THE LATIN CHURCH MUSIC

OF

SAMUEL WESLEY

(THREE VOLUMES)

VOLUME TWO

by

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THE LATIN CHURCH MUSIC

OF

SAMUEL WESLEY

VOLUME TWO

MASSES, MOTETS

AND

OTHER COMPOSITIONS
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Editorial Notes

This collection of Samuel Wesley's Latin church music comprises the majority of his compositions for the Catholic liturgy; those excluded are chiefly those available in printed editions: Dixit Dominus (double-choir), In Exitu Israel, Omnia Vanitas and Tu Es Sacerdos In Aeternum (1827). Exultate Deo, although in print, is included in its hitherto neglected orchestrated version. Wherever possible the autograph manuscripts have been used; where these have not been readily available (for example, Deus Majestatis, the autograph score of which is in the Library of Congress, Washington), a reliable, contemporary copy has been used - in most cases, that is a copy in the hand of Vincent Novello.

Throughout, G clefs have been substituted for the original C clefs as appropriate (with the exception of viola parts).

Wesley's accidentals appear in front of the note concerned in the customary manner; editorial accidentals have been put above the note concerned. All Wesley's dynamic markings are included in full (forte, crescendo, etc.), except for 'sforzando' which has been abbreviated to 'sforz'. All other dynamic markings are editorial (p, sf, dim., etc.).

For fuller details, see the 'Editorial Notes' to each separate item.

I would like to record my indebtedness to Mr. Gordon Pullin for checking and translating the Latin texts.

(An additional note on editorial procedures: in certain cases, where there are multiple sources, only the first (autograph) source has been used.)
A note on the execution of Wesley's ornaments.

**Acciaccatura** - executed in the customary manner, the auxiliary note being 'crushed in' before the principal note.

**Appoggiatura** - executed in the customary manner, the auxiliary note taking half (or two-thirds) the time value of the principal note.

**Turn** - a figure of four notes performed in the time of the note over which the sign appears; e.g.

**Trill** - this should begin on the note above, the length of the trill and its ending being determined by the context; e.g.
THE LATIN CHURCH MUSIC

OF

SAMUEL WESLEY

VOLUME TWO

MASSES, MOTETS

AND

OTHER COMPOSITIONS

PART ONE
AVE MARIS STELLA
(for two sopranos and strings).
Editorial Notes

Sources: (i) Additional Manuscript 35001 (British Museum). Autograph score, signed and dated 1786.
(ii) Additional Manuscript 14342 (British Museum). A score in the hand of Vincent Novello.

The note values have been retained throughout, but Wesley's time signature for the third movement has been rendered 4/4.

Although Wesley gives no precise instructions on the matter, he obviously intended an organ continuo throughout.

The text is a Hymn to the Blessed Virgin Mary:

1. Ave maris stella, 
   Dei Mater alma, 
   Atque semper Virgo, 
   Felix coeli porta. 

2. Sumens illud Ave, 
   Gabrielis ore, 
   Funda nos in pace, 
   Mutans Haeve nomen, 

3. Solve vincla reis, 
   Profer lumen caecis: 
   Mala nostra pelle, 
   Bona cuncta posce. 

4. Monstra te esse matrem: 
   Sumat per te preces, 
   Qui pro nobis natus, 
   Tulit esse tums. 

5. Virgo singularis, 
   Inter omnes mitis, 
   Nos culpis solutos, 
   Mites fac et castos.

1. Hail, star of the sea, loving mother of God, And yet ever a virgin, the blessed gateway heaven chose.
2. You accepted that 'Hail' from Gabriel's lips; Bathe us in peace, exchanging names with Eve.
3. Loose the chains of the guilty; bring light to the blind; Drive from us our bad qualities, and inspire all good ones.
4. Show yourself to be his mother; may he accept our prayers, Who was born for us, and considered himself to be your son.
5. Virgin without equal, so gentle compared with all others, Make us, when freed from our sins, gentle and pure.

7. Sit laus Deo Patri, Summo Christo decus, Spiritu Sancto, Tribus honor unus. Amen.

6. Show us the blameless life, may our way be safe: So that we come to see Jesus, and ever rejoice together with him.

7. Praise be to God the Father; to Christ on high be honour; And to the Holy Spirit; to the Trinity be one glory.

Amen.

3 ANDANTE Ave maris stella, Dei Mater ala, Atque semper: Virgo, Felix coeli porta. Sumens illud Ave Gabrielis ore, Funda nos in pace, Mutans Hveae nomen.

2 ALLEGRETTO Solve vincla reis, Profer lumen coecis: Mala nostra pelle, Bona cuncta posce. Monstra te esse matrem: Sumat per te preces, Qui pro nobis natus, Tulit esse tuus.

3 POCO LARGO Virgo singularis, Inter omnes mitis, Nos culpis solutos, Mites fac et castos.

a) Bar 21-28: Time are Neville's markings.
d) Bar 28: Winko has no making at this point.
Bar 106: the cello/sax part of this bar in Neville’s interpretation of Webbe’s slot band.
Animosi (Certo sponde super Tono Octavo)

1) Animosi is obviously what Walford intended, although he wrote 'Animosi'.

2) Recent test: I have eliminated Walford's indication of the 'mark from' to 'c.f.' (for reasons of space).
I first saw the project in 1994. Since then, I have been working on it. The project is focused on the development of new musical forms. The main goal is to create a new musical language that can be used in various contexts. The project involves a team of composers, musicians, and musicologists who are working together to explore new possibilities in music. The project has already produced several prototypes, and we are currently working on refining them. The project is funded by a major arts foundation, and we are grateful for their support. In the future, we hope to see the project grow and reach a wider audience. We are excited about the possibilities that this project offers and are looking forward to the future.
1) Bars 161-168: Vide - Vorky's notes the actual notes.

2) Bar 166: Vide - His note is missing from Vorky's line, but he added it (quite correctly, it would appear).
DEUS MAJESTATIS

(for double chorus and strings).
Editorial Notes


(ii) Manuscript 1040 (Royal College of Music). Full score in the hand of Vincent Novello.

(iii) Additional Manuscript 35001 (British Museum). Separate parts for Alto Primo, Alto Secondo, Tenore Secondo, Violino Primo, all in Wesley's hand.

This edition is based on (ii).¹

The note values have been retained but Wesley's time signature rendered 4/4.

It is clear that Wesley intended an organ continuo and in the manuscript the organ part is sketchily indicated in the 'cello/bass line. This has been omitted from this edition.

The text is Psalm 29, verse 3. (Psalm 28 - Vulgate):

Deus majestatis intonuit: Dominus
super aquas multas.

The God of majesty has thundered:
He is Lord over many waters.

¹ The Library of Congress Manuscript 27138 was not available for reference at the time of writing.
For 30 - alto 3rd syllable is missing in the Ms.
For 30 - violins, this is 171 in the ms.
EXULTATE DEO

(for chorus and orchestra).
**Editorial Notes**

Sources: (i) Additional Manuscript 35001 (British Museum). Separate parts for: Canto Primo, Canto Secondo, Alto, Tenore, Basso, Corno Primo, Corno Secondo, Oboe Primo, Oboe Secondo, Fagotto, Tromba Primo, Tromba Secondo, Trombone Primo, Trombone Secondo, Trombone Basso, Violino Primo, Violino Secondo, Viola Primo, Viola Secondo, Violoncello and Contrabasso, Tympané, and organ. Also, a vocal score in short score. All these are in Wesley's hand.

(ii) Additional Manuscript 17731 (British Museum). Autograph score, vocal parts with an organ part indicated, signed and dated June 28th. 1800.

(iii) Additional Manuscript 14341 (British Museum). Vocal score with organ part in the hand of Vincent Novello.

The text is Psalm 81, verses 1 and 2. (Psalm 80 - Vulgate).

1. Exsultate Deo adjutori nostri: jubilate Deo Jacob.
2. Sumite psalmm, et date tympanum: psalterium jucundum cum cithara.

1. Rejoice in God our helper: exult in the God of Jacob.
2. Sing to him: and beat the drum: the pleasant lute, together with the lyre.
Allegro maestoso

Oboe I

Oboe II

Bassoon

Horns

Trumpet

Trumpet

Trombone

Saxophone

Saxophone

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello
a) Bars 71-72: Alle underly as in All HS 5501. All HS 17751 lacks "Jacob".
Deo adiutori nostro, juxta te Deo Jacob.
THE LATIN CHURCH MUSIC

for

VOICES AND ORGAN.
AMAVIT EUM DOMINUS

Antiphona ad Magnificat - In commune Confessoris
(non) Pontificis.

(Antiphon on the Magnificat on the Common Feast of
a Confessor (not a) Bishop).
Editorial Notes

Source: Additional Manuscript 31222 (British Museum). Autograph score.

The note values have been retained, but Wesley's time signature has been rendered 2/2.

The organ bass is Wesley's; the remainder of the organ part is editorial. The text is the antiphon to the Magnificat at Second Vespers - it is the same antiphon whether or not the Confessor was also a Bishop:


The Lord loved him and adorned him; with a robe of glory He clothed him, and at the gates of paradise He crowned him.
a) Bar 25: Wadly has no pause, but adds an extra breve rest.
b) Bar 25-26: Wadly has repeat marks both sides of the double bar; however, there are none at the end confirming the repeat of the second section.
c) Use St. Wesly’s ‘soft’ at this point.

d) Use St. Wesly’s dynamic marking in ‘pieno’.
AVE REGINA CAELORUM

Antiphona — a Purificatione usque ad Feriam quintam in Cena Domini — de Beata Maria Virgine.

A'due soprani.

(Antiphon — from the Feast of the Purification until Maundy Thursday — of the Blessed Virgin Mary.

For two sopranos).
**Editorial Notes**

Source: Additional Manuscript 31222 (British Museum). Autograph score, dated 1781.

The note values have been retained, but Wesley's time signature has been rendered 2/2.

The organ bass is Wesley's; the remainder of the organ part is editorial.

The text is that of the anthem to Our Lady at Compline from February 2nd (Purification) until Compline of the Wednesday in Holy Week:

Ave Regina caelorum, Ave Domina Angelorum;
Salve radix, salve porta, Ex qua mundo lux est orta;
Gaude Virgo gloria, Super omnes speciosa;
Vale, o valde decora, Et pro nobis Christum exora.

Hail, Queen of the heavens, Hail, Mistress of the Angels;
Welcome, the root, welcome, the gate, from which the light has risen on the world;
Rejoice, glorious Maid, Beautiful above all others:
Farewell, O truly beauteous one, And on our behalf pray to Christ.
AVE REGINA CAELORUM

Antiphona de Beata Maria Virgine.

(Antiphon of the Blessed Virgin Mary).
Source: Additional Manuscript 14340 (British Museum). Autograph score, signed. Wesley has written on the first page: '...composed originally as a duet only, about the year 1781'.

The note values have been retained, but Wesley's time signature has been rendered 2/2.

The figured organ bass is Wesley's; the remainder of the organ part is mostly editorial. (See footnotes).

The text is that of the anthem to Our Lady at Compline from February 2nd (Purification) until Compline of the Wednesday in Holy Week:

Ave Regina caelorum, Ave Domina
Mistress
Angelorum:
of the Angels:
Salve radix, salve porta, Ex qua
Welcome, the root, welcome, the gate, from
mundo Lux est orta:
which the light has risen on the world:
Gaude Virgo gloriosa, Super omnes
Rejoice, glorious Maid, Beautiful above
speciosa:
all others:
Vale, o valde decora, Et pro nobis
Farewell, O truly beauteous one, And on
Christum.exora.
our behalf pray to Christ.
AVE VERUM CORPUS

In Sanctissimo Christi Corporis Festo ad Missam - a due voci.

(At Mass on the Most Holy Feast of Corpus Christi - for two voices.

1 Wesley actually wrote: 'Ad Sanctissimo Christi Corpore ad Missam'.
Editorial Notes

Source: Additional Manuscript 31222 (British Museum). Autograph score, signed and dated May 11th 1781.

The note values have been retained but Wesley's time signature has been rendered 4/4.

The organ bass is Wesley's; the remainder of the organ part is editorial.

The text is anonymous, from the fourteenth century; it is often sung at Mass as a motet after the consecration:

Ave, verum corpus natum
De Maria virgine,
Vere passum, immolatum
In cruce pro homine;
Cujus latus perforatum
Vero fluxit sanguine,
Esto nobis praegustatum
Mortis in examine,
O clemens,\(^2\) O pie,
O Jesu fili Mariae.

Amen.

Hail, true body, born of the virgin Mary, which truly suffered, and was sacrificed on the cross for mankind; its side was pierced and flowed with real blood; be our food before the ordeal or death. O sweet, O good, O Jesus Son of Mary. Amen.

\(^2\) The more usual word is 'ex'.

\(^3\) The more usual word is 'dulcis'.
AVE VERUM CORPUS

(for four voices and organ).
Editorial Notes

Source: Additional Manuscript 14340 (British Museum). Autograph score, signed and dated July 6th 1812.

The note values have been retained but Wesley's time signature has been rendered 4/4.

The organ bass is Wesley's; the remainder of the organ part is editorial (but see footnotes).

The text is anonymous, from the fourteenth century; it is often sung at Mass as a motet after the consecration:

Ave, verum corpus natum
De Maria virgine,
Vere passum, immolatum
In cruce pro homine;
Cujus latus perforatum
Unda fluxit et sanguine,
Esto nobis praegustatum
Mortis in examine,
O clemens, O pie,
O Jesu fili Mariae.

Amen.

1 The more usual word is 'ex'.
2 the more usual word is 'dulcis'.

Hail, true body, born of the virgin Mary, which truly suffered, and was sacrificed on the cross for mankind; its side was pierced and from it flowed water and blood; be our food before the ordeal of death. O sweet, O good, O Jesus Son of Mary. Amen.
Lento Moderato

A - ve - re - num cor - pus na - tu - num

A - ve - re - num cor - pus na - tu - num

A - ve - re - num cor - pus na - tu - num

A - ve - re - num cor - pus na - tu - num

A - ve - re - num cor - pus na - tu - num

de Navi - a vir - gi - ne Ve - re pas - sum

de Navi - a vir - gi - ne Ve - re pas - sum

de Navi - a vir - gi - ne Ve - re pas - sum

de Navi - a vir - gi - ne Ve - re pas - sum

de Navi - a vir - gi - ne Ve - re pas - sum

2) The title of the piece is indicated by Wesley.
DOMINE, SALVUM FAC REGUM NOSTRUM

Antifoni a duo voci - V. et R. pro Rege - ad Vesperas.

(Antiphon for two voices - versicle and response for the King - at Vespers).
Editorial Notes

Source: Additional Manuscript 31222 (British Museum). Autograph score, dated December 24th 1780.

The time signature has been altered from 2/2 to 2/4, and the note values halved.

The organ bass is Wesley's; the remainder of the organ part is editorial.

The text is the versicle and response for the King:

Domine, salvum fac regem nostrum
Georgium. Et exaudi nos in die
quom\(^1\) invocaverimus te.
Gloria....

O Lord, keep safe our king, George.
And hear us on the day when we call upon Thee.
Glory....

\(^1\) The more usual word is 'cum'.
DOMINE, SALVUM FAC REGUM NOSTRUM

A tre voci - canendum ad missam continuo post benedictionem.

(for three voices - to be sung at Mass immediately after the blessing).
Editorial Notes

Source: Additional Manuscript 31222 (British Museum). Autograph score.

The time signature has been altered from 2/2 to 2/4, and the note values halved.

The organ bass is Wesley's; the remainder of the organ part is editorial.

The text is the versicle and response for the King:

Domine, salvum fac regem nostrum  O Lord, keep safe our king, George.
Georgium. Et exaudi nos in die  And hear us on the day when we call
quom1 invocaverimus te.  upon Thee.
Gloria....  Glory....

1 The more usual word is 'cum'.
ECCE IAM NOCTIS TENUATUR UMBRA

Hymnus Matutinus (quinque vocibus cantandus)
e breviario Romano electus, ad musicen aptatus.
(Morning Hymn (for five voices to sing) taken from the Roman Breviary and set to music).
Editorial Notes

Sources: (i) Additional Manuscript 14340 (British Museum). Autograph score, signed and dated 1808.

(ii) Egerton Manuscript 2571 (British Museum). A version for alto, tenor and bass in the hand of J.P. Street.

The note values have been retained but Wesley's time signature C has been rendered 4/4.

The two brief organ interludes are Wesley's; the remainder of the organ part is editorial.

The text is that of one of the Office Hymns for Lauds on a Sunday:

1. Ecce iam noctis tenuatur umbra,
   Lux et aurorae rutilans coruscat:
   Supplices rerum Dominum canora
   Voce precemur:

2. Ut reos culpae miseratus; omnem
   Pellat angorem, tribuat salutem,
   Donet et nobis bona sempiternae
   Munera pacis.

3. Praestet hoc nobis Deitas beata
   Patris, ac Nati, pariterque
   sancti
   Spiritus, cuius resonat per omnem
   Gloria Mundum. (Amen).

1. See, now night's dark shadow pales,
   And the rosy light of dawn begins to glow;
   Let us humbly pray to the Lord of the universe
   With melodious voices:

2. May he have mercy on us, who are guilty of sin,
   And may he drive from us all torment,
   Granting us salvation,
   May he also give us the gracious gift
   Of everlasting peace.

3. May this our prayer be fulfilled for us by the blessed Godhead
   Of the Father, and of the Son, together with the Holy Spirit,
   Whose glory re-echoes through the whole world. (Amen).
a) Mr. Hillery intended this piece to be performed without organ except for the brief introductions. (In the MS he wrote note in the organ, staves, through only the first verse and immediately no organ for the second and third voices.)

b) Hillery's actual mark was 'Leips' - presumably an internal draft of the French equivalent.
ECCE MARIA GENUIT NOBIS

Antifona – in festo Circumcisionis Domini nostri Jesu Christi – ad Elevationem in Missa canenda vel ante Magnificat ad Vesperas.

(Antiphon — on the Feast of the Circumcision of Our Lord Jesus Christ — to be sung at the Elevation in the Mass, or before the Magnificat at Vespers).
Editorial Notes

Source: Additional Manuscript 31222 (British Museum). Autograph score, dated November 9th 1780.

The time signature has been altered from 4/2 to 4/4, and the note values halved.

The organ bass is Wesley's; the remainder of the organ part is editorial.

The text is the Antiphon to the fifth Psalm at the Second Vespers of the Feast of the Circumcision of Our Lord Jesus Christ:

Ecce Maria genuit nobis salvatorem, quem Johannes videns exclamavit, dicens: Ecce Agnus Dei, ecce qui tollit peccata mundi.

Alleluia.

See, Mary has given birth to a Saviour for us, the one who, when John saw him, he shouted out, saying: Here is the Lamb of God, here is the one who takes away the sins of the world. Alleluia.
a) For \textit{Al}: alla - this note is clearly a C in the MS, although it obviously should be A.

b) For \textit{Al}: this underlay, or \\ the MS.
c) Bar 33: from here to the end, the underlay is vague in all parts in the 3rd.

f) Bar 42: note and expres.: here two minims in kicker (see also note e) above).
EMITTE LUCEM TUAM

(for two sopranos).
Editorial Notes

Source: Additional Manuscript 31222 (British Museum). Autograph score. The time signature has been altered from 2/2 to 2/4, and the note values halved.

The organ bass is Wesley's; the remainder of the organ part is editorial.

The text is Psalm 43, verses 3 and 4. (Psalm 42 – Vulgate):


4. *Et introibo ad altare Dei: ad Deum,* qui laetificat juventutem meam.

Alleluia.

3. Send out your light and your truth; these very things have led me, and brought me to your holy hill, and to your dwelling-place.

4. And I will go in to the altar of God: to the God who makes glad my youth. Alleluia.
et introibo ad altare Dei ad Deyn quem tria rei unum Alleluia

a) Eor 51: Wisby bene me pone but unlike the cloud as a house.
GLORIA PATRI

A due voci – In Festo Transfigurationis Domini Nostri Jesu Christi – ad Missam.
(for two voices – on the Feast of the Transfiguration of Our Lord Jesus Christ – at Mass).
Editorial Notes

Source: Additional Manuscript 31222 (British Museum). Autograph score, dated October 27th (probably 1780).

The time signature has been altered from 2/2 to 2/4, and the note values halved.

The organ bass is Wesley's; the remainder of the organ part is editorial.

The text is the Gloria:

Gloria Patri, et Filio; et Spiritui Sancto; Sicut erat in principio, et nunc, et semper; et in saecula saeculorum. Amen.

Glory be given to the Father, and the Son; and the Holy Spirit; as it was in the beginning, and is now, and always will be; for ever and ever. Amen.
GLORIA PATRI

A quattro voci - post versum et responsorium pro
Rege canenda ad Missam.
(for four voices - after the versicle and response for
the king to be sung at Mass).
Editorial Notes

Source: Additional Manuscript 31222 (British Museum). Autograph score.
The time signature has been altered from 2/2 to 2/4, and the note values halved.
The organ bass is Wesley's; the remainder of the organ part is editorial.
Wesley's underlay is rather vague in places.
The text is the Gloria Patri:

Gloria Patri, et Filio; et
Spiritui Sancto; Sicut erat in
principio, et nunc, et semper;
et in saecula saeculorum.

Amen.

Glory be given to the Father, and
the Son: and the Holy Spirit; As it
was in the beginning, and is now,
and always will be: for ever and ever.

Amen.
GLORIA PATRI

Ad Vesperas - in Festo S. Petri ad Vincula.

(At Vespers on the Feast of St. Peter of Vincula).
Editorial Notes

Source: Additional Manuscript 31222 (British Museum). Autograph score, dated December 14th 1780.

In the first section, note values have been retained; in the second section, the time signature has been altered from 2/2 to 2/4, and the note values halved.

The organ bass is Wesley's; the remainder of the organ part is editorial.

The text is the Gloria:

Gloria Patri, et Filio; et Spiritui Sancto; Sicut erat in principio, et nunc, et semper; et in saecula saeculorum. Amen.

Glory be given to the Father, and the Son; and the Holy Spirit; as it was in the beginning, and is now, and always will be: for ever and ever. Amen.
THE GREGORIAN MASS 'PRO ANGELIS'

Harmonized by S. Wesley (for soprano, alto, tenor and bass soloists, chorus and organ).
This edition is based on (i), except for the Kyrie which is based on the edition of that movement as published by Vincent Novello in "A Collection of Sacred Music as performed at the Royal Portuguese Chapel in London", May 1811. (Weasley apparently wrote the Kyrie a year before the remainder of the Mass).

The note values have been retained throughout but some of Weasley's time signatures have been altered. (See footnotes for details).

The organ part of the Kyrie is as published by Novello; the organ part of the remainder is Weasley's, as in Add. MS 17731. (See also the footnotes).

The text is the Ordinary of the Mass:

1. KYRIE.
   Kyrie eleison.
   Christe eleison.
   Kyrie eleison.

2. GLORIA.
   Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis.
   Laudamus te, benedicimus te, adoramus

1. KYRIE.
   Lord, have mercy.
   Christ, have mercy.
   Lord, have mercy.

2. GLORIA.
   Glory in the highest places to God. We praise you, we bless you, we

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te, glorificamus te. Gratias agimus tibi propter magnum gloriam tuam.

3. CREDO.

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et honour you. We thank you because of your great honour. O Lord God, heavenly King; God the almighty Father. O Lord, the one and only Son, Jesus Christ. O Lord God, Lamb of God, Son of the Father. You who take away the sins of the world, have mercy on us. You who take away the sins of the world, receive our prayer. You who sit at the right hand of the Father, have mercy on us. For you alone are holy, you alone are the Lord, you alone are the most high, Jesus Christ, and with the Holy Spirit share the honour due to God the Father. Amen.

3. CREDO.

I believe in one God, the almighty Father, creator of the heavens and the earth, of everything seen and unseen. And in Jesus Christ, the one and only Lord, the one and only Son of God. He was born of the Father before time began. He is God, made from God, light, made from light, true God, made from true God. He was born, not created, of the same substance of the Father: and through him everything else was created. He,

for the sake of us mortals, and to save us, descended from the heavens. And he was born by the Holy Spirit, of Mary the Virgin: thus he became a mortal, he was even crucified for our sake: at the hands of Pontius Pilate he suffered and was buried. He also rose again after two days, as the Scriptures prophesied. And he ascended into heaven, where he sits on the Father's right hand. And he will come again one day in his glory, to judge the living and the dead; of his kingdom there will be no end. And in the Holy Spirit, the Lord, the creator of life; who comes forth from the Father and Son. With the Father and Son he is worshipped and honoured; he spoke through the prophets. And in one holy, universal Church, founded by the apostles. I confess one baptism for remission of sins. I look for the raising of the dead and for life in the world to come. Amen.

4. SANCTUS.

Sanctus, Sanctus, Sanctus

Holy, Holy, Holy Lord God of Sabaoth. The heavens and the earth are full of your glory. Hosanna in excelsis.

5. BENEDICTUS.

Benedictus qui venit in

Blessed is the man
nomine Domini. Hosanna in excelsis.

6. AGNUS DEI.

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

coming in the Lord's name. Hosanna in the highest.

6. AGNUS DEI.

Lamb of God, you who take away the world's sins, have pity on us. Lamb of God, you who take away the world's sins, give us peace.
1. Kyrie.

a) The bass part is figured throughout and played in the organ. But the figured is probably Neville's since Waley does not figure the rest of the Mass.

b) The organ part is as it appears in Neville's edition.

c) Although Waley's time signature is X, the movement is in 4.

d) This word is not completed in any of the parts. (2003). The copyist in Oxford has added "(see 358)."
Bar 11: This word is completed in the last beat of the bar in Novello's edition.

Bar 12: This second item is in literal.

Bar 13: These are all new and not in Novello's edition.
1) Wenly uses this term here in its other meaning as a synonym for 'alle basso'.

2) Wenly's time signature was 4.
Bar 101: wisely has no pause but writes the chord as a beam.
\textbf{Aria Capella}\(^1\) (solo)\(^2\)  

\textit{Quoniam tu solus sanctus tusolus  
no-bis  
Quo-niam tusolus   
no-bis  
Quo-niam tusolus  
no-bis  
Quo-niam tusolus  san-chas  
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\(^1\) See note \(b\). — Woty's original time signature was \(C\).

\(^2\) This is added Woty's own error, since the \(l\) is not in her MS, it must be redundant.
Soli

Et in carnis unitas

Non igitur aeternam

Soli

Et in carnis unitas

Soli

Et in carnis unitas

a) From fol. 52r: Visible here is a 2-voic'd part, thereby ignoring the entrywise at the beginning of this section.
et de Spiritu Sancto
ex Maria Virgine

et homō factus est

pleinissimo

a) Bar 50: Wide but with a sense of direction in a homophonic texture.
a) Although this scherzo is written in 3, wedq actually give 6 against signature.
For 35: Words violate the bass past a third lower. This is clearly an error, and he has it correct in the organ part (which he has corrected in copy).
Balla capella

1) The note is in Wesley's organ part, although not in the brass part.
2) Meaning "Alta voce"
3) Wesley's time signature was 4.
V = i

qui locutus locutus est per propheta

et usus
p) Bar 272: In Wolfe's MS the lower line is missing in the organ part. In Hume the bass
Bar 279: Wesley has no means but makes the climb on a barge.
HODIE BEATA VIRGO MARIA

Antifona ad Magnificat in festo Purificationis Beatae Mariæ Virginis - a tre voci.

(Antiphon on the Magnificat on the Feast of the Purification of Blessed Mary the Virgin - for three voices).
Editorial Notes

Source: Additional Manuscript 31222 (British Museum). Autograph score, dated November 10th 1780.

The note values have been retained but Wesley's time signature has been rendered 4/4.

The organ bass is Wesley's; the remainder of the organ part is editorial.

The text is the Antiphon on the Magnificat on the Feast of the Purification of Blessed Mary the Virgin:

Hodie beata Virgo Maria puerum
Jesum praesentavit in templo: et
Simeon repletus Spiritu Sancto,
acceptum in ulmas suas: et
benedixit Deum in aeternam.

Alleluia.¹

Today the Blessed Virgin Mary
presented the child Jesus in the
temple: and Simeon, filled with
the Holy Spirit, received him in
his arms, and gave everlasting
thanks to God.    Alleluia.¹

¹ 'Alleluia' is Wesley's addition since it does not usually appear at the end of this antiphon.
Allegro

Soprano

Hodie

Ho - die be - ata Vir - go Na - ri

Ho - die be - ata Vir - go Na - ri

Ho - die be - ata Vir - go Na - ri

Ho - die be - ata Vir - go Na - ri

Tem - plo

in tem - plo prece - sa - ta

in tem - plo prece - sa - ta

in tem - plo prece - sa - ta

in tem - plo prece - sa - ta

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a) Read: Supra 7 has 'spiritus', the last syllable coming here and 'ancho' at the beginning of Sec. 8 (a MS. slip?)
\textbf{Bar 50: At this point Wicky has 2 bars \& f with no pause on a minima rest.}
THE LATIN CHURCH MUSIC

OF

SAMUEL WESLEY

VOLUME TWO

MASSES, MOTETS

AND

OTHER COMPOSITIONS

PART TWO
IN TE DOMINE

(for soprano and organ).
Editorial Notes

Sources: (i) Additional Manuscript 14340 (British Museum). Autograph score, signed and dated July 28th 1798.

(ii) Manuscript 4020 (Royal College of Music). Autograph score.

The note values have been retained but Wesley's time signature has been rendered 4/4.

The figured organ bass is Wesley's; the remainder of the organ part is editorial.

The text appears to be a compilation of Wesley's, mostly from the Psalms:

In te, Domine, speravi, non confundar in aeternum.
In quacunque die invocavero, velociter exaudi me.
Non secundum peccata mea facias mihi, neque secundum iniquitates meas retribuas mihi.
Delicta juventutis meae et ignorantias meas ne memineris, Domine.
Desiderium animae meae tribuas mihi et voluntatem laboriorum meorum ne deneges mihi.
Tunc gaudebo cum iis quas amavi et qui me amaverunt saecula per infinita saeculorum.

In Thee, Lord, have I trusted, let me never be confounded.
(Psalm 31:1.)
On whatever day I call upon Thee, hear me swiftly. (Psalm 102: v.3.)
Do not deal with me according to my sins: do not reward me according to my wickedness. (Psalm 103: v.10.)
Do not remember, Lord, the sins and ignorances of my youth.
(Psalm 25:v.7.)
Grant me the desire of my soul, and do not deny me the wishes of my lips.
Then I shall rejoice with those whom I have loved and who have loved me, through endless ages of ages.
JUSTUS UT PALMA FLOREBIT

(for three voices with 'adapted
accompaniment added by V.N.').
Editorial Notes

Source: Additional Manuscript 14341 (British Museum). A copy of the score in the hand of Vincent Novello.

The note values have been retained but the time signature C has been rendered 4/4.

The organ part is Novello's.

The text is the Offertory for the Common Feast of Doctors:

Justus ut palma florebit:

Sicut cedrus, Libani,¹ multiplicabitur.

The righteous man will flourish as a palm-tree; like a cedar of Libanus will he be multiplied.

¹ Instead of 'Libanus', the usual version of the text is 'quae in Libano est'.
KYRIE ELEISON

A quattro voci - designatum pro Missa de Sancta Cruce.

(for four voices - appointed for the Mass of the Holy Cross).


**Editorial Notes**

Source: Additional Manuscript 31222 (British Museum). Autograph score.

The time signature has been altered from 4/2 to 4/4, and the note values halved.

The organ bass is Wesley's; the remainder of the organ part is editorial.

The text is the Kyrie:

Kyrie eleison. Lord, have mercy.  
Christe eleison. Christ, have mercy.  
Kyrie eleison. Lord, have mercy.
Although Wesley has *) in his signature he writes in first in 3
MISEREURE MEI, DEUS

A due voci

(for two voices and organ).
Editorial Notes

Sources: (i) Additional Manuscript 14342 (British Museum). Autograph score, signed and dated April 7th 1792.
   (ii) Egerton Manuscript 2571 (British Museum). A copy of the score in the hand of J.P. Street.

The note values have been retained throughout but Wesley's time signature C has been rendered 2/2.

The figured organ bass is Wesley's; the remainder of the organ part is editorial.

The text is Psalm 51. (Psalm 50 - Vulgate):

1. Miserere mei, Deus: secundum magnum misericordiam tuam;
2. Et secundum multitudinem miserationum tuarum dele iniquitatem meam.
3. Amplius lava me ab iniquitate mea: et a peccata mea mundate me.
4. Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.
8. Asperges me hyssopo, et mundabor: lavabis me, et super nivem deal-
bador.
9. Auditi meo dabis gaudium et laeti-
tiam: et exsultabunt ossa humiliata.
10. Averte faciem tuam a peccatis meis:
et omnes iniquitates meas dele.
11. Cor mundum crea in me, Deus: et spiritum rectum innova in viscer-
ibus meis.
12. Ne projicias me a facie tua: et spiritum sanctum tuum ne auferas
a me.
13. Redde mihi laetitiam salutaris tui: et spiritu principali con-
firma me.
15. Libera me de sanguinibus, Deus,
Deus salutis meas: et exulta-
bit lingua mea justitiam tuam.
16. Domine, labia mea operis: et
os meum annuntiabit laudem tuam.
17. Quoniam si voluisses sacrificium,
dedissem utique: holocaustis non
delectaberis.
8. You will sprinkle me with hyss-
op, and I shall be clean: you will
wash me, and I will be
whiter than snow.
9. When I listen to you, you will
give me joy and gladness: and
the bones have been broken will
rejoice.
10. Turn away your face from my
sins: and blot out all my wick-
edness.
11. Make in me, O God, a clean heart:
and renew a right spirit in me.
12. Do not cast me away from your
face: and do not take your Holy
Spirit from me.
13. Return to me the joy of my sal-
vation: and strengthen me with
your original spirit.
14. I shall teach the wicked your
ways: and sinners shall be turn-
ed to you.
15. Free me from bloodguiltiness, O
God, God of my salvation: and my
tongue shall rejoice in your
justice.
16. O Lord, open my lips: and my
mouth shall repeat your praise.
17. If you had wanted a sacrifice, I
would have given it: but you will
18. A sacrifice to God is a crushed spirit: a bruised, humbled heart, O God, you will not scorn.

19. Deal kindly, O Lord, with Sion, and in your spirit of goodwill: so that the walls of Jerusalem may be built up.

20. Then you will welcome the sacrifice of holiness, the offerings, and the burnt-sacrifices: then they will place on your altar young bullocks.

Glory....

1 Wesley omits this word in his setting.
OMNES GENTES PLAUDITE

(for three voices and organ).
Editorial Notes

Source: Additional Manuscript 35003 (British Museum). Autograph score.

The time signatures have been altered from 2/2 to 2/4, and the note values halved.

The organ bass is Wesley's; it is partially realised by him, the remainder being editorial (see footnotes).

The text is Psalm 47, verse 1. (Psalm 46 - Vulgate):

Omnes gentes, plaudite manibus: All you nations, clap your hands:

jubilate Deo in voce exultationis. rejoice in God with a voice of exultation.
Omnes gentes plaudite manibus plaudite manibus

Jubilate Deo jubilate Deo in voce

Jubilate Deo in voce credam in Deum

Jubilate Deo in voce credam in Deum

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1) Bars 11-14: Wesley writes the organ part in full, indicating that the organ should double the voices.

2) Bar 24: The organ part is to be editorial.
Omnis generis plaudite

Omnis generis plaudite Deo in voce exultationis

Omnis generis plaudite Deo in voce exultationis
QUI TOLLIS PECCATA MUNDI

Oratio in Feria Sexta in Parasceve.

(Prayer on the fifth day of Holy Week
- for voice and organ).
Editorial Notes

Sources: (i) Additional Manuscript 14342 (British Museum). Autograph score. At the head of the first page Wesley has written: 'Anno 1781 vel 1782' - this was added later.

(ii) Manuscript 4020 (Royal College of Music). Autograph copy of vocal part and figured bass.

This edition is based on (i) - there are certain variations in both organ and vocal part in (ii).

The time signature has been altered from 4/2 to 4/4, and the note values halved.

The figured organ bass is Wesley's; it is partially realised by him, the remainder being editorial (see footnotes).

The text is 'A prayer on the fifth day of Holy Week' (Good Friday):


You, who take away the sins of the world, have mercy on me; you, who were crucified today, put away all my sins. See my distress and my trouble: for I am poor and needy. Do not turn your face away from me, because I have sinned in your presence, O Lord Jesus Christ: set me free, according to your great quality of mercy. And I will offer to you the sacrifice of praise, and I will extol your name and call upon it for ever and ever.
SALVE REGINA

Motetto

(Motet for three voices and organ).
Editorial Notes

Sources: (i) Additional Manuscript 33240 (British Museum). Autograph score, signed and dated September 10th 1799.
(ii) Egerton Manuscript 2571 (British Museum). A copy of the score in the hand of J.P. Street.
(iii) Manuscript 4020 (Royal College of Music). Autograph score, dated but not signed.
(iv) Manuscript 4020 (Royal College of Music). Autograph score, dated but not signed.

The note values have been retained but Wesley's time signature has been rendered 4/4.

The figured organ bass is Wesley's; the remainder of the organ part is editorial.

The text is a hymn to the Blessed Virgin Mary:


Hail, Queen, mother of mercy: our life, sweetness and hope, hail. To you we cry out, exiles, descendants of Eve. To you we sigh, groaning and weeping in this vale of tears. Come then, our advocate, turn those merciful eyes of yours towards us. And, after this our exile, show us Jesus, the blessed fruit of your womb. O kind, O faithful, O sweet Virgin Mary.
SPERATE MISERI

(for two sopranos and organ).
Editorial Notes

Source: Additional Manuscript 35025 (British Museum). Autograph score, signed and dated October 9th 1783.

The note values have been retained but Wesley's time signature has been rendered 4/4.

The organ bass is Wesley's; the remainder of the organ part is editorial.

The source of the text has not been traced; it is:

Sperate miseri, cavete felices. Hope, you unhappy ones; beware, you who think yourselves lucky.

(Editorial amendment: it seems unlikely, in fact, that this is church music.)
a) Bar 42: wider has a semibreve in the voice part and a minim for the last organ bass note - ignore the ornaments.
TOTA PULCHRA ES

Prosa de Beata Maria Virgine.

(Prose of the Blessed Virgin Mary

- for two voices and organ).
Editorial Notes

Sources: (i) Additional Manuscript 14340 (British Museum). Autograph score of vocal parts with complete text, signed and dated October 24th 1812.
(ii) Additional Manuscript 14340 (British Museum). Autograph score of vocal parts with incomplete text and a figured bass.

These two sources have been combined in this edition.

The note values have been retained but Wesley's time signature has been rendered 2/2.

The figured organ bass is Wesley's; the remainder of the organ part is editorial.

The text is a prose of the Blessed Virgin Mary (probably a compilation of Wesley's):

Tota pulchra es, Maria, et macula originalis non est in te. Tu gloria Jerusalem, tu laetitia Israel, tu honorificentia populi nostri. Tu advocata peccatorum. O Maria, virgo prudentissima, virgo clementissima, ora pro nobis Dominum, intercede pro nobis ad Dominum Jesum Christum.

Wholly beautiful are you, Mary, and the stain of original sin is not in you. You are the glory of Jerusalem, you are the joy of Israel, you are the honour of our people. O Mary, most wise virgin, pray for us to the Lord, intercede for us to the Lord Jesus Christ.
"Soli"

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Et marula orignalis non est in te non est in te Tu gloria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

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"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

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"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

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"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

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"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra es Maria."

"Tu, tu pulchra es Maria. Tu, tu pulchra is probably the most likely, though tenor and treble is also possible."
THE LATIN CHURCH MUSIC

for

UNACCOMPANIED VOICES.
ANIMA NOSTRA

Antiphona quinque vocibus cantanda - organo comitante vel tacente, ab libitum.

(Antiphon for five voices to sing — with or without organ accompaniment).
Editorial Notes

Sources: (i) Additional Manuscript 14340 (British Museum). Autograph score, signed but not dated.

(ii) Egerton Manuscript 2571 (British Museum). A copy in the hand of J.P. Street.

(iii) Manuscript 4020 (Royal College of Music). Autograph score, not signed or dated.

The time signature has been altered from 4/2 to 4/4, and the note values halved.

The organ part is wholly editorial.

The text is Psalm 123, verses 6-8. (Psalm 122 - Vulgate):

6. Anima nostra sicut passer erepta est de laqueo venantium. 6. Our soul, like a sparrow, has escaped from the snare of the hunters.

7. Laqueus contritus est, et nos liberati sumus. 7. The snare has been broken, and we have been freed.

8. Adjutorium nostrum in nomine Domini, qui fecit caelum et terram. 8. Our help is in the name of the Lord, who has made heaven and earth.
d) Bar 38 - Weakly just has 'messe' or a dynamic marking.
fe.icit coe-lum et ter-ran
qui fe-icit

fe.icit coe-lum et ter-ran
qui fe-icit

coe-lum et ter-ran adju-to-rum no-stam in no-mi-ne Do-

coe-lum et ter-ran adju-to-rum no-stam in no-mi-ne Do-

coe-lum et ter-ran adju-to-rum no-stam in no-mi-ne Do-

coe-lum et ter-ran adju-to-rum no-stam in no-mi-ne Do-

adju-to-rum no-stam in no-mi-ne Do-

adju-to-rum no-stam in no-mi-ne Do-

adju-to-rum no-stam in no-mi-ne Do-

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adju-to-rum no-stam in no-mi-ne Do-

a) bar 41-42 - Wanky bas just 'neg'.
CHRISTE ELEISON

(for four voices).
Editorial Notes

Source: Additional Manuscript 14342 (British Museum). Autograph short score, signed and dated September 10th, 1810.

The note values have been retained but Wesley's time signature rendered 2/2. Wesley's underlay is extremely vague, mostly only indicating the text at entries.

The organ part is wholly editorial.

The text is:

Christe eleison. Christ, have mercy.
CONSTITUES EOS PRINCIPE

Motetto – Pro Festis SS. Apostolorum.

(Motet – for the feasts of Apostles and Evangelists).
Editorial Notes

Source: Additional Manuscript 14340 (British Museum). Autograph score, signed and dated November 9th, 1814.

The note values have been retained but Wesley's time signature rendered 2/2. The organ part is wholly editorial.

The text is the Responsory for Feasts of Apostles and Evangelists:

Constitues eos principes super ommem

You will set them up as princes

terram. Memores erunt nominis tui, over every land. They will be

Domine. mindful of your name, 0 Lord.
CREDO IN DEUM

(for three voices).
Editorial Notes

Sources: (i) Additional Manuscript 35024 (British Museum). Autograph score. (ii) Additional Manuscript 14341 (British Museum). A copy in the hand of Vincent Novello.

The note values have been halved throughout and the time signatures altered appropriately: 3/2 to 3/4, $ to 4/4, 3/2 to 3/4, and $ to 2/4.

The organ part is wholly editorial.

The text is the Apostles' Creed:

Credo in Deum, Patrem Omnipotentem, I believe in God, the Father
Creatorem caeli et terrae: Et in Almighty, maker of heaven and earth;
Jesum Christum, Filium ejus unicum, And in Jesus Christ, His only Son,
Dominum nostrum, Qui conceptus est de our Lord, who was conceived by the
Spiritu Sancto, Natus ex Maria Virgin Holy Spirit, born of Mary the Virgin,
Passus sub Pontio Pilato, Crucifirus, mortuos, et sepultus, Descen- suffered under Pontius Pilate, was
dit ad infernos; Tertia die resurrexit crucified, died, and was buried; he
a mortuis, Ascendit ad caelos, Sedet descended to hell; two days later he
ad dexteram Dei Patris Omnipotentis; rose again from the dead, and ascended
dive venturus est judicare vivos et to the heavens, and sits at the right:
mortuos.
Credo in Spiritum Sanctum; Sanctam Inde venturus est judicare vivos et
Ecclesiam Catholicam; Sanctorum Communionem; Remissionem peccatorum; Carnis
Resurrectionem; Et vitam sempiternam. I Christ's followers; the forgiveness

1 This is the word Wesley set - 'aeternam' is the usual word.

Amen.
419
In de venus e verticem vivus et mortuos

Credo in Sanctum Santorum sanctum eucharistiam

Ma bonos evertatur

Vivace

Viva Sanctorum communio

Rex benedici

Atque domine

Rex benedici

Viva Sanctorum communio
DE PROFUNDIS

(for three voices).
Editorial Notes

Source: Additional Manuscript 14341 (British Museum). A score, possibly autograph, but not signed or dated.

The note values have been retained but in section 2 Wesley's time signature C has been rendered 4/4, and in section 3, 2/2.

The organ part is wholly editorial.

The text is Psalm 130, verses 1-3. (Psalm 129 - Vulgate):

1. De profundis clamavi ad te, Domine:
   Domine, exaudi vocem meam.

2. Fiant aures tuae intendentes in vocem deprecationis meae.

3. Si iniquitates observaveris, Domine:
   Domine, quis sustinebit?

1. From the depths I have cried out to you, 0 Lord: 0 Lord, hear my voice.

2. Let your ears incline towards the voice of my prayer.

3. If you have taken special notice of the faults, 0 Lord: 0 Lord, who will survive it?
Domine exaudi voce meam. Amen.
Domine quis sustinebit Domine.

3) Woksi rebus indicat: "De sustinebit sustinita."
DEUS NOSTER REFUGIUM

Motetto.

(Motet - for three voices).
Editorial Notes

Source: Additional Manuscript 14341 (British Museum). A copy of the score, indicating that the piece was composed on September 7th, 1807.

The note values have been retained but Wesley's time signature C has been rendered 2/2.

The organ part is wholly editorial.

The text is Psalm 46, verses 1, 2 and 7. (Psalm 45 - Vulgate):

1. Deus noster refugium et virtus: adjutor in tribulationibus quae invenerunt nos nimis.
2. Propterea non timebimus dum turbabitur terra: et transfe rentur montes in medio maris.
7. Dominus virtutum nobiscum: sus ceptor noster Deus Jacob.

1. God is our sanctuary and strength: our helper in amid troubles which have come upon us in too great numbers.
2. Therefore we shall not fear even when the earth shall quake: and when the mountains shall be carried out into the heart of the sea.
7. The Lord of all strength is on our side: our protector is the God of Jacob.

1 This is the word Wesley set - 'cor' is the usual word.
DIXIT DOMINUS

Motetto a tre voci.

(Motet for three voices).
Editorial Notes

Sources: (i) Additional Manuscript 14340 (British Museum). Autograph score.
(ii) Additional Manuscript 35001 (British Museum). A set of parts in Wesley's hand.
(iii) Egerton Manuscript 2571 (British Museum). A copy of the score in the hand of J.P. Street.

Wesley has recorded on the autograph manuscript: 'Presented and performed at the Society of Concentores; December 27th. 1806'.

The note values have been retained but Wesley's time signature has been rendered 2/2.

The organ part is wholly editorial.

The text is Psalm 110, verse 1. (Psalm 109 - Vulgate):

Dixit Dominus Domino meo: sede a dextris meis donec ponam inimicos scabellum pedum tuorum. 

The Lord said to my Lord: Sit at my right hand until I make your enemies your footstool.
Spiritual

Dixit Dominus

Organ

(see also 444)
ECCE PANIS ANGELORUM

1 Transubstantiatorial hymn, termed
a Sequence — vide Missale Romanum
in Solemnitate Corporis Christi.
(See the Roman Missal on the Feast
of Corpus Christi — the Blessed Sacrament).

1 Originally, Wesley had a longer description but the page has been trimmed
and the first part of it lost.
Editorial Notes

Sources: (i) Additional Manuscript 14340 (British Museum). Autograph score, signed and dated March 31st. 1813.
(ii) Additional Manuscript 35001 (British Museum). A separate treble part in Wesley's hand.

The time signature has been altered from 4/2 to 4/4, and the note values halved.

The organ part is wholly editorial.

The text comprises the last four verses (21-24) of the Sequence 'Lauda, Sion, Salvatorem' by St. Thomas Aquinas:

21. Ecce panis Angelorum,
    Factus cibus viatorum;
    Vere panis filiorum,
    Non mittendus canibus.

22. In figuris praesignatur,
    Cum Isaac immolatur,
    Agnus Paschae deputatur,
    Datur manna patribus.

23. Bone pastor, panis vere,
    Jesu, nostri miserere;
    Tu nos pasce, nos tuere;  
    Tu nos bona fac videre
    In terra viventium.

24. Tu qui cuncta scis et vales,
    Qui nos pascis hic mortales;
    Tuos ibi commensales,
    Coheredes et sodales
    Fac sanctorum civium.

(Amen).

2 Wesley omits this line in his setting.

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455
a) Although Wesley has C as key signature, he writes in fact, in F
ECCE SIC BENEDICetur

Motetto.

(Motet for three voices).
Editorial Notes

Source: Additional Manuscript 14341 (British Museum). A copy of the score, not autograph, but indicating it was written on August 19th, 1801.

The note values have been retained but Wesley's time signature has been rendered 2/2.

The organ part is wholly editorial.

The text is Psalm 128, verse 5. (Psalm 127 - Vulgate):

Ecce sic benedicetur homo qui timet Dominum.   Listen - in this way shall the person who fears the Lord be blessed.
GLORIA PATRI

(for three voices).
Editorial Notes

Source: Additional Manuscript 14341 (British Museum). A copy of the score, not autograph.

The note values have been retained but Wesley's time signature has been rendered 2/2.

The organ part is wholly editorial.

The text is the Gloria:

*Gloria Patri, et Filio, et Spiritui Sancto; Sicut erat in principio, et nunc, et semper et in saecula saeculorum.*

*Glory be given to the Father, and the Son, and the Holy Spirit; As it was in the beginning, and is now, and always will be; for ever and ever.*

*Amen.*
LEVATE CAPITA VESTRA

Antiphona quatuor vocibus cantanda sine organo.

(Antiphon for four voices to sing without organ).
Editorial Notes

Sources:  (i) Additional Manuscript 14340 (British Museum). Autograph score, signed and dated February 16th. 1798.

(ii) Egerton Manuscript 2571 (British Museum). A copy in the hand of J.P.Street.

(iii) Manuscript 4020 (Royal College of Music). An autograph score, not signed or dated.

(iv) Manuscript 4028 (Royal College of Music). A copy of the score, not autograph.

The time signature has been altered from 4/2 to 4/4, and the note values halved.

The organ part is wholly editorial.

The text is from the first Vespers of Christmas and is the Antiphon to Psalm 116:

Levate capita vestra: ecce enim¹ appropinquit² Lift up your heads: see, your salvation is² drawing near.
redemptio vestra.

¹ 'Erim' seems to have been added by Wesley - it does not appear in any of the usual versions of this Antiphon.

² 'Appropinquabit' (will be) is the usual modern version.
Although the piece is in F major, Winkler only boxed it in his key signature.

Evidence Winkler has a box in his key signature is in fact, wrong in 2.
OSTENDE NOBIS DOMINE

Antiphona - quatuor vocibus cantanda.

(Antiphon for four voices).
Editorial Notes

Source: Manuscript 2141b (Royal College of Music). Autograph score, signed and dated September 8th 1827.

The time signature has been altered from $3/2$ to $3/4$, and the note values halved.

The organ part is entirely editorial.

The text is two Alleluia verses: one for the first Sunday in Advent, and one for the seventeenth Sunday after Trinity:

Ostende nobis, Domine, misericordiam tuam, et salutare tuum da nobis.

Domine exaudi orationem meam, et clamor meus ad te veniat.

Show us Thy mercy, Lord, and grant us Thy salvation.

Lord, hear my prayer, and let my cry come to Thee.
For 47 - Waber has no power but doubles the length of the last note.
PRO PECCATIS SUAE GENTIS

Motetto a tre voci.

(Motet for three voices).
Editorial Notes

Sources:  (i) Additional Manuscript 14340 (British Museum). Autograph score, signed.
          (ii) Manuscript 4025 (Royal College of Music). Autograph score, signed and dated 1792.
          (iii) Manuscript 4025 (Royal College of Music). Autograph score, not signed or dated.

The note values have been retained but Wesley's time signature has been rendered 4/4.

The organ part is wholly editorial.

The text is from the Sequence at Mass on September 15th. (The Feast of the Seven Dolours of the Blessed Virgin Mary). Wesley has set verses 7-10 of the 'Stabat Mater Dolorosa', an anonymous poem by a Franciscan of the thirteenth century, long ascribed to Jacapene, an ascription for which there is no authority:

7. Pro peccatis suae gentis
   Vidit Jesum¹ in tormentis
   Et flagellis subditum.
7. For the sins of his people
   She saw Jesus in anguish
   And suffering scourging.

8. Vidit suum dulcem natum
   Moriendo desolatum,²
   Dum³ emissit spiritum.
8. She saw her dear Son
   Dying deserted,
   As he breathed his last.

9. Eja, mater, fons amoris,
   Me sentire vim doloris
   Pac, ut tecum lugeam.
9. Oh, mother, fountain of love,
   Make me feel the force of your sorrow,
   So that I may mourn with you.

10. Pac, ut ardeat cor meum
    In amando Christum Deum,
    Ut illi⁴ complacem.
10. Make my heart burn
    With love of Christ my God
    So that I may please him.

¹ Modern versions have 'Jesum vidit'.
² Modern versions have 'morientem'.
³ Modern versions have 'cum'.
⁴ Modern versions have 'sibi'.
Pro parte his sanctis genitis vident ignem in terram et flum.
REQUIEM AETERNAM

Introitus in Missa Solemni pro defunctis.

(Introit at a Solemn Mass for the Dead).
Editorial Notes

Sources:  (i) Additional Manuscript 14342 (British Museum). Autograph score, signed.
(ii) Additional Manuscript 14342 (British Museum). A version for soprano and alto with a figured bass - not autograph.
(iii) Manuscript 4020 (Royal College of Music). An autograph copy of the version for two voices and organ, dated May 18th, 1800.

This edition is based on (i) - the version for four unaccompanied voices. The note values have been retained but Wesley's time signature has been rendered 4/4.

The organ part is wholly editorial.

The text is the Introit at a Solemn Mass for the Dead. The second and third stanzas are verses 1 and 2 of Psalm 65 (Psalm 64 - Vulgate):

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.
Te deces hymnus, Deus, in Sion: et tibi reddetur votum in Jerusalem.
Exaudi orationem meam: ad te omnis caro veniet.

Rest eternal grant to them, Lord: and may light everlasting shine on them.

In your honour, 0 God, is the hymn sung in Sion: and to you shall the prayer be offered in Jerusalem.

Hear my words: to you all flesh will finally come.
SACERDOS ET PONTIFEX

Antiphona a quattro voci ad Magnificat in Communi Pontificis.

(Antiphon for four voices on the Magnificat on the Feast of a Confessor-Bishop).
Editorial Notes

Source: Additional Manuscript 31222 (British Museum). Autograph score, signed.

This piece was written about November 1780.

The time signature has been altered from $4/2$ to $4/4$, and the note values halved.

The organ part is wholly editorial.

The text is the Antiphon on the Magnificat on the Feast of a Confessor-Bishop:

Sacerdos et Pontifex, Priest and Bishop,

et virtutum opifex, and example of goodliness,

pastor bone in populo, a loving shepherd among your flock,

ora pro nobis Dominum. pray for us to the Lord.

Alleluia.¹

¹ 'Alleluia' is technically only added in Easter time.
Although Wolly has $\text{??}$ as key signature, be winter, in fact, in $\text{??}$. 
SIT NOMEN DOMINI

Motetto.

(Motet for three voices).
Editorial Notes

Source: Additional Manuscript 14341 (British Museum). A copy of the score, not autograph, but indicating that the piece was written on June 12th, 1801.

The note values have been retained but Wesley's time signature rendered 4/4. The organ part is wholly editorial.

The text is Psalm 113, verse 2 (Psalm 112 - Vulgate), and is the versicle before the Bishop gives his blessing at the end of a Pontifical Mass:

Sit nomen Domini benedictum ex hoc munc et usque in saeculum. May the name of the Lord be blessed from this time now and for evermore.
Sit nomen Domini be-ne-di-chun ex huc

Organ

—for choral use—

Mus et usque in sæculum et hoc usque in sæcula

Sit nomen Domini be-ne-di-chun ex huc

Sit nomen Domini be-ne-di-chun ex huc usque in sæculum

Sit nomen Domini be-ne-di-chun ex huc

Sit nomen Domini be-ne-di-chun

Sit nomen Domini be-ne-di-chun usque in sæculum
TE DECET HYMNUS DEUS

Antiphona quatuor vocibus cantanda sine organo.

(Antiphon for four voices to sing without organ).
Editorial Notes

Sources: (i) Manuscript 4020 (Royal College of Music). Autograph score, not signed but dated September 19th, 1798.

(ii) Manuscript 4028 (Royal College of Music). A copy in short score. The time signature has been altered from 4/2 to 2/2, and the note values halved.

The organ part is wholly editorial.

The text is Psalm 65, verses 1 and 2. (Psalm 64 - Vulgate):

To decet hymnus, Deus, in Sion: et tibi reddetur votum in Jerusalem. (Psalm 64 - Vulgate):

You, O God, are fittingly praised with hymns in Sion: and to you are prayers offered in Jerusalem.

Hear my prayer: all flesh shall come to you.
Although Weber has C in his time signature, he in fact writes in 3
5) Hen, usually has written 'Inverso ordine' - indicating that the bass has the tune inverted.
TU ES SACERDOS IN AETERNUM

Motetto a 4.

(Motet for four voices).
Editorial Notes

Source: Additional Manuscript 14340 (British Museum). Autograph score, signed and dated January 5th, 1814.

The note values have been retained but Wesley's time signature rendered 4/4.

The organ part is wholly editorial.

The text is part of the Gradual at a Mass for a Bishop and Confessor. The portion Wesley has set is part of Psalm 110, verse 4. (Psalm 109 - Vulgate):

Tu es sacerdos in aeternum, secundum ordinem Melchizedech.

You are a priest for ever, after the order of Melchizedech.
APPENDIX TO VOLUME TWO
MAGNIFICAT, VEL CANTICUM BEATAE
MARIAE VIRGINIS

Some examples from this early setting of the Magnificat. The autograph score is in Manuscript 2141c (Royal College of Music); it is dated December 27th 1783.
MISSA DE SPIRITU SANCTO

Some examples from the Mass setting Wesley composed in token of his 'conversion' to Roman Catholicism in 1784. His original rough copy is in Additional Manuscript 35000 (British Museum), dated May 22nd 1784, and the copy he sent to the Pope is in Manuscript 730 (Fitzwilliam Museum, Cambridge).
EXAMPLE 14

Et ascendit

Forb. non non e. int. non non e. int.

Tenor non non non non

Bass non non non non

EXAMPLE 15

Et victor venturis

saeclus a

saeclus

segnum
NOCTE SURCENTES

The first verse of a 'Hymnus e Breviario Romano', an Office Hymn for Matins - the music is repeated for the other two verses. A copy of the score (not autograph) is in Additional Manuscript 14341 (British Museum); it is dated September 10th 1801.
UT QUEANT LAXIS

The first section (and first verse) of Wesley's setting of the Hymn at Vespers on the Feast of the Nativity of St. John the Baptist. A copy of the score is in Manuscript 4025 (Royal College of Music).
COLLAUDATE DOMINUM

'Canon in quinto et octavo' – Wesley's last Latin composition. The autograph score is in Manuscript 4022 (Royal College of Music); it is dated March 27th 1830.
KYRIE ELEISON

This is from the 'Missa de Sanctissimo Trinitate (Tono Quinto)' in Additional Manuscript 35001 (British Museum); this is an incomplete autograph score containing the Kyrie and Gloria complete and the Credo which is complete as far as 'vivos et mortuos' but thereafter only in soprano and bass. It is undated but the handwriting indicates an early composition.
Two examples of Wesley miniatures. The autograph copies are in Additional Manuscript 14340 (British Museum); the date given is September 30th but there is no year indicated. The 'Deo Gratias' was obviously written down hurriedly in pencil, the notes subsequently being inked over. There is another copy of both in Manuscript 1062 (Royal College of Music) in the hand of Grove and Vincent Novello published them in 1811.
Some examples of Wesley's Gregorian melody harmonizations, first from his collection of Gregorian Antiphons 'ad Magnificat' (first and second Vespers), and then the 'Kyrie' from his 'Missa Defunctorum'. The undated autograph scores of both these are contained in Additional Manuscript 14342 (British Museum).