



Oskar Morawetz

When I am laid in earth



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Dr. Oskar Morawetz, born in Svetla nad Sazavou in Czechoslovakia January 17, 1917, studied piano and theory in Prague and, following the Nazi takeover of his country in 1938, studied in Vienna and Paris, always staying one step ahead of the invading Nazis. He developed at an early age an ability to sight-read orchestral scores and at 19 was recommended by George Szell for the assistant conductor's post with the Prague Opera. In 1940, he left Europe for Canada and since that time, he has established himself as one of Canada's most frequently performed composers. His orchestral compositions have been programmed in North and South America, Europe, Australia and Asia by nearly 120 orchestras and by such outstanding conductors as Zubin Mehta, Seiji Ozawa, Rafael Kubelik, Kurt Masur, Gunther Herbig, Andrew Davis, Sir Adrian Boult, Sir Charles Mackerras, William Steinberg and many prominent Canadian conductors.

Morawetz taught music theory and composition from 1946 until his retirement in 1982 as professor emeritus at the University of Toronto. His pupils included Tomas Dusatko, Larysa Kuzmenko and Bruce Mather, among others.

Among his most highly regarded works are his Piano Concerto and Sinfonietta for Winds and Percussion both premiered by Mehta; his Memorial to Martin Luther King and From the Diary of Anne Frank have both been performed on four continents.

Morawetz's numerous chamber music compositions have been performed by pianists Glenn Gould, Rudolf Firkusny and Anton Kuerti, Metropolitan Opera singers Jon Vickers, Maureen Forrester, Victor Braun, Louis Quilico, Judith ...

Read Oskar Morawetz's full biography at our website:
<http://www.musiccentre.ca>

Henry Purcell

When I Am Laid In Earth

For SATB Choir, divisi, a cappella

Transcribed for Choir by

Oskar Morawetz

When I Am Laid In Earth

Henry Purcell / Oskar Morawetz

Oskar Morawetz, was born in Czechoslovakia January 17, 1917, and moved to Canada after the Nazi occupation of his country in 1940. Since that time he has established himself as one of Canada's leading and most frequently performed composers.

Among his best known and highly regarded compositions are his:

Piano Concerto which was awarded the first prize by Zubin Mehta in a competition sponsored by the Montreal Symphony in 1962.

Sinfonietta for Winds and Percussion which was selected in 1966 for the coveted Critic's Award from among 104 works submitted to the International Competition for Contemporary Music in Cava dei Tirreni, Italy.

Memorial to Martin Luther King for solo cello, winds and percussion was commissioned by Mstislav Rostropovich and recorded in 1968 by Zara Nelsova. Kurt Masur's performance with the Cleveland Symphony Orchestra on Martin Luther King Day, January 15, 1987, was broadcast by approximately 250 stations in the USA. The work is now in the repertoire of 16 world renowned cellists, including Yo-Yo Ma and Tsutsumi.

From the Diary of Anne Frank for which Morawetz received a special award from the Segal Fund in Montreal "as the most important contribution to Jewish culture and music in Canada." TIME magazine devoted an entire page to Morawetz's music after the premiere of this work.

Morawetz's style absorbs, in his own distinctly personal way, several trends of the 20th century, but he was never attracted to serial music or the latest avant-garde styles such as chance or electronic music. Musicologists and critics usually stress the melodic and rhythmic vitality of his music, sincerity and depth of expression, his sense for building up powerful, dramatic climaxes, and his unusually colourful and imaginative orchestration.

He was professor of composition at the University of Toronto from 1952 until his retirement in 1982.

Oskar Morawetz was the first composer in Canada to receive (in 1987) the "Order of Ontario" honouring citizens "who have demonstrated excellence and achievement of the highest degree and distinction." In 1989 he was awarded by the Governor-General the "Order of Canada" for his "outstanding achievements and service."

A great number of his works have been recorded on disc by Columbia, RCA Victor, EMI, the Canadian Music Centre (Centrediscs), and the CBC. In 1984 the Canadian Broadcasting Corporation issued an anthology of Morawetz's music on seven records.

The works of Morzwetz have been performed by many artists of international reputation such as conductors Boult, Davis, Kubelik, Mackerras, Mehta, Masur and Ozawa; pianists Firkusny, Gould and Kuerti; singers Forrester, Forst, Marshall, Quillico and Vickers; cellists Yo-Yo Ma, Nelsova and Tsutsumi; and choral conductors Brunelle, Iseler, Page and Washburn.

When I Am Laid In Earth

*When I am laid in earth,
May my wrongs create
No trouble in Thy breasts;
Remember me but forget my fate.*

These are the words sung by Dido in Purcell's opera Dido and Aeneas. In this final scene of the opera the grieving Dido abandoned by her lover, Aeneas, bids farewell to this world. This masterpiece is perhaps the best known music by Purcell. It is scored in the opera for strings and harpsichord. The chromatic five bar ground bass in the beginning is followed by eleven variations. It is one of the best known examples of ground bass in the musical literature.

Duration: c. 5'00"

When I Am Laid in Earth

Henry Purcell

Transcribed for choir by
Oskar Morawetz

Slow $\text{♩} = \text{c. } 63$ (in 3)

p *rit.*

Bass

When I am laid in earth, am laid in

When I am laid in earth, am laid in

Piano
(for rehearsal only)

1 Slower $\text{♩} = \text{c. } 76-80$ (in 6)

p *mf* *p*

S. When I am laid am laid in earth, may my

A. When I am laid, am laid in earth, may my

T. When I am laid, am laid in earth, in earth, may

B. earth, When I am laid in earth, in

2

wrongs _____ cre - ate No trou - ble, no

wrongs _____ cre - ate No trou - ble, no, no _

my _____ wrongs _ cre - ate, _____ cre - ate No trou - ble

earth, _____ in earth; No trou - - ble, no

trou - ble in Thy breast;

trou - ble in Thy _____ breast; *mf*

No trou-ble in Thy breast, no _____ trou - ble in Thy _____

trou - ble in Thy breast, _____ no _____ trou-ble in Thy

When I am laid, am laid, in
 When I am laid, laid in
p breast. When I am laid, am laid in
p breast. When I am laid, laid in

4

earth may my wrongs cre - ate
 earth may my wrongs cre - ate
 earth, in earth, may my wrongs cre - ate, cre-ate No
 earth may my wrongs cre - ate no trou-ble No

* indicates main voice

pp (Do not cover tenors)

No trou - ble, in Thy, Thy breast.
 Thy breast, no
 trou - ble, no trou - ble in Thy breast, no
 trou - ble, no trou - ble in Thy breast, Thy breast,

Dynamics: *pp*, *p*, *mf*, *mf*, *p*

Re - mem - ber me, re -
 trou - ble in Thy breast; Re - mem - ber me, re -
 trou - ble in Thy breast; Re - mem - ber me, re -
 Thy breast; Re - mem - ber

Dynamics: *p*, *mf*, *p*

5

- mem - ber me, but ah! _____

- mem - ber me, re - mem - ber me but ah! for - get, _____

- mem - ber me, re - mem - ber me but ah! _____

me, re - mem - ber but ah! for -

6 *cresc.* *mf* *poco rit.*

for - get my fate. _____

cresc. *mf* *f*

ah! for - get my fate my fate, _____

cresc. **mf*

for - get, for - get my fate, my fate, Re -

cresc. **mf*

get for - get my fate, my fate, _____

* In beats 1 - 4, Tenors and Basses must not cover the main voice of the Altos.
(02.226)

S. _____

A. _____

f *dolente* *mf*

T. - mem - ber me _____ but ah! _____ for - get my _____

f *mf*

- mem - ber me _____ but _____ ah! _____ for - get my _____

f *mf*

B. re - member me, _____ but ah! _____ for - get my _____

f *mf*

re - mem - ber me _____ but ah! _____ for - get my _____

7

7

S. *p* Re - mem - ber me, re -

A. *p* Re - mem - ber me, re - mem - ber me, re - mem - ber -

T. *p* fate. Re - mem - ber me, re - mem - ber me, re - mem - ber

B. *p* fate. Re - mem - ber me, re - mem - ber me, re - mem - ber

p fate. re - mem - ber

8

S. *cresc.* - mem - ber me, but ah! for - get my

A. *cresc.* me, but ah! but ah! for - get my

T. *cresc.* me, but ah! but ah! for - get, for - get my

B. *cresc.* me, re - mem - ber, but ah! for - get, for - get my

mf fate, *f* re - mem - ber me, but
mf fate, *f* re - mem - ber me, but
mf fate, my fate; *f* ah! re - mem - ber me,
mf fate, my fate; *f* re - mem - ber me, but

dolente *mf* *poco rit.* **9** *p* *A tempo*
mf *p* $\text{♩} = \text{c. } 69-72$ $\text{♩} = \text{c. } 84$
 ah! for - get my fate.
 ah! for - get my fate.
 but ah! for - get my fate. oo *(like a sigh)*
 ah! for - get, for - get my fate. oo

Musical score for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano. The score covers measures 7 through 10. The Soprano and Alto parts feature vocal lines with lyrics "oo ah" and dynamic markings of *p*. The Tenor and Bass parts have lyrics "ah oo ah oo ah oo" and dynamic markings of *p*. The piano accompaniment includes a grand staff with treble and bass clefs, showing chordal textures and melodic lines.

Musical score for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano. The score covers measures 10 through 13. A box containing the number "10" is positioned above the first measure of the Soprano part. The Soprano and Alto parts have lyrics "oo ah oo ah oo" and include the instruction "(like a sigh)" above the notes. The Tenor part has lyrics "oo ah oo ah oo" and a dynamic marking of *pp*. The piano accompaniment continues with a grand staff, featuring a prominent bass line and chordal accompaniment.

slightly slower

poco rit

♩ = c. 80

♩ = c. 72

S. ah oo ah oo hm

A. ah oo ah oo hm

T. oo When I

B. Re-member me!

pp *p*

p < *mf* > *p*

S. hm hm

A. hm hm

T. am laid in earth re - mem - ber me!

B. When I am laid in earth re - mem - ber me!

mp > *p* *mp* > *p* < *mf* > *p*

poco rit

very long

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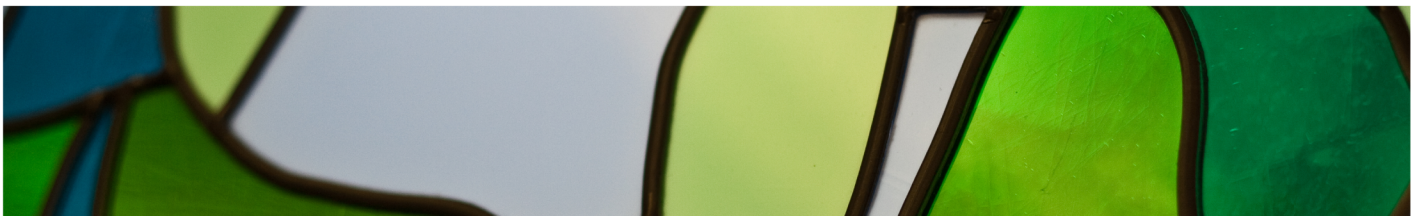
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