

EVERYMAN.

PART I.

Nº 1.

PRELUDE AND PROLOGUE.

H. Walford Davies. Op. 17.

Lento espressivo. (♩=58.)

PIANO.

The first system of the piano prelude consists of two staves. The treble staff begins with a piano (*pp*) dynamic and features a melodic line with a fermata. The bass staff provides a harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Lento espressivo* with a quarter note equal to 58 beats per minute.

The second system consists of two bass staves. The upper staff contains a melodic line with a fermata, while the lower staff contains a rhythmic accompaniment. The word "Noto" is written vertically below the lower staff at several points.

The third system consists of two staves. The treble staff begins with a mezzo-piano (*mp*) dynamic and includes a first ending bracket labeled "1". The bass staff continues the accompaniment. The tempo marking *molto espress.* is present above the treble staff.

The fourth system consists of two staves. The treble staff features a melodic line with a fermata. The bass staff provides a harmonic accompaniment. The dynamic marking *p* (piano) is indicated in the treble staff.

The fifth system consists of two bass staves. The upper staff contains a melodic line with a fermata, and the lower staff contains a rhythmic accompaniment. Dynamic markings *mp* and *ppp* are present in the upper staff.

B

Listesso tempo.
BASS SOLO.

mp

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

p e tranquillo (*pp*)

SOPRANO SOLO. *p*

This

pp

dolciss.

pp

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

pp

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

f

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

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

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

6

p

p

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

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

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

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

ff

ff

ff

ff

au - dience, and hear what He doth say.

au - dience, and hear what He doth say.

au - dience, and hear what He doth say.

au - dience, and hear what He doth say.

p

p

p

p

No 2.

GOD SPEAKETH.

CHORUS.

Largo solenne.

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

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

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

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

pp
FOR PRACTICE ONLY.

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* *cresc.* *p.*

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

meno piano *cresc.* *p.*

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

meno piano *cresc.* *p.*

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

7 *meno piano* *cresc.* *p.*

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

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 *cresc.*

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

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.

p

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

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

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

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

p

p

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

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

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

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

p

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

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

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

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

dim.

dim.

dim.

dim.

dim.

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

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

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

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

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

f

ten.

f

ten.

f

ten.

f

ten.

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

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

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

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

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

ff

ff

ff

ff

ff

Listesso tempo.

9

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

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

Listesso tempo. *p*

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

f *p*

10 *mf* CHORUS. Poco più mosso.

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

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

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

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

sempre p

№ 3. THE ARREST OF EVERYMAN BY DEATH.

Allegro impetuoso. $\text{♩} = 92$.

PIANO.

Silent

pp

cresc.

mp

f

12

The musical score is written for piano in 2/2 time, featuring a key signature of one flat (B-flat). It consists of four systems of staves. The first system shows the beginning of the piece with dynamic markings *Silent*, *pp*, *cresc.*, *mp*, and *f*. The second and third systems contain dense, rhythmic accompaniment with many beamed notes and slurs. The fourth system is marked 'DEATH.' and includes a melodic line in the upper right with the lyrics 'I..... am' and a dynamic marking of *mf*.

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

sf

eth,

f

piu f

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

sf

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

mp *cresc.*

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

cresc.

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

ff *p* *ff*

16

CHORUS.

All,...

All,

All,...

All,

16

All,..... All..... to Death.... must be o - be - dient.

All, All..... to Death.... must be o - be - dient.

All,..... All..... to Death.... must be o - be - dient.

All, All..... to Death.... must be o - be - dient.

ff *dim.* *p*

DIALOGO.

DEATH.

A piacere ma non lento.

mf

Lo, yon - der I see Ev - ery-man walk - ing;

sempre colla voce

p

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

Ev - ery-man, stand

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

dim.

EVERYMAN. (Bass Solo.)

Tempo perduto.

DEATH.

dim.

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

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

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

EVERYMAN.
Tempo perduto.

DEATH.

, 18 Andante.

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

EVERYMAN.
Tempo perduto.

here, He think - eth 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.

19 EVERYMAN.

sotto voce

Full un - rea-dy. am I such reck-on-ing to

molto f

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

DEATH.

Allegro.

sotto voce

I.....

..... 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

EVERYMAN.
20 *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

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

pp

DEATH.

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

f *fff*

EVERYMAN.
Andante e molto espress.

p *sempre cresc.*

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

pp *(pp)* *cresc.*

23 *poco agitato (parlando)*

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

mp poco agitato

red.

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.*

a piacere. **Allegro agitato.**

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.*

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

f *ff*

(relentlessly) *sempre ff*

thou mayest say this is the day That no man

ff *(relentlessly)*

VCLIN I

CHORUS.

No man liv - ing.....

sempre ff No man liv - ing.....

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

No man liv - ing.....

sf sf sf ff

accel.

.. may scape a - way.

.. may scape a - way.

.. may scape a - way.

.. may scape a - way.

ff accel.

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.*

PIANO.

...

mp ed espress.

25

poco rit. *pp a tempo* *dolce*

Red. *Red.* *Red.*

7/2
Ped.

CHORUS. *pp*

The
The
The day pass-eth...

espress.

pp

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

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

cresc. *sempre cresc.*

poco allarg. **26** *a tempo.* **EVERYMAN.**

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

p *pp*

com-pa-ny To help me in my jour - ney and me to
The day pass-eth, it is al-most a - go;.....

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

The day pass-eth;

pp

poco rit. **27** *a tempo.* *pp*

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

rea-dy, un - rea-dy.....
 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;
cresc.

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,

mf *p* *pp* *(p)*

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,
 dim.
 dim.

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

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

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

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

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

(p) *dim.*

29

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

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

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

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

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

29

pp *mf*

(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?....

ppp

The time pass - - -

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

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

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

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

ff poco accel. *dim.*

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

pass - - - eth: help, Lord,

pass - - - eth: help, Lord,

pass - - - eth: help, Lord,

pass - - - eth: help, Lord,

poco accel.

rit. *p* **31**

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

What wilt thou do?.....

What wilt thou do?.....

What wilt thou do?.....

What wilt thou do?.....

What wilt thou do?.....

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

First system of musical notation, consisting of a treble staff and a bass staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals (sharps, naturals, and flats).

32

Second system of musical notation, starting at measure 32. It includes dynamic markings: *rit.*, *pp a tempo*, and *pp*. There are also markings: *Red.*, ***, *Red.*, and ***.

Third system of musical notation, continuing the piece with various rhythmic and melodic lines. It includes markings: *Red.*, ***, and *Red.*.

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

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

Sixth system of musical notation, including dynamic markings: *pp ed a tempo* and *pp*. It also features a final *(pp)* marking.