THE LATIN CHURCH MUSIC

OF

SAMUEL WESLEY

(THREE VOLUMES)

VOLUME THREE

by

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THE LATIN CHURCH MUSIC

OF

SAMUEL WESLEY

VOLUME THREE

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Editorial Notes

Sources:  
(i) Additional Manuscript 35002 (British Museum). Autograph score, signed and dated.
(ii) Manuscript 4016 (Royal College of Music). A copy of the score.
(iii) Manuscript 106 (Royal Academy of Music). A copy of the score in the hand of Eliza Wesley.

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

The note values have been retained throughout, but Wesley's time signatures C and $0$ have been rendered 4/4 and 2/2 respectively.

All parts, including those for transposing instruments, are written at sounding pitch.

All Wesley's ornaments are included; however, he does not always clearly distinguish between appogiaturas and acciaccaturas, and in those cases the most appropriate has been used at the discretion of the editor, consistency being the overall aim.

Wesley's accidentals appear in front of the note concerned in the customary manner; those that are merely cautionary have been put in brackets, and a few, which were considered redundant, have been omitted. All 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.).

To incorporate Wesley's phrasing marks has been difficult for several reasons: (i) although parts of the manuscript are marked clearly, other parts are scarcely marked at all (generally, the earlier movements are better marked than the later); (ii) some of his markings are vague and it is difficult to know his precise intentions (for example, it is often difficult to tell exactly where a phrase mark ends, and even more difficult to know whether a vague, wavy line above a passage indicates one or more phrases); (iii) in
other places his markings are inconsistent, marking the repeat of a phrase in a different manner from its original appearance, or varying the marking of a phrase in different instruments. Whenever he requires a special effect, however, he marks it carefully. Thus, the editorial procedure in adding phrase-marks has been: (i) to include Wesley's markings where they are clear; (ii) to add markings as necessary, but based on Wesley's whenever possible; (iii) to alter a few of Wesley's markings to aid consistency. In this, no attempt has been made to distinguish between Wesley's markings and the editor's.

The phrasing of the vocal parts is mostly editorial - Wesley has very little.

I would like to record my indebtedness to Mr. Gordon Pullin for checking and translating the Latin text, and to Mr. Andrew Maries and Miss Georgina Mason for their advice in phrasing the wind and string parts respectively.
The text is Psalm 111 (Psalm 110 - Vulgate):

   1. I shall confess my faith in you, O Lord, with all my heart, both in the intimate assembly of your followers, and in the larger gathering.

   2. Great are the works of the Lord; they are brought to perfection by carrying out all his wishes.

   3. His work is an acknowledgement of his splendour, and his righteousness remains throughout all ages.

4. Memoriam fecit mirabilium suorum; misericors et miserator Dominus: escam dedit timentibus se.  
   4. He has handed down to us the memorial of his marvellous doings; compassionate and merciful is the Lord; he has given food to those who are in awe of him.

5. Hemor erit in saeculum testamenti sui: virtutem operum suorum annuntiabit populo suo:  
   5. He will for ever remember his promise: the power of his works he will proclaim to his people:

6. Ut det illis haereditatem gentium: opera manum ejus veritas et judicium.  
   6. So that he may give his followers the heritage that belonged to the heathen; the works of his hands are to establish truth and pass judgment.

   7. All his commands are trustworthy: they stand fast throughout all ages: they are founded on truth and justice.

   8. He has sent release to his people: he has entrusted his promise to all future ages.

9. Holy and awesome is his name: the beginning of wisdom is the awe of the Lord.

10. Intellectus bonus omnibus facientibus eum laudatio ejus manet in saeculum saeculi.

10. Perfect understanding is in the power of all those who walk in awe of him: his praise remains throughout all ages.


Honour be given to the Father, Son and Holy Spirit. It was so given at the beginning of time, also is now, and always will be, in every age in the future. Amen.
No. 1. QUARTET  Andante con moto

Flute I

Flute II

Bassoon I

Bassoon II

Soprano

Alto

Tenor

Oboe

Violin I

Violin II

Viola

Cello

a) Bars 1-25: Wesley employs one voice for both flute parts and one voice for both bassoon parts.
b) I suggest that whenever \( \text{?} \) appears in conjunction with \( \text{??} \), it should be performed thus: \( \text{??} \).
c) Wesley only specifies a trill in the top part, however, remembering he is writing on one stave only, and composing other passages where he writes on two staves, slowly making his indications clearer (e.g., bars 24-27), it would seem that he intended both flute parts to repeat a trill at this point.
d) Bars 24-34: Wesley employs two themes each for flutes and bassoons.
In toto corde

Dominus in toto corde

Dominus in toto corde

Dominus in toto corde

meo

meo

meo

meo

meo
Do - mi - ne in - to - to cor - de me - o in con -

to - to - to cor - de me - o in con -
te - bar in - to - to cor - de me - o in con -

Te-bor ti-bi Do-mi-ne in to-to cor-de me-o in con-
Te-bor ti-bi Do-mi-ne in to-to cor-de me-o in con-
Te-bor ti-bi Do-mi-ne in to-to cor-de me-o in con-
Bars 155-167: weakly requests to one staff each for flutes and bassoons.
a) Bar 16-17: parallel entrances between Soprano II and Tenor. I submit that this is not a mistake but entirely Wesley's intention. (For fuller explanation, see Vol. 1, Chapter 3, p. 51).
Magna opera Domini
ex quia sita in
Magna opera Domini
ex quia
Magna opera magna opera
No. 3. Bass Aria  Moderato

Throughout this movement, Wesley employs one stroke for both oboe parts and one stroke for both bassoon parts.
b) Berg 28-106: Wesley writes Violin I and Violin II on one stave.
c) Bar 45: Wesley writes the dynamic marking 'legato' in the string parts. I suggest he means 'leggiero piano'.
No. 4 QUARTET, Largo, 'Super Tono Sancto Cantás Gregoriani'

Flute I

Flute II

Bassoon I

Bassoon II

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Bass

Canto Fermo

Instrument: Flute

Instrument: Bassoon

Instrument: Soprano

Instrument: Alto

Instrument: Tenor

Instrument: Bass

Instrument: Violin

Instrument: Violin

Instrument: Viola

Instrument: Cello

a) Bass 1 (bars 1-20): Wesley employs one staff for both flute parts and one staff for both bassoon parts.
Bare 20-80: Wesley writes Flute I and Flute II in separate staves.
of Bars 64-67: this phrase could more conveniently be sung by the tenors (see Vol. 1, Chapter 3, p. 52).
Bar 20: In the manuscript, the viola part has an additional rising scale of B♭ (in contrary motion to bass), but it would seem to be a later addition, by someone other than Wedg.
b) Bar 24: In the manuscript, this note is D (same note as Bar 23). I suggest Wedg. E or F (e.g. bar 20, p. 154).
In the manuscript, the violin has two additional chords: 1st beat bar 40, 3rd beat bar 105. However, these would seem to be later additions, by someone other than Winder.
d) Bars 137-165: In the manuscript there is an editorial suggestion to cut these bars. (Presumably the editor was not Walker.)
f) Bars 263-265: In the manuscript there is an alternative editorial suggestion to cut these bars. (Again, presumably the editor in set Westley.)
No. 9. DUET  Larghetto - sempre piano

(a) Wesley does not indicate whether he intends this to be sung by two sopranos or by one soprano and one alto. His use of the soprano clef for the second voice is not conclusive, unfortunately, since he often employs that clef rather than the alto clef for his alto parts.
a) Westby uses this term here in its more meaning, as a synonym for ‘alla breve’.
No. 11 Tenor  Mezzo con moto

1) 'Con moto' is obviously a later addition, but it is in Wedekind's hand.

2) Throughout this movement Wedekind employs one stave for both flute parts and one stave for both oboe parts.
e) Wesley writes 'solo' at the beginning of the bassoon phrase (bar 23), indicating, presumably, that this phrase should be prominent. Similarly, he writes 'solo' at the beginning of the oboe phrase (bar 27).

d) It is difficult to know whether Wesley intended the oboe phrases (bars 27-28) and the flute phrases (bars 29-32) to be played by just one or by both instruments (since the oboe and flute are each on just one staff in the manuscript). 'Solo' (and not 'solo') written at the beginning of the oboe phrase (cf. above) would suggest just Oboe I, but there is no such direction for the Flute. Conversely, there is no doubt that Wesley intended the bassoon phrase (bars 25-27) to be played by both instruments. He uses two staves and writes the phrase out for both instruments.

I have chosen to be consistent, and have therefore given each phrase to both instruments.
c) Bar 20: There is no doubt that Wesley intended this phrase to be played by both flutes - he writes double-stemmed notes (e.g. \( \frac{\text{c}}{\text{c}} \)).
Bars 41-70: Again, there is no doubt that Wesley intends both flutes to play this phrase - be written 'unis'.
g) Bars 115-117 (cf. a) above.

h) Bar 119: the first syllable of "Doniçi" is missing from the manuscript.
[Footnotes and editorial notes]

1) Bars 149-160: In the manuscript there is an editorial suggestion to cut these bars. (Provisionally the editor was not Wesley.)

2) Bars 148-152: For full account of editorial procedure regarding the woodwind parts of (a) above (p. 257). In this instance, Wesley definitely indicates both voices (bars 149-152), thereby supporting my decision to double all those instruments.
1) Bars 157-160: Again, whether Wedg. intended one or two flutes is not clear. However, when the flutes appeared before there was no doubt (cf. above).
a) Throughout this movement Winkler employs one score for both flute parts and one score for both oboe parts.
Bar 139: these contradictory 'piano' and 'forte' markings are Wesley's.
d) Throughout this movement Wesley employs one stave for both Flute parts and one stave for both Oboe parts.
No. 15 chorus

Vivace

As the movement progresses, Wesley employs one stave for both upper parts and one stave for both basso parts.
THESIS CONTAINS TAPE CASSETTE

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