in the sky on the sky and to try and to try alas on the grass alas the pigeon on the grass the pigeon on the grass and alas.

Saint Teresa I

They might be very well very well very well they might be they might be very well they might be very well very well they might be.

Chorus

Let Lucy Lily Lily Lucy Lucy let Lucy Lucy Lily Lily Lily Lily Lily let Lily Lucy Lucy let Lily: Let Lucy Lily.

Compère

Scene One.

Saint Teresa I

Saint Ignatius and please please please please.

Compère

Scene One.

Saint Plan

One and one.

Compère

Scene One.

Saint Teresa I

Might they be with they be with them might they be with them.

Saint Chavez

Never to return to distinctions.

Saint Teresa I

Might they be with them with they be with they be with them.

Saint Ignatius

In line and in in line please say it first in line.

When it is ordinarily thoughtful and making it be what they were wishing at one time insatiably and with renounced where where ware and wear wear with them with them and where where will it be as long as long as they might with it with it individually removing left to it when it very well way well and crossed crossed in articulately minding what you do. Might be admired for himself alone.

Saint Teresa I

Aw, aw, aw.

Saint Chavez

Saint Ignatius might be admired for himself alone and because of that it might be as much as any one could desire. Because of that because it might be as much as any one could desire. It might be that it could be done as easily as because it might very much as if precisely why they were carried.

Saint Ignatius

Left when there was precious little to be asked by the ones who were overwhelmingly particular about what they were adding to themselves by means of their arrangements which might be why they went away and came again.

Compère

It is every once in a while very much what they pleased.

Commère

In a minute.

Saint Ignatius

In a minute by the time that it is graciously gratification and might it be with them to be with them to be with them to be to be windowed.

Compère

As seen as seen. Saint Ignatius surrounded by them. Saint Ignatius and one of two.

Saint Stephen

Saint Chavez might be with them at that time.

Compère

All of them.

Saint Teresa I

Might be with them at that time. All of them might be with them all of them at that time. Might be with them at that time all of them might be with them at that time.

Compère

Scene Two. It is very easy to love alone.

Saint Stephen

Too much too much.

Saint Chavez

There are very sweetly very sweetly Henry very sweetly René very sweetly many very sweetly.

Saint Ignatius

There are very sweetly many very sweetly René very sweetly there are many very sweetly.

Foundationally marvellously aboundingly illimitably with it as a circumstance.

Fundamentally and saints fundamentally and saints and fundamentally and saints.

Once in a while and where and where around around is as sound and around is a sound and around is a sound and around. Around is a sound around is a sound around is a sound and around.

Around differing from anointed now. Now differing from anointed now. Now differing differing. Now differing from anointed now. Now when there is left and with it integrally with it integrally withstood within without with drawn as much as could be withstanding what in might might be so.

Commère and Compère

Letting pin in letting let in let in in in in let in let in wet in wed in dead in dead wed led in led wed dead in dead in led in wed in said in said led wed dead wed dead said led led said wed dead wed dead led in led in wed in wed in said in wed in led in said in dead in dead wed said led led said wed dead in.

Chorus

That makes they have might kind find fined when this arbitrarily makes it be what is it might they can it fairly well to be added to in this at the time that they can candied leaving as with with it by the left of it with with in in the funniest in union.

Compère

Across across a cross coupled across crept across crept crept crept across. They crept across.

Commère

If they are between thirty and thirty five and alive who made them see Saturday.

Chorus

Between thirty five and forty five between forty five and three five as then when they were forty five and thirty five when when they were forty five and thirty five when they were then forty five and thirty five and thirty two and to achieve leave relieve and receive their astonishment. Were they to be left to do to do as well as they do mean I mean I mean. Left to their in their to their to be their to be there all their to be there all there all their time to be there to be there all their to be all their time there.

Commère and Compère

With wed led said with led dead said with dead led said with said dead led wed said wed dead led dead led said wed.

All

With be there all their all their time there be there vine there be vine time there be there time there all their time there.

Saint Stephen and Saint Settlement

Let it be why if they were adding adding comes cunningly to be additionally cunningly in the sense of attracting attracting in the sense of adding adding in the sense of windowing and windowing and panes and pigeons and ordinary trees and while while away.

Intermezzo

Act Four

Commère and Compère

Act Four.

Chorus

One at a time regularly regularly by the time that they are in and and in one at at time.

Saint Chavez

The envelopes are on all the fruit of the fruit trees.

Compère

Scene Two.

Saint Chavez

Remembered as knew.

Saint Ignatius

Meant to send, and meant to send and meant meant to differ between send and went and end and mend and very nearly one to two.

Saint Settlement

With this and now.

Saint Plan

Made it with with in with withdrawn.

Compère

Scene Three.

Commère

Let all act as if they went away.

Compère

Scene Four.

Saint Philip

With them and still.

Saint Settlement

They will they will.

Saint Teresa I

Begin to trace begin to race begin to place begin
and in in that that is why this is what is left as may
may follows June and June follows moon and moon
follows soon and it is very nearly ended with bread.

Saint Chavez

Who can think that they can leave it here to me.

Chorus

When this you see remember me. They have to be.
They have to be.
They have to be to see.
To see to say.
Laterally they may.

Compère

Scene Five.

Commère

Who makes who makes it do.

Chorus

Saint Teresa and Saint Teresa too.

Commère

Who does and who does care

Chorus

Saint Chavez to care.

Compère

Saint Chavez to care.

Commère

Who may be what is it when it is instead.

Saint Teresa I, Saint Teresa II and**Saint Ignatius**

Saint Plan Saint Plan to may to say to say two may
and inclined.

Commère

Who makes it be what they had as porcelain.

Compère

Saint Ignatius and left and right laterally be lined.

All

All Saints.

Commère

To Saints.

All

Four Saints.

Commère

And Saints.

All

Five Saints.

Commère

To Saints.

Compère

Last Act.

All

Which is a fact.

Dido and Aeneas

Characters

Dido	mezzo-soprano
Belinda	soprano
Second Woman	soprano
Aeneas	baritone
Sorceress	mezzo-soprano
First Witch	soprano
Second Witch	soprano
Spirit	alto
Sailor	tenor
Chorus of Courtiers, Witches and Sailors	

1 The Palace

Belinda

Shake the cloud from off your brow,
Fate your wishes does allow;
Empire growing, pleasures flowing,
Fortune smiles and so should you.

Chorus

Banish sorrow, banish care,
Grief should ne'er approach the fair.

Dido

Ah! Belinda, I am press'd
With torment not to be confess'd.
Peace and I are strangers grown.
I languish till my grief is known,
Yet would not have it guess'd.

Belinda

Grief increases by concealing.

Dido

Mine admits of no revealing.

Belinda

Then let me speak; the Trojan guest
Into your tender thoughts has press'd.

Second Woman

The greatest blessing Fate can give,
Our Carthage to secure, and Troy revive.

Chorus

When monarchs unite, how happy their state;
They triumph at once o'er their foes and their fate.

Dido

Whence could so much virtue spring?
What storms, what battles did he sing?
Anchises' valour mix'd with Venus' charms,
How soft in peace, and yet how fierce in arms.

Belinda

A tale so strong and full of woe
Might melt the rocks, as well as you.

Second Woman

What stubborn heart unmov'd could see
Such distress, such piety?

Dido

Mine with storms of care oppress'd
Is taught to pity the distress'd;
Mean wretches grief can touch
So soft, so sensible my breast,
But ah! I fear I pity his too much.

Belinda and Second Woman

Fear no danger to ensue,
The hero loves as well as you.
Ever gentle, ever smiling,
And the cares of life beguiling
Cupids strew your paths with flowers
Gather'd from Elysian bowers.

Chorus

Fear no danger to ensue
The hero loves as well as you.
Ever gentle, ever smiling,
And the cares of life beguiling.
Cupids strew your paths with flowers
Gather'd from Elysian bowers.

Dance

Belinda

See, your royal guest appears;
How godlike is the form he bears!

Aeneas

When, royal fair, shall I be bless'd,
With cares of love and state distress'd?

Dido

Fate forbids what you pursue.

Aeneas

Aeneas has no fate but you!
Let Dido smile, and I'll defy
The feeble stroke of Destiny.

Chorus

Cupid only throws the dart
That's dreadful to a warrior's heart,
And she that wounds can only cure the smart.

Aeneas

If not for mine, for empire's sake.
Some pity on your lover take;
Ah! make not in a hopeless fire
A hero fall, and Troy once more expire.

Belinda

Pursue thy conquest, Love – her eyes
Confess the flame her tongue denies.

Chorus

To the hills and the vales,
To the rocks and the mountains,
To the musical groves, and the cool shady fountains
Let the triumphs of love and of beauty be shown.
Go revel ye Cupids, the day is your own.

The Triumphant Dance

2 The Cave

Prelude for the Witches

Sorceress

Wayward sisters, you that fright
The lonely traveller by night,
Who like dismal ravens crying
Beat the windows of the dying,
Appear at my call, and share in the fame.
Of a mischief shall make all Carthage flame.
Appear! Appear! Appear! Appear!

First Witch

Say, Beldam, what's thy will?

Chorus

Harm's our delight and mischief all our skill.

Sorceress

The Queen of Carthage, whom we hate,
As we do all in prosp'rous state,
Ere sunset shall most wretched prove,
Depriv'd of fame, of life and love.

Chorus

Ho, ho, ho, etc.

First and Second Witches

Ruin'd ere the set of sun?
Tell us, how shall this be done?

Sorceress

The Trojan Prince you know is bound
By Fate to seek Italian ground;
The Queen and he are now in chase.

First Witch

Hark! Hark! The cry comes on apace!

Sorceress

But when they've done, my trusty elf,
In form of Mercury himself,
As sent from Jove, shall chide his stay,
And charge him sail tonight with all his fleet away.

Chorus

Ho, ho, ho, etc.

First and Second Witches

But ere we this perform
We'll conjure for a storm.
To mar their hunting sport,
And drive 'em back to court.

Chorus

In our deep vaulted cell.
The charm we'll prepare,

Too dreadful a practice
for this open air.

Echo Dance of Furies

3 The Grove

Ritornelle

Belinda

Thanks to these lonesome vales,
These desert hills and dales,
So fair the game, so rich the sport
Diana's self might to these woods resort.

Chorus

Thanks to these lonesome vales,
These desert hills and dales,
So fair the game, so rich the sport
Diana's self might to these woods resort.

Second Woman

Oft she visits this lone mountain,
Oft she bathes her in this fountain.
Here, Actæon met his fate,
Pursued by his own hounds;
And after mortal wounds,
Discover'd too late
Here Actæon met his fate.

A dance to entertain Aeneas by Dido's women

Aeneas

Behold, upon my bending spear
A monster's head stands bleeding
With tushes far exceeding
Those did Venus' huntsmen tear.

Dido

The skies are clouded:
Hark! How thunder
Rends the mountain oaks asunder!

Belinda

Haste to town! This open field
No shelter from the storm can yield
Haste to town!

Chorus

Haste to town! This open field
No shelter from the storm can yield
Haste to town!

The Spirit of the Sorceress appears in the likeness of Mercury

Spirit

Stay, Prince, and hear great Jove's command:
He summons thee this night away.

Aeneas

Tonight?

Spirit

Tonight thou must forsake this land;
The angry god will brook no longer stay.
Jove commands thee, waste no more
In love's delights those precious hours
Allow'd by th' almighty powers
To gain th' Hesperian shore
And ruin'd Troy restore.

Aeneas

Jove's commands shall be obey'd;
Tonight our anchors shall be weigh'd.
But ah! What language can I try,
My injur'd Queen to pacify?
No sooner she resigns her heart
But from her arms I'm forc'd to part.
How can so hard a fate be took?
One night enjoy'd, the next forsook.
Yours be the blame, ye gods! for I
Obey your will; but with more ease could die.

4 The Ships

Sailor

Come away, fellow sailors, your anchors be
weighing,
Time and tide will admit no delaying;
Take a boozy short leave of your nymphs on
the shore
And silence their mourning
With vows of returning,
But never intending to visit them more.

Chorus

Come away, fellow sailors, your anchors be
weighing
Time and tide will admit no delaying;
Take a boozy short leave of your nymphs on
the shore,
And silence their mourning
With vows of returning,
But never intending to visit them more.

The Sailors' Dance

Sorceress

See, see the flags and streamers curling,
Anchors weighing, sails unfurling.

First and Second Witches

Phoebe's pale deluding beams
Gilding o'er deceitful streams.
Our plot has took,
The Queen's forsook!
Elissa's ruin'd, ho, ho, ho, etc.

Sorceress

Our next motion
Must be to storm her lover on the ocean.
From the ruin of others our pleasures we borrow;
Elissa bleeds tonight, and Carthage flames
tomorrow.

Chorus

Destruction's our delight,
Delight our greatest sorrow;
Elissa dies tonight,
And Carthage flames tomorrow.
Ho, ho, ho, etc.

The Witches' Dance

5 The Palace

Dido

Your counsel all is urg'd in vain,
To earth and heaven I will complain;
To earth and heaven why do I call?
Earth and heaven conspire my fall.
To Fate I sue, of other means bereft,
The only refuge for the wretched left.

Belinda

See, madam, see where Prince appears!
Such sorrow in his looks he bears
As would convince you still he's true.

Aeneas

What shall lost Aeneas do?
How, royal fair, shall I impart
The god's decree, and tell you we must part?

Dido

Thus on the fatal banks of Nile
Weeps the deceitful crocodile;
Thus hypocrites that murder act
Make heav'n and gods the authors of the fact!

Aeneas

By all that's good –

Dido

By all that's good, no more!
All that's good you have forswore.
To your promis'd empire fly,
And let forsaken Dido die.

Aeneas

In spite of Jove's commands I'll stay,
Offend the gods, and love obey.

Dido

No, faithless man, thy course pursue;
I'm now resolv'd, as well as you.
No repentance shall reclaim
The injur'd Dido's slighted flame;
for 'tis enough, what e'er you now decree,
That you had once a thought of leaving me.

Aeneas

Let Jove say what he please, I'll stay!

Dido

Away, away!

Aeneas

No, no, I'll stay and Love obey.

Dido

No, no, away, away,
To Death I'll fly
If longer you delay.
Away, Away!

But Death alas! I cannot shun;
Death must come when he is gone.

Chorus

Great minds against themselves conspire,
And shun the cure they most desire.

Dido

Thy hand, Belinda; darkness shades me,
On thy bosom let me rest;
More I would but Death invades me;
Death is now a welcome guest.
When I am laid in earth, may my wrongs create
No trouble in thy breast,
Remember me! But ah! forget my fate.

Chorus

With drooping wings ye Cupids come,
And scatter roses on her tomb.
Soft and gentle as her heart;
Keep here your watch, and never part.

