

LAMENT FOR MR HENRY PURCELL

Jennifer Fowler

for flute, cor anglais, clarinet, viola

Duration: 8 minutes

NOTE: Accidentals are added to each note which needs it. Any note without an accidental is always a natural, whatever is happening elsewhere.

On the whole, the groupings of notes in 2's, 3's, 4's and so on, should be perceptible audibly.

Programme note.

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As a remembrance of Purcell's early death in 1695 at the age of 36, I have chosen to weave a piece around some fragments taken from Dido's Lament. The piece is scored for flute, cor anglais, clarinet and viola, and in the first section, which explores the first 3 notes of Dido's Lament (a rising minor 3rd), the instruments wind together within a restricted range, and with a restricted order of notes. The cor anglais and clarinet are in canon. Not until the end of this section is the 3rd note of Dido's Lament heard to repeat and then drop a semitone, to conclude Dido's first phrase.

The music then expands into a free-er, less restricted range of notes and within this are references to the rhythm of Dido's words: "Remember me". This reference becomes clearer and ends the piece, after a slower section which relates to the chorus following Dido's death.

There is a very long tradition of composers doing homage to other composers by quoting fragments of existing works and making something new out of it. I find it particularly interesting to cross the centuries and try to find a stylistic language with which to reconcile quite different musical traditions.

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(e = 112)

Musical score for Lament for Mr Henry Purcell, measures 1-10. The score is written for Flute, Cor Anglais (written in C), Clarinet (written in C), and Viola. The tempo is marked (e = 112). The score is divided into three systems of four staves each. The first system (measures 1-5) features a 3/4 time signature. The second system (measures 6-9) features a 5/8 time signature. The third system (measures 10-13) features a 7/8 time signature. Dynamics include *pp* and *p*. Performance markings include accents, slurs, and trills. A large blue watermark "Preview File Only" is overlaid on the score.

14

Fl. *p*

C. A.

Cl.

Vla. *p*

18

Fl. *mp*

C. A. *p*

Cl. *mp*

Vla. *p*

21

Fl. *p*

C. A. *p*

Cl. *p*

Vla. *p*

24

Fl.

C. A.

Cl.

Vla.

mp

mp

mp

mp

27

Fl.

C. A.

Cl.

Vla.

mf

mp

mf

30

Fl.

C. A.

Cl.

Vla.

mp

mf

mp

mf

33

Fl.

C. A.

Cl.

Vla.

mf

mf

36

Fl.

C. A.

Cl.

Vla.

mf

mf

39

Fl.

C. A.

Cl.

Vla.

mf

mf

mf

43

Fl.

C. A.

Cl.

Vla.

mf

f

f

mf

f

f

3

46

Fl.

C. A.

Cl.

Vla.

f

f

f

mf

f

3

49

Fl.

C. A.

Cl.

Vla.

f

ff

f

f

f

3

53

Fl.

C. A.

Cl.

Vla.

mp

f

mf

mf

mf

Faster (e = 138)

57

Fl.

C. A.

Cl.

Vla.

mp

mf

p

pp

mf

mf

mf

61

Fl.

C. A.

Cl.

Vla.

f

f

f

f

63

Fl. *mp*

C. A. *mp*

Cl. *mp* *p*

Vla. *mp*

Measures 63-65. Flute, Clarinet in A, Clarinet, and Viola parts. Measure 63: Flute and Clarinet in A have a quintuplet (5) and a triplet (3). Clarinet has a quintuplet (5) and a triplet (3). Viola has a triplet (3). Measure 64: Flute, Clarinet in A, and Clarinet have a triplet (3). Measure 65: Flute, Clarinet in A, and Clarinet have a triplet (3). Dynamic markings: *mp* for Flute, Clarinet in A, and Viola; *mp* and *p* for Clarinet.

66

Fl. *mf* *p*

C. A. *mf* *p*

Cl. *mf* *mp*

Vla. *mf* *p*

Measures 66-68. Flute, Clarinet in A, Clarinet, and Viola parts. Measure 66: Flute, Clarinet in A, and Viola have a triplet (3). Measure 67: Flute, Clarinet in A, and Viola have a triplet (3). Measure 68: Flute, Clarinet in A, and Viola have a triplet (3). Dynamic markings: *mf* for Flute, Clarinet in A, and Viola; *p* for Flute, Clarinet in A, and Viola; *mp* for Clarinet.

69

Fl. *mf*

C. A. *mp* *mf*

Cl. *mf*

Vla. *mp* *mf*

Measures 69-71. Flute, Clarinet in A, Clarinet, and Viola parts. Measure 69: Flute, Clarinet in A, and Viola have a triplet (3). Measure 70: Flute, Clarinet in A, and Viola have a triplet (3). Measure 71: Flute, Clarinet in A, and Viola have a quintuplet (5). Dynamic markings: *mf* for Flute, Clarinet in A, and Viola; *mp* for Clarinet in A; *mf* for Clarinet and Viola.

71

Fl. *mf*

C. A. *f* *mf*

Cl. *f* *mf*

Vla. *f* *mf*

74

Fl.

C. A. *mp*

Cl. *mp*

Vla. *mp*

78

Fl. *mf*

C. A. *mf*

Cl. *mf*

Vla. *mf*

81

Fl.

C. A.

Cl.

Vla.

7/16

3/4

3

3

3

3

mp

p

mp

85

Fl.

C. A.

Cl.

Vla.

p

mp

mf

mp

mf

mp

mf

p

mp

mf

3

3

3

3

3

3

2/4

89

Fl.

C. A.

Cl.

Vla.

mp

mf

mf

mf

mf

mf

mf

mf

3

5

3

5

3

5

3

5

3

5

3

5

3

5

15/16

9/16

92

Fl. *mf* *mp*

C. A. *mp*

Cl. *mp*

Vla. *mp*

95

Fl. *mf*

C. A. *mf*

Cl. *mf*

Vla. *mf*

98

Fl. *mf* *f*

C. A. *mf* *f*

Cl. *mf* *f*

Vla. *mf* *f*

102

Fl. *subito pp* *p*

C. A. *subito pp* *p*

Cl. *subito pp* *p* *mp*

Vla. *subito pp* *p* *mp*

105

Fl. *mp* *mf*

C. A.

Cl. *mf*

Vla. *mf*

4:3

108

Fl. *mp*

C. A.

Cl. *mf* *mp*

Vla. *mf*

112

Fl. *mp*

C. A. *mp*

Cl. *mp*

Vla. *mp*

116

Fl. *mp*

C. A. *mp*

Cl. *mp*

Vla. *mp*

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120

Fl. *mf* *mp* *p*

C. A. *mp* *mf* *pp*

Cl. *mp* *mf* *mp* *p* *pp*

Vla. *mf* *mp* *p* *pp*

Slower (e = 96)

125

Fl. *pp* *p*

C. A.

Cl. *p*

Vla. *p*

128

Fl. *mp* *p* *mp*

C. A. *mp* *p*

Cl. *p*

Vla. *p*

131

Fl.

C. A. *mp*

Cl. *mp*

Vla. *mp*

135

Fl. *mf*

C. A. *mf*

Cl. *mf*

Vla. *mf*

138

Fl. *mf*

C. A. *mf*

Cl. *mf*

Vla. *mf*

f

141

Fl. *f*

C. A. *f*

Cl. *f*

Vla. *f*

143

Fl. $\frac{11}{16}$ $\frac{10}{16}$ $\frac{8}{8}$ *mf* *mp*

C. A. $\frac{11}{16}$ $\frac{10}{16}$ $\frac{8}{8}$ *mf* *mp*

Cl. $\frac{11}{16}$ $\frac{10}{16}$ $\frac{8}{8}$ *mf*

Vla. $\frac{11}{16}$ $\frac{10}{16}$ $\frac{8}{8}$ *mf*

146

Fl. $\frac{2}{4}$ $\frac{10}{16}$ $\frac{3}{4}$ *p* *mf*

C. A. $\frac{2}{4}$ $\frac{10}{16}$ $\frac{3}{4}$ *p* *mf*

Cl. $\frac{2}{4}$ $\frac{10}{16}$ $\frac{3}{4}$ *p* *mf*

Vla. $\frac{2}{4}$ $\frac{10}{16}$ $\frac{3}{4}$ *p* *mf*

149

Fl. $\frac{11}{16}$ $\frac{3}{4}$ $\frac{8}{8}$ $\frac{11}{16}$ *mp* *p*

C. A. $\frac{11}{16}$ $\frac{3}{4}$ $\frac{8}{8}$ $\frac{11}{16}$ *mp*

Cl. $\frac{11}{16}$ $\frac{3}{4}$ $\frac{8}{8}$ $\frac{11}{16}$ *mp* *p*

Vla. $\frac{11}{16}$ $\frac{3}{4}$ $\frac{8}{8}$ $\frac{11}{16}$ *mf* *mp*

153

Fl. $\frac{5}{16}$ $\frac{2}{4}$ $\frac{6}{8}$

C. A. $\frac{5}{16}$ $\frac{2}{4}$ $\frac{6}{8}$

Cl. $\frac{5}{16}$ $\frac{2}{4}$ $\frac{6}{8}$

Vla $\frac{5}{16}$ $\frac{2}{4}$ $\frac{6}{8}$

p *mp* *mp* *mp*

157

Fl. $\frac{7}{16}$ $\frac{3}{4}$ $\frac{2}{4}$

C. A. $\frac{7}{16}$ $\frac{3}{4}$ $\frac{2}{4}$

Cl. $\frac{7}{16}$ $\frac{3}{4}$ $\frac{2}{4}$

Vla $\frac{7}{16}$ $\frac{3}{4}$ $\frac{2}{4}$

mp *mf* *mf* *mp*

160

Fl. $\frac{10}{16}$ $\frac{2}{4}$ $\frac{6}{8}$

C. A. $\frac{10}{16}$ $\frac{2}{4}$ $\frac{6}{8}$

Cl. $\frac{10}{16}$ $\frac{2}{4}$ $\frac{6}{8}$

Vla $\frac{10}{16}$ $\frac{2}{4}$ $\frac{6}{8}$

mp *p* *p* *pp* *p* *ppp*