

# Funeral Music Of Queen Mary

## Chorus (SATB)

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Arr.: David Andrews

## Henry Purcell

EMR 10979

1	Score	2	1 <sup>st</sup> Trombone $\text{♩} + \text{♮}$
20	Chorus	2	2 <sup>nd</sup> Trombone $\text{♩} + \text{♮}$
4	1 <sup>st</sup> Flute	1	Bass Trombone $\text{♩} + \text{♮}$
4	2 <sup>nd</sup> Flute	2	Baritone $\text{♩} + \text{♮}$
1	Oboe (optional)	2	E♭ Bass $\text{♩} + \text{♮}$
1	Bassoon (optional)	2	B♭ Bass $\text{♩} + \text{♮}$
1	E♭ Clarinet (optional)	2	Tuba $\text{♩} + \text{♮}$
5	1 <sup>st</sup> B♭ Clarinet	1	String Bass (optional)
4	2 <sup>nd</sup> B♭ Clarinet	1	Timpani
4	3 <sup>rd</sup> B♭ Clarinet		
1	B♭ Bass Clarinet (optional)		
1	B♭ Soprano Saxophone (optional)		
2	1 <sup>st</sup> E♭ Alto Saxophone		
2	2 <sup>nd</sup> E♭ Alto Saxophone		
2	B♭ Tenor Saxophone		
1	E♭ Baritone Saxophone (optional)		
1	E♭ Trumpet / Cornet (optional)		
3	1 <sup>st</sup> B♭ Trumpet / Cornet		
3	2 <sup>nd</sup> B♭ Trumpet / Cornet		
3	3 <sup>rd</sup> B♭ Trumpet / Cornet		
2	1 <sup>st</sup> F & E♭ Horn		
2	2 <sup>nd</sup> F & E♭ Horn		
2	3 <sup>rd</sup> F & E♭ Horn		

### Special Parts

1	1 <sup>st</sup> B♭ Trombone $\text{♩} + \text{♮}$
1	2 <sup>nd</sup> B♭ Trombone $\text{♩} + \text{♮}$
1	B♭ Bass Trombone $\text{♩} + \text{♮}$
1	B♭ Baritone $\text{♩} + \text{♮}$
1	E♭ Tuba $\text{♩} + \text{♮}$
1	B♭ Tuba $\text{♩} + \text{♮}$

### Fanfare Parts

2	1 <sup>st</sup> Flugelhorn
2	2 <sup>nd</sup> Flugelhorn
2	3 <sup>rd</sup> Flugelhorn

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Case Postale 308 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : [info@reift.ch](mailto:info@reift.ch) • [www.reift.ch](http://www.reift.ch)

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## CHORUS (SATB)

Henry Purcell

Arr.: David Andrews

I - March Adagio  $\text{♩} = 50$  II - CHORUS Poco andante  $\text{♩} = 66$

FINE

TACET *p*

Man that is born of a wo-man hath but a short time-to live, and is

TACET *p*

Man that is born of a wo-man hath but a short time to live, and is

TACET *p*

Man that is born of a wo-man hath but a short time to live, and is

TACET *p*

Man that is born of a wo-man hath but a short time to live, and is

Man that is born of a wo-man hath but a short time to live, and is

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**B**

*mf*

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

*mf*

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

*mf*

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

*mf*

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

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and is cut down, he com-eth up and is cut down, and is cut down like a

he com-eth up, and is cut down, cut down, he com-eth up, and is cut down like a

is cut down like a flow'r, he com-eth up, and is cut down like a

up, and is cut down, he com-eth up and is cut down, and is cut down like a

EMR 10979

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\* if D.C. is played, optional only *mf* 1st time

Musical score for measures 8-14. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Flute 1/2 (Fl.1/2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Clarinet 3 (Cl.3), Bass Clarinet (B.Cl.), Alto Saxophone 1 (A.Sax.1), Alto Saxophone 2 (A.Sax.2), Tenor Saxophone (T.Sax.), Bass Saxophone (B.Sax.), Trumpet/Cornet 1 (Tpt./Cnt.1), Trumpet/Cornet 2 (Tpt./Cnt.2), Trumpet/Cornet 3 (Tpt./Cnt.3), Horn 1 (Hn.1), Horn 2 (Hn.2), Horn 3 (Hn.3), Trombone 1 (Tbn.1), Trombone 2 (Tbn.2), Bass Trombone (B.Tbn.), Baritone (Bar.), Tuba (Tba.), Striker Bass (Str.B.), and Timpani (Timp.). The score features various dynamics including *ff* and *mf*, and includes a section marked 'A' starting at measure 11.

**FINE**

Musical score for measures 15-20. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Flute 1/2 (Fl.1/2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Clarinet 3 (Cl.3), Bass Clarinet (B.Cl.), Alto Saxophone 1 (A.Sax.1), Alto Saxophone 2 (A.Sax.2), Tenor Saxophone (T.Sax.), Bass Saxophone (B.Sax.), Trumpet/Cornet 1 (Tpt./Cnt.1), Trumpet/Cornet 2 (Tpt./Cnt.2), Trumpet/Cornet 3 (Tpt./Cnt.3), Horn 1 (Hn.1), Horn 2 (Hn.2), Horn 3 (Hn.3), Trombone 1 (Tbn.1), Trombone 2 (Tbn.2), Bass Trombone (B.Tbn.), Baritone (Bar.), Tuba (Tba.), Striker Bass (Str.B.), and Timpani (Timp.). The score concludes with a *mf* dynamic and a section marked 'FINE' at measure 20.

II - CHORUS  
Poco andante  $\text{♩} = 66$

S. Man that is born of a wo-man hath but a short time - to live, and is full of mi - se - ry.

A. Man that is born of a wo-man hath but a short time to live, and is full of mi - se - ry. He com - eth

T. Man that is born of a wo-man hath but a short time to live, and is full of mi - se - ry. He com - eth up, and

B. Man that is born of a wo-man hath but a short time to live, and is full of mi - se - ry.

Fl.1/2

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

Str.B.

Timp.

S. He com - eth up and is cut down, and is cut down, he com - eth up and is cut down, and

A. up, and is cut down, cut down, he com - eth up, and is cut down, cut down, he

T. is cut down, and is cut down, he com - eth up, and is cut down like a flow'r, he com - eth up, and

B. He com - eth up, and is cut down, he com - eth up, and is cut down, he com - eth up and is cut

Fl.1/2

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

Str.B.

Timp.

S. is cut down like a flow'r; he fleeth as it were a shad-ow, and ne'r con - ti - nu-eth, and ne'r con -

A. com-eth up, and is cut down like a flow'r; he fleeth as it were a shad-ow, and ne'r con - ti - nu-eth, and ne'r

T. is cut down like a flow'r; he fleeth as it were a shad-ow, and ne'r con - ti - nu-eth, and ne'r con - ti - nu-

B. down, and is cut down like a flow'r, he fleeth as it were a shad-ow, and ne'r con - ti - nu-eth,

Fl.1/2

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

Str.B.

Timp.

S. - ti - nu-eth, ne'r con - ti - nu-eth, and ne'r con - ti - nu-eth, ne'r con - ti - nu-eth in one stay, he fleeth, as it were a shad-ow, and

A. con - ti - nu-eth, and ne'r con - ti - nu-eth, ne'r con - ti - nu-eth in one stay, in one stay, he fleeth, as it were a shad-ow,

T. eth, ne'r con - ti - nu-eth, and ne'r con - ti - nu-eth in one stay, he fleeth, as it were a shad-ow,

B. ne'r con - ti - nu-eth, and ne'r con - ti - nu-eth, ne'r con - ti - nu-eth in one stay, he fleeth, as it were a shad-ow,

Fl.1/2

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

Str.B.

Timp.



## Bearbeitungen für Chor (SATB) und Blasorchester / Brass Band

Diese Bearbeitungen sind in erster Linie als Blasorchesterwerke mit fakultativer Mitwirkung eines Chors konzipiert. Die Instrumentenstimmen sind selbstständig, so dass der Dirigent ohne weiteres den Chor streckenweise auslassen darf. Andererseits kann er auch gewisse Instrumentalverdopplung streichen, um eine grössere Transparenz zu erzielen. Schliesslich kann der Chor ganz oder teilweise durch eine Solostimme ersetzt werden.

## Arrangements pour Choeur (SATB) et Harmonie / Brass Band

Il s'agit d'arrangements qui sont conçus au départ comme oeuvres instrumentales avec la participation facultative d'un choeur. L'écriture pour harmonie est ainsi complète en elle-même, ce qui permet au chef d'adapter la partition en supprimant le choeur à certains moments s'il le désire. Par contre, il pourrait aussi éliminer certaines doublures instrumentales pour alléger l'accompagnement. Le choeur peut être entièrement ou partiellement remplacé par une voix solo.

## Arrangements for Chorus (SATB) and Concert Band / Brass Band

These arrangements are conceived primarily as band works, with optional additional chorus. The band parts are self-sufficient, so the conductor should feel free to adapt the score as he wishes by leaving the chorus out at certain moments, or on the contrary by reducing the band's doubling of the choral parts to lighten the texture. The chorus may also be entirely or partially replaced by a solo voice.

<b>Titel</b>	<b>Composer</b>	<b>Edition N° Concert Band (Price)</b>	<b>Edition N° Brass Band (Price)</b>
1492 «Conquest of Paradise»	VANGELIS	EMR 1579 (Pa)	EMR 1636 (Na)
Alexandrie, Alexandria	FRANCOIS, Claude	EMR 10093 (Na)	-
Amen from the «Messiah»	HÄNDEL, Georg Fr.	EMR 1342C (Gf)	EMR 1343C (Ga)
Anvil Chorus	VERDI, Giuseppe	EMR 10137 (Ma)	EMR 2970 (La)
Auld Lang Syne	ARMITAGE, Dennis	EMR 1674 (Ma)	EMR 2582 (La)
Ave Maria païen	PLAMONDON / COCCIANTE	EMR 10094 (La)	EMR 2973 (Ja)
Bohemian Rhapsody	QUEEN / MERCURY	EMR 1573 (Sa)	EMR 2560 (Qa)
Chess (Anthem)	ANDERSSON / ULVAEUS	EMR 1578 (Oa)	EMR 2547 (Na)
Choral / Sinfonia + Gavotte	BACH / HÄNDEL	EMR 1358C (Gf)	EMR 1359C (Ga)
Conquistador	MORTIMER, J.G	EMR 10163 (Ua)	EMR 2914 (Ta)
Dona Nobis Pacem	BACH, Johann S.	EMR 1344C (Gf)	EMR 1345C (Ga)
Don't cry for me, Argentina (+ Solo Voice)	WEBBER, Andrew L.	EMR 1545 (Pa)	EMR 2546 (Oa)
Egyptian March	STRAUSS, Johann	EMR 1951 (Na)	EMR 2761 (Ma)
Gloryland (+ Solo Voice)	RICHARDS, Scott	EMR 1547 (Ma)	EMR 2583 (La)
Gospel Train	TAILOR, Norman	EMR 1535 (Ta)	EMR 2580 (Sa)
Greensleeves	TRADITIONAL	EMR 10317C (Oa)	-
Hark, The Herald Angels Sing	TRADITIONAL	EMR 1760C (Ma)	EMR 2778C (La)
Highlights from Carmen	BIZET, Georges	EMR 1581 (Ua)	EMR 1685 (Qa)
Hymn To Red October	POLEDOURIS, Basil	EMR 10240 (Na)	-
I Will Follow Him (Sister Act)	POURCEL / MAURIAT	EMR 10038 (Oa)	EMR 2755 (Na)
Ihr Kinderlein kommet / Lasst uns	TRADITIONAL	EMR 1366C (Ma)	EMR 2776C (La)
Il est né, le divin enfant	TRADITIONAL	EMR 1368C (Ma)	EMR 2633C (La)
Irish Eyes	TRADITIONAL	EMR 10329 (Ma)	-
Jingle Bells	TRADITIONAL	EMR 1758C (Ma)	EMR 2757C (La)
Joy To The World	TRADITIONAL	EMR 1772C (Ma)	EMR 2626C (La)
La Mer	TRENET, Charles	EMR 10331C (Na)	-
Les anges dans nos campagnes	TRADITIONAL	EMR 1759C (Ma)	EMR 2763C (La)
Les Lacs du Connemara	SARDOU / DELANOE / REVA	EMR 10082 (Qa)	-
Les Trois Cloches (+ Solo Voice)	GILLES	EMR 10046 (Na)	EMR 2768 (Ma)
March Of The Three Kings	TRADITIONAL	EMR 1765C (Ma)	EMR 2653C (La)
Merry Christmas	SCHNEIDERS, Hardy	EMR 1770C (Ma)	EMR 2762C (La)
Money, Money, Money	ABBA	EMR 10081 (Oa)	EMR 2991 (Ma)
Moscow Nights	MORTIMER, J.G	EMR 1574 (Sa)	EMR 2579 (Ra)
Music	MILES, John	EMR 1576 (Ua)	EMR 2538 (Ta)
Non Nobis Domine (Henry V)	DOYLE, Patrick	EMR 10185 (Ja)	EMR 2969 (La)
O Come, All Ye Faithful	TRADITIONAL	EMR 1771C (Ma)	EMR 2764C (La)
O Du Fröhliche	TRADITIONAL	EMR 1764C (Ma)	EMR 2771C (La)
O Holy Night	TRADITIONAL	EMR 1773C (Ma)	EMR 2772C (La)
O Tannebaum / In Dulci Jubilo	TRADITIONAL	EMR 1762C (Ma)	EMR 2774C (La)
Ode To Joy	BEETHOVEN, Ludwig van	EMR 10156 (Ma)	-
Oh Happy Day	TRADITIONAL	EMR 10041 (Ma)	EMR 2758 (La)
One Moment in Time	HAMMOND / BETTIS	EMR 1575 (Oa)	EMR 2518 (Na)
Pie Jesu	WEBBER, Andrew Lloyd	EMR 10324C (Ma)	-
Pomp And Circumstance Nr. 1	ELGAR, Edward	EMR 10124 (Ua)	EMR 2974 (Qa)
Qu'est-ce qu'on attend pour être heureux	HORNEZ / MISRAKI	EMR 1826 (Ka)	-
Requiem Aeternam	TAILOR, Norman	EMR 10085 (Pa)	EMR 2880 (Na)
Samba Olé	NORIS, Günter	EMR 1843C (Ma)	EMR 2542C (La)
Stille Nacht / Kommet Ihr Hirten	TRADITIONAL	EMR 1757C (Ma)	EMR 2777C (La)
Süsser die Glocken nie klingen	TRADITIONAL	EMR 1769C (Ma)	EMR 2775C (La)
The First Nowell	TRADITIONAL	EMR 1761C (Ma)	EMR 2652C (La)
Time to say Goodbye / Con te partirò	BOCELLI, Andrea	EMR 1577 (Oa)	EMR 2570 (Na)
Triumphal Scene From Aida	VERDI, Giuseppe	EMR 10126 (Va)	EMR 2972 (Ra)
Troy	HORNER, James	EMR 10182 (Oa)	EMR 2933 (Na)
Viva Verdi	VERDI, Giuseppe	EMR 1582 (Xd)	EMR 1680 (Ua)
Vom Himmel hoch / Leise rieselt	TRADITIONAL	EMR 1763C (Ma)	EMR 2773C (La)
We are the Champions	QUEEN / MERCURY	EMR 1580 (Oa)	EMR 2571 (Na)
We Are The World	JACKSON / RICHELIEU	EMR 1865 (Na)	EMR 2769 (Ma)
We Have A Dream	BOHLEN, Dieter	EMR 10057 (Na)	EMR 2867 (La)
We Wish You A Merry Christmas	TRADITIONAL	EMR 1767C (Ma)	EMR 2770C (La)