

Vocal Score (Continuo)

Henry Purcell

# DIDO UND AENEAS

Satz: Pascal Kierdorf  
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Overtüre  
1 Adagio

Musical score for measures 1-8. The piece is in 3/4 time and B-flat major. The right hand features a series of chords and dyads, while the left hand has a melodic line with a long slur over the first four measures.

Musical score for measures 9-17. Measure 9 is marked 'Schnell' (Allegretto). The piece changes to 2/4 time and D-flat major. The right hand has a melodic line with a repeat sign and a first ending. The left hand has a rhythmic accompaniment with a second ending.

Musical score for measures 18-23. The piece returns to 3/4 time and B-flat major. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment.

Musical score for measures 24-29. The piece returns to 2/4 time and D-flat major. The right hand has a melodic line with accents, and the left hand has a rhythmic accompaniment.

Musical score for measures 30-33. The piece returns to 3/4 time and B-flat major. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment.

Musical score for measures 34-40. The piece returns to 2/4 time and D-flat major. The right hand has a melodic line with a repeat sign and a first ending. The left hand has a rhythmic accompaniment. The piece ends with a double bar line.

Arie und Chor  
2 Allegretto grazioso

*mf*  
*Belinda* Shake the cloud from off your brow, Fate your

wish - es - does al - low; Em - pire grow - ing, Plea - sures flow - - - ing, For - tune

*p* smiles and so should you. *f* Shake the cloud from off your brow, *p* Shake

brow.

Arie  
3 Slow

*Dido mf* Ah! Ah! Ah! Be - lin - da, I am press'd with tor - ment, *p* Ah! Ah!

11 *f*

Ah! Be - lin - da, I am press'd with tor - ment not to be confess'd.

19 *p*

Peace and I are stran - gers grown, Peace and I are stran - gers, stran - gers

28 *w* *tr*

grown. I lan - guish till my grief is known, I lan - - - - - guish

38 *f*

till my grief is known, Yet would not, yet would not, would not have it guess'd.

46 *p* *pp*

Peace and I are stran - gers grown, Peace and I are stran - gers,

55

stran - gers grown.

64

Recitativ  
 4 Andante

*Belinda*  
 Grief in-creas-ses by con-veal-ing;

*Dido*  
 Mine ad-mits of no re -

4 Andante

3

Then let me speak; the Tro-jan guest in-to your ten-der thoughts has press'd.

veal-ing.

*2. Frau*  
 The great - est bless - ing\_ fate can give, our

8

Car-thage to se - cure, and Troy re-vive; The great - est bless - ing\_ fate can give, our Car-thage to se - cure, and

14 Chor **5** Allegro

Troy\_ re - vive.

**5** Allegro

7

**6** Andante  
Recitativ *f*  
*Dido*

Whence could so much vir - tue spring? What storms, \_\_\_\_\_ what bat-tles did he

**6** Andante

4

sing? An - chi-ses' va - - - lour mix'd with Ve-nus'harms, How soft, \_\_\_ how soft \_\_\_ in peace, and yet how

8

*Belinda*

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

fierce, \_\_\_\_\_ how fierce in \_\_\_ arms!

*mf*  
2. Frau  
What

13

*f* Mine with storms \_\_\_\_\_ of \_  
 stub-born heart un-mov'd \_\_\_\_\_ could see    such dis-tress, \_    such pi - e-ty?

17

care \_\_\_\_\_ op-press'd    is taught to pi - ty the dis-tress'd;    Mean wretch-es' grief    can touch,    so

21

soft,    so sen - si-ble my breast,    but ah! \_    but ah! \_    I fear    I pi-ty his    too \_ much.

Duett und Chor

**7** Allegro

*f* (*p*)    *p*  
 Belinda    Fear no dan - ger\_ to en - sue, the he-ro loves as well as you.    E-ver gen - tle, e-ver

*f* (*p*)    *p*  
 2. Frau    Fear no dan - ger\_ to en - sue, the he-ro loves as well as you.    E-ver gen - tle, e-ver

**7** Allegro

12

smi - ling, and the cares of life be - gui - ling, Fear no dan - ger\_ to en - sue, the he - ro loves as well as  
smi - ling, and the cares of life be - gui - ling, Fear no dan - ger\_ to en - sue, the he - ro loves as well as

24

you. Cu - pids strew your paths with flowers gath - er'd from E - ly - sian  
you. Cu - pids strew your paths with flowers gath - er'd from E - ly - sian

32

bowers. Fear no dan - ger\_ to en - sue, the he - ro loves as well as you.  
bowers. Fear no dan - ger\_ to en - sue, the he - ro loves as well as you.

41

59



D.S. al Fine  
senza rep.

73

Recitativ  
8 Andante

Belinda

See, see, your roy-al guest ap-pears; how god-like is the form he bears!

Aeneas

When,

5

Dido.

Fate for-bids what you pur

when, roy - al fair, shall I be bless'd, with cares\_ of\_ love and\_ state\_ dis - tress'd?

9

sue.

Ae-ne-as has no fate but you! Let Di-do smile, and I'll de - fy the fee - ble\_ stroke of des - ti - ny.

Chor  
9 Allegro moderato

3

4

Recitativ

10 *mp*

*Aeneas*

If not for mine, for em-pire's sake some pi-ty on your lov - er take; Ah! Ah! make not in a hope - less fire a he-ro -

10

Quick Arie 11

*mf*

*Belinda*

Pur - sue thy con-quest, love, pur - sue thy con-quest, love, pur -

fall, \_\_\_\_\_ and Troy once more ex - pire.

Quick 11

sue, pur-sue, \_\_\_\_\_ pur-sue thy con-quest, pur - sue thy\_ con-quest, love. Pur - sue thy\_ con-quest, love. Her

1. 2.

*mp* *mf*

eyes con-fess the flame, her eyes con-fess the flame her tongue de - nies. Her eyes con-fess the

10

flame, her eyes con-fess the flame her tongue de-nies. Pur-sue thy con-quest, love, pur-sue thy con-quest,

14

love, pur-sue, pur-sue, pur-sue thy con-quest, pur-sue thy con-quest, love, pur-sue thy con-quest,

18

Chor  
12 Allegro assai

love.

29

38

47

56

45

**Triumph-Tanz**  
**13 L'istesso tempo**

11

20

29

40

45

Präludium der Hexen  
14 Lento

Piano introduction for 'Präludium der Hexen' in 3/4 time, featuring a series of chords in the right hand and a simple bass line in the left hand.

10

Vocal entry with piano accompaniment. The vocal line begins with a rest followed by the lyrics 'Way-ward sis-ters, you that'. The piano accompaniment continues with chords and a bass line.

19

Vocal line with lyrics: 'fright the lone-ly tra-vel-ler by night, who like dis-mal ra-vens cry-ing beat the win-dows of the dy-ing, Ap-'. The piano accompaniment features a bass line with some grace notes.

26

Vocal line with lyrics: 'pear! Ap-pear at my call, and share in the fame of a mis-chief shall make all Car-thage flame. Ap-pear! Ap-'. The piano accompaniment continues with a bass line.

33

Vocal line with lyrics: 'pear! Ap-pear! Ap-pear! Say, Bel-dame, say, what's thy will?'. The piano accompaniment includes a section marked 'f. Hexe' and a trill.

15

Chor der Hexen  
15 Allegro

Piano introduction for 'Chor der Hexen' in 3/4 time, featuring a rhythmic melody in the right hand and a bass line in the left hand.

Musical score for measures 9-15, featuring a piano accompaniment with a treble and bass staff.

**Recitativ**  
**16 Non troppo lento**  
*p*  
*Zauberer*  
 The Queen of Car-thage, whom we hate, as we do all in - pros - p'rous state, ere

**16 Non troppo lento**

Musical score for measures 16-21, including vocal line and piano accompaniment.

**6**

sun - set shall most wretch - ed prove, de-priv'd of fame. of life\_\_\_\_\_ and\_\_\_\_\_

*f*

Musical score for measures 22-25, including vocal line and piano accompaniment.

**Chor**  
**17 Allegro vivace**

love.

**17 Allegro vivace**

Musical score for measures 26-32, including vocal line and piano accompaniment.

**13**

**Recitativ**  
**18 Non troppo lento**  
*f*  
*1. Hexe*  
 Ru-in'd ere the set of sun? Tell us, tell us, how shall this be

*f*  
*2. Hexe*  
 Tell us, thell us, how shall this be

**18 Non troppo lento**

Musical score for measures 33-39, including vocal line and piano accompaniment.

4

*mf*  
Zauberer

The Tro-janprince you know is bound by fate to seek I-tal - iarground; The Queen and he\_\_\_ are now in chase.

done?

done?

3

10

*p*  
Zauberer

But when they'vedone, my trus-ty elf,

*f*  
1. Hexe

Hark! Hark! The cry\_\_\_ comes on a - pace!

17

\_\_\_ in form of Mer-curry him-self, as sent from Jove, shall chide his stay, and charge\_ him sail to - night\_\_\_with all his fleet a -

Chor

19 Allegro vivace

way!

19 Allegro vivace

10

*f*  
2. Hexe  
But

**20** **Allegro ma non troppo**  
Duett *f (p)*

1. Hexe  
But ere we this per-form, we'll con-jure for a storm, but ere we this per

*(p)*  
2. Hexe  
ere we this per-form, we'll con-jure for a storm, but ere we this per-form, we'll

**20** **Allegro ma non troppo**

8

form, but ere we this per-form, we'll con-jure for a storm, we'll con-jure for a  
con-jure for a storm, we'll con-jure for a

14

1. 2. *mf (f)*

storm. storm. To mar their hun-ting sport, to mar their hun-ting sport, and drive

*mf (f)*

storm. But storm. To mar their hun-ting sport, their hun-ting sport, and drive

1. 2.



21

'em\_ back to\_ court, and drive\_

'em\_ back to court, and drive\_

27

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

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

1. *f*

32

2. **21** Moderato

court.

court.

2. **21** Moderato

11

23

## Echo-Tanz der Furien

22 Presto

Musical score for measures 22-29. The piece is in 3/4 time, marked Presto. The key signature has one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of chords and moving lines in both hands.



Musical score for measures 30-37. The piece continues in 3/4 time, marked Presto. The key signature has one flat. The score consists of two staves. Measure numbers 8, 15, and 20 are visible above the treble staff.



Musical score for measures 38-45. The piece continues in 3/4 time, marked Presto. The key signature has one flat. The score consists of two staves.



Musical score for measures 46-53. The piece continues in 3/4 time, marked Presto. The key signature has one flat. The score consists of two staves. Measure numbers 20 and 23 are visible above the treble staff.



## Ritornell 23 Allegro

Musical score for measures 23-29 of the Ritornell section. The piece is in 3/4 time, marked Allegro. The key signature has two flats (B-flat and E-flat). The score consists of two staves. A first ending bracket labeled '1.' spans measures 28 and 29.



Musical score for measures 30-36 of the Ritornell section. The piece continues in 3/4 time, marked Allegro. The key signature has two flats. The score consists of two staves. First and second ending brackets labeled '1.' and '2.' are present above the treble staff.

**Allegretto**

**24** Arie und Chor

*Belinda* *mf (p)*

Thanks to these lone - some, lone-some vales, these des - ert, des - ert hills\_ and dales. So fair the

**24** **Allegretto**

**10**

game, so rich the sport, Di - a - na's\_ self might to these woods re - sort;

**17**

So fair the game, so rich the sport, Di - a - na's self might to\_ these woods re - sort.

**25**

sort.

**35**

**46**

**25** **Allegretto**

4 *mf (p)* *1st*  
*2. Frau*  
 Oft she vis - its this lone moun - tain, oft she bathers her in this foun - tain.

9 *mf*  
 Here, here Ac - te - on met his fate. Here, here Ac - tea - on met his

14 *f* *p*  
 fate. Pur - sued by his own hounds; And af - ter, af - ter mor - tal wounds, and

19 *p*  
 af - ter, af - - ter mor - tal wounds dis - cov - - er'd too, too late; And af - ter,

24 *f* *tr*  
 af - ter mor - - tal wounds dis - cov - er'd, too, too late; here Ac - tea - on met his

29 *fate.*

40

49

Recitativ  
 26 **Moderato**  
*f*  
*Aeneas*  
 Be-hold, up-on my bend-ing spear a mon-ster's head stands bleed-ing, with tush-es far ex-ceed-ing those did Ven-us' \_hunts-man

*f* *Diato* *ff* *ff* *f*  
 The skies are cloud - ed: hark! hark! How thun -

der rends the moun-tain oaks a - sun - der!

## Arie und Chor

27 **Allegro***f**Belinda*

Haste, haste to town, haste haste, haste, haste, haste, \_\_\_\_\_ to town, haste, haste to town! This o-pen field no

27 **Allegro**

4 *f*  
*Aeneas*  
 To- night?  
 way. To- night thou must for- sake this land; the an- gry god woll brook no long - er stay. Jovecom  
*tr*  
 mands thee, waste no more in love's de- lights those pre - cious hours al - low's by th'al- migh- t - y powers to gain  
 Jove's commands shall be o- bey'd; to - night our an - chors shall be  
 - th'Hes- pe - rian shore and ruin'd Troy re- store.  
 weigh'd. But ah! but ah! what lan - guage can I  
 try, my in- jur'd queen to pa - ci- fy? No soo- ner she re- signs her heart but from her arms

23

— 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

28

blame, ye gods! For I o-bey your will; but with more ease could die, but with more,

32

nore ease could die.

Präludium, Arie und Chor

29 Allegro spiritoso 9

29 Allegro spiritoso 9

13

tr

23

32

*f*

Seemann

Come a-way, fel-low sai-lors, come a-way, your an-chors be



40 *mf*  
 wigh-ing, time and tide will ad - mit no\_ de - lay-ing; take a booz-y shortleave of younymps of the shore, and si - lence their

49 *f* *p*  
 mour-ning with vows of re - tur - ning, bute ne-ver in - tend - ing to vis - it them more, no ne-ver in -

57 *f*  
 ten-ding to vi - sit them more, no ne-ver, no ne-ver in - ten - ding to vis - it them

64  
 more!

75

83

90

**Tanz der Seeleute**  
**30 Allegro**

9

**Recitativ und Chor**  
**31 Moderato**  
*f*

*Zauberer*  
 See, see the flags and stream-ers curl - ing,

3

an-chors weigh-ing, sails un - furl-ing!

*f*  
*1. Hexe*  
 Phoe-be's pale de-lud-ing beams gild - ing o'er de-ceil - ful streams.

*f*  
*2. Hexe*  
 Our plot has took,

7

E-lis - sa's ru-in'd! ho\_ho! ho\_ ho! ho\_ho ho\_ ho\_ho ho! E-lis - sa's ru-in'd!  
 the queen's for-sook! ho\_ho! ho\_ho! ho\_ ho ho\_ho ho\_ ho\_ho E-lis - sa's

11

ho\_ ho! ho\_ ho! ho\_ ho ho\_ ho ho\_ ho\_ ho\_ ho! Our plot has took, our plot has  
 ru-in'd! ho\_ ho! ho\_ ho! ho\_ ho ho\_ ho\_ ho\_ ho! Our plot has

14

took, the queen's for-sook! ho\_ ho! ho\_ ho! ho\_ ho! E - lis - sa's  
 took, the queen's for-sook! ho\_ ho! ho\_ ho! ho\_ ho ho\_ ho! E - lis - sa's ru-in'd!

17

ru-in'd! 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!

Recitativ

32 Moderato  
*mf (p)*

Zauberer

Our next mo - tion mus be to storm her lov - er on the o - cean.

8

o - cean. From the ru - in of o - thers our plea - sures we bor - row; E - lis - sa bleeds to -

15

night, E - lis - sa bleeds to - night, and Car - thage flames to - mor - row!

Chor

33 Allegro

9

1.

14

2.

Tanz der Hexen  
34 Presto

Recitativ  
35 Adagio

12

*Belinda*  
See, ma-dam, see where the prince ap-pears! Such

ref, the on-ly re-fuge for the wretch-ed leaf.

16

sor-row in his look he bears as would con-vince you still he's true.

*Aeneas*  
What shall lost Ae-ne-as do? How, how, roy-al

21

fair, shall I im-part the god's de-cree, and tell you we must part?

*Dido*  
Thus on the fa-tal banks of Nile weeps the de-ceit-ful

26

cro-co-dile; thus hy-po-crites that mur-der act make heav'n and gods the au-thors of the fact! By all that's

*Aeneas*  
By all that's good...

30

good, no more! All that's good you have forswore. To your promis'd empire fly, and let forsaken Di-do die.

In

35

No, faithless man, thy course pursue; I'm now re-  
spite of Jove's command I'll stay, offend the gods, and love obey.

39

solv'd as well as you. No repentance shall reclaim the injur'd Di-do's slighted flame; for 'tis enough, whatever you now de-

43

cree, that you had once a thought of leaving me. A-way, a-way! a-  
Let Jove say what he please, I'll stay! No, no, I'll stay!

48

way, a-way! No, no, no, no, no, no, a-way, a-way, a - way, a - way, — No, no, I'll stay! I'll stay! I'll stay! I'll stay, and love\_ o - bey! I'll stay, and love o -

52

— a - way, to\_ death I'll\_ fly\_ if long - er you de - lay. A-way, a - bey, I'll stay, I'll stay, and\_ love\_ o - bey, and\_ love o - bey.

55

way! But death, a - las!\_ I can-not shun; death must come when he is\_ gone.

Chor  
36 *Andante maestoso*

8



Recitativ  
37 Grave

*p*  
*Dido*  
Thy hand, Be - lin - da; dark - - - nesshades me, on thy bo - som let me

rest; more I would, but death\_ in - vades me; death is now\_ a wel - come

Arie 38 Larghetto

*pp*  
guest. 38 Larghetto

*Dido*  
When I am laid, am laid\_ in earth, may my wrongs\_ cre - ate no trou - ble, no

13 *tr* 1. 2.  
trou - ble in\_ thy breast. When I am Re - mem - ber me! Re -

20 *tr*  
mem - ber me! But ah!\_ for - get my fate, re - mem - ber me! but ah!\_

for - get my\_ fate. Re - mem - ber me! re - mem - ber me! but ah!\_ for - get my

fate, re - mem - ber me! but ah!\_ for - get my\_ fate. 8

39