

# Funeral Sentences

## The Second Dirge Anthem

To be sung at the grave

Edited by **John Henry Fowler**

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**Thomas Morley**

( 1557 -1602 )

**Treble:**  
Man that is born of a wo - man hath but a short

**Counter Tenor:**  
Man that is born of a wo - man hath but a

**Tenor:**  
Man that is born of a wo - man hath

**Bass:**  
Man that is born of a wo - man

**Organ:**

time to live, to live, and is  
 short time, a short time to live, and is  
 but a short time to live, and is  
 hath but a short time to live, and is

The musical score for measures 5-7 consists of four vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The vocal parts are arranged in four staves, with lyrics printed below each staff. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: "time to live, to live, and is" (top staff), "short time, a short time to live, and is" (second staff), "but a short time to live, and is" (third staff), and "hath but a short time to live, and is" (bottom staff).

full of mi - se - ry. He com-eth up, and is  
 full of mi - se - ry. He com-eth up and is cut  
 full of mi - se - ry. He com - eth  
 full of mi - se - ry. He com-eth up, and

The musical score for measures 8-10 consists of four vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The vocal parts are arranged in four staves, with lyrics printed below each staff. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: "full of mi - se - ry. He com-eth up, and is" (top staff), "full of mi - se - ry. He com-eth up and is cut" (second staff), "full of mi - se - ry. He com - eth" (third staff), and "full of mi - se - ry. He com-eth up, and" (bottom staff).

cut down like a flower; he fleeth as it were a  
 down like a flower; he fleeth as it were a  
 up, and is cut down like a flower; he fleeth as it were a  
 is cut down like a flower; he fleeth as it were a

sha - dow, and ne - ver con - tin - u - eth in one stay.  
 sha - dow, and nev - er con - tin - u - eth in one stay.  
 sha - dow, and ne - ver con - ti - u - eth in one stay.  
 sha - dow, and ne - ver con - ti - u - eth in one stay.

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

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

Lord, who for our sins art just - ly dis - pleas - ed? Yet, O

Lord, who for our sins art just - ly dis - pleas - ed? Yet, O

Lord, who for our sins art just - ly dis - pleas - ed? Yet, O

Lord, who for our sins art just - ly dis - pleas - ed? Yet, O

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

Lord God most ho - ly, O Lord most migh - ty, O

Lord God most ho - ly. O Lord most migh - ty, O

Lord God most ho - ly. O Lord most migh - ty, O

Lord God most ho - ly. O Lord most migh - ty, O

The piano accompaniment continues with a similar texture, featuring chords in the right hand and a bass line in the left hand.

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

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

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

ho - ly and most mer - ci - ful Sa - vi - our, de - li - ver us not

- li - ve us not in - to the bit - ter pains of e - ter - nal death.

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

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

in to the bit - ter pains of e - ter - nal death.