

104
3

HANDEL

NOVELLOS ORIGINAL OCTAVO
EDITION

H. WALFORD DAVIES.

EVERYMAN

THREE SHILLINGS NET.

LONDON NOVELLO & CO. LTD.

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

NOVELLO'S VOCAL ALBUMS.

	s.	d.		s.	d.
Arne, Thomas A. —Twenty Songs	1	6		2	6
Bach, J. S. —Twenty Sacred Songs	1	6		2	6
Beethoven. —*Twenty-six Songs (Vol. I.)	1	6		2	6
—*Seventeen Songs (Vol. II.)	1	6		2	6
—*Twenty-two Songs (Vol. III.)	1	6		2	6
Bell, W. H. —A Set of Six Love Lyrics, for Contralto or Baritone	3	0		2	1
Bendl, Karel. —*Gipsy Songs. First Series	2	6		2	6
— Ditto. Second Series. (English and Bohemian)	2	6		2	6
—*Twelve Songs ("Loving Hearts")	2	6		2	6
—*Twelve Songs. Set 2. (Stimmungsbilder)	2	6		2	6
Bennett, Geo. J. —Ten Songs (Robert Burns)	2	6		1	6
— Twelve Songs (Shelley and Rosetti)	2	6		2	6
Bennett, Sterndale. —*Twelve Songs	1	0		2	6
—*Ditto Cloth, gilt	2	0		4	0
Berlioz. —Summer Nights (English and French)	1	6		2	1
Bishop, Sir Henry R. —Twenty Songs	1	6		2	6
Blumenthal, J. —*Two Books of Song (Op. 101): Vol I. In the Shadow. Vol II. In the Sunshine each	4	0		6	0
— Ditto Cloth, gilt	6	0		6	0
Brahms, J. —Twenty-two Songs	1	6		2	6
— Selected Songs (English, French, and German Words). For high or low voice. Eight Books each	3	0		2	6
—*Six Songs, Op. 6 (Soprano or Tenor). Edited by Alberto Randegger	2	0		2	6
Bright, Dora. —Twelve Songs	2	6		2	6
Capel, J. M. —Just before bedtime (Six Little Songs for good Children)	2	6		2	6
Cobb, G. F. —Three Sacred Songs. Folio	4	0		2	6
— The Angel's Song. Not now, my child. Blow, golden trumpets.	2	6		2	6
— Ditto (Book 2)	2	6		2	6
Dannreuther, E. —Six Songs (D. G. Rossetti)	2	6		2	6
— Five Songs (W. Morris)	2	6		2	6
Dibdin, Charles. —Twenty-one Songs	1	6		2	6
Dvořák, Antonin. —*Sixteen Songs (Op. 2, 5, 17, and 31)	2	6		2	6
— Eight Love Songs (English, German, and Bohemian Words), Op. 83	3	0		2	6
Elliott, J. W. —National Nursery Songs and Rhymes. With sixty-five Illustrations Cloth, gilt	7	6		2	6
Franz, R. —Thirty Songs	1	6		2	6
—*Fourteen Songs (Robert Burns)	2	6		2	6
Goetz, Hermann. —*Eighteen Songs (Op. 4, 12, 19)	2	6		2	6
Gregory, E. C. —Six Vocal Sketches	1	6		2	6
Handel. —Twelve Songs for Soprano	2	0		2	0
— Twelve Songs for Contralto	2	0		2	0
— Twelve Songs for Tenor	2	0		2	0
— Twelve Songs for Baritone or Bass	2	0		2	0
Hatton, J. L. —Songs for Sailors	2	6		2	6
Haydn. —Ten Canzonets	1	6		2	6
Haynes, Battison. —Elizabethan Lyrics	2	6		2	6
Hill, Lady Arthur. —Holiday Songs	2	6		2	6
Hook, James. —Twenty Songs	1	6		2	6
King, H. J. —Album of Songs	3	6		2	6
King, Oliver. —Six Songs (Baritone)	2	6		2	6
Liszt. —Twenty Songs	1	6		2	6
Loder, E. J. —Twenty-one Songs	2	0		2	6
MacCunn, H. —Cycle of Six Love Lyrics	2	6		2	6
Mackenzie, A. C. —Eighteen Songs. 3 Books, each	2	6		2	6
— Eighteen Songs. One Vol. ... Cloth, gilt	7	6		2	6
— Spring Songs	2	6		2	6
Mariani. —Twenty-two Songs (Italian)	2	6		2	6
Mendelssohn. —Songs. (With Portrait.) Folio.	2	1		2	1
—*Songs, complete. 8vo edition	4	0		2	6
—*Ditto Cloth, gilt	6	0		2	6
—*Songs. (Deep Voice)	4	0		2	6
—*Ditto. Ditto Cloth, gilt	6	0		1	6
— Solo music in "Elijah" (Soprano, Contralto, and Tenor) each	1	6		2	6
— Ditto (Bass)	2	6		2	6
Moore. —Irish Melodies	2	6		2	6
— Irish Melodies Cloth, gilt	4	0		2	1
— Irish Melodies. (Folio) Cloth, gilt	2	1		2	6
Mozart. —*Nineteen Songs	1	6		2	0
— The Songs in "Le Nozze di Figaro." 4 Books, each	2	0		2	0
— The Songs in "Don Giovanni." 4 Books, each	2	0		2	0
Newmarch, Rosa. —Six Russian Songs (Selected)	2	0		2	6
Parry, C. H. H. —English Lyrics (Set 1)	2	6		2	6
— Ditto (Set 2)	2	6		2	6
— Ditto (Set 3)	2	6		2	6
— Ditto (Set 4)	2	6		2	6
— Ditto (Set 5)	2	6		2	6
— Ditto (Set 6)	2	6		2	6
— Ditto (Set 7)	2	6		2	6
— Ditto (Set 8)	2	6		2	6
Purcell, Henry. —Twelve Songs	2	6		2	6
Randegger. —Sacred Songs for Little Singers. (Illustrated)	2	6		2	6
— Ditto Cloth, gilt	5	0		2	6
Rubinstein, A. —Twenty-five songs	1	6		2	6
Schlesinger, S. B. —*Reed songs. Op. 32	3	0		2	6
Schubert. —Twenty Songs (Mezzo-Sop.)	1	6		2	6
— Twenty Songs (Contralto)	1	6		2	6
— Twenty Songs (Sop. or Tenor)	1	6		2	6
—*Schwanengesang (Swan Songs). Edited by Randegger	1	6		1	6
—*Die Schöne Müllerin (The Fair Maid of the Mill). Edited by Randegger	1	6		1	6
—*Winterreise (The Winter Journey), Op. 89	1	6		1	6
Schumann. —*Songs. (Folio) Cloth, gilt	10	6		1	6
—*Myrthen (Twenty-six Songs), Op. 25	1	6		1	0
—*Liederkreis (Twelve Songs), Op. 39	1	0		2	6
—*Vocal Album	2	6		4	6
—*Ditto Cloth, gilt	4	6		1	0
—*Woman's Love and Life (Eight Songs), Op. 42	1	0		1	0
—*Twelve Songs (Op. 35)	1	0		1	6
—*Dichterliebe (A Poet's Love). Sixteen Songs (Op. 48)	1	6		1	6
Stainer, J. —*Seven Songs	1	0		2	6
— Six Italian Songs. (Mezzo-Soprano)	2	6		2	0
— Two Italian Songs. (Violin Obbligato)	2	0		4	0
Stanford, C. V. —Irish Songs and Ballads	4	0		2	6
Tschaikowsky. —Twenty-four Songs	2	6		2	0
Umlauf, P. —*Four Songs (Op. 37)	2	0		2	6
Various Composers. — Songs from Shakespeare. Edited by J. F. Bridge	2	6		2	6
— English Folk-Songs	2	6		2	6
— Old Ireland (Irish Melodies)	2	6		5	0
— The Sunlight of Song. Forty-six Illustrations Cloth, gilt	5	0		3	6
				Paper boards	3 6

* These Songs have German and English Words.

LONDON: NOVELLO AND COMPANY, LIMITED.

85168

COMPOSED FOR THE LEEDS FESTIVAL, 1904.

EVERYMAN

CANTATA FOUNDED UPON THE OLD MORALITY PLAY

FOR FOUR SOLO VOICES, CHORUS AND
ORCHESTRA

BY

H. WALFORD DAVIES.

(OP. 17.)

PRICE THREE SHILLINGS NET.
Paper Boards, 4s.

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Copyright, 1904, by H. Walford Davies.

The right of Public Representation and Performance is reserved.

M
1533
11253

W...

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.

PART I.

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

	PAGE
1. PROLOGUE (<i>Quartet</i>)	I
2. GOD SPEAKETH (<i>Chorus</i>)	5
3. THE ARREST OF EVERYMAN BY DEATH (<i>Solo Tenor, Solo Bass, Chorus</i>) .	12
4. EVERYMAN'S LAMENT (<i>Solo Bass and Chorus</i>)	27

PART II.

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

1. EVERYMAN'S APPEAL TO KINDRED AND FELLOWSHIP (<i>Solo Bass and Chorus</i>)	39
2. THE APPEAL TO RICHES (<i>Solo Bass and Chorus</i>)	60
3. THE APPEAL TO HIS GOOD-DEEDS (<i>Soli Soprano, Contralto, Bass and Chorus</i>)	75
4. SONG OF KNOWLEDGE (<i>Solo Contralto and Chorus</i>)	79
5. EVERYMAN'S PRAYER TO GOD (<i>Solo Bass</i>)	86
6. EVERYMAN'S COMFORT (<i>Trio and Chorus</i>)	94

PART III.

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

1. EVERYMAN'S FAREWELL (<i>Soli Soprano, Bass and Chorus</i>)	102
HE COMMENDS HIMSELF TO HIS GOD (<i>Solo Bass</i>)	108
2. EPILOGUE (<i>Soli and Chorus</i>)	110



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.

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...

meno p *accel.* *cresc.*

cresc.

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

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

mp

6 QUARTET.

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

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

6

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

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.

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*

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

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

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

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

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

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

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

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

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

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?

lunga

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

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 -

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

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.

Go, in my Name.

Go, in my Name.

Go, in my Name.

Go, in my Name.

Go, in my Name.

sempre dim.

attacca

No 3. THE ARREST OF EVERYMAN BY DEATH.

Allegro impetuoso. $\text{♩} = 92$.

PIANO.



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

The piano introduction consists of two staves. The right hand is silent. The left hand begins with a series of chords in the bass clef, marked *pp*. The dynamics increase through *cresc.*, *mp*, and finally *f* as the introduction progresses.

12



The first system of the main piece, starting at measure 12. It features a complex texture with multiple voices in both hands, including sixteenth-note patterns and chords. The right hand has a melodic line with grace notes, while the left hand provides a rhythmic accompaniment.



The second system of the main piece, continuing the complex texture. It includes a variety of rhythmic figures and chordal structures, with dynamic markings such as *f* and *mf*.

DEATH.



f *mf*

I am

The third system concludes the piece with a dramatic section labeled "DEATH." The right hand features a melodic line with a fermata over the word "I" and a dotted line leading to "am". The left hand continues with a rhythmic accompaniment. Dynamic markings *f* and *mf* are present.

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.*

15 *f*
I..... am.... Death that no man dread

f

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 4/4 time. The music consists of whole notes. The lyrics are: Soprano: All, ...; Alto: All, ...; Tenor: All, ...; Bass: All, ...

16

Piano accompaniment for the first system. The right hand has chords and moving lines, while the left hand has a steady bass line. Dynamics include *mp* and *sf*. A first ending bracket is shown above the right hand.

Four vocal staves with lyrics: "All, ... All, ... to Death... must be o - be - dient." Dynamics include *ff*, *dim.*, and *p*.

Piano accompaniment for the second system. The right hand has chords and moving lines, while the left hand has a steady bass line. Dynamics include *sf*. A first ending bracket is shown above the right hand.

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.

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

mf *dim.*

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 *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.

pp a piacere

20

EVERYMAN.

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

a tempo. *p*

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

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

pp *rit.* *a tempo* *(pp)*

mf DEATH.

I set not by gold,....

p

sempre cresc.

sil - ver nor rich - es, Nor by

sempre cresc.

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

(p)

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. *p*

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.*

f *ff*

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

24

(relentlessly)

sempre ff

thou mayest say this is the day That no man

CHORUS.

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

accel.

.. may scape a - way.
 .. may scape a - way.
 .. may scape a - way.
 .. may scape a - way.

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.

7
p.

And.

CHORUS. *pp*

The

The

pp

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.** ²⁶ *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?.....

²⁶ *poco allarg.* *f a tempo.*

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 treble clef vocal lines. 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 treble clef vocal lines. The bottom staff is a piano accompaniment in bass clef. The music continues in G major 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 - vail - - eth

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

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

though he mourn,..... it a - vail - 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

pp (*pp*)

What wilt thou do?.....

pp

What wilt thou do?.....

pp

What wilt thou do?.....

pp

What wilt thou do?.....

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

pp

What wilt thou do?.....

pp

What wilt thou do?.....

pp

What wilt thou do?.....

pp

What wilt thou do?.....

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and chordal textures.

Second system of musical notation, starting with measure 32. Includes performance markings: *rit.*, *pp a tempo*, and dynamic accents. The bass line contains markings: *sc.*, ***, *sc.*, ***.

Third system of musical notation, continuing the piece with intricate melodic and harmonic development.

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

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

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

This system contains a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#) and the time signature is 3/4. The vocal line begins with a piano (*p*) dynamic and a fermata over the first measure. The piano accompaniment consists of a few chords.

33 *Andante agitato.*

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

mf

This system contains a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature changes to one sharp (F#) and the time signature is 3/4. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment features a more complex texture with arpeggiated chords and some grace notes.

CHORUS. (KINDRED.)
Allegro vivace.

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

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

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

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

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

This system contains four vocal staves and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 12/8. The vocal parts enter with a forte (*f*) dynamic and sing the word "Here". The piano accompaniment is in a lively tempo (*Allegro vivace*) and features a rhythmic pattern of eighth and sixteenth notes.

..... 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,

sf 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)

Though we on the

If a-ny have you wronged ye shall re-ven-ged be,.....

Tempo I. (Allegro)

39

ground be slain for thee,

Though that we know be -

Though that we know be -

Though that we know be -

Though that we know be -

-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

Ev - ery - man!.....

Ev - ery - man!.....

Ev - ery - man!.....

Ev - ery - man!.....

Ev - ery - man!.....

Ev - ery - man,.....

Ev - ery - man,.....

ff

p

ff

p

42 *poco rit.*

mp (*parlando*)

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

42 *poco rit.*

pp

EVERY MAN.

mp
Com -

Meno allegro.

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

meno p

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

allarg.

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

p solenne
pp

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

a tempo
mf
mp

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.... *mf* 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*

p₂ *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?

rit. 45

Presto.

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

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

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

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

Presto.

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 -

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

take thee.....

take thee.....

take. thee.....

take thee.....

rall. EVERYMAN.

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

(*sempre pp*)

rall.

Detailed description: This system continues the vocal and piano parts. The vocal lines are marked with *pp*. The piano accompaniment includes a *rall.* (ritardando) section. The text 'EVERYMAN.' is written above the bass vocal line. The piano accompaniment has a *sempre pp* (pianissimo) marking.

all..... come here - to?

(*colla voce*)

Detailed description: This system contains the final vocal and piano parts. The vocal lines are marked with *colla voce* (in time with the voice). The piano accompaniment continues with a *rall.* marking.

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
 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 *dim.* *p cresc.*

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 are *p* and *mf*. The piano accompaniment is on the bottom two staves, starting with a piano (*p*) dynamic.

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 a note, marked with the number 53. The next four staves are vocal parts with lyrics. The piano accompaniment is on the bottom two staves, marked with the number 53 and a *sffp* dynamic. The piano part features a rhythmic pattern of eighth notes.

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,.....

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

This system contains five vocal staves and a piano accompaniment. The vocal parts are in a single melodic line, with lyrics: "ceiv - ed me,..... And caught me in thy" on the first line, and "Where - of I am glad,....." on the subsequent four lines. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. Dynamics include *p* (piano) and *v* (accrescendo).

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 have lyrics: "I must needs laugh, I....." on the first line, "I must laugh, I....." on the second, "I must needs..... laugh, I....." on the third, and "I must needs laugh, I....." on the fourth. The piano accompaniment includes a "snare." marking and features a rhythmic pattern with eighth notes and chords. Dynamics include *p* (piano), *sf* (sforzando), and *ff* (fortissimo).

Tempo I.

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

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

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

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

Tempo I.

54

54

54

pp

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* and includes various articulations such as accents and slurs.

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

Third system of musical notation, showing a continuation of the dense, rhythmic patterns.

Fourth system of musical notation, featuring intricate melodic lines and harmonic support.

Fifth system of musical notation, marked with *stringendo* and *molto accel.*, leading to a *fff* dynamic.

Sixth system of musical notation, including a vocal line with the lyrics "Oh! to whom..... shall I make my moan?....." and piano accompaniment. The system is marked with *ff molto allarg.*, *dim.*, and *molto dim. ed allarg.*. A measure number "55" is indicated.

Nº 3. THE APPEAL TO HIS GOOD-DEEDS.

Andante espressivo.

PIANO.

The piano introduction is in G major and 3/2 time. It features a series of chords in the right hand, with some notes beamed together. The left hand provides a simple harmonic accompaniment. Dynamics include *p* and *pp*.

EVERYMAN.

pp

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

The vocal line is in G major and 3/2 time. It consists of a single melodic line with a piano accompaniment. The lyrics are: "I think that I shall ne-ver speed Till that I go to my Good-deed."

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

The vocal line continues with the lyrics: "But, a-las, she is so weak, That she can nei-ther go..... nor speak;". The piano accompaniment includes a *ppp* dynamic marking.

Recit. a piacere.

pp

GOOD-DEEDS. (Soprano Solo.)

pp

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

The vocal line is in G major and 3/2 time. It consists of a single melodic line with a piano accompaniment. The lyrics are: "My Good-deeds, where be you? Here I lie, cold in the ground; Thy sins have me so sore bound,". The piano accompaniment includes a *Recit. colla voce.* marking.

56 EVERYMAN.
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.

a tempo.

colla voce

pp a tempo.

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 -

rit. *a tempo.*

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*

59

60 KNOWLEDGE.

cresc. *f* O glo-rious

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

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.

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.....

Ad.

63 *ff*

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

ff

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

f

ff

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

f

ff

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

f

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

63 *ff*

Ad.

... 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.** *p*

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

PIANO. *pp*

Fi - gure, *pp* O Way of Right-eous-ness,.. O good - ly

64 *cresc.*

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

cresc.

poco accel.

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

poco accel.

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with the tempo marking 'Largo espress.' and the vocal part starts with a piano dynamic 'p'. The piano accompaniment is marked 'pp'. The lyrics are 'O e - ter - nal God,..... O heaven-ly'. The second system continues the vocal line with 'Fi - gure, O Way of Right-eous-ness,.. O good - ly' and the piano part remains 'pp'. The third system starts at measure 64 with a 'cresc.' marking. The lyrics are 'Vi - sion,.... O bless-ed God-head, e - lect and high Di - vine,.....'. The piano part also has a 'cresc.' marking. The fourth system begins with a 'poco accel.' marking. The lyrics are '.... For - give..... me my grie - vous of - fence;.....'. The piano part also has a 'poco accel.' marking. The key signature is one sharp (F#) and the time signature is common time (C).

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

piano

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

piano

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

piano

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

piano

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

piano

CHORUS.
SOPR. *tranquillo.*
p

Musical notation for Soprano part, first system. Treble clef, 3/2 time signature, key of G major. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include *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 system. Treble clef, 3/2 time signature, key of G major. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include *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 of G major. Dynamics include *pp* and *ppp*. The piece is marked *tranquillo*.

Allegro agitato. EVERYMAN.

Musical notation for Everyman part, first system. Bass clef, 4/2 time signature, key of G major. The melody begins with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics include *f*.

Save me from the power... of my

Piano accompaniment for the second system. Treble and bass clefs, 4/2 time signature, key of G major. Dynamics include *mf* and *f*.

Musical notation for Everyman part, second system. Bass clef, 4/2 time signature, key of G major. The melody continues with notes D2, E2, F2, and G2. Dynamics include *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 of G major. Dynamics include *f*.

67 *molto accel.*

Musical notation for Everyman part, third system. Bass clef, 4/2 time signature, key of G major. The melody begins with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics include *f*. The tempo is marked *molto accel.*

strong-ly.

Piano accompaniment for the fourth system. Treble and bass clefs, 4/2 time signature, key of G major. 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 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 piano accompaniment consists of four staves: three treble clefs and one bass clef. The piano part includes a complex arpeggiated figure in the right hand and a simpler 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: "God give me grace!". This is followed by a four-part chorus. The vocal parts are arranged in four staves (bass, two trebles, and bass). The piano accompaniment continues with the same arpeggiated texture as in the first system.

Allegro con dignita.

The final system shows the piano accompaniment for the chorus section. It features a dense, rhythmic arpeggiated texture in the right hand and a steady bass line in the left hand, supporting the vocal parts above.

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, Founder of Mer - - - cy, Which il - lum-in-eth

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

p pp Mir - ror of Joy, Founder 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

f
sempre dim.
sempre con Ped.

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

p
3

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

pp dolce
3

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

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.

p sempre legato

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

pp

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.* *f* *molto dim.*

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

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'here, I have it here, we need not fear, we' and a piano accompaniment. The second system continues with lyrics 'Then I trust, I trust we need not fear. we'. The piano part includes a 'cresc.' marking and a triplet of eighth notes.

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

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

Detailed description: This system contains the third and fourth systems of music. The third system has lyrics 'need not fear. I have it here, we... need not fear....' and includes a 'dim.' marking. The fourth system has lyrics 'need not fear, I trust we need not fear. Let us go now' and includes a '74' measure marker and a 'pp' dynamic marking.

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

Go now..... with-out tar-ry-ing; God be thy

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

Detailed description: This system contains the fifth, sixth, and seventh systems of music. The fifth system has lyrics 'I will go with thee, to be by thy side..... God be our' and includes a 'p' dynamic marking and a 'pp e rit.' marking. The sixth system has lyrics 'Go now..... with-out tar-ry-ing; God be thy' and includes a 'pp e rit.' marking. The seventh system has lyrics 'with-out tar-ry-ing; I go be-fore,..... God be our' and includes a '(ppp) e rit.' marking.

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.

p Re-joyce, ye need not

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

75 guide.

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 flat (B-flat). The introduction concludes with a *(ppp)* dynamic marking.

The piano accompaniment for the first system of the vocal entry, continuing from the introduction. It consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with steady eighth-note accompaniment.

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 is marked *pp*. The vocal line is in a 3/4 time signature and features a melodic line with a *p* dynamic. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with steady eighth-note accompaniment.

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. The piano accompaniment continues with a *pp* dynamic. The vocal line is in a 3/4 time signature and features a melodic line with a *cresc.* dynamic. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with steady eighth-note accompaniment.

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 at the length. *p*

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

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

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

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 steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include *mf* for the vocal and *p* for the piano.

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 before the lyrics 'go - eth fast a - way from me.' followed by a melodic phrase. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* for the vocal and *p* for the piano.

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

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.

p

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

p espress.

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-

-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*

Where Ev - ery-man's

Where Ev - ery-man's

..... 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

p sempre dim.

simile.

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.....

84 *pp*

84 *pp*

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 with lyrics. The next four staves are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. Dynamics include *f* and *p*. The key signature has two sharps (F# and C#).

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

molto cresc. *mf* *f*

The second system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The next four staves are piano accompaniment. Dynamics include *f*, *molto cresc.*, *mf*, and *f*. The key signature has two sharps (F# and C#).

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..... *ten.*

-fore the day of doom. *ten.*

..... of doom..... *ten.*

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,..... *p cresc.*

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.
 ... shall he be crowned,.....
sempre cresc.
 heaven shall he be

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

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

*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.

SIX PASTORALS

FOR
FOUR VOICES, STRING QUARTET AND PIANO
(Op. 15)

BY
H. WALFORD DAVIES.

*Score, Price 2/6 Net.
Set of String parts complete, 5/- Or singly, 1/6 each Net.*

The Times.

"The quartets are most charming, full of character, poetry and romance, not without a touch of mysticism. The workmanship is throughout masterly, the strings being used with special felicity."

The Standard.

"The dialogues . . . form the most distinctive and dramatic songs of the series. The opening and closing numbers also possess much charm, and the last note heard being the sixth of the scale leaves a curious effect of incompleteness and expectancy which impart increased significance to the lines by Fletcher. The work was much applauded."

The Daily News.

"They are sincere music."

The Daily Telegraph.

"Dr. Walford Davies' clever and pleasing work is one that the amateur desires to hear again."

SIX NEW SONGS

(Published June 1905)

BY
H. WALFORD DAVIES.

(Op. 18)

H A M E

Words by Allan Cunningham.

AN UNCOUTH LOVE SONG

*("You gentle Nymphs")
Words by George Wither.*

THIS AE NIGHTE

A Northumbrian Dirge.

I LOVE THE JOCUND DANCE

Words by William Blake.

FOR A' THAT

Words by Burns.

FEAR NO MORE THE HEAT O' THE SUN

Words by Shakespeare.

*Price 2/- each net, (including separate part for Vocalist).
Duplicate copies of the Vocal Parts, price 6d. each, net.*

SIDNEY RIORDEN, 12-13 NOEL STREET, OXFORD STREET, W.
CAN ALSO BE OBTAINED OF NOVELLO & Co., LTD.

COMPOSITIONS BY EDWARD ELGAR.

VOCAL.

ORATORIOS.

- THE KINGDOM.** For Soprano, Contralto, Tenor and Bass Soli, Chorus and Orchestra. (Op. 51.) (Tonic Sol-fa, Choruses and Words of Solos only, 2s. 6d.) 5 0
 Paper boards, 6s.; Cloth, gilt, 7s. 6d.; Vocal Parts, 1s. 6d. each; Full Score (English and German words), £5 5s.; String Parts, 25s.; Wind Parts, &c. (on hire only). Book of Words with Analysis by A. J. JAEGER, 1s., or 58s. 4d. net per 100. Words only, 6d., or 33s. 4d. net per 100. An Interpretation of the Libretto by C. V. GORTON, M.A., 1s. Vocal Score, with German words (translation and adaptation by JULIUS BUTHS), 5 Mark. Chorstimmen, each 2 Mark. Textbuch, 30 pf.
- THE APOSTLES.** For Soprano, Contralto, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 49.) (Tonic Sol-fa, Choruses and Words of Solos only, 2s. 6d.) 5 0
 Paper boards, 6s.; Cloth, gilt, 7s. 6d.; Vocal Parts, 1s. 6d. each; Full Score, £5 5s.; String Parts, 23s.; Wind Parts, &c. (on hire only); Book of Words, with Analysis and over 100 Musical examples by A. J. JAEGER, 1s., or 58s. 4d. net per 100. Words only, 6d., or 33s. 4d. net per 100. An Interpretation of the Libretto by C. V. GORTON, M.A., 1s. Vocal Score, with German words (German translation by JULIUS BUTHS), 8 Mark. Chorstimmen, each 2 Mark. Textbuch, 30 pf. Erläuterung von Max Hehemann, 50 pf.
- THE DREAM OF GERONTIUS.** For Mezzo-Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 38.) (Tonic Sol-fa, Choruses only, 1s. 6d.) 3 6
 Paper boards, 4s.; cloth, gilt, 5s. Vocal Parts, 1s. 6d. each. Full Score, English and German words, £3 3s. String Parts, 20s. Wind Parts, &c. (on hire only). Book of Words, with Analysis and over 70 Musical examples by A. J. JAEGER, 1s., or 50s. net per 100. Words only, 6d., or 25s. net per 100. Vocal Score, with German and English words (German translation by JULIUS BUTHS), 6 Mark. Chorstimmen, each 2 Mark. Textbuch, 25 pf. Vocal score with French words (Traduction française de J. d'Offoël), fr. 7.50. Parties de Chœur, fr. 2.50 each. Livret, fr. —.50.
- THE LIGHT OF LIFE ("Lux Christi").**
 A Short Oratorio. For Soprano, Contralto, Tenor, and Baritone Soli, Chorus, and Orchestra. (Op. 29.) (Tonic Sol-fa, 1s.) 2 6
 Full Score, £2 2s. String Parts, 13s. 6d.; Wind Parts, &c. (on hire only). Words only, 10s. per 100.

CANTATAS.

- CARACTACUS.** For Soprano, Tenor, Baritone, and Bass Soli, Chorus, and Orchestra. (Op. 35.) (Tonic Sol-fa Choruses and Words of Solos only, 1s.) 3 6
 Paper boards, 4s.; cloth, gilt, 5s.; Vocal Parts, 1s. 6d. each. Full Score, £3 3s.; String Parts, 24s.; Winds Parts, &c. (on hire only). Book of Words, with Analysis by HERBERT THOMPSON, 1s., or 50s. net per 100; Words only, 6d., or 25s. net per 100.
- KING OLAF.** For Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 30.) (Tonic Sol-fa, Choruses only, 1s. 6d.) 3 0
 Paper Boards, 3s. 6d.; Cloth, gilt, 5s.; Vocal Parts, 1s. 6d. each. Full Score, £3 3s.; String Parts, 23s.; Wind Parts, &c. (on hire only). Words only, 6d., or 25s. net per 100. Book of Words, with Analysis by JOSEPH BENNETT, 1s., or 50s. net per 100.
- THE BANNER OF ST. GEORGE.** For Chorus (Soprano Solo *ad lib.*) and Orchestra. (Op. 33) 1 6
 Full Score, 25s.; String Parts, 8s. 6d.; Wind Parts, &c., 19s. 6d.; Tonic Sol-fa, 1s. Words only, 12s. 6d. per 100.
- THE BLACK KNIGHT.** For Chorus and Orchestra. (Op. 25.) (Tonic Sol-fa, 1s.) 2 0
 Full Score, 31s. 6d.; String Parts, 9s.; Wind Parts, &c. (on hire only). Vocal Parts, 1s. each. Words only, 5s. per 100.

SONGS.

- IN MOONLIGHT** (arranged from the *Canto Popolare* in the Concert-Overture "In the South." Op. 50) 2 0
 (In G, F, and E flat.)
- THE SWORD SONG ("Caractacus").** For Baritone 2 0
- THE ANGEL'S SONG: "My work is done"** ("Gerontius"). For Mezzo-Soprano 1 6
- THERE ARE SEVEN THAT PULL THE THREAD** ("Grania and Diarmid") 2 0

ANTHEMS AND SERVICES.

- TE DEUM AND BENEDICTUS IN F.** For Chorus (S.A.T.B.), Orchestra, and Organ. (Op. 34) 1 0
 String Parts, 4s. 6d.; Wind Parts, &c., and Full Score, MS.
- LIGHT OF THE WORLD** ("The Light of Life"). S.A.T.B. (Tonic Sol-fa, 2d.) 0 3
- SEEK HIM THAT MAKETH THE SEVEN STARS** ("The Light of Life"). Tenor Solo and Chorus for T.T.B.B. 0 6
- DOUBT NOT THY FATHER'S CARE** ("The Light of Life"). Duet, s. and c. 0 2
- LITANY** ("The Dream of Gerontius") 0 2
- BE MERCIFUL, BE GRACIOUS, LORD** ("The Dream of Gerontius") 0 3
- GO FORTH UPON THY JOURNEY** ("The Dream of Gerontius") 0 4
- PRaise TO THE HOLIEST IN THE HEIGHT** S.A.S.S.A.A. ("The Dream of Gerontius") (Tonic Sol-fa, 2d) 0 4
- SOFTLY AND GENTLY, DEARLY RANSOMED SOUL** (*Finale* from "The Dream of Gerontius") 0 6
- THE SPIRIT OF THE LORD IS UPON ME.** (Prologue, from "The Apostles") 0 6
- JESU, LORD OF LIFE AND GLORY** 0 3
- JESU MEEK AND LOWLY** 0 3
- JESU, WORD OF GOD INCARNATE.** Motet 0 2
 (Tonic Sol-fa, 1d.)
- AVE MARIA.** Motet 0 3
- AVE MARIS STELLA.** Motet 0 3
- AVE VERUM.** (Op. 2, No. 1.) Motet. English and Latin Words. (Tonic Sol-fa, 1d.) 0 2

PART-SONGS AND SECULAR CHORUSES.

- IT COMES FROM THE MISTY AGES** ("Banner of St. George.") (Tonic Sol-fa, 2d.) 0 4
 Orchestral Parts, 9s. 3d.
- BRITONS, ALERT!** ("Caractacus") 0 3
 (Tonic Sol-fa, 1½d.)
- A LITTLE BIRD IN THE AIR** ("King Olaf") 0 6
 (Tonic Sol-fa, 3d.)
- AS TORRENTS IN SUMMER** ("King Olaf"). (Tonic Sol-fa, 1d.) 0 2
- AS TORRENTS IN SUMMER** ("King Olaf"). Arranged for A.T.B.B. 0 2
- THE CHALLENGE OF THOR** ("King Olaf"). (Tonic Sol-fa, 2d.) 0 4
- THE WRAITH OF ODIN** ("King Olaf"). (Tonic Sol-fa, 2d.) 0 4
- EVENING SCENE.** For S.A.T.B. (Tonic Sol-fa, 2d.) 0 4
- GOD SAVE THE KING.** Arranged for Solo, Chorus, Orchestra, and Military Band (*ad lib.*) (Tonic Sol-fa, 1d.) 0 3
 Full Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, &c., 4s. 3d.; Organ, 6d.
- HOW CALMLY THE EVENING.** For S.A.T.B. 0 1½
 (Tonic Sol-fa, 1½d.)
- LOVE** (Op. 18, No. 2). For S.A.T.B. (Tonic Sol-fa, 2d.) 0 4
- MY LOVE DWELT IN A NORTHERN LAND.** For S.A.T.B. (Tonic Sol-fa, 1½d.) 0 3
- O HAPPY EYES.** For S.A.T.B. (Op. 18) 0 1½
 (Tonic Sol-fa, 1d.)
- SPANISH SERENADE** ("Stars of the Summer Night"). For Chorus (S.A.T.B.) and Orchestra (or Pianoforte) 0 3
 Full Score, 5s.; String Parts, 1s. 9d.; Wind Parts, 2s. 6d. (Tonic Sol-fa, 2d.)
- WEARY WIND OF THE WEST.** For S.A.T.B. (Tonic Sol-fa, 1½d.) 0 3
- FLY, SINGING BIRD.** For Female Voices (S.S.C.). With Accompaniments for Two Violins and Pianoforte, or the Accompaniments arranged for Small Orchestra. (Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 3s. 3d.) (Op. 26, No. 2.) (Tonic Sol-fa, 1½d.; Violin Parts, 6d. each.) 0 6
- THE SNOW.** For Female Voices (S.S.C.). With Accompaniments for Two Violins and Pianoforte, or the Accompaniments arranged for Small Orchestra (Score, 5s.; String Parts, 2s. 3d.; Wind Parts, &c., 3s. 9d.) (Op. 26, No. 1) 0 6
 (Tonic Sol-fa, 1½d.; Violin Parts, 6d. each.)
- FIVE PART-SONGS FOR MEN'S VOICES.** T.T.B.B. English and German words. (Op. 45) 1 6
 Vocal Parts (German words only), 2 Mark the Set. Or separately, in Vocal Score (English words only)—
1. Yea, cast me from heights of the mountain 0 3
 (Tonic Sol-fa, 2d.)
 2. Whether I find thee. (Tonic Sol-fa, 1d.) 0 2
 3. After many a dusty mile. (Tonic Sol-fa, 2d.) 0 4
 4. It's oh! to be a wild wind. (Tonic Sol-fa, 1d.) 0 2
 5. Feasting I watch. (Tonic Sol-fa, 2d.) 0 4

LONDON: NOVELLO AND COMPANY, LIMITED.
 NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

THE SONGS
IN
LE NOZZE DI FIGARO
AND
DON GIOVANNI.

EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY
ALBERTO RANDEGGER.

PREFACE.

Mozart's keen appreciation of the subtleties of the words he set to music is often so evident that, without a thorough understanding of their significance, it would be impossible to sing the music—to the spirit of which the words are closely allied—in strict accordance with the composer's intention.

With a view to meeting this difficulty a special English version has been adapted, to express, as nearly as possible, the *literal* meaning of the original Italian text.

In these translations no attempt has been made at versification, and they do not claim any literary merit, but they *may* be used in singing the songs, if desired.

In any case they will prove valuable to singers who are not familiar with the Italian language.

The alterations, cadences, &c., added in small type over the original music, are used by many eminent artists. The Editor, however, does not hold himself responsible for them, and leaves their adoption or rejection to the taste and discretion of the singer.

LE NOZZE DI FIGARO.

BOOK 1.

SOPRANO (The Countess).

1. PORGI AMOR.
2. DOVE SONO.
3. AL DESIÒ DI CHÌ T'ADORA.

BOOK 2.

SOPRANO (Susanna and Cherubino).

1. DEH VIENI, NON TARDAR.
2. NON SO PIÙ COSA SON.
3. VOI, CHE SAPETE.
4. UN MOTO DI GIOJA.

BOOK 3.

BARITONE (Figaro).

1. SE VUOL BALLARE.
2. NON PIÙ ANDRAI.
3. APRITE UN PO' QUEGL' OCCHI.

BOOK 4.

BARITONE AND BASS (The Count and Bartolo).

1. VEDRÒ MENTR' IO SOSPIRO.
2. LA VENDETTA.

DON GIOVANNI.

BOOK 1.

SOPRANO (Donna Anna and Donna Elvira).

1. NON MI DIR.
2. MI TRADÌ.

BOOK 2.

SOPRANO (Zerlina).

1. VEDRAI CARINO.
2. BATTI, BATTI, O BEL MASETTO.

BOOK 3.

TENOR (Don Ottavio).

1. IL MIO TESORO.
2. DALLA SUA PACE.

BOOK 4.

BARITONE AND BASS (Don Giovanni and Leporello).

1. DEH, VIENI ALLA FINESTRA.
2. FIN CH'HAN DAL VINO.
3. MADAMINA.

PRICE TWO SHILLINGS EACH BOOK.

LONDON : NOVELLO AND COMPANY, LIMITED.
NEW YORK : THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.