

# 35. Aria - Duet

Your counsel all is urg'd in vain

Belinda

Dido

Aeneas

Vcl

$\text{♩} = 85$

Your coun-sel all is urg'd in

4

B

D

A

vain, Toearth and heav'n I will com-plain; Toearth and heav'n why do I

vain, Toearth and heav'n I will com-plain; Toearth and heav'n why do I

8

B

D

A

call? Earth and heav'n con-spire my fall. To fate I sue, of o-ther means be-

8

12

B

D

A

-reft, The on - ly re-fuge for the wretch - ed\_ left

8

See, ma-dam,

15

B

see where the Prince ap - pears! Such sor-row in his look he bears As would con-

D

A

The image shows a page of a musical score, page 3, starting at measure 15. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal staves are labeled B, D, and A. The lyrics are: "see where the Prince ap - pears! Such sor-row in his look he bears As would con-". The piano accompaniment consists of two staves, with the right hand playing chords and arpeggios, and the left hand playing a simple bass line. The music is in a minor key, indicated by the key signature (two flats).

17

B

D

A

-vince you he's still true.

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

21

B

D

A

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

3

24

B

D

A

Thus, on the fa - tal banks of Nile Weeps\_ the de - ceit - ful

8

26

B

D

A

cro-co-dile; Thus hy-po-crites that mur-der act Make heav'n and gods the\_\_

28

B

D

A

au-thors of the fact! By all that's good, no more! All that's

By all that's good,

31

B

D

A

8

good you have for - swore. To your pro-mis'd em - pire fly \_\_\_\_ And let for

The image shows a musical score for three vocal parts (B, D, A) and piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano accompaniment is in bass and treble clefs. The lyrics are: 'good you have for - swore. To your pro-mis'd em - pire fly \_\_\_\_ And let for'. The score is divided into three measures. The first measure contains the lyrics 'good you have for - swore.' The second measure contains 'To your pro-mis'd em - pire fly \_\_\_\_'. The third measure contains 'And let for'. The piano accompaniment consists of a bass line and a treble line. The bass line is in the lower register, and the treble line is in the upper register. The piano accompaniment is in a 4/4 time signature. The first measure of the piano accompaniment features a complex chord structure with many notes. The second and third measures are simpler, with fewer notes.

34

B

D

A

sa - ken Di - do die.

In spite of Jove's com - mand\_ I'll

36

B

D

A

stay, Of - fend the gods, and Love o - bey.

No, faith-less

38

B

D

A

man, thy course pur-sue; I'm now re solv'd as well as you. No re -

40

B

D

A

- pen - tance shall re-claim The in - jur'd Di - do's slight - ed flame; For 'tis e -

42

B

D

A

-nough, what-e'er \_\_\_\_\_ you \_\_\_\_\_ now de - cree, That you had once a thought of \_\_\_\_\_ leav - ing me.

8

45

Soprano (S):  
A - way, a-way! A -

Alto (A):  
Let Jove say what he please, I'll stay! No, no, I'll stay!

Tenor (T):  
[Silent]

Bass (B):  
[Silent]

Piano accompaniment:  
[Musical notation]

48

Soprano (S):  
-way, a-way! No, no, No, no, No, no, a - way, a-way, a -

Alto (A):  
No, no, I'll stay! I'll stay! I'll stay! I'll stay, and love\_ o -

Tenor (T):  
[Silent]

Bass (B):  
[Silent]

Piano accompaniment:  
[Musical notation]

51

B

D

A

- way, a - way, a - way, To Death I'll

-bey! I'll stay, and Love o - bey! I'll stay, I'll stay,

53

B

D

A

fly if long - er you de - lay, A-way, a -

and Love o - bey, and Love o - bey.

*tr*

*tr*

55  $\text{♩} = 60$

B

D

A

-way! But Death, a - las! I can-not shun; Death must

58

B

D

A

come when \_\_\_\_\_ he is \_\_\_\_\_ gone.