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3

HANDEL

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# EVERYMAN

CANTATA FOUNDED UPON THE OLD MORALITY PLAY

FOR FOUR SOLO VOICES, CHORUS AND  
ORCHESTRA

BY

H. WALFORD DAVIES.

(OP. 17.)

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PRICE THREE SHILLINGS NET.

Paper Boards, 4s.

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IN this setting of EVERYMAN, the words are almost entirely those of the old Morality Play; but much has been omitted,—often reluctantly; obsolete expressions have been avoided; and the form of that which remains has been somewhat adapted or re-arranged.

GOD SPEAKETH . . . . .	CHORUS ( <i>Unaccompanied</i> ).
EVERYMAN . . . . .	BASS.
GOOD-DEEDS . . . . .	SOPRANO.
KNOWLEDGE . . . . .	CONTRALTO.
DEATH . . . . .	TENOR.
KINDRED AND FELLOWSHIP . . . . .	CHORUS.
RICHES . . . . .	CHORUS.
FIVE-WITS . . . . .	SEMI-CHORUS.
REFLECTIVE . . . . .	CHORUS.

# EVERYMAN.

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The High Father of Heaven sendeth Death into the world to summon  
Everyman to come to Him.

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Discretion and Five-wits, cometh to his grave.

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# EVERYMAN.

## PART I.

Wherein is shown how the High Father of  
Heaven sendeth Death into the world  
to summon Everyman to  
come to Him.

### 1. Prologue.

I pray you all give your audience,  
And hear this matter with reverence,  
By figure a moral play ;  
The Summoning of Everyman called it is,  
That of our lives and ending shows  
How transitory we be all day.  
This matter is wondrous precious,  
But the intent of it is more gracious,  
And sweet to bear away.  
The story saith : Man, in the beginning  
Look well, and take good heed to the ending,  
Be you never so gay :  
For ye shall hear how our Heaven King,  
Calleth Everyman to a general reckoning ;  
Give audience, and hear what He doth say.

### 2. God speaketh.

I perceive here in my majesty  
How that my creatures be to me unkind,  
Living without dread in worldly prosperity :  
Of ghostly sight the people be so blind.  
I hoped well that Everyman  
In my glory should make his mansion,  
And thereto I had him elect ;  
But now I see that like a traitor deject  
He thanks me not for the pleasure that I to him meant,  
Nor yet for his being that I to him have lent ;  
I proffered the people great multitude of mercy,  
And few there be that asketh it heartily.  
Where art thou, Death, thou mighty messenger ?

*(Death.*

Here am I, Almighty God, at Thy commandment.)

Go thou to Everyman,  
And shew him in my Name,  
A pilgrimage he must on him take,  
Which he in no wise may escape ;  
And that he bring with him a sure reckoning  
Without delay or any tarrying.

3. *The Arrest :*

*Death.*

I am Death that no man dreadeth.  
For Everyman I arrest and no man spareth ;  
For it is God's commandment  
That all to me should be obedient.  
I set not by gold, silver nor riches,  
Nor by pope, emperor, king, duke nor princes.  
For an I would receive gifts great,  
All the world I might get.  
I am Death that no man dreadeth.  
For Everyman I arrest and no man spareth ;  
For it is God's commandment  
That all to me should be obedient.

*Chorus.*

All to Death must be obedient.

*Death.*

Lo, yonder I see Everyman walking ;  
Full little he thinketh on my coming ;  
Everyman, stand still ; whither art thou going  
Thus gaily ? Hast thou thy Maker forgot ?

*Everyman.*

Why askest thou ? Wouldest thou wot ?

*Death.*

Yea, sir, I will shew you ;  
In great haste I am sent to thee  
From God out of His Majesty.

*Everyman.*

What, sent to me ?

*Death.*

Yea, certainly.  
Though thou dost forget Him here,  
He thinketh on thee in the heavenly sphere.

*Everyman.*

What desireth God of me ?

*Death.*

That shall I shew thee.  
On thee thou must take a long journey :  
Therefore thy book of count with thee thou bring ;  
How thou hast sped thy life and in what wise,  
Before the chief Lord of Paradise.

*Everyman.*

Full unready am I such reckoning to give.  
I know thee not, what messenger art thou ?

*Death.*

I am Death, that no man dreadeth.  
For Everyman I arrest and no man spareth ;  
For it is God's commandment  
That all to me should be obedient.

*Everyman.*

O Death, thou comest when I had thee least in mind ;  
In thy power it lieth me to save,  
Yea, an if ye will be kind,—  
A thousand pound shalt thou have,  
And defer this matter till another day.

*Death.*

I set not by gold, silver nor riches,  
Nor by pope, emperor, king, duke nor princes,  
For an I would receive gifts great,  
All the world I might get.

*Everyman.*

Alas, shall I have no longer respite ?  
To think on thee maketh my heart sick.  
Death, if I should this pilgrimage take,  
And my reckoning surely make,  
Shew me, for saint charity,  
Should I not come again shortly ?

*Death.*

No, Everyman ; trust me verily.

*Everyman.*

O gracious God, in the high seat celestial,  
Have mercy on me in my most need.  
Shall I have no company from this vale terrestrial  
Of mine acquaintance that way me to lead ?

*Death.*

Yea, if any be so hardy,  
That would go with thee and bear thee company.  
And now out of sight I will me hie ;  
See thou make thee ready shortly,  
For thou mayest say this is the day  
That no man living may scape away.

*Chorus.*

No man living may scape away.

*Everyman.*

4. His Lament.

Alas ! I may well weep with sighs deep ;  
Now have I no manner of company  
To help me in my journey and me to keep ;  
Also my writing is full unready.  
The time passeth : help, Lord, that all wrought,  
For though I mourn it availeth nought.  
The day passeth, it is almost ago ;  
I wot not well what to do.

*Chorus.*

The time passeth : help, Lord, that all wrought,  
For though he mourn it availeth nought.  
The day passeth, it is almost ago ;  
Everyman, what wilt thou do ?

PART II.

Everyman calleth in his distress and at last he  
getteth comfort.

Everyman  
calleth :

1. To Kindred and  
Fellowship :

*Everyman.*

Ah! whither for succour shall I flee?  
To my kinsmen I will truly.

Where be ye now, my friends and kinsmen?

*Kindred.*

Here be we now at your commandment.  
Show your intent and do not spare,  
Yea, Everyman, to us declare  
If ye be disposed to go any whither,  
For wot ye well, we will live and die together.

*Fellowship.*

Everyman, good-morrow by this day.  
Sir, why lookest thou so piteously?  
If anything be amiss we pray thee say,  
That we may help to remedy.

*Kindred and Fellowship.*

Friend, now show to us your mind;  
We will not forsake thee unto life's end;  
If any have you wronged ye shall revenged be,  
Though we on the ground be slain for thee,  
Though that we know before that we should die.  
In wealth and woe we will with you hold,  
For over his kin a man may be bold.  
Everyman, why lookest thou so piteously?

*Everyman.*

Commanded I am to go a journey,  
A long way, hard and dangerous;  
And give a straight count without delay,  
Before the high judge Adonai.  
Wherefore I pray you bear me company,  
As ye have promised, in this journey.

*Kindred.*

What account is that which ye must show?  
That would we know.

*Everyman.*

How I have lived and my days spent,  
Also of ill-deeds that I have used  
In my time since life was me lent;  
And of all virtues that I have refused;  
Wherefore, I pray you, bear me company.

*Fellowship.*

But if we took such a journey,  
When should we come again ?

*Everyman.*

Nay, never again till the day of doom.

*Fellowship.*

Who hath you these tidings brought ?

\* \* \*

*Kindred and Fellowship.*

Now, by God, that all hath bought,  
If Death were the messenger,  
For no man that is living to-day,  
We will not go that loathsome journey.

*Everyman.*

Whither away, Fellowship, wilt thou forsake me ?

*Kindred and Fellowship (departing).*

Yea, by my fay, to God I betake thee.

*Everyman.*

Ah, Jesus, is all come hereto ?

\* \* \*

2. To his Riches :

Where art thou, my Goods and Riches ?  
I would speak to thee in my distress.

*Riches.*

I lie here in corners, trussed and piled so high,  
And in chests I am locked so fast,  
Also sacked in bags—thou mayst see with thine eye—  
I cannot stir ; in packs, lo, I lie.

*Everyman.*

All my life I have had joy and pleasure in thee,  
Therefore, I pray thee, go with me,  
For it is said ever among,  
That money maketh all right that is wrong.

*Riches.*

Nay, not so, I am too brittle, I may not endure.  
I will follow no man one foot, be thou sure.  
As for a while I was lent thee,  
A season thou hast had me in prosperity,  
My condition is man's soul to kill ;  
If I save one, a thousand do I spill ;  
When thou art dead, this is my guise,  
Another to deceive in the same wise !

*Everyman.*

O false Good, cursed thou be !  
Thou traitor to God, thou hast deceived me,  
And caught me in thy snare.

*Riches.*

Marry, thou brought thyself in care,  
Whereof I am glad,  
I must needs laugh, I cannot be sad.

*Everyman.*

Oh! to whom shall I make my moan?

\* \* \*

3. *To his Good-  
deeds:*

I think that I shall never speed  
Till that I go to my Good-deed.  
But, alas, she is so weak,  
That she can neither go nor speak;  
My Good-deeds, where be you?

*Good-deeds.*

Here I lie, cold in the ground;  
Thy sins have me so sore bound,  
That I cannot stir.

*Everyman.*

O Good-deeds, I stand in fear;  
I pray thee, go with me.

*Good-deeds.*

I would full fain, but I cannot stand, verily.

*Everyman.*

Good-deeds, your counsel I pray you give me.

*Good-deeds.*

That shall I do verily.  
Knowledge shall with you abide  
To help you make that dreadful reckoning.

*Knowledge.*

Everyman, I will go with thee, and be thy guide  
In thy most need to go by thy side.

*Chorus.*

Come with Knowledge for thy redemption,  
Repent with hearty and full contrition.

*Knowledge.*

Now go we together lovingly  
To confession, that cleansing river.

*Knowledge and Chorus.*

4. *Song of Know-  
ledge.*

O glorious Fountain that all uncleanness doth clarify,  
Wash from thee the spots of vices unclean,  
That on thee no sin may be seen.  
Remember thy Saviour was scourged for thee,  
With sharp scourges, and suffered it patiently.  
So must thou, ere thou scape that painful pilgrimage;  
Knowledge keep thee in this voyage,  
In any wise be sure of mercy,  
For your time draweth fast, and ye will saved be.  
Ask God mercy and He will grant truly.

5. *Everyman's*  
*Prayer to God.*

*Everyman.*

O eternal God, O heavenly Figure,  
O Way of Righteousness, O goodly Vision,  
O blessed God-head, elect and high Divine,  
Forgive me my grievous offence ;  
Here I cry Thee mercy in this presence :  
O ghostly Treasure, Ransomer and Redeemer  
Of all the world, Hope and Conductor,  
Mirror of Joy, Founder of Mercy,  
Which illumineth heaven and earth thereby,  
Hear my clamorous complaint, though it late be ;  
Receive my prayers of Thy benignity.

*Chorus.*

When with the scourge man doth him bind,  
The oil of forgiveness then shall he find.

*Everyman.*

Save me from the power of my enemy,  
For Death assaileth me strongly.

\* \* \*

Knowledge, give me the scourge of Penance,  
My flesh therewith shall give a quittance,  
God give me grace !

*Chorus.*

Everyman, God give you time and space !

*Everyman and Chorus.*

O eternal God, Ransomer and Redeemer  
Of all the world, Hope and Conductor,  
Mirror of Joy, Founder of Mercy,  
Which illumineth heaven and earth thereby,—

*Good-deeds.*

Everyman, pilgrim, my special friend,  
Blessed be thou without end ;  
For thee is prepared the eternal glory.

*Everyman.*

Welcome, my Good-deeds ; now I hear thy voice,  
I weep for very sweetness of love.

*Knowledge and Chorus.*

Be no more sad, but evermore rejoice,  
God seeth thy living in His throne above ;  
Put on this garment to thy behove  
Which with your tears is now all wet.  
It is the garment of sorrow,  
From pain it will you borrow ;  
Contrition it is  
That getteth forgiveness ;  
It pleaseth God passing well.

6. *Everyman's*  
*Comfort :*

*Good-deeds.*

Everyman, wear it for your heal.

*Everyman.*

Blessed be Jesu, Mary's Son,  
Now have I on true contrition.  
Let us go now without tarrying ;  
Good-deeds, have we clear our reckoning ?

*Good-deeds.*

Yea, Everyman, I have it here.

*Everyman.*

Then I trust we need not fear.

*Good-deeds.*

I will go with thee, to be by thy side.

*Everyman.*

I go before ; God be our guide.

*Chorus.*

God be thy guide.

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PART III.

Everyman, accompanied by Good-deeds, Knowledge,  
Strength, Beauty, Discretion and Fide-wits,  
cometh to his grave.

*Everyman.*

I. Everyman's  
farewell :

Alas, I am so faint, I may not stand,  
My limbs under me do fold ;  
Friends, let us not turn again to this land,  
Not for all the world's gold,  
For into this cave must I creep,  
And turn to the earth and there to sleep.

\* \* \*

Sweet Strength ! tarry a little space ;  
Ye would ever bide by me, ye said.

*Chorus.*

He that trusteth in his Strength,  
She him deceiveth at the length.

*Everyman.*

What, Beauty, whither will ye ?  
Alas, she goeth fast away from me.



*Chorus.*

Both Strength and Beauty forsake thee,  
Yet they promised thee fair and lovingly.

*Everyman.*

Why, Discretion, will ye forsake me?  
Yet, I pray thee,  
Look in my grave once piteously.

*Chorus.*

O all thing faileth, save God alone,  
Beauty, Strength and Discretion;  
For when Death bloweth his blast,  
They all run full fast.

*Five-wits.*

Everyman, of thee now our leave we take,  
We will follow the other, for here we thee forsake.

*Everyman.*

Now, Jesu, help! all hath forsaken me.

*Good-deeds.*

Nay, Everyman, I will bide with thee.

*Everyman.*

Have mercy, God most mighty.

*Good-deeds.*

Fear not, I will speak for thee.

*Everyman.*

Here I cry God mercy.

*Good-deeds.*

Short our end and minish our pain;  
Let us go and never come again.

*Everyman and Chorus.*

Into Thy hands my soul I commend,  
Receive it, Lord, that it be not lost;  
As thou me boughtest, so me defend,  
That I may appear with that blessed host  
That shall be saved at the day of doom.  
*In manus tuas* of might's most  
For ever *commendo spiritum meum*,

**This Commenda-  
tion.**

2. *Epilogue* :

Now hath he suffered that we all shall endure  
Now hath he made ending,  
Methinks that I hear angels sing  
And make great joy and melody,  
Where Everyman's soul shall received be.  
Now thy reckoning is crystal-clear :  
Now shalt thou to the heavenly sphere,  
Unto the which all ye shall come,  
That liveth well before the day of doom.  
He that hath his account whole and sound,  
High in Heaven shall he be crowned.

THE END.

# EVERYMAN.



## PART I.

No 1.

### PRELUDE AND PROLOGUE.

H. Walford Davies. Op. 17.

Lento espressivo. (♩=58.)

PIANO.



pp ppp



pp ppp

*molto espress.*



*mp* 1



p ppp



pp ppp

Lo stesso tempo.

BASS SOLO.

*mp*

I pray you all give your au - di - ence, And hear this mat - ter with

*p e tranquillo* (*pp*)

*pp.* *rit.* *a tempo.*

rev - er - ence, By fi - gure a mor - al play;

*rit.* *a tempo.*

CONTRALTO SOLO.

*mp*

The summoning of Ev - ery - man call'd it is, That of our lives and end - ing

*colla voce.* (*pp*)

*a tempo.*

shows How tran - si - tor - y we be all day.

*pp*

SOPRANO SOLO. *p*

This

*dolciss.*

*pp*

mat - ter is won drous pre - cious, But the in - tent of it is more gra - cious, And

5 TENOR SOLO.

*mf ed accel.*

sweet to bear a - way.

The sto - ry saith: Man.....

*cresc.*

... in the be - gin - ning Look well, and take good heed to the

end - ing, Be you nev - er so gay:

6 QUARTET.

For ye shall hear how our Hea - ven King, Call - eth

For ye shall hear how our Hea - ven King, Call - eth

For ye shall hear how our Hea - ven King, Call - eth

For ye shall hear how our Hea - ven King, Call - eth

6 *p*

Call-eth Ev - ery-man to a gen-er-al reck - on-ing; Give

Call-eth Ev - ery-man to a gen-er-al reck - on-ing; Give

Ev - ery-man to a gen-er-al reck - on-ing;..... Give

Ev - ery-man to a gen-er-al reck - on-ing;..... Give

*p*

au - dience, and hear what He doth say.

au - dience, and hear what He doth say.

au - dience, and hear what He doth say.

au - dience, and hear what He doth say.

*p*

## No 2.

## GOD SPEAKETH.

## CHORUS.

Largo solenne.

*pp*

I per-ceive here in my ma - jes-ty How that my crea - tures

*pp*

I per-ceive here in my ma - jes-ty How that my crea - tures

*pp*

I per-ceive here in my ma - jes-ty How that my crea - tures

*pp*

I per-ceive here in my ma - jes-ty How that my crea - tures

FOR PRACTICE ONLY.

*pp*

*pp*

be to me un - kind, Liv - ing with out dread in world - ly pros - per - i - ty : . . .

*pp*

be to me un - kind, Liv - ing with out dread in world - ly pros - per - i - ty : . . .

*pp*

be to me un - kind, Liv - ing with out dread in world - ly pros - per - i - ty : . . .

*pp*

be to me un - kind, Liv - ing with out dread in world - ly pros - per - i - ty : . . .

*pp*

... Of ghost - ly sight the peo - ple be so..... blind.

... Of ghost - ly sight the peo - ple be so blind.

... Of ghost - ly sight the peo - ple be so..... blind.

... Of ghost - ly sight the peo - ple be so blind.

*7* *meno piano* I hop - ed well that Ev - ery - man In my glo - ry should make his

*meno piano* I hop - ed well that Ev - ery - man In my glo - ry should make his

*meno piano* I hop - ed well that Ev - ery - man In my glo - ry should make his

*7* I hop - ed well that Ev - ery - man In my glo - ry should make his

*meno piano* *cresc.* *p*

man - sion, And there - to I had him e - lect;.....

man - sion, And there - to I had him e - lect;.....

man - sion. And there - to I had him e - lect;.....

man - sion, And there - to I had him e - lect; But now I

*p* *cresc.*



*cresc.*

He thanks me not for the plea - sure that

He thanks me not for the plea - sure that

He thanks me not for the plea - sure that

see that like a trai - tor de - ject He thanks me not for the plea - sure that

*cresc.*

*cresc.*

*p*

I to him meant;..... Nor yet for his

*p*

I to him meant; Nor yet for his be - ing.....

*p*

I to him meant; Nor yet..... for his be - ing.....

*p*

I to him meant; Nor yet for his be - ing.....

*p*

be - - ing that I to him have lent; I pro - ffered the

*p*

... his be - ing that I to him have lent; I pro - ffered the

*p*

... that I to him have lent; I pro - ffered the

*p*

... that I to him have 8 lent; I pro - ffered the

peo - ple great mul - ti - tude of mer - cy, and few there be that

peo - ple great mul - ti - tude of mer - cy, and few there be that

peo - ple great mul - ti - tude of mer - cy, and few there be that

peo - ple great mul - ti - tude of mer - cy, and few there be that

*dim.*

ask - eth it heart - i - ly..... Where art thou, Death,

ask - eth it heart - i - ly..... Where art thou, Death,

ask - eth it heart - i - ly..... Where art thou, Death,

ask - eth it heart - i - ly..... Where art thou,..... Where

*f* *ten.*

Where art thou,..... Death, thou might - y mes - sen - ger?

Where art thou,..... Death, thou might - y mes - sen - ger?

Where art thou,..... Death, thou might - y mes - sen - ger?

art thou, Death,..... thou might - y mes - sen - ger?

*ff*

Listesso tempo.

9

DEATH. *f* TENOR SOLO. *cresc.*

Here am I..... Al - might - - y

Listesso tempo. *p*

*ff* God..... *molto dim.* at Thy com - mand - ment. *pp*

*f* *p*

10 *mf* CHORUS. Poco più mosso.

*mf* Go thou to Ev-ery-man, And shew him in my

*mf* Go thou to Ev-ery-man, And shew him in my

*mf* Go thou to Ev-ery-man, And shew him in my

*mf* Go thou to Ev-ery-man, And shew him in my

10 *p* *Poco più mosso.*

Name, A pil - grim-age he must on him  
Name, A pil - grim-age he must on him  
Name, A pil - grim-age he must on him  
Name, A pil - grim-age he must on him

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

take, Which he in no wise may e -  
take, Which he in no wise may e -  
take, Which he in no wise may e -  
take, Which he in no wise may e -

5.

scape; And that he bring with him a sure.....  
scape; And that he bring with him a sure  
scape; And that he bring with him a sure.....  
scape; And that he bring with him a sure

*sempre p*  
11

reck - on - ing      With - out de - lay      or a - ny

reck - on - ing      With - out de - lay      or a - ny

reck - on - ing      With - out de - lay      or a - ny

reck - on - ing      With - out de - lay      or a - ny

tar - ry - ing.

tar - ry - ing.

tar - ry - ing.

tar - ry - ing.

*pp* >      *morendo*

Go,      in my Name.

*pp*      *morendo*

Go,      in my Name.

*pp*      *morendo*

Go,      in my Name.

*pp* >      *morendo*

Go,      in my Name.

*sempre dim.*      *pp*

*attacca*

No 3. THE ARREST OF EVERYMAN BY DEATH.

Allegro impetuoso.  $\text{♩} = 92$ .

PIANO.

*Silent* *pp* *cresc.* *mp* *f*

12

DEATH.

*mf*

I ..... am

Death that no man dread - - eth.

For Ev - - ery - man I ar - rest and no man spa -

- reth; For it is God's..... com-

- mand - - ment..... That all,.....

all,..... all..... to me..... Should be o - be - dient.

13

*mp*

*mp*

I set not by gold, sil - ver nor rich - es,

*p*

*cresc.*

Nor by Pope,.... Em - per-or,

*(p)*

King, Duke nor Prin - ces.

For an I would re-ceive gifts great,

*p*



*p*

All,..... all,.....

*pp*

*pp*

14

all the world I might get.....

*ppp*

*cresc.*

*sempre cresc.*

*sempre cresc.*

*f*

15

*f*

I..... am.... Death that no man dread

*pV*

eth.

*piu f*  
For Ev - ery - man I ar - rest and no man spa -

reth: For it is Gods..... com-

mand ment..... That all,.....

all..... all..... to me..... should be o - be - dient.

16

CHORUS.

Four vocal staves (Soprano, Alto, Tenor, Bass) in a 4-part setting. The music is in a common time signature. The lyrics are: "All, ..." for Soprano and Tenor, and "All," for Alto and Bass. Dynamics include *f* (forte).

16

Piano accompaniment for the first system. It features a complex chordal texture with many sharps in the key signature. Dynamics include *mp* (mezzo-piano) and *ff* (fortissimo). There are some markings like *ff* and *ff* in the right hand.

Four vocal staves with lyrics: "All, ..." (Soprano and Tenor), "All," (Alto and Bass). The lyrics continue: "All, ... to Death... must be o - be - dient." Dynamics include *ff* (fortissimo), *dim.* (diminuendo), and *p* (piano).

Piano accompaniment for the second system. It continues the chordal texture from the first system. Dynamics include *ff* (fortissimo).

## DIALOGO.

DEATH.

A piacere ma non lento.

*mf*  
Lo, yon - der I see Ev - ery-man walk - ing;  
*sempre colla voce*  
*p*

Full lit - tle he think - eth on my com - ing;

Ev - ery-man, stand

still; Whi - ther art thou going thus gai - ly? Hast thou thy Mak - er for -  
*dim.*

EVERYMAN. (Bass Solo.)  
Tempo perduto.

DEATH.

*dim.*

- got? Why ask - eth thou? would - est thou wot? Yea sir,.... I will shew you:

17 Andante larghetto. (♩ = 60 to 72)  
*mf molto sostenuto*

In great haste am I sent to thee From God out of His Ma - jes - ty.

EVERYMAN.  
Tempo perduto.

DEATH.

18 Andante.

What, sent to me? Yea, cer - tain - ly. Though thou dost for - get Him

EVERYMAN.  
Tempo perduto.

here. He thinketh on thee in the Heav - en - ly sphere. What de - sir - eth God of me?

DEATH.

Andante tranquillo.

That shall I shew thee. On thee thou must take a long jour - ney:

There - fore thy book of count with thee thou bring;

*cresc.*  
 How thou hast sped thy life and in what wise Be - fore the chief Lord of

*poco cresc.*

*(p)* Pa - ra-dise. Full un - rea-dy am I such reck-on-ing to

19 EVERYMAN.  
*sotto voce*

*p* *pp*

*molto f* give. I know thee not, What mes-sen-ger art thou? I.....

DEATH.  
 Allegro. *sotto voce*

*p* *sfp* *pp* *pp*

..... am..... Death that no man dread - -

*sempre pp*

- eth. For Ev - ery - man I ar -

- rest and no man spa - - reth;

For... it is God's..... com-mand - - ment

Tempo perduto. **20** EVERYMAN. *pp a piacere* Allegro appassionato.

That all..... to me.... should be o-be-dient. O Death, thou

com - est when I had thee least in mind;

In thy... power it li-eth me to save,

*ff.* *poco dim. e rit.*

*poco rit.*

*a tempo.* *f*

Yea, an if ye will be kind, A thou-sand pound shalt thou

*p* *rit.* **21** *a tempo*

have, And de-fer this mat-ter till an-o - ther day.

*mf* DEATH.

I set not by gold,....

*sempre cresc.*

sil - ver nor rich - es, Nor by

*sempre cresc.*

Pope,.... Em - per - or, King, Duke nor



Prin - ces. For an I would re-ceive gifts great,.....

..... All..... All the world.....  
EVERYMAN. *ff*  
A - las! A -

..... I might get.  
- las! A - las!.... shall I have no lon - ger

Tempo perduto. *dim.* 22 *Andante tranquillo.*  
res - pite? To think on thee mak-eth my heart sick.  
*pp espress.*

*p*

Death. if I should this pil-grim-age take, And my reck-on-ing sure-ly

*ppp*

*p*

make, Shew me, for Saint Cha - ri-ty, Should I not come a-gain

*pp*

*f* DEATH.

short-ly? No,..... Ev - ery-man; trust me ver-i-ly.

*sf*

EVERYMAN.  
Andante e molto espress.

*p*

O Gra - cious God, In the high seat ce - les - tial, Have mer - cy on

*pp* *pp* *cresc.*

*sempre cresc.*

23 *poco agitato (parlando)*

me in my most..... need. Shall I have no

*mp poco agitato*

*And.*

*rit.*  
 com - pa - ny from this vale ter - res - tri - al Of mine ac - quain - tance, that way me to

DEATH.  
 Tempo perduto.

*pp* *sempre dim.*  
 lead? Yea, if a - ny be so hard - y, That would go with thee and bear thee

*cresc.* *fp dim.*

Allegro agitato.

*a piacere.*  
 com - pa - ny. And now..... out of sight I will me hie;....

*a piacere. pp* *p*

*molto cresc.*

..... See..... thou make thee

*cresc.* *molto cresc.*

*ff*

rea - dy.... short - ly, For

24

*(relentlessly)* *sempre ff*

thou mayest say this is the day That no man

*ff* *(relentlessly)*

VOLTA

CHORUS.

No man liv - ing.....

No man liv - ing.....

*sempre ff* *ff*

liv - ing..... may scape a - way. No man liv-ing....

*ff*

No man liv-ing....

*sf sf sf sf ff*

8ve

*accel.*

.. may scape a - way.

.. may scape a - way.

.. may scape a - way.

.. may scape a - way.

*ff ff accel.*

*3*

segue.

Nº 4.

EVERYMAN'S LAMENT.

EVERYMAN.  
Andante espressivo. (♩ = 66.)

*ff rit. a tempo.*

A - las!.....

CHORUS. (Tenor)

*p*

The day pass - eth: it is al - most a - go.....

*rit. a tempo.*

*ff p*

PIANO.

...

*mp ed espress.*

25

*poco rit. pp a tempo dolce*

*Red.*

*And.*

CHORUS. *pp*

The  
The  
The day pass-eth...

*espress.*

*pp*

*sf*

day pass-eth, it is al-most a-go;..... Ev-ery-man, what  
 day pass-eth, it is al-most a-go; Ev-ery-man, what  
 it is al-most a-go;..... Ev-ery-man, what wilt thou  
*pp*  
 The day pass-eth; Ev-ery-man.....

*cresc.*  
wilt thou do?..... what wilt thou do,.....

*cresc.*  
wilt thou do?..... what wilt..... thou do,

*cresc.*  
do?..... what wilt thou do,..... *p* what

*cresc.*  
what wilt thou do?..... what wilt thou do,.....

*cresc.* *sempre cresc.*

*poco allarg.* **EVERYMAN.** <sup>26</sup> *a tempo.*  
*f* Alas! I may well

what wilt thou do?

*p* *molto cresc.*  
what wilt..... thou do?

*molto cresc.*  
wilt thou do?.....

*p* *molto cresc.*  
..... what wilt..... thou do?.....

<sup>26</sup> *poco allarg.* *f a tempo.*

*Red.* *Red.*

*molto espress.*

weep with sighs..... deep..... I may well

*dim.* *p*

weep with sighs..... deep; Now have I no manner of

*rit.*

*p e poco rit.* 27 *a tempo*

com-pa-ny To help me in my jour-ney and me to

*pp*

The day pass-eth, it is al-most a - go.....

*pp*

The day pass-eth;

*poco rit.* 27 *a tempo.*

*pp*



keep. *p* *parlando.* Al-so my writing is full un-

*pp* Ev-ery-man what wilt thou do?.....

*pp* Ev - - ery - man what wilt thou do?.....

*pp* Ev-ery-man what wilt thou, what wilt thou do?.....

*pp* Ev - ery-man what wilt thou do? *pp* what

rea-dy, un - rea-dy.....

*f* The day pass-eth, it is almost a go....

*p cresc.* The day pass - - - eth, it is almost a go:...

*p cresc.* The day..... pass-eth, it is almost a go:....

*p cresc.* wilt thou do? The day pass-eth..... it is almost a - go;

Ev - ery-man, what wilt thou do?..... what.....

Ev - ery-man, what wilt..... thou do?..... what.....

Ev - - - ery-man, what wilt thou do?..... what wilt.....

Ev - - - ery-man,..... what wilt thou do?.... what wilt thou

..... wilt thou do..... what..... wilt thou do?

..... wilt thou do, what wilt..... thou do?

..... thou do, what wilt..... thou do?

do,..... what wilt thou do?

*rit.* **28** *a tempo*

*rit.* **28** *mp a tempo*

The time pass - eth: help,..... Lord, *mf*

The *mf*

The *mf*

The

help,..... Lord, that all wrought, For though I mourn it a -  
 time pass - eth: help Lord,.....  
 time pass - eth: help,..... Lord,.....  
 time pass - eth: help, Lord,..... For though he mourn it a -  
 The time pass - eth:..... help,

Detailed description: This system contains five staves. The top staff is a bass line for the vocal part. The next three staves are vocal staves in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is in G major (one sharp) and 4/4 time. Dynamics include *mf* and *pp*. The lyrics are: "help,..... Lord, that all wrought, For though I mourn it a - time pass - eth: help Lord,..... time pass - eth: help,..... Lord,..... time pass - eth: help, Lord,..... For though he mourn it a - The time pass - eth:..... help,"

vail eth nought,..... it a -  
 For though he mourn it a-vail-eth nought,  
 For though he mourn it a-vail-eth nought,  
 vail - eth nought,..... it a-vail-eth nought,  
 Lord, For though he mourn it a-vail-eth nought,

Detailed description: This system contains five staves. The top staff is a bass line for the vocal part. The next three staves are vocal staves in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is in G major (one sharp) and 4/4 time. Dynamics include *dim* and *p*. The lyrics are: "vail eth nought,..... it a - For though he mourn it a-vail-eth nought, For though he mourn it a-vail-eth nought, vail - eth nought,..... it a-vail-eth nought, Lord, For though he mourn it a-vail-eth nought,"

vail - eth nought. *p* *molto dim.* The

though he mourn, though he mourn, it a - veil - - eth

though he mourn, though he.... mourn, it a - veil - eth

though he mourn, though he.... mourn, it a - veil - - eth

though he mourn,..... it a - veil - eth

*(p)* *dim.*

29 day pass-eth, it is al-most a-go;.... I

nought..... Ev-ery-man, what wilt thou do?....

nought. Ev-ery-man, what wilt thou do?....

nought. Ev-ery-man, what wilt thou do?

nought..... Ev-ery-man, what wilt thou do?....

29

*ppp* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

*(pochissimo rit.)* *p*

wot not well,..... I wot not well,.....

(Four voices.) *pp*

What wilt..... thou do?.....

(Four voices.) *pp*

What..... wilt thou do?.....

(Four voices.) *pp*

What wilt thou do?

(Four voices.) *p*

Ev -

*p* *(pp)* *(pochissimo rit.)* *pp*

*sempre dim.* *pp*

I wot not well..... what to do.....

*p* *pp*

Ev - ery-man, Ev - ery-man, what wilt thou do?

*p* *pp* *pp*

Ev - ery-man, Ev - ery-man, what wilt thou do?.....  
What wilt thou

*pp* *pp*

- ery-man, Ev - ery-man, what wilt thou do?.....  
What wilt thou

30

*p e molto dolente*

Alas! I may well weep with sighs..... deep,

do? ...

do?....

30

*ppp*

The time pass - - -

*pp* Thou mayest weep with sighs..... deep. *mf* The time

*pp* Thou mayest weep with sighs..... deep. *mf* The time

*pp* Thou mayest weep with sighs..... deep. *mf* The time

*pp* Thou mayest weep with sighs..... deep. *mf* The time

*ff poco accel.* *dim.*

- eth: help, Lord, for though I weep..... it a-

pass - - - eth: help, Lord,

pass - - - eth: help, Lord,

pass - - - eth: help, Lord,

pass - - - eth: help, Lord,

*poco accel.*

*rit.* *p* **31**

- vail - - - eth nought .....

What wilt thou do?.....

What wilt thou do?.....

What wilt thou do?.....

What wilt thou do?.....

What wilt thou do?.....

*rit.* *p* *pp* **31** *p ed espress.*

What wilt thou do?.....

What wilt thou do?.....

What wilt thou do?.....

What wilt thou do?.....

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, starting with measure 32. Includes dynamic markings *rit.*, *pp a tempo*, and *ped.* with asterisks.

Third system of musical notation, continuing the piece with various rhythmic patterns and dynamics.

Fourth system of musical notation, featuring dynamic markings *espress.* and *pp*.

Fifth system of musical notation, including dynamic markings *poco rit.* and *(pp)*.

Sixth system of musical notation, concluding the page with dynamic markings *pp ed a tempo* and *pp*.



# Part II.

## № 1. EVERYMAN'S APPEAL TO KINDRED AND FELLOWSHIP.

EVERYMAN.  
Recit. a piacere.

*p*

Ah! whith-er for succour shall I flee? To my kinsmen I will tru-ly:

PIANO.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and a fermata over the first measure. The lyrics are 'Ah! whith-er for succour shall I flee? To my kinsmen I will tru-ly:'. The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp and a 3/4 time signature. The right hand has a single note (F#) with a fermata, and the left hand has a single note (F#) with a fermata.

33 *Andante agitato.*

*f*

Where be ye now, my friends and kins-men?

*mf*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp and a 3/4 time signature. It begins with a forte (*f*) dynamic and a fermata over the first measure. The lyrics are 'Where be ye now, my friends and kins-men?'. The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp and a 3/4 time signature. The right hand has a melodic line starting with a mezzo-forte (*mf*) dynamic, and the left hand has a bass line with a mezzo-forte (*mf*) dynamic. There are some markings like 'Red.' and 'y' in the piano part.

CHORUS. (KINDRED.)  
*Allegro vivace.*

*f*

Here,..... here,.....

*p*

Here,..... here,..... here,.....

Here,..... here,..... here,.....

*p*

*Allegro vivace.* Here,..... here, here,.....

*p*

Detailed description: This system contains the chorus of four voices and piano accompaniment. The chorus consists of four staves (treble and bass clef) with a key signature of one flat and a 12/8 time signature. The lyrics are 'Here,..... here,.....'. The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one flat and a 12/8 time signature. The right hand has a melodic line starting with a piano (*p*) dynamic, and the left hand has a bass line with a piano (*p*) dynamic. There are some markings like 'Red.' and 'y' in the piano part.

..... be we now at your com-mand-ment, here.....

..... be we now at your com-mand-ment, here.....

..... here..... at your com-mand-ment,

..... here..... at your com-mand-ment,

*ff mf*

..... at your com-mand-ment. Show your in-tent and do not

..... at your com-mand-ment.

here be we now at your com-mand-ment. Show your in-

here be we now at your com-mand-ment.

*mp*

spare, Yea, Ev-ery-man,..... to us de-clare

Show your in-tent, Ev-ery-man, to us de-clare.....

-tent and do not spare, Yea, Ev-ery-man, to us..... de-

Show your in-tent, to us de-clare,.....

34

If ye be dis-pos-ed to go..... a - ny whith - er,  
 ..... If ye be dis-pos-ed to go..... a - ny whith - er,  
 clare If ye be dis-pos-ed to go..... a - ny whith - er,  
 If ye be dis-pos-ed to go..... a - ny whith - er,

*pp*

If ye be dis-pos-ed to  
 If ye be dis-pos-ed to go.....  
 If ye be dis-pos-ed to go.....  
 If ye be dis-pos-ed to go.....  
 If ye be dis-pos-ed to

*pp*

go a - ny whith - er, For wot ye well,  
 ..... a - ny whith - er, For wot ye well,  
 ..... a - ny whith - er, For wot ye well,  
 go a - ny whith - er, For wot ye well,

*molto cresc.*

For wot ye well, we will live,.....

For wot ye well, we will live,..... will live..... and

For wot ye well, we will live,..... and die,.....

For wot ye well, we will live,.....

..... will live and die, will live and die .....

die, will live and die, will live and die, will live and

..... will live and die, will live and die.....

..... will live and die .....

..... to - ge - ther.

die, will live and die to - ge - ther.

..... to - ge - ther.

.... will live and die to - ge - ther.

**ff** 35

**ff** 35

Piano introduction in B-flat major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a *ssf* dynamic marking.

*Allegro quasi giocoso.* *mp* SEMI-CHORUS. (FELLOWSHIP.)  
 Ev - ery - man,.....

Vocal line for the first part of the semi-chorus, starting with the lyrics "Ev - ery - man,.....". The music is in B major, 2/4 time, and begins with a *mp* dynamic.

*Allegro quasi giocoso.* *sfzp*

Piano accompaniment for the second part of the semi-chorus, starting with a *sfzp* dynamic. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

Ev - ery - man,..... *p* Good mor - row by this day.....  
*mp* Ev - ery - man,..... *p* Good mor - row by this day.....  
*mp* Ev - ery man,..... *p* Good mor - row by this day.....  
*mp* Ev - ery man,..... *p* Good mor - row by this

Vocal lines for the second part of the semi-chorus. The lyrics are "Ev - ery - man,..... Good mor - row by this day.....". The music is in B major, 2/4 time, and features dynamics of *mp* and *p*.

Piano accompaniment for the second part of the semi-chorus, featuring a rhythmic accompaniment in the left hand and a melodic line in the right hand.

day. Sir, why look - est thou so

*mf poco rit.*

*pp poco rit.*

36 *mp* Ev - ery - man, *p* Good

*mp* Ev - ery - man, *p* Good

*a tempo* Ev - ery - man,..... *mp* Good

36 *a tempo.* pi - teous - ly? Ev - ery - man,.....

*p*

mor - row by this day..... *p* Sir,..... *poco rit.* Sir,.....

mor - row by this day..... *p* Sir,..... *p* Sir,.....

mor - row by this day..... *p* Sir,..... *f* Sir,.....

..... Good morrow by this day..... *p* Sir,..... *poco rit.*

*pp* Why look - est thou so pi - teous - ly? *a tempo*

*pp* Why look - est thou so pi - teous - ly? *pp* If

*pp* Why look - est thou so pi - teous - ly?

*mf* Why look - est thou so pi - - - teous - ly?

37 *quasi parlando*

a - ny thing be a - miss we pray thee say, That we may help to *pp e quasi parlando*

If a - ny thing be a -

37

re - - me - dy; That we ..... may help.....

- miss we pray thee say, That we may help to re - - me - *pp e quasi parlando*

If a - ny thing be a - miss we pray thee

*pp e quasi parlando*

If a - ny thing be a - miss we pray thee say, That  
 ..... to re - - me - dy, re - - me -  
 - dy,..... may help..... may help to  
 say, That we may help to re - - me - dy, may help to

we may help to re - - me dy, That *cresc*  
 dy, re - - me - dy, *cresc*  
 re - - me - dy, If  
 re - - me - dy,

we ..... may help..... *cresc.*  
 If a - ny - thing be a - miss, a - ny - thing, a - ny - thing,  
 a - ny - thing be a - miss we pray thee say, pray thee say,..... *cresc.*  
 If



38

.... If a - - - ny - thing be ..... a - miss,  
 If a - ny - thing be ..... a - miss, a - - - ny  
 .... If a - ny - thing be a - miss,  
 a - ny - thing be a - miss we pray thee say, If a - ny - thing be a -

*f* *cresc.*

38

thing a - - - ny - thing, a - - - ny - thing, ..... a  
 a - ny - thing, If a - - - ny - thing, ..... a  
 miss, If a - ny - thing be a - miss, If

*f* *piu f* *Vivo.* *piu f*

*molto cresc.* *f* *Vivo.*

- - - - - ny - thing be a - miss we pray thee say, That  
 - ny - thing ..... be a - miss we pray thee say, That  
 - ny - thing ..... be a - miss we pray ..... thee say, That  
 a - ny - thing be a - miss, be a - miss we pray ..... thee say, That

*stringendo*

we may help to re - me - dy.....

we may help to re - me - dy.....

we may re - - - - me - dy.....

we may help to re - - - - me - dy.....

*stringendo*

CHORUS. (KINDRED and FELLOWSHIP)  
Largo.

*rit.* *Largo.* *ff* *p*

Friend, now show to us your mind;.....

*ff* *p*

We will not forsake thee un-to life's end;...

\*Two first beats should be given here, one for instrumental chord, the other for entry of voices.

39 Tempo I. (Allegro)

Tempo I. (Allegro)

-fore that we should die.....

-fore that we should die.....

-fore that we should die.....

-fore that we should die.....

*ff* *accel.*

*ff* *p* *accel.*

*Prestissimo.*

In wealth and woe we will with you

In wealth and

*Prestissimo.*

L.H. *sf* *p*

hold, For o - ver his kin a man may be bold,..... a man may be

woe we will with you hold, For o - ver his kin a man may be bold,.....

In wealth and woe we will with you

In wealth and

bold,..... bold,.....  
 ... a man may be bold,..... a man may be  
 hold, For o-ver his kin a man may be bold, a man may be  
 woe we will with you hold, For o-ver his kin..... a man may be

a man may be bold,..... *sempre cresc.* In wealth and  
 bold, a man may be bold, *sempre cresc.* In wealth.....  
 bold, a man,..... a man may be bold, *sempre cresc.* In wealth and  
 bold,..... a man may be bold,..... In wealth and in

woe we will with you hold, For o-ver his  
 ..... and woe we will..... with you hold,  
 woe..... we will with you hold,..... For o-ver his  
 woe..... we will with you hold,.....

kin a man may be bold,.....

a man may be bold,.....

kin a man may be bold,.....

*f* a man may be bold,.....

41 ..... In wealth and woe we will with you hold, we will with you

*p* In wealth and woe, In wealth and woe we will with you

*p* In wealth and woe, In wealth and woe we will with you

*p* In wealth and woe, In wealth and woe we will with you

41 ..... In wealth and woe,

*sf* *cresc.*

hold, For o-ver his kin a man may be bold,.....

hold, For o-ver his kin a man may be bold,.....

hold, For o-ver his kin a man may be bold,.....

For o-ver his kin a man may be bold,.....

..... a man may be bold.....

..... a man may be bold.....

..... a man may be bold.....

..... a man may be bold.....

*ff*

*ff* Ev - ery - man!.....

*ff* Ev - ery - man!.....

*ff* Ev - ery - man!.....

*ff* Ev - ery - man!.....

..... Ev - ery - man,.....

..... Ev - ery - man,.....

*ff*

*p*

*p*

*ff*

*p*

*mp* (parlando)

42 Sir, why look-est thou so pi - teous - ly?

*poco rit.*

*pp*

*poco rit.*

## EVERY MAN.

*mp*  
Com -

Meno allegro.

mand - ed I am to go a jour - ney, A long way, hard.... and

*meno p*

dan - ger - ous; And give a straight count with - out de -

*allarg.*

-lay, Be - fore the high Judge A - do - nai..... Where - fore I

*solenne p*

*p solenne*

*pp*

pray you bear me com - pa - ny, As ye have pro - mised, in this

*a tempo*

*mf*

*pp*



43 CHORUS.

*p parlando*

What ac-count is that which ye must

jour - ney.

43 *p*

*lungu.*

*pp*

*mf* That would we know....

show? *mf* That would we know.

*mf* That would we know....

EVERYMAN.

*mf* That would we know.... How I have lived and my days

*p ed espress.*

spent,..... Al - so of ill - deeds that I have

*rit.*

u - sed In my time since life was me lent; And of all

*p* *pp*

vir - tues that I have re - fu - sed:.....

*p* *dim.* *pp*

*a tempo* *f* *3* **44**

Where-fore, I pray you bear me com - pa - ny.

*a tempo* *f* *p*

**CHORUS.** *mp* (*parlando*) *p* *f*

But if we took such a jour-ney, When should we come a-gain? That would we know.

When should we come a-gain? That would we know.

That would we know.

That would we know.

*pp* *f* *pp*

*p<sub>2</sub>* *f* *dim.* *(rit. a piacere)* *pp*

Nay, nev - er a - gain till the day of doom.

CHORUS. *rit.* 45

*rit.*

*p (e parlando)*  
Who hath you these ti-dings brought?

*p (e parlando)*  
Who hath you these ti-dings brought? 45

*rit.* *p*

*Presto.* *ff*

Now, by God, that all hath bought, If Death were the

Now, by God, that all hath bought, If Death were the

Now, by God, that all hath bought, If Death were the

Now, by God, that all hath bought, If Death were the

*Presto.* *ff* *3*

mes-sen-ger, For no man that is liv - ing to - day...

mes-sen-ger, For no man that is liv - - -

mes-sen-ger, For no man that is liv - ing, no man .

mes-sen-ger, For no man that is liv - ing to - day...

... ing..... to day, We will not go..... *ff* *dim.*

liv - ing..... to day, We will not go..... *ff* *dim.*

... We will not go..... *ff* *dim.*

... We will not go..... *ff* *dim.*

... We will not go..... *ff* *dim.*

... We will not go..... *ff* *dim.*

EVERYMAN.

Whi-ther a-way, Fel - low-ship,

... that loath - some jour - - ney.....

... that loath - some jour - - ney.....

... that loath - some jour - - ney.....

... that loath - some jour - - ney.....

wilt thou forsake me?

... Yea, by my fay,..... to God I be -

... Yea, by my fay,..... to God I be -

... Yea, by my fay,..... to God I be -

... Yea, by my fay,..... to God I be -

take thee.....

take thee.....

take. thee.....

take thee.....

*pp* *rall.* EVERYMAN.

Ah, Jes - us, is.....

*(sem pre pp)* *rall.*

all..... come here - to?

*(colla voce)*

No 2.

THE APPEAL TO RICHES.

EVERYMAN. (*Recit agitato.*)

Where art thou, my Goods and Riches? I would speak to thee in my dis - tress.

PIANO.

*sf* *pp*

Allegro quasi giocoso. CHORUS. (RICHES)

I lie here in cor -

Allegro quasi giocoso.

*pp* *sf*

*simile*

ners, Trussed and piled so

*sf* *sf* *p*

high, And in chests I am

*crese.* *sf* *p*

46 *p* I lie here in cor - - ners, trussed and piled so

*p* I lie here in cor - ners,....

And in chests I am locked so fast, I..... lie here..... in.....

locked so fast,..... I..... lie here in cor - -

46 *pp* *marcato*

*sempre molto marcato*

high, And in chests I am locked..... so fast,.....

trussed and piled,..... and locked so fast,.....

cor - ners, trussed..... and piled, and locked so fast,

-ners, And in chests I am locked..... so fast,

*sempre molto marcato*

47

Al - so sacked in bags..... thou mayest see with thine eye—

Al - so sacked in bags— thou mayest see with thine eye—

Al - so sacked in bags, thou mayest see with thine eye—

Al - - - so sacked in bags— see with thine eye—

EVERYMAN.

All my life I have had joy and

*f* I can - not stir; in packs, lo,..... I lie. *dim.*

*f* I can - not stir; in packs, lo,..... I lie. *dim.*

*f* I can - not stir; in packs, lo,..... I lie. *dim.*

*f* I can - not stir; in packs, lo,..... I lie. *dim.*

*f* I can - not stir; in packs, lo,..... I lie. *dim.*

*f* *dim.* *p* *eresc.*



plea - sure..... in thee,....

I lie here in cor - ners,..... trussed

I lie here in... cor-ners, trussed

I..... lie here in cor - ners,

I..... lie here in

*ff*

*ff* Joy and plea - sure in thee..... There - fore, I

and piled so high, And in chests I am locked so

and piled so high, And in chest I am

trussed and piled so high, And in chests I am locked.....

cor - - - ners, And in

48

48

pray..... thee, go with me,.....  
*cresc.*  
 fast,..... Al - so sacked in bags—..... thou mayest  
*cresc.*  
 locked so fast, Al - - - so sacked in bags—.....  
*cresc.*  
 ..... so fast, Al - so - sacked in bags—..... thou mayest  
*cresc.*  
 chests I am locked so fast Al - so sacked in

*p>* *(p) cresc.*

go with me,.....  
*ff*  
 see with thine eye—..... I..... can - not stir; in  
*f* *dim.*  
 ... see..... with thine eye— I can - not stir; in  
*f* *dim.*  
 see with thine eye—..... I..... can - not stir; in  
*f* *dim.*  
 bags— thou mayest see with thine eye— I can - not stir; in  
*f* *dim.*

49

*mf*

I pray thee go with

packs, lo,..... I lie.

packs, lo,..... I lie.

packs, lo,..... I lie.

packs, lo,..... I lie.

49

*cresc.*

me, go with me,

I can-not stir;..... Nay,

I can-not stir;..... Nay,

I can-not stir;..... Nay,

I can-not stir;..... I can-not

For it is said e - ver a - mong, That mon - ey mak - eth

Nay, *molto dim.* I..... can - not

Nay,..... I can - not stir;

Nay, Nay,..... I can - not stir;

stir,..... I can - not stir; In packs,

*pp* *poco a poco cresc.*

all right..... that is wrong.....

stir; I lie piled so.....

In packs, lo, I..... lie.....

I lie sacked in..... bags.....

lo,.... I..... lie,..... Sacked,

8 50 *sempre cresc.*

Go with me,

high,.....

....

....

piled, locked,

Nay, Nay, Nay, Nay,

Go ..... with me!

Nay, I can - not stir!

Nay, I can - not stir!

Nay, I can - not stir!

Nay, I can - not stir! *sfp* Nay,...

Più mosso.

Nay, not so, I am too brit-tle, I may not en - dure.

not so, I am too brit-tle, I may not en - dure.

*Più mosso.*

*p*

*cresc.*

I..... will fol - low no man..... one foot, be thou

*cresc.*

I..... will fol - low no man..... one foot, be thou

*cresc.*

*ff*

51 *p*

As for a while I was

*ff* sure.....

*p*

As for a while I was

*ff* sure.....

51

*sf*

lent thee,..... A sea-son thou hast had me in pros - per - i -  
For a while I was lent thee,..... in pros - per - i -  
lent thee,..... A sea-son thou hast had me in pros - per - i -  
For a while I was lent.....

ty, My con - di - tion is..... man's soul.....  
ty, My con - di - tion is..... man's soul.....  
ty, My con - di - tion is..... man's soul.....  
thee, My con - di - tion is..... man's soul.....

.... to kill;.....  
.... to kill;.....  
.... to kill;.....  
.... to kill;.....

If I save one, a thou - sand..... do I

If I save one, a thou - sand..... do I

If I save one, a thou - sand..... do I

If I save one, a thou - sand..... do I

52 Pesante ma molto vivace.

spill;..... When thou art dead,...

spill;..... When thou art dead,.....

spill;..... When thou art dead,

spill;..... When thou art dead,...

52 Pesante ma molto vivace.

this is my guise,... A - no - ther to de - ceive..... in the

.... this is my guise, A - no - ther to de - ceive in the

this..... is my guise, A - no - ther to de - ceive in the

this is my guise,..... A - no - ther to de - ceive in the same,.... the



EVERYMAN.

*ff* *p* *mf*

O false Good, curs - ed thou be! Thou  
 same.... wise!.... Mar - ry,  
 same wise! Mar - ry,  
 same wise! Mar - ry,  
 same.... wise!.... Mar - ry,

Detailed description: This system contains the first five staves of music. The top staff is a bass line starting with a forte (*ff*) dynamic. The next four staves are vocal parts for four voices, each with lyrics. Dynamics for the vocal parts range from *p* to *mf*. The bottom two staves are piano accompaniment, with a piano (*p*) dynamic. The piano part features a complex rhythmic pattern with many beamed notes.

53

traitor to God,..... thou hast de -  
 thou brought thy - self..... in care,  
 thou brought thy - self..... in care,  
 thou brought thy - self..... in care,  
 thou brought thy - self..... in care,

53

*sffp*

Detailed description: This system contains the next five staves of music. The top staff is a bass line with a measure rest followed by notes, marked with a measure number '53'. The next four staves are vocal parts with lyrics. Dynamics include *sffp*. The bottom two staves are piano accompaniment, with a piano (*p*) dynamic. The piano part continues with a similar rhythmic pattern to the first system.

ceiv - ed me,..... And caught me in thy

Where - of I am glad,.....

Where - of I am glad,.....

Where - of I am glad,.....

Where - of I am glad,.....

This system contains five vocal staves and a piano accompaniment. The vocal parts are in a bass clef with a key signature of one flat. The piano accompaniment is in a bass clef with a key signature of one flat. The lyrics are: "ceiv - ed me,..... And caught me in thy" on the first staff; "Where - of I am glad,....." on the second, third, fourth, and fifth staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A first ending bracket is shown at the bottom of the piano part.

snare.

I must needs laugh, I.....

I must laugh, I.....

I must needs..... laugh, I.....

I must needs laugh, I.....

This system contains five vocal staves and a piano accompaniment. The vocal parts are in a bass clef with a key signature of one flat. The piano accompaniment is in a bass clef with a key signature of one flat. The lyrics are: "snare." on the first staff; "I must needs laugh, I....." on the second staff; "I must laugh, I....." on the third staff; "I must needs..... laugh, I....." on the fourth staff; "I must needs laugh, I....." on the fifth staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A first ending bracket is shown at the bottom of the piano part.

*p* **Tempo I.**

..... can - not..... be sad.....

..... can - not..... be sad.....

.... can - not..... be sad.....

..... can - not..... be sad.....

..... can - not..... be sad.....

*p* **Tempo I.**

*pp*

**54**

**54**

*pp*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo) and includes various dynamic markings and articulation symbols.

Second system of musical notation, continuing the piece with complex textures and dynamic markings.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, characterized by dense chordal textures and rapid passages.

Fifth system of musical notation, marked *stringendo* and *molto accel.* (molto accelerando), leading to a section marked *fff* (fortississimo).

Sixth system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The tempo is marked *ff molto allarg.* (fortissimo molto allargando).

Oh! to whom..... shall I make my moan?.....

Seventh system of musical notation, marked *molto dim. ed allarg.* (molto diminuendo ed allargando), concluding the piece with a decrescendo and tempo change.

Nº 3. THE APPEAL TO HIS GOOD-DEEDS.

Andante espressivo.

PIANO.

The piano introduction is in G major, 3/2 time, and Andante espressivo. It consists of four measures. The right hand features a melodic line with a half note G4, a quarter note A4, a half note B4, and a quarter note C5, all under a slur. The left hand provides harmonic support with a half note G2, a quarter note A2, and a half note B2. Dynamics include piano (p) and pianissimo (pp).

EVERYMAN.

*pp*

I think that I shall ne-ver speed Till that I go to my Good-deed.

The vocal line for 'EVERYMAN' is in G major, 3/2 time. The lyrics are: "I think that I shall ne-ver speed Till that I go to my Good-deed." The music is marked *pp*. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

But, a-las, she is so weak, That she can nei-ther go..... nor speak;

The second vocal line continues the text: "But, a-las, she is so weak, That she can nei-ther go..... nor speak;". The music is marked *ppp*. The piano accompaniment features a more active bass line with eighth-note patterns.

Recit. a piacere.

GOOD-DEEDS. (Soprano Solo.)

*pp* *pp*

My Good-deeds, where be you? Here I lie, cold in the ground; Thy sins have me so sore bound,

Recit. *colla voce*.

The vocal line for 'GOOD-DEEDS' is in G major, 3/2 time. The lyrics are: "My Good-deeds, where be you? Here I lie, cold in the ground; Thy sins have me so sore bound,". The music is marked *pp*. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand. The section concludes with a recitative-like passage marked *colla voce*.

56 EVERYMAN.  
*p a tempo*

That I can-not stir. O Good-deeds, I stand in fear; I pray thee,

*pp a tempo*

GOOD-DEEDS.  
Recit.

go with me. I would full fain, but I can-not stand, ver-i-ly.

Recit.

57 EVERYMAN.  
*a tempo*

Good - deeds, your coun - sel I pray you

*a tempo*

GOOD-DEEDS.  
*a piacere*

give me. That shall I do ver-i-ly.

*colla voce* *pp a tempo.*

*p* Knowledge shall with you a-bide To help you make that dread-ful reck-on-ing. *poco rit.*

*a tempo* *p*

KNOWLEDGE. (Contralto Solo) Know - ledge shall be thy guide,

*mp* Ev - ery - man, I will go with thee, and be thy guide In -

*a tempo*  
*dolce*

*poco rit.*

to go by thy side.

thy most need to go by thy side.

*poco rit.*

58 SEMI CHORUS.

*p a tempo* *cresc.*

Come with Know - ledge for thy re - demp - tion, Re -

*p* *cresc.*

Come with Know - ledge for thy re - demp - tion, Re -

*p*

Come with Know - ledge for thy re - demp - tion, *mf*

Re - pent with hear - ty and

58

*pp a tempo* *p*

KNOWLEDGE.  
*a tempo.*  
*mf*

Now go we to- geth - er

*rit.* *f* *p* *pp*

- pent with heart - y and full con - tri - tion. Re -

*f* *p* *pp*

- pent with heart - y and full con - tri - tion. Re -

*cresc* *f* *p* *pp*

Re - pent with full con - tri - tion. Re -

*pp*

full con - tri - - tion. Re -

*p*

lo - ving - ly To con - fess - ion, that cleans - ing ri - ver.

- pent.

- pent.

- pent.

- pent.

*pp*



Nº 4.

THE SONG OF KNOWLEDGE.

Andante con moto.

PIANO.

*p*

Musical notation for the first system of the piano accompaniment, measures 48-51. It features a treble and bass clef with a common time signature. The music consists of flowing eighth and sixteenth notes in both hands, with some chords and rests.

59

Musical notation for the second system of the piano accompaniment, measures 52-55. The texture continues with similar rhythmic patterns and harmonic support for the vocal line.

Musical notation for the third system of the piano accompaniment, measures 56-59. This system concludes the piano introduction with sustained chords and melodic fragments.

60 KNOWLEDGE.

O glo-rious

*cresc.*

*f*

Musical notation for the fourth system, including the vocal line and piano accompaniment, measures 60-63. The vocal line begins with the word "O glo-rious" and is accompanied by a piano accompaniment that includes a *cresc.* marking and a *f* dynamic.

Foun - tain..... that all un - clean - ness doth cla - ri - fy,

Musical notation for the fifth system, including the vocal line and piano accompaniment, measures 64-67. The vocal line continues with the lyrics "Foun - tain..... that all un - clean - ness doth cla - ri - fy," and the piano accompaniment provides harmonic support.

CHORUS.

*f* O glo - rious Foun - tain..... that all un - clean - ness doth *dim.*  
*f* O glo - rious Foun - tain..... that all un - clean - ness doth *dim.*  
*f* O glo - rious Foun - tain..... that all un - clean - ness doth *dim.*  
*f* O glo - rious Foun - tain..... that all un - clean - ness doth *dim.*

*p* cla - ri - fy, Wash from thee the spots of vi - ces un - clean, That  
*p* cla - ri - fy, Wash from thee the spots of vi - ces un - clean, That  
*p* cla - ri - fy, Wash from thee all vi - ces un - clean, That  
*p* cla - ri - fy, Wash from thee the spots of vi - ces un - clean, That

*mp* 61  
 Re -  
 on thee no sin may be seen.  
 on thee no sin may be seen.  
 on thee no sin may be seen:  
 on thee no sin may be seen. 61

61

- mem - ber thy Sa - viour was scourged for thee, With sharp scourg - es, and suf - fer - ed it

61

*p*

pa-tient-ly. *f* So must thou,

*pp* And suf-fer-ed pa-tient-ly. *p* So must thou,.....

*pp* And suf-fer-ed it pa-tient-ly, *ppp* pa - tient-ly. *p* So must thou,.....

*pp* Suf - fer-ed pa-tient-ly. *p* So must thou,.....

*pp* Suf - fer-ed pa - tient-ly..... So must thou,.....

*calando.* *p*

ere thou scape that pain - ful pil - grim-age;

... ere thou scape that pain - ful pil - grim-age; Know - ledge

... ere thou scape that pain - ful pil - grim-age;

... ere thou scape that pain - ful pil - grim-age;

... ere thou scape that pain - ful pil - grim-age;

*f* *dim.* *p*

62 *mf ed espress*

In a - ny wise be sure of

keep thee in this voy-age.

62

*dim.* *pp*

mer - cy, For your time draw - eth

*mf ed espress*  
In a - ny wise be sure of mer - cy,

*mf ed espress*  
In a - ny wise be sure of mer - cy,

*meno p*

fast, and ye will sav - ed be..... Ye will

*p* For your time draw - eth fast, and ye will sav - ed be,

*p* For your

*p* For your time draw - eth

*p* For your

*cresc.*

*piu f*

sav - ed be, Ye will sav - ed be, sa -

*cresc.* ye will sav - ed be, ye will sav - ed be,.....

*cresc.* time draw - eth fast, your time draw - eth fast, and ye.....

*cresc.* fast, and ye will sav - ed be, ye..... will sav - ed be.....

*cresc.* time draw - eth fast, your time draw - eth fast and ye.....

*ff*

63 *ff*

ved. Ask God..... mer - - cy.....

.... sa - ved be. Ask God..... mer - - cy.....

.... will sa - ved be. Ask God..... mer - - cy.....

.... will sa - ved be. Ask God..... mer - - cy.....

.... will sa - ved be. Ask God..... mer - - cy.....

63 *ff*

*ff*

... and He will grant..... tru - ly.

... and He will grant..... tru - ly.

... and He will grant..... tru - ly.

... and He will grant..... tru - ly.

... and He will grant..... tru - ly.

*dim.* *dim.* *molto dim.*

*p* *poco più mosso.*  
Ask God mer - - cy.....

*pp* Knowledge keep..... thee.

*pp* Knowledge keep..... thee.

*pp* Knowledge keep..... thee.

*pp* Knowledge keep..... thee.

*pp* Knowledge keep..... thee.

*p* *pp e poco più mosso.*

.....

*(pp)* *(ppp)*

*attacca.*

No 5.

EVERYMAN'S PRAYER TO GOD.

Largo espress.

EVERYMAN.

PIANO.

*p*

O e - ter - nal God,..... O heaven - ly

*pp*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics 'O e - ter - nal God,..... O heaven - ly'. The piano accompaniment starts with a *pp* dynamic and consists of arpeggiated chords in the right hand and a steady bass line in the left hand.

*pp*

Fi - gure,

O Way of Right - eous - ness,.. O good - ly

*pp*

The second system continues the vocal line with the lyrics 'Fi - gure, O Way of Right - eous - ness,.. O good - ly'. The piano accompaniment maintains its arpeggiated texture, with a *pp* dynamic marking.

64 *cresc.*

Vi - sion,.... O bless - ed God - head, e - lect and high Di - vine,.....

*cresc.*

The third system begins at measure 64 with a *cresc.* marking. The vocal line continues with 'Vi - sion,.... O bless - ed God - head, e - lect and high Di - vine,.....'. The piano accompaniment also features a *cresc.* marking and consists of more complex arpeggiated figures.

*poco accel.*

.... For - give..... me my grie - vous of - fence;.....

*poco accel.*

The fourth system concludes the piece with the lyrics '.... For - give..... me my grie - vous of - fence;.....'. The tempo is marked *poco accel.* in both the vocal and piano parts.



Here I cry Thee mer - cy in this pre - sence..... O ghost - ly

*piu animato ma non f*

Trea - sure, Ran - som - er and Re - deem - er Of all the world,

Hope and Con - duc - tor, Mir - ror of Joy,..... Found er of

*p* *ma molto animato e cresc.*  
*f* *p* *molto cresc.*

Mer - cy, Which il - lum - in - eth heaven and earth there - by,

*poco rit.* 66 *a tempo*  
*f* *poco rit.* *a tempo*

Hear my clam - or - ous complaint, though it late be; Re - ceive my prayers of Thy be - nig - ni - ty.

*mf* *dim.*  
*dim.*

CHORUS.  
SOPR. *tranquillo.*  
*p*

Musical notation for Soprano part, first line. Treble clef, 3/2 time signature, key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The dynamics are marked *p* and *pp*.

When with the scourge man doth him bind, The oil of for-give-ness then shall he find.

ALTO.

Musical notation for Alto part, first line. Treble clef, 3/2 time signature, key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The dynamics are marked *pp*.

The oil of for-give-ness then shall he find.

Piano accompaniment for the first system. Treble and bass clefs, 3/2 time signature, key signature of one sharp (F#). The left hand plays a steady eighth-note accompaniment. The right hand features chords and melodic lines. Dynamics include *pp* and *ppp*. The tempo is marked *tranquillo*.

Allegro agitato. EVERYMAN.

Musical notation for Everyman part, first line. Bass clef, 4/2 time signature, key signature of one sharp (F#). The melody begins with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics are marked *f*.

Save me from the power... of my

Piano accompaniment for the second system. Treble and bass clefs, 4/2 time signature, key signature of one sharp (F#). The left hand plays a steady eighth-note accompaniment. The right hand features chords and melodic lines. Dynamics include *mf* and *f*.

Musical notation for Everyman part, second line. Bass clef, 4/2 time signature, key signature of one sharp (F#). The melody continues with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics are marked *f*.

e - - ne-my, For Death as-sail-eth me

Piano accompaniment for the third system. Treble and bass clefs, 4/2 time signature, key signature of one sharp (F#). The left hand plays a steady eighth-note accompaniment. The right hand features chords and melodic lines. Dynamics include *f*.

67 *molto accel.*

Musical notation for Everyman part, third line. Bass clef, 4/2 time signature, key signature of one sharp (F#). The melody begins with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics are marked *f*. The tempo is marked *molto accel.*

strong-ly.

Piano accompaniment for the fourth system. Treble and bass clefs, 4/2 time signature, key signature of one sharp (F#). The left hand plays a steady eighth-note accompaniment. The right hand features chords and melodic lines. Dynamics include *f*. The tempo is marked *molto accel.*

Knowledge, give me the scourge of Penance, My flesh therewith shall give a quittance,

The first system of the musical score features a vocal line in the bass clef with lyrics: "Knowledge, give me the scourge of Penance, My flesh therewith shall give a quittance,". The vocal line is in 4/4 time and includes a fermata over the final note. Below the vocal line are four staves for piano accompaniment, including a grand staff with treble and bass clefs. The piano part consists of a rhythmic accompaniment in the right hand and a bass line in the left hand.

*Allegro con dignita.*

God give me grace!

CHORUS.

Ev-ery-man,..... God give you

Ev-ery-man,..... God give you

Ev-ery-man,..... God give you

Ev-ery-man,..... God give you

The second system begins with the vocal line in the bass clef: "God give me grace!". This is followed by a four-part chorus. The vocal parts are arranged in four staves (treble and bass clefs). The lyrics for the chorus are: "Ev-ery-man,..... God give you". The piano accompaniment continues with a rhythmic pattern in the right hand and a bass line in the left hand.

*Allegro con dignita.*

The final system shows the piano accompaniment for the chorus. It features a grand staff with treble and bass clefs. The right hand plays a rhythmic accompaniment with eighth and sixteenth notes, while the left hand provides a bass line with chords and single notes. The tempo marking *Allegro con dignita.* is repeated at the beginning of this system.

*ff* 68 (*maestoso*)

O..... e - ter - nal

time and space!

time and space!

time and space!

time and space!

time and space!

68 (*maestoso*)

(*sempre f*)

God,..... Ran - - som - er and Re -

E - ter - nal God,.....

E - ter - nal God,.....

E - ter - nal God,.....

E - ter - nal God,.....

E - ter - nal God,.....

8

deem - er of all the world,..... Hope and Con-duc - tor,

*p cresc.* Ran - som - er and Re - deem - er, Hope and Con-duc - tor,

*p cresc.* Ran - som - er and Re - deem - er, Hope and Con-duc - tor,

*p cresc.* Ran - som - er and Re - deem - er, Hope and Con-duc - tor,

*p cresc.* Ran - som - er and Re - deem - er, Hope and Con-duc - tor,

8

GOOD-DEEDS *f*

Ev - - ery-man,

Mir - ror of Joy,..... Found - - er - of Mer - cy, Which il - lum - in - eth

*p pp* Mir - ror of Joy, Found - er of Mer - - cy, Which il - lum - in - eth

*p pp* Mir - ror of Joy,..... Found - er of Mer - cy, Which il - lum - in - eth

*p pp* Mir - ror of Joy, Found - er of Mer - - cy, Which il - lum - in - eth

*p pp* Mir - ror of Joy, Found - - er of Mer - cy, Which il - lum - in - eth

*cresc.*

8

69 Listesso tempo. (♩=♩)

(sempre *f*)

Ev - - - - - ery-man, pil - grim,

heaven .....

heaven and earth there - by.

heaven and earth there - by.

heaven and earth there - by.

heaven and earth there - by.....

69 Listesso tempo.

my spe - cial friend,..... Bless - ed be thou.....

..... with - out.... end;... For thee.... is pre - par - - ed the e -

ter - nal glo - ry, For thee..... is prepar - ed the e-  
 EVERYMAN. *p* Wel - 70 - come, my Good - deeds; now I hear thy

*sempre dim.*  
*sempre con Ped.*

ter - nal glo - ry, Bless - ed be  
 voice.... I weep,..... I weep,.....

*dim.*  
*dim.*  
*p*

thou, For thee is pre - par - ed the e - ter - nal glo -  
 .... now I hear thy voice,..... I weep,.....

*p*  
*p*  
*pp dolce*

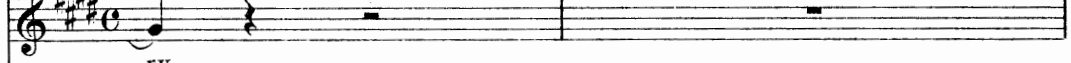
- ry, For thee.... is pre - par - ed the e - ter - nal glo -  
 .... I weep,..... I weep,..... for ve - ry sweet - ness..... of

*p*  
*p*  
*pp*  
*pp rit.*

No 6.

EVERYMAN'S COMFORT.

Andante espressivo.  
GOOD-DEEDS.



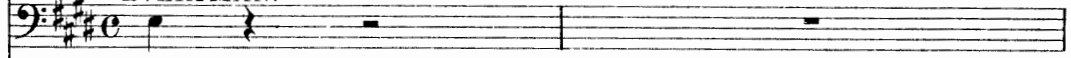
- ry.

KNOWLEDGE.



Be no more sad, but e - ver more re - joice,

EVERYMAN.



love.

Andante espressivo.

PIANO.



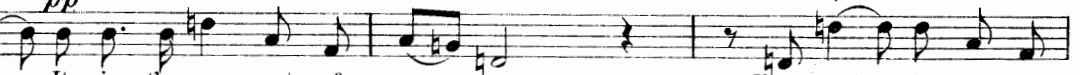
God seeth thy liv - ing..... in His throne a - bove;..... Put on this gar - ment..



... to thy be-hove..... Which with your tears is now all wet.....



71



... It is the gar-ment of sor - row, From pain it will you





*cresc.*

bor - row: Con - tri - tion it is ..... That getteth for-give - ness; It

*dim.*

pleas - eth God pass - - ing well.....

SEMI-CHORUS.

*p* Con-tri-tion it is.....

*p* Con - tri - tion it

*p* Con - tri - tion it

*p* Con-tri - - - tion.....

*dim.* *pp*

*cresc.* *pp*

That get-teth for-give - ness; It pleas-eth God..... pass - ing

*cresc.* *pp*

is..... That get - teth for - give - ness; It pleas-eth God pass - ing

*cresc.* *pp*

is..... That getteth for - give - ness; It pleas-eth God pass - ing

*cresc.* *pp*

... get-teth for-give - ness; It pleas-eth God..... pass - ing

GOOD-DEEDS.

72 *mf* Ev-ery-man, wear it for your heal... *p*

CHORUS. *mp*

well..... Con -

well.....

well.....

well.....

72 *pp* (*pp*)

tri - tion it is..... That get - teth for-give - ness;.....

*mp* Con - tri - tion it is..... That get - teth for -

*mp* Con - tri - tion it is..... That get - teth for -

*mp* Con - tri - - - tion it is That get - teth for-give - ness;

(*pp*)

GOOD-DEEDS.

*cresc.* *f* *dim.*  
 It pleas eth God, Ev - - ery-man, wear it,..... wear.... it for your  
**EVERYMAN.**

*cresc.* *f* *molto dim.*  
 ... It pleas-eth God..... pass - ing well.....

*cresc.* *f* *molto dim.*  
 give - ness; It pleas - eth God pass - ing well.....

*cresc.* *f* *molto dim.*  
 give - ness; It pleas - eth God pass - - - - ing well.....

*cresc.* *f* *molto dim.*  
 It pleas-eth God.... pass - - - - ing well.....

*p cresc.*

KNOWLEDGE.

heal.....

*f*  
 God seeth thy liv - ing..... in His throne a - bove:..

Ma - ry's Son, Now have I on..... true con-tri - tion,

*sempre dim.*

... Be no more sad,.... but re-joice, God seeth thy liv-ing in His  
 Bless - ed be Je - su, Ma - ry's Son,.. Now have I on true con-

*dim.*

*sempre dim.*

73 *pp*  
 It is the gar-ment of sor - row!  
 throne a - bove:..... Be no more  
 tri - - tion..... Good - deeds,  
 more

*dim.* *p* *cresc.*

73 *pp sempre legato*

*mf*  
 Yea, Ev - ery-man, I have it  
 sad,..... but re - joice!.....  
 ... have we clear our reck - on - ing? clear?.....

here, I have it here, we need not fear, we

*cresc.* Then I trust, I trust we need not fear. we

need not fear. I have it here, we... need not fear....

need not fear, I trust we need not fear. Let us go now

74

*p* I will go with thee, to be by thy side..... *pp e rit.* God be our

Go now..... with-out tar-ry-ing; *pp e rit.* God be thy

with-out tar-ry-ing; I go be-fore,..... God be our

*(ppp) e rit.*

*a tempo*

guide.

guide.

guide.

*a tempo*

*p* Be no more sad.... but re-joyce;..... Ye need not fear,..... *p dim. e rit.* God be thy

*p* Be no more sad but re-joyce;..... Ye need not fear,..... *p dim. e rit.* God be thy....

*p* Be no more sad but re-joyce;..... Ye need not fear,..... *p dim. e rit.* God be thy....

*p* Be no more sad but re-joyce;..... Ye need not fear,..... *p dim. e rit.* God be thy

*a tempo*

*rit.*

75 *a tempo tranquillo*

God be thy guide.

*pp* guide.

*pp* guide.

*pp* guide.

*pp* guide.

*p* Re-joyce, ye need not

*p* God be thy guide. Re-joyce, ye need not

75 *a tempo tranquillo*

*pp* R.H.

*pp*

Re-joyce,..... re -

*p* God be thy guide.....

fear.....

*pp* Re-joyce,..... re -

fear.

*pp* Re-joyce,.....

*pp* Re-joyce,.....

*pp* Re-joyce,.....

*poco rit.* *p* *a tempo.*

- joice, God..... be our guide!

*p* *pp*

Re-joyce,.... re-joyce!.....

*pp*

*poco rit.* *pp* *a tempo.* God be our guide!

joice God be thy guide!

*pp*

God..... be thy guide!

*pp*

God..... be thy guide!

*pp*

*poco rit.* *a tempo.* God be thy guide!

*pp*

## Part III.

Everyman accompanied by Good-deeds, Knowledge, Strength, Beauty,  
Discretion and Five-wits, cometh to his grave.

Nº 1.

### EVERYMAN'S FAREWELL.

Andante solenne.

PIANO.

The piano introduction is in 3/4 time and begins with a *pp* dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#). The introduction concludes with a *(ppp)* dynamic marking.

The piano accompaniment for the first system of the vocal entry, consisting of three staves (bass, treble, and bass). It provides harmonic support for the vocal line.

76 EVERYMAN.

*p*

A - las, I am so faint, I may not stand, My limbs un-der me do fold;

*pp*

The vocal entry begins with a *p* dynamic. The piano accompaniment starts with a *pp* dynamic. The vocal line is written in a single staff with lyrics underneath.

*cresc.*

Friends, let us not turn a - gain to this land,.....Not for all the world's gold.

The second system of the vocal line begins with a *cresc.* dynamic marking. The piano accompaniment continues with a *cresc.* dynamic marking. The vocal line includes a triplet of eighth notes.



*p* For in - to this cave..... must I creep, *pp* And turn to the

*(pp)* earth..... and..... there to sleep. *p sotto voce* Sweet Strength!

77 tar-ry a lit-tle space, Ye would e-ver bide by me, ye said.

CHORUS.

*p* He that trust-eth in his Strength, *dim.* She him de-ceiv-eth *p* at the length.

*p* He that trust-eth in his Strength, *dim.* She him de-ceiv-eth *p* at the length.

*p* He that trust-eth in his Strength, *dim.* She him de-ceiv-eth *p* at the length.

*p* He that trust-eth in his Strength, *dim.* She him de-ceiv-eth *p* at the length.

*mf*

What, Beau-ty, whi-ther will ye? A-las, she

*p*

Detailed description: This system contains a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line begins with a measure of rest, followed by a melodic phrase starting on a G4 note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

go - eth fast a - way from me.

Both Strength and Beau - ty for -

Both Strength and Beau - ty for -

Both Strength and Beau - ty for -

Both Strength and Beau - ty for -

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a measure of rest followed by the lyrics 'go - eth fast a - way from me.' and then a repeated phrase 'Both Strength and Beau - ty for -'. The piano accompaniment continues with similar rhythmic patterns.

*dim.* *pp erit.*

-sake thee, Yet they prom-ised thee fair and lov - ing - ly.

*dim.* *pp erit.*

-sake thee, Yet they prom-ised thee fair and lov - ing - ly.

*dim.* *pp erit.*

-sake thee, Yet they prom-ised thee fair and lov - ing - ly.

*dim.* *pp erit.*

-sake thee, Yet they prom-ised thee fair and lov - ing - ly.

78

*mf*

Why, Dis-cre - tion, will ye for - sake me? Yet, I

pray thee, look in my grave once pit - eous-ly.

*p* *molto dim.*

*pp molto cresc.* *ff* *dim.*

O all thing fail - eth, save God a - lone,

*pp* *molto cresc.* *ff* *dim.*

O all thing fail - eth, save God a - lone,

*pp* *molto cresc.* *ff* *dim.*

O all thing fail - eth, save God a - lone,

*pp* *molto cresc.* *ff* *dim.*

O all thing fail - eth, save God a - lone,

*mf*

Strength..... and Dis-cre - - tion; For when  
 Beau - ty, and Dis-cre - - tion; For when  
 Beau - ty, Strength..... For when Death.....  
 Beau - ty, Strength..... and Dis - cre - - tion; When

Death blow - eth his blast,..... They all run full fast.  
 Death blow - eth his blast,..... They all run full fast.  
 .... blow - eth his blast,..... They all run full fast.  
 Death blow - eth his blast,..... They all run full fast.

*dim.* *p*

79 SEMI-CHORUS. (Five-Wits.)  
 Ev - eryman, of thee now our leave we take, We will fol - low the  
 Ev - eryman, of thee our leave..... we.... take, We.....  
 Ev - eryman, We will  
 Ev - ery

*p* *pp*

*cresc.*

oth-er, For here we thee for -

will fol - low the o - ther, *pp* For here we thee for -

fol - - low the o - ther, *For pp* here we thee for -

- man, of thee our leave we take, For here we thee for -

GOOD-DEEDS.

Nay,..... Ev - ery-

Now,..... Je - su, help!..... all..... hath for - sa - ken me.

- sake.

- sake.

- sake.

- sake.

*sf*

*sf molto dim*

*dim.*

- man, I will bide..... with thee.

*p espress.*

*ped.*

80 *p* *pp*

Fear not, I will speak for thee. Fear not!

Have mercy, God most mighty. Here I cry God mer-cy. have mer-

*p*

Short our end and mi-nish our pain; Let us go

cy!

THE COMMENDATION.

81 Everyman.

and ne-ver come a-gain. In - to thy hands my soul I com-

*pp*

-mend, As thou me bought-est, so....

TENOR.

Re - ceive it, Lord, that it be not lost;

BASS.

Re - ceive it, Lord, that it be not lost;

me de-fend, That I may ap-pear with that bless - ed host

That shall be sav - ed

That shall be sav - ed

82 *pp*

In ma-nus tu - as

at the day of doom..... of might's

at the day of doom..... of might's

82 *pp* (*pp*)

(*pp*) *dim.* *a niente*

For e - ver com-men-do spi-ri-tum me - um.

most. -

most. -

(*ppp*)

No. 2.

EPILOGUE.

Andante maestoso.

CHORUS.

83

Now hath he suf-fer-ed that we all..... shall en - dure;

Now hath he suf-fer-ed that we all..... shall en - dure;

Now hath he suf-fer-ed that we all..... shall en - dure;

Now hath he suf-fer-ed that we all..... shall en - dure;

PIANO.

TENOR SOLO.

Now hath he made end - ing.

Now hath he made end - ing.

Now hath he made end - ing.

Now hath he made end - ing.

Now hath he made end - ing.



CONTRALTO SOLO.

*mf*  
Me - thinks that I hear an-gels sing

SEMI-CHORUS.

*p*  
Me -  
Me -

*p ed espress.*

And make great joy.....

thinks that I hear an-gels sing And make great joy.....

thinks that I hear an-gels sing And make great joy.....

CONTRALTO SOLO. *p*

TENOR SOLO. *p*

..... great joy,..... and me - lo - dy, Where Ev - ery - man's

..... make great joy,..... great joy, Where

SEMI-CHORUS  
And make great joy,..... Where Ev - ery - man's  
And make great joy and me - lo - dy. Where Ev - ery - man's

soul shall re - ceiv - - - ed be.....  
soul shall re - ceiv - - - - - ed be.....  
soul shall re - ceiv - - - - - ed be.....  
Ev - ery - man's soul shall re - ceiv - ed be.....  
soul shall re - ceiv - - - - - ed be.....  
soul..... shall re - ceiv - ed be.....

*ff* Now thy reck-on-ing ..... is crys - - tal - clear: Now *ff*

*ff* Now thy reck-on-ing ..... is crys - - tal - clear: Now *ff*

**FULL CHORUS.**

*ff* Now thy reck-on-ing ..... is crys - - tal - clear:

*ff* Now thy reck-on-ing ..... is crys - - tal - clear:

*ff* Now thy reck-on-ing ..... is crys - - tal - clear:

*ff* Now thy reck-on-ing ..... is crys - - tal - clear:

*ff* Now thy reck-on-ing ..... is crys - - tal - clear:

shalt thou to the heaven - ly sphere,

shalt thou to the heaven - ly sphere,

Now shalt thou to the

Now shalt thou to the

Now shalt thou to the

Now shalt thou to the

Now shalt thou to the

Un - - to the which all ye shall come,

Un - - to the which all ye shall come,

heaven - ly sphere, Un -

heaven - ly sphere, Un -

heaven - ly sphere, Un -

heaven - ly sphere, Un -

The first system of the musical score consists of six staves. The top two staves are vocal parts, both starting with a forte (*f*) dynamic and a long note. The next four staves are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The piano part includes a *p* (piano) dynamic marking. The lyrics are: "Un - - to the which all ye shall come, heaven - ly sphere, Un -".

That liv - eth well.....

That liv - eth well.....

*molto cresc.* - - to the which all..... ye shall come, That

*molto cresc.* - - to the which all ye..... shall come, That

*molto cresc.* - - to the which all ye shall come,..... That

*molto cresc.* - - to the which all ye..... shall come, That

The second system of the musical score consists of six staves. The top two staves are vocal parts, both starting with a forte (*f*) dynamic. The next four staves are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The piano part includes a *molto cresc.* (molto crescendo) dynamic marking. The lyrics are: "That liv - eth well.....", "- - to the which all..... ye shall come, That", "- - to the which all ye..... shall come, That", "- - to the which all ye shall come,..... That", "- - to the which all ye..... shall come, That".

*molto allargando*

... be - fore the day..... of  
 ... be - fore the day..... of  
 liv - eth well..... be - fore..... the  
 liv - eth well..... liv - - eth well be - - -  
 liv - eth well..... be - fore the day.....  
 liv - eth well..... be - fore the day, be - - -

*molto allargando*

doom.....  
 doom.....  
 day of doom.....  
 -fore the day of doom.  
 of doom.....  
 fore the day of doom.....

*sempre cresc.*

85

*molto maestoso*

High..... in heaven shall  
High in heaven shall...

He that hath his ac - count whole and sound, High in heaven shall

85

*molto maestoso*

86

he..... be crowned.  
..... he be crowned.

He that hath his ac - count whole and sound, High in  
he..... be crowned. High in heaven High..... in

86

87

He that hath his ac - count whole and  
heaven shall he..... be crowned. High in heaven, high.....

heaven shall he be crowned, High in heaven shall he be

87

sound, High in heaven shall he..... be

..... in heaven shall he be

crowned,..... shall he..... be

88 He that hath his ac-count whole and sound, High in

crowned, High in heaven, high..... in

crowned, High..... in heaven, in heaven shall he.....

crowned, He that hath his account whole..... and sound, High.....

89 SOLI. \* *ff*

heaven shall he..... be crowned. High in heaven shall

heaven..... shall he..... be crowned. High in heaven shall

..... be crowned. High..... in heaven shall

.... in heaven shall he..... be crowned. High in heaven shall

\*It is possible to omit twenty-four bars from this bracket to that on page 121, but in this case the mark "SOLI" after figure 89 must be ignored.

**CHORUS.** *p* *molto cresc.*

he be crowned. High in heaven, in

he..... be crowned. High in heaven, high,.....

he..... be crowned. High..... in

he..... be crowned. High in heaven, high.....

**SOPRANO SOLO.** **90**

**CONTRALTO SOLO.**

heaven..... shall he be crowned. High..... *mf* *cresc.*

..... high..... in heaven..... be crowned.

heaven shall he be crowned..... He that hath his ac-

..... in heaven..... shall he be crowned.

**90** *fp*



High..... in heaven.....  
 High..... in heaven..... shall he be crowned.  
 .... in heaven, high... in heaven shall he be crowned.  
 High..... in heaven, high,  
 count whole and sound, High.....  
 He that hath his ac-

*f* *mf* *cresc.* *cresc.* *mf* *poco cresc.* *cresc.*

..... shall he be crowned.  
 High in heaven shall he..... be  
 high..... in heaven shall he be  
 .... in heaven, High..... in heaven shall he be  
 count whole and sound, High..... in

*f* *cresc.* *f* *cresc.* *f* *cresc.*

crowned. *p* *cresc.* High..... in

crowned. High in heaven,.....

heaven, High..... in heaven.....

91 *p* *sempre legato* *poco a poco*

heaven,..... High..... in

high..... in heaven.....

... shall he be crowned,.....

*cresc.*

*mf cresc.* High..... in heaven,.....

heaven,..... High..... in

shall he be crowned,.....

... High..... in.....

*sempre cresc.*  
 high in heaven,..... high in heaven,.....  
*sempre cresc.*  
 heaven ..... shall he be crowned,.....  
*sempre cresc.*  
 ... *sempre cresc.* shall he be crowned,.....  
 heaven ..... shall he be  
*sempre cresc.*

92  
 .... High in heaven shall he be  
 High in heaven shall..... he be  
 .... High..... in heaven shall he be  
 crowned, High in heaven shall he..... be  
 92  
 ff  
 sff

SOLI.  
 crowned. High in heaven shall he. be  
 crowned. High in heaven shall..... he be  
 crowned. High in heaven shall he..... be  
 crowned. High in heaven shall he..... be  
 sff

\*See note on page 117.

93 CHORUS.

*pp* *cresc.*  
 crowned. High in heaven, high in heaven shall  
*pp* *cresc.*  
 crowned. High in heaven shall he be crowned, in heaven shall he be crowned, high..  
*pp* *cresc.*  
 crowned. High..... in heaven, high..... in heaven..  
 93 crowned. High in heaven,..... high in heaven,..... in

SOLI.

Adagio maestoso.

He that hath his ac-count whole and  
 He that hath his ac-count whole and  
 He that hath his ac-count whole and

CHORUS.

Adagio maestoso.

he be crowned.....  
 ..... in heaven shall he be crowned...  
 .. shall he..... be crowned...  
 heaven..... shall he be crowned.

He that hath his ac-count whole and  
 He that hath his ac-count whole and  
 He that hath his ac-count whole and  
 He that hath his ac-count whole and

Adagio maestoso.

*ff* *pp*

*p* sound, High in heaven..... shall he *ff* be crowned.  
*p* sound, High in heaven..... shall he *ff* be crowned  
*p* sound, High in heaven..... shall he *ff* be crowned.  
*pp* sound, High in heaven..... shall he *ff* be crowned.

*pp* sound, High in heaven shall he..... *f* be crowned. *ff*  
*pp* sound, High in heaven..... shall he..... *f* be crowned. *ff*  
*pp* sound, High in heaven shall he..... *f* be crowned. *ff*  
*pp* sound, High in heaven shall he..... *f* be crowned. *ff* High in

*pp*

In heaven shall he be crowned.  
 High in heaven shall he..... be crowned.  
 High in heaven shall he.... be crowned.  
 heaven..... shall he..... be crowned.

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IN  
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AND  
DON GIOVANNI.

EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY  
ALBERTO RANDEGGER.

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