



FOUR SAYINGS OF JESUS

Versicles and Responses drawn from the Gospel of John
by

H. Walford Davies

VOCAL SCORE



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Cover Image: "Saint John the Evangelist" by Pompeo Batoni, 1740-1743



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey

Editor

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Source Information

Autograph Manuscript:

Royal College of Music, London MS 6531

Vocal Score:

n/a

Royal College of Music Library

Ass't. Librarian - library@rcm.ac.uk

Oxford University, Bodleian Music Section, Weston Library

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

Royal Academy of Music Library

lib.ram.ac.uk

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Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

At various times in his 45-year career, Sir Henry Walford Davies enjoyed wide recognition as a composer, teacher, organist, and lecturer and in the latter capacity, he became England's first popular radio personality on the subject of classical music. He was born 50 years before the advent of radio as a popular broadcast medium, in 1869, and began his formal musical education in his teens in the choir of St. George's Chapel at Windsor. His natural aptitude for music manifested itself in this setting and Davies spent five years as a pupil/assistant to the cathedral organist Walter Parratt. In 1890, he earned a scholarship to the Royal College of Music that allowed him to study with Hubert Parry and Charles Villiers Stanford, and he joined the college's faculty at age 26 as a teacher of counterpoint.



He composed during these years, but it was as an organist that Davies became well-known at a succession of churches in the London area, including seven years at Christ Church, Hampstead, before becoming the organist and choirmaster at Temple Church from 1898 until 1919. Davies later held the conductorship of the Bach Choir and in 1918, after being commissioned a major, he was appointed director of music for the Royal Air Force, the position where he wrote his best-known work, the *RAF March Past*. In 1919, Davies began a distinct new phase of his career when he was appointed professor of music at Aberystwyth, Wales. Over the next 20 years, Davies became one of the leading exponents of Welsh music and musicians, serving as the chairman of the Welsh National Council of Music and acquiring the eternal gratitude of all Welsh people of a musical bent (which by and large meant the entire Welsh population). It was three years later that he received a knighthood. From the end of the teens onward, Davies also found himself in demand as a lecturer on music, his clear diction and outgoing, genial personality making his talks accessible to a wide audience. In the early '20s, he made a series of spoken-word recordings on music for the HMV label. They were so successful that in 1926, the BBC engaged Davies as the speaker on a program called *Music and the Ordinary Listener*, which lasted until the outbreak of war in 1939. In the process, Davies became the most popular classical music personality in England, occupying a position in the culture of that time akin to that of Deems Taylor, Leonard Bernstein, and other speakers on music in the United States. In 1934, following the death of Elgar, Davies was appointed Master of the King's Musick, the equivalent of Poet Laureate, and a position once held by his own teacher, Parratt.

Davies composed music throughout his career, though virtually nothing of his work from the nineteenth century is known. He began emerging in 1904 with the oratorio *Everyman*, which in the years following its premiere was the second-most popular large-scale choral work in England, after Elgar's *The Dream of Gerontius*. Apart from his *RAF March Past*, which remains in the repertory of military and other institutional marching bands (especially in England), Davies' best-remembered works include the *Solemn Melody* (1908), authored for the John Milton tercentenary; and *Jesu, Dulcis Memoria* (1918), his only published original piece for organ.



Holy Bible - King James Version 1611

And Jesus said unto them, I am the bread of life: hee that commeth to me, shall never hunger: and he that beleeveth on me, shall never thirst.

John 6:35

I am the good shepheard: the good shepheard giveth his life for the sheepe. And other sheepe I have, which are not of this fold: them also I must bring, and they shall heare my voyce; and there shall be one fold, and one shepheard.

John 10:11

Then spake Jesus againe unto them, saying, I am the light of the world: he that followeth mee, shall not walke in darkenesse, but shall have the light of life.

John 8:12

I am the vine, ye are the branches: he that abideth in me, and I in him, the same bringeth forth much fruit: for without me ye can doe nothing.

John 15:5



Four Sayings of Jesus

Versicles & Responses

Gospel of John

H. Walford Davies

Treble Solo



I am the bread of life. He that com-eth to me shall not hun-ger.

S
I am the bread of life. He that com-eth to me shall not

A
I am the bread of life. He that com-eth to me shall not

T
I am the bread of life. He that com-eth to me shall not

B
I am the bread of life. He that com-eth to me shall not

For Rehearsal Only



4
S
hun-ger and he that be-liev-eth on me shall nev-er thirst; shall nev-er thirst.

A
hun-ger and he that be-liev-eth on me shall nev-er thirst; shall nev-er thirst.

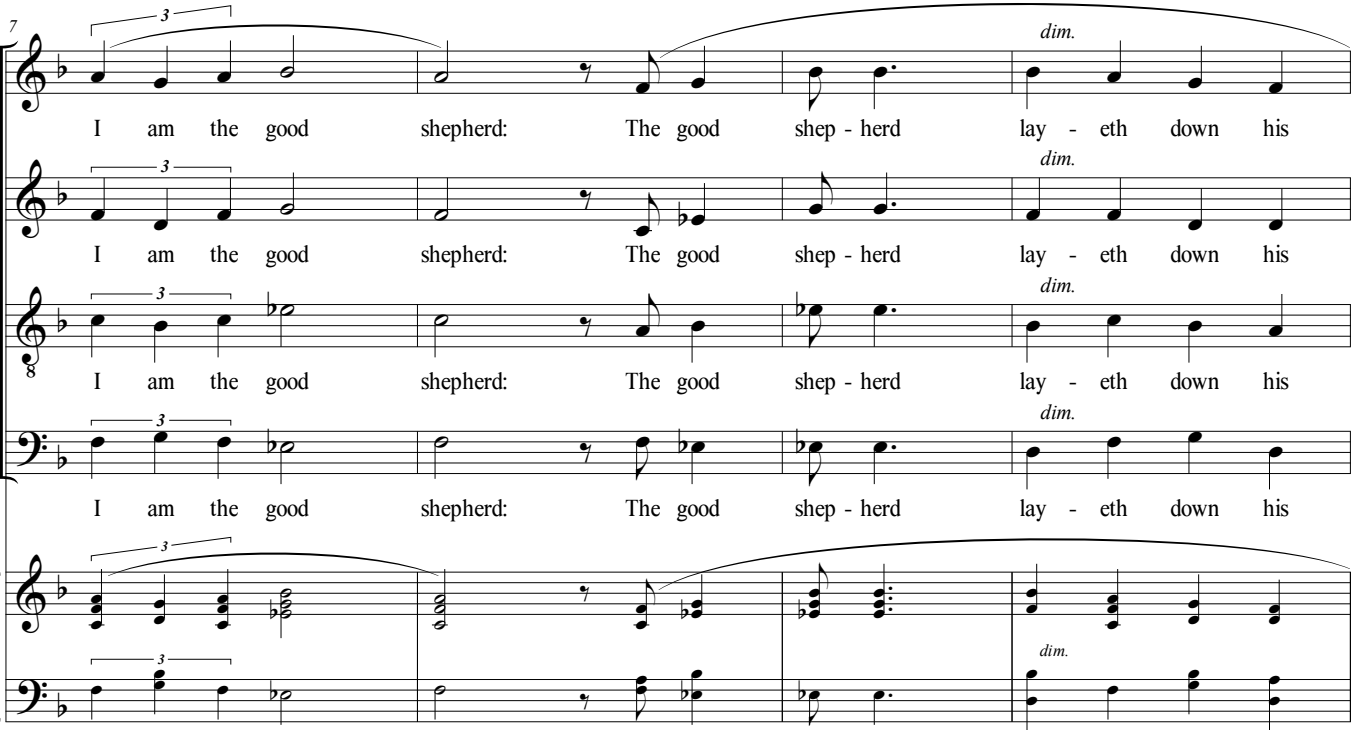
T
hun-ger and he that be-liev-eth on me shall nev-er thirst; shall nev-er thirst.

B
hun-ger and he that be-liev-eth on me shall nev-er thirst; shall nev-er thirst.

Treble Solo



I am the good shep - herd The good shep-herd lay - eth down his life for the sheep.




S I am the good shepherd: The good shep - herd lay - eth down his

A I am the good shepherd: The good shep - herd lay - eth down his

T I am the good shepherd: The good shep - herd lay - eth down his

B I am the good shepherd: The good shep - herd lay - eth down his



S life for the sheep. They shall be - come one flock, one shep - herd.

A life for the sheep. They shall be - come one flock, one shep - herd.

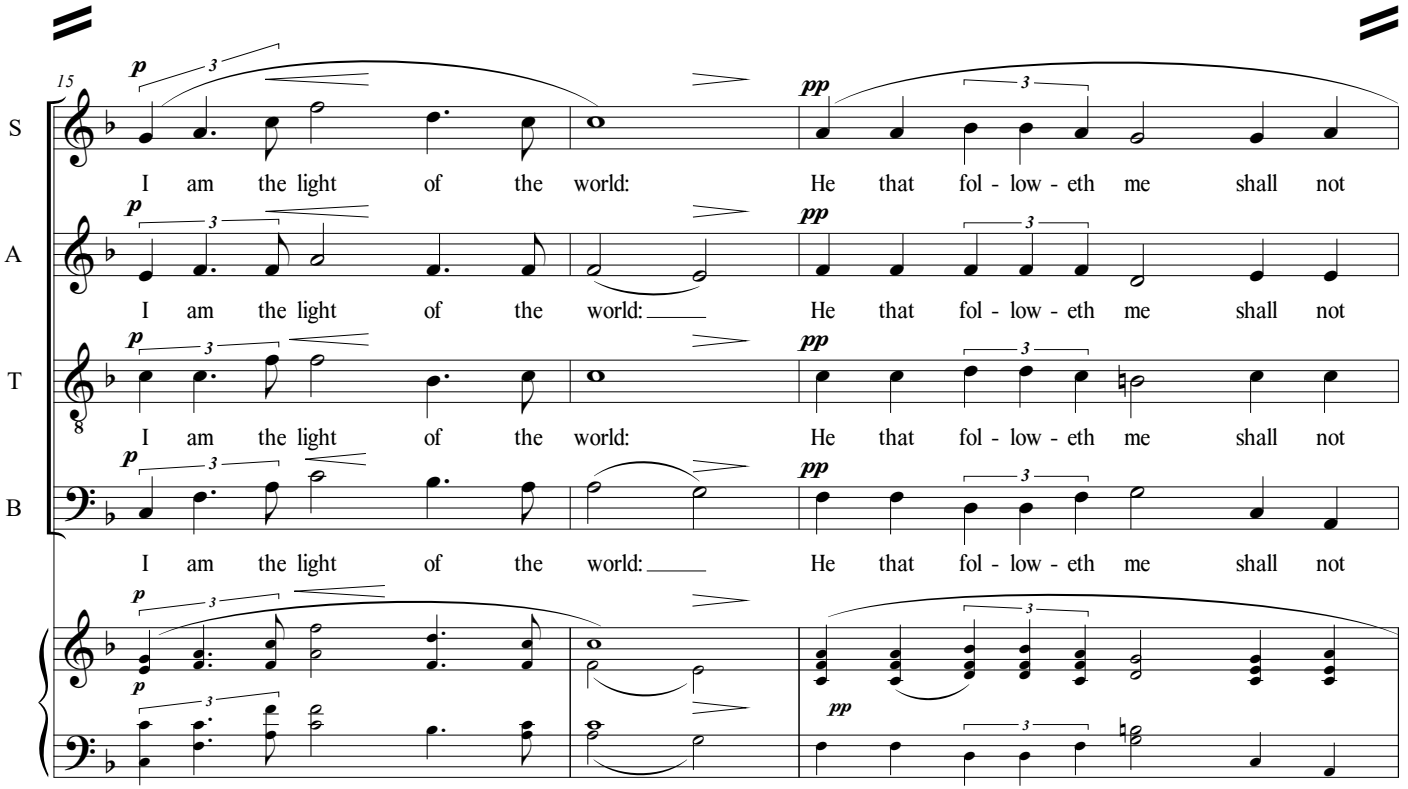
T life for the sheep. They shall be - come one flock, one shep - herd.

B life for the sheep. They shall be - come one flock, one shep - herd.

Treble Solo



I am the light of the world: He that fol - low - eth me shall not walk in dark - ness.

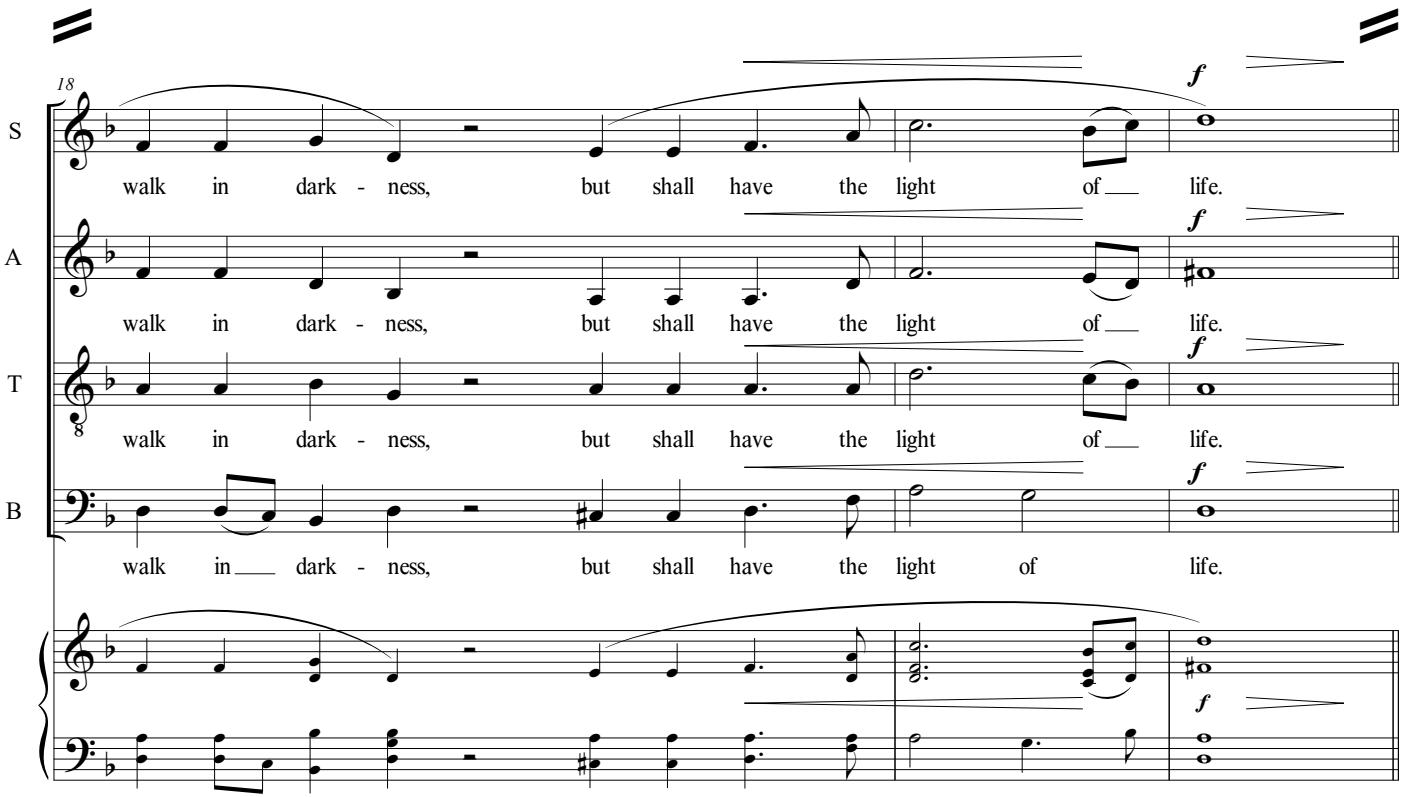


S
I am the light of the world: He that fol - low - eth me shall not

A
I am the light of the world: He that fol - low - eth me shall not

T
I am the light of the world: He that fol - low - eth me shall not

B
I am the light of the world: He that fol - low - eth me shall not



S
walk in dark - ness, but shall have the light of life.

A
walk in dark - ness, but shall have the light of life.

T
walk in dark - ness, but shall have the light of life.

B
walk in dark - ness, but shall have the light of life.

Treble Solo

I am the vine, ye are the bran - ches A - bide in me and I in you.

S I am the vine, ye are the bran - ches. A - bide in me

A I am the vine, ye are the bran - ches. A - bide in me

T I am the vine, ye are the bran - ches. A - bide in

B I am the vine, ye are the bran - ches. A -

S and I in you. A - bide ye in my love.

A and I in you. A - bide ye in my love.

T me and I in you. A - bide ye in my love.

B bide in me and I in you. A - bide ye in my love.

Editor Note: Engraving for a cappella chorus is in accordance with composer's notation on MS 6531. Versicle introductions have been added in recognition of what appears to have been the composer's intention as indicated between Saying 1 and 2.



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