

Jesu, Dulcis Memoria

Jesus, sweet remembrance

Bernard of Clairvaux

Anonymous, Koning Manuscript, c. 1500

(approx. ♩ = 52)

Tenor

1. Je - su__ dul-cis__ me - mo - ri - a, dans ve - ra cor - dis gau - di - a: sed
su,__ spes pae - ni - ten - ti - bus, quam pi - us es pe - ten - ti - bus! quam

Bass

6

T.

su - per mel__ et om - ni - a e - jus dul-cis__ prae - sen - ti - a. 2. Nil
bo - nus te__ quae - ren - ti - bus! sed quid in - ven - ni - en - ti - bus? 4. Sis,

B.

10

T.

can-it-tur su - a - vi-us, nil au - di-tur ju - cun - di - us, nil cog - i - ta - tur
Je-su, nos-trum gau - di - um, qui es fu - tu - rus prae-mi - um: sit no - stra in__ te

B.

15

T.

dul - ci - us, quam Je - sus De - i Fi - li - us. 3. Je - sae - cu - la.
glo - ri - a, per cunc - ta sem - per

B.

The hymn "Jesu dulcis memoria" is usually attributed to the 12th century Cistercian abbot and mystic Bernard of Clairvaux. It is better known in modern hymnals as "Jesus, the very thought of thee," in an 1849 translation by Edward Caswell.

This arrangement uses four stanzas from the lengthy original poem. Here, thanks to Wikipedia, are those four stanzas along with the Caswell translation:

Jesu dulcis memoria
dans vera cordis gaudia:
sed super mel et omnia
ejus dulcis praesentia.

Jesus, the very thought of Thee
With sweetness fills the breast!
Yet sweeter far Thy face to see
And in Thy Presence rest.

Nil canitur suavius,
nil auditur jucundius,
nil cogitatur dulcius,
quam Jesus Dei Filius.

No voice can sing, no heart can frame,
Nor can the memory find,
A sweeter sound than Jesus' Name,
The Saviour of mankind.

Jesu, spes paenitentibus,
quam pius es petentibus!
quam bonus te quaerentibus!
sed quid invenientibus?

O hope of every contrite heart!
O joy of all the meek!
To those who fall, how kind Thou art!
How good to those who seek!

Sis, Jesu, nostrum gaudium,
qui es futurus praemium:
sit nostra in te gloria,
per cuncta semper saecula.

Jesus! our only hope be Thou,
As Thou our prize shalt be;
In Thee be all our glory now,
And through eternity.

Though the text is sacred, its setting employs the dance rhythms of Renaissance popular music, transcribed here in a fashion that combines modern notation with the freer metrical form of the early music.

- J.E.Stromgren