

Dido's Lament

From Henry Purcell's *Dido & Aeneas*

For Wind Ensemble

2018

Charles D. Norris

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Instrumentation

Flute 1
Flute 2
Oboe
Bassoon
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
Bass Clarinet
Contrabass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3
Horn in F 1
Horn in F 2
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba

String Bass

Timpani
Glockenspiel

Program Notes

During the course of my undergraduate education at Oklahoma State University, I encountered a musical composition that left an everlasting impression on me and forever altered my perception of music. The vibrant aria written by Henry Purcell's genius culminated in one of the most exquisite and nuanced masterpieces I have ever heard: the beautifully haunting aria of *Dido's Lament* from the opera *Dido & Aeneas*.

Although this composition traces its origins back to 1689, its emotive resonance has the ability to stir my soul and bring me to tears with its combination of vibrancy and melancholy in the present day. The aria's libretto delves even deeper into the realm of heartache as it portrays Dido's agonizing struggle with the choice between life and death. Her ultimate sacrifice is nothing short of heart-wrenching and tragic.

What further elevates the significance of this composition is its incorporation into the commemorations of the Stonewall massacre, a tragic chapter in the history of human rights and civil liberties. The loss of precious lives and the systemic brutality faced by the LGBTQ+ community serve as stark reminders of a void in the collective conscience of humanity, a void that must be filled with love if we are to progress as a species. The aria, though tragic and mournful, offers a glimmer of hope as Dido sings "Remember me, but ah! forget my fate."

Libretto

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, am laid in earth,
May my wrongs create
No trouble, no trouble in thy breast;
Remember me, remember me, but ah! forget my fate.
Remember me, but ah! forget my fate.

For Mark Sosnowchik

Score

Dido's Lament

From Henry Purcell's *Dido and Aeneas*

arr. Charles D. Norris

"Thy Hand, Belinda." Lento, ♩ = ca. 52
Molto recitativo

The score is for a full orchestra and includes the following parts: Flute 1 & 2, Oboe, Bassoon, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Contrabass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, Trumpet in B♭ 1, Trumpet in B♭ 2 & 3, Horn in F 1, Horn in F 2, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Double Bass, Timpani, and Glockenspiel. The music is in 4/4 time and features dynamic markings such as *ppp*, *p*, and *mp*. Performance instructions include *tranquillo legato* for the Alto Sax. The score is overlaid with a large watermark: "For Perusal Use Only" and "To Purchase, Visit charlesnorrismusic.com".

Dido's Lament - Score

"When I am Laid in Earth." Largo, $\text{♩} = \text{ca. } 43$

Musical score for woodwinds and strings, measures 1-7. The score includes parts for Flute 1 & 2, Oboe, Bassoon, Clarinet in B-flat 1, 2, and 3, Bass Clarinet, Contrabass Clarinet, Alto Saxophone, Tenor Saxophone, and Bass Saxophone. The music is in 4/4 time with a key signature of one flat. Dynamics include *mp* and *pp*. A rehearsal mark [7] is present at the beginning of the section.

"When I am Laid in Earth." Largo, $\text{♩} = \text{ca. } 43$

Musical score for brass instruments, measures 1-7. The score includes parts for Trumpet 1, Trumpet 2 & 3, Horn 1, Horn 2, Trombone 1, Trombone 2, Baritone Trombone, Euphonium, and Tuba. The music is in 4/4 time with a key signature of one flat. Dynamics include *pp*. A rehearsal mark [7] is present at the beginning of the section.

"When I am Laid in Earth." Largo, $\text{♩} = \text{ca. } 43$

Musical score for percussion and keyboard, measures 1-7. The score includes parts for Double Bass (D.B.), Timpani (Timp.), and Glockenspiel (Glk.). The music is in 4/4 time with a key signature of one flat. Dynamics include *pp*. A rehearsal mark [7] is present at the beginning of the section.

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25

Fl. 1 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

C♭ Cl.

A. Sx.

T. Sx.

B. Sx.

mp

pp

p

25

B♭ Tpt. 1

B♭ Tpt. 2 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

D.B.

mp

25

Timp.

Glk.

mp

pp

Dido's Lament - Score

35 *molto rit.*

Fl. 1/2 *pp* *mf*

Ob. *pp* *pp* *mf*

Bsn. *p* *pp* *mf*

Bs. Cl. 1 *pp* *mf*

Bs. Cl. 2 *pp* *mf*

Bs. Cl. 3 *p* *pp* *mf*

B. Cl. *pp* *pp* *mf*

Cb. Cl. *mf*

A. Sx. *pp* *pp* *mf*

T. Sx. *mf*

B. Sx. *mf*

35 *molto rit. open*

Bs. Tpt. 1 *mute pp* *pp* *p*

Bs. Tpt. 2/3 *mute pp* *pp* *p*

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *mf*

Euph. *p*

Tuba *mf*

35 *pp* *pp* *mf*

D.B. *pp* *pp* *mf*

35 *molto rit. pp*

Timp. *pp*

Glk. *pp* *mf*

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$\text{♩} = \text{ca. } 40$

46

Fl. 1/2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

A. Sx.

T. Sx.

B. Sx.

f

ff

p

gritty

p sub.

mf

ff

$\text{♩} = \text{ca. } 40$

46

B. Tpt. 1

B. Tpt. 2/3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

mf

f

ff

brassy

ff

mf

ff

$\text{♩} = \text{ca. } 40$

46

Timp.

Glk.

mf

f

pp

f

53

Fl. 1

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

A. Sx.

T. Sx.

B. Sx.

53

B. Tpt. 1

B. Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

53

D.B.

53

Timp.

Glk.

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