

H E N R Y P U R C E L L

**MUSIC FOR THE FUNERAL OF QUEEN MARY**

*for Four Trumpets, four Voices and Organ*

1695

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# The Queens Funeral March

*Sounded before her Chariot*

H. Purcell

Trumpet I

Trumpet II

Trumpet III

Trumpet IV

4

10

# Funeral Sentences

*Third Version*

H. Purcell

Verse

Treble

Man that is born of a

Counter-Tenor

Man that is born of a

Tenor

Man that is born of a

Bass

Man that is born of a

Organ

3

wo - man, hath but a short time to live, and is

wo - man, hath but a short time to live, and is

wo - man, hath but a short time to live, and is

wo - man, hath but a short time to live, and is

wo - man, hath but a short time to live, and is

5

full of mi - se - ry.

full of mi - se - ry. He co - meth

full of mi - se - ry. He co - meth up, and

full of mi - se - ry.

full of mi - se - ry.

7

He co - meth up, and is cut down, \_\_\_\_\_

up, and is cut down, \_\_\_\_\_ cut down,

is cut down, and is cut down, he co - meth up, and

He co - meth up, and is cut down, he co - meth

9

— and is cut down, he co - meth up, and is cut down, and

he co - meth up, and is cut down, cut down he

is cut down, like a flow'r, he co - meth up, and

up, and is cut down, he co - meth up, and is cut

11

is cut down, like a flow'r; he fleeth as it were a

co - meth up, and is cut down, like a flow'r; he fleeth as it were a

is cut down, like a flow'r; he fleeth as it were a

down, and is cut down like a flow'r; he fleeth as it were a

42

---

1000

22

24

24 Verse

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a basso continuo. The key signature is B-flat major (two flats) and the time signature is 2/4. The lyrics are: "In the midst of life \_\_\_\_\_ we are in". The Soprano part begins with a whole rest, followed by a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, a half note G3, a half note F3, and a half note E3. The Alto, Tenor, and Bass parts all begin with whole rests. The basso continuo part begins with a whole rest, followed by a half note G3, a half note F#3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, a half note G2, a half note F2, and a half note E2.

In the midst of life \_\_\_\_\_ we are in

death: of whom may we  
In the  
In the midst of life we are in

seek for suc - cour, but of thee, O Lord,  
midst of life we are in death:  
In the  
death: of whom may we seek for

In the midst of life we are in death:  
of whom may we seek for  
midst of life we are in death:  
suc - cour, In the



32

of whom \_\_\_\_\_ may we seek for

suc - cour, but of thee, O Lord,

of whom may we seek for suc - cour,

midst of life we are in death:

34

suc - cour,

of whom \_\_\_\_\_ may we seek \_\_\_\_\_ for

of whom may we seek \_\_\_\_\_ for suc - cour,

of whom may we seek \_\_\_\_\_ for suc - cour,

36

but of thee, O Lord, \_\_\_\_\_ who for our

suc - cour, but of thee, O Lord, \_\_\_\_\_ who for our

but of thee, O Lord, who for our sins, \_\_\_\_\_

but of thee, O Lord, who for our sins, \_\_\_\_\_

38

sins \_\_\_\_\_ art just - - ly dis - plea - - sed?

sins \_\_\_\_\_ art just - - ly dis - - plea - - sed?

— who for our sins art just - ly dis - plea - - sed?

— who for our sins art just - ly dis - plea - - sed?

*1st time: Verse*40 *2nd time: Chorus*

Yet O Lord, O \_\_\_\_\_ Lord most might - y, O ho - ly, O

Yet O Lord, O Lord \_\_\_\_\_ most might - y, O ho - ly, O

Yet O Lord, O Lord most might - y, O ho - ly, O

Yet O Lord, O Lord most might - y, O ho - ly, O

43

ho - ly and most mer - ci - ful \_\_\_\_\_ Sa - - vi - our, de - li - ver us

ho - ly and most mer - ci - ful Sa - - vi - our,

ho - ly and most mer - ci - ful \_\_\_\_\_ Sa - - vi - our,

ho - ly and most mer - ci - ful Sa - - vi - our, and most

45

not in - to the bit - - - - - ter  
de - li - ver us not in - to the bit - - - - -  
de - li - ver us not in - to the  
mer - ci - ful Sa - - - vi - our,

47

pains, the bit - - - - - ter pains, de - li - ver us not in - to the  
- ter pains of e - ter - nal death, in - to the bit - - - - - ter pains, de - li - ver us  
bit - - - - - ter pains, in - to the bit - - - - -  
de - li - ver us not in - to the bit - - - - - ter

50

bit - - - - - ter pains of e - - - ter - nal death.  
not in - to the bit - - - - - ter pains of e - ter - - - nal death.  
- ter pains, of e - ter - nal death.  
pains of e - ter - - - - - nal death.

# Thou knowest, Lord

*Second Version*

H. Purcell

Treble  
Counter-Tenor  
Tenor  
Bass  
Organ

Thou know - est, Lord, the se - crets of our hearts; shut not,

5

shut not thy mer - ci - ful ears un - to our pray - er; but spare us,

7 6

9

Lord, spare us, Lod most ho - ly, O God, O God most might - y, O

14

ho - ly an most mer - ci - ful — Sa - viour, thou most wor - thy Judge e - ter - nal,

ho - ly an most mer - ci - ful Sa - viour, thou most wor - thy Judge e - ter - nal,

ho - ly an most mer - ci - ful — Sa - viour, thou most wor - thy Judge e - ter - nal,

ho - ly an most mer - ci - ful Sa - viour, thou most wor - thy Judge e - ter - nal,

7 6 6 6

18

suf - fer us not, suf - fer us not, at our last — hour, for a - ny pains of

suf - fer us not, suf - fer us not, at our last hour, for a - ny pains of

suf - fer us not, suf - fer us not, at our last — hour, for

suf - fer us not, suf - fer us not, at our last — hour, for

2

23

death, for a - ny pains of death, to fall, to fall from thee. A - men.

death, for a - ny pains of death, to fall, to fall from thee. A - men.

a - ny pains, for a - ny pains of death, to fall from thee. A - men.

a - ny pains of death, to fall, to fall from thee. A - men.

# Canzona

*As it was sounded in the Abbey after the Anthem*

H. Purcell

The musical score is written for four trumpets, labeled Trumpet I, II, III, and IV. The key signature is B-flat major (two flats) and the time signature is common time (C). The score is divided into three systems, each containing four staves. The first system covers measures 1 through 4. The second system, starting at measure 5, covers measures 5 through 8. The third system, starting at measure 9, covers measures 9 through 12. The fourth system, starting at measure 13, covers measures 13 through 16. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

17



System 17-20: Four staves (Soprano, Alto, Tenor, Bass) in G minor. Measures 17-20 show the vocal line with a repeat sign at the start. The instrumental accompaniment is mostly rests.

21



System 21-24: Four staves. Measures 21-24 continue the vocal melody and instrumental accompaniment.

25



System 25-28: Four staves. Measures 25-28 continue the vocal melody and instrumental accompaniment.

29



System 29-32: Four staves. Measures 29-32 conclude the system with final notes and repeat signs.