

# Man that is born of a woman

Funeral sentences, BCP

Henry Purcell  
(1659-95)

*Verse* 5

Treble  
Man \_\_\_\_\_ that is born \_\_\_\_\_ of a wo-man, hath but a short time\_ to

Alto  
Man \_\_\_\_\_ that is born \_\_\_\_\_ of a wo-man, hath but a short time to

Tenor  
Man that is born \_\_\_\_\_ of a wo-man, hath but a short time to

Bass  
Man \_\_\_\_\_ that is born of a wo-man, hath but a short time to

Organ

Detailed description: This system contains the first five staves of the musical score. The top staff is Treble clef, Alto is Treble clef, Tenor is Treble clef with an 8va sign, Bass is Bass clef, and Organ is Bass clef. The music is in G minor (two flats) and common time. The lyrics are: 'Man \_\_\_\_\_ that is born \_\_\_\_\_ of a wo-man, hath but a short time\_ to'. The organ part consists of a simple harmonic accompaniment.

10

S  
live, and is full of mi-se-ry. He co-meth

A  
live, and is full of mi-se-ry. He co-meth up, and is cut down,

T  
live, and is full of mi-se-ry. He co-meth up, and is cut down, \_\_\_\_\_ and is cut

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

Detailed description: This system contains staves 6-10. The Soprano part begins with 'live, and is full of mi-se-ry. He co-meth'. The Alto part continues 'live, and is full of mi-se-ry. He co-meth up, and is cut down,'. The Tenor part continues 'live, and is full of mi-se-ry. He co-meth up, and is cut down, \_\_\_\_\_ and is cut'. The Bass part continues 'live, and is full of mi-se-ry. He co-meth up, and'. The organ part continues with the same accompaniment.

15

S  
up, and is cut down, \_\_\_\_\_ and is cut down, he co-meth up, and

A  
cut \_\_\_\_\_ down, he co-meth up, and is cut down, cut

T  
down, he co-meth up, and is cut down, \_\_\_\_\_ like\_ a flow'r, he

B  
is cut down, \_\_\_\_\_ he co-meth up, and is cut \_\_\_\_\_ down, he co-meth

Detailed description: This system contains staves 11-15. The Soprano part continues 'up, and is cut down, \_\_\_\_\_ and is cut down, he co-meth up, and'. The Alto part continues 'cut \_\_\_\_\_ down, he co-meth up, and is cut down, cut'. The Tenor part continues 'down, he co-meth up, and is cut down, \_\_\_\_\_ like\_ a flow'r, he'. The Bass part continues 'is cut down, \_\_\_\_\_ he co-meth up, and is cut \_\_\_\_\_ down, he co-meth'. The organ part continues with the same accompaniment.

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.