

Henry Purcell
Satz: Pascal Kierdorf

DIDO UND AENEAS

Akt I

1. Overtüre
2. Arie & Chor "Shake the cloud from off your brow"
3. Arie "Ah, Belinda"
4. Recitativ & Arie "Grief increases by concealing"
5. Chor "When monarchs unite"
6. Recitativ "Whence could so much virtue spring?"
7. Duett & Chor "Fear no danger"
8. Recitativ "See, your royal guest appears"
9. Chor "Cupid only throws the dart"
10. Recitativ "If not for mine, for empire's sake"
11. Arie "Pursue thy conquest, love"
12. Chor "To the hills and the vales"
13. Der Triumph-Tanz

Satz: Pascal Kierdorf
Review am 07.05.2015

Overtüre
1 Adagio

Belinda
Dido
Aeneas
Zauberer
1. Hexe
2. Hexe
2. Frau Geist Seemann
Sopran
Altus
Tenor
Bass
Violine I
Violine II
Viola
Violoncello
Cembalo

f *mf*
f(p) *mf (f)*
f/p *mf*
f *mf*

1 Adagio

Detailed description: This is a page from a musical score for an overture, marked 'Adagio'. The score is for a full orchestra and a vocal ensemble. The vocalists listed are Belinda, Dido, Aeneas, Zauberer, 1. Hexe, 2. Hexe, and 2. Frau Geist Seemann. The instrumental parts include Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Cello, and Harpsichord. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system shows the vocalists with rests. The second system shows the instrumental parts with dynamic markings: *f* for Violin I, *f(p)* for Violin II, *f/p* for Viola, and *f* for Cello. The Harpsichord part is marked *mf*. The score includes various musical notations such as slurs, trills, and dynamic changes.

Schnell

8

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I
f

VI. II
f

Vla.
f

Vc.
f

Cemb.

f

mp
Ist time
Fermate und D.C.

mp
Ist time
Fermate und D.C.

Schnell

16

This musical score page contains measures 16 through 22. The instruments and parts are as follows:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Clarinet in B-flat (Cl.), Saxophone (Sax.), and Bassoon in C (Fg. 2).
- Strings:** Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).
- Piano (Cemb.):** Grand piano accompaniment.

The key signature is B-flat major (two flats). The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *fp* (fortissimo-piano). The woodwind parts are mostly rests, while the strings and piano provide the primary melodic and harmonic content. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line in the left hand.

B. *[Silent]*

D. *[Silent]*

Ae. *[Silent]*

Z. *[Silent]*

1. Hx. *[Silent]*

2. Hx. *[Silent]*

2./G./S. *[Silent]*

S. *[Silent]*

A. *[Silent]*

T. *[Silent]*

B. *[Silent]*

VI. I *[f]* *[dim.]* *[cresc.]*

VI. II *[f]* *[dim.]* *[cresc.]*

Vla. *[f]* *[dim.]* *[cresc.]*

Vc. *[f]* *[dim.]* *[cresc.]*

Cemb. *[f]* *[dim.]* *[cresc.]*

30

This musical score page contains measures 30 through 33. The top section features ten staves for woodwinds: B. (Bassoon), D. (Clarinet), Ae. (Alto Saxophone), Z. (Soprano Saxophone), 1. Hx. (Flute), 2. Hx. (Flute), 2./G./S. (Clarinet/Guitar/Saxophone), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). All woodwind staves are currently silent, indicated by a horizontal line with a fermata. The bottom section features four staves for strings: VI. I (Violin I), VI. II (Violin II), Vla. (Viola), and Vc. (Violoncello). Each string staff contains a melodic line with a *cresc.* (crescendo) marking at the end of the fourth measure. The bottom-most staff is for the Cemb. (Cembalo/Piano), which provides a harmonic accompaniment with chords and moving lines in both hands.

B. *[Musical staff]*

D. *[Musical staff]*

Ae. *[Musical staff]*

Z. *[Musical staff]*

1. Hx. *[Musical staff]*

2. Hx. *[Musical staff]*

2./G./S. *[Musical staff]*

S. *[Musical staff]*

A. *[Musical staff]*

T. *[Musical staff]*

B. *[Musical staff]*

VI. I *[Musical staff]*

VI. II *[Musical staff]*

Vla. *[Musical staff]*

Vc. *[Musical staff]*

Cemb. *[Musical staff]*

Arie und Chor

2 Allegretto grazioso

Belinda *mf* Shake the cloud from off your brow, Fate your wish-es does al-low; *f* Em-pire

Dido

Aeneas

Zauberin

1. Hexe

2. Hexe

2. Frau Geist Seemann

Sopran

Altus

Tenor

Bass

Violine I

Violine II

Viola

Violoncello *p* *mf* *cresc.*

Cembalo

2 Allegretto grazioso

Detailed description: This is a page of a musical score for an opera. It features a vocal line for Belinda with lyrics in German. The score includes staves for other characters (Dido, Aeneas, Zauberin, Hexes, Seemann) and a full orchestra (Soprano, Alto, Tenor, Bass, Violins I & II, Viola, Cello, and Piano). The key signature has two flats and the time signature is 3/8. Dynamics include *mf*, *f*, *p*, and *cresc.* The piano part has a *mf* dynamic and a *cresc.* marking.

8

B. *p* *f*
grow - ing, Plea-sures flow - - ing.. For - tune smiles and so should you. Shake _____ the cloud from off_ your

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *f* *mf*

Cemb.

Detailed description: This page of a musical score contains 15 staves. The top staff (B.) is the vocal line, starting at measure 8. It features lyrics: "grow - ing, Plea-sures flow - - ing.. For - tune smiles and so should you. Shake _____ the cloud from off_ your". The vocal line has dynamic markings *p* (piano) and *f* (forte). The piano accompaniment includes staves for Double Bass (D.), Aeolian Harp (Ae.), Zither (Z.), Horns (1. Hx., 2. Hx.), Trumpets/Gold Trumpets/Saxophones (2./G./S.), Saxophones (S.), Alto Saxophone (A.), Tenor Saxophone (T.), Bass (B.), Violins I (VI. I), Violins II (VI. II), Viola (Vla.), Violoncello (Vc.), and Cembalo (Cemb.). The Vc. staff has dynamic markings *f* and *mf*. The Cemb. staff has a *mf* marking. The score is in a key signature of two flats and a 4/4 time signature.

15

1. *P* 2.

B. brow, Shake ___ brow.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S. *mp* *cresc.* *mf*
 Ban-ish sor-row, ban-ish care, Grief should ne'er ap- proach the fair, Ban-ish sor-row, ban-ish care, Grief ___

A. *mp* *cresc.* *mf*
 Ban-ish sor-row, ban-ish care, Grief should ne'er ap- proach the fair, Ban-ish, ban-ish care, ban-ish

T. *mp* *cresc.* *mf*
 Ban-ish sor-row, ban-ish care, Grief should ne'er ap-proach the fair, Ban-ish sor-row, ban-ish, ban-ish care,

B. *mp* *cresc.* *mf*
 Ban-ish sor-row, ban-ish care, Grief should ne'er ap-proach the fair, Ban-ish sor-row, ban-ish, ban-ish

VI. I *mp* *cresc.* *mf*

VI. II *mp* *cresc.* *mf*

Vla. *mp* *cresc.* *mf*

Vc. *p* *mp* *cresc.* *mf*

Cemb. 1. 2.

23

B.

D. *mf*
Ah!

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S. *p*
— should ne'er ap- proach, should ne'er ap - proach the fair, Grief— shouldne'er, should ne'er ap- proach the fair.

A. *p*
sor - row, Grief should ne'er, should ne'er ap - proach the fair, Grief shouldne'er, should ne'er ap-proach the fair.

T. *p*
Grief should ne'er ap - proach, should ne'er ap - proach the fair, Grief shouldne'er, should ne'er ap-proach the fair.

B. *p*
care, Grief— should ne'er ap - proach the fair,— Grief— should ne'er ap-proach the fair.

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

Cemb. *p*

3 Slow

3

B.

D.

Ah! Ah! Be - lin - da, I am press'd with tor - ment, Ah! Ah! Ah! Be - lin - da, I am press'd with

p *f*

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

p

Cemb.

Detailed description of the musical score: The score is for page 13 of a musical work. It features a vocal line (D.) with lyrics and dynamic markings. The lyrics are: "Ah! Ah! Be - lin - da, I am press'd with tor - ment, Ah! Ah! Ah! Be - lin - da, I am press'd with". The vocal line starts with a rest, followed by a melodic phrase. The dynamics are marked *p* (piano) and *f* (forte). The piano accompaniment includes strings (Vc.), woodwinds (Flute, Oboe, Clarinet, Bassoon, Saxophone), brass (Trumpets, Trombones, Horns), and keyboard instruments (Cembalo). The strings play a rhythmic pattern. The woodwinds and brass are mostly silent. The keyboard instruments provide harmonic support.

B.

D.
tor - ment not to be con fess'd. *tr* Peace and I are *p* stran - gers grown, Peace and I are

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *p*

Cemb.

26

B. *[Empty staff]*

D. *[Vocal line with lyrics: stran - gers, stran - gers grown. I lan - guish till my grief is known, I lan - guish]*

Ae. *[Empty staff]*

Z. *[Empty staff]*

1. Hx. *[Empty staff]*

2. Hx. *[Empty staff]*

2./G./S. *[Empty staff]*

S. *[Empty staff]*

A. *[Empty staff]*

T. *[Empty staff]*

B. *[Empty staff]*

VI. I *[Empty staff]*

VI. II *[Empty staff]*

Vla. *[Empty staff]*

Vc. *[Bass line with 'cresc.' marking]*

Cemb. *[Piano accompaniment]*

B.

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

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.
f *mf* *p* *p*

Cemb.

49

B.

D. *pp*
I are stran - gers grown, Peace and I are stran - gers, stran - gers grown.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *pp* *p*

Cemb.

61

Recitativ

4 Andante

Bellinda

Grief in-creas-ses by con

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

2

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

D. *Mine ad- mits of no re - veal- ing.*

Ae.

Z.

1. Hx.

2. Hx.

2./G./S. *2. Frau The great - est bless - ing_ fate can give, our*

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *mf f*

Cemb.

Detailed description of the musical score: The score is for page 19 of a musical work. It features a vocal ensemble and a chamber orchestra. The vocal parts are Bass (B.), Soprano (S.), Tenor (T.), and Alto (Ae.). The instrumental parts include Violins I (VI. I) and Violins II (VI. II), Viola (Vla.), Violoncello (Vc.), and Cembalo (Cemb.). The key signature is B-flat major (two flats). The time signature is 4/4. The vocal parts have lyrics in German. The Bass part starts with a fermata and then sings. The Soprano part has a second entry marked '2. Frau'. The Cembalo part provides harmonic support with chords and arpeggios. Dynamic markings include *mf* and *f*.

8

B.
 D.
 Ae.
 Z.
 1. Hx.
 2. Hx.
 2./G./S.
 Car-thage to se - cure, and Troy re-vive; The great-est bless- ing..fate can give, our Car-thage to se - cure, and Troy re - vive.
 S.
 When mon-archs u -
 A.
 When mon-archs u -
 T.
 When mon-archs u -
 B.
 When mon-archs u -
 VI. I
 f *in nuovo Tempo*
 VI. II
 f *in nuovo Tempo*
 Vla.
 f
 Vc.
 f
 Cemb.
 tr
 5 Allegro

2

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.
nite, how hap-py their state; They tri-umph at once o'er their foes and their fate, They tri-umph, they tri-umph at once o'er their foes and their fate.

A.
nite, how hap-py their state; They tri-umph at once o'er their foes and their fate, They tri-umph, they tri-umph at once o'er their foes and their fate.

T.
nite, how hap-py their state; They tri-umph at once o'er their foes and their fate, They tri-umph, they tri-umph at once o'er their foes and their fate.

B.
nite, how hap-py their state; They tri-umph at once o'er their foes and their fate, They tri-umph, they tri-umph at once o'er their foes and their fate.

VI. I

VI. II

Vla.

Vc.

Cemb.

Recitativ
6 Andante

The musical score is arranged in a standard orchestral layout. At the top, the vocal parts are listed: Belinda, Dido, Aeneas, Zauberin, 1. Hexe, 2. Hexe, 2. Frau Geist Seemann, Sopran, Altus, Tenor, and Bass. Below these are the string sections: Violine I, Violine II, Viola, and Violoncello. At the bottom is the Cembalo (piano). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The Dido part includes the lyrics: 'Whence could so much vir-tue spring? What storms, what bat-tles did he sing? An - chi-ses' va -'. The Cembalo part begins with a *mf* dynamic and features a melodic line in the right hand and a bass line in the left hand. The score is divided into measures by vertical bar lines.

5

B. *Belinda*
A tale so

D. *lour mix'd with Ve-nus' charms, How soft, how soft in peace, and yet how fierce, how fierce in arms!*

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *p mf p*

Cemb.

Detailed description of the musical score: This page contains a full orchestral score for a scene. The vocal parts include Belinda (B), a character (D) with lyrics, and several other vocalists (Ae, Z, Hx, S, A, T, B). The instrumental parts include Violins I and II, Viola, Violoncello (Vc), and Cembalo (Cemb). The Vc part features dynamic markings of *p*, *mf*, and *p*. The Cembalo part has a complex rhythmic accompaniment. The score is in a key with two flats and a common time signature.

B.
 strong and full of woe might melt the rocks, as well as you.

D.
 Mine with *f*

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.
 2. Frau *mf*
 What stub-born heart un mov'd could see such dis tress, such pi - e - ty?
p

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.
mf *p* *f*

Cemb.

16

B. *[Musical staff]*

D. *[Musical staff]*
storms of care oppress'd is taught to pi - ty the dis-tress'd; Mean wretch-es' grief can touch, so

Ae. *[Musical staff]*

Z. *[Musical staff]*

1. Hx. *[Musical staff]*

2. Hx. *[Musical staff]*

2./G./S. *[Musical staff]*

S. *[Musical staff]*

A. *[Musical staff]*

T. *[Musical staff]*

B. *[Musical staff]*

VI. I *[Musical staff]*

VI. II *[Musical staff]*

Vla. *[Musical staff]*

Vc. *[Musical staff]*

Cemb. *[Musical staff]*

B.

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

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

Belinda *f(p)*
Belinda
 Fear no dan - ger_ to en - sue, the he-ro loves as well as you. *p* E-ver gen - tle, e-ver smi - ling, and the cares of

Dido

Aeneas

Zauberin

1. Hexe

2. Hexe

2. Frau *f(p)*
 Geist *2. Frau*
 Seemann Fear no dan - ger_ to en - sue, the he-ro loves as well as you. *p* E-ver gen - tle, e-ver smi - ling, and the cares of

Sopran

Altus

Tenor

Bass

Violine I

Violine II

Viola

Violoncello *f(p)* *p*

Cembalo 7 Allegro

15

B. *f* life be - gui - ling, Fear no dan - ger_ to en - sue, the he-ro loves as well as you. *p* Cu-pids strew your paths with flowers gath-er'd

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S. *f* life be - gui - ling, Fear no dan - ger_ to en - sue, the he-ro loves as well as you. *p* Cu-pids strew your paths with flowers gath-er'd

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *f* *p*

Cemb.

30

B. *tr* *f* **§**
 from E - ly - sian bowers. Fear no dan - ger_ to en - sue, the he-ro loves as well as you.

D. **§**

Ae. **§**

Z. **§**

1. Hx. **§**

2. Hx. **§**

2./G./S. *tr* *f*
 from E - ly - sian bowers. Fear no dan - ger_ to en - sue, the he-ro loves as well as you.

S. *f(p)*
 Fear no dan - ger_ to en -

A. *f(p)*
 Fear no dan - ger_ to en -

T. *f(p)*
 Fear no dan - ger_ to en -

B. *f(p)*
 Fear no dan - ger_ to en -

VI. I. **§** *f(p)*

VI. II. **§** *f(p)*

Vla. **§** *f(p)*

Vc. *f* **§** *f(p)*

Cemb. **§**

B.
 D.
 Ae.
 Z.
 1. Hx.
 2. Hx.
 2./G./S.
 S.
 A.
 T.
 B.
 VI. I
 VI. II
 Vla.
 Vc.
 Comb.

sue, the he-ro loves as well as you. E-ver gen - tle, e-ver smi - ling, and the cares of life be - gui - ling, Fear no dan - ger...
 sue, the he-ro loves as well as you. E-ver gen - tle, e-ver smi - ling, and the cares of life be - gui - ling, Fear no dan - ger...
 sue, the he-ro loves as well as you. Fear no dan - ger...
 sue, the he-ro loves as well as you. Fear no dan - ger...

p *f* *p* *f* *p* *f*

59

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.
to en - sue, the he - ro loves as well as you. *p* Cu - pids strew your paths with flowers gath - er'd

A.
to en - sue, the he - ro loves as well as you. *p* Cu - pids strew your paths with flowers gath - er'd

T.
to en - sue, the he - ro loves as well as you.

B.
to en - sue, the he - ro loves as well as you.

VI. I

VI. II

Vla.

Vc.

Cemb.

70

B. *[Musical staff]*

D. *[Musical staff]*

Ae. *[Musical staff]*

Z. *[Musical staff]*

1. Hx. *[Musical staff]*

2. Hx. *[Musical staff]*

2./G./S. *[Musical staff]*

S. *[Musical staff]*
 from E - ly - sian bowers. Fear no dan - ger_ to en - sue, the he - ro loves as well as you.

A. *[Musical staff]*
 from E - ly - sian bowers. Fear no dan - ger_ to en - sue, the he - ro loves as well as you.

T. *[Musical staff]*
 Fear no dan - ger_ to en - sue, the he - ro loves as well as you.

B. *[Musical staff]*
 Fear no dan - ger_ to en - sue, the he - ro loves as well as you.

VI. I *[Musical staff]*

VI. II *[Musical staff]*

Vla. *[Musical staff]*


Vc. *[Musical staff]*

Cemb. *[Musical staff]*


D.S. al Fine
senza rep.

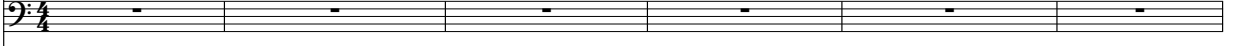
8 Andante

Belinda

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

Dido 


Aeneas  *Aeneas* When, when, roy - al fair, shall I be bless'd, with cares of...


Zauberin 


1. Hexe 


2. Hexe 

2. Frau Geist Seemann 

Sopran 


Altus 

Tenor 

Bass 

Violine I 

Violine II 

Viola 

Violoncello  *f* *mf*

Cembalo  **8** Andante

B.

D. Fate for-bids what you pur-sue.

Ae. love and state dis-tress'd? Ae-ne-as has no

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

10

B.

D.

Ae.
fate but you! Let Di - do smile, and I'll de - fy the fee - ble stroke of des - ti - ny.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.
mf

Cemb.

Chor
9 Allegro moderato

Belinda

Dido

Aeneas

Zauberin

1. Hexe

2. Hexe

2. Frau Geist Seemann

Sopran
Cu - pid on - ly throws the_ dart_____ that's dread - ful, dread - ful, dread - ful. Cu - pid on - ly throws the_ dart, that's dread ful to a

Altus
Cu - pid on - ly throws the_ dart that's dread - ful, dread ful, dread - ful, Cu - pid on - ly throws_ the dart, on - ly

Tenor
Cu - pid on - ly throws the_ dart,_____ Cu - pid on - ly throws the dart_____

Bass
Cu - pid on - ly__throws the dart that's dread - ful, dread - ful, Cu - pid on - ly

Violine I
mp cato

Violine II
mp cato

Viola
mp

Violoncello
mp

Cembalo
9 Allegro moderato

8

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

mf *cresc.* *f*

war - rior's heart, that's dread - ful to a war - rior's heart, and she that wounds, and she that wounds can on - ly, on - ly cure the smart, can

mf *cresc.* *f*

throws the dart, that's dread ful to a war - rior's heart, and she that wounds, and she that wounds can on - ly, on - ly cure the smart, can

mf *cresc.* *f*

_____ that's dread - ful to a war - rior's heart, and she that wounds, and she that wounds can on - ly, on - ly cure the smart, can

mf *cresc.* *f*

throws the dart that's dread - ful to a war - rior's heart, and she that wounds, and she that wounds can on - ly, on - ly cure the smart, can

mf *cresc.* *f*

mf *cresc.* *f*

ten. *mf* *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

Recitativ
10

15

B.

D.

Ae. *Aeneas mp*
If not for mine, for em-pire's sake some pi-ty on your lov - er take; Ah! Ah! make not in a

Z.

1. Hx.

2. Hx.

2./G./S.

S. *mp*
on - ly, on - ly cure the smart.

A. *mp*
on - ly, on - ly cure the smart.

T. *mp*
on - ly, on - ly cure the smart.

B. *mp*
on - ly, on - ly cure the smart.

VI. I *mp*

VI. II *mp*

Vla. *mp*

Vc. *mp mp f*

Cemb. 10

Arie

Quick

11

5

B. *mf* *Belinda* Pur - sue thy con-quest, love, *p* pur - sue thy con-quest, love, *f* pur -

D.

Ae. hope - less fire a he-ro_ fall, _____ and Troy once more ex - pire.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *mp* *mf* *p*

Cemb. Quick 11

3

B. *mp*
sue, pur sue, _____ pur-sue thy con-quest, pur - sue thy. con quest, love. Pur - sue thy. con-quest, love. Her eyes con-fess the flame, her

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *mf* *p*

Cemb.

Detailed description: This page of a musical score contains 15 staves. The top staff is for the vocal line (B.), with lyrics and dynamic markings (*mp*). Below it are staves for Double Bass (D.), Aeolian Harp (Ae.), Zither (Z.), Horns (1. Hx., 2. Hx.), 2nd/Guitar/Saxophone (2./G./S.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Cembalo (Cemb.). The Vc. and Cemb. parts include dynamic markings (*mf* and *p*) and repeat signs with first and second endings. The vocal line has a triplet of eighth notes at the beginning and a repeat sign with first and second endings. The rest of the staves are currently blank.

8

B. *mf*
eyes con-fess the flame her tongue de - nies. Her eyes con-fess the flame, her eyes con - fess the flame_____ her_ tongue de-

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *mp* *mf* *f*

Cemb.

12

B. *p* *f*
nies. Pur - sue thy con-quest,love, pur-sue thy con-quest,love, pur-sue, pur sue, _____ pur - sue thy con-quest, pur-sue thy. con quest,

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *f* *p* *f*

Cemb.

17

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

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S. To the hills and the vales, to the rocks and the moun-tains, to the mu-si-cal_groves and the

A. To the hills and the vales, to the rocks and the moun-tains, to the mu-si-cal_groves and the

T. To the hills and the vales, to the rocks and the moun-tains, to the mu-si-cal_groves and the

B. To the hills and the vales, to the rocks and the moun-tains, to the mu-si-cal_groves and the

VI. I

VI. II

Vla.

Vc.

Cemb.

12 Allegro assai

8

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.
cool sha - dy foun-tains. Let the tri - - umphs, let the tri - - umphs of love and of beau - ty be shown.

A.
cool sha - dy foun-tains. Let the tri - umphs, the tri - - umphs, the tri - umphs of love and of beau - ty be shown.

T.
cool sha - dy foun-tains. Let the tri - - umphs, let the tri - - umphs of love and of beau - ty be shown.

B.
cool sha - dy foun-tains. Let the tri - umphs, let the tri - umphs, the tri - - umphs of love and of beau - ty be shown.

VI. I

VI. II

Vla.

Vc.

Vc.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S. *mf* Let the tri - - umphs, let the tri - - umphs of love and of beau - ty be shown. To the *p*

A. *mf* Let the tri - umphs, the tri - - umphs, the tri - umphs of love and of beau - ty be shown. To the *p*

T. *mf* Let the tri - - umphs, let the tri - umphs, the tri - umphs of love and of beau - ty be shown. To the *p*

B. *mf* Let the tri - umphs, let the tri - umphs, the tri - - umphs of love and of beau - ty be shown. To the *p*

VI. I *mf* *p*

VI. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Vc.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

hills and the vales, to the rocks and the moun-tains, to the mu - si - cal groves and the cool sha - dy foun - tains. Let the tri -

hills and the vales, to the rocks and the moun-tains, to the mu - si - cal groves and the cool sha - dy foun - tains. Let the tri - umphs, the

hills and the vales, to the rocks and the moun-tains, to the mu - si - cal groves and the cool sha - dy foun - tains. Let the tri -

hills and the vales, to the rocks and the moun-tains, to the mu - si - cal groves and the cool sha - dy foun - tains. Let the tri - umphs, let the

VI. I

VI. II

Vla.

Vc.

cresc. *f* *p* *f*

cresc *f* *p* *f*

cresc. *f* *p* *f*

cresc. *f* *p* *f*

Vc.

37

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.
- umphs, let the tri - - umphs of love and of beau-ty be shown; Go re - vel ye Cu-pids, go re - vel, go re - vel ye Cu-pids, go

A.
tri - - umphs, the tri-umphs of love and of beau-ty be shown; Go re - vel ye Cu-pids, go re - vel, go re - vel ye

T.
- umphs, let the tri-umphs, the tri-umphs of love and of beau-ty be shown; Go re - vel ye Cu-pids, go re - vel, go re - vel ye Cu-pids, go re - vel ye

B.
tri-umphs, the tri - - umphs of love and of beau-ty be shown; Go re-evel, go re - vel ye Cu-pids, go re - vel, go re - vel, go re - vel ye

VI. I

VI. II

Vla.

Vc.

Vc.

p cresc. *f*

13 L'istesso tempo

49

B.
 D.
 Ae.
 Z.
 1. Hx.
 2. Hx.
 2./G./S.
 S.
 re - vel, the day is your own.
 A.
 Cu-pids, the day is your own.
 T.
 Cu-pids, the day is your own.
 B.
 Cu-pids, the day is your own.
 VI. I
 VI. II
 Vla.
 Vc.
 Vc.

8

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

Detailed description of the musical score: The score is for page 49, starting at measure 8. It features a woodwind section with parts for Bassoon (B.), Clarinet (D.), Alto Saxophone (Ae.), and Trombone (Z.). A string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). A Cembalo (Cemb.) part is also present. Measures 8-17 contain various musical notations: measures 8-11 are mostly rests for the woodwinds and strings, while the Cembalo plays a rhythmic pattern. Measures 12-17 show more active notation, including eighth and sixteenth notes in the woodwinds and strings, and chords in the Cembalo.

B. *f*

D. *f*

Ae. *f*

Z. *f*

1. Hx. *f*

2. Hx. *f*

2./G./S. *f*

S. *f*

A. *f*

T. *f*

B. *f*

VI. I *f* *tr* *p* *f*

VI. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Cemb. *f*

27

This musical score page contains measures 27 through 36. The upper section includes staves for woodwinds: B. (Bassoon), D. (Clarinet), Ae. (Alto Saxophone), Z. (Soprano Saxophone), 1. Hx. (Horn), 2. Hx. (Horn), 2./G./S. (Trumpet/Guitar/Saxophone), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The lower section includes staves for strings: VI. I (Violin I), VI. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cemb. (Cembalo). The woodwind and string parts are mostly silent in measures 27-36. The string parts begin in measure 27 with a dynamic of *f*. The Viola part has a *tr* (trill) in measure 30. The Violin I part has a *tr* (trill) in measure 30. The Cembalo part has a *tr* (trill) in measure 30. The dynamic markings *mp cresc.* and *f* are present in the string parts.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

f

p

p

p

p

45

B. *f*

D. *f*

Ae. *f*

Z. *f*

1. Hx. *f*

2. Hx. *f*

2./G./S. *f*

S. *f*

A. *f*

T. *f*

B. *f*

VI. I *f*

VI. II *f* *ff*

Vla. *f*

Vc. *f*

Cemb. *f*

Akt II

Szene 1

14. Recitativ "Wayward sisters"
15. Chor "Harm's our delight"
16. Recitativ "The Queen of Carthage"
17. Chor "Ho ho ho"
18. Recitativ "Ruin'd ere the set of sun?"
19. Chor "Ho ho ho"
20. Duett "But ere we this perform"
21. Chor "In our deep vaulted cell"
22. Echo-Tanz der Furien

Szene 2

23. Ritornell
24. Arie & Chor "Thanks to these lonesome vales"
25. Arie "Oft she visits this lone mountain"
26. Recitativ "Behold, upon my bending spear"
27. Arie & Chor "Haste, haste to town"
28. Recitativ "Stay, prince"

14 Lento

Belinda

Dido

Aeneas

Zauberin

1. Hexe

2. Hexe

2. Frau Geist Seemann

Sopran

Altus

Tenor

Bass

Violine I

Violine II

Viola

Violoncello

Cembalo

f

p

14 Lento

Detailed description: This page contains a musical score for the 'Präludium der Hexen' (Prelude of the Witches) from an opera. The score is for measures 14-15, marked 'Lento'. It features a vocal ensemble consisting of Belinda, Dido, Aeneas, the Witch (Zauberin), two other witches (1. Hexe, 2. Hexe), a woman (2. Frau Geist Seemann), Soprano, Alto, Tenor, and Bass. The vocal parts are currently silent, indicated by a horizontal line with a bar. The instrumental parts include Violin I, Violin II, Viola, Cello, and Piano. The Violin I and II parts begin with a forte (*f*) dynamic, while the Viola part begins with a piano (*p*) dynamic. The Piano part provides harmonic support with chords and moving lines in both hands. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2.

B. *[Musical staff]*

D. *[Musical staff]*

Ae. *[Musical staff]*

Z. *[Musical staff]*
mf
Zauberer
Way-ward sis-ters, you that

1. Hx. *[Musical staff]*

2. Hx. *[Musical staff]*

2./G./S. *[Musical staff]*

S. *[Musical staff]*

A. *[Musical staff]*

T. *[Musical staff]*

B. *[Musical staff]*

VI. I *[Musical staff]*
p *cresc.* *f* *p*

VI. II *[Musical staff]*
p *cresc.* *f* *p*

Vla. *[Musical staff]*
pp *cresc.* *f* *p*

Vc. *[Musical staff]*
p *cresc.* *f* *p*

Comb. *[Musical staff]*

19

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

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 - pear! Ap - pear at my call, and

Detailed description: This page of a musical score, numbered 19, features a vocal line and an orchestral accompaniment. The vocal line, written in bass clef, contains the 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 - pear! Ap - pear at my call, and". The orchestral accompaniment includes parts for Violin I and II, Viola, Violoncello, and Cembalo. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The vocal line includes a trill (tr) and a fermata (f) over the final note of the phrase. The orchestral parts are mostly sustained notes with some melodic movement in the strings.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

share in the fame of a mis-chief shall make all Car - thage flame. Ap- pear! Ap- pear! Ap- pear! Ap- pear!

f
f. Ave
Say, Bel- dame,

f

f

mf *f*

36

B.

D.

Ae.

Z.

1. Hx.
say, what's thy will?

2. Hx.

2./G./S.

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

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

T.
Harm's our de - light and mis - chief all our skill, harm's our de - light and mis - chief all our

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

VI. I

VI. II

Vla.

Vc.

Cemb.
tr.

15 Allegro

16 Non troppo lento

10

B.

D.

Ae.

Z. *Zauberer*
P
The Queen of Car-thage, whom we hate, as we do

1. Hx.

2. Hx.

2./G./S.

S.
skill, _____ and mis - chief, mis - chief all our skill.

A.
all our skill, and mis - chief, mis - chief all our skill.

T.
skill, and mis - chief, mis - chief, mis - chief all our skill.

B.
mis - chief all our skill, and mis - chief all our skill.

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

Cemb. **16** Non troppo lento

4

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

all in - pros-p'rous state, ere sun-set shall most wretch - ed prove, de-priv'd of fame. of life_____ and love.

f

Ho ho

Ho ho ho ho ho

Ho ho ho ho ho ho ho ho

f

Ritmo de quadro battute

f

f

f

f

f

f

17 Allegro vivace

4

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.
ho ho.

A.
ho ho.

T.
ho ho.

B.
Ho Ho ho.

VI. I

VI. II

Vla.

Vc.

Vc.

18 Non troppo lento

Belinda

Dido

Aeneas

Zauberin *mf*
Zauberer
The Tro-jan prince you know is bound by fate to seek I-tal-ian

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

2. Hexe *f*
2. Hexe
Tell us, tell us, how shall this be done?

2. Frau Geist Seemann

Sopran

Altus

Tenor

Bass

Violine I *p*

Violine II *p*

Viola *p*

Violoncello *f* *p*

Cembalo **18** Non troppo lento

B.

D.

Ae.

Z.

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

1. Hx.

f
1. Heve
Hark! Hark! The cry _____ comes on a -

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

auf Zeichen

p *mp*

VI. II

auf Zeichen

p *mp*

Vla.

p *mp*

Vc.

p *mp* *più f*

Cemb.

13

B.

D.

Ae.

Z. *Zauberer* *p*
 But when they've done, my trus-ty elf, — in form of Mer-cur-ry him-self, as sent from Jove, shall

1. Hx. pace!

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I *mf* *p*
sim.

VI. II *mf* *p*

Vla. *mf* *p*

Vc. *> p*

Cemb.

Chor
19 Allegro vivace

19

B.

D.

Ae.

Z. chide his stay, and charge him sail to night with all his fleet a - way!

1. Hx.

2. Hx.

2./G./S.

S. Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

A. Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

T. Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

B. Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

VI. I

VI. II

Vla.

Vc.

Cemb. **19** Allegro vivace

9

B.

D.

Ae.

Z.

1. Hx. *f*(*p*)
1. Hece
But ere we this_per - form, we'll

2. Hx. *f* *(p)*
2. Hece (2. Hece)
But ere we this_per - form, we'll con jure for a

2./G./S.

S. *p*
ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho.

A. *p*
ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho.

T. *p*
ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho.

B. *p*
ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho.

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p* (*p*)

20 Allegro ma non troppo

Vc.

4

B.

D.

Ae.

Z.

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

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

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

12

1. 2.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

B. _____

D. _____

Ae. _____

Z. _____

1. Hx. drive _____ 'em back to court, and drive _____

2. Hx. _____ 'em back to court, and drive _____

2./G./S. _____

S. _____

A. _____

T. _____

B. _____

VI. I _____

VI. II _____

Vla. _____

Vc. _____ *cresc.*

Cemb. _____

21 Moderato

29

1. 2.

B.

D.

Ae.

Z.

1. Hx.
'em, drive 'em back to court. To court.

2. Hx.
'em, drive 'em back to court. court.

2./G./S.

S.
f *pp* *f* *pp* *f*
In our deep vault-ed cell, (-ed cell) the_ charm we'll pre - pare, (pre - pare) Too dread-ful a

A.
f *pp* *f* *pp* *f*
In our deep vault-ed cell, (-ed cell) the_ charm we'll pre - pare, (pre - pare) Too dread-ful a

T.
f *pp* *f* *pp* *f*
In our deep vault-ed cell, (-ed cell) the_ charm we'll pre - pare, (pre - pare) Too dread-ful a

B.
f *pp* *f* *pp* *f*
In our deep vault-ed cell, (-ed cell) the_ charm we'll pre - pare, (pre - pare) Too dread-ful a

VI. I
mf *pp* *mf* *pp* *mf*

VI. II
mf *pp* *mf* *pp* *mf*

Vla.
mf *pp* *mf* *pp* *mf*

Vc.
mf *pp* *mf* *pp* *mf*

Cemb.
1. 2. 21 Moderato

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

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

prac-tice,(too dread-ful a prac-tice)too dread-ful,(too dread-ful) a prac-tice,(a prac-tice)for this o - pen air. (for this o - pen air) In our deep vault-ed cell, (-ed

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

prac-tice,(too dread-ful a prac-tice)too dread-ful,(too dread-ful) a prac-tice,(a prac-tice)for this o - pen air. (for this o - pen air) In our deep vault-ed cell, (-ed

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

prac-tice,(too dread-ful a prac-tice)too dread-ful,(too dread-ful) a prac-tice,(a prac-tice)for this o - pen air. (for this o - pen air) In our deep vault-ed cell, (-ed

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

prac-tice,(too dread-ful a prac-tice)too dread-ful,(too dread-ful) a prac-tice,(a prac-tice)for this o - pen air. (for this o - pen air) In our deep vault-ed cell, (-ed

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Echo-Tanz der Furien

22 Presto

Belinda

Dido

Aeneas

Zauberin

1. Hexe

2. Hexe

2. Frau Geist Seemann

Sopran

Altus

Tenor

Bass

Violine I

Violine II

Viola

Violoncello

22 Presto

Violoncello

Musical score page 75, rehearsal mark 6. The score includes staves for woodwinds (B., D., Ae., Z., 1. Hx., 2. Hx., 2./G./S.), strings (S., A., T., B.), and chamber instruments (VI. I, VI. II, Vla., Vc.). The bottom system shows detailed notation for VI. I, VI. II, Vla., Vc., and a grand staff for Vc. Dynamics include *f* and *p*. A trill *tr* is indicated on VI. I in the final measure.

ff

This page of a musical score contains 15 staves. The top 14 staves are for woodwinds and strings, all of which are currently silent, indicated by a horizontal line with a fermata. The staves are labeled as follows from top to bottom: B. (Bassoon), D. (Clarinet), Ae. (Alto Saxophone), Z. (Trumpet), 1. Hx. (Horn), 2. Hx. (Horn), 2./G./S. (Trumpet/Guitar/Saxophone), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), VI. I (Violin I), VI. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Vc. (Violoncello). The bottom two staves (VI. I and VI. II) contain musical notation with dynamic markings of *p* and *f*. The VI. I staff includes a trill (*tr*) and accents (*^^*). The VI. II staff includes a trill (*tr*) and accents (*^^*). The Vc. staff at the bottom contains a rhythmic accompaniment with dynamic markings of *p* and *f*.

16

B.
D.
Ae.
Z.
1. Hx.
2. Hx.
2./G./S.
S.
A.
T.
B.
VI. I
VI. II
Vla.
Vc.
Vc.

f *p* *f* *p* *f*
f *p* *f* *p* *f*
f *p* *f* *p* *f*
f *p* *f* *p* *f*

This page of a musical score contains measures 21 through 25. The score is for a full orchestra and a vocal ensemble. The instruments listed on the left are: B. (Bassoon), D. (Clarinet), Ae. (Alto Saxophone), Z. (Trumpet), 1. Hx. (Horn), 2. Hx. (Horn), 2./G./S. (Trumpet/Guitar/Saxophone), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), VI. I (Violin I), VI. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Vc. (Violoncello/Double Bass). The music is in a key with one flat (B-flat major or D minor) and a 2/2 time signature. Measures 21-25 show a variety of textures, including woodwind and string entries, and dynamic markings such as *p* (piano) and *f* (forte). The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent in these measures, with some notes appearing in measure 25. The score concludes with a double bar line and repeat dots at the end of measure 25.

Belinda

Dido

Aeneas

Zauberin

1. Hexe

2. Hexe

2. Frau Geist Seemann

Sopran

Altus

Tenor

Bass

Violine I

Violine II

Viola

Violoncello

f (*p*)

f (*p*)

f (*p*)

f (*p*)

Cembalo

23 Allegro

6. [2.] [1.] [2.]

B. [3/4]

D. [3/4]

Ae. [3/4]

Z. [3/4]

1. Hx. [3/4]

2. Hx. [3/4]

2./G./S. [3/4]

S. [3/4]

A. [3/4]

T. [3/4]

B. [3/4]

VI. I *mp (f)* *f* [3/4]

VI. II *mp (f)* *f* [3/4]

Vla. *mp (f)* *f* [3/4]

Vc. *mp (f)* *f* [3/4]

Cemb. [2.] [1.] [2.] [3/4]

Belinda *mf (p)*
Thanks to these lone- some, lone-some vales, these des - ert, des - ert hills_ and. dales. So fair the game, so rich the

Dido

Aeneas

Zauberin

1. Hexe

2. Hexe

2. Frau Geist Seemann

Sopran

Altus

Tenor

Bass

Violine I

Violine II

Viola

Violoncello *mf (p)* *f* 2nd time 1st time

Cembalo 24 Allegretto 2nd time 1st time

B. 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__

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

23

1. 2.

B. these woods re - sort. sort.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S. *mf (p)* Thanks to these lone- some, lone-some vales, these des-ert, des - ert hills_ and dales. *p (mf)* So fair the

A. *mf (p)* Thanks to these lone- some, lone-some vales, these des-ert, des - ert hills_ and dales.

T. *mf (p)* Thanks to these lone- some, lone-some vales, these des-ert, des - ert hills_ and dales. *p (mf)* So fair the

B. *mf (p)* Thanks to these lone- some, lone-some vales, these des-ert, des - ert hills_ and dales.

VI. I *mf (p)* *p (mf)*

VI. II *mf (p)*

Vla. *mf (p)* *p (mf)*

Vc. *mf (p)* *p (mf)*

Cemb. 1. 2.

B.
 D.
 Ae.
 Z.
 1. Hx.
 2. Hx.
 2./G./S.
 S.
 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.
p (mf)
 So fair the game, so rich the sport, Di-a-na's self might to these woods re - sort; So fair the game,
 T.
 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
 B.
p (mf)
 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

VI. I
 VI. II
p (mf)
 Vla.
 Vc.
 Comb.

46

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S. a - na's_ self might to_ these woods re - sort.

A. _ Di - a - na's self might to these woods re - sort.

T. a - na's_ self might to_ these woods re - sort.

B. sport, Di-a-na's self might to these woods re - sort.

VI. I

VI. II

Vla.

Vc. *p*

Cemb.

25 Allegretto

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S. *mf (p)*
Oft she vis - its this lone moun - tain, oft she bathers her ^{1st} in this foun - tain. Here, here *mf* Ac - tae - on met his fate.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *mf (p)* *mf*

Cemb.

12

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.
 Here, here Ac - tea - on_ met his fate. Pur sued _____ by_ his_ own_hounds; And af - ter, af - ter mor - tal wounds, and

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.
f *p*

Cemb.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.
af - ter, af - - ter_ mor - tal_ wounds dis - cov - - er'd too, too_ late; And af - ter, af - ter_ mor -

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.
p

Cemb.



B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.



Cemb.

34

1. 2.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

pp

pp

pp

pp

cresc.

cresc.

cresc.

cresc.

1. 2.

46

B. 1. 2.
 D.
 Ae.
 Z.
 1. Hx.
 2. Hx.
 2./G./S.
 S.
 A.
 T.
 B.
 VI. I
 VI. II
 Vla.
 Vc.
 Cemb. 1. 2.

Recitativ
26 Moderato

Belinda

Dido

Aeneas *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 thosedid Ven us' ___hunts-man tear!

Zauberin

1. Hexe

2. Hexe

2. Frau Geist Seemann

Sopran

Altus

Tenor

Bass

Violine I

Violine II

Viola

Violoncello *f*

Cembalo **26** Moderato

B.

D. *f* *ff* *ff* *f*
The skies are cloud-ed: hark! hark! How thun - - - der rends the moun-tain oaks a -

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I *quasi* *ff*

VI. II *quasi* *ff*

Vla. *ff*

Vc. *mf* *ff* *f*

Cemb.

Detailed description of the musical score: The score is for page 93 and is in the key of D major (two sharps). The vocal line (D.) is the primary focus, with lyrics: "The skies are cloud-ed: hark! hark! How thun - - - der rends the moun-tain oaks a -". The vocal line starts with a forte (*f*) dynamic, followed by fortissimo (*ff*) dynamics. The instrumental parts include: Flute (Ae.), Clarinet (Z.), Horns (1. Hx., 2. Hx.), Trumpets (2./G./S.), Saxophone (S.), Alto Saxophone (A.), Tenor Saxophone (T.), Bass (B.), Violins I (VI. I), Violins II (VI. II), Viola (Vla.), Violoncello (Vc.), and Piano (Cemb.). The string parts (VI. I, VI. II, Vla., Vc.) have dynamics of *mf*, *ff*, and *f*. The piano part (Cemb.) features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The woodwinds and brass parts are mostly silent in this section.

Arie und Chor

27 Allegro

10

B. *f*
Belinda
Haste, haste to town, haste, haste, haste, haste, haste, _____ to town, haste, haste to town! This o-pen field no

D. sun-der!

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I *sim.*
ff

VI. II *sim.*
ff

Vla. *ff*

Vc. *ff* *f*

27 Allegro

Cemb.

5

B. shel - ter, this o - pen field no shel - ter from the storm, the storm can yield; haste, haste, haste, haste to town, haste,

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

9

f *mf*

B. haste _____ to_town, haste, haste, haste, haste, haste, haste _____ to_town!

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S. *f* Haste, haste to town, haste,

A. *f* Haste, haste to town,

T. *f* Haste, haste to town, haste, haste to town, haste,

B. *f* Haste, haste to

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *p* *mf* *f* *f*

Cemb.

13

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.
haste, haste, haste, haste _____ to town, haste, haste to town! This o - pen field no shel-ter, this o - pen field no

A.
haste, haste to town, haste, haste, haste, haste to town, haste, haste to town, haste, haste! This o - pen field no shel-ter, this

T.
haste, haste, haste, haste _____ to town, haste, haste to town! This o - pen field no shel-ter, this o - pen field no

B.
town, haste, haste, haste, haste, haste, haste to town, haste, haste to town! This o - pen field no shel-ter, this

VI. I
meno f

VI. II
meno f

Vla.
meno f

Vc.
meno f

Cemb.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.
shel - ter from the storm, _____ the storm can yield; haste, haste, *mf* haste, haste to town, haste, haste _____ to town, haste, haste,

A.
o - pen field no shel-ter from the storm, the storm can yield; haste, haste to town, *mf* haste, haste, haste, haste to town, haste, haste to town, haste, haste, haste,

T.
shelt - ter from the storm, _____ the storm can yield; haste, haste, *mf* haste, haste to town, haste, haste _____ to town, haste, haste,

B.
o - pen field no shel-ter from the storm _____ can yield; haste, haste, *mf* haste, haste to town, haste, haste, haste,

VI. I
mf *f*

VI. II
f *mf*

Vla.
f *mf*

Vc.
p *mf* *f*

Cemb.

21

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S. *f*
Geist
Stay, prince, and hear great Jove's command: He sum-mons thee this night a -

S. *mf* *p*
haste, haste, haste, haste to town!

A. *mf* *p*
haste, haste, haste, haste to town!

T. *mf* *p*
haste, haste, haste, haste, to town!

B. *mf* *p*
haste, haste, haste, haste, haste, haste to town!

VI. I *mf* *p*

VI. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p* *f*

Cemb. *f*

28 $\text{♩} = \text{♩}$

4

B.

D.

Ae. *f*
Aeneas
To - night?

Z.

1. Hx.

2. Hx.

2./G./S. way. To - night thou must for-sake this land; the an-gry god woll brook no long - er stay. Jove com- *tr.*

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

8

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.
mands thee, waste no more in love's de-lights those pre - cious hours al - low's by th'al-might - y powers to gain___ th'Hes pe - rian shore and

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *mf*

Cemb.

B.

D.

Ae. *Aeneas*
Jove's commands shall be o-bey'd; to-night our an - chors shall be weigh'd. But ah! but ah!

Z.

1. Hx.

2. Hx.

2./G./S.
ruin'd Troy re-store.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *f* *p*

Cemb.

18

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

— 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 blame, ye gods! For I o

f *mp* *f*

The musical score is arranged in a standard orchestral format. It includes staves for vocal soloist (Ae.), vocal ensemble (1. Hx., 2. Hx., 2./G./S., S., A., T., B.), and orchestra (VI. I, VI. II, Vla., Vc., and Cemb.). The vocal soloist part features a melodic line with lyrics and a trill ornament. The orchestra provides accompaniment, with dynamic markings of *f*, *mp*, and *f* indicated in the lower staves.

29

B. *[Musical staff]*

D. *[Musical staff]*

Ae. *[Musical staff]*
bey your_will; but with more ease could die, but with more, nore ease could die.

Z. *[Musical staff]*

1. Hx. *[Musical staff]*

2. Hx. *[Musical staff]*

2./G./S. *[Musical staff]*

S. *[Musical staff]*

A. *[Musical staff]*

T. *[Musical staff]*

B. *[Musical staff]*

VI. I *[Musical staff]*

VI. II *[Musical staff]*

Vla. *[Musical staff]*

Vc. *[Musical staff]*
mp *f*

Cemb. *[Musical staff]*

Akt III

Szene 1

29. Arie & Chor "Come away, fellow sailors"
30. Der Tanz der Seemänner
31. Recitativ & Duett "See the flags and streamers curling"
32. Arie "Our next motion"
33. Chor "Destruction's our delight"
34. The Tanz der Hexen

Szene 2

35. Recitativ "Your counsel all is urg'd in vain"
36. Chor "Great minds against themselves conspire"
37. Recitativ "Thy hand, Belinda"
38. Arie "When I am laid in earth"
39. Chor "With drooping wings ye Cupids come"

29 Allegro spiritoso

Belinda

Dido

Aeneas

Zauberin

1. Hexe

2. Hexe

2. Frau Geist Seemann

Sopran

Altus

Tenor

Bass

Violine I

Violine II

Viola

Violoncello

Cembalo

29 Allegro spiritoso

Detailed description: This page contains a musical score for a vocal and instrumental ensemble. The top section features ten vocal staves, each with a treble or bass clef and a key signature of two flats. The vocal parts are: Belinda, Dido, Aeneas, Zauberin, 1. Hexe, 2. Hexe, 2. Frau Geist Seemann, Sopran, Altus, Tenor, and Bass. All vocal staves are currently empty, indicating that the vocalists have not yet entered. The bottom section features four string staves: Violine I, Violine II, Viola, and Violoncello. The Violine I and II parts begin with a forte (*f*) dynamic and play a rhythmic pattern of eighth and sixteenth notes. The Viola part enters later with a similar pattern. The Violoncello part also enters later with a similar pattern. The Cembalo part is shown at the bottom, with a treble and bass clef, and begins with a forte (*f*) dynamic, playing a rhythmic pattern of eighth and sixteenth notes. The tempo and mood are indicated as **29** Allegro spiritoso.

B. *[Silent]*

D. *[Silent]*

Ae. *[Silent]*

Z. *[Silent]*

1. Hx. *[Silent]*

2. Hx. *[Silent]*

2./G./S. *[Silent]*

S. *[Silent]*

A. *[Silent]*

T. *[Silent]*

B. *[Silent]*

VI. I *p* *cresc.* *f*

VI. II *p* *cresc.* *f*

Vla. *p* *cresc.* *f*

Vc. *cresc.* *f*

Cemb. *tr*

B.
 D.
 Ae.
 Z.
 1. Hx.
 2. Hx.
 2./G./S.
 S.
 A.
 T.
 B.
 VI. I
 VI. II
 Vla.
 Vc.
 Cemb.

cresc.
 cresc.
 cresc.
 cresc.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S. *f* *mf*
Seemann
 Come a - way, fel-low sai - lors, come a - way, your an - chors be wigh - ing, time and tide will ad - mit no - de - lay - ing; take a

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *f* *mf*

Cemb.

44

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

booz-y short leave of your nymphs of the shore, and si-lence their mour-ning with vows of re-tur-ning, bute ne-ver in-tend-ing to

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

p *f*

Cemb.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.
vis - it them more, no ne-ver in - ten-ding to vi - sit them more, no ne-ver, no ne-ver in - ten-ding to_ vis - it them

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.
p *f*

Cemb.

64

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.
more!

S.
f
Come a - way, fel-low sai - lors, come a - way, your an - chors be weigh-ing, time and tide will ad - mit no_ de-

A.
f
Come a - way fel-low sail-ors, come a - way, come a - way, come a - way, your an - chors be weigh-ing, time and tide_ will ad - mit no_ de-

T.
f
Come a - way, fel-low sail - ors, come a - way, come a - way, your an - chors be weigh-ing, time and tide will ad - mit no_ de-

B.
f
Come a - way, fel-low sai-lors, come a - way, come a - way, come a - way, your an - chors be weigh-ing, time and tide will ad - mit no_ de-

VI. I
f

VI. II
f

Vla.
f

Vc.
f

Cemb.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.
lay-ing; take a booz - y short leave of your nymphs of the shore, and si - lence their mour-ning with vows of re - tur-ning, but ne - ver in -

A.
lay-ing; take a booz - y short leave of your nymphs of the shore, and si - lence their mour-ning with vows of re - tur-ning, but ne - ver in -

T.
lay-ing; take a booz - y short leave of your nymphs of the shore, and si - lence their mour-ning with vows of re - tur-ning, but ne - ver in -

B.
lay-ing; take a booz - y short leave of your nymphs of the shore, and si - lence their mour-ning with vows of re - tur-ning, but ne - ver in -

VI. I
mf *legato*

VI. II
mf *legato*

Vla.
mf *legato*

Vc.
mf *legato*

Cemb.

84

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S. *f* *p* *f*
 more, no ne - ver, no ne - ver in - ten - ding to__ vis - it them more!

A. *f* *p* *f*
 more, no ne - ver, no ne - ver in - ten - ding to__ vis - it them more!

T. *f* *p* *f*
 more, no ne - ver, no ne - ver in - ten - ding to__ vis - its them more!

B. *f* *p* *f*
 more, no ne - ver, no ne - ver in - ten - ding to__ vis - it them more!

VI. I *f* *p* *f*

VI. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Cemb.

Belinda

Dido

Aeneas

Zauberin

1. Hexe

2. Hexe

2. Frau Geist Seemann

Sopran

Altus

Tenor

Bass

Violine I

Violine II

Viola

Violoncello

30 Allegro

Cembalo

10

1. 2.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

1. 2.

31 Moderato

18

B.

D.

Ae.

Z. *f*
Zauberer
See, see the flags and stream-ers curl-ing, an-chors weigh-ing, sails un-furl-ing!

1. Hx. *f*
1. Hexe
Phoe-be's pale de lud-ing

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *p* *f*

Cemb. 31 Moderato

B.

D.

Ae.

Z.

1. Hx.
beams gild - ing o'er de- ceit- fulstreams. E lis - sa's ru- in'd! ho_ ho! ho_ ho! ho_ ho ho_ ho_ ho

2. Hx.
f
Hexe
Our plot has took, the queen's for- sook! ho_ ho! ho_ ho! ho_ ho ho_ ho_ ho

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

10

B.

D.

Ae.

Z.

1. Hx. ho! E-lis - sa's ru-in'd! ho_ ho! ho_ ho! ho_ ho ho_ ho ho_ ho_ ho! Our plot has took, our plot has

2. Hx. E- lis - sa's ru-in'd! ho_ ho! ho_ ho! ho_ ho ho_ ho_ ho_ ho! Our plot has

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

B.

D.

Ae.

Z.

1. Hx.

took, the queen's for-sook! ho_ ho! ho_ho! ho_ ho! E lis - sa's ru-in'd! ho_ho! ho_ ho ho_ho_ho_ho ho ho ho

2. Hx.

took, the queen's for-sook! ho_ho! ho_ho! ho_ho ho_ ho! E- lis - sa's ru-in'd! ho_ho! ho_ho ho_ ho ho_ho_ho_ho_ho ho_ho_

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

19

1.

2.

B.

D.

Ae.

Z. *mf (p)* *Zauberer* Our next mo - tion mus be to storm her lov - er on the o - cean. o - cean. From the ru - in of *f*

1. Hx. ho!

2. Hx. ho!

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *mf (p)* *f*

1.

2.

Cemb.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

19

B.

D.

Ae.

Z.
thage flames to - mor - row!

1. Hx.

2. Hx.

2./G./S.

S.
De - struc - tion's our de - light, de - light our great - est sor - row; E - lis - sa dies to - night, and Car - thage flames to -

A.
De - struc - tion's our de - light, de - light our great - est sor - row; E - lis - sa dies to - night, and Car - thage flames to -

T.
De - struc - tion's our de - light, de - light our great - est sor - row; E - lis - sa dies to - night, and Car - thage flames to -

B.
De - struc - tion's our de - light, de - light our great - est sor - row; E - lis - sa dies to - night, and Car - thage flames to -

VI. I

VI. II

Vla.

Vc.

Cemb.
33 Allegro

8 1.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S. *mf*
 mor - row! Ho__ ho__ ho__ ho ho__ ho__ ho__ ho! E - lis - sa dies to - night, and

A. *mf*
 mor - row! Ho__ ho__ ho__ ho ho__ ho ho__ ho! E - lis - sa dies to - night, and

T. *mf*
 mor - row! Ho__ ho__ ho__ ho ho__ ho__ ho__ ho! E - lis - sa dies to - night, and

B. *mf*
 mor - row! Ho__ ho__ ho__ ho ho__ ho ho__ ho! E - lis - sa dies to - night, abd

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf* 1.
2nd

Cemb. 1.

14 | 2.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.
Car - thage flames to - mor - row! De - night, and Car - thage flames. to - mor - row!

A.
Car - thage flames to - mor - row! De - night, and Car - thage flames to - mor - row!

T.
Car - thage flames to - mor - row! De - night, and Car - thage flames to - mor - row!

B.
Car - thage flames to - mor - row! De - night, and Car - thage flames to - mor - row!

VI. I

VI. II

Vla.

Vc.

Cemb.

Tanz der Hexen
34 Presto

Belinda

Dido

Aeneas

Zauberin

1. Hexe

2. Hexe

2. Frau Geist Seemann

Sopran

Altus

Tenor

Bass

Violine I

Violine II

Viola

Violoncello

Cembalo

f

f(p)

f(p)

f(p)

34 Presto

8

1. 2.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

p *f* *f* *f*

♩ im neuen Tempo als 3/4

B. *[Staff with rests]*

D. *[Staff with rests]*

Ae. *[Staff with rests]*

Z. *[Staff with rests]*

1. Hx. *[Staff with rests]*

2. Hx. *[Staff with rests]*

2./G./S. *[Staff with rests]*

S. *[Staff with rests]*

A. *[Staff with rests]*

T. *[Staff with rests]*

B. *[Staff with rests]*

VI. I *[Violin I part with notes and dynamics: p, f]*

VI. II *[Violin II part with notes and dynamics: f, p, f]*

Vla. *[Viola part with notes and dynamics: f, p, f]*

Vc. *[Cello part with notes and dynamics: f, p]*

Cemb. *[Piano accompaniment with notes]*

29

This musical score page contains measures 29 through 34. The instruments are arranged as follows from top to bottom:

- B. (Bassoon)
- D. (Clarinet)
- Ae. (Alto Saxophone)
- Z. (Trumpet)
- 1. Hx. (Horn 1)
- 2. Hx. (Horn 2)
- 2./G./S. (Trumpet/Guitar/Saxophone)
- S. (Soprano Saxophone)
- A. (Alto Saxophone)
- T. (Tenor Saxophone)
- B. (Bassoon)
- VI. I (Violin I)
- VI. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cemb. (Cembalo)

The score is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 29-34 show the following musical activity:

- Measures 29-30: All woodwind and horn parts are silent (indicated by a horizontal line with a dash).
- Measure 31: VI. I and VI. II play a melodic line. VI. I has a slur over the last two notes. VI. II has a slur over the last two notes. Vc. and Cemb. play a rhythmic accompaniment.
- Measure 32: VI. I and VI. II continue their melodic line. Vc. and Cemb. continue their accompaniment.
- Measure 33: VI. I and VI. II continue their melodic line. Vc. and Cemb. continue their accompaniment.
- Measure 34: VI. I and VI. II continue their melodic line. Vc. and Cemb. continue their accompaniment.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

Recitativ
35 Adagio

Belinda

Dido
Your coun-sel all is urg'd in vain, to earth and heaven I will com plain; to earth and

Aeneas

Zauberin

1. Hexe

2. Hexe

2. Frau Geist Seemann

Sopran

Altus

Tenor

Bass

Violine I

Violine II

Viola

Violoncello
p *mp* *f* *p*

Cembalo
35 Adagio

7

B.

D.
heaven why do... I... call? Earth and heaven con-spire my. fall. To fate I sue, of o-ther means be-ref, the on - ly re-fuge for the wretch - ed...

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.
mf

Cemb.

14

B. *Belinda*
See, ma-dam, see where the prince ap-pears! Such sor-row in his look he bears as would con vince you still he's true.

D.
leaft.

Ae. *Aeneas*
What shall lost Ae-

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *f* *p*

Cemb.

B.

D. *Dido*
Thus on the fa-tal banks of

Ae. ne - as do? How, how, roy-al fair, shall I im-part the god's de - cree, and tell you we must part?

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc. *mf* *f*

Cemb. *3*

B.

D. Nile weeps the de-ceit-ful 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

Ae. *Agitato* By all that's good...

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

B.

D.
good, no more! All that's good you have for swore. To your pro-mis'd em-pire fly, and let for - sa - ken Di-do die.

Ae.
In spite of Jove's com mand I'll

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.
f *f* *f*

Cemb.

B.

D. No, faith-less man, thy course pur-sue; I'm now re- solv'd as well as you. No re- pen-tance shall re-claim the in-jur'd

Ae. stay, of-fend the gods, and love o - bey.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

B.

D. Di-do's slight-ed flame; for 'tis e-nough, what- e'er you now de- cree, that you had once a thought of leav-ing me. A

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

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

47

B.

D.

way, a-way! a-way, a-way! No, no, no, no, no, no, a-way, a-way, a-way, a-way, a-way, a-way, to death I'll

Ae.

No, no, I'll stay! No, no, I'll stay! I'll stay! I'll stay! I'll stay, and love o-bey! I'll stay, and love o-bey, I'll stay, I'll stay,

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

B.

D.

fly if long-er you de-lay. A-way, a-way! But death, a-las! I can-not shun; death must

Ae.

and love o-bey, and love o-bey.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

p

Cemb.

58

B.

D.
come when he is gone.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.
Great minds a - gainst them-selves con - spire, great minds, great minds a - gainst, a - gainst them-selves con - spire, and shun the

A.
Great minds a - gainst them-selves con - spire, great minds, great mind a - gainst, a - gainst them-selves con - spire.

T.
Great minds a - gainst them-selves con - spire, great minds, great minds a - gainst, a - gainst them-selves con - spire. And

B.
Great minds a - gainst them-selves cn - spire, great mind, great minds a - gainst them-selves con - spire.

VI. I

VI. II

Vla.

Vc.

Cemb.
36 Andante maestoso

8

B.

D. *p*
Dido
Thy hand, Be-lin - da;

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S. *p*
cure they most, they most de - sire, and shun the cure they most de - sire, they most de - sire.

A. *p*
And shun the cure, the cure, and shun the cure they most de - sire, the cure they most de - sire.

T. *p*
shun the cure they most de - sire, and shun the cure they most, they most de - sire.

B. *p*
And shun the cure they most de - sire, and shun the cure they most de - sire.

VI. I *p*
absetzen,
quasi Fermate auf Pause

VI. II *p*

Vla. *p*

Vc. *p*

Cemb.

37 Grave

2

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

dark - nes shades me, on thy bo - som let me rest; more I would, but death in - vades me; death is now a wel come

This page of a musical score contains 17 staves. The vocal line (D.) is the only one with lyrics. The lyrics are: "dark - nes shades me, on thy bo - som let me rest; more I would, but death in - vades me; death is now a wel come". The score includes parts for Bass (B.), Alto (Ae.), Tenor (T.), Bassoon (Z.), Horns (1. Hx., 2. Hx.), Trumpets (2./G./S.), Saxophone (S.), Alto Saxophone (A.), Trombone (B.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Cembalo (Cemb.). The music is in a key with two flats and a 3/4 time signature. The vocal line begins with a melodic phrase, followed by a rest, and then continues with the lyrics. The instrumental parts are mostly rests, with some activity in the Cembalo and Vc. parts.

Arie
38 Larghetto

B.

D. *pp*
guest. When I am laid, am laid in earth, may my

Dido

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I *pp sempre dolce*

VI. II *pp sempre dolce*

Vla. *pp sempre dolce*

Vc. *pp sempre dolce*

38 Larghetto

Cemb.

10

1. 2.

B.

D.

wrongs_ cre - ate no trou - ble, no trou-ble in__ thy breast. When I am Re-

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

pp

VI. II

pp

Vla.

2nd time
1st time
pp

Vc.

pp

Cemb.

1. 2.

B.

D.
mem-ber me! Re-mem-ber me! But ah! for-get my fate, re-mem-ber me! but

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I
p *mf*

VI. II
p *mf*

Vla.

Vc.
p *mf*

Cemb.

B.

D.
ah! for - get my_ fate. Re - mem - ber me! re - mem - ber me! but ah! for - get my

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I
pp

VI. II
pp

Vla.
pp

Vc.
pp

Cemb.

B.

D.
fate, re - mem - ber me! but ah! _____ for - get my_ fate.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Cemb.

41

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.

A.

T.

B.

VI. I
p espress.

VI. II
p espress.

Vla.

Vc.
p espress.

Cemb.

39 Chor

Belinda

Dido

Aeneas

Zauberin

1. Hexe

2. Hexe

2. Frau Geist Seemann

Sopran

Altus

Tenor

Bass

Violine I

Violine II

Viola

Violoncello

Cembalo

2nd time tacet

p

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

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

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

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

p sempre espress.

p sempre espress.

p sempre espress.

p sempre espress.

39

9

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.
- ing wings ye Cu - pids_ come, And scat - ter_ ro - ses, scat - ter_ scat - ter_ ro - ses_ on_ her tomb, Soft, soft, and

A.
wings ye Cu - pids come, And scat - ter_ ro - ses, scat - ter_ scat - ter_ ro - ses, on her tomb, Soft, soft, and gen - tle as her heart, gen - tle

T.
droop - ing wings ye cu - pids_ come, And scat - ter_ scat - ter_ ro - ses, on her tomb, Soft, soft, soft and gen - tle as her heart,

B.
_____ ye Cu - pids come, And scat - ter_ ro - ses, scat - ter_ ro - ses_ on her tomb, Soft, soft, and gen - tle,

VI. I

VI. II

Vla.

Vc.

Cemb.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.
gen - tle, soft, soft, soft, soft, and gen - tle as her heart; Keep here, hear your watch, keep here, here, keep

A.
as her heart, soft, soft, and gen - tle, gen - tle as her heart; Keep here, here your watch, keep here, here, keep

T.
soft, soft, and gen - tle as her heart; Keep here, here your watch, keep here, here, keep

B.
soft, soft, soft, soft, soft, and gen - tle as her heart; Keep here, here your watch, keep here, here, keep

VI. I

VI. II

Vla.

Vc.

Cemb.

B.

D.

Ae.

Z.

1. Hx.

2. Hx.

2./G./S.

S.
here_ your_ watch, andnev-er, nev-er, nev - er part, and nev-er, nev-er, nev - er, nev - er_ part,

A.
here your watch, andnev-er, nev-er, nev - er part, and nev-er, nev-er, nev - er, nev - er part,

T.
here_ your watch, and nev-er, nev-er, nev - er part, and nev-er, nev-er, nev - er, nev - er part

B.
here your watch, and nev-er, nev-er, nev - er part, and nev-er, nev-er, nev - er, nev - er part

VI. I
dim.

VI. II
dim.

Vla.
dim.

Vc.
dim.

Cemb.
1. 2.