

# Burial Service in E Minor

William Boyce (1711-79)

Edited by Douglas Brooks-Davie

To be sung before the corpse at the entrance of the churchyard going towards the grave

*SLOW*

Soprano: I am----- the re--- sur-- rec----- tion and the

Alto: I am----- the re--- sur-- rec----- tion and the

Tenor: I am----- the re--- sur-- rec----- tion and the

Bass: I am----- the re--- sur-- rec----- tion and the

Organ: Accompanying chords and bass line.

Soprano: life, saith the Lord: he that be-- liev----- eth in me,

Alto: life, saith the Lord: he that be-- liev-- eth in me,

Tenor: life, saith the Lord: he that be-- liev-- eth in me,

Bass: life, saith the Lord: he that be-- liev-- eth in me,

Organ: Accompanying chords and bass line.

though--- he were dead, yet shall--- he live. And

though--- he were dead, yet shall he live. And

though--- he were dead, yet shall he live. And

though--- he were dead, yet shall he live. And

who-- so ---e-- ver liv-- eth and be-- liev--- eth in me, shall ne----- ver

who-- so ---e-- ver liv-- eth and be-- liev--- eth in me, shall ne----- ver

who-- so ---e-- ver liv-- eth and be-- liev--- eth in me, shall ne--- ver

who-- so ---e-- ver liv-- eth and be-- liev--- eth in me, shall ne--- ver

die. I know that my Re-- deem--er liv----- eth,

die. I know that my Re-- deem-- er liv----- eth,

die. I know that my Re-- deem---- er liv----- eth,

die. I know that my Re-- deem--- er liv----- eth,

and that he shall stand at the lat--- ter day up-- on----- the

and that he shall stand at the lat--- ter day up-- on the

and that he shall stand at the lat--- ter day up-- on the

and that he shall stand at the lat--- ter day up-- on the

earth. And though af-- ter my skin worms de-- stroy this

earth. And though af-- ter my skin worms de-- stroy this

earth. And though af-- ter my skin worms de-- stroy this

earth. And though af-- ter my skin worms de-- stroy this

bo--dy; yet in my flesh shall I see----- God: whom I shall

bo--dy; yet in my flesh shall I see ----- God: whom I shall

bo--dy; yet----- in my flesh shall I----- see God; whom I shall

bo--dy; yet in my flesh shall I see----- God: whom I shall

see for my-- self, and mine eyes shall be-- hold, and not--- a--

see for my-- self, and mine eyes shall be-- hold, and not--- a--

see for my-- self, and mine eyes shall be-- hold, and not--- a--

see for my-- self, and mine eyes shall be-- hold, and not--- a--

no--ther. We brought no-- thing in----- to this world,

no--ther. We brought no-- thing in-- to this world,

no--ther. We brought no-- thing in-- to this world,

no--ther. We brought no-- thing in--- to this world,

and it is cer--tain we can car--ry no----- thing out. The

and it is cer--tain we can car---- ry no--- thing # out. # The

and it is cer--tain we can car---- ry no--- thing out. The

and it is cer--tain we can car---- ry no--- thing out. The

and it is cer--tain we can car---- ry no--- thing out. The

and it is cer--tain we can car---- ry no--- thing out. The

Lord gave, and the Lord --- hath ta--- ken a-- way; bles--

Lord gave, and the Lord --- hath ta--- ken # a-- way;

Lord gave, and the Lord hath ta--- ken a-- way;

Lord gave, and the Lord hath ta--- ken a-- way;

Lord gave, and the Lord hath ta--- ken a-- way;

Lord gave, and the Lord hath ta--- ken a-- way;

--- sed be the name, bles----- sed be the name----- of the Lord.

bles----- sed be the name of-- the Lord.-----

8 bles--- sed be the name, the name of the Lord.-----

bles----- ed be the name, the name of the Lord.-----

*To be sung at the grave*

Man----- that is born of a wo--- man, hath

Man----- that is born of a wo--- man, hath

8 Man----- that is born of a wo--- man, hath

Man----- that is born of a wo--- man, hath

*Soft and subdued*

but a short----- time----- to live, and is full of

but----- a short time to live, and is full of

but--- a short time--- to live, and is full----- of

but-- a short time--- to live, and is full--- of

The first system of the musical score consists of five staves. The top four staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom staff is the piano accompaniment, split into treble and bass clefs. The lyrics are: "but a short----- time----- to live, and is full of". The vocal parts have various phrasings: "but a short----- time----- to live, and is full of", "but----- a short time to live, and is full of", "but--- a short time--- to live, and is full----- of", and "but-- a short time--- to live, and is full--- of". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a long slur over the first two measures.

mi--- ser-- y. He com--eth up, and is cut down like a

mi--- ser-- y. He com--eth up, and is cut down like a

mi--- ser-- y. He com--eth up, and is cut down like a

mi--- ser-- y. He com--eth up, and is cut down like a

The second system of the musical score also consists of five staves. The top four staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom staff is the piano accompaniment, split into treble and bass clefs. The lyrics are: "mi--- ser-- y. He com--eth up, and is cut down like a". The vocal parts have various phrasings: "mi--- ser-- y. He com--eth up, and is cut down like a", "mi--- ser-- y. He com--eth up, and is cut down like a", "mi--- ser-- y. He com--eth up, and is cut down like a", and "mi--- ser-- y. He com--eth up, and is cut down like a". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a long slur over the first two measures.



flow---er; he fle---eth as it were a sha-dow, and

flow---er; he fle---eth as it were a shad-ow, and ne----

flow---er; he fle---eth as it were a sha-- dow, and

flow---er; he fle---eth as it were a sha-- dow, and

The first system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. Each vocal staff begins with the lyrics "flow---er; he fle---eth as it were a sha-dow, and". The piano accompaniment is shown on the bottom two staves (treble and bass clef). The music is in the key of D major and 4/4 time. The piano part features a steady accompaniment with chords and moving lines in both hands.

ne-ver con-- tin--- u-- eth in----- one stay. In --- the midst of

ver con-- tin----- u-- eth in one stay. In--- the midst of

ne--- ver con-- tin--- u-- eth in one stay. In --- the midst of

ne--- ver con-- tin--- u-- eth in one stay. In --- the midst of

The second system of the musical score continues with five staves. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (treble and bass clef) are shown. The lyrics for the vocal parts are "ne-ver con-- tin--- u-- eth in----- one stay. In --- the midst of". The piano accompaniment continues with a similar accompaniment style, providing harmonic support for the vocal lines. The system concludes with a double bar line.

life we are----- in death; of whom, of whom

life we are in death; of whom, of whom

life we are in death; of whom, of whom

life we are--- in death; of whom, of whom

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

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

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

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

who for our sins art just-ly dis-pleas-ed. Yet,

who for our sins art just-ly dis-pleas-ed. Yet,

who for our sins art just-ly dis-pleas-ed. Yet,

who for our sins art just-ly dis-pleas-ed. Yet,

O Lord God most ho-ly, O Lord

O Lord God most ho-ly, O Lord

O Lord God most ho-ly, O Lord

O Lord God most ho-ly, O Lord

most migh--- ty, O ho--- ly and most

most migh--- ty, O ho--- ly and most

most migh--- ty, O ho--- ly and most

most migh--- ty, O ho--- ly and most

most migh--- ty, O ho--- ly and most

mer-- ci-- ful Sav--iour, de--- li--- ver us not-----

mer-- ci-- ful Sav--iour, de--- li--- ver us not-----

mer-- ci-- ful Sav--iour, de--- li--- ver us

mer-- ci-- ful Sav--iour, de--- li--- ver us

*pp*

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

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

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

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

Thou know--est, Lord, the se--crets of----- our hearts;

Thou know--est, Lord, the se--crets of our hearts;

Thou know--est, Lord, the se--crets of our hearts;

Thou know--est, Lord, the se--crets of our hearts;

shut----- not thy mer--- ci-- ful ears to----- our pray'rs;  
 shut----- not thy mer--- ci-- ful ears to our pray'rs;  
 shut----- not thy mer--- ci-- ful ears to our pray'rs; but  
 shut----- not thy mer--- ci-- ful ears to our pray'rs; but

but spare us, spare us, Lord most ho-----  
 but spare us, spare us, Lord most ho-----  
 spare us, spare us, Lord most ho-----  
 spare us, spare us, Lord most ho-----

ly, O God most mighty, O

ly, O God most mighty, O

ly, O God most mighty, O

ly, O God most mighty, O

ly, O God most mighty, O

ho--- ly and mer--- ci-- ful Sav---iour, thou most wor--- thy

ho--- ly and mer--- ci-- ful Sav---iour, thou most wor---thy judge-----

ho--- ly and mer--- ci-- ful Sav---iour, thou most wor--- thy

ho--- ly and mer--- ci-- ful Sav---iour, thou most wor--- thy

judge e-ter-nal, suf-fer us not at our last  
 e-ter-nal, suf-fer us not at our last  
 judge e-ter-nal, suf-fer us not at our last  
 judge e-ter-nal, suf-fer us not at our last

hour for a-ny pains of-death to fall-from  
 hour for a-ny pains of death to  
 hour for a-ny pains of death to fall from  
 hour for a-ny pains of

Musical score for page 16, featuring vocal lines and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It consists of two systems. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with Treble and Bass clefs. The second system also has four vocal staves and piano accompaniment. The lyrics are: "judge e-ter-nal, suf-fer us not at our last e-ter-nal, suf-fer us not at our last hour for a-ny pains of-death to fall-from".



*Soft*                      *Very soft*

thee,                      to fall----- from thee.

*Soft*                      *Very soft*

fall,                      to fall----- from thee.

*Soft*                      *Very soft*

thee,                      to fall----- from thee.

*Soft*                      *Very soft*

fall,                      to fall----- from thee.

*To be sung after the body is committed to the earth*

*2/2*

I heard a voice from heav'n, say--- ing un--- to

*2/2*

I heard a voice----- from heav'n, say-ing un----- to

*2/2*

I heard a voice from heav'n, say--ing un--- to

*2/2*

I heard a voice from heav'n, say--- ing un--- to

me, Write; From hence-- forth bles--sed are the dead which

me, Write; From hence--forth bles----- sed are the dead

me, Write; From hence-- forth bles--sed are the dead

me, Write; From hence-- forth bles--sed are the dead

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment, showing chords and melodic lines in both hands.

die----- in----- the Lord, ev'n so--- saith the

which die in the Lord, ev'n so---

which die in the Lord, ev'n

which die in the Lord,

The second system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment, including a *pp* (pianissimo) dynamic marking. The system concludes with a large fermata over the final notes.

Spi-rit; for they rest from their la----- bours, from their  
 saith the Spi- rit; for they rest from their la---- bours,-----  
 8 so ---- saith the Spi-rit; for they rest --- from their  
 ev'n so---- saith the Spi-rit, saith the Spi-rit;----

la----- bours, they rest----- from----- their la---- bours.  
 ---- they rest----- from their la----- bours.  
 8 la----- bours, they rest----- from their la---- bours.  
 for they rest, they rest -- from their la----- bours.

own copy text was John Page (ed.), *Harmonia Sacra: A Collection of Anthems in Score. Selected for Cathedral and Parochial Churches...* (London: Printed for the Editor, n.d. [1800]). The present editor has modified Novello's realisation of the figured bass. His comment on the Service is worth repeating: 'Of this extremely rare Service, the only known Copy is the one preserved in Page's "*Harmonia Sacra*", published after the death of Dr Boyce. From its dignified simplicity and pathetic solemnity of style, it deserves to be much more generally known, and more frequently brought forward'.

