



ACT I Movements 7-13 (C major)

Fear no danger

Belinda and the second woman assures Dido that Aeneas does reciprocate her feelings towards him

Change to C major – new optimism

Simple harmony (two voices in thirds throughout accompanied by continuo)

Simple ABACA structure

Chorus and orchestra joins in a recapitulation

See, your royal guest appears

Belinda announces Aeneas, who confesses his wish to stay with Dido

Belinda's triumphant C major fanfare-like passages soon moves over to introduce Aeneas' key of e minor (a hint, perhaps of his uncertainty, despite his words?).

Cupid only throws the dart

The chorus urge Dido to accept Aeneas' proposal

Highly imitative writing, with the orchestra doubling the chorus parts

If not for mine; Pursue thy conquest

Aeneas and Belinda continue to try and convince Dido to accept Aeneas

Aeneas' e minor moves (via G major) to C major for Belinda's brisk, insistent aria.

Much use of repetition and sequence to reflect Belinda's insistence that Dido should follow her heart.

At this point, one assumes Dido gives some indication that she will accept Aeneas's proposals.

To the hills and the vales

Delighted at Dido's acceptance, the chorus propose a celebratory trip into the countryside

C major, largely homophonic – march like, celebratory.

Unexpected minor chord in the cadential formula at "cool, shady fountains" – subtle word painting?

Sequence of conjunct, dotted notes for "triumphs" – typical of Purcell's style

Triumphing Dance

First of three dance movements in the opera (there may once have been more). Looking back to the masque format. Also, worth noting that the piece was written for Josiah Priest, who was a dancing master.

Ground bass.