

20

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

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

T co-meth up, and is cut down, like a flow'r; he fleeth as it were a

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

25

S sha-dow, and ne'er con - ti-nu-eth, and ne'er con -

A sha-dow, and ne'er con - ti-nu-eth, and ne'er

T sha-dow, and ne'er con - ti-nu-eth, and ne'er con - ti-nu -

B sha-dow, and ne'er con - ti-nu-eth,

4
2

30

S ti-nu -eth, ne'er con - ti-nu -eth, and ne'er con - ti-nu -eth,

A con - ti-nu -eth, and ne'er con - ti-nu - eth, ne'er con - ti-nu

T eth, ne'er con - ti-nu -eth, and ne'er

B ne'er con - ti-nu -eth, and ne'er con - ti-nu -eth, ne'er con -

Chorus 35

S ne'er con - ti-nu -eth, in one stay. He fleeth as it were a sha-dow, and

A -eth, in one stay, in one stay. He fleeth as it were a sha-dow,

T con - ti- nu - eth, in one stay. He fleeth as it were a sha-dow,

B ti-nu -eth, in one stay. He fleeth as it were a sha-dow,

40

S ne'er con - ti-nu-eth, and ne'er con - ti-nu-eth, ne'er con -

A and ne'er con - ti-nu-eth, and ne'er con - ti-nu-eth,

T and ne'er con - ti-nu-eth, and ne'er con - ti-nu - eth, ne'er con - ti-nu -

B and ne'er con - ti-nu-eth, ne'er con - ti-nu-eth,

45

S ti-nu-eth, and ne'er con - ti-nu-eth, ne'er con - ti-nu-eth, in one stay.

A and ne'er con - ti-nu - eth, ne'er con - ti-nu - eth, in one stay, in one stay.

T eth, and ne'er con - ti- nu - eth, in one stay.

B and ne'er con - ti-nu-eth, ne'er con - ti-nu-eth, in one stay.

In the midst of life

Henry Purcell
(1659-95)

Verse

5

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

A In the

T

B In the midst of life we are in

Detailed description: This system contains the first five measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a basso continuo line. The Soprano part begins with a melodic line starting on G4, moving up to B4 and then down. The Alto, Tenor, and Bass parts are mostly rests, with the Bass part starting on G2. The basso continuo line provides a harmonic accompaniment with a bass line starting on G1 and moving up to B1.

10

S seek for suc-cour, but of thee, O Lord, In the midst of life

A midst of life we are in death: of whom

T In the midst of life we

B death: of whom may we seek for suc-cour,

4 3
6 5

Detailed description: This system contains measures 6-10. The Soprano part continues with the melody from measure 5. The Alto part has a melodic line starting on G4. The Tenor part has a melodic line starting on G3. The Bass part has a melodic line starting on G2. The basso continuo line continues with a bass line starting on G1. There are figured bass notations '4 6' and '3 5' under the first two measures of the basso continuo line.

15 20

S we are in death: of whom may we seek for

A may we seek for suc-cour, but of thee, O Lord,

T are in death: of whom may we seek for suc-cour,

B In the midst of life we are in death:

Detailed description: This system contains measures 11-15. The Soprano part continues with the melody from measure 10. The Alto part has a melodic line starting on G4. The Tenor part has a melodic line starting on G3. The Bass part has a melodic line starting on G2. The basso continuo line continues with a bass line starting on G1.

25

S suc-cour, but of thee, O

A of whom may we seek for suc-cour, but of thee, O

T of whom may we seek for suc-cour, but of thee, O

B of whom may we seek for suc-cour, but of thee, O

30

S Lord, who for our sins art just-ly dis-plea-sed?

A Lord, who for our sins art just-ly dis-plea-sed?

T Lord, who for our sins, who for our sins art just-ly dis-plea-sed?

B Lord, who for our sins, who for our sins art just-ly dis-plea-sed?

1st time Verse *repeat Chorus* 35 40

S Yet O Lord, O Lord most might-y, O ho-ly, O ho-ly and most mer-ci-ful

A Yet O Lord, O Lord most might-y, O ho-ly, O ho-ly and most mer-ci-ful

T Yet O Lord, O Lord most might-y, O ho-ly, O ho-ly and most mer-ci-ful

B Yet O Lord, O Lord most might-y, O ho-ly, O ho-ly and most mer-ci-ful

45

S Sa- vi - our, de-li-ver us not in-to the bit- ter

A Sa - vi - our, de-li-ver us not in - to the bit-

T Sa- vi - our, de - li-ver us not in-to the

B Sa - vi - our, and most mer-ci-ful Sa - vi - our,

50

S pains, the bit- ter pains, de - li-ver us not in - to the

A ter pains of e-ter-nal death, in - to the bit- ter pains, de - li-ver us

T bit- ter pains, in - to the bit-

B de-li-ver us not in - to the bit- ter

55

S bit- ter pains of e - ter - nal death.

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

T ter pains, of e - ter - nal death.

B pains of e - ter- nal death.

Thou knowest, Lord

Funeral sentences, BCP

Henry Purcell
(1659-95)

Treble
Alto
Tenor
Bass
Organ

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

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

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

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

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

Detailed description: This system contains the first five staves of the musical score. From top to bottom, they are labeled Treble, Alto, Tenor, Bass, and Organ. Each staff begins with a treble clef (except for the Organ staff which has a bass clef), a key signature of two flats (B-flat and E-flat), and a common time signature (C). The lyrics 'Thou know-est, Lord, the se - crets of our hearts; shut not,' are written below each vocal staff. The organ part consists of a single bass clef staff with a simple harmonic accompaniment.

S
A
T
B

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

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

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

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

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

7 6 #

Detailed description: This system contains the next four vocal staves, labeled Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics continue from the previous system: 'shut not thy mer-ci-ful ears un - to our pray-er; but spare us, Lord, spare us,'. The organ part continues below the bass staff. At the end of the system, there are the numbers '7 6' and a sharp sign '#'. A box with the number '5' is placed above the first measure of the Soprano staff.

S
A
T
B

Lord most ho - ly, O God, O God most might-y, O ho - ly and most

Lord most ho - ly, O God, O God most might-y, O ho - ly and most

Lord most ho - ly, O God, O God most might-y, O ho - ly and most

Lord most ho - ly, O God, O God most might-y, O ho - ly and

Detailed description: This system contains the final four vocal staves, labeled Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'Lord most ho - ly, O God, O God most might-y, O ho - ly and most'. The organ part continues below the bass staff. A box with the number '10' is placed above the first measure of the Soprano staff.

15

S mer-ci - ful Sa-viour, thou most wor - thy Judge e - ter - nal, suf - fer us

A mer-ci - ful Sa-viour, thou most wor - thy Judge e - ter - nal, suf - fer us

T mer-ci - ful Sa-viour, thou most wor - thy Judge e - ter - nal, suf76-fer us

B mer-ci - ful Sa-viour, thou most wor - thy Judge e - ter - nal, suf - fer us

7 6 6 6 4 2

20

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

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

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

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

25

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

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

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

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