

Man that is born of a woman

S. *Grave* *p*
Man that is born of a wo-man hath but a short time to live, and is full of

A. *p*
Man that is born of a wo-man hath but a short time to live, and is full of

T. *p*
Man that is born of a wo-man hath but a short time to live, and is full of

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

Grave $\text{♩} = 63$ *p*

cres. *dim.*
mis-e-ry, and is full of mis-e-ry. He com-eth up, and is cut down, like a

cres. *dim.*
mis-e-ry, and is full of mis-e-ry. He com-eth up, and is cut down, like a

cres. *dim.*
mis-e-ry, and is full of mis-e-ry. He com-eth up, and is cut down, like a

cres. *dim.*
mis-e-ry, and is full of mis-e-ry. He com-eth up, and is cut down, like a

cres. *dim.*

p
flow-er; he fle-eth as it were a sha-dow, and nev-er con-tin-u-eth,

p
flow-er; he fle-eth as it were a sha-dow, and nev-er con-tin-u-eth,

p
flow-er; he fle-eth as it were a sha-dow, and nev-er con-tin-u-eth,

p
flow-er; he fle-eth as it were a sha-dow, and nev-er con-tin-u-eth

p

mf ne-ver con - tin - u - eth in one stay. *dim.*

mf ne-ver con - tin - u - eth in one stay. *dim.*

mf ne-ver con - tin - u - eth in one stay. *dim.* *f* In the midst of life we

in one, one stay. *f* In the midst of life we

mf but of Thee, O

mf but of Thee, of Thee, O

mf are in death: of whom may we seek for suc - cour, but of Thee, of Thee, O

are in death: of whom may we seek for suc - cour, but of Thee, O

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

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

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

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

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

Musical notation includes treble and bass clefs, a key signature of one flat, and a common time signature. Dynamics include *cres.* and *f*.

ho - ly and most mer - ci - ful Sa - viour, de - liv - er us not in - to the
 ho - ly and most mer - ci - ful Sa - viour, de - liv - er us not in - to the
 ho - ly and most mer - ci - ful Sa - viour, de - liv - er us not
 ho - ly and most mer - ci - ful Sa - viour, de - liv - er us not

Musical notation includes treble and bass clefs, a key signature of one flat, and a common time signature. Dynamics include *cres.*, *ff*, and *p*.

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

Musical notation includes treble and bass clefs, a key signature of one flat, and a common time signature. Dynamics include *p rall.*, *Ped.*, and *pp*.

This Anthem was composed to precede the Verse, "Thou knowest, Lord," set by Purcell.