

..... 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,

fff 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,.....

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

pp

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

mp

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

pp

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

pp

pp

If ye be dis-pos-ed to

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

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

pp

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.

..... 35

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

Allegro quasi giocoso. *ffp*

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

day. Sir, why look - est thou so

mf poco rit.

pp *poco rit.*

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

mp *p*
Ev - ery - man, Good

mp *p*
Ev - ery - man, Good

a tempo

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

p

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

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

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

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

p

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

pp Why look - est thou so pi - teous - ly? *pp e* 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,
 38 a - ny-thing be a - miss we pray thee say, If a - ny-thing be a -

sf *cresc.*

Vivo. *piu f.*
 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

a piu f. *piu f.* *piu f.* *piu f.*

molto cresc. *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;...

....

(p) *ff* *p*

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

....

p *ff*

39 Tempo I. (Allegro)

ff *molto allarg.* *ff*

Though we on the
If a - ny have you wronged, ye shall re - ven - ged be,.....

Tempo I. (Allegro)

p *mf*

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 -
cresc.

-fore that we should die.....

-fore that we should die.....

-fore that we should die.....

-fore that we should die.....

Three vocal staves (Soprano, Alto, Tenor) with lyrics '-fore that we should die.....'. The music features triplets and a forte (ff) dynamic. A rehearsal mark '40' is placed above the first staff.

8 40 accel.

ff p

Piano accompaniment for the first system, featuring a forte (ff) dynamic and a piano (p) dynamic. A rehearsal mark '40' and the instruction 'accel.' are present.

Prestissimo.

In wealth and woe we will with you

In wealth and

Two vocal staves with lyrics 'In wealth and woe we will with you' and 'In wealth and'. The music is marked 'Prestissimo' and 'p'.

Prestissimo.

L.H.

Piano accompaniment for the second system, marked 'Prestissimo' and 'p'. A 'L.H.' (Left Hand) marking is present.

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

Three vocal staves with lyrics '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', and 'In wealth and'. The music is marked 'p'.

Piano accompaniment for the third system, featuring a piano (p) dynamic.

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

sempre cresc.

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,.....

a man may be bold,.....

This system contains four vocal staves and two piano staves. The vocal parts are in a B-flat major key signature and 12/8 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "kin a man may be bold,....." repeated across the four vocal staves.

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

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

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

..... In wealth and woe,

This system contains four vocal staves and two piano staves. The vocal parts continue with the lyrics: "..... In wealth and woe we will with you hold, we will with you" and "..... In wealth and woe, In wealth and woe we will with you". The piano accompaniment includes dynamic markings such as *sf* and *p*. The lyrics are: "..... In wealth and woe, In wealth and woe we will with you".

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,.....

This system contains four vocal staves and two piano staves. The vocal parts continue with the lyrics: "hold, For o-ver his kin a man may be bold,....." repeated across the four staves. The piano accompaniment includes a *cresc.* marking. The lyrics are: "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

ff

p

42 *poco rit.*

mp (parlando)

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

poco rit.

pp

EVERY MAN.

mp

Com -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a quarter note G4, and ends with a double bar line. The piano accompaniment consists of a continuous eighth-note pattern in the left hand and a similar pattern in the right hand, with some grace notes. A dynamic marking of *mp* is placed above the piano part.

Meno allegro.

meno p

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

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *meno p*. The piano accompaniment features a steady eighth-note accompaniment with some chordal textures. A dynamic marking of *meno p* is also present in the piano part.

allarg.

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

The third system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *allarg.*. The piano accompaniment continues with a steady eighth-note accompaniment. A dynamic marking of *allarg.* is also present in the piano part.

solenne

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p solenne*. The piano accompaniment features a steady eighth-note accompaniment with some chordal textures. A dynamic marking of *pp* is present in the piano part.

a tempo

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

The fifth system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *a tempo*. The piano accompaniment continues with a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the piano part.

43

CHORUS.

p parlando

What ac-count is that which ye must

jour - ney.

lungu.

43

p

pp

mf

That would we know....

show?

That would we know.

That would we know....

EVERYMAN.

That would we know....

How I have lived and my days

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

This system contains the first two lines of the vocal melody and the piano accompaniment. The vocal line is in bass clef with a key signature of two sharps (D major). The piano accompaniment is in treble and bass clefs. The lyrics are: "u - sed In my time since life was me lent; And of all". The tempo marking *rit.* (ritardando) is placed above the final measure of the vocal line.

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

This system contains the third line of the vocal melody and the piano accompaniment. The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. The lyrics are: "vir - tues that I have re - fu - sed;.....". The piano accompaniment features a *dim.* (diminuendo) marking in the first measure and a *pp* (pianissimo) marking in the second measure.

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

This system contains the fourth line of the vocal melody and the piano accompaniment. The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. The lyrics are: "Where-fore, I pray you, bear me com - pa - ny.". The tempo marking *a tempo* is placed above the first measure of the vocal line. The measure number 44 is indicated above the vocal line. The piano accompaniment features a *f* (forte) marking in the first measure and a *p* (piano) marking in the final measure.

CHORUS.

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.

This system contains the chorus, consisting of four vocal lines and piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in treble and bass clefs. The lyrics are: "But if we took such a jour-ney, When should we come a-gain? That would we know." repeated. The piano accompaniment features a *pp* (pianissimo) marking in the first measure and a *f* (forte) marking in the final measure.

p₂ *f* *dim.* *(rit. a piacere)* *pp*

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

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a piano (*p₂*) dynamic, followed by a forte (*f*) section, then a decrescendo (*dim.*) and a ritardando (*rit. a piacere*) section ending in a pianissimo (*pp*) dynamic. The piano accompaniment mirrors these dynamics, with a forte (*f*) section and a decrescendo (*dim.*) leading to a pianissimo (*pp*) section.

CHORUS. *rit.* 45

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

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

rit. 45

The chorus section consists of four staves. The top two staves are vocal lines, both marked *rit.* and *p (e parlando)*. The bottom two staves are piano accompaniment, also marked *rit.*. A measure rest of 45 is indicated above the first vocal staff and below the first piano staff. The piano accompaniment includes a large fermata over a chord in the right hand.

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.

The Presto section consists of four staves. The top three staves are vocal lines, all marked *ff* and *Presto.*. The bottom staff is piano accompaniment, also marked *ff* and *Presto.*. The piano accompaniment features a complex rhythmic pattern with triplets and accents.

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...

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

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

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

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

p *ff*

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.....

fp

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 -

The first system of the musical score features a vocal line in the upper register and a piano accompaniment. The vocal line begins with the text "wilt thou forsake me?" followed by three entries of "Yea, by my fay,..... to God I be -". The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

take thee.....

take thee.....

take. thee.....

take thee.....

rall. EVERYMAN.

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

(sempre pp)

rall.

The second system continues the vocal and piano parts. It features four vocal lines, each with the text "take thee.....". The piano accompaniment includes a section marked "EVERYMAN." with a "rall." instruction. The piano part is marked "sempre pp" and includes another "rall." instruction.

all..... come here - to?

(colla voce)

The third system shows the vocal line with the text "all..... come here - to?". The piano accompaniment is marked "colla voce" and features a long, expressive melodic line in the right hand.

No 2.

THE APPEAL TO RICHES.

EVERYMAN. (*Recit agitato.*)

f

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

PIANO. *pp* *ppp*

Allegro quasi giocoso. CHORUS. (RICHES)

Allegro quasi giocoso.

I lie here in cor -

pp *f*

simile

ners,

Trussed and piled so

f *f* *p*

high, And in chests I am

cresc. *p*

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

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

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

locked so fast,..... 46 I..... lie here in cor - -

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—

47

EVERYMAN.

f 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

The first system of the musical score consists of five staves. The top staff is a bass clef vocal line with lyrics. The second and third staves are treble clef vocal lines. The fourth staff is a bass clef vocal line. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a *sf* dynamic marking.

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

The second system of the musical score consists of five staves. The top staff is a bass clef vocal line with lyrics and a *ff* dynamic marking. The second, third, and fourth staves are treble clef vocal lines. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a *p* dynamic marking and a measure number of 48.

prayer..... 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 cresce.*

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 cresce.*

Go with me,

high,..... Nay,

.... Nay,

.... Nay,

piled, locked, Nay,

8 7

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are 'Go with me, high,..... Nay, Nay, Nay, piled, locked, Nay,'. The piano accompaniment features a prominent eighth-note pattern in the right hand and sustained chords in the left hand.

Go..... with me!

Nay, I can - not stir!

Nay, I can - not stir!

Nay, I can - not stir!

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

sf

Detailed description: This system contains the second four vocal staves and the piano accompaniment. The lyrics are 'Go..... with me! Nay, I can - not stir! Nay, I can - not stir! Nay, I can - not stir! Nay, I can - not stir! Nay,....'. The piano accompaniment continues with the eighth-note pattern and includes a *sf* (sforzando) marking. The system concludes with a final chord in the piano part.

Più mosso.

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

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

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

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

cresc.

51 *p* As for a while I was

ff sure.....

As for a while I was

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

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

dim.

dim.

dim.

dim.

dim.