

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 D major. It begins with a *pp* dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. The music is marked *(ppp)* in the middle section.

The piano accompaniment for the first system of the vocal entry, continuing from the introduction. It features a steady bass line and a more active right hand.

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 music is in 3/4 time and D major.

cresc.

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

The second system of the vocal line and piano accompaniment. The vocal line includes a triplet and a crescendo (*cresc.*) marking. The piano accompaniment continues with a steady bass line and a more active right hand.

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!

sempre pp

77 *3* tar-ry a lit-tle space, Ye would e-ver bide by me, ye said.

CHORUS.

p He that trust-eth in his Strength, *3* *dim.* *p* She him de - ceiv - eth at the length.

p He that trust-eth in his Strength, *3* *dim.* *p* She him de - ceiv - eth at the length.

p He that trust-eth in his Strength, *3* *dim.* *p* She him de - ceiv - eth at the length.

p He that trust-eth in his Strength, *3* *dim.* *p* She him de - ceiv - eth at the length.

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

p

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with lyrics. The piano accompaniment consists of two staves (treble and bass clefs) with a piano (*p*) dynamic marking. The music is in a key with one flat and a 4/4 time signature.

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 contains the second vocal line and piano accompaniment. The vocal line is in bass clef with lyrics. The piano accompaniment consists of two staves (treble and bass clefs). The music continues from the first system.

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 - erylman, of thee now our leave we take, We will fol-low the
 Ev - erylman, of thee our leave..... we.... take, We.....
 Ev - erylman, We will
 Ev - eryl

p *pp*

cresc.

oth-er, For here we thee for -

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

fol - - low the o - ther, *pp* For 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.

ff

ff molto dim

dim.

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

p espress.

ped.

80 *p* *pp*

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

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

p

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

- cy!

81 THE COMMENDATION.
Everyman.

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

-mend, *pp* 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

This system contains the first three staves of music. The top staff is the bass clef vocal line with lyrics. The second staff is the treble clef vocal line. The third staff is the bass clef vocal line. The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

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*)

This system contains the next three staves of music. The top staff is the bass clef vocal line with lyrics. The second staff is the treble clef vocal line. The third staff is the bass clef vocal line. The bottom two staves are the piano accompaniment. The number '82' is written above the piano part. The dynamic marking *pp* (pianissimo) is present. The piano part continues with a similar melodic and harmonic structure to the first system.

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

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

most...

most...

(*ppp*)

This system contains the final three staves of music. The top staff is the bass clef vocal line with lyrics. The second staff is the treble clef vocal line. The third staff is the bass clef vocal line. The bottom two staves are the piano accompaniment. The dynamic marking *ppp* (pianississimo) is present. The piano part concludes with a final chord and a fermata over the final notes.

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.

Now hath he made end - ing.

CONTRALTO SOLO.

mf
Me - thinks that I hear an-gels sing

SEMI-CHORUS.
p Me -

p 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*

SEMI-CHORUS

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

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.

Ad. Ad. simile.

84 *pp*

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

dim.

pp

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

FULL CHORUS.

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

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

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

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

shalt thou to the heaven - ly sphere,
 shalt thou to the heaven - ly sphere,

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
 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 five vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Un - - to the which all ye shall come, heaven - ly sphere, Un -". The piano accompaniment features a complex texture with triplets and sixteenth notes in both hands. Dynamics include *f* (forte) and *p* (piano).

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 continues the vocal and piano parts. The lyrics are: "That liv - eth well..... - - to the which all..... ye shall come, That". The piano accompaniment continues with a similar texture, marked with *molto cresc.* (molto crescendo), *mf* (mezzo-forte), and *f* (forte). The system concludes with a final chord in the piano part.

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

And

And

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.....

88

89 SOLI. *f* *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

89

*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.....

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

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

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

90

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

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

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

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

count whole and sound, *mf* High.....

He that hath his ac-

poco cresc. *cresc.*

..... shall he be crowned.

High in heaven shall he..... be

..... high..... in heaven shall he be

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

count whole and sound, *f cresc.* High..... in

crowned. *p cresc.*
 crowned. *p cresc.* High..... in
 crowned. High in heaven,.....
 heaven, High..... in heaven.....
sf p sempre legato poco a poco

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

mf cresc.
 High..... in heaven,.....
 heaven,..... High..... in
 shall he be crowned,.....
 ... High..... in.....

sempre cresc.
 high in heaven,..... high in heaven,.....
sempre cresc.
 heaven..... shall he be crowned,.....
sempre cresc.
 ... *sempre cresc.* shall he be crowned,.....
 heaven..... shall he be

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

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
 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*

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

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.

THE END.