

Lucy Quarrist
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Five Sayings of Jesus

Together with a Reputed Saying of His and certain other Words
chiefly derived from

The Imitation of Christ

BY

THOMAS À KEMPIS

SET TO MUSIC FOR TENOR SOLO; CHORUS AND ORCHESTRA

BY

H. WALFORD DAVIES

† (Op. 35)

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With love to
M. G. M.
and
R. W. C.

FIVE SAYINGS OF JESUS.

PRELUDE.

CHORUS.

*Let not him that seeketh cease from his search until he find.
And when he findeth, he shall wonder. Wondering, he shall
reach the Kingdom ; and in the Kingdom he shall have rest.*

TENOR SOLO.

O Jesu, Thou brightness of eternal glory,
Thou comfort of the pilgrim soul ;
With Thee is my tongue without voice,
And my very silence speaketh unto Thee.

How long doth my Lord delay to come ?
Let Him come unto me,
Let Him make me glad,
Let Him put forth His hand,
And deliver His servant from all anguish.

CHORUS.

*Whosoever doth not bear his cross and come after me,
cannot be my disciple.*

SOLO.

O Lord let that become possible by Thy grace
Which by nature seems impossible to me.
My frailty is in every way known unto Thee.
It will be needful for me to fight as long as I breathe.
Alas, what a life is this,
When one temptation goeth, another cometh ;
Yea, while the first conflict is yet lasting, others come.
How can it be called a life that begetteth so many deaths
and plagues ?
And yet it is the object of men's love.

CHORUS.

*If any man will come after me, let him disown himself and
take up his cross and follow me.*

SOLO.

Strengthen me with heavenly courage
Lest the miserable flesh prevail.

CHORUS.

He that shall endure to the end, the same shall be saved.

SOLO.

Thy life is our way,
And by the path of holy patience
We walk towards Thee, Who art our Crown.

CHORUS.

Abide in me and I in you.

SOLO.

Above all things, and in all things, O my soul,
Thou shalt rest in the Lord always.

CHORUS.

Love one another even as I have loved you.

SOLO (WITH CHORUS).

Grant me to rest in Thee above all creatures,
Above all health and beauty,
Above all knowledge and subtilty,
Above all glory and honour,
Above all power and dignity,
Above all fame and praise,
Above all sweetness and comfort,
Above all hope and promise,
Above all gifts that Thou canst give unto us,
Above all mirth and joy that the mind of man
can receive and feel.
Finally, above all angels and archangels,
And above all the heavenly host,
Above all things visible and invisible :
That even as Thou lovest, O my God,
I too may love.

CHORUS.

*Let not him that seeketh cease from his search until he find.
And when he findeth he shall wonder. Wondering, he shall
reach the Kingdom ; and in the Kingdom he shall have rest.*

Five Sayings of Jesus

for Tenor Solo, Chorus and Orchestra.

H. WALFORD DAVIES.
Op. 35.

PRELUDE.

Andante tranquillo. (♩ = about 66)

PIANO.

Strings. *ppp*

Clar. *pp*

1

Str. *pp* *cresc.*

2

espr. *dim.* *pp* (as an echo)

3

ppp *ppp rit.* *pp a tempo*

cresc. *f* *ff*

4

dim. *mf* *pp* *Ob.*

CHORUS.

pp
 Let not him that seek - eth cease from his search un - til he find.
pp
 Let not him that seek - eth cease from his search un - til he find.
pp
 Let not him that seek - eth cease from his search un - til he find.
pp
 Let not him that seek - eth cease from his search un - til he find.

Viola

And when he find - eth he shall won - der. Won - der - ing
cresc.
 And when he find - eth he shall won - der. Won - der - ing
cresc.
 And when he find - eth he shall won - der. Won - der - ing
cresc.
 And when he find - eth he shall won - der. Won - der - ing

Cello

— he shall reach the King - dom and in the King - dom he shall have.
p
 — he shall reach the King - dom and in the King - dom he shall have
p
 — he shall reach the King - dom and in the King - dom he shall have
p
 — he shall reach the King - dom and in the King - dom he shall have
p

pp

5 TENOR SOLO.

mp O Je - - su, *mf* Thou bright ness of e -

rest.

rest.

rest.

rest.

p

- ter - nal glo - ry, Thou com - fort of the pil - grim soul; with

p

Thee is my tongue with-out voice, And my ve - ry si - lence speak-eth un - to

pp rit.

ppp *rit.*

6

Thee. *a tempo* *mp* How long doth my Lord de-lay to come? *cresc.* Let Him

a tempo *p*

come un - to me, Let Him make me glad. Let Him put forth His

espress.

hand and de - li - ver His ser - vant from all an - guish.

poco stringendo *p rit.*

poco stringendo *p rit.*

7 Who - so - e - ver doth not bear his

pp Who - so - e - ver doth not

pp Who - so - e - ver doth not bear his

pp Who so e - - ver doth not

espress. *ppp* Cello Solo

cross and come af - ter me, can - not be my dis -

pp bear his cross and come af - ter me, *p ten. cresc.* can - not be my dis -

pp cross and come af - ter me, *p ten. cresc.* can - not be my dis -

pp bear his cross and come af - ter me, *p ten. cresc.* can - not be my dis -

8 *poco stringendo*

f Lord, let that be- come pos- si- ble by Thy grace which by na- ture seems im- pos- si- ble un - to

mf - ci - ple, can - not be my dis - ci -

mf - ci - ple, can - not be my dis - ci -

mf - ci - ple, can - not be my dis - ci -

mf - ci - ple, can - not be my dis - ci -

8 *poco stringendo (p)* *mf*

f **Più mosso.**

me. My frail- ty is in ev - 'ry way known un - to Thee.

- ple.

- ple.

- ple.

- ple.

Più mosso. *cresc.* *mf* *tr*

It will be need - ful to fight as long as I breathe. *f* A -

tr

-las what a life— is this! When

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "-las what a life— is this! When" and includes a dynamic marking of *mf*. The piano accompaniment includes dynamic markings of *sf* and *f*, and contains sixteenth-note patterns with a '6' fingering.

Allegro agitato.

one temp - ta - tion go - eth an - oth -

The second system continues the musical score. The vocal line has the lyrics "one temp - ta - tion go - eth an - oth -". The piano accompaniment features a dynamic marking of *mp* and includes sixteenth-note patterns with a '7' fingering.

- er com - eth; Yea, while the first

The third system of the musical score has the lyrics "- er com - eth; Yea, while the first". The piano accompaniment continues with sixteenth-note patterns and a '7' fingering.

con - flict is yet last - ing,

The fourth system of the musical score has the lyrics "con - flict is yet last - ing,". The piano accompaniment continues with sixteenth-note patterns.

oth - ers come.

The fifth and final system of the musical score has the lyrics "oth - ers come.". The piano accompaniment includes a dynamic marking of *cresc.* and a '5' fingering.

How can it be called a life That be -

- get - teth so ma - ny, ma - ny deaths _____ and

plagues? _____ And yet, -

Tempo I. (Andante.)

yet,

it is the ob - ject of men's love.

CHORUS.

p If a - ny man will come af - ter me, *cresc.* let him dis - own him -
p If a - ny man will come af - ter me, *cresc.* let him dis - own him -
p If a - ny man will come af - ter me, *cresc.* let him dis - own him -
p If a - ny man will come af - ter me, *cresc.* let him dis - own him -

mf Strength - en
 - self and take up his cross and fol - low me.
 - self and take up his cross and fol - low me.
 - self and take up his cross and fol - low me.
 - self and take up his cross and fol - low me.
 Celli. *(p)*

cresc. me with heav'n - ly cour - age, strength - en me, lest the
mf He that shall en - dure to the end,
cresc. He that shall en - dure to the
mf He that shall en - dure to the end,
mf He that shall en - dure to the

mis - er - a - ble flesh pre - vail.
 the same shall be sa - ved,
 end, the same shall be
 the same shall be

ff
cresc. Thy life is our way,
 the same shall sa - ved, the same,
 sa - ved, shall be
 sa - ved, shall be
 sa - ved, the same shall be sa - ved

Thy life, and by the
 the same shall be sa - ved
 sa - ved, the same shall be sa - ved
 sa - ved, the same shall be sa - ved
 - - ved, the same shall be sa - ved

Five Sayings of Jesus.

e molto espress.

allargando

path of ho - ly - pa - tience we - walk toward Thee, who art our

Largo solenne.

Tempo perduto.

crown. Above all things and in all things, O my soul, thou shalt *a niente*

pp A - bide in me and I in you. *a niente*

pp A - bide in me and I in you. *a niente*

pp A - bide in me and I in you. *a niente*

pp A - bide in me and I in you. *a niente*

Largo solenne. *Tempo perduto.*

a tempo

rest in the Lord al - way.

Love one an - oth - er e - ven as I have lo - ved you.

Love one an - oth - er e - ven as I have lo - ved you.

pp Love one an - oth - er.

pp Love one an - oth - er.

a tempo

TENOR SOLO.
ARIA. Allegro tranquillo.

mp e espress

Grant me to rest in Thee a-bove all crea - - tures

grant me to rest in Thee, A-bove

all health and beau - ty, a - bove all knowledge and sub - til - ty,

13

Grant me to rest in Thee a-bove all crea - - tures,

sempre teneramente

più p

grant me to rest, to rest in Thee, Above

cresc.

all glo-ry and hon - our, a - bove all power and dig - ni - ty, a -

14

- bove all fame and all praise, a - bove all sweet - ness

f mp e dolce

f dim. p

poco rit.

and all com - fort, a - bove all hope and prom - ise,

(p) (pp)

a tempo

Grant me to rest in Thee a - bove all crea - - tures

a tempo (pp)

15

grant me to rest in Thee. A - bove all gifts that Thou canst

mf

cresc.

give un - to us, a - bove all — mirth and joy which the

mind of man can re-ceive and feel.

ff

Fi - - - - - nal - ly a - bove all

16

an - - gels and — arch - an - gels and a-bove all — the heav'n-ly

A-bove all

A-bove all

16

mf

host.

mf 3 and arch - an - gels, and a - bove all the heav'n-ly

mf 3 and arch - an - gels, and a - bove all the heav'n-ly

an - gels and arch - an - gels, and a - bove all the heav'n-ly

an - gels and arch - an - gels, and all the heav'n-ly

ff A - bove all things

host.

host.

host.

host.

17

mf vi - si - ble and in - vi - si - ble: That ev - en as

mf a - bove all, all, all, a - bove

mf a - bove all, all, all, a - bove

mf a - bove all, all, all, a - bove

mf a - bove all, all, all, a - bove

17

ff Thou lov - est, *dim.* O my God, I too may
all, *f* *p* O my God.
all, *f* *p* O my God.
all, *f* *p* O my God.
all, *f* *p* O my God.

The first system features five vocal staves and a grand staff for piano accompaniment. The vocal parts enter with a forte (*ff*) dynamic and a decrescendo (*dim.*) marking. The piano accompaniment begins with a forte (*f*) dynamic and includes triplet figures in both hands.

love.

The second system consists of five vocal staves. The first staff begins with the word "love." and a decrescendo (*dim.*) marking. The remaining four staves are mostly empty, indicating rests for the vocalists.

sempre dim.

The third system is a grand staff for piano accompaniment. It features a continuous decrescendo (*sempre dim.*) marking and ends with a pianissimo (*pp*) dynamic.

Andante tranquillo (come primo.)

morendo *pp* *ppp*

The fourth system is a grand staff for piano accompaniment. It is marked "Andante tranquillo (come primo.)" and includes a *morendo* marking. The dynamics range from pianissimo (*pp*) to pianississimo (*ppp*).

CHORUS.

pp
 Let not him that seek-eth cease from his search un-til he find. — And when he
ppp
 Let not him that seek-eth cease from his search un-til he find. — And when he
pp
 Let not him that seek-eth cease from his search un-til he find. — And when he
pp
 Let not him that seek-eth cease from his search un-til he find. — And when he

cresc.
 find-eth he shall won-der. Won-der-ing — he shall reach the King-dom
cresc.
 find-eth he shall won-der. Won-der-ing — he shall reach the King-dom
cresc.
 find-eth he shall won-der. Won-der-ing — he shall reach the King-dom
cresc.
 find-eth he shall won-der. Won-der-ing — he shall reach the King-dom

p
 — and in the King-dom he shall find rest.
p
 — and in the King-dom he shall find rest.
p
 — and in the King-dom he shall find rest.
p
 — and in the King-dom he shall find rest.