THE LATIN CHURCH MUSIC

OF

SAMUEL WESLEY

(THREE VOLUMES)

VOLUME TWO

by

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Presented in partial fulfilment

of the requirements for the degree of

Doctor of Philosophy

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Music Department

September 1975

THE LATIN CHURCH MUSIC

OF

SAMUEL WESLEY

VOLUME TWO

MASSES, MOTETS

AND

OTHER COMPOSITIONS

CONTENTS

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.

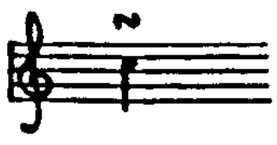
I would like to record my indebtedness to Mr. Gordon Pullin for checking and translating the Latin texts.

(An additional note on editorial procedure: in certain cases, where there are multiple sources, only the first (autograph) source has been used.)

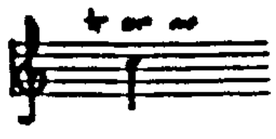
A note on the execution of Wesley's ornaments.

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

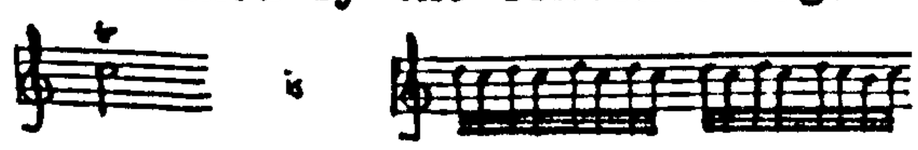
Appoggiatura - executed in the customary manner, the auxiliary note taking half (or two-thirds) the time value of the principal note.



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

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SAMUEL WESLEY

VOLUME TWO

MASSES, MOTETS

AND

OTHER COMPOSITIONS

PART ONE

THE LATIN CHURCH MUSIC

for

VOICES AND ORCHESTRA.

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 Hevae 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 tuus.
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.

6. Vitam praesta puram,
Iter para tutum:
Ut videntes Jesum,
Semper collaetemur.

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.

1 ANDANTE Ave maris stella, Dei Mater alma, Atque semper Virgo, Felix coeli porta. Sumens illud Ave Gabrielis ore, Funda nos in pace, Mutans Hevae 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.

4 ANIMOSO Vitam praesta puram, Iter para tutum: Ut videntes Jesum, Semper collaetemur. Sit laus Deo Patri, Summo Christo decus, Spiritu Sancto, Tribus honor unus. Amen.

Andante

5

Soprano I

Soprano II

Violin I

Violin II

Viola

Cello
Bass

10

15

mp A - - ve

mp A - - ve

f p Dolce forte p

f (Dolce) forte p

f (Dolce) forte p

f (Dolce) f p

20 25

A - ve Ma - ris stella A - - ve A - ve Ma - ris

A - ve Ma - ris stella A - - ve A - ve Ma - ris

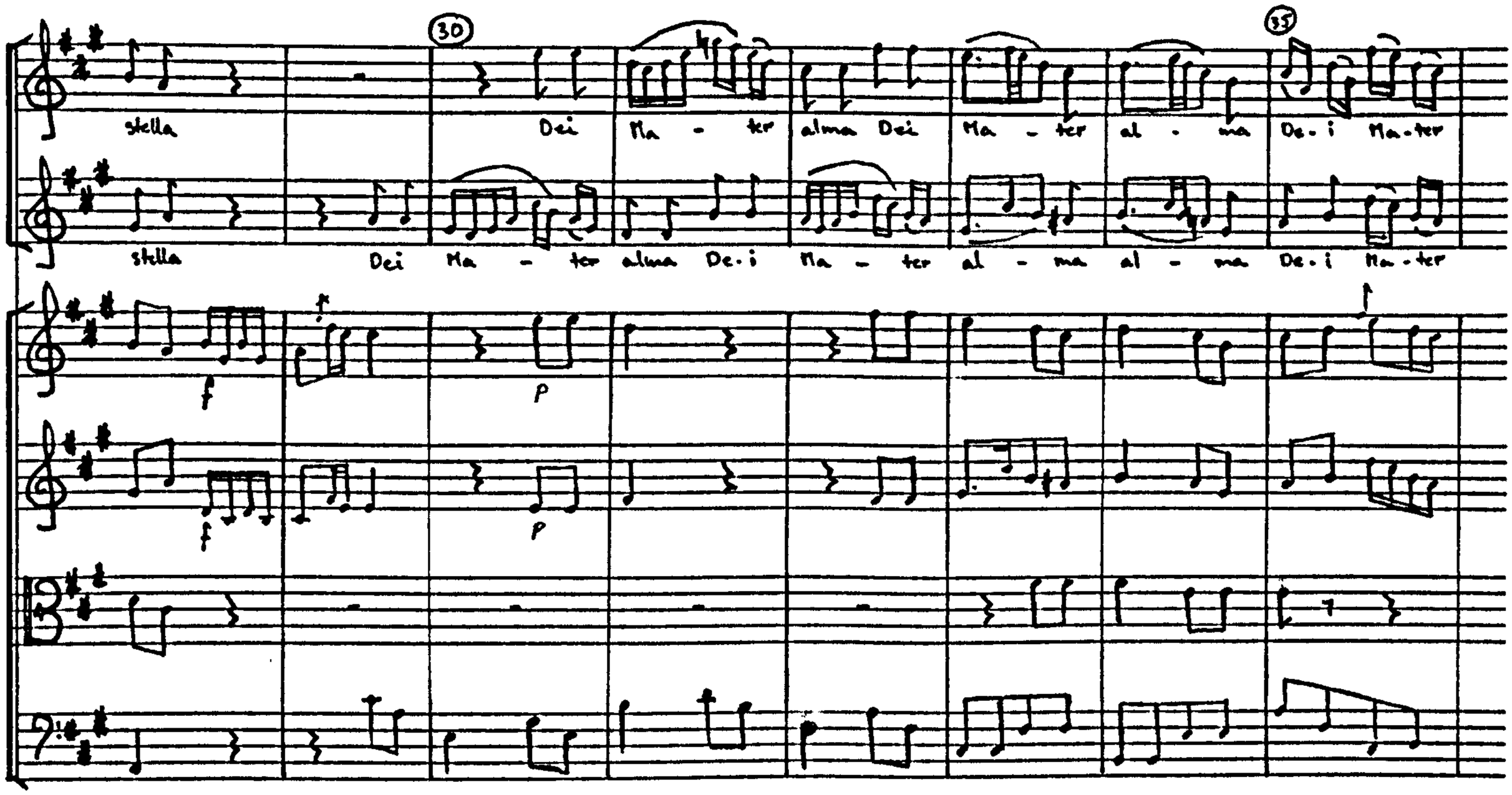
forte piano

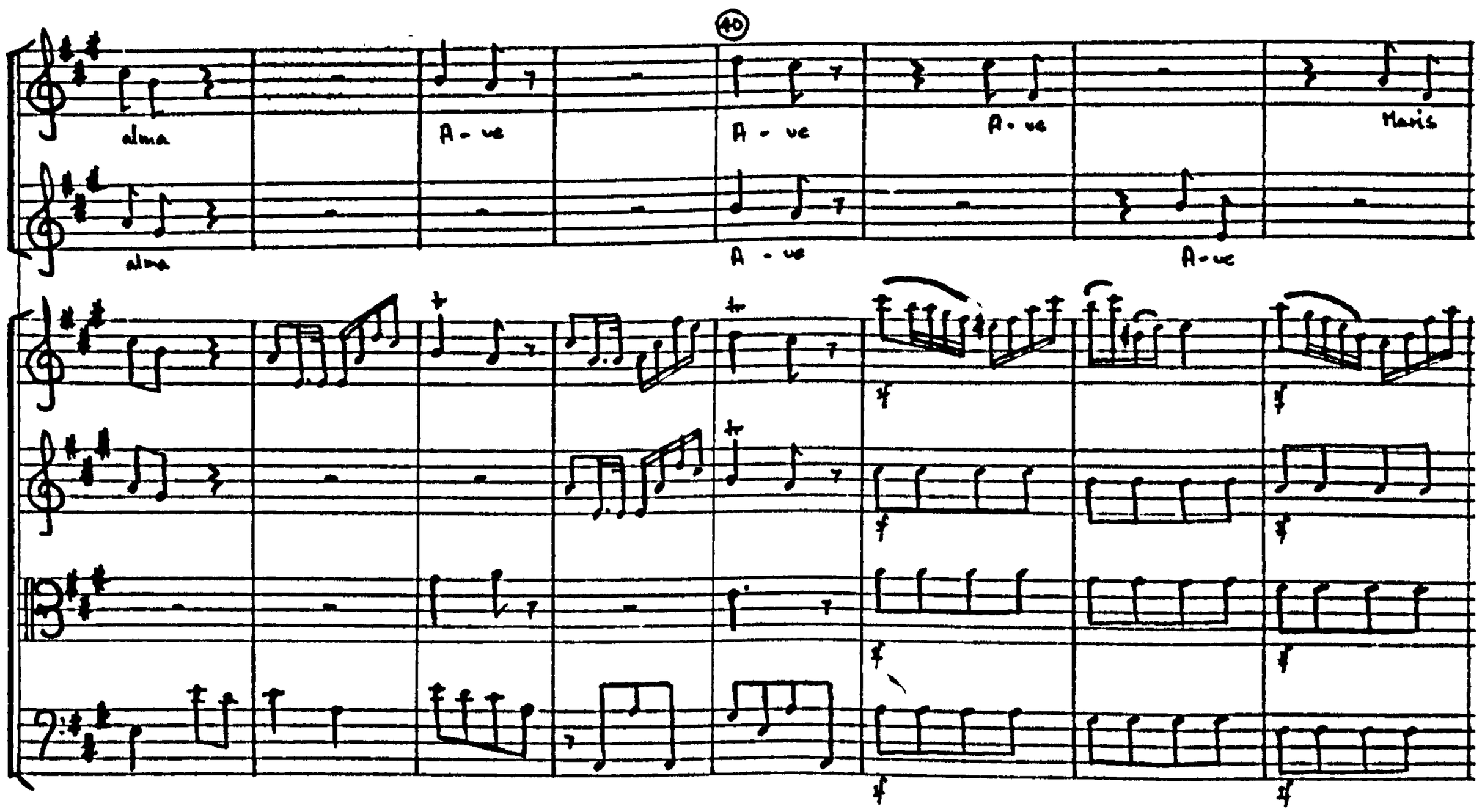
f piano

f p

f p

a) Bars 18-19: the 'piano' marking is not in Weelp's original but does appear in Morello's copy.


30
35
stella
Dei Ma - ter alma Dei Ma - ter al - ma De - i Ma - ter
stella
Dei Ma - ter alma De - i Ma - ter al - ma al - ma De - i Ma - ter


40
alma
A - ve
A - ve
A - ve
Maris
alma
A - ve
A - ve

45

ste - lla De - i Ma - ter De - i Ma - ter alma

Maris ste - lla De - i Ma - ter alma

50

at - que sem - per

sfz. piano

f

sfz. piano

f

sfz. piano

f

f p

55

virgo fe - lix cae - li porta atque semper vir - - - go fe - lix cae - li

Virgo fe - lix cae - li porta atque semper vir - - - go fe - lix cae - li

sfz. piano

sfz. piano

sfz. piano

sfz. piano

sfz. piano

f p

f p

60

porta felix coe - - - - - - - li por - ta fe - lix coe - li por - -

porta felix coe - - - - - - - - li por - ta fe - lix coe - li por - -

(cresc.) b)

(cresc.) b)

(cresc.) b)

(cresc.) b)

70

-ta

p Sumens illud a - ve Ga - brielis

-ta

p Sumens illud a - ve Ga - brielis

forte

f

f

f

p

b) Bar 65: Worker has 'forte' at this point

75

ore funda nos in pace funda nos in pace mu - - tans He - - vac

ore funda nos in pace funda nos in pace mutans He - vac no -

80

no - men A - ve A - ve

- men A - ve A - ve

85

90

A - ve sumens illud A - ve Gabri e - lis o - re

A - ve sumens illud a - ve Gabrie - lis o - re

95 100

A - - ve A - ve Ma - ris stella A -

A - - ve A - ve Ma - ris stella A -

105

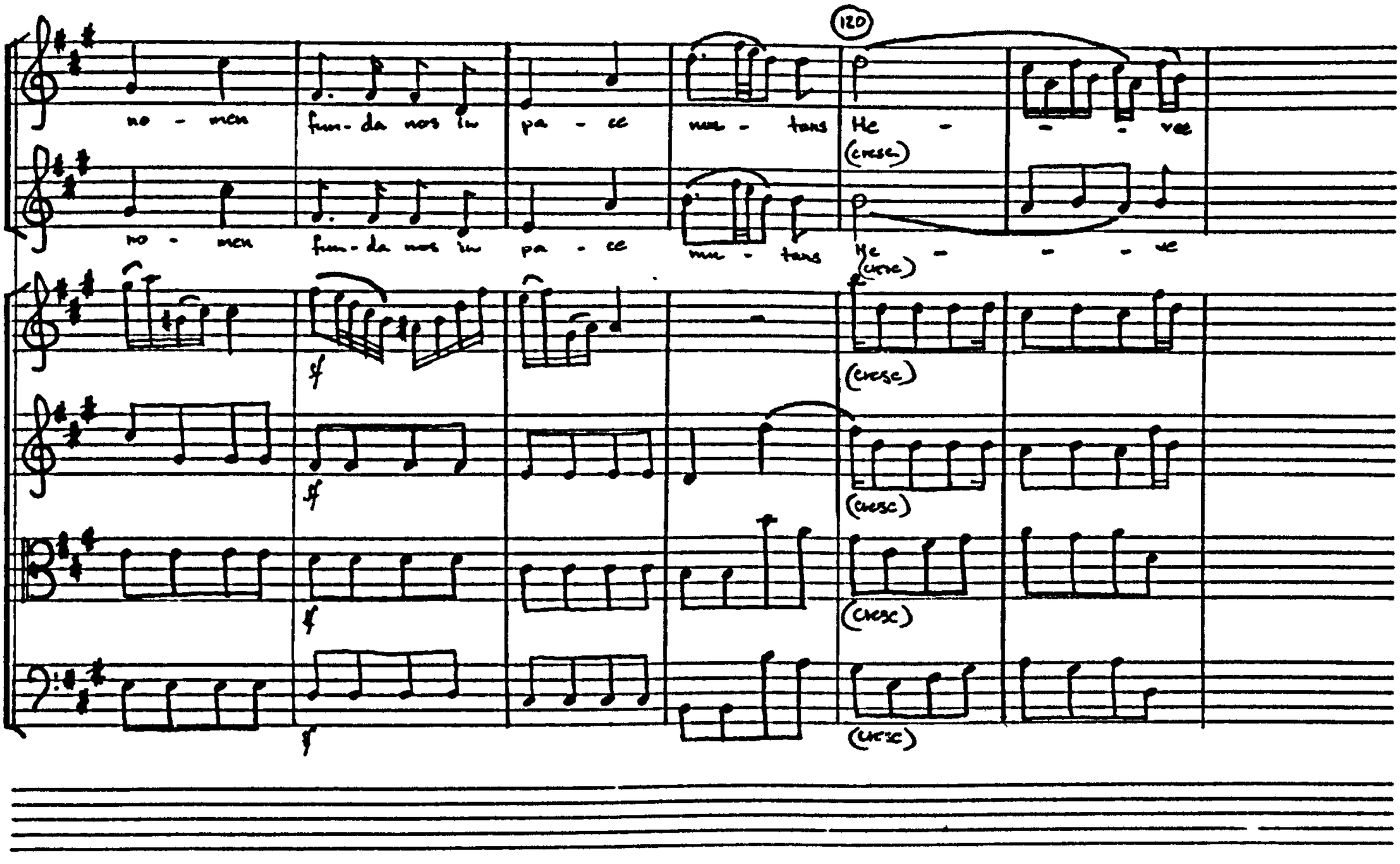
- ve A - ve Ma - ris stella atque semper semper virgo

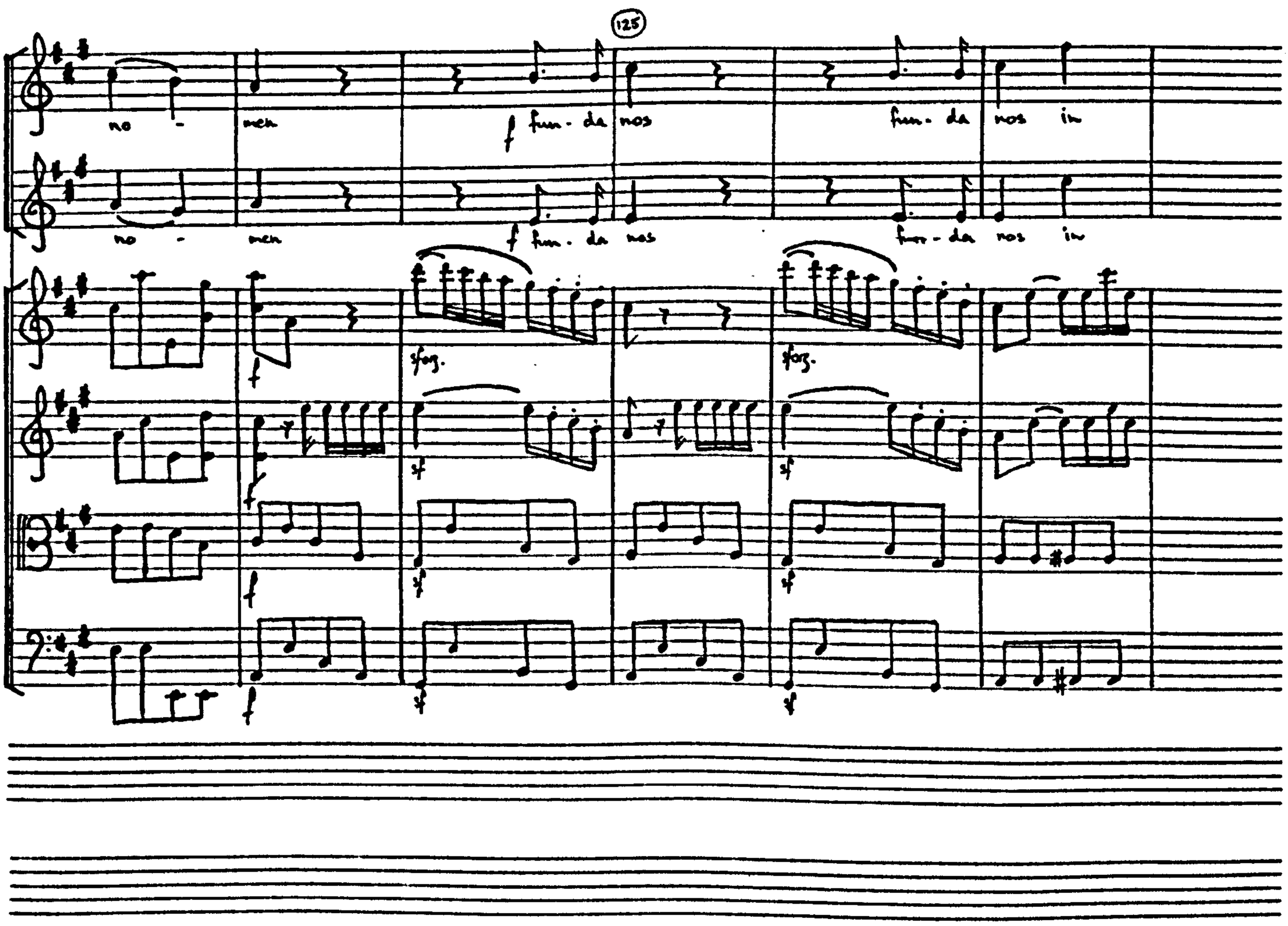
- ve A - ve Ma - ris stella atque semper semper virgo fe - lix coe - li porta

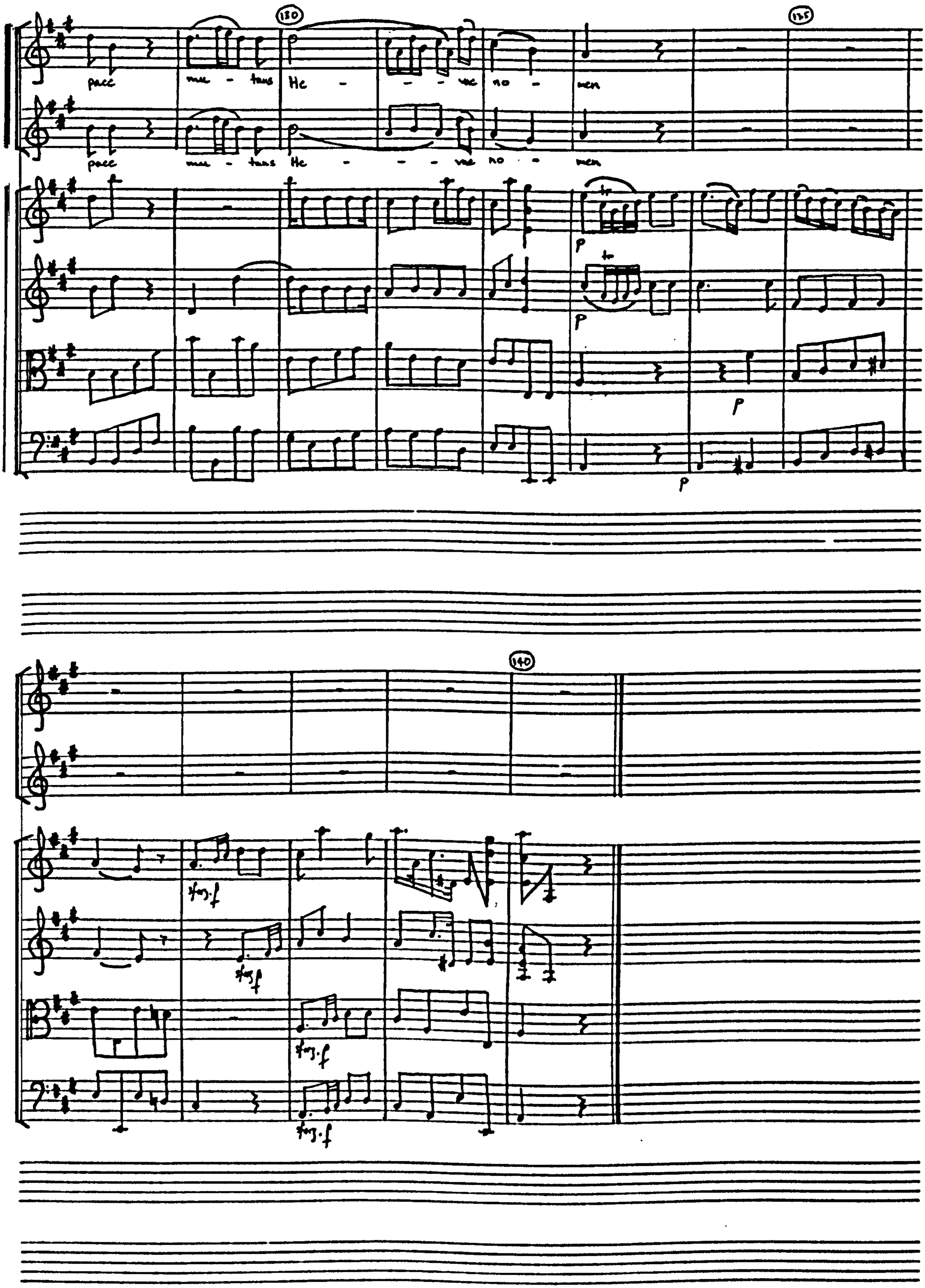
110 115

sumens illud A - ve Ga - bri - e - lis o - re fun - da nos in pa - ce mutans He - vae

Ga - bri - e - lis o - re fun - da nos in pa - ce mutans He - vae


120
no - men
fun - da nos in pa - ce mu - tans
He - - - - ve
(cresc.)
no - men
fun - da nos in pa - ce mu - tans
He - - - - ve
(cresc.)
f
(cresc.)
f
(cresc.)
f
(cresc.)
f
(cresc.)


125
no - men
f fun - da nos
fun - da nos in
no - men
f fun - da nos
fun - da nos in
f
sfz.
sfz.
f
sf
sf
f
sf
sf
f
sf
sf


130
135
pace mu - tans He - - - vec no - men
pace mu - tans He - - - vec no - men
p
p
p
p
140
fz.f
fz.f
fz.f
fz.f

Allegretto

Soprano I

Soprano II

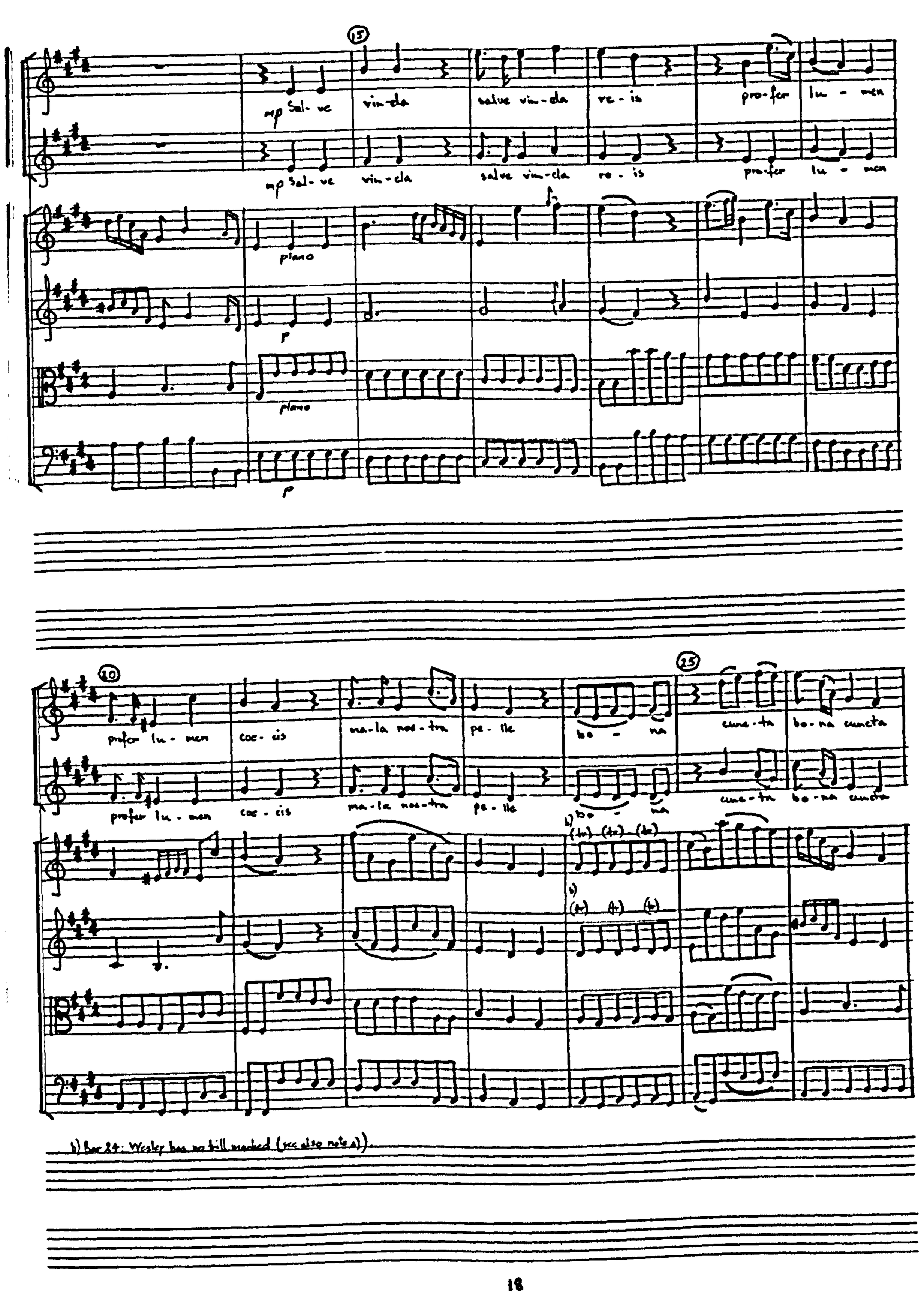
Violin I

Violin II

Viola

Cello
Bass

a) Bar 11: Novello adds trills in the 2nd. violin part.


15
mp Sal- ve
vin-da
salve vin-da
re - is
pro-fer
lu - men
mp Sal- ve
vin-da
salve vin-da
re - is
pro-fer
lu - men
piano
p
piano
p
10
profer lu - men
coe - cis
ma-la nos-tra
pe - lle
bo - na
cune-ta
bo-na cuncta
profer lu - men
coe - cis
ma-la nos-tra
pe - lle
bo - na
cune-ta
bo-na cuncta
b)
b)
b) Bar 24: Wesley has no trill marked (see also note a))

30

pos - ce

pos - ce

monstra te es - se ma - - tem sa - nat

monstra te esse ma - tem

mons - tra te esse ma - tem

f c)

p c)

d)

pp

35

per te pre - - ces

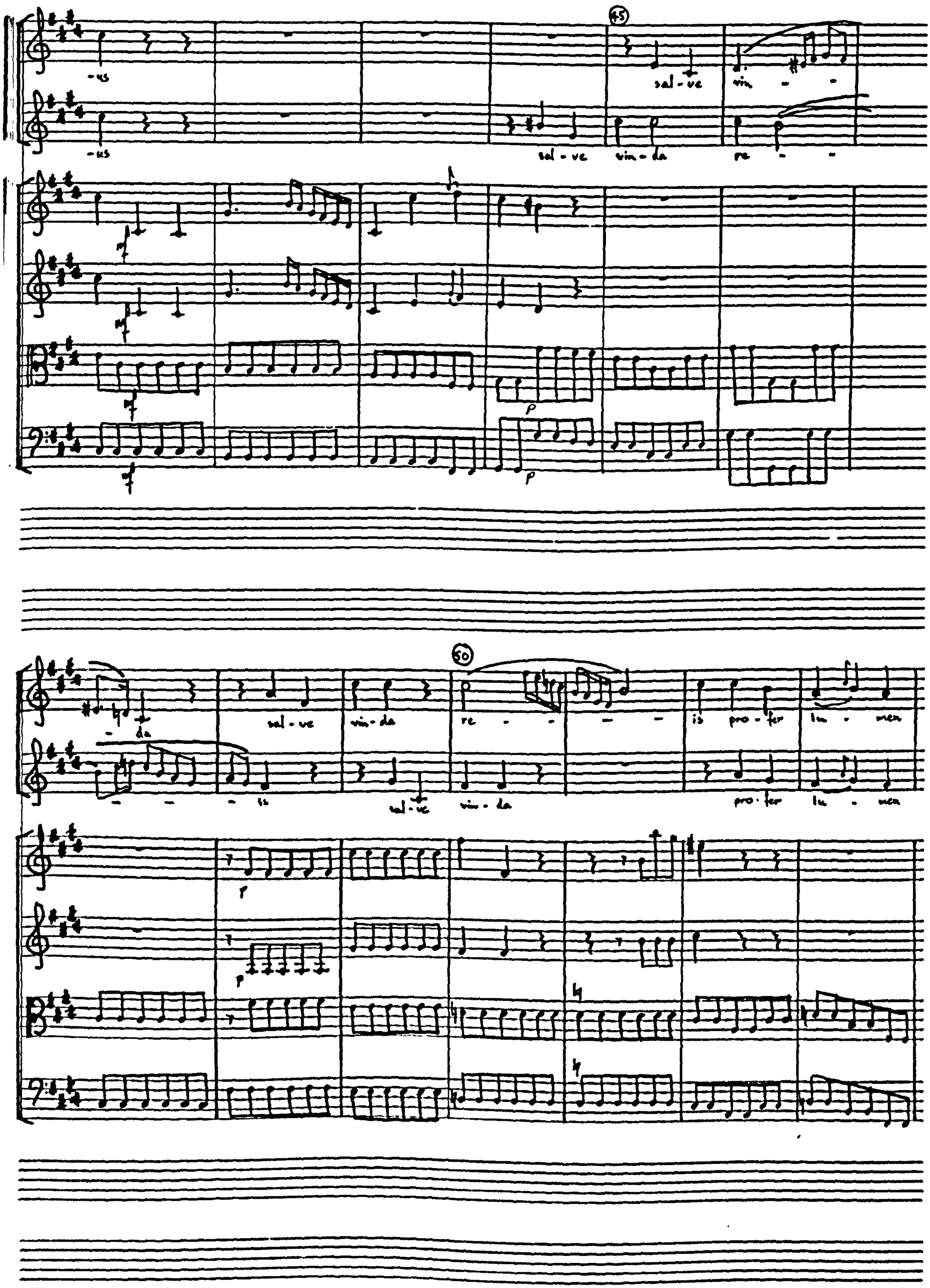
qui pro no - bis na - tus tu - lit es - - se tu -

qui pro no - bis na - tus tu - lit es se tu -

40

c) Bar 27+29: These are Neville's markings.

d) Bar 32: Wesley has 'mf' marking at this point.


45
-us
-us
sal - ve
vin - -
sal - ve
vin - da
re - -
50
- da
sal - ve
vin - da
re - - - - is pro - fer lu - men
- - - is
sal - ve
vin - da
pro - fer lu - men

55

coe - cis ma - la no - stra pe - lle bo - na cunc - ta bo - na

60

coe - cis ma - la no - stra pe - lle bo - na cunc - ta bo - na

cunc - ta pos - ce bo - na cunc - ta bona cuncta

65

cunc - ta pos - ce bo - na cunc - ta bona cuncta

70

es - se monstra te es - se te es - se ma - tem su - mat

es - se monstra te es - se te es - se ma - tem su - mat

(dim.) p

(dim.) p

p

(dim.) p

75 80

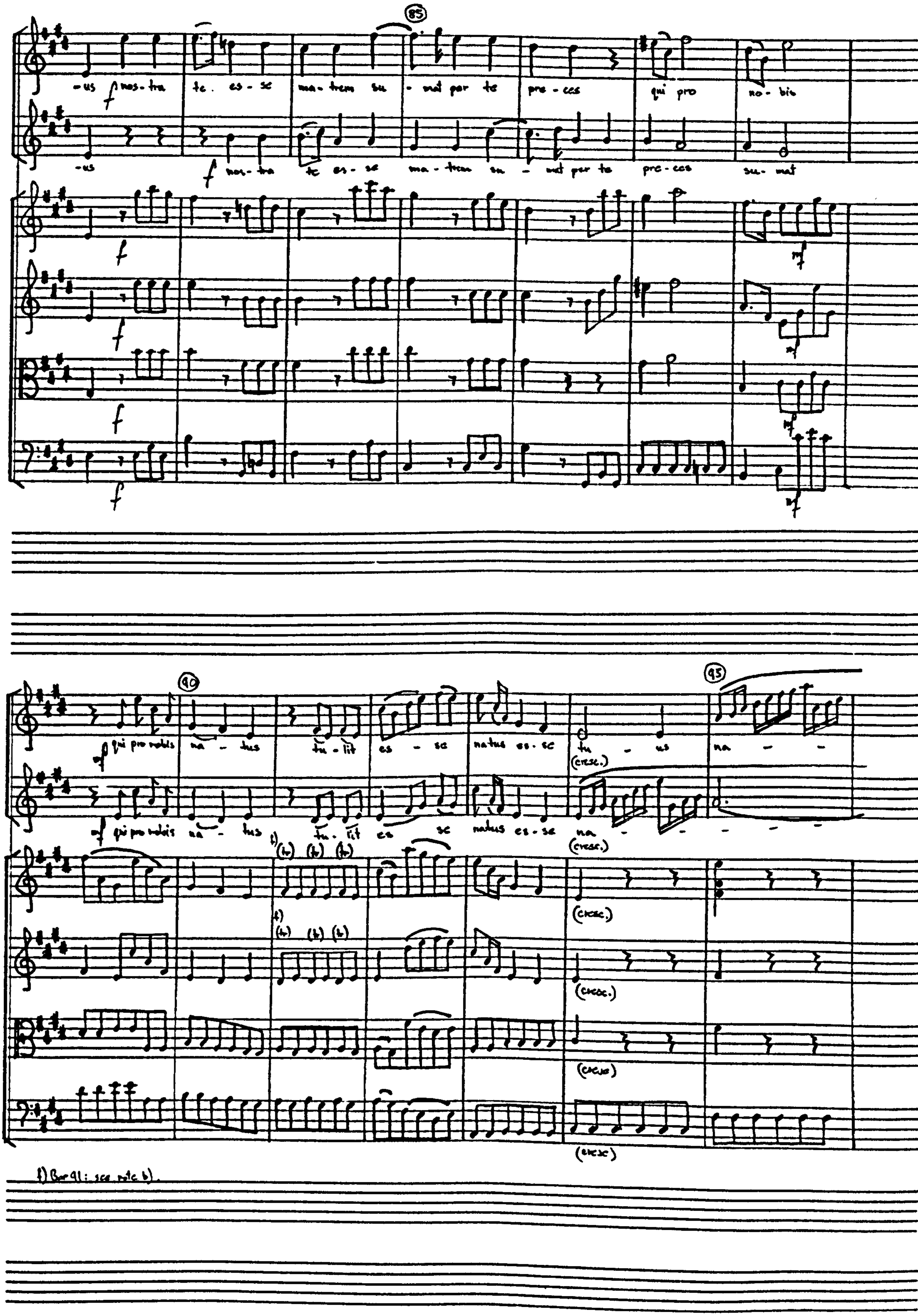
per te pre - ces qui pro nobis tu - lit tu - lit es - se na - tus tu -

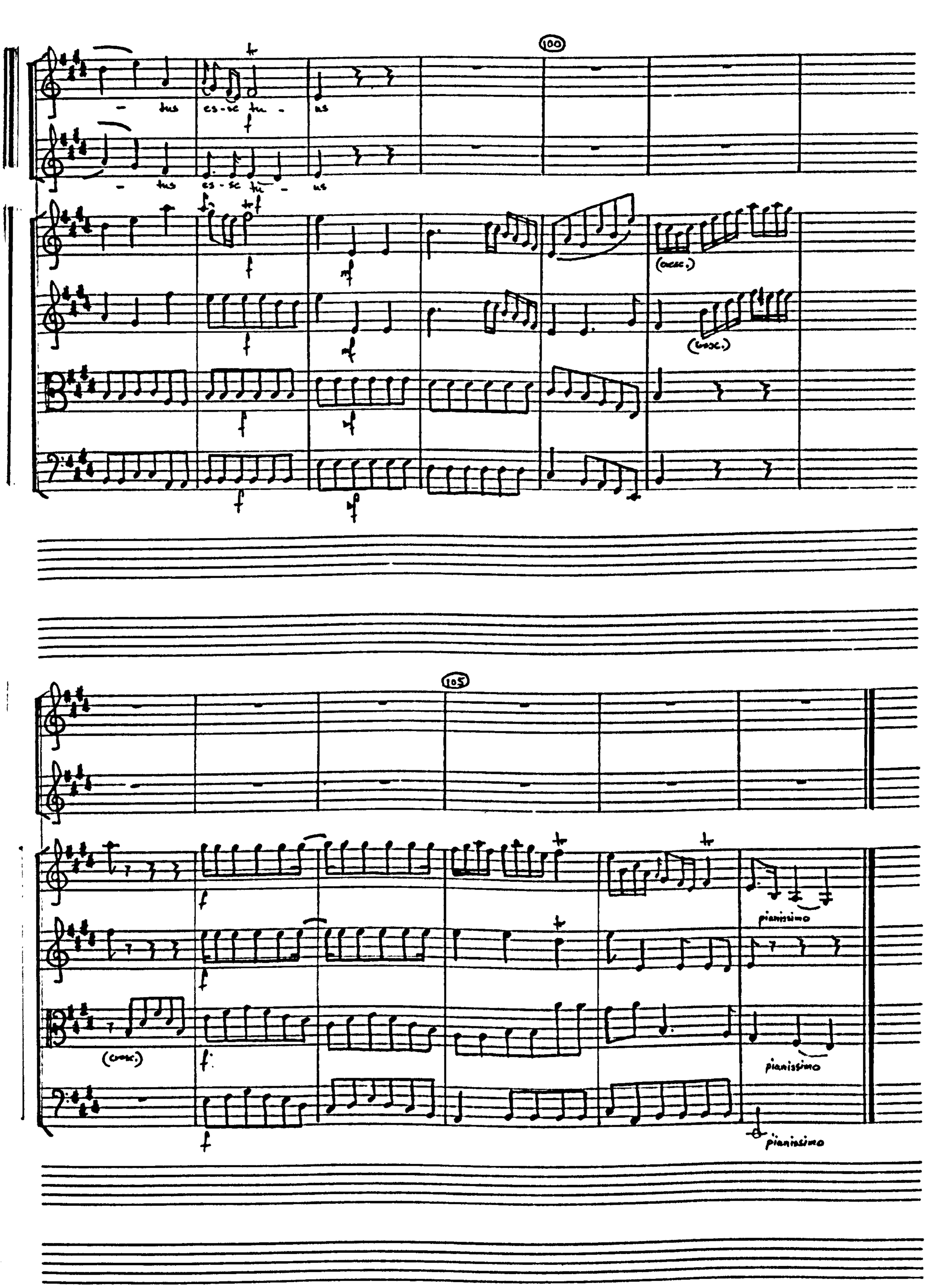
per te pre - ces qui pro nobis tu - lit tu - lit es - se na - tus tu -

c) (b) (b) (b)

c) (b) (b) (b)

c) Bar 79: see note b)


85
-us nos-tra te es-se ma-trem su-mat per te pre-ces qui pro no-bis
-us nos-tra te es-se ma-trem su-mat per te pre-ces su-mat
90
95
qui pro nobis na-tus tu-lit es-se natus es-se tu-us na-
qui pro nobis na-tus tu-lit es-se natus es-se na-
(cresc.)
f) Bar 91: see note b).


100
- tus es-se tu - us
- tus es-se tu - us
(osc.)
(osc.)
105
(osc.)
pianissimo
pianissimo
pianissimo

Soprano

Violin I

Violin II

Cello
Basso

Poco largo

f

p

(div.)

(div.)

vir - go

virgo sin - gu - la - ris

in - ter omnes mi - tis

mezzo forte

Dolce

(Dolce)

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20

in - ter omnes mi - - - - - - - -

25

- tis

Vir - - go sin-gu - la - ris

30

short.

p

Vir - - go sin-gu - la - ris in - ter om - nes in - ter om - nes

mezzo forte

piano

tenuto

tenuto

f

p

35

mi - - - - - - tis nos cul - pis so - lu - tos nos cul - pis so-

forte piano forte piano

f p forte p

forte piano forte piano

-lu - tos mi - tes fac mi - tes fac

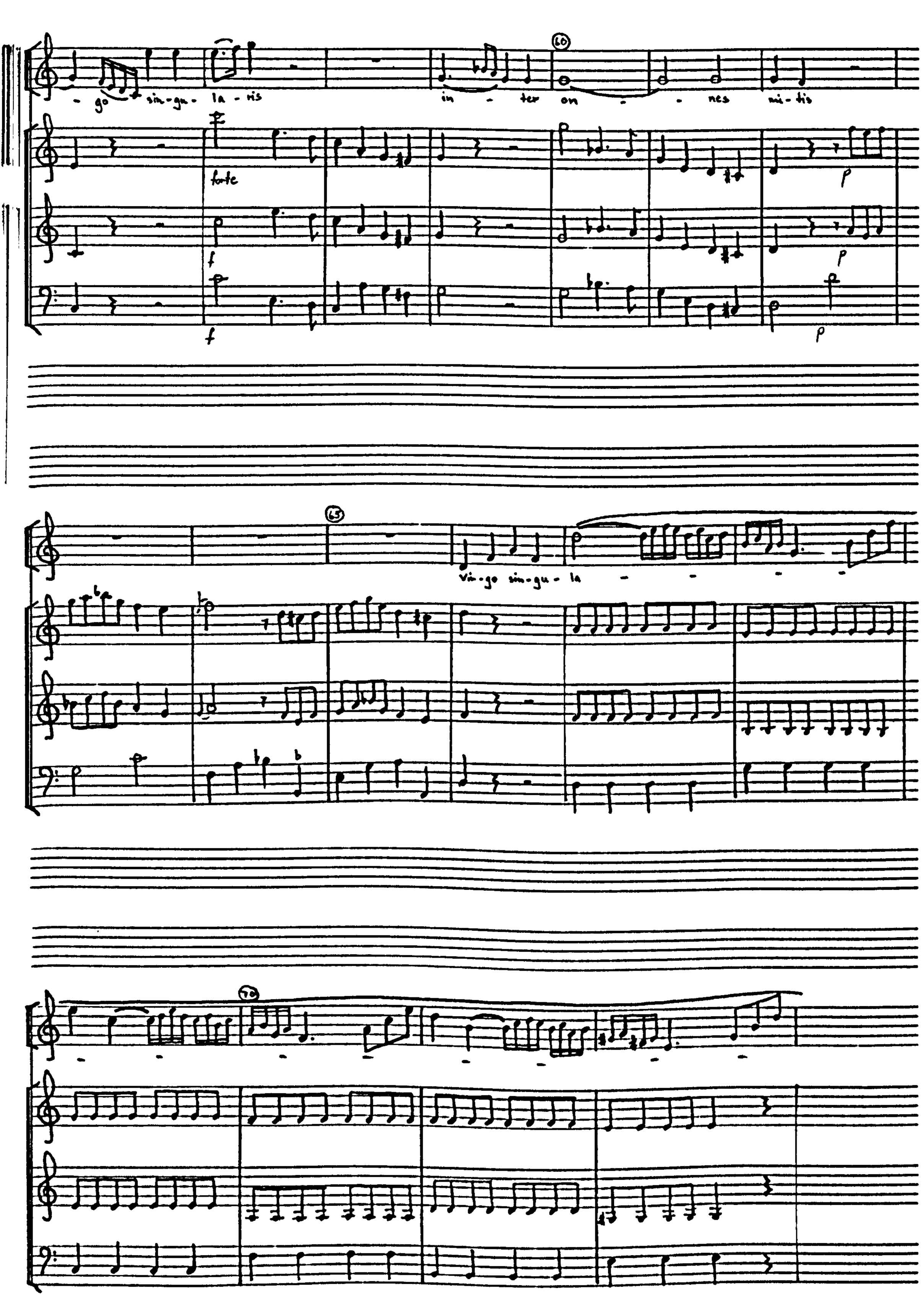
sforz piano sforz piano sforz p f

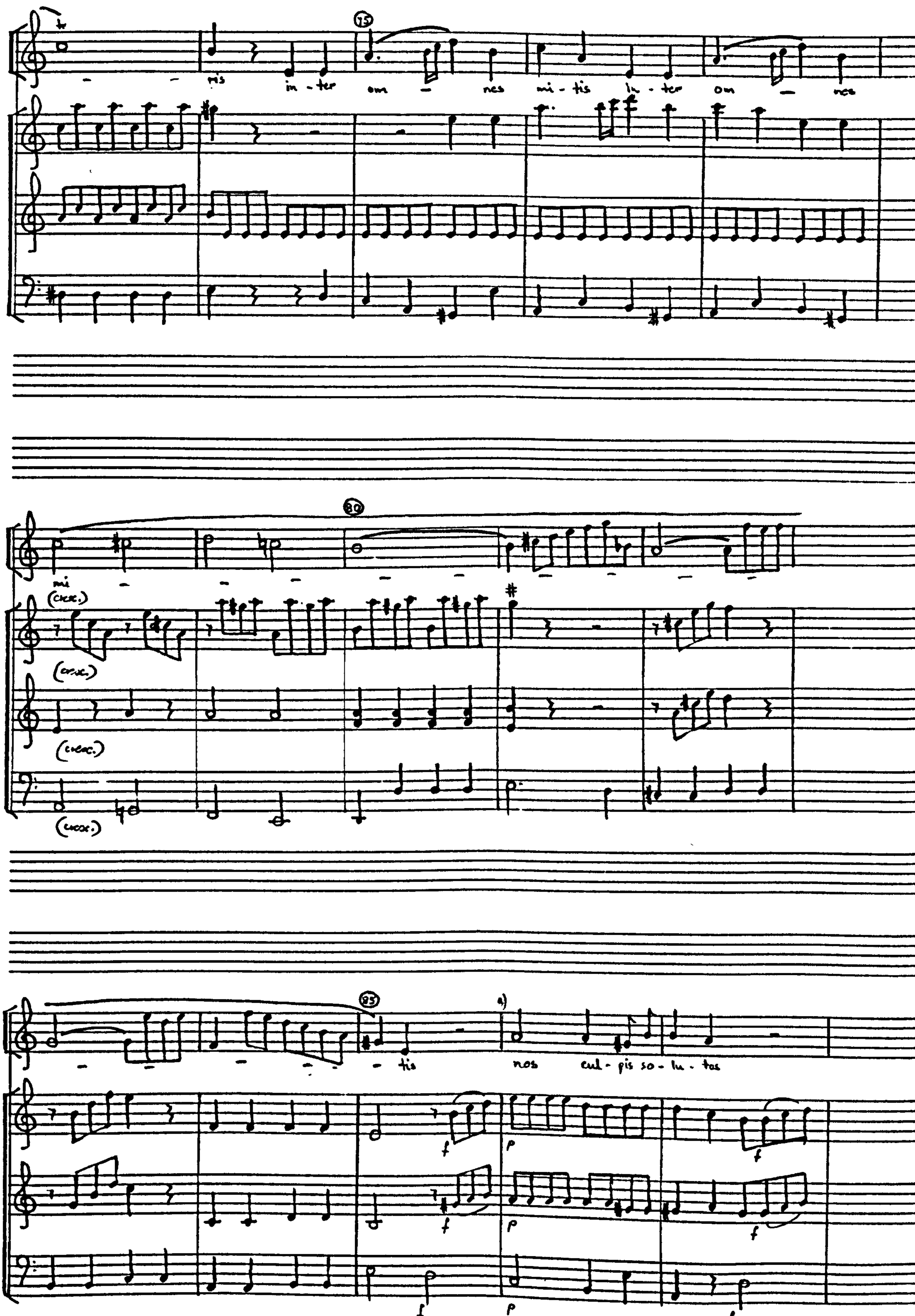
sforz p sforz p f p f

sforz piano sforz piano sforz piano f p

mi - tes fac mi - tes fac et cantes Vir -

p


60
go sin-gu- la - ris in - ter on - - nes mi- tis
forte
f
f
p
p
p
65
vir-go sin-gu- la - - - -
70

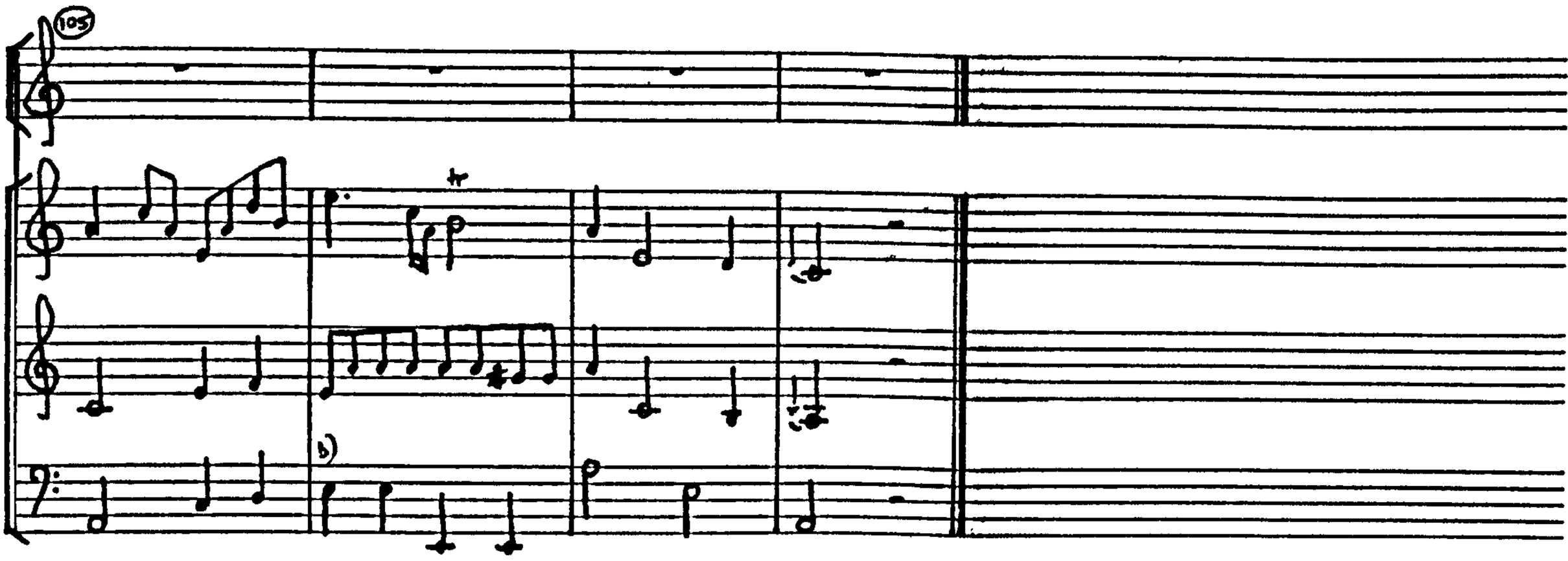


a) Bars 86-87: there is a bracket and the word 'tis' pencilled in above these bars in Wesley's hand, indicating Wesley's intention that these bars should be repeated (thus, bars 88-89). This also agrees with bars 39-45 where the phrase originally occurred (though in a different key).

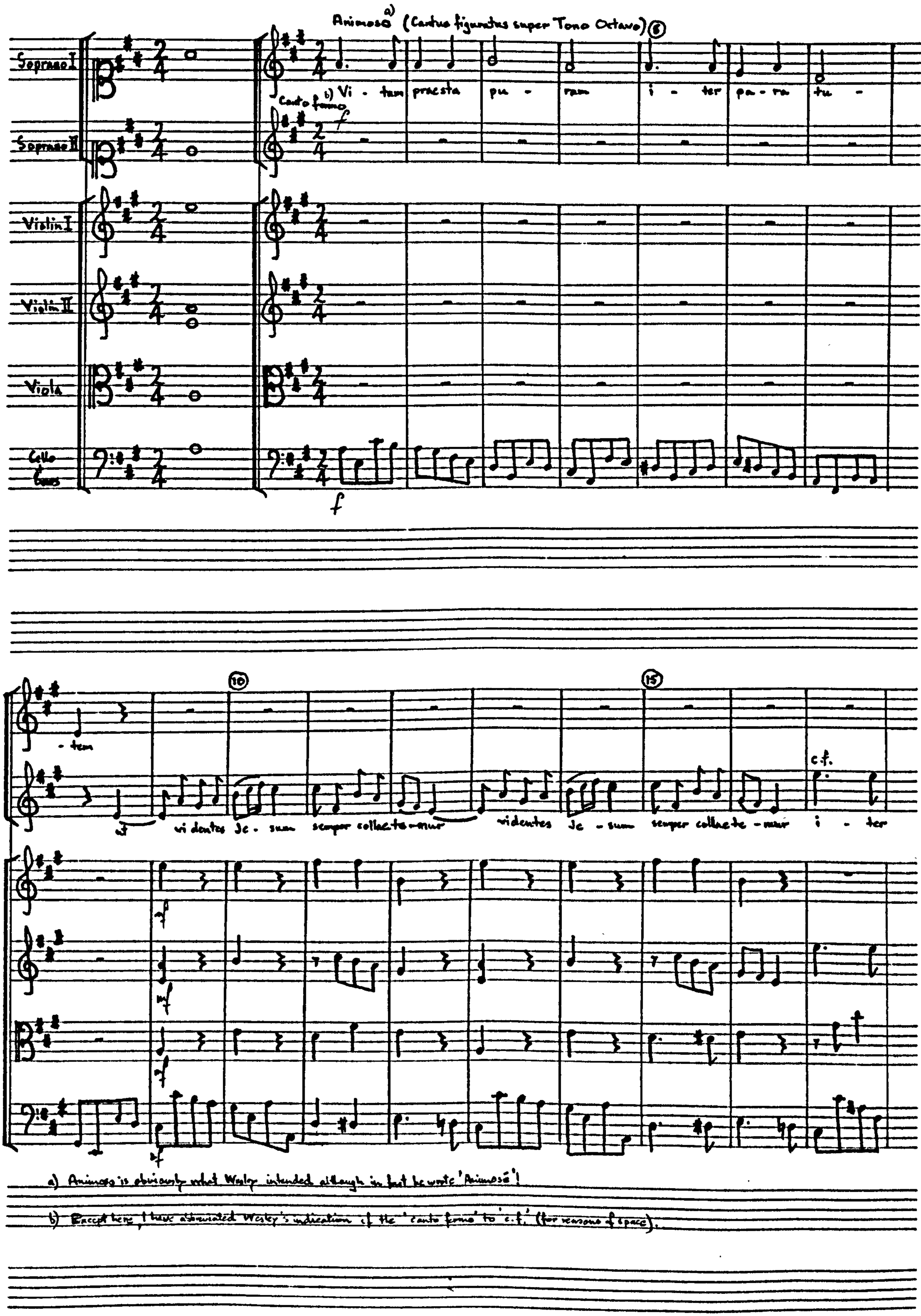
nos cul - pis so - lu - tos mi - tes fac mi - tes

fac mi - tes fac mi - tes

fac - tes fac et cultos



b) Bar 106: the 'cello/bass part of this bar is Novello's interpretation of Wesley's shorthand.



a) Animoso is obviously what Wesley intended although in fact he wrote 'Animosè'!

b) Except here, I have abbreviated Wesley's indication of the 'canto fermo' to 'c.f.' (for reasons of space).

20 25

et videntes de - sum semper collae te - mur

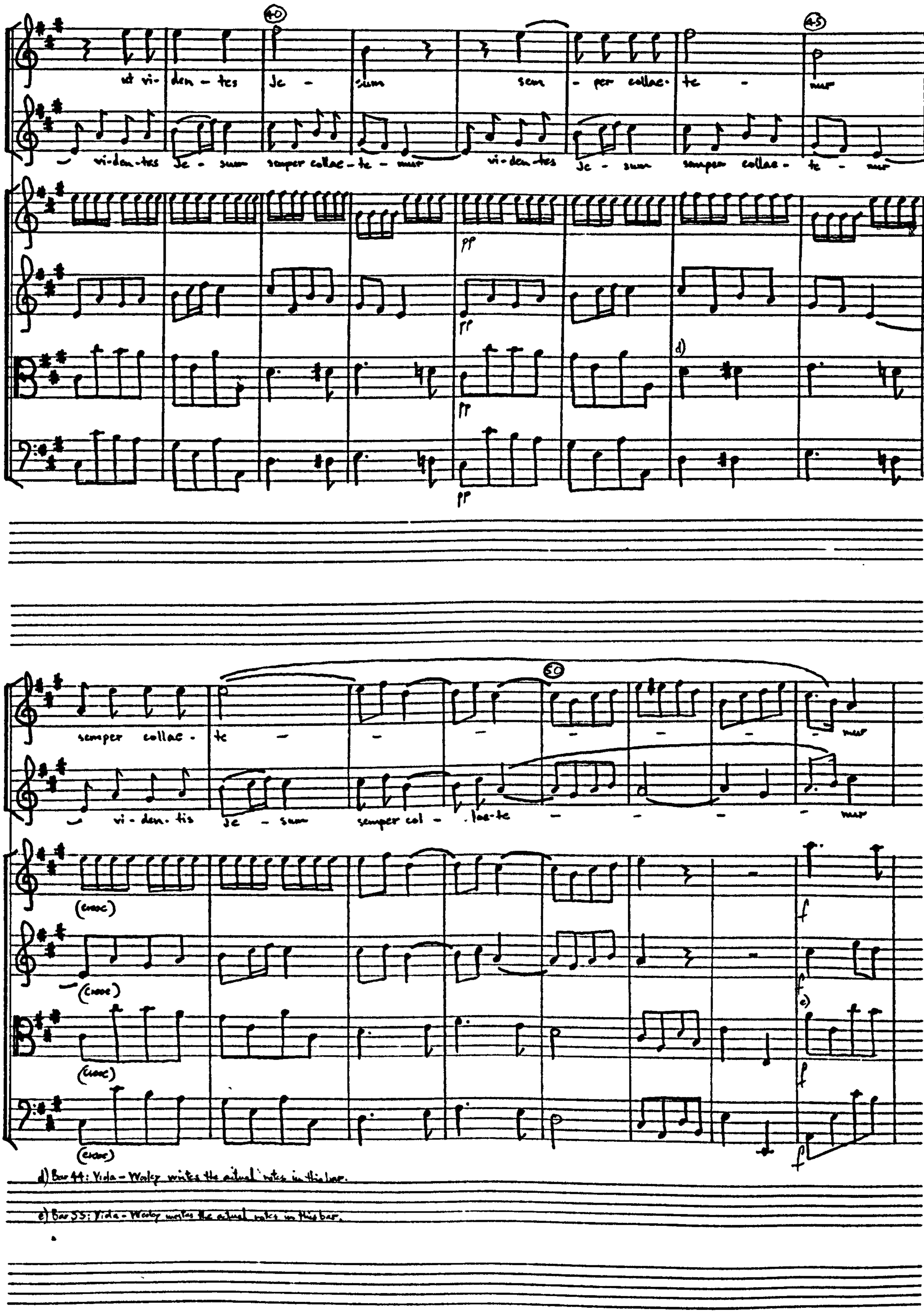
pa - ra tu - tum videntes de - sum semper col -

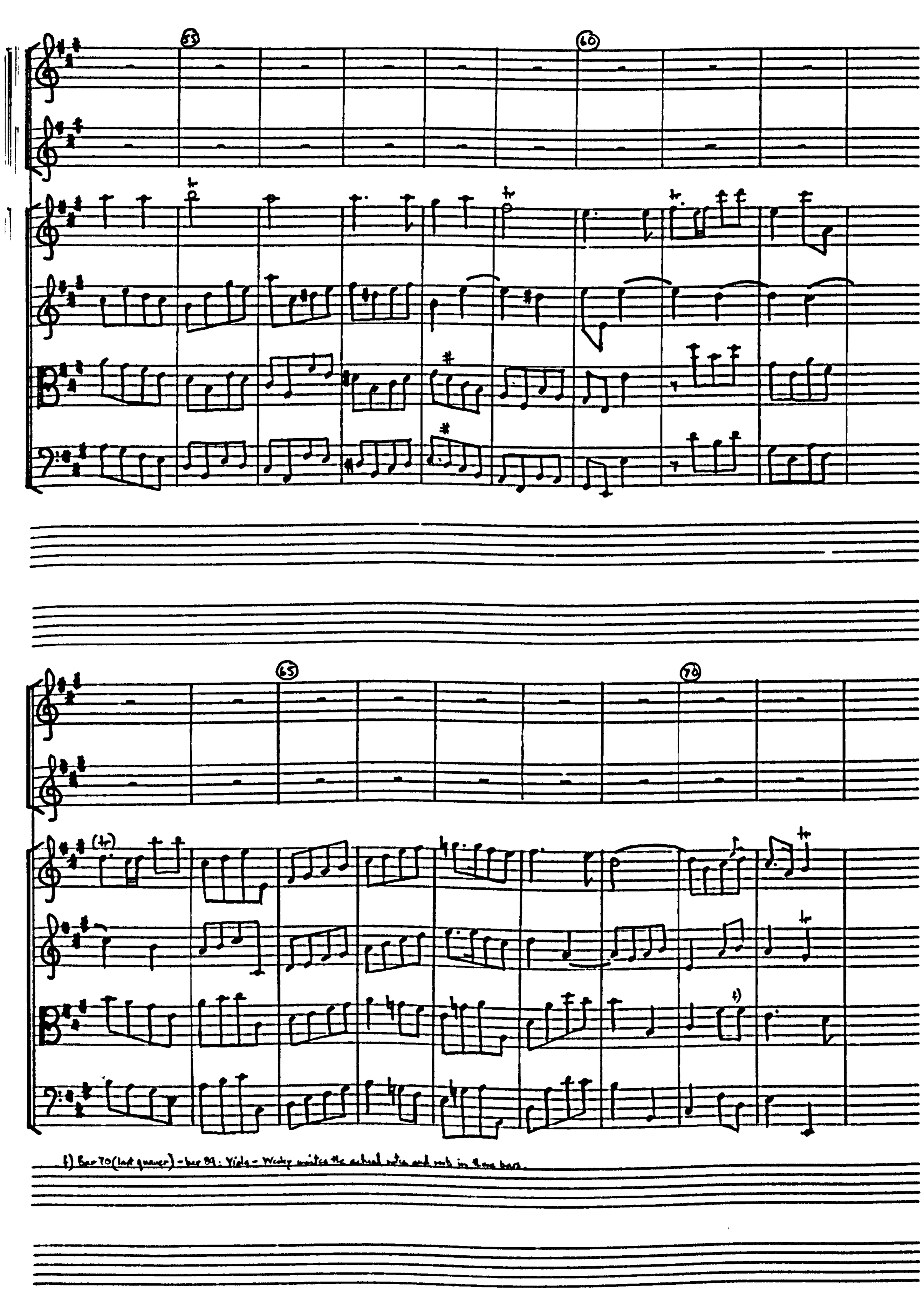
30 35

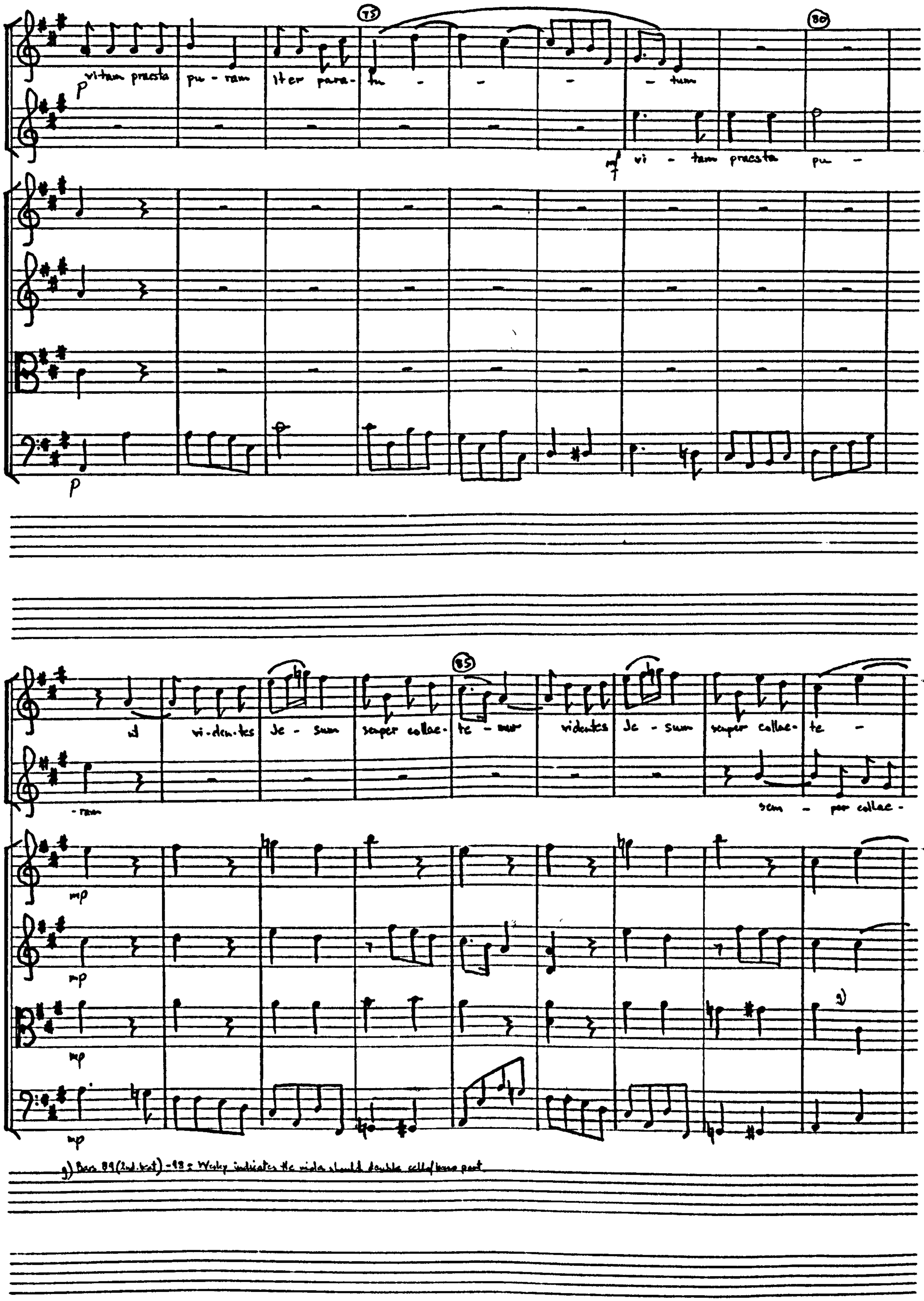
c.f. vi - tum praes - ta pa - ram i - ter pa - ra tu - tum

- las te - - mur i - ter pa - ra tu - tum et

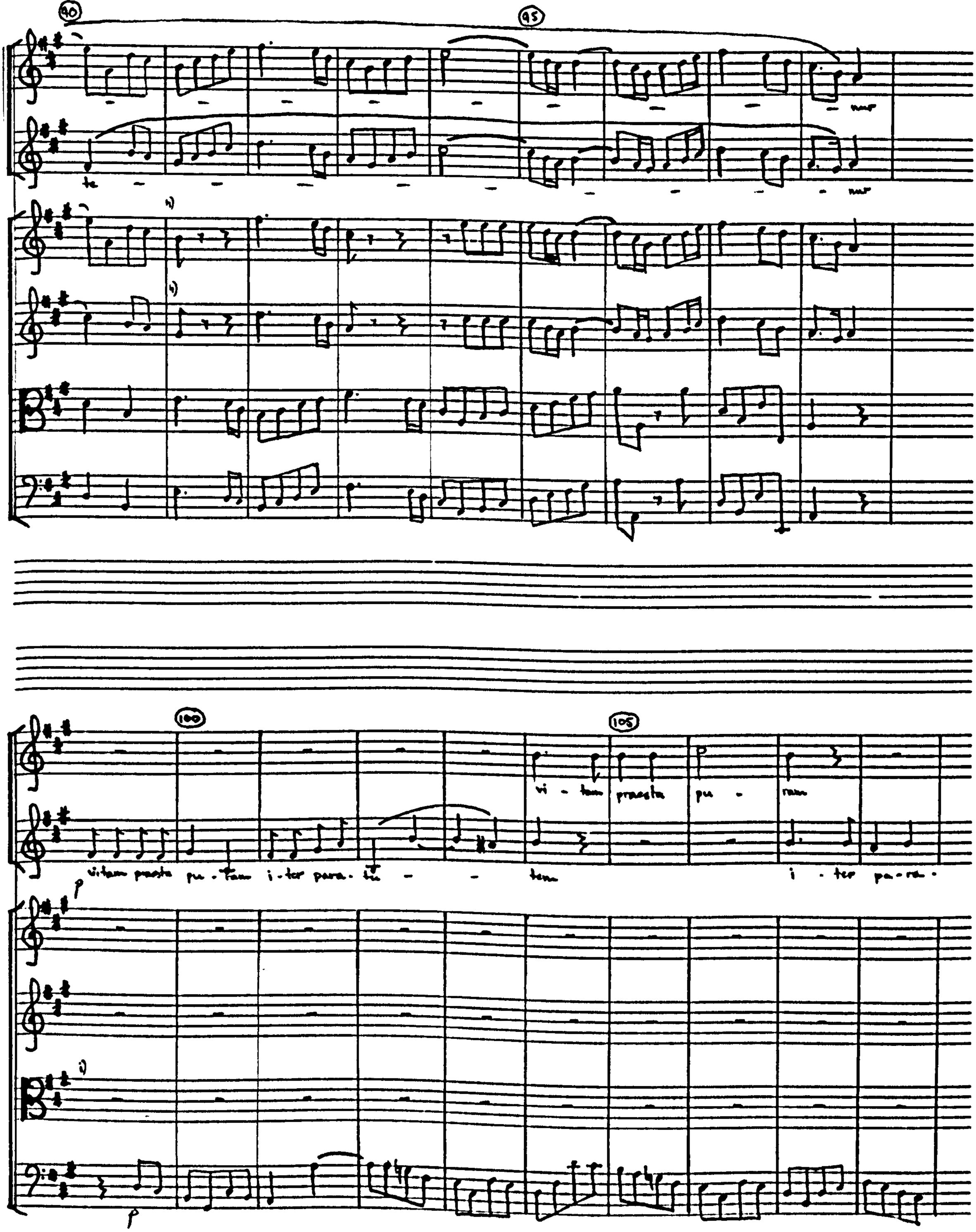
c) Bars 31-35: Wesley simply indicates that the viola doubles the cello/bass part. (See also notes d) + e))


40
45
50
ut vi- den - tes Je - sum sem - per collac- te - mur
vi-den-tes Je - sum semper collac - te - mur
vi-den-tes Je - sum semper collac - te - mur
pp
d)
semper collac - te - - - - - - - mur
vi - den - tis Je - sum semper col - lac-te - - - - mur
(cuoc)
f
e)
d) Bar 44: Vida - Wooley writes the actual notes in this bar.
e) Bar 55: Vida - Wooley writes the actual notes in this bar.


55
60
65
70
f) Bar 70 (last quaver) - bar 89: Viola - Wesley writes the actual notes and rests in the one bar.



g) Bars 89 (2nd beat) - 98: Wesley indicates the viola should double cello/bass part.



h) Bar 91: Violin I & II – Walcy has a bar rest, but Novello suggests this is what Walcy actually meant.

i) Bar 99: from here onwards Walcy indicates the viola should double cello/bass part.

110

vitam praesta pu - ram i - ter para - tu - - tum

-tu - tum

vitam praesta pu - ram iter para - tutum iter para -

115

iter para - tutum

120

iter para - tu - tum iter para - tu - tum

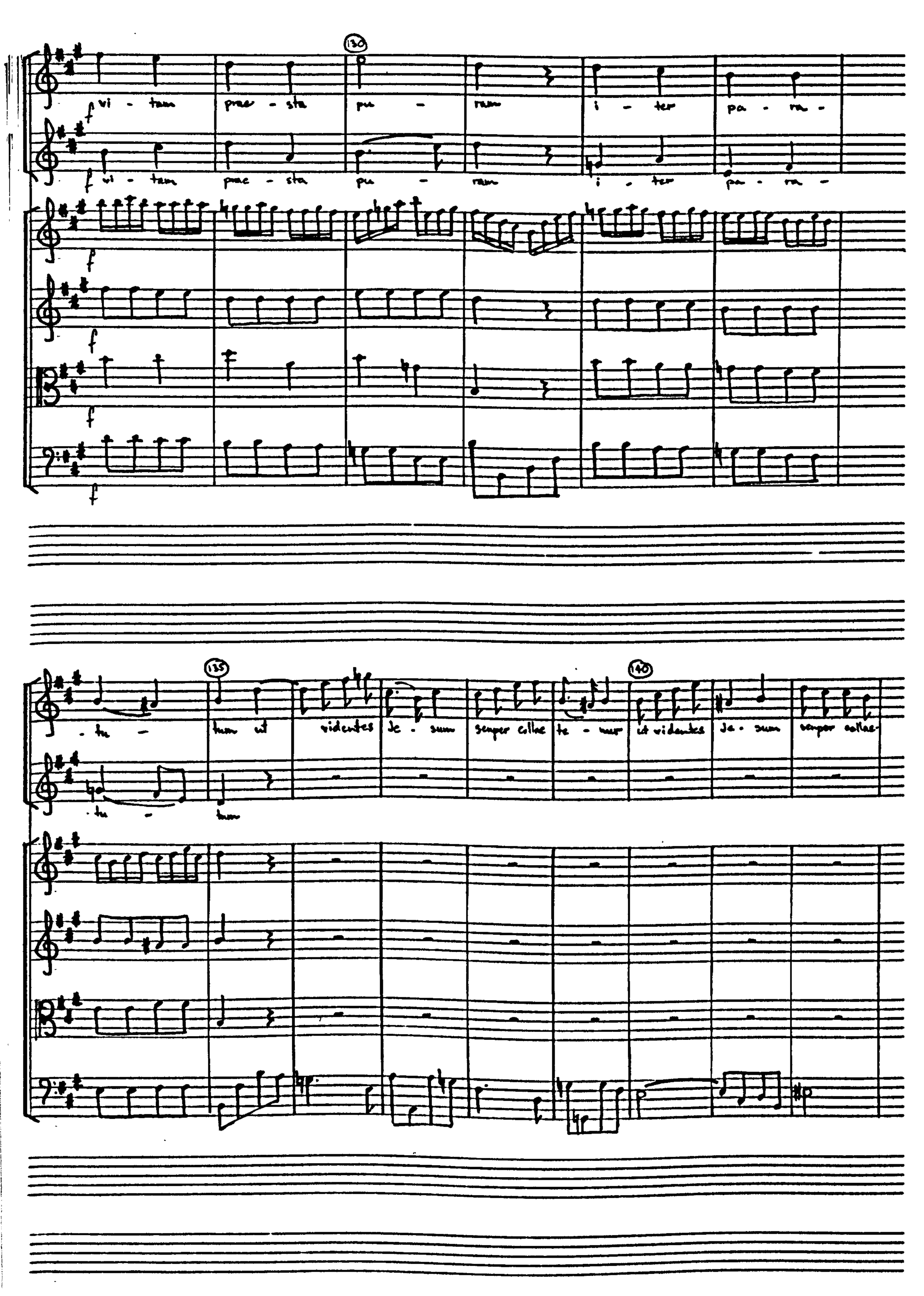
- tutum

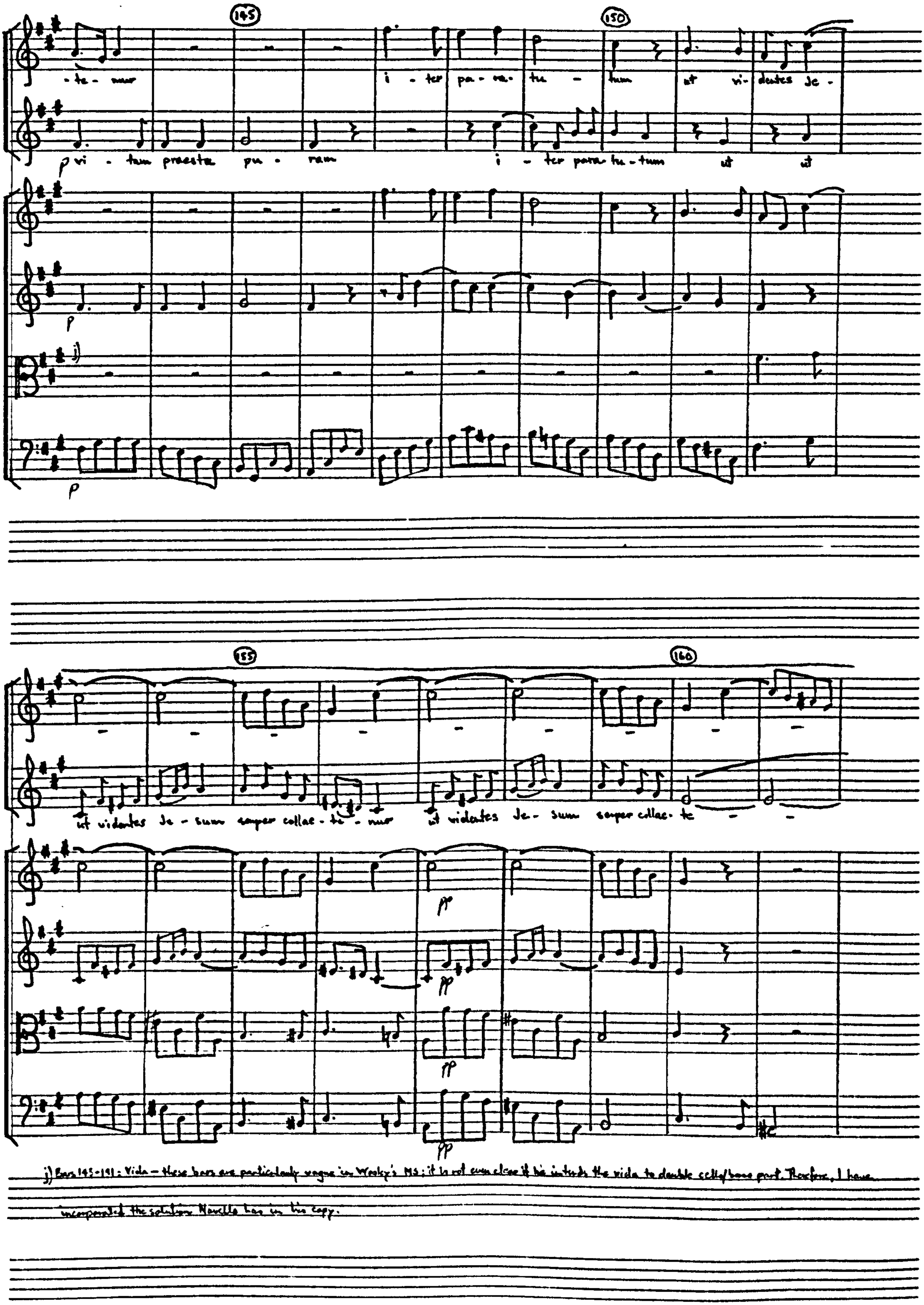
ut videntes de - - sum

125

super collae - te - rum

(cresc)


130
vi - tam prae - sta pu - ram i - ter pa - ra -
vi - tam prae - sta pu - ram i - ter pa - ra -
- tu - tum ut videntes te - sum semper collae te - mur ut videntes te - sum semper collae-
- tu - tum
135
140



j) Bars 145-191: Viola – these bars are particularly vague in Wesley's MS; it is not even clear if he intends the viola to double cello/bass part. Therefore, I have incorporated the solution Novello has in his copy.

165 170

- sum semper semper collae - te - - - mur f ut videntes

- - - mur semper semper collae - te - mur f ut videntes de - sum

(crec)

(crec)

f

f

f

f

(crec)

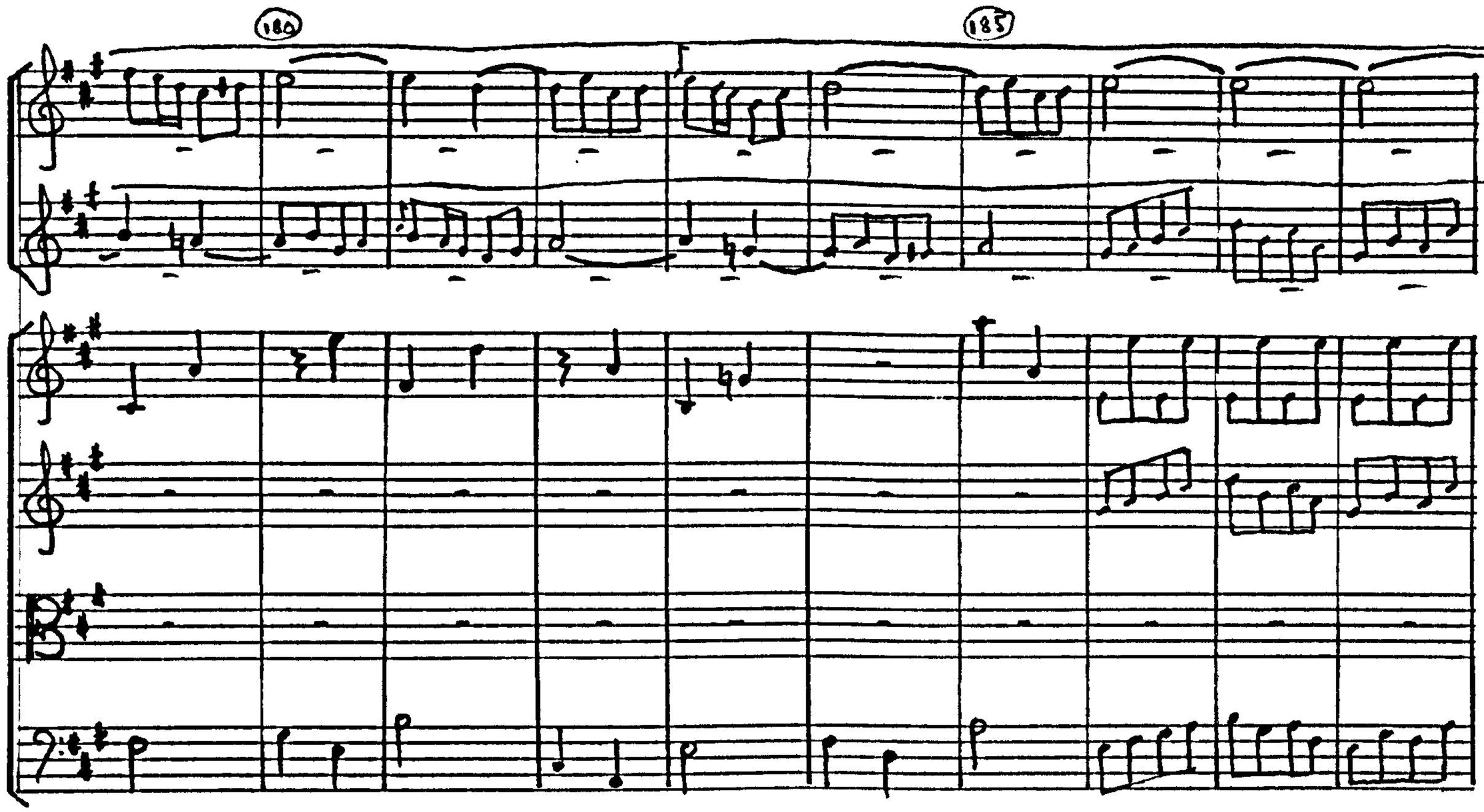
175

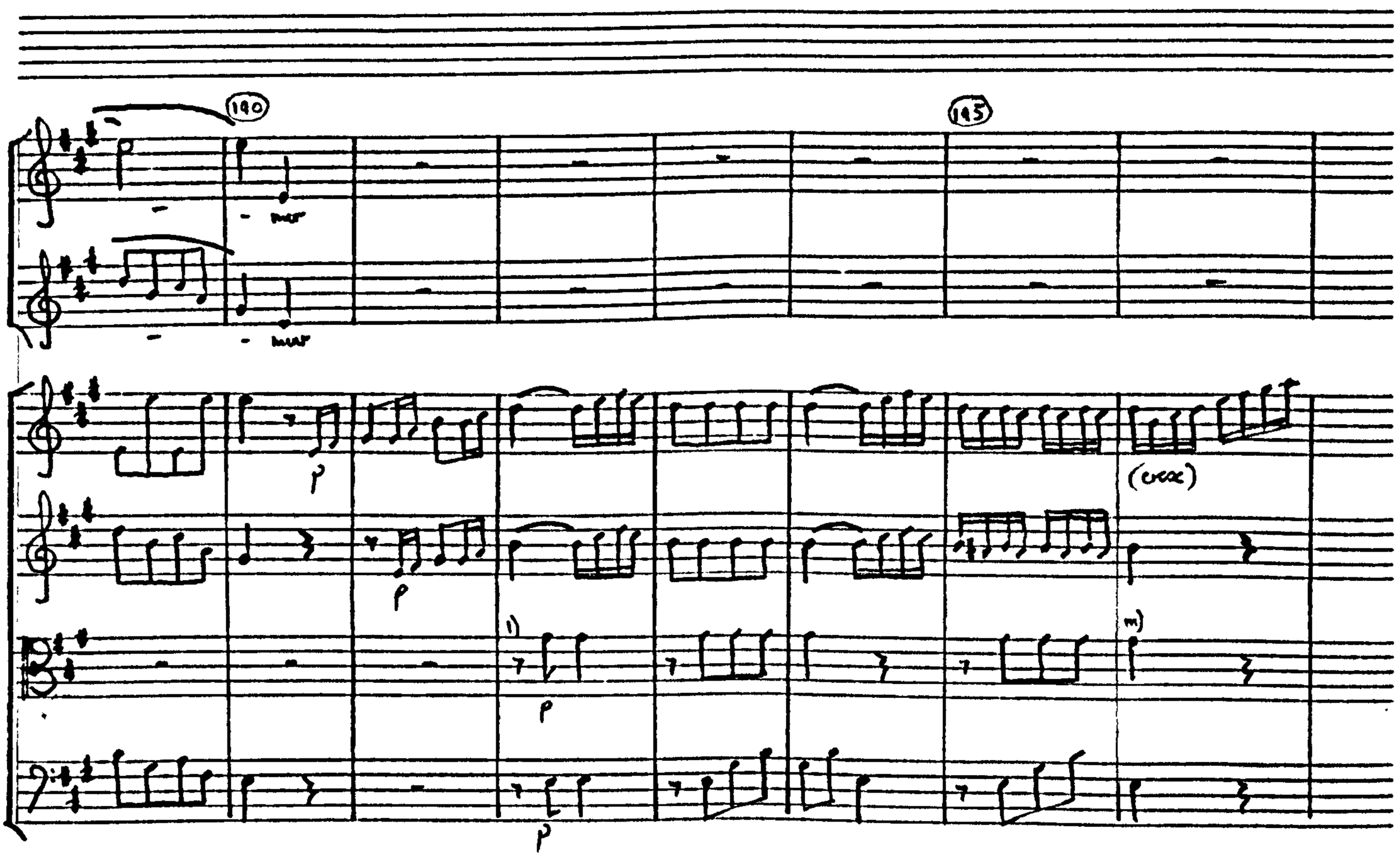
de - sum sem - per collae - te - - - -

semper collae - te - mur ut videntes de - sum collae - te - - -

k)

k) Bars 174-175: Soprano II - the underlay is vague, and Novello offers no solution. This, therefore, is editorial.





1) Bars 192-195: Viola – Wesley writes the actual notes.

m) Bar 196: Viola – this note is missing from Wesley's MS., but Novello adds it (quite correctly, it would appear).

200

Sit laus Deo Pa - tri sum - mo Chri - sto

fortissimo

Sit laus Deo Pa - tri sum - mo Chri - sto

fortissimo

(cue)

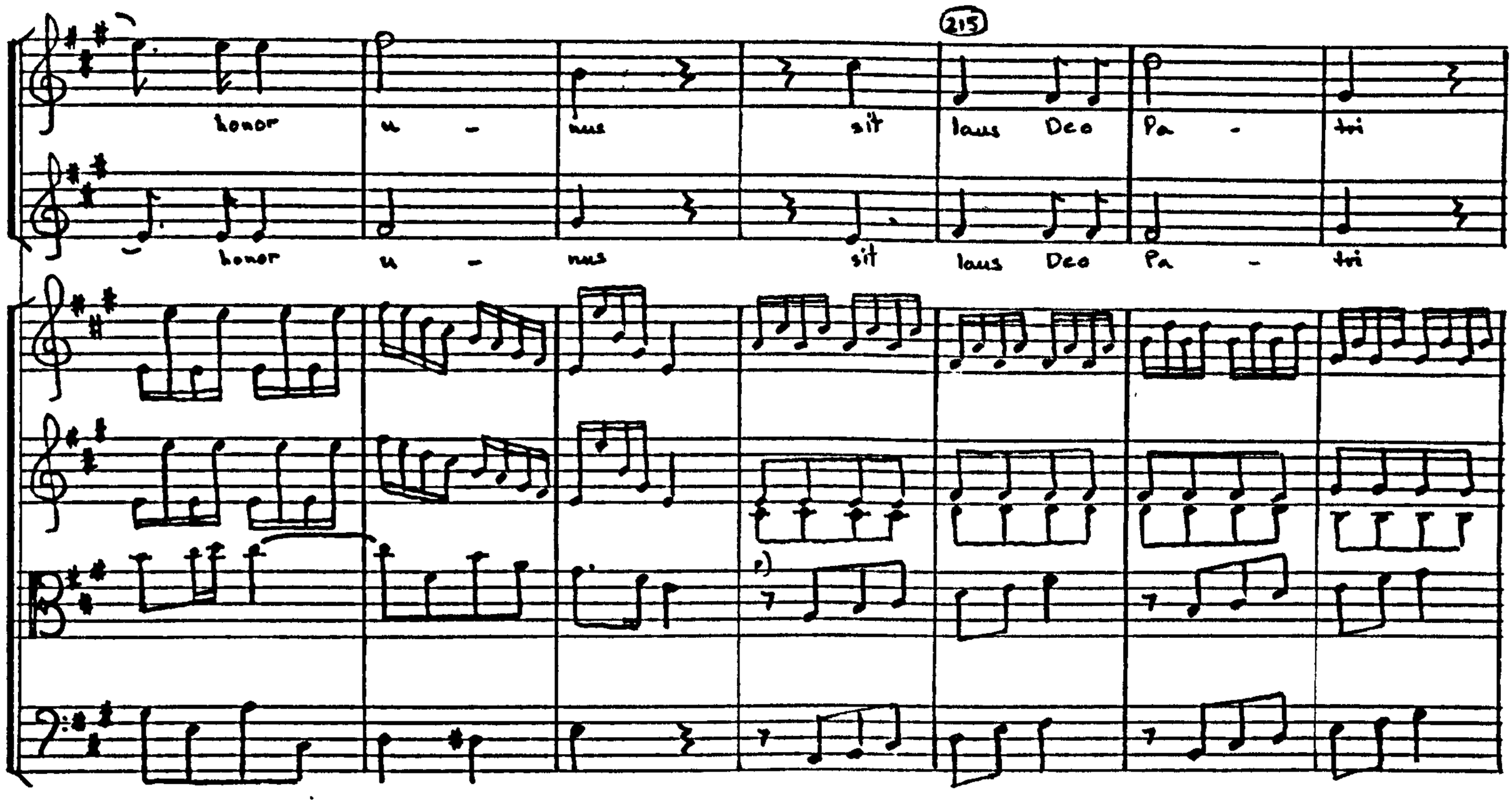
205 210

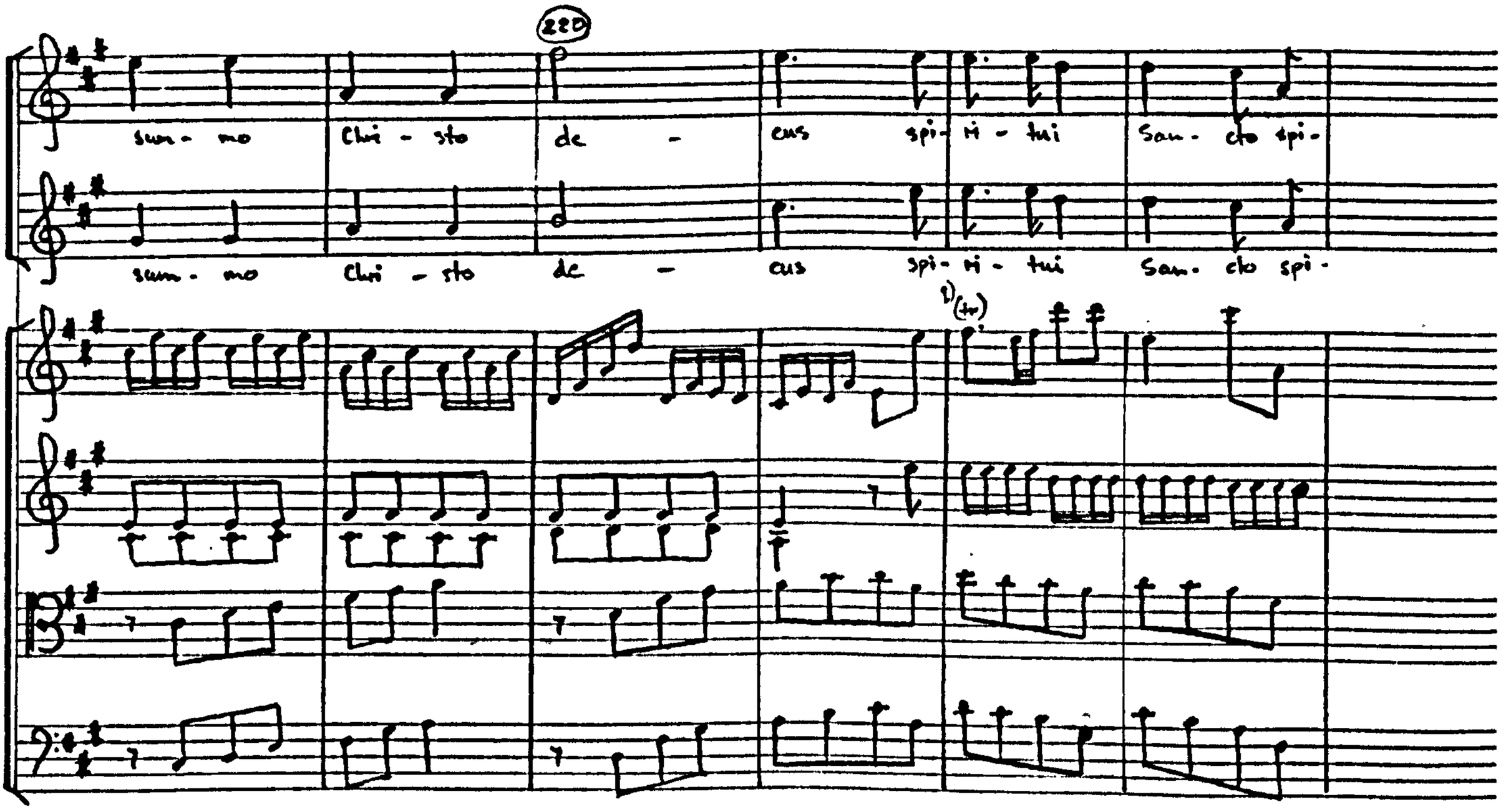
de - cus Spi - ri - tu - i San - cto tri - bus

de - cus Spi - ri - tu - i San - cto tri - bus

n) Bars 197-199 (1st beat): Viola – this is Newell's interpretation of Weber's vague indications.

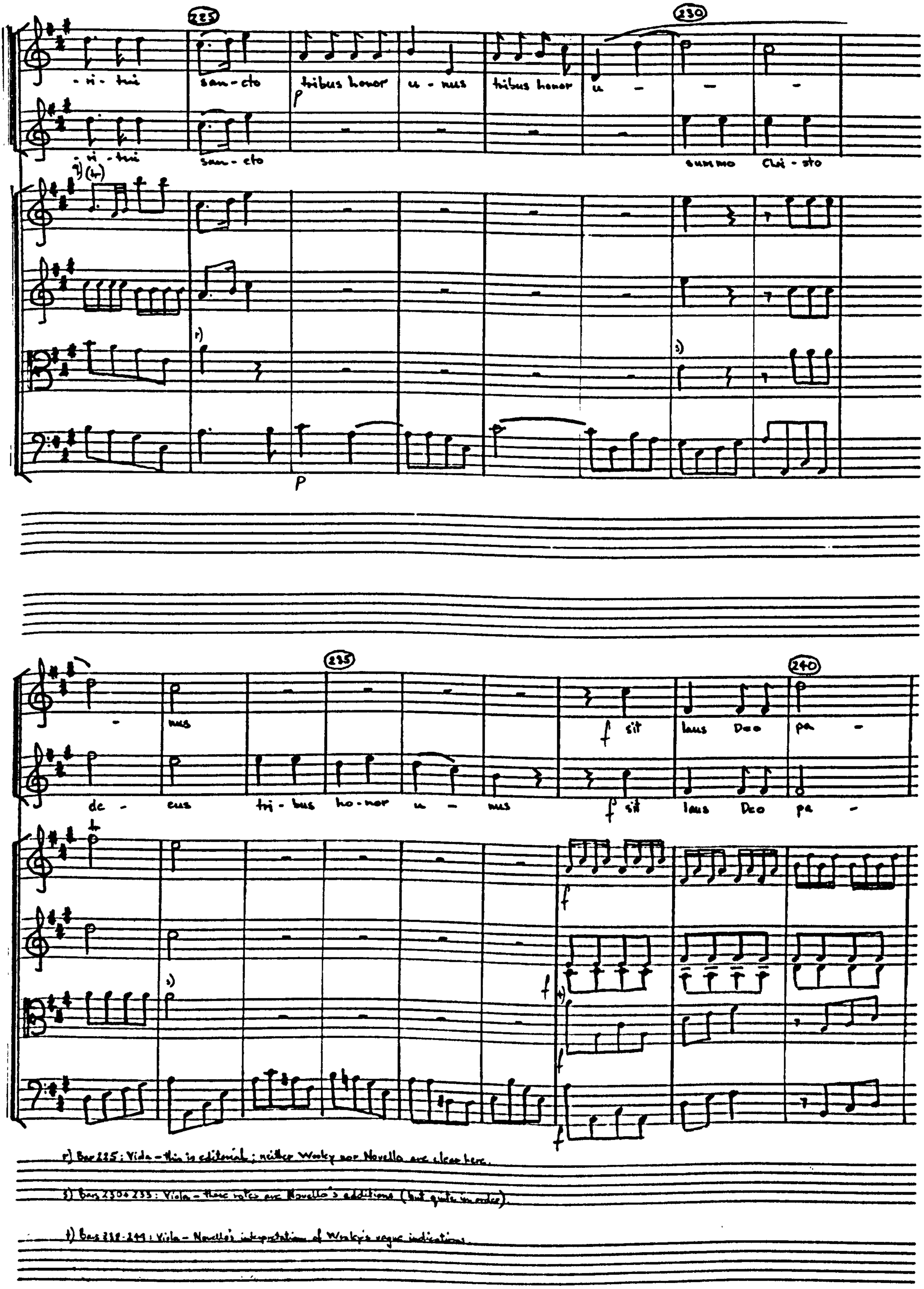
o) Bars 199 (2nd beat) - 213: Weber writes the actual notes.





e) Bars 214-224 – Viola – Wesley indicates viola doubles cello/bass part

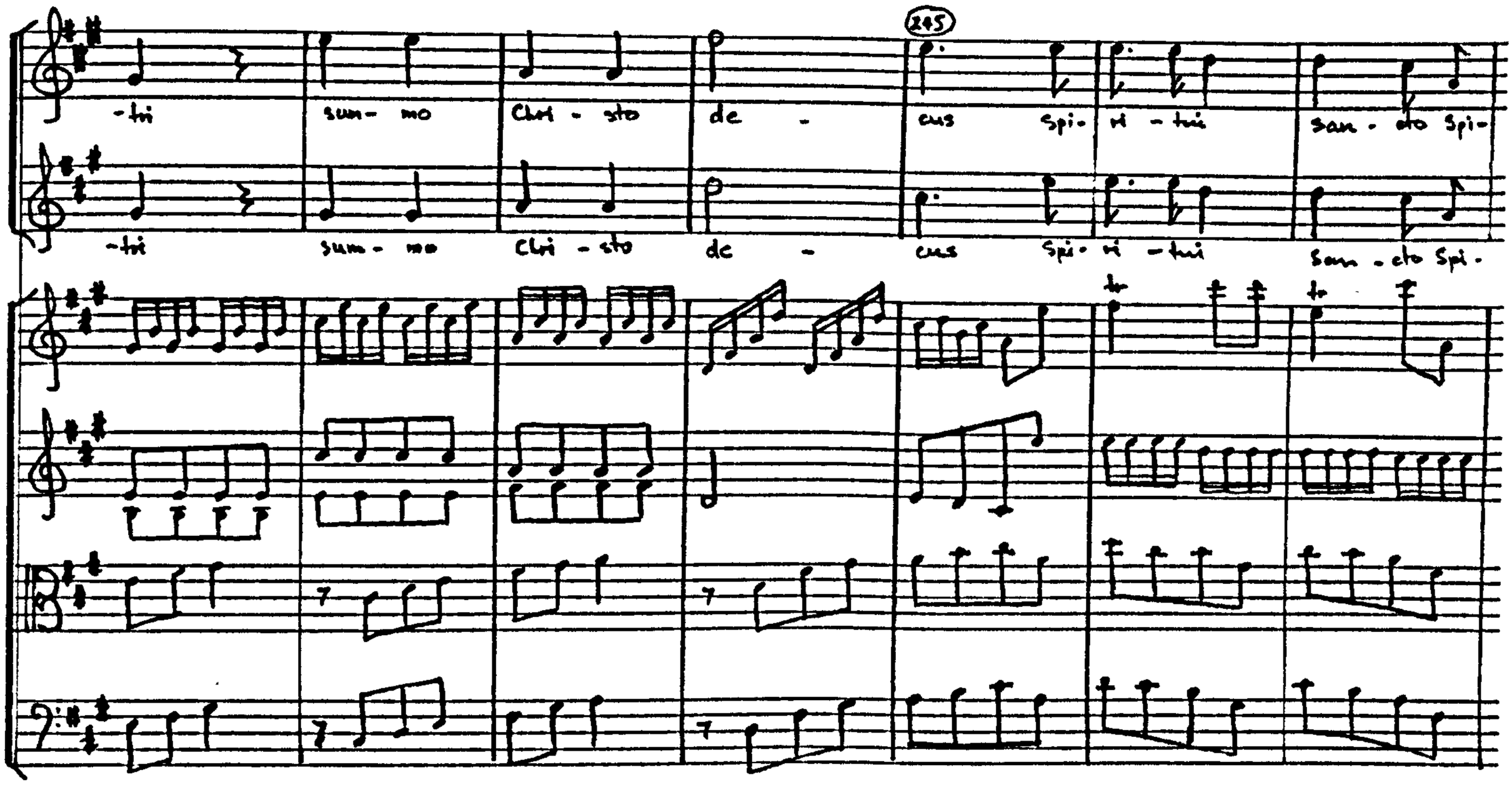
f) Bars 222 & 224 : Violin 2 – Wesley in fact has a trill on the 1st note of bar 225, but cf. bars 61-65.

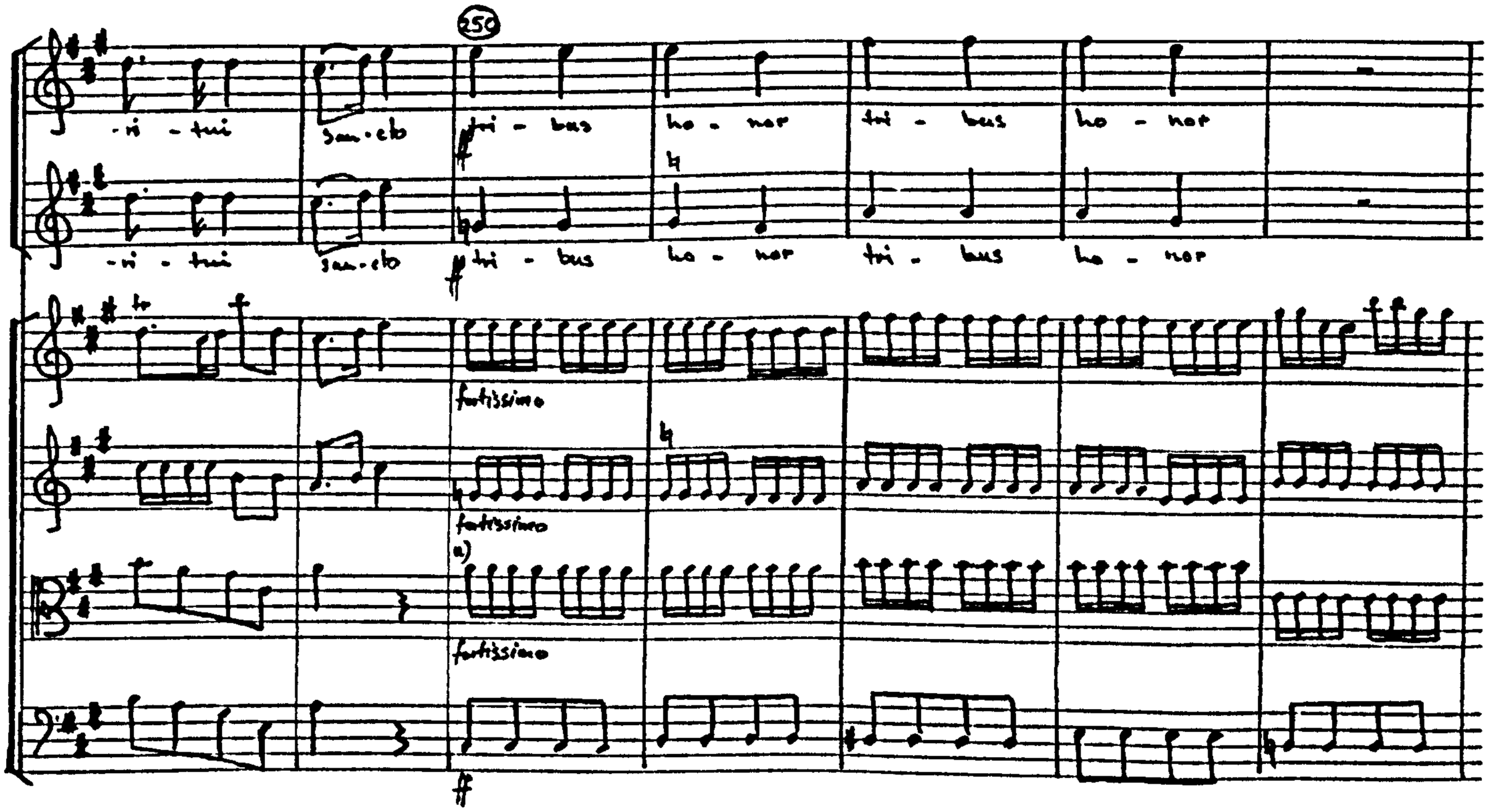


r) Bar 225: Viola – this is editorial; neither Wooky nor Novello are clear here.

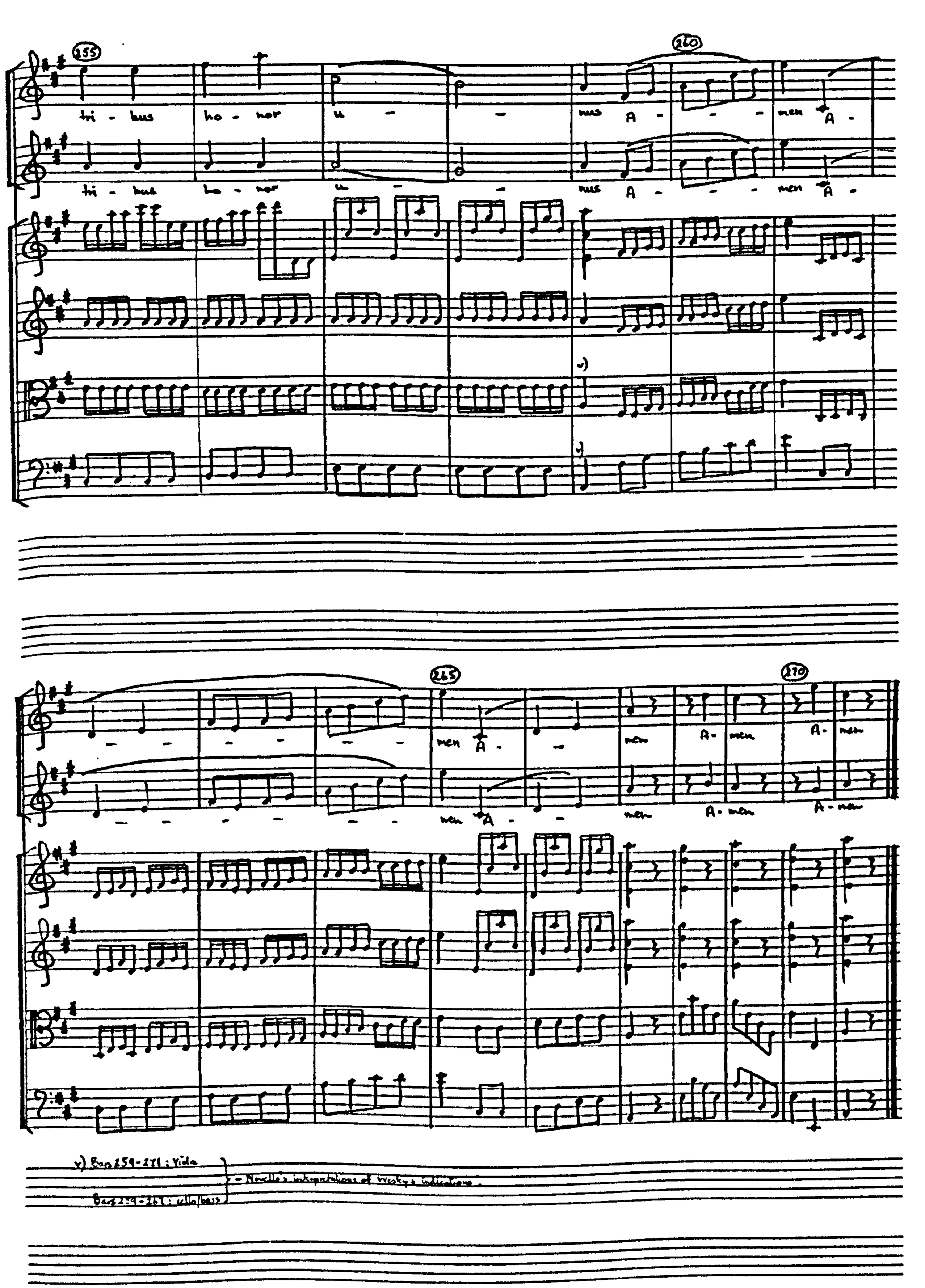
s) Bars 230 & 235: Viola – these notes are Novello's additions (but quite in order).

t) Bars 238-239: Viola – Novello's interpretation of Wooky's vague indications.





a) Bars 250-258: Viola - Wesley writes the actual notes.


255
260
tri - bus ho - nor u - - nus A - - - men A -
tri - bus ho - nor u - - nus A - - - men A -
265
270
men A - - men A - men
men A - - men A - men
v) Bars 259-271: Vide
Bars 259-261: cello/bass
} = Neville's interpretations of Wesley's indications.

DEUS MAJESTATIS

(for double chorus and strings).

Editorial Notes

Sources: (i) Manuscript 27138 (Library of Congress, Washington). Autograph score, signed and dated September 26th 1799.

(ii) Manuscript 1040 (Royal College of Music). Fullscore 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.

A tempo ordinario

CHOIR I

Soprano

Deus majes- ta- tis in- ton- - - uit

Alto

Tenor

Bass

CHOIR II

Soprano

Dominus super a- quas

Alto

Tenor

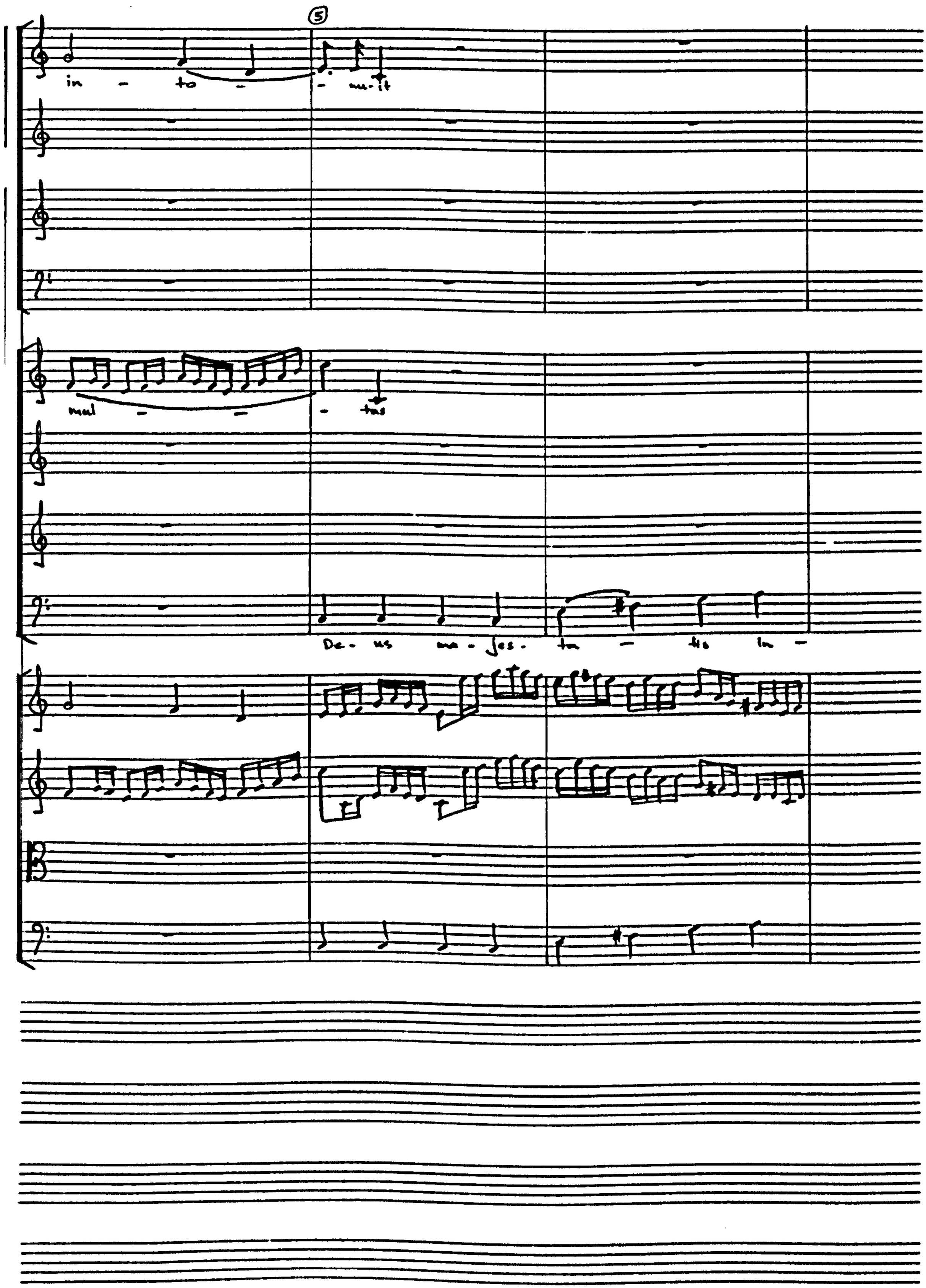
Bass

Violin I

Violin II

Viola

'Cello & Bass


5
in - to - - mu-it
mul - - - tas
De- us ma - jes- ta - tis in -

Dominus super a- quas multi - - - tas

De - us ma - jes -

Dominus super a- quas multi - - - tas

De - us ma - jes -

to - - nu-it in - to - - nu-it

Dominus super a - quas mul - - - - tas

De - us ma - jes -

- ta - tis in - to - - nu - it in - to - - nu - it

Dominus super a - quas mul - - - - tas

De - us ma - jes -

- ta - tis in - to - - nuit in - to - - nuit

-ta - tis in - to - - mi-it in - to - - mi-it Dominus super
Dominus super a - quas nul - - - tas Dominus super
Dominus super a - quas

-ta - tis in - to - - mi-it in - to - - mi-it Dominus super
Dominus super a - quas nul - - - tas Dominus super
Dominus super a - quas

mul - - - - - - - tas

a - - - - que mul - tas Dominus super a - que

a - que De - us ma - jes - ta - tis in - to - - mit

Dominus super a - que mul - tas Dominus super a - que

mul - - - - - - - tas

a - - - - que mul - tas Dominus super a - que

a - que De - us ma - jes - ta - tis in - to - - mit

Dominus super a - que mul - tas Dominus super a - que

Dominus su - per a - quas mul - - -

mul - - - tas Do - minus super a - quas

in - to - - - mu - it su - per a - quas

mul - - - - tas

Dominus su - per a - quas mul - - - - - -

mul - - tas Do - minus su - per a - quas

in - to - - - mu - it su - per a - quas

mul - - - - tas

- tas Dominus super a - quas nul - -

nul - - - tas Dominus super a - quas

Dominus super a - quas nul - tas

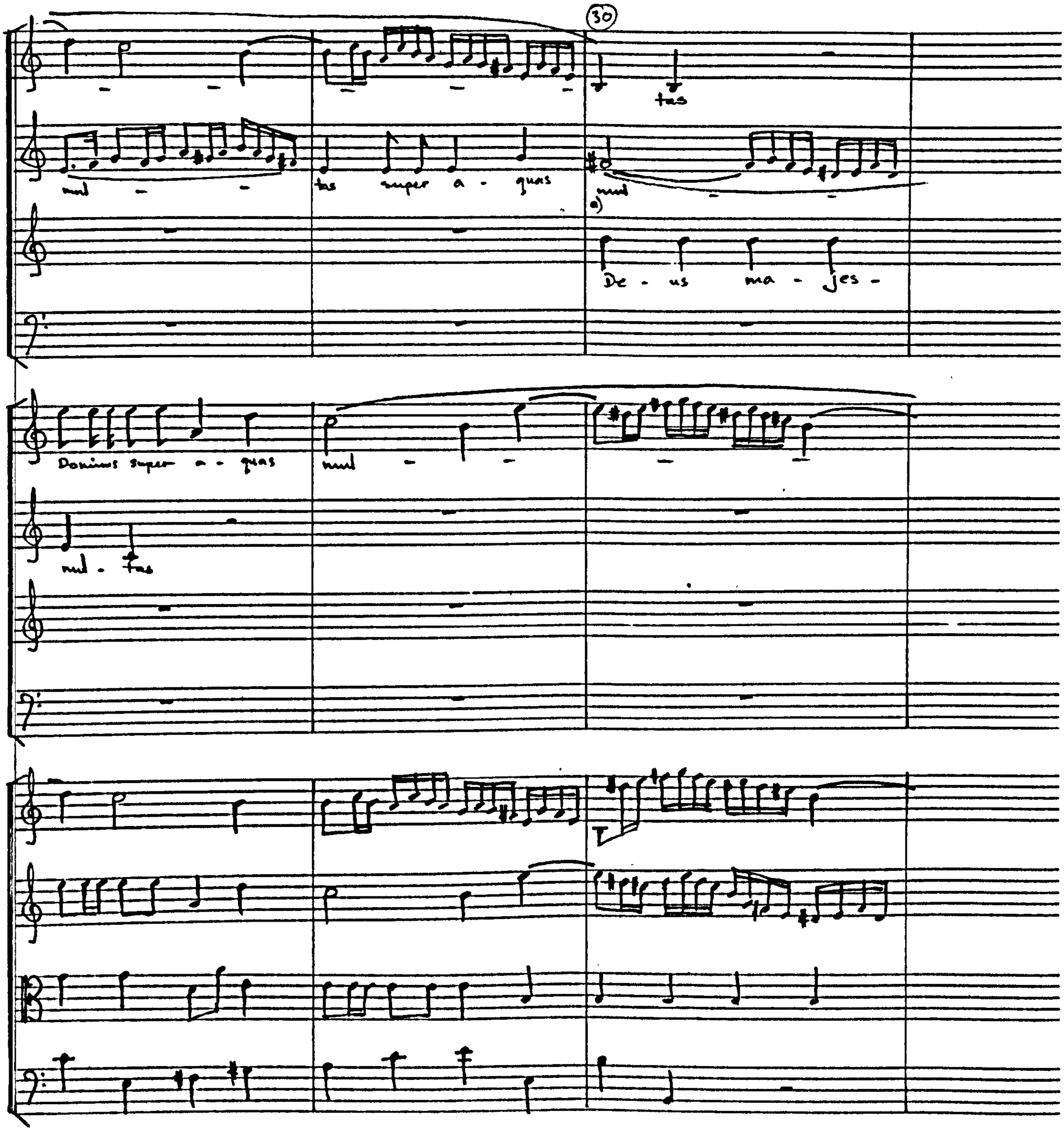
Dominus super a - quas nul - - - tas

- tas Dominus super a - quas nul - tas

nul - - - tas Dominus super a - quas

Dominus super a - quas nul - tas

Dominus super a - quas nul - - - tas



a) Bar 30 - alto: this syllable is missing in the MS

Dominus super a - quas

- tas

Dominus super a - quas

- ta - tis in - to - nu-it in to - - nu- it

Dominus super a - quas nul - tas

- - - tas

Dominus super a - quas nul - -

Dominus super a - quas nul - -

b)

b) Bar 30 - violin I: this is ♩♩♫ in the ms.

35

mul - - - - - tas

mul - tas

Dominus super a - quas mul - - - tas

su - per a - quas mul - tas

Dominus super a - quas mul - tas

- tas

- tas

De - us ma - jes - ta - tis in - to - nit De - us ma - jes - ta - tis in -

De - us ma - jes - ta - tis in - to - nit De - us ma - jes - ta - tis in -

De - us ma - jes - ta - tis in - to - nit De - us ma - jes - ta - tis in -

De - us ma - jes - ta - tis in - to - nit De - us ma - jes - ta - tis in -

Do - minus super a - quas mul - tas

Do - minus super a - quas mul - tas

Do - minus super a - quas mul - tas

Do - minus super a - quas mul - tas

(AD)

to - mit Do - minus su - per a - quas mul - tas

to - mit Do - minus su - per a - quas mul - tas

to - mit Do - minus su - per a - quas mul - tas

Do - minus su - per a - quas mul - tas

De - us ma - jes - ta - tis in - to - mit Do - minus su - per a - quas

Deus ma - jes - ta - tis in - to - mit Do - minus su - per a - quas

De - us ma - jes - ta - tis in - to - mit Do - minus su - per a - quas

De - us ma - jes - ta - tis in - to - mit Do - minus su - per a - quas

45

De-us ma-jes-ta-tis in-to-nat

Do-minus su-per a-quas

De-us ma-jes-ta-tis in-to-nat

Do-minus su-per a-quas

De-us ma-jes-ta-tis in-to-nat

Do-minus su-per a-quas

De-us ma-jes-ta-tis in-to-nat

Do-minus su-per a-quas

mul-tas

De-us ma-jes-ta-tis in-to-nat

mul-tas

De-us ma-jes-ta-tis in-to-nat

mul-tas

De-us ma-jes-ta-tis in-to-nat

mul-tas

De-us ma-jes-ta-tis in-to-nat

mul - tas
piano

De - us ma - jes -

mul - tas
piano

mul - tas
piano

mul - tas
piano

De - us ma - jes - ta - tis in - to - mit

piano

De - us ma - jes - ta - tis in - to - mit

piano

piano

piano

piano

piano

50

-ta - tis in - to - - nit in - - to - -

fortè

Do- minus su- per a - quas mul - - - -

fortè

Do- minus su- per a - quas

fortè

-ta - - tis in - to - nit

fortè

Do- minus su- per a - quas mul - - - -

fortè

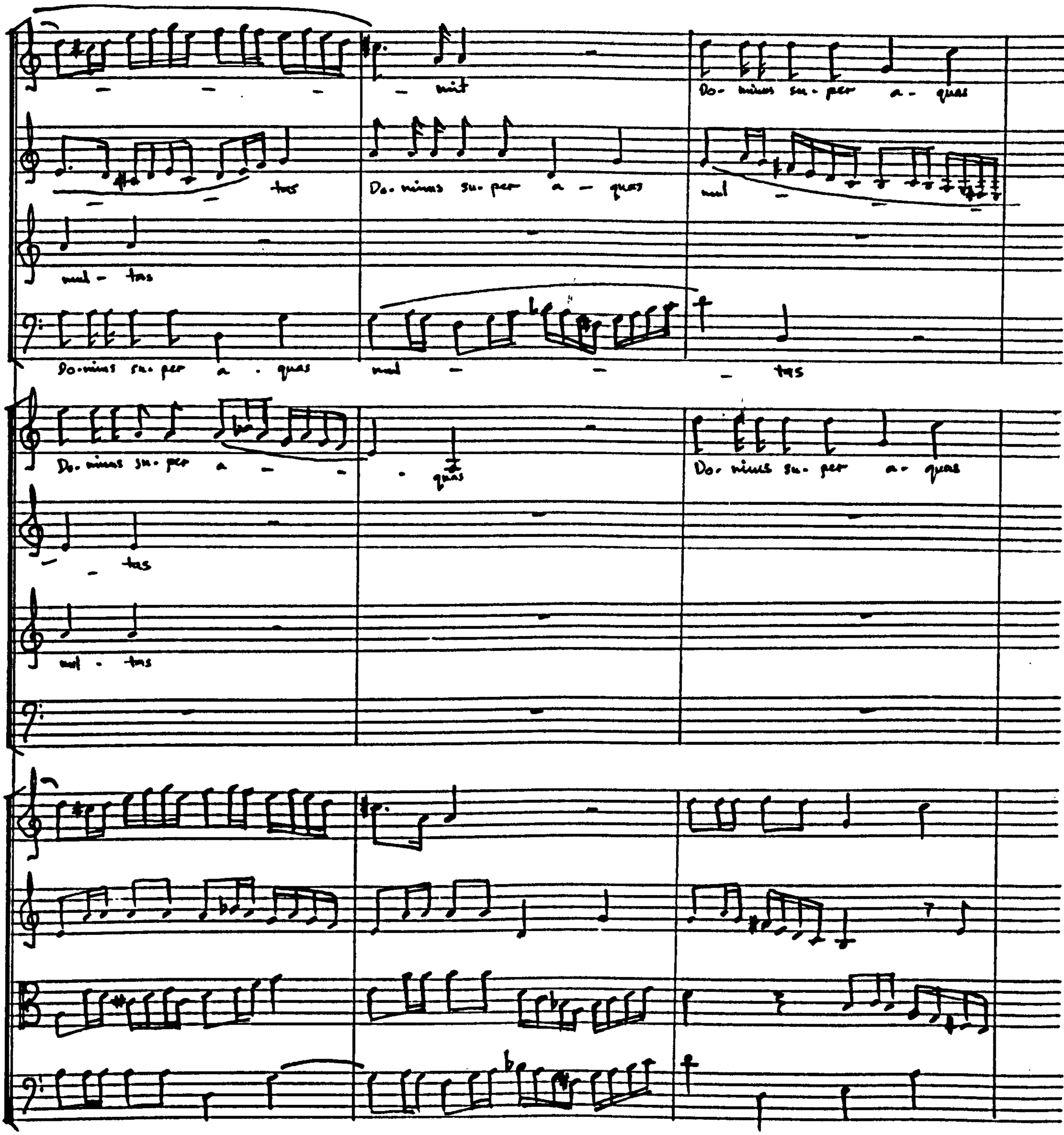
Do- minus su- per a - quas

fortè

fortè

fortè

fortè


mit
Do- minus su- per a- quas
tas
Do- minus su- per a - quas
mul -
mul - tas
Do- minus su- per a - quas
mul - - tas
Do- minus su- per a - -
quas
Do- minus su- per a- quas
tas
mul - tas

55

mul - - - tas

- - tas Do- minus su- per a - quas mul -

Do- minus su- per a - quas mul - - - - - -

Do- minus super a - quas mul - -

mul - - - tas Do- minus super a -

Do- minus su- per a - quas mul -

Do- minus su- per a - quas mul - - - - - -

Do- minus su- per a - quas mul - -

Do- minus su- per a - quas mul - - - - - -

- tas Do- minus su- per a - quas Do- minus su- per a - quas mul - - tas

- tas De - us ma - jes - ta - tis in - to -

- - - - - - - -

- quas mul - - - tas Do- minus su- per a - -

- tas Do- minus su- per a - quas Do- minus su- per a - quas

- - - tas ma - jes - ta - tis in - to -

Do-minus su-per a - quas

nul - mu-

quas nul

Do-minus super a - quas nul - mu-

65

-tas De- us ma- jes- ta- tis in- to- nit

-tas De- us ma- jes- ta- tis in- to- nit

-it De- us ma- jes- ta- tis in- to- nit

-tas De- us ma- jes- ta- tis in- to- nit

-tas Do- minus su- per a- quas

-tas Do- minus su- per a- quas

-it Do- minus su- per a- quas

-tas Do- minus su- per a- quas

De-us ma-jes-ta - tis in- to- nit Do-minus su-per a - quas

De-us ma-jes-ta - tis in- to - nit Do-minus su-per a - quas

De-us ma-jes-ta - tis in- to- nit Do-minus su-per a - quas

De-us ma-jes-ta - tis in- to- nit Do-minus su-per a - quas

mul - tas Do-minus su-per a - quas mul - tas su -

mul - tas Do-minus su-per a - quas mul - tas

mul - tas Do-minus su-per a - quas mul - tas

mul - tas Do-minus su-per a - quas mul - tas

70

mul - - - - - - tas

Do-mins super a - quas

mul - - - tas

mul - - - - - - tas

mul - - - - - - tas

- per a - quas mul - - - tas

Do-mins super a - quas

mul - - - tas

mul - - - - - - tas

mul - - - - - - tas

75

De-us ma-jes-ta-tis in-to-nit Do-minus super a-quas

De-us ma-jes-ta-tis in-to-nit Do-minus super a-quas

De-us ma-jes-ta-tis in-to-nit Do-minus super a-quas

De-us ma-jes-ta-tis in-to-nit

Do-minus super a-quas

Do-minus su-per a-quas

Do-minus super a-quas

Do-minus su-per a-quas nul-

mul - tas Dominus super a - -

Dominus super a - quas Dominus su - per a - - quas

mul - tas Dominus super a - - - quas su - per

Dominus super a - quas mul - tas De - us ma - jes -

mul - tas Dominus su - per a - -

- quas Dominus super a - quas mul - - - tas

mul - tas Dominus Do - - - - minus su - per

- tas mul - tas De - us ma - jes -

– – – – quas Dominus super a - quas

su - per a - quas mul - tas Dominus super a - quas mul -

a - quas Dominus super a - quas Dominus super a - quas mul –

- ta - tis in - to - mit Dominus super a - quas

– – – – quas Dominus super a – – quas

su - per a - quas Dominus super a – – – – quas

a - quas Dominus super a - quas Dominus super a - quas mul –

- ta - tis in - to - mit Dominus super a - quas

nul - - - tas

- - - - tas

- - - - tas

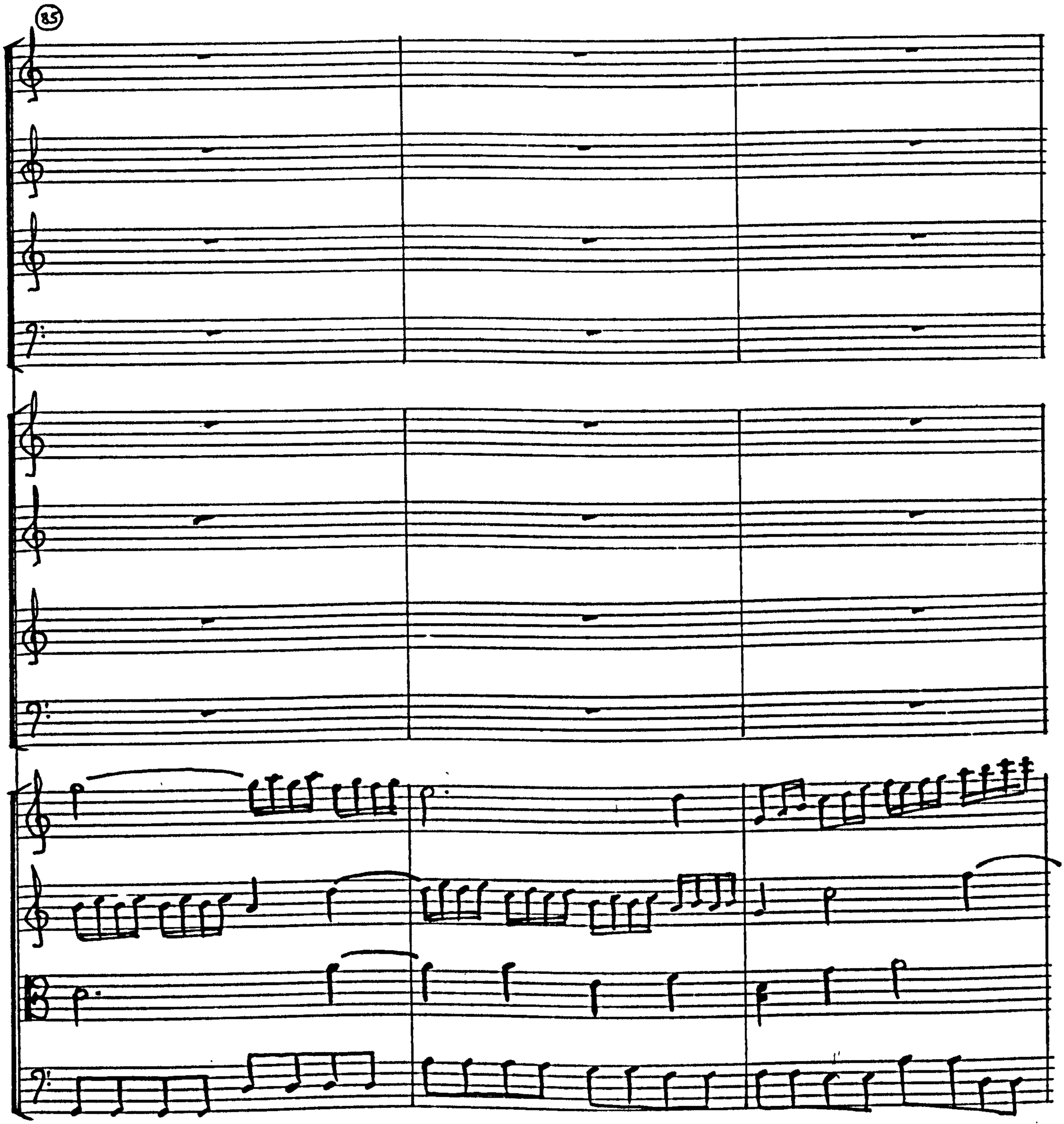
nul - - - tas

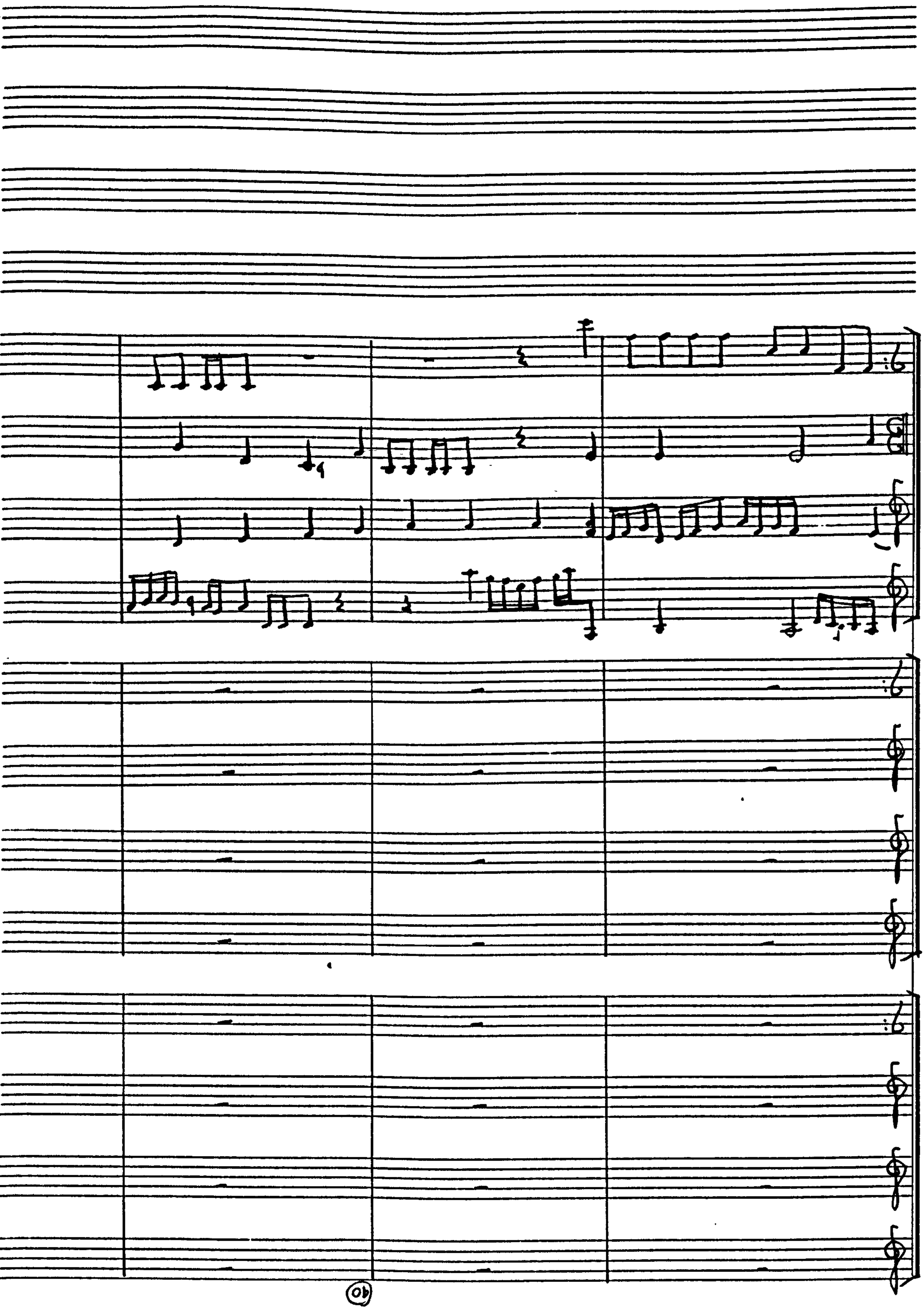
nul - - - tas

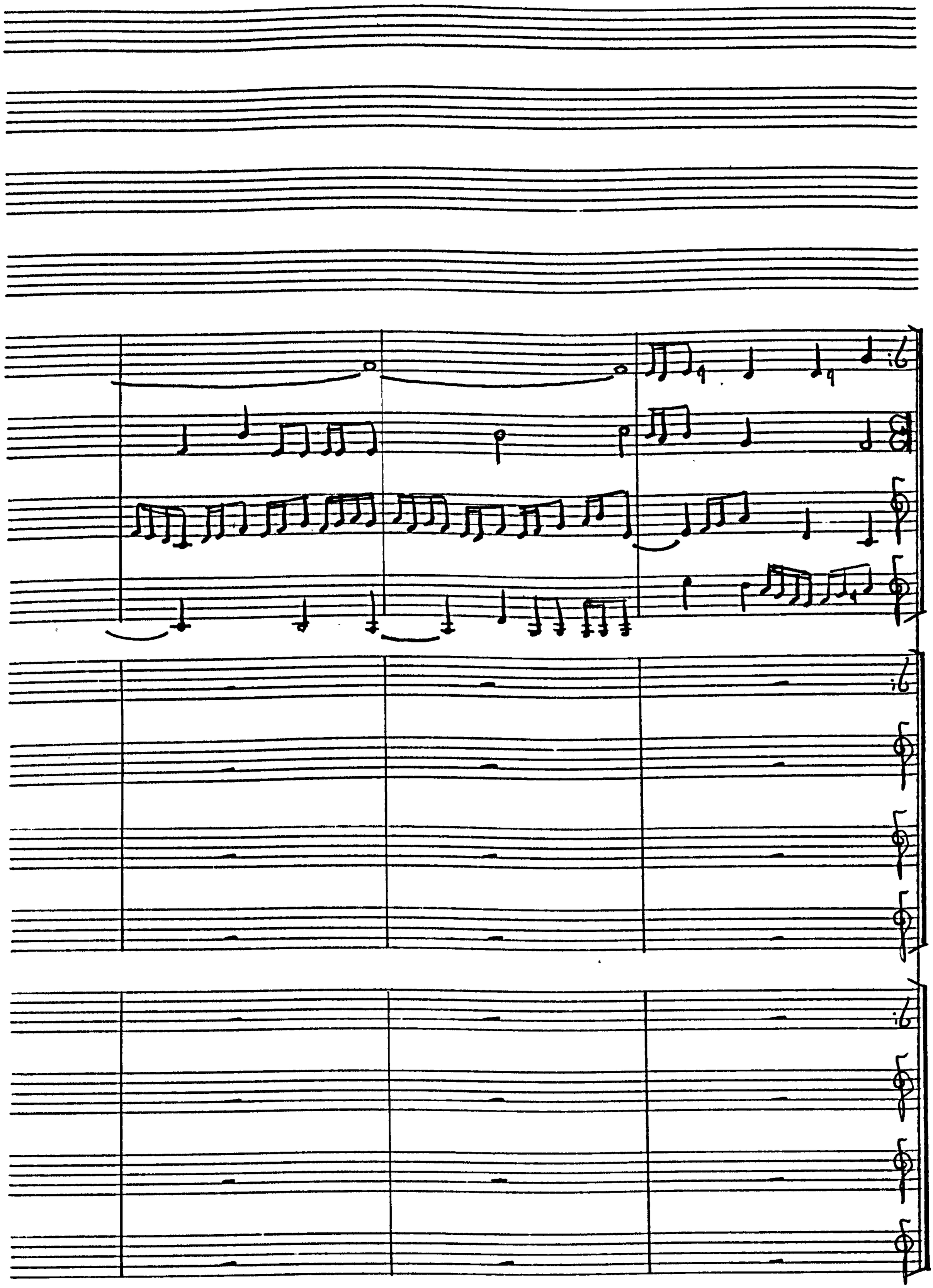
nul - - - tas

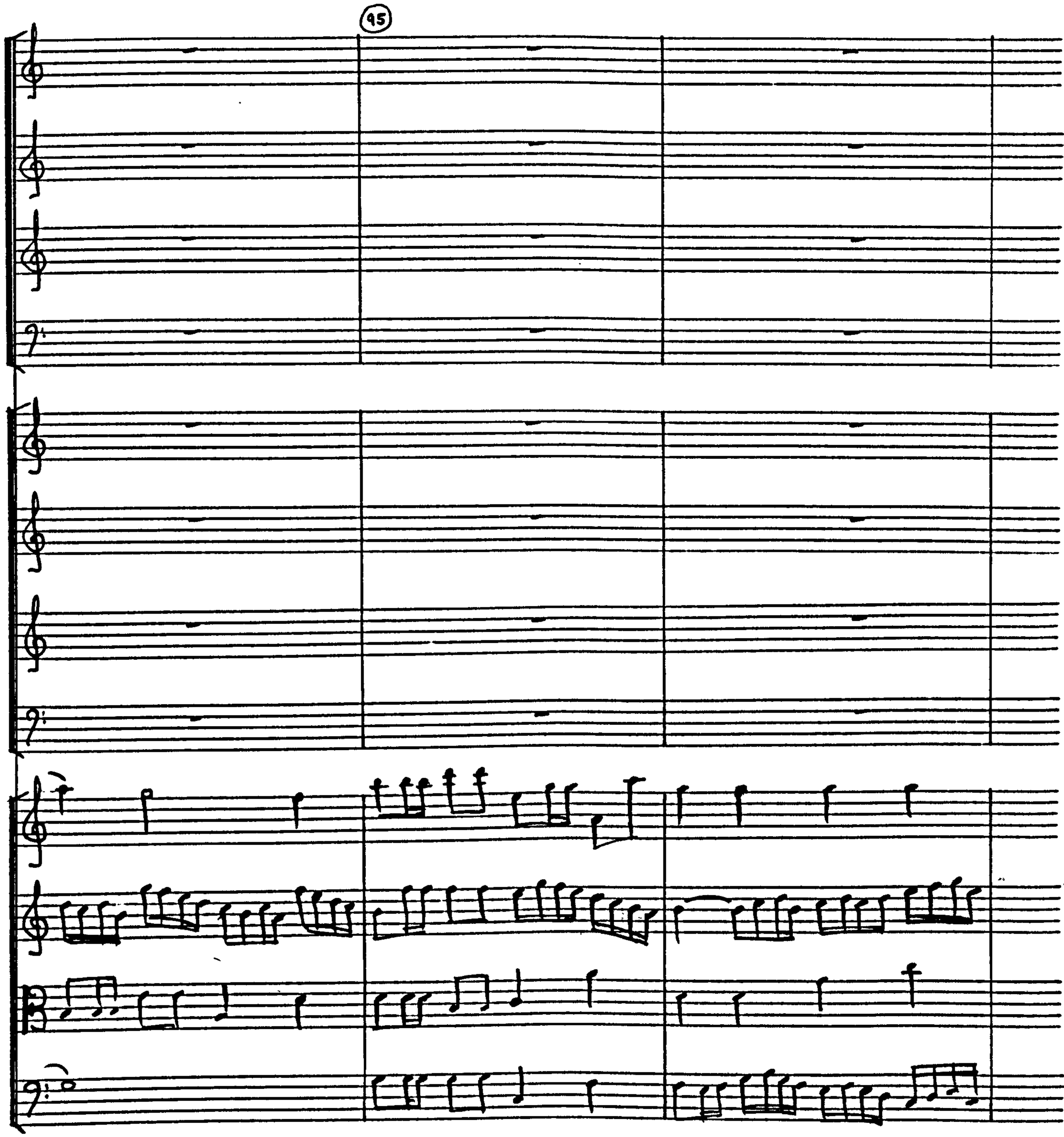
- - - - tas

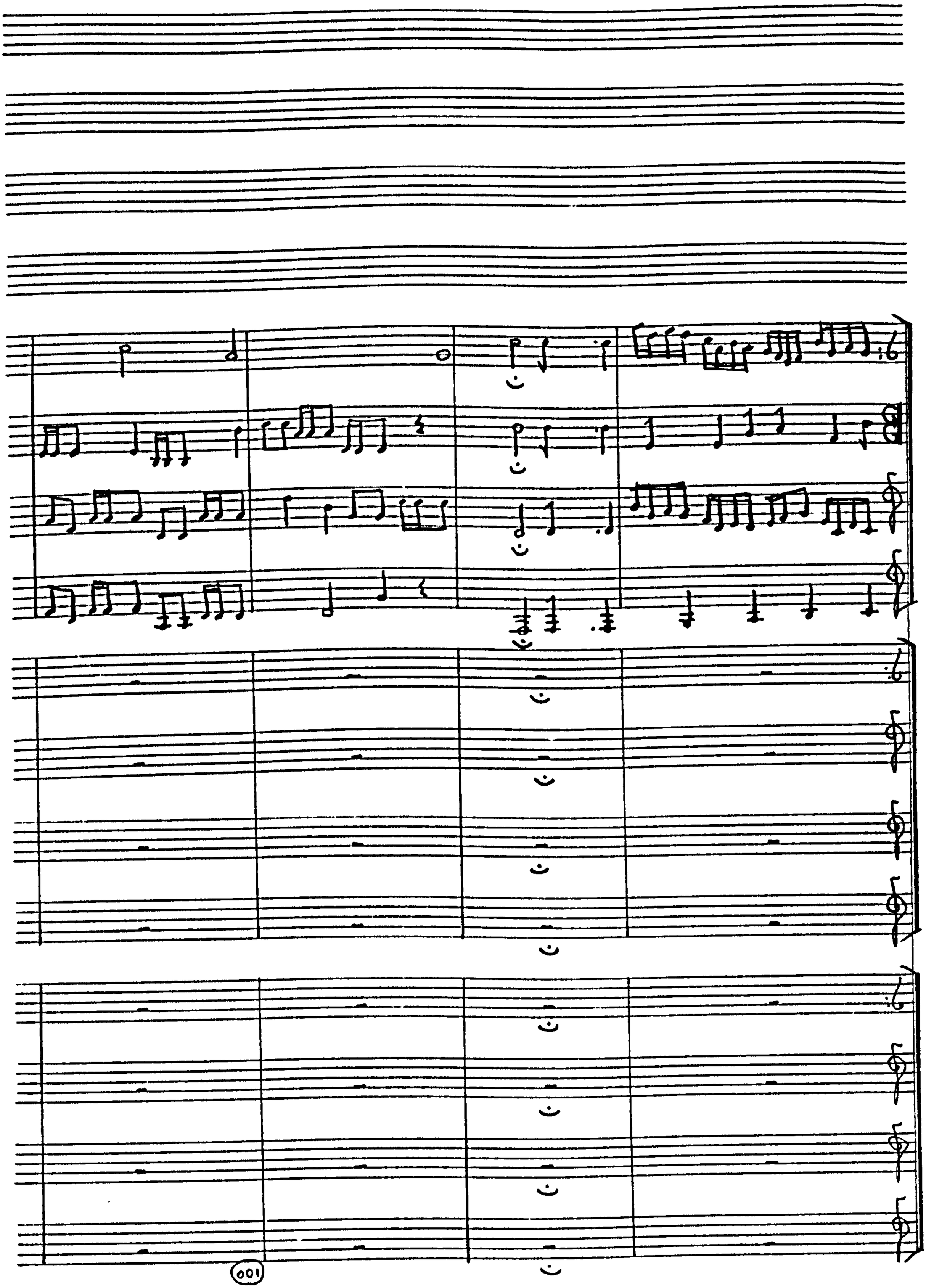
Dominus super a - quas nul - tas

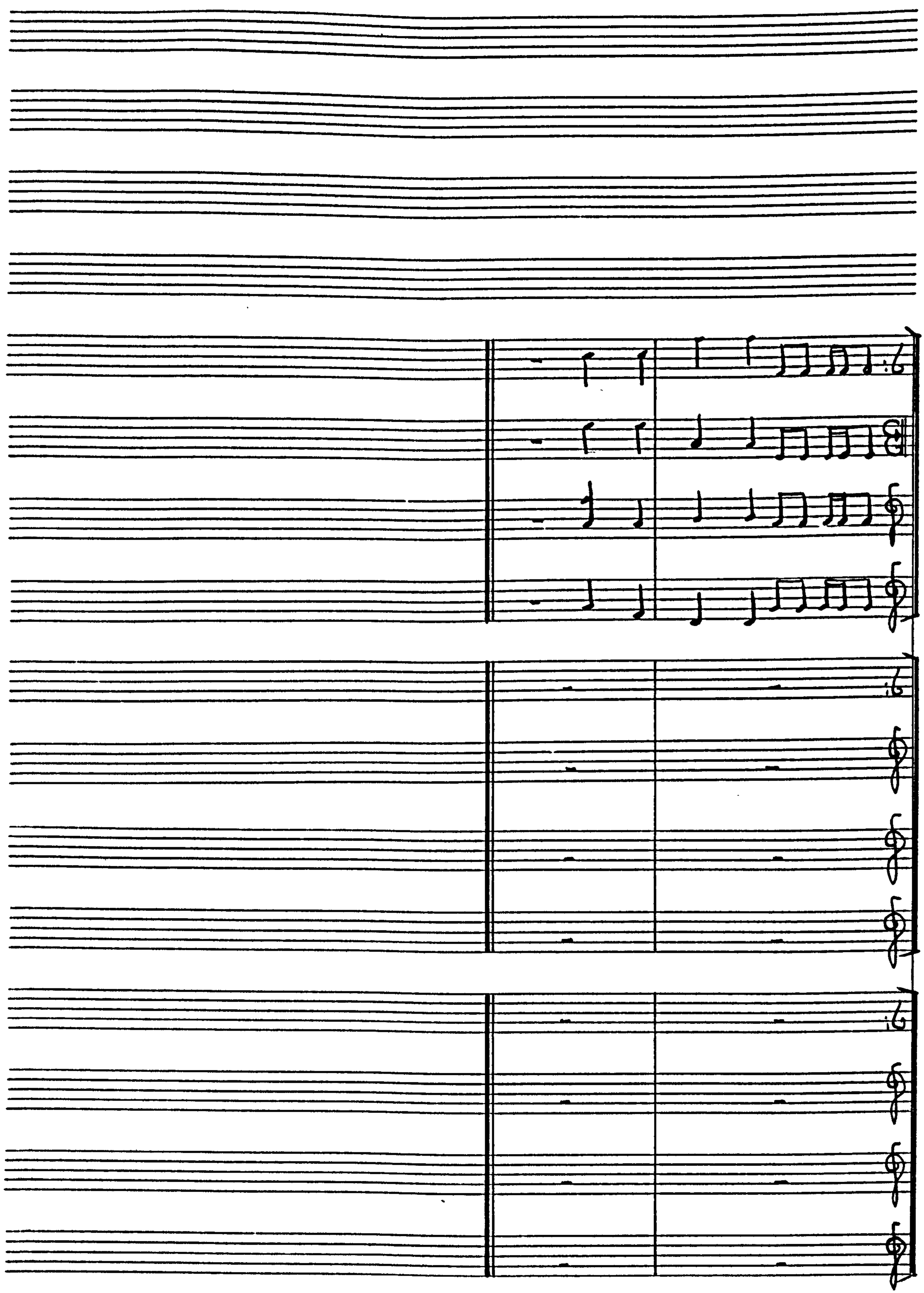

85

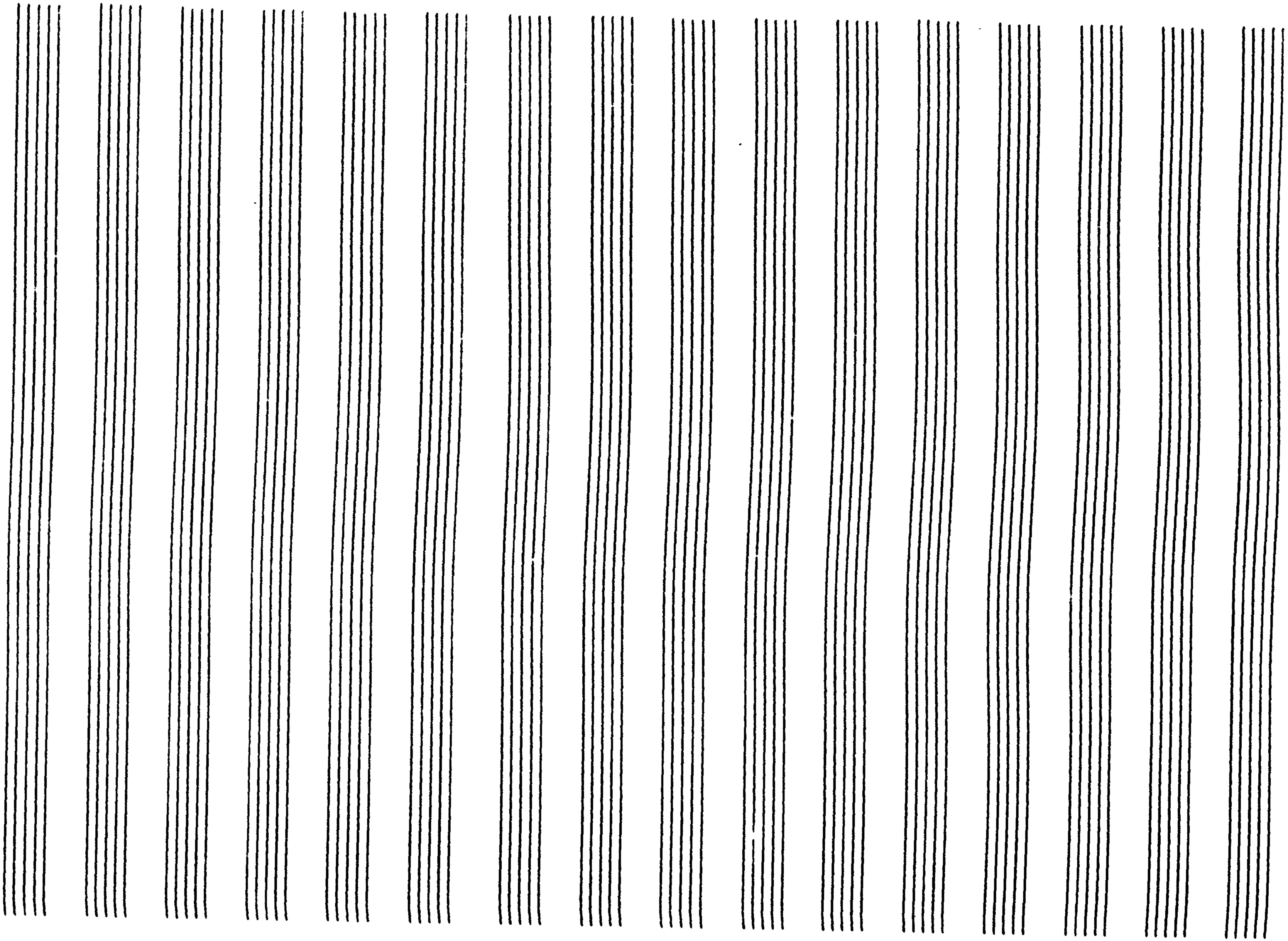





95







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, Tympano, 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 psalmum, et date tympanum: psalterium jucundum cum cithara.

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

Allegro maestoso

5

Oboe I

Oboe II

Bassoon

f

Bun bassa

Horns I+II

Trumpets I+II

Trombones I+II

Bass Trombone

Timpani

Soprano I

Soprano II

Alto

Tenor

Bass

f Ex-ul-ta-te De-o ad-ju-to-ri nos-

Violins I

Violins II

Viola I

Viola II

Cello Bass

f

Ju - bi - la - te De - o Ja - - cob, ju - bi - la - te De - o

Ju - bi - la - te De - - - - o Ja - - cob ju - bi -

Ex - ul - ta - te De - - ad - ju -

tro

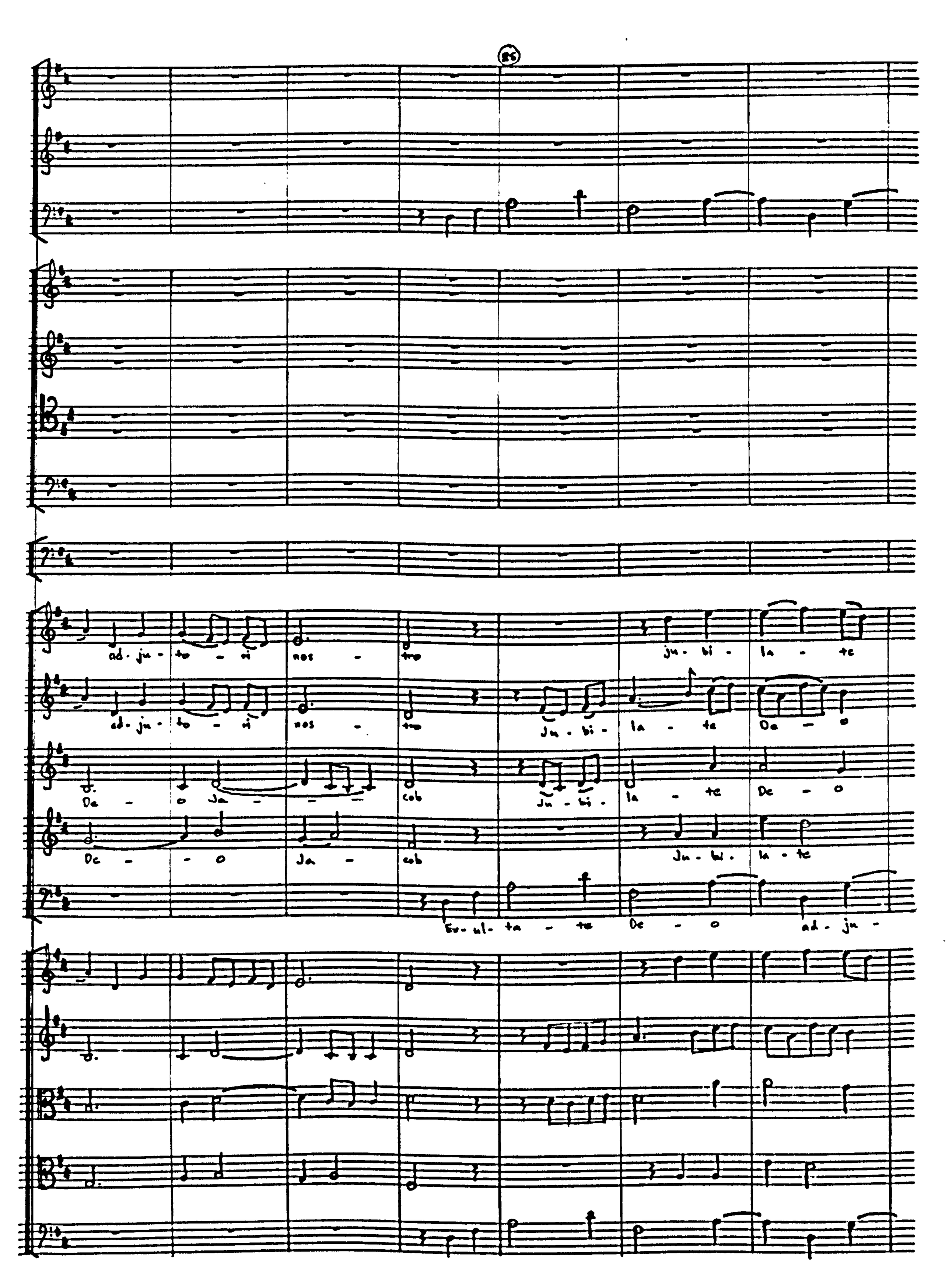
15 20

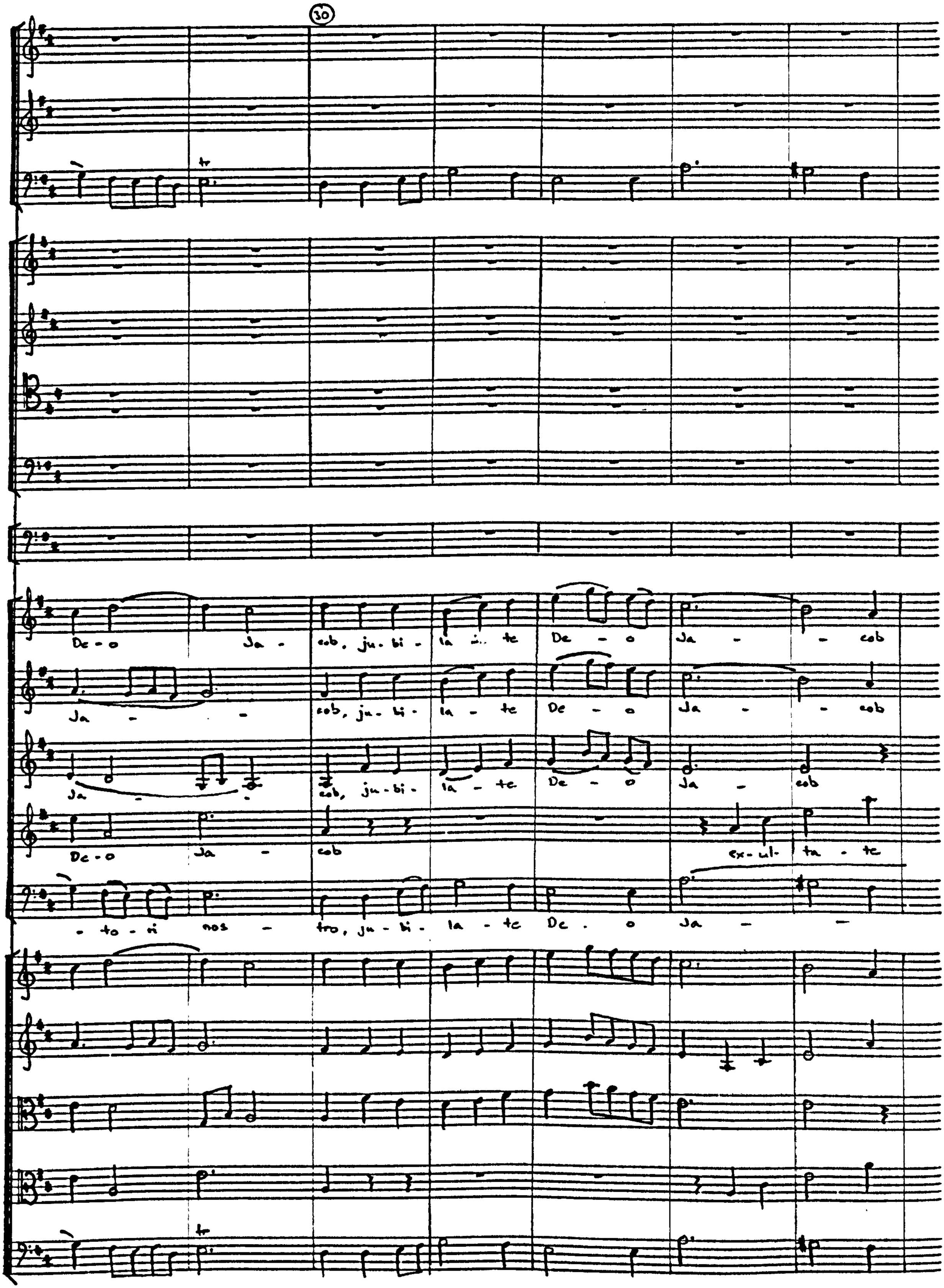
Ja - - - - cob Ex - ul - ta - te De - o

la - te De - - - o Ja - cob Ex - ul - ta - te De - o

to - ri nos - tro, ju - bi - la - te De - o, ju - bi - la - te

Ju - bi - la - te De - o ju - bi - la - te


25
ad - ju - to - ri nos - tro
ju - bi - la - te
ad - ju - to - ri nos - tro
Ju - bi - la - te De - o
De - o Ja - - - cob
Ju - bi - la - te De - o
De - - o Ja - cob
Ju - bi - la - te
Ex - ul - ta - te De - o ad - ju -


30
De - o Ja - cob, ju - bi - la - te De - o Ja - - cob
Ja - - cob, ju - bi - la - te De - o Ja - cob
Ja - cob, ju - bi - la - te De - o Ja - cob
De - o Ja - cob ex - ul - ta - te
- to - ri nos - tro, ju - bi - la - te De - o Ja - -

35

40

piano

ex-ul-ta - - - te De - - - o, ju-bi-la - te De - o

piano

ex-ul-ta - - - te De - - - o, ju-bi-la - te De - o

piano

ex-ul-ta - te De - o, ju-bi-la - te De - o

piano

De - o ad-ju-to - ri nos - tro, ju-bi-la - te De - o

piano

- - - - - cob, ju-bi-la - te De - o

piano

tr

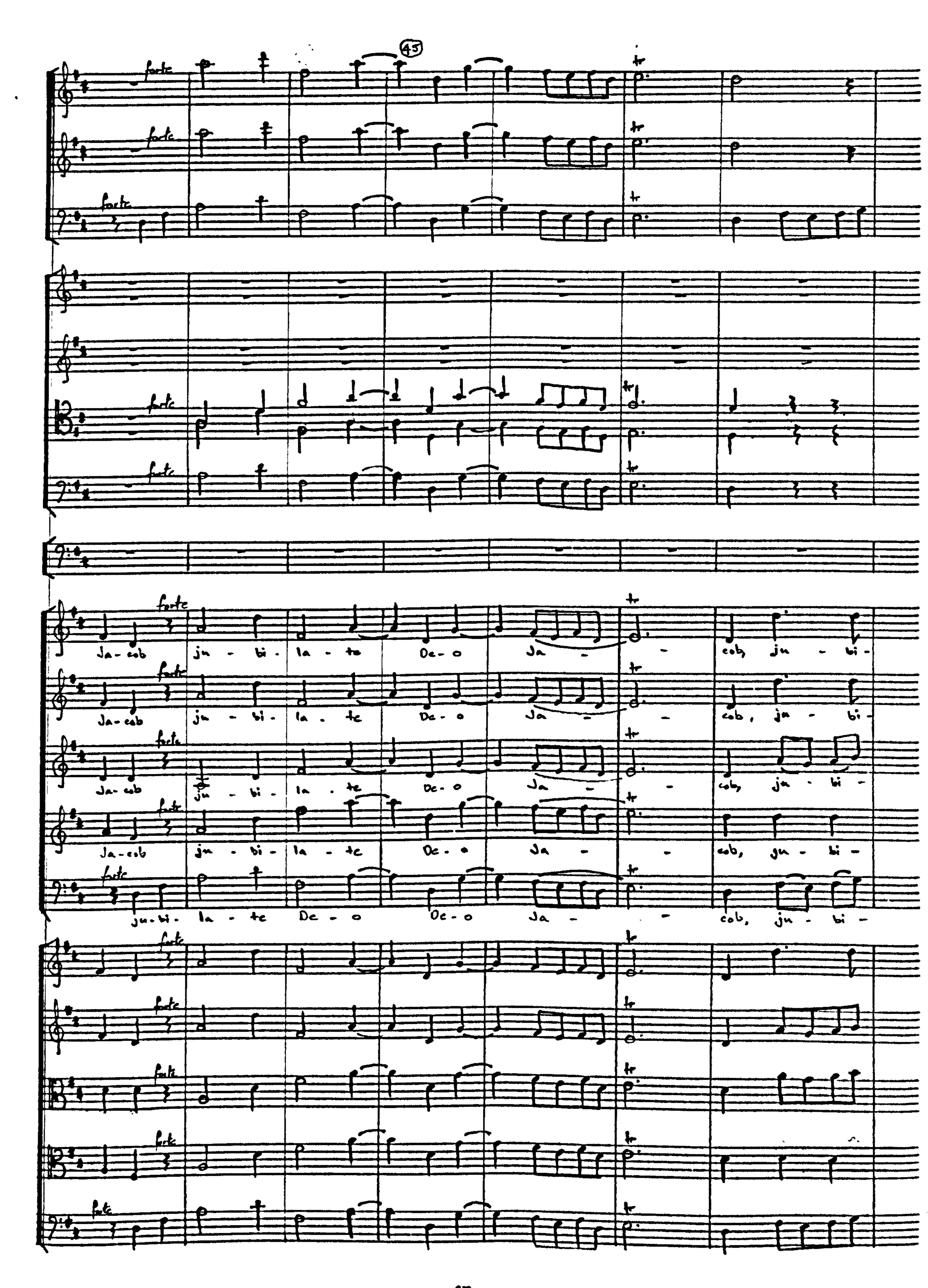
piano

piano

tr

piano

piano


45
forte
Ja-cob jn - bi - la - te De - o Ja - - cob, jn - bi -
Ja-cob jn - bi - la - te De - o Ja - - cob, jn - bi -
Ja-cob jn - bi - la - te De - o Ja - - cob, jn - bi -
Ja-cob jn - bi - la - te De - o Ja - - cob, jn - bi -
jn-bi - la - te De - o De - o Ja - - cob, jn - bi -

50 55

-la - te De - o, ex - ul - ta - te De - o ad - ju -

-la - te De - o Ja - - cob, ex - ul - ta - te De - o

-la - te De - o, ju - bi - la - te ex - ul - ta - te De - o

-la - te ju - bi - la - te ju - bi - la - te De - o

-la - te De - o Ja - - cob, ex - ul - ta - te De - o

60

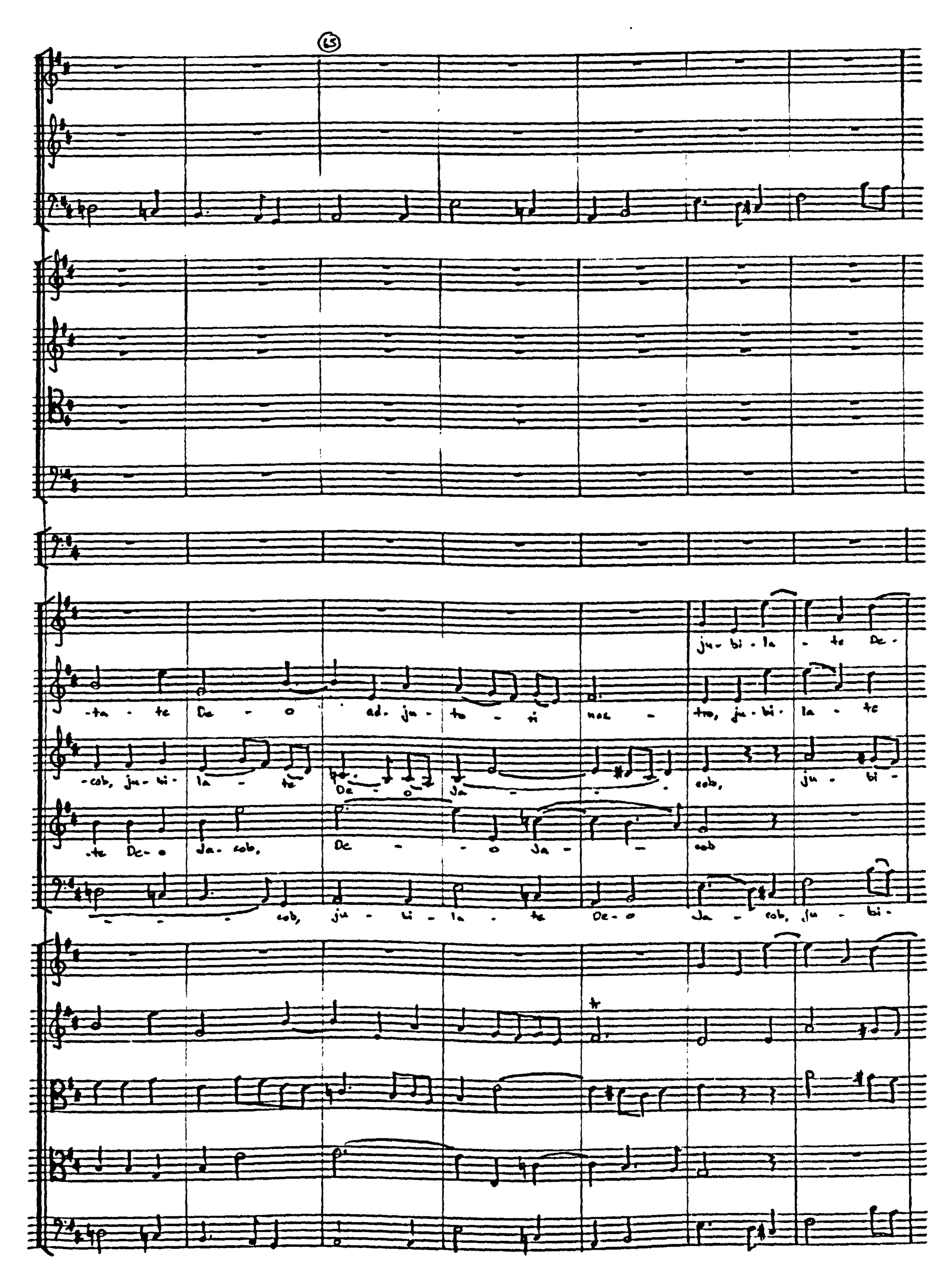
-to - ri nos - - - tro, ju - bi - la - te De - o Ja - cob

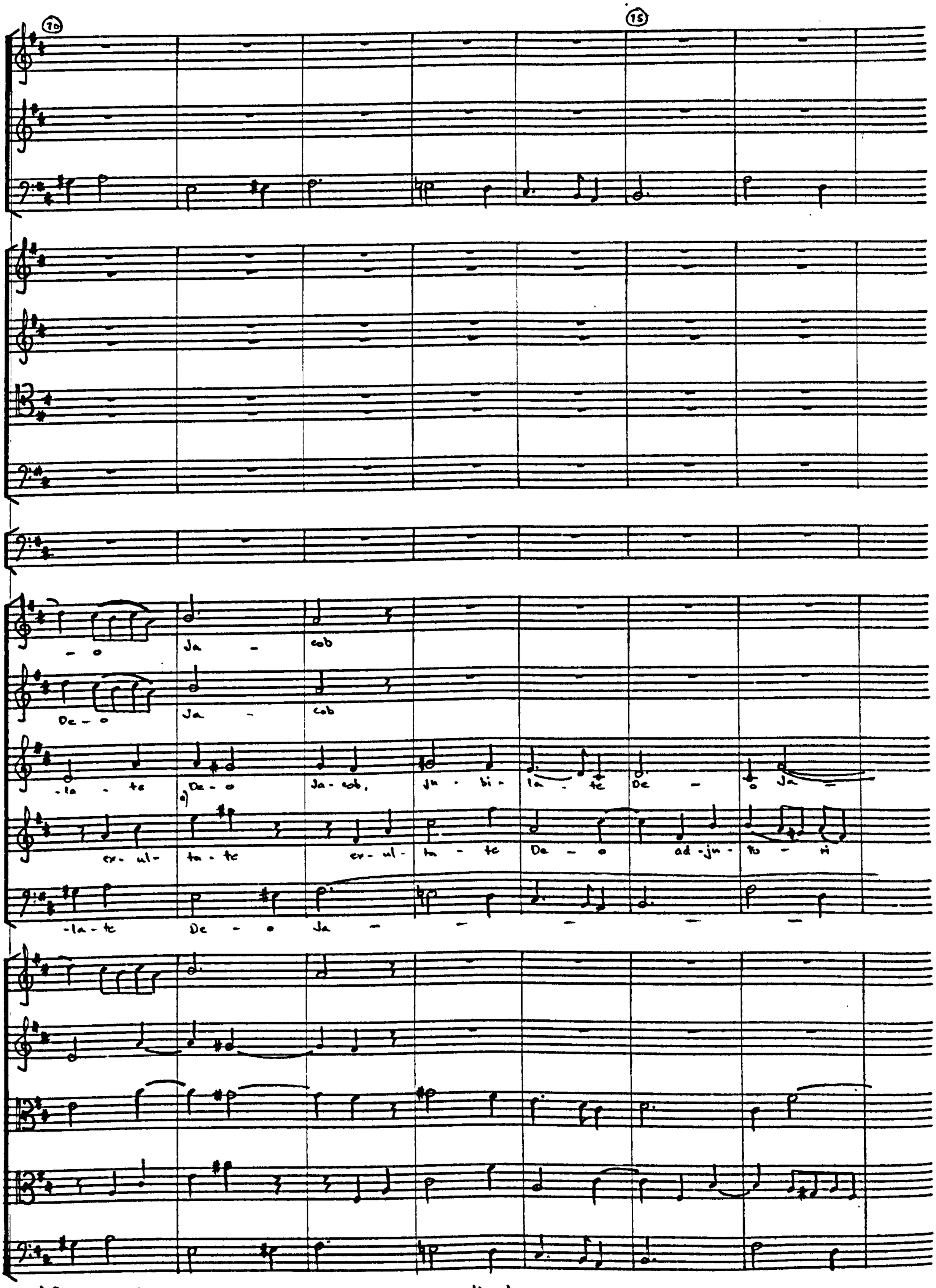
ad-ju - to - ri nos - tro, ju - bi - la - te De - o ex - ul -

ad - ju - to - ri nos - tro, ju - bi - la - te De - o Ja -

Ja - - - - - cob ju - bi - la -

ad - ju - to - ri nos - tro, ju - bi - la - te De - o Ja -


15
ju- bi - la - te De -
-ta - te De - o ad- ju - to - ri nos - tro, ju - bi - la - te
-cob, ju - bi - la - te De - o Ja - cob, ju - bi -
-te De - o Ja - cob, De - o Ja - cob
cob, ju - bi - la - te De - o Ja - cob, ju - bi -



a) Bars 71-72 : Alto underlay as in Add. MS 35001. Add MS 17731 lacks 'Jacob'.

piano

ex- ul- ta - te De - o ad - ju - to - ri nos - tro.

piano

ex- ul- ta - te De - o ad - ju - to - ri nos - - -

piano

cob, ex- ul- ta - te De - o ad - ju - to - ri nos - tro, ad -

piano

nos - tro, ex- ul- ta - te De - o ad - ju - to - ri. forte Su - mi - te psal - mum,

piano

cob, ex- ul- ta - te De - o ad - ju - to - ri forte Su - mi - te psal - mum

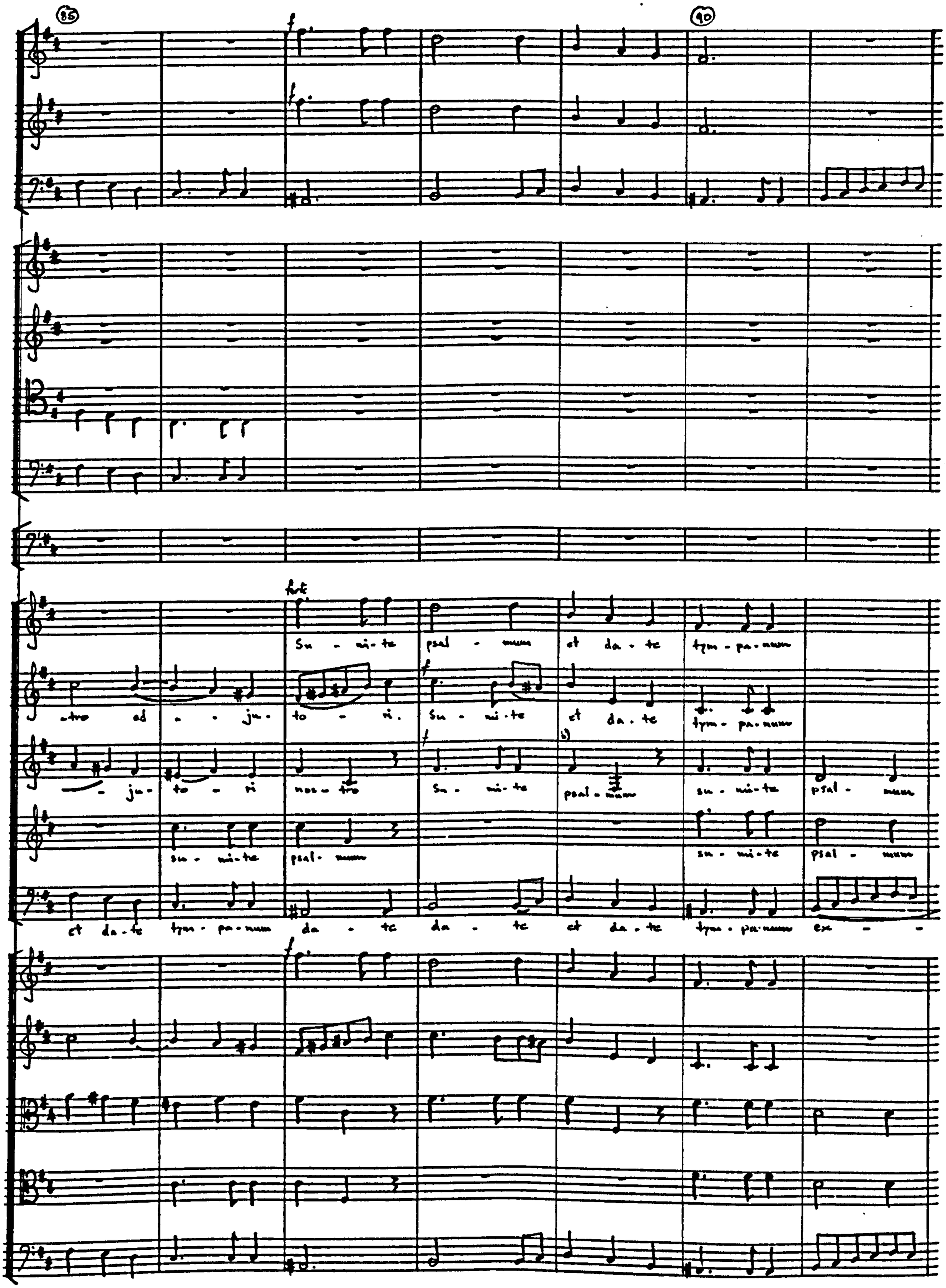
piano

piano

piano

piano forte

piano forte



b) Bar 89: Alto part in Add MS 17731 reads

f

ex- ul- ta - te De - o ad. ju- to - ri nos

et da- te tym- pa- num da- te tym - pa- num ju - cun- dum psal- te - ri- um

- ul - ta - te De - - o ad- ju - to - ri nos - - tro

f

f

100 105

Su - mi - te psal - mum et da - te tym - - - panum Ex - ul - ta - te De -

Su - mi - te psal - mum et da - te tym - - - panum Ex - ul - ta - te De -

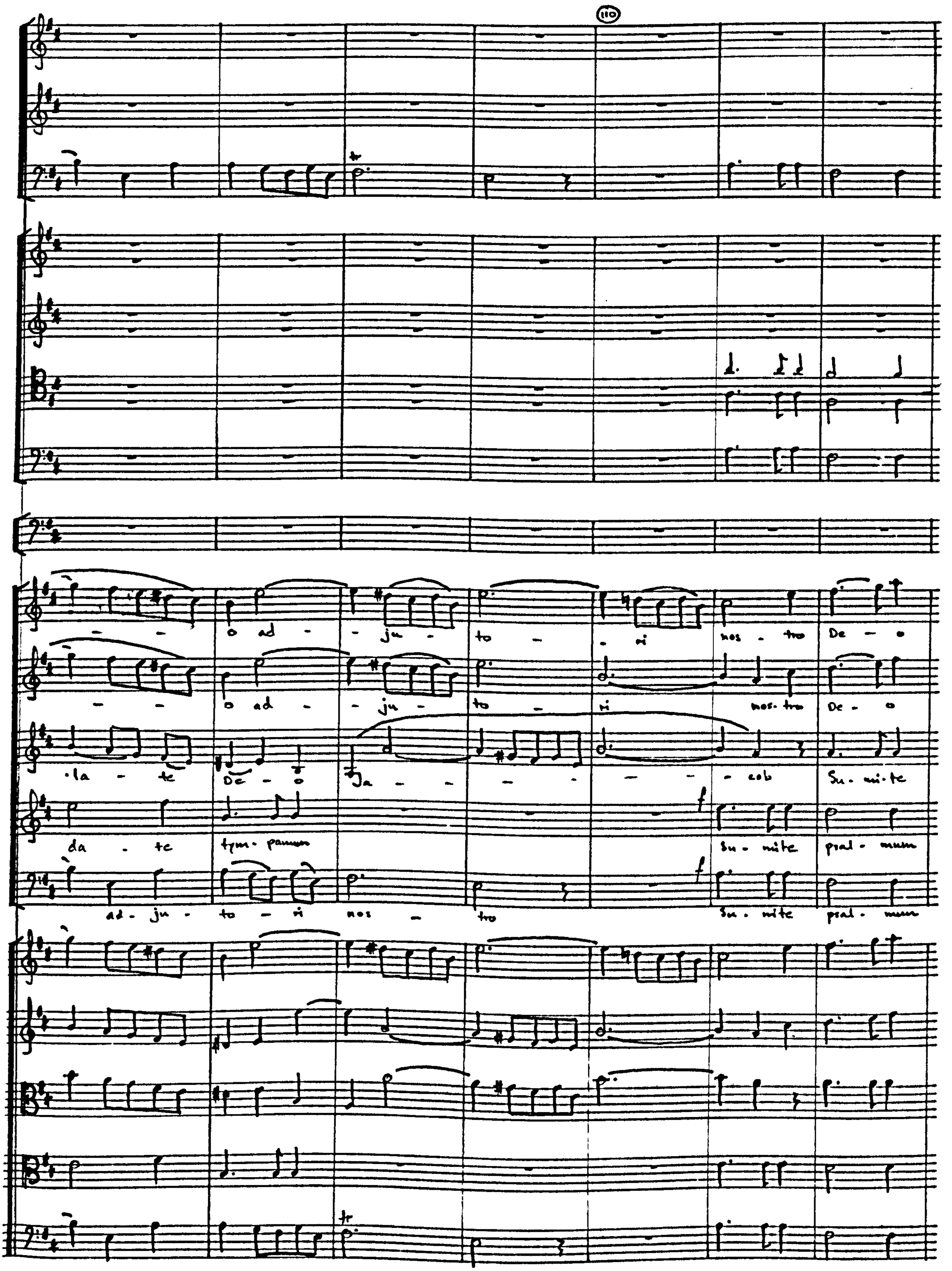
- tro ad - ju - to - - - ri nos - tro Ju - bi -

cum ci - tha - ra

Su - mi - te psal - mum et

fortissimo

Su - mi - te psal - mum et da - te tym - panum En - ul - ta - te De - o


110
- - o ad - - ju - to - ri nos - tro De - o
- - o ad - - ju - to - ri nos - tro De - o
la - te De - o Ja - - - - - - cob Su - mi - te
da - te tym - panum Su - mite psal - mum
ad - ju - to - ri nos - tro Su - mite psal - mum
f
f

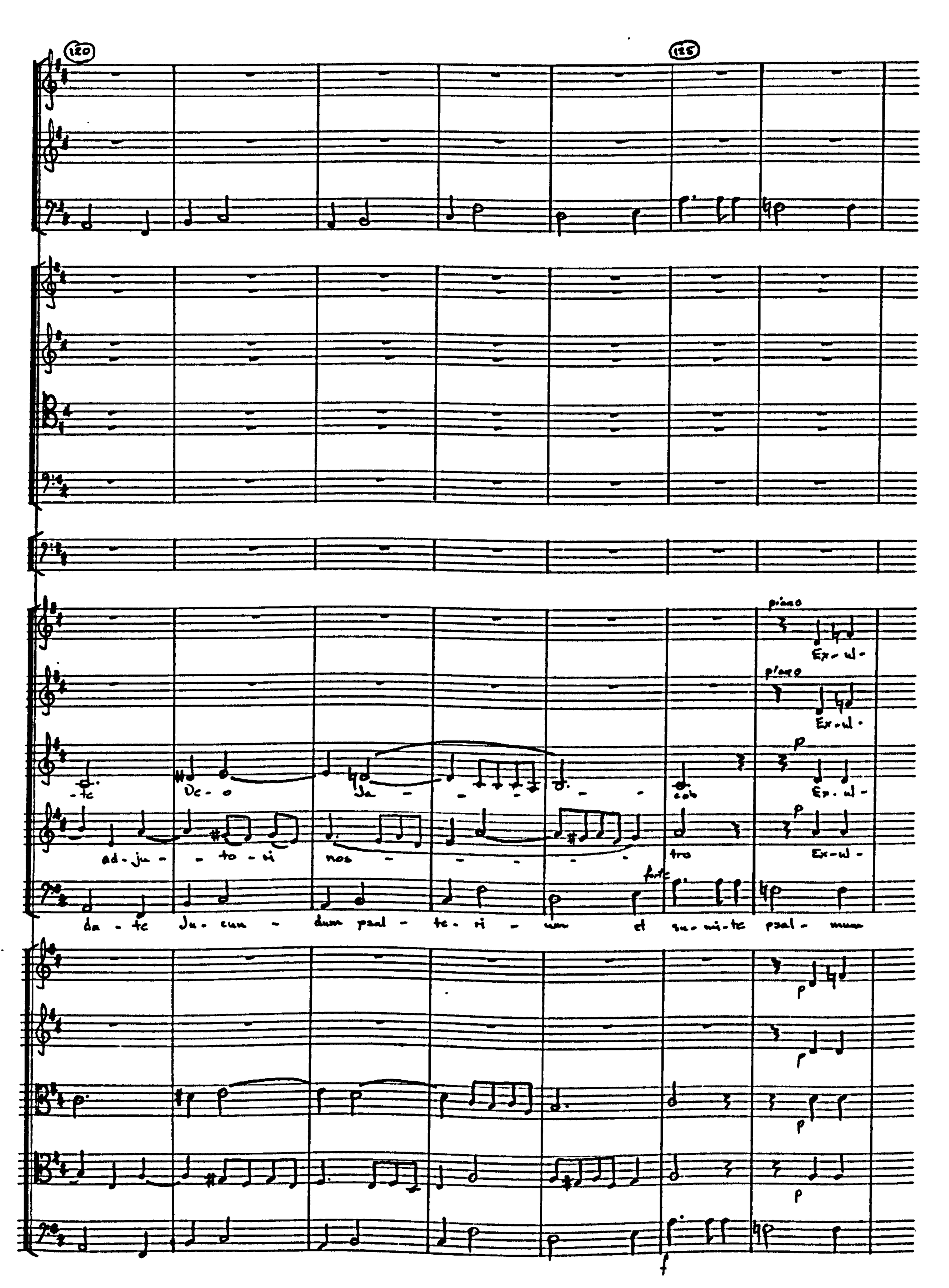
Su - mi - te psal - mum et da - te tym - panum

et da - te tym - panum psal - mum et da - te tym - panum

psal - mum su - mi - te Ju - bi - la - te piano ex - ul - ta -

Ju - cun - dum psal - te - ri - um. Ex - ul - ta - te De - o
piano

et da - te tym - panum Ju - cun - dum psal - te - ri - um da - te
piano


120
125
piano
Ex- ul-
piano
Ex-ul-
p
-te
De- o
Ja -
cob
Ex- ul-
p
ad- ju- - to- ri
nos -
tro
Ex-ul-
forte
da - te Ju- cun - dum psal - te- ri - um et su- mi- te psal- mum
p
p
p
f

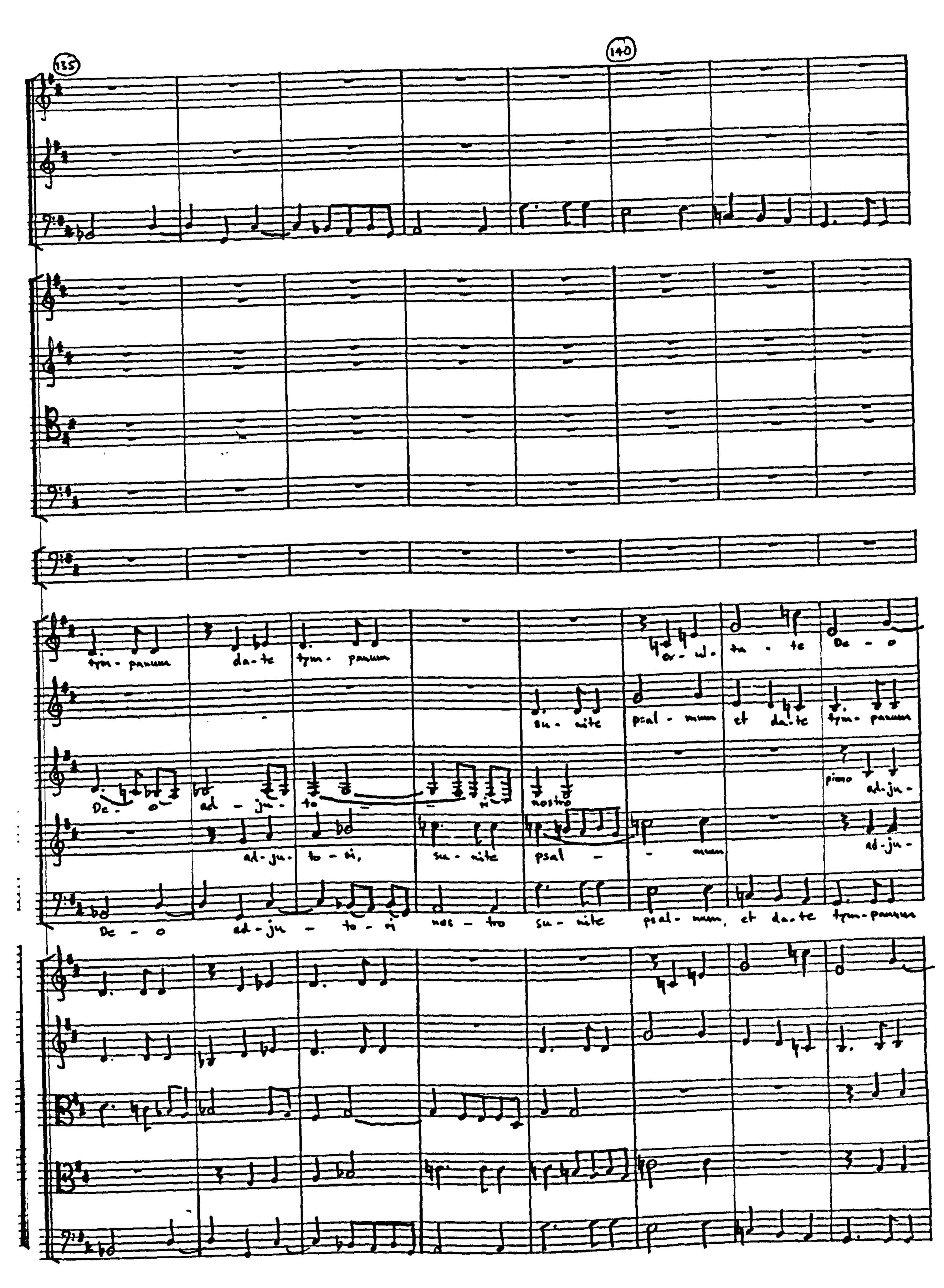
-ta - te De - o ad - ju - to - ri nostro Su - mite psal - mum et da - te

-ta - te De - o ad - ju - to - ri nos - tro

-ta - te De - o ad - ju - to - ri nos - tro, Ju - bi - la - te

-ta - te tym - panum ju - cun - dum psal - te - ri - um da - te tym - panum

et da - te tym - panum ju - cun - dum psal - te - ri - um ex - ul - ta - te


135
140
tym - panum
da - te
tym - panum
or - di - na - te De - o
su - mite
psal - mum
et da - te
tym - panum
De - o
ad - ju - to
nostro
piano
ad - ju -
ad - ju - to - ri,
su - mite
psal - mum
ad - ju -
De - o
ad - ju - to - ri
nos - tro
su - mite
psal - mum, et da - te
tym - panum

145

150

ad - ju - to - ri nos - tro

ad - ju - to - ri nos - tro

- to - ri nos - tro ex - ul - ta - te De - o ad - ju - to - ri nos -

to - ri nos - tro ex - ul - ta - te De - o ad - ju - to - ri nos -

piano

Ju - bi - la - te De - o Ja -

piano

piano

cr-ul- ta - te De - o ad-ju- to - ri nos - tro

piano

c)

ex- ul- ta - te De - o ad-ju- to - ri nos - d) tro

piano

tro, ex- ul- ta - te De - o ad - ju- to - ri nos - tro forte Su - mite psal - mum

piano

tro, ex-ul- ta - te De - o ad-ju- to - ri nos — tro

piano

cob, ex-ul- ta - te De - o ad - ju- to - ri nos - tro forte Su- mi-te psal - mum

piano

piano

forte

piano

piano

forte

c) Bars 154-155: Underlay of treble parts as in Add. MS 35001. Add. MS 17731 has: [illegible]

d) Bar 157: last note in treble parts is only a semibrev in Add. MS 17731.

160

165

forte

Su - ui - te psal - mum, et da - te, et da - te tym - - - - -

forte

Su - ui - te psalmum, et da - te, da - te ju - cun - dum psal - - te

et da - te tym - panum da - te tym - pa - num, da - te, da - te

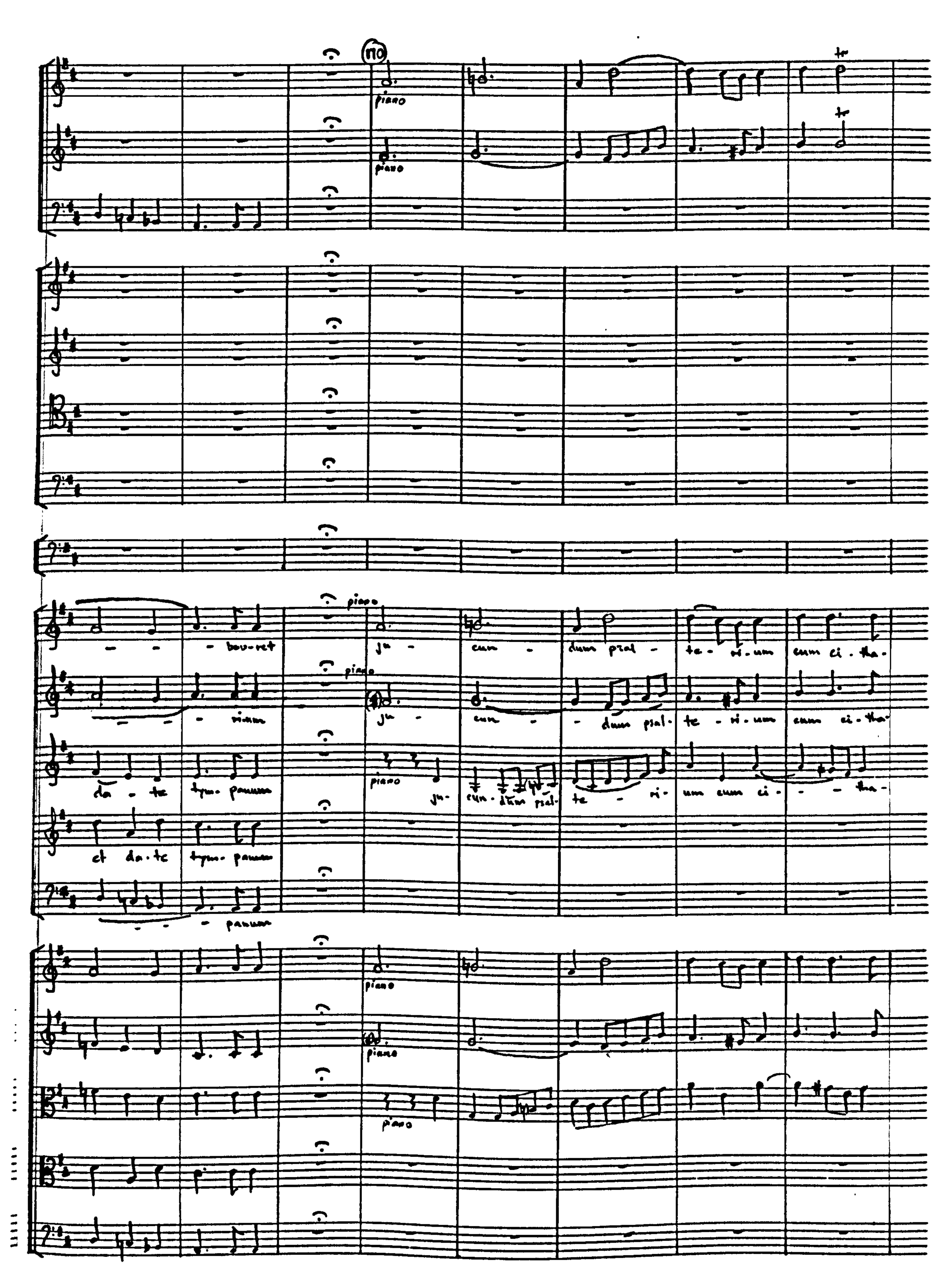
forte su - ui - te et da - te, et da - te tym - panum su - ui - te

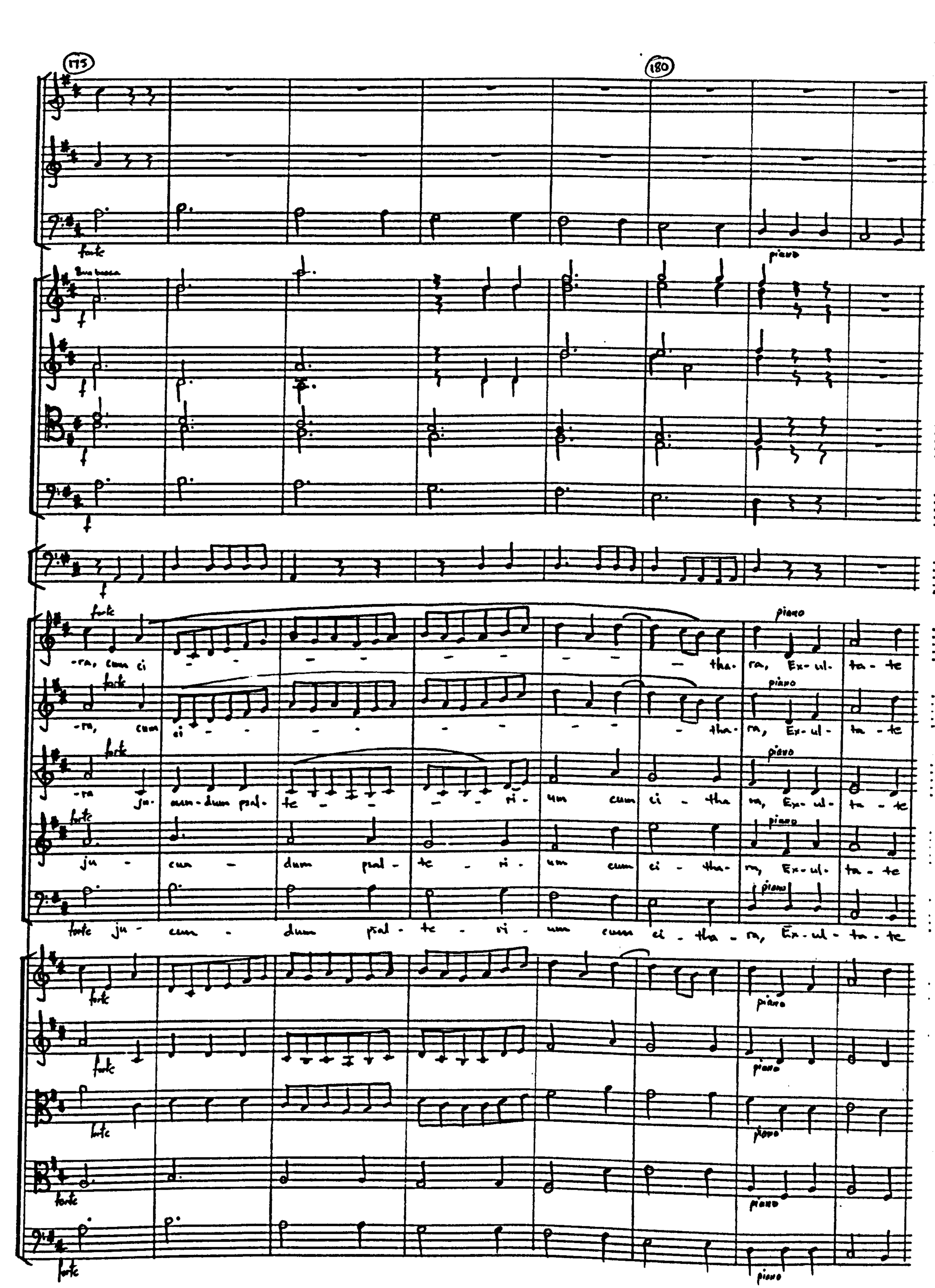
et da - te tym - panum, su - ui - te psal - mum, et da - te tym - panum, da - te tym - -

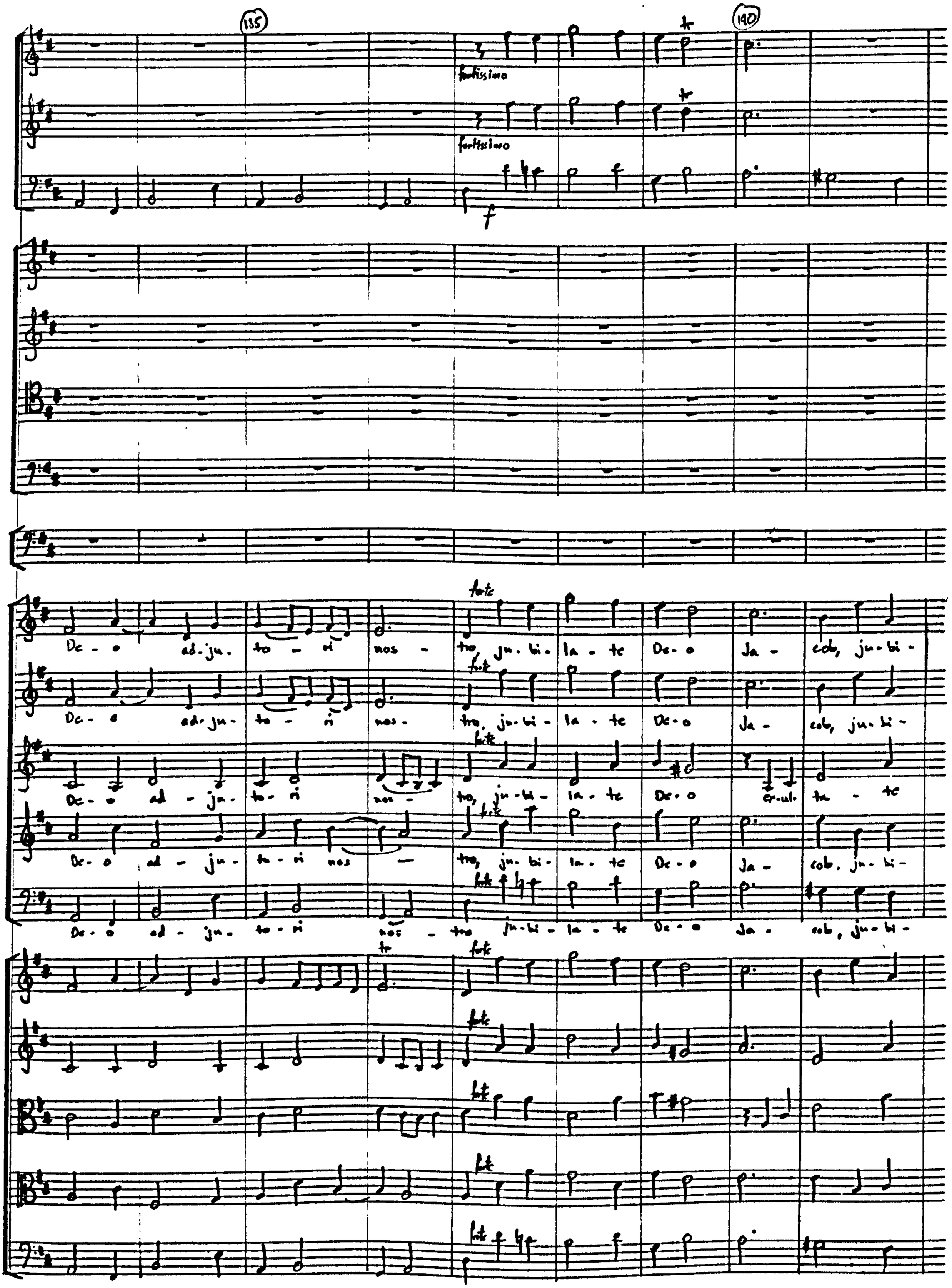
forte

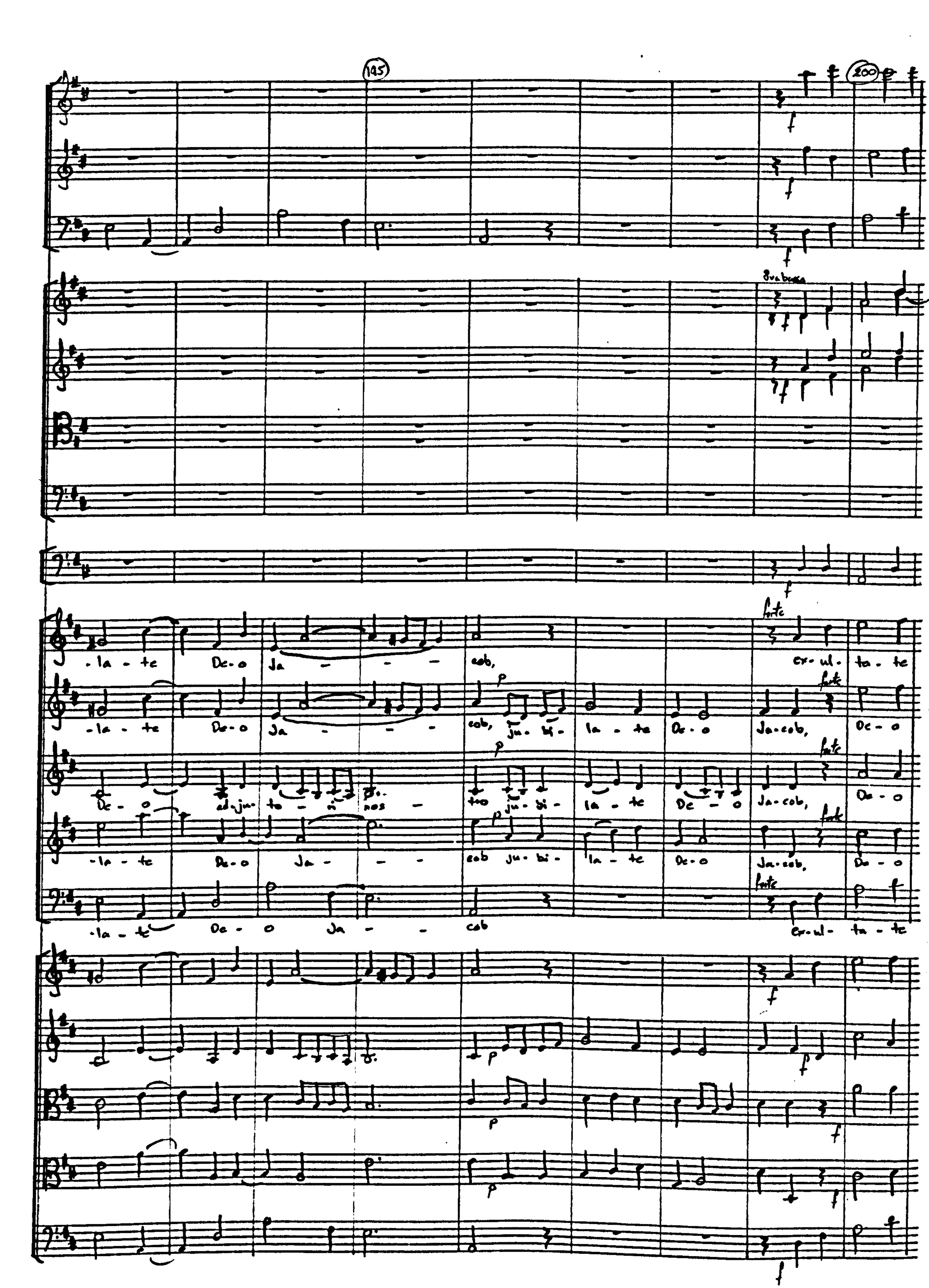
forte

forte


110
piano
tr
- - bou-ret
Ju - cum - dum psal - te - ri-um cum ci-tha-
- - rinum
Ju - cum - dum psal- te - ri-um cum ci-tha-
da - te tym-panum
Ju- cun-dum psal- te - ri- um cum ci- - - tha-
et da-te tym-panum
- - panum


175
180
forte
piano
Sua bocca
-ra, cum ci - - - - - - - - tha- ra, Ex- ul- ta- te
-ra, cum ci - - - - - - - - tha- ra, Ex- ul- ta- te
-ra ju- cun- dum psal- te - - - - ri- um cum ci - tha ra, Ex- ul- ta - te
ju - cun - dum psal - te - ri - um cum ci - tha- ra, Ex- ul- ta - te
forte ju - cun - dum psal - te - ri - um cum ci - tha - ra, Ex- ul- ta - te


185
190
fortissimo
fortissimo
forte
De - o ad - ju - to - ri nos - tro, ju - bi - la - te De - o Ja - cob, ju - bi -
De - o ad - ju - to - ri nos - tro, ju - bi - la - te De - o Ja - cob, ju - bi -
De - o ad - ju - to - ri nos - tro, ju - bi - la - te De - o ex - ul - ta - te
De - o ad - ju - to - ri nos - tro, ju - bi - la - te De - o Ja - cob, ju - bi -
De - o ad - ju - to - ri nos - tro ju - bi - la - te De - o Ja - cob, ju - bi -


195
200
8va bassa
fortè
-la - te De - o Ja - - - cob, ex - ul - ta - te
-la - te De - o Ja - - - cob, ju - bi - la - te De - o Ja - cob, De - o
De - o ad - ju - to - ri nos - tro ju - bi - la - te De - o Ja - cob, De - o
-la - te De - o Ja - - - cob ju - bi - la - te De - o Ja - cob, De - o
-la - te De - o Ja - - cob ex - ul - ta - te

205

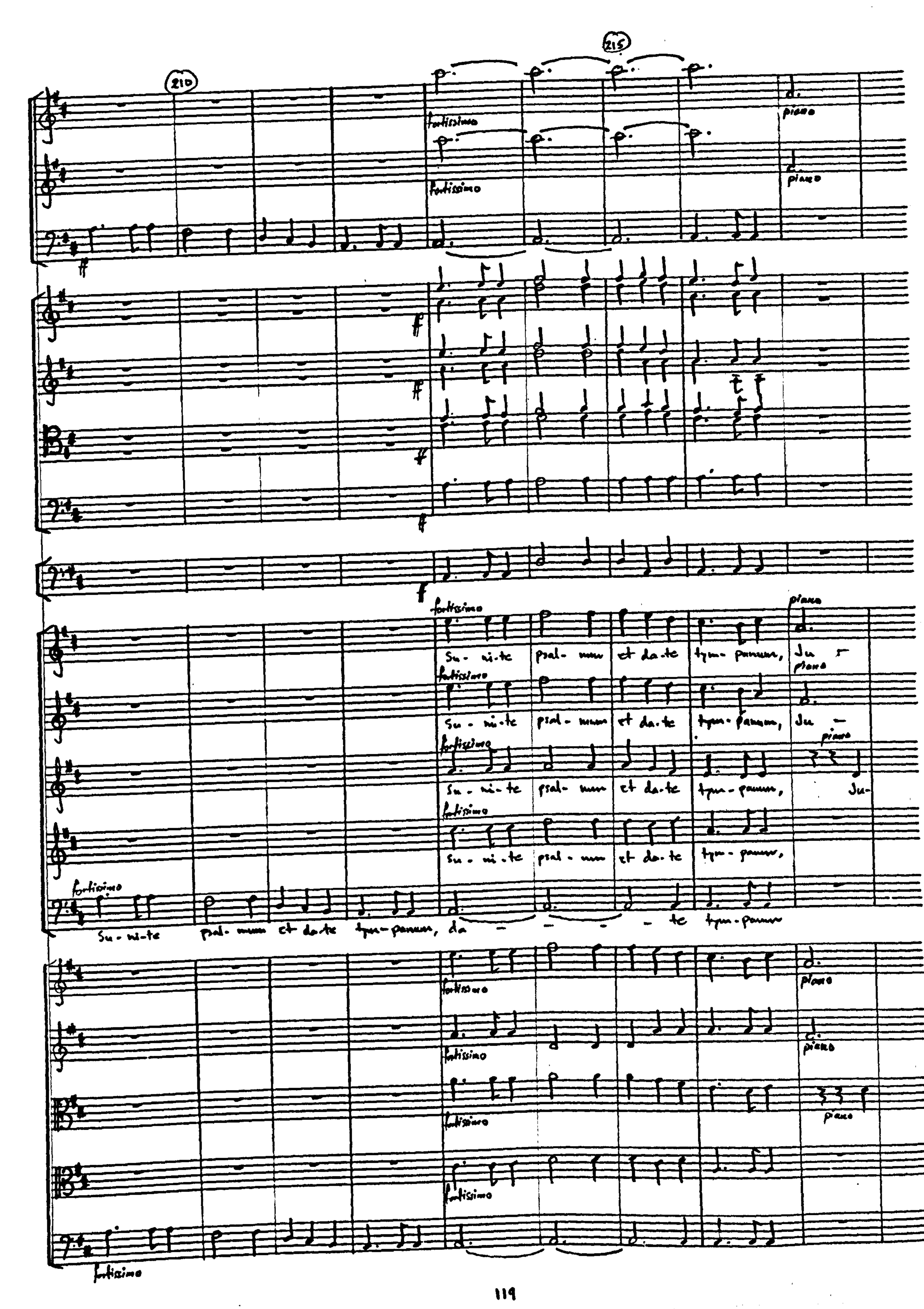
De - o ad - ju - to - ri nos - tro, ju - bi - la - te De - o Ja - cob,

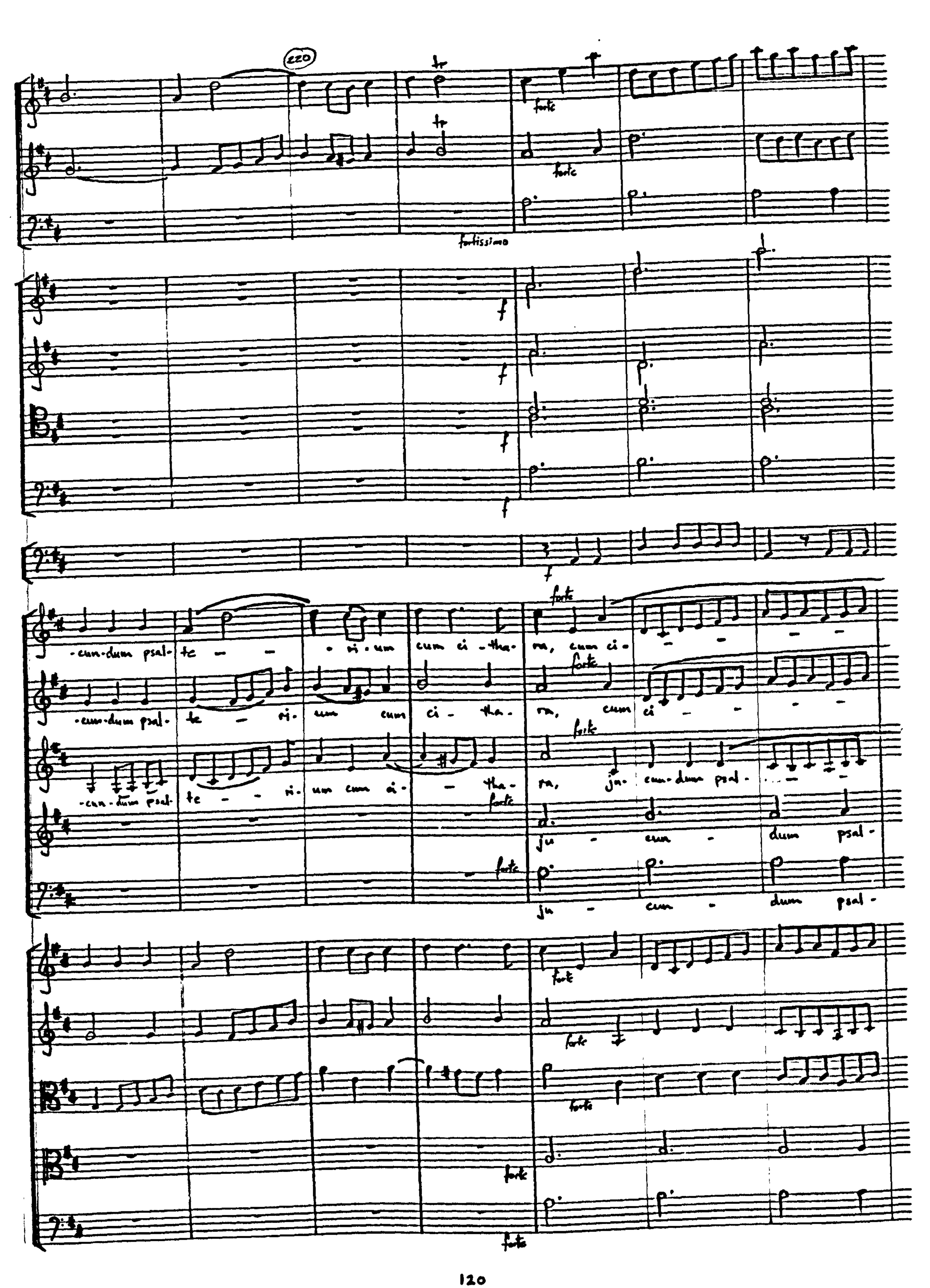
De - o ad - ju - to - ri nos - tro, ju - bi - la - te De - o Ja - cob,

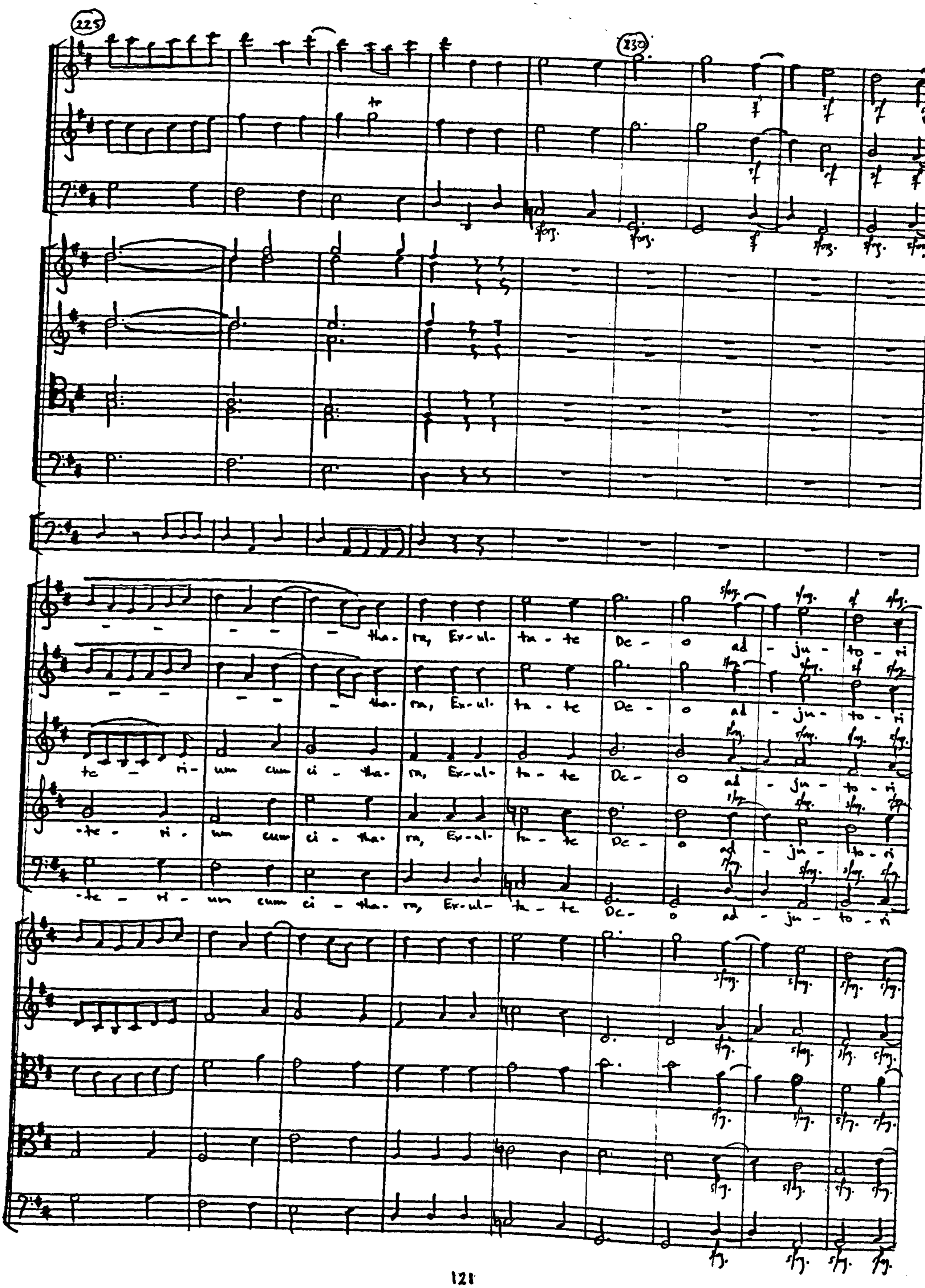
De - o ad - ju - to - ri nos - tro, ju - bi - la - te De - o Ja - cob,

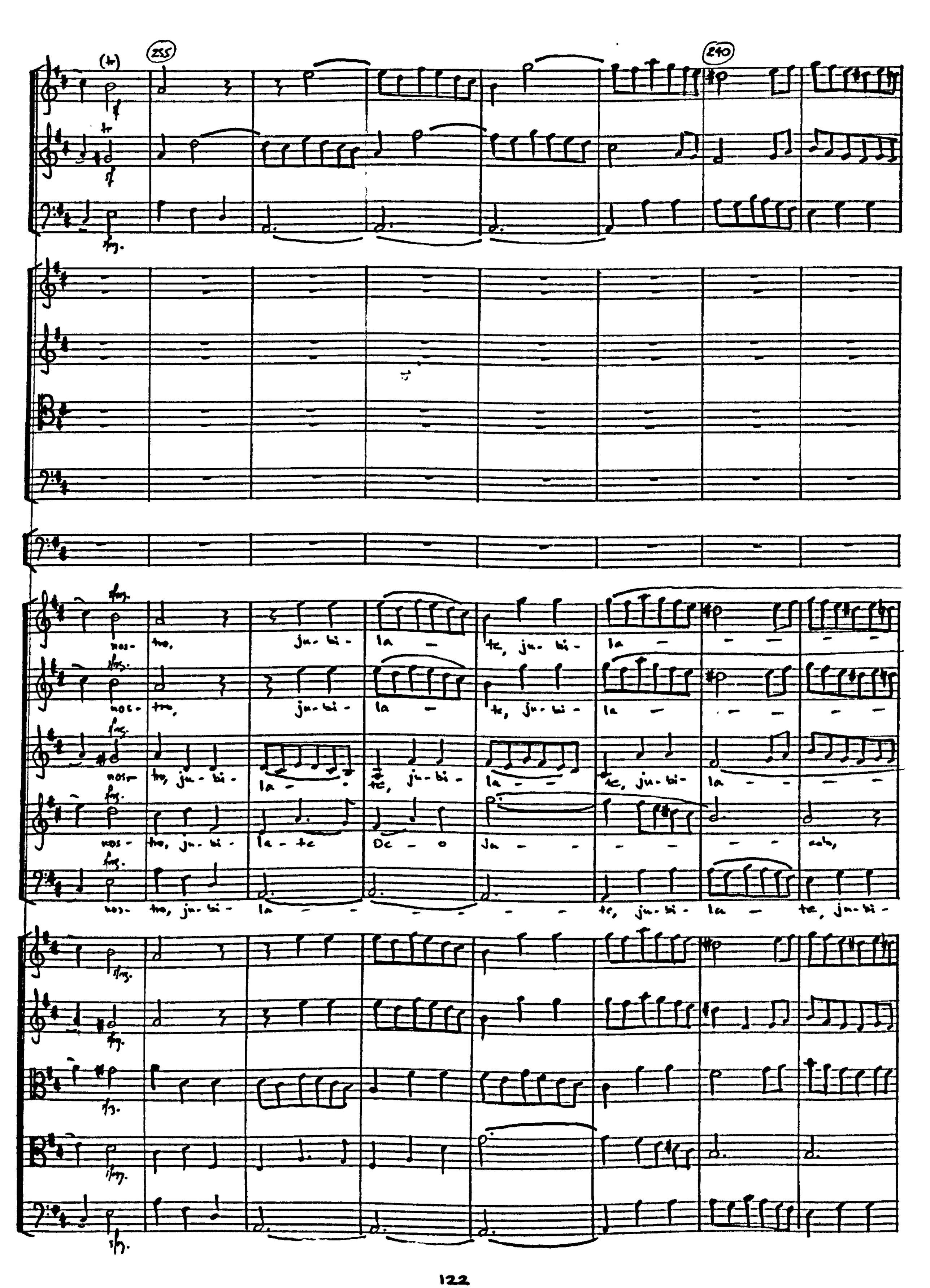
De - o ad - ju - to - ri nos - tro, ju - bi - la - te De - o Ja - cob,

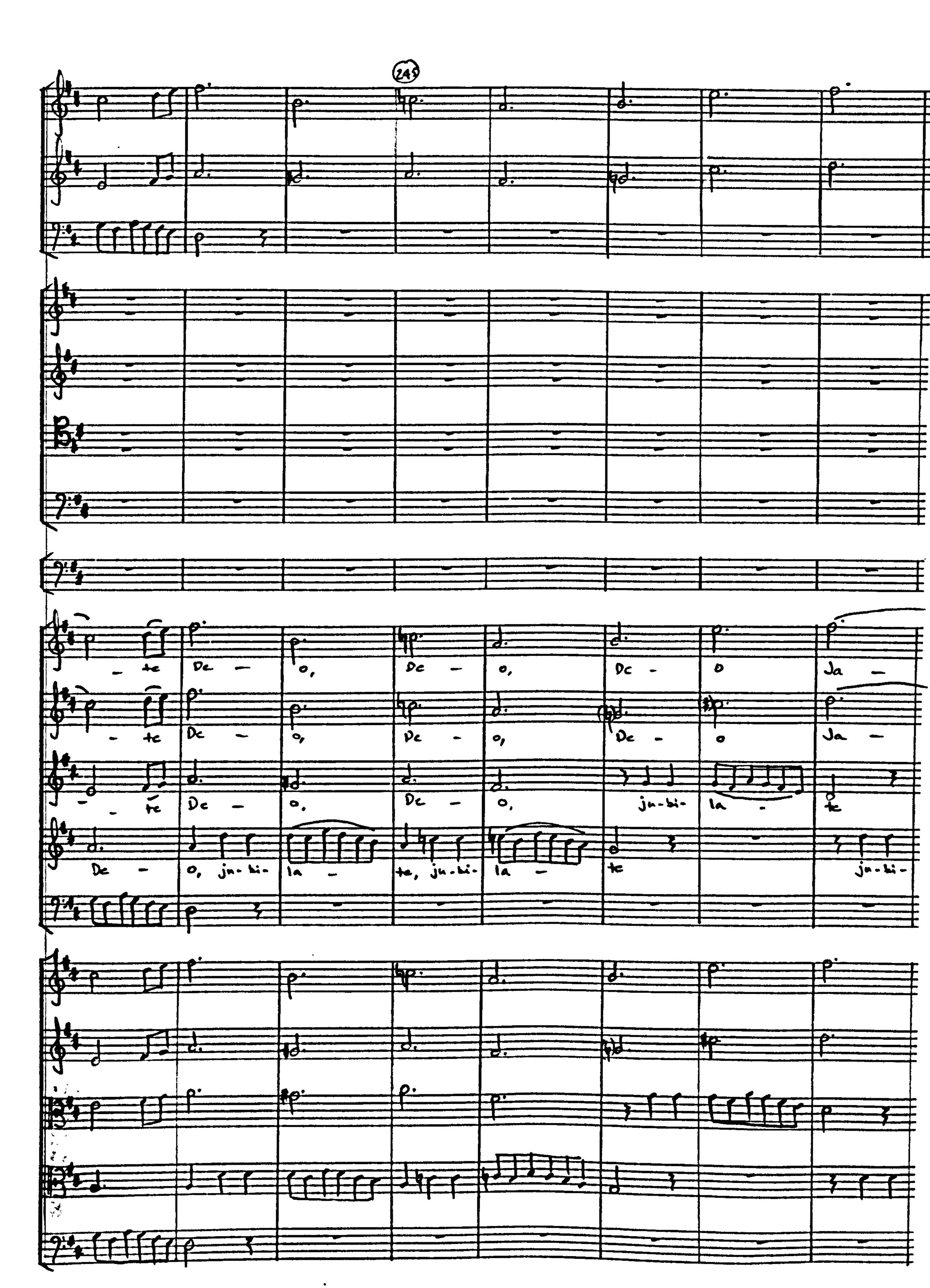
De - o ad - ju - to - ri nos - tro, ju - bi - la - te De - o Ja - cob,


210
215
fortissimo
piano
Su - ni - te psal - mum et da - te tym - panum, Ju -
Su - ni - te psal - mum et da - te tym - panum, Ju -
Su - ni - te psal - mum et da - te tym - panum, Ju -
Su - ni - te psal - mum et da - te tym - panum,
Su - ni - te psal - mum et da - te tym - panum, da - - - - te tym - panum


220
tr
forte
fortissimo
f
-cun-dum psal-te - - - ri-um cum ci-tha-ra, cum ci-
-cun-dum psal-te - ri-um cum ci-tha-ra, cum ci-
-cun-dum psal-te - - ri-um cum ci- - tha-ra, ju-cun-dum psal-
ju - cun - dum psal-
ju - cun - dum psal-


225
230
- - - - - tha- ra, Ex-ul- ta - te De - o ad - ju - to - ri
- - - - - tha- ra, Ex-ul- ta - te De - o ad - ju - to - ri
te - ri- um cum ci - tha- ra, Ex-ul- ta - te De - o ad - ju - to - ri
te - ri - um cum ci - tha- ra, Ex-ul- ta - te De - o ad - ju - to - ri
te - ri - um cum ci - tha- ra, Ex-ul- ta - te De - o ad - ju - to - ri


255
240
nos- tro, ju- bi- la - te, ju- bi- la -
nos- tro, ju- bi- la - te, ju- bi- la -
nos- tro, ju- bi- la - te, ju- bi- la - te, ju- bi-
nos- tro, ju- bi- la - te Do - o Ja - - - - - - - cob,
nos- tro, ju- bi- la - - - - - - - te, ju- bi- la - te, ju- bi-


245
- te De - o, De - o, De - o Ja -
- te De - o, De - o, De - o Ja -
- te De - o, De - o, jn-bi- la - te
De - o, jn-bi- la - te, jn-bi- la - te jn-bi-

250 255

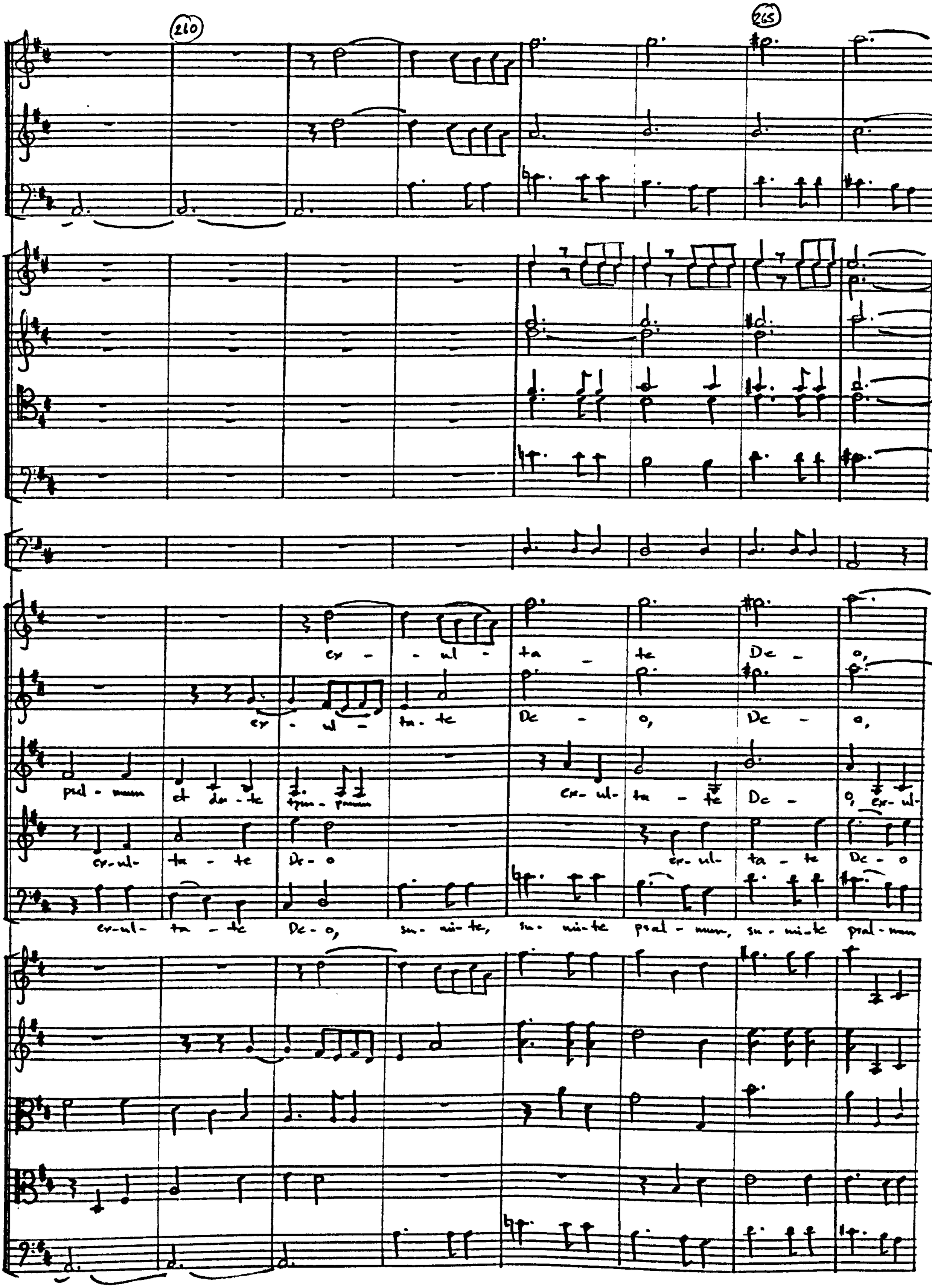
cob, Su- ni-te psal - mum ex-ul- ta - te De - o ad - ju- to - ri

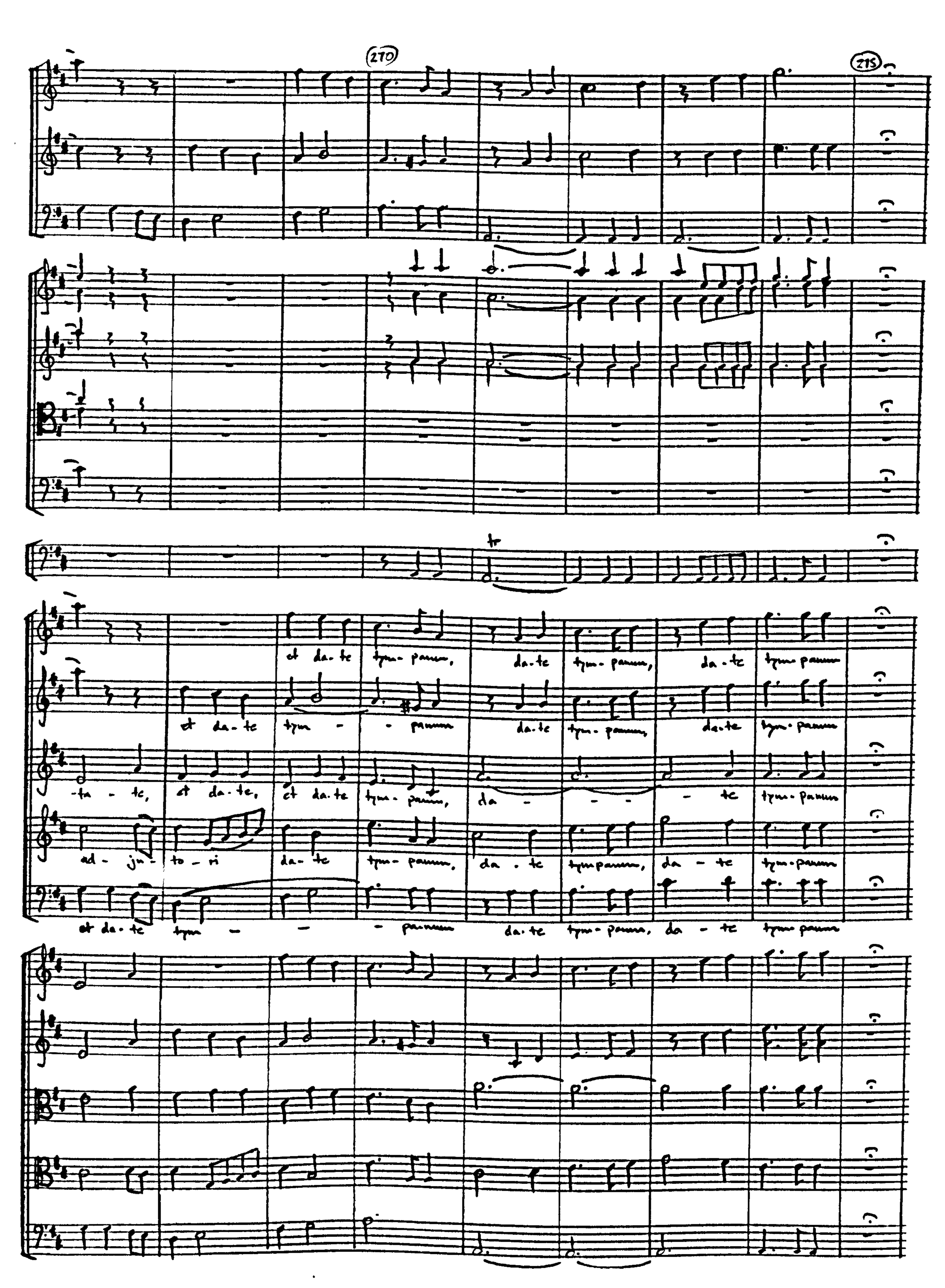
cob, Su- ni-te psal - mum ex-ul- ta - te De - o ad- ju- to - ri

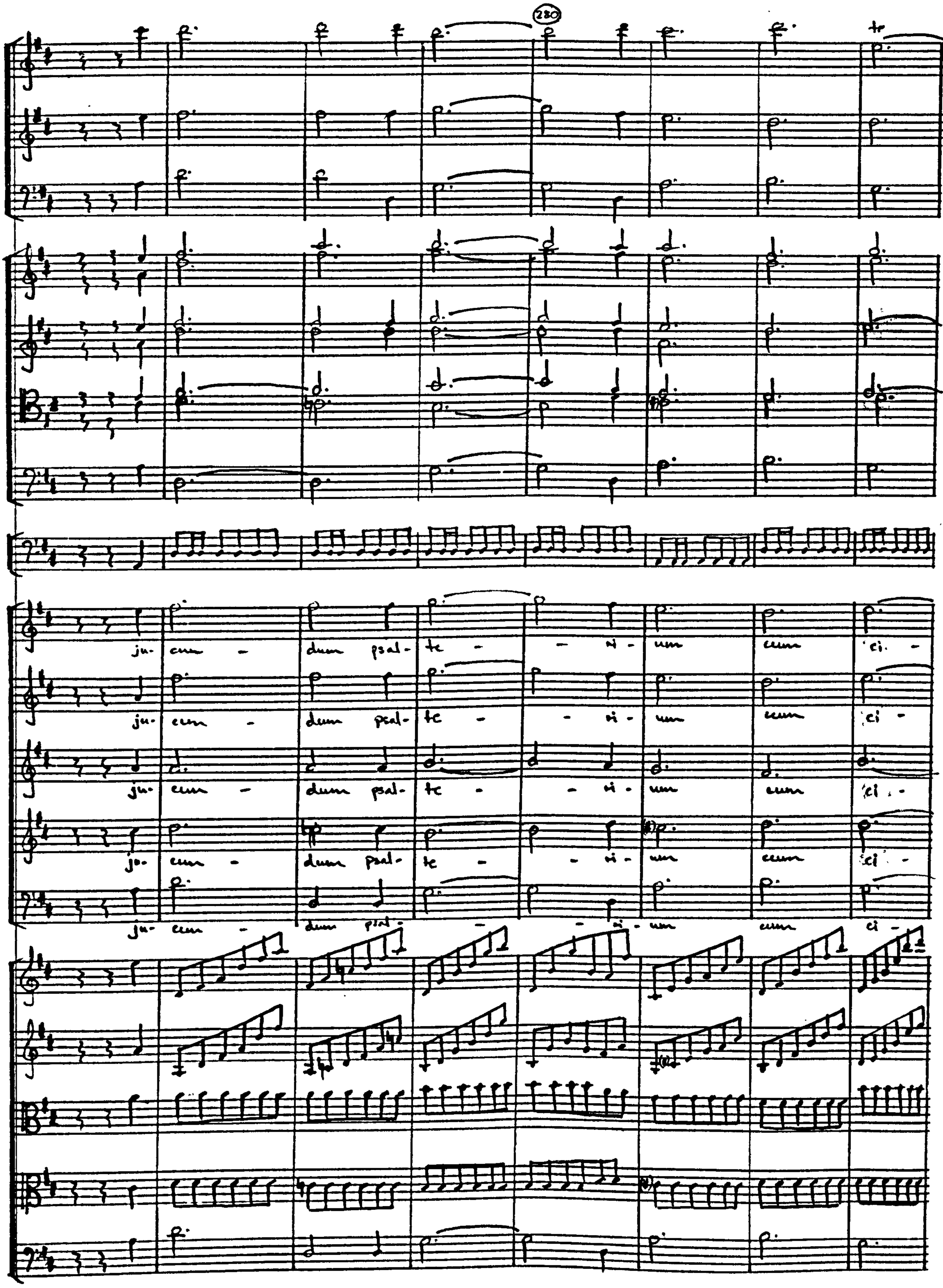
De - o Ja - cob Su - ni-te, su- ni-te psal- mum, su - ni-te, su-ni-te

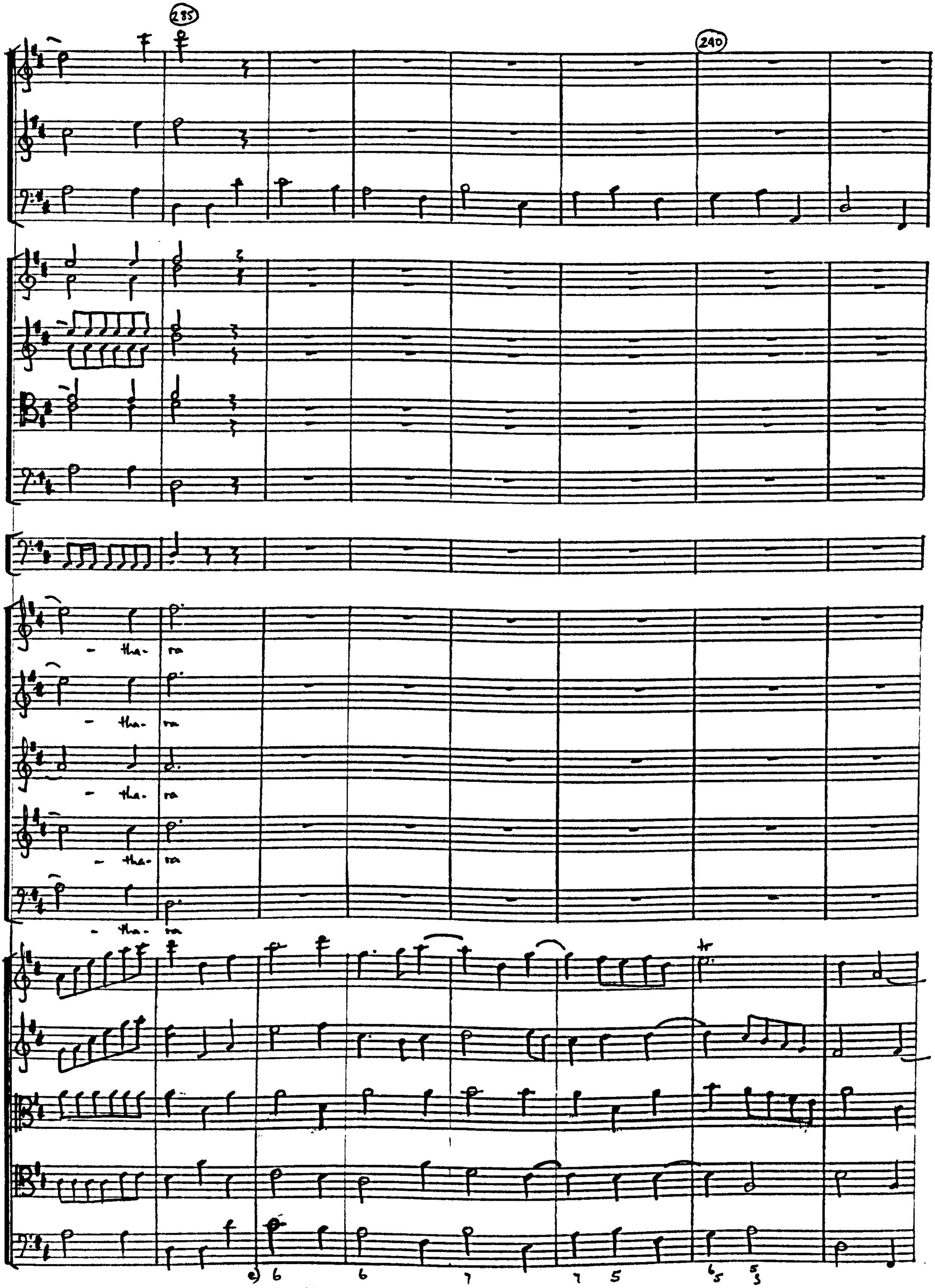
-la - te Su - ni-te, su - ni-te psal - mum, et da-te tympanum

Su - ni-te psal - mum et da-te tym- panum da - - - - te tympanum

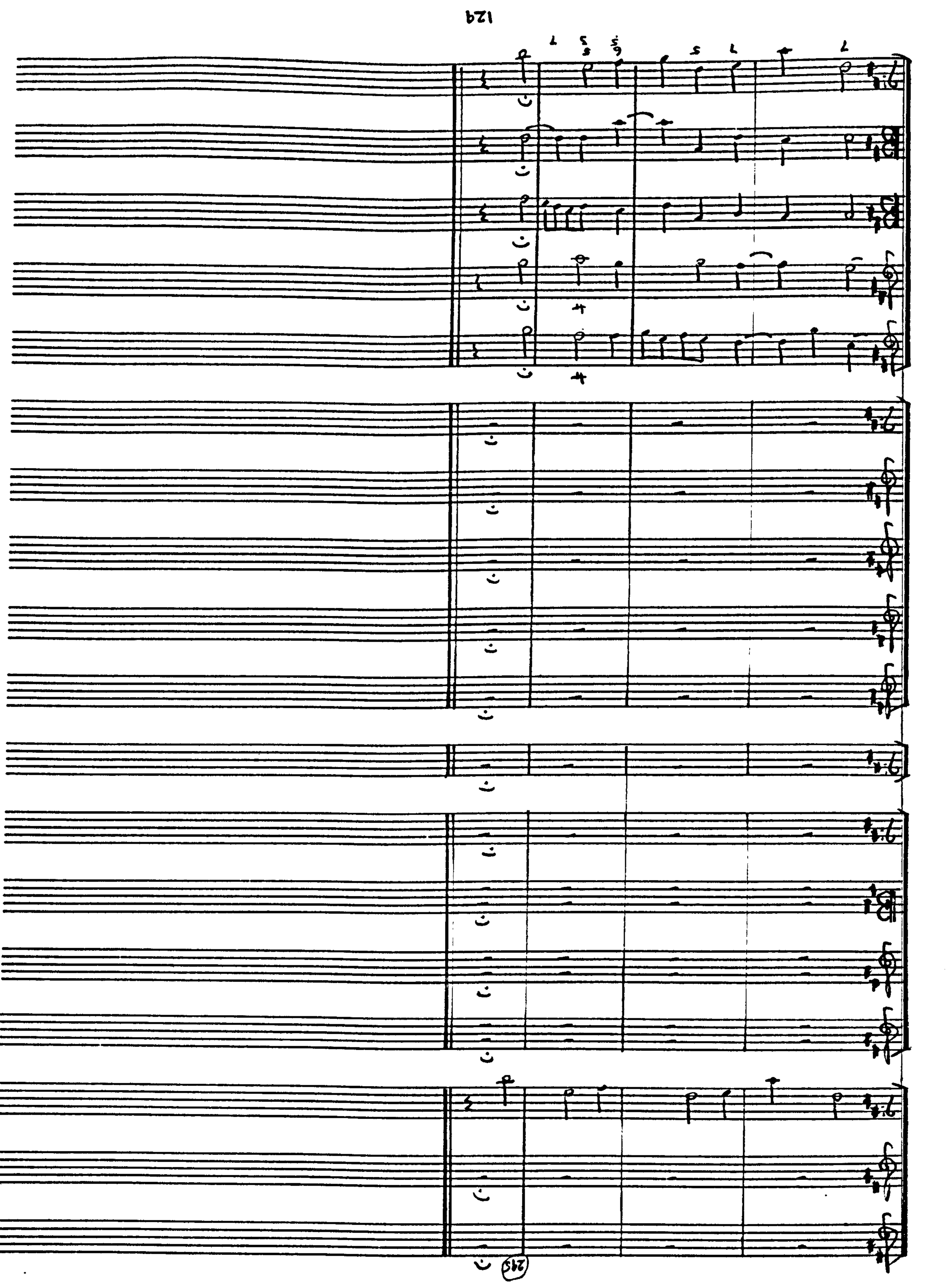

210
265
cr - - ul - ta - te De - o,
cr - ul - ta - te De - o, De - o,
psal - mum et do - te tym - pmum
cr - ul - ta - te De - o, cr - ul -
cr - ul - ta - te De - o
cr - ul - ta - te De - o
cr - ul - ta - te De - o, su - mi - te, su - mi - te psal - mum, su - mi - te psal - mum


270
275
et da-te tym-panum, da-te tym-panum, da-te tym-panum
et da-te tym - - panum da-te tym-panum, da-te tym-panum
-ta - te, et da-te, et da-te tym-panum, da - - - - te tym-panum
ad - ju - to - ri da-te tym-panum, da - te tympanum, da - te tym-panum
et da-te tym - - - panum da-te tym-panum, da - te tym-panum


280
ju- cun - dum psal- te - - ri - um cum ci -
ju- cun - dum psal- te - - ri - um cum ci -
ju- cun - dum psal- te - - ri - um cum ci -
ju- cun - dum psal- te - - ri - um cum ci -
ju- cun - dum psal- - - ri - um cum ci -



e) These figures are given in the organ part of BM Add. MS 17781



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.

Thetext is the antiphon to the Magnificat at Second Vespers - it is the same antiphon whether or not the Confessor was also a Bishop:

Amavit eum Dominus, et ornavit eum: stolam gloriae induit eum, et ad portas paradisi coronavit eum.	The Lord loved him and adorned him: with a robe of glory He clothed him, and at the gates of paradise He crowned him.

Allegro

Soprano

A - ma - - vit e - um Do - mi - nus

Alto

A - ma - - vit e - um Do - mi - nus et

Organ

5

et amavit e - um et amavit e - um amavit e - um amavit e - um

or - na - vit e - - um amavit e - um amavit

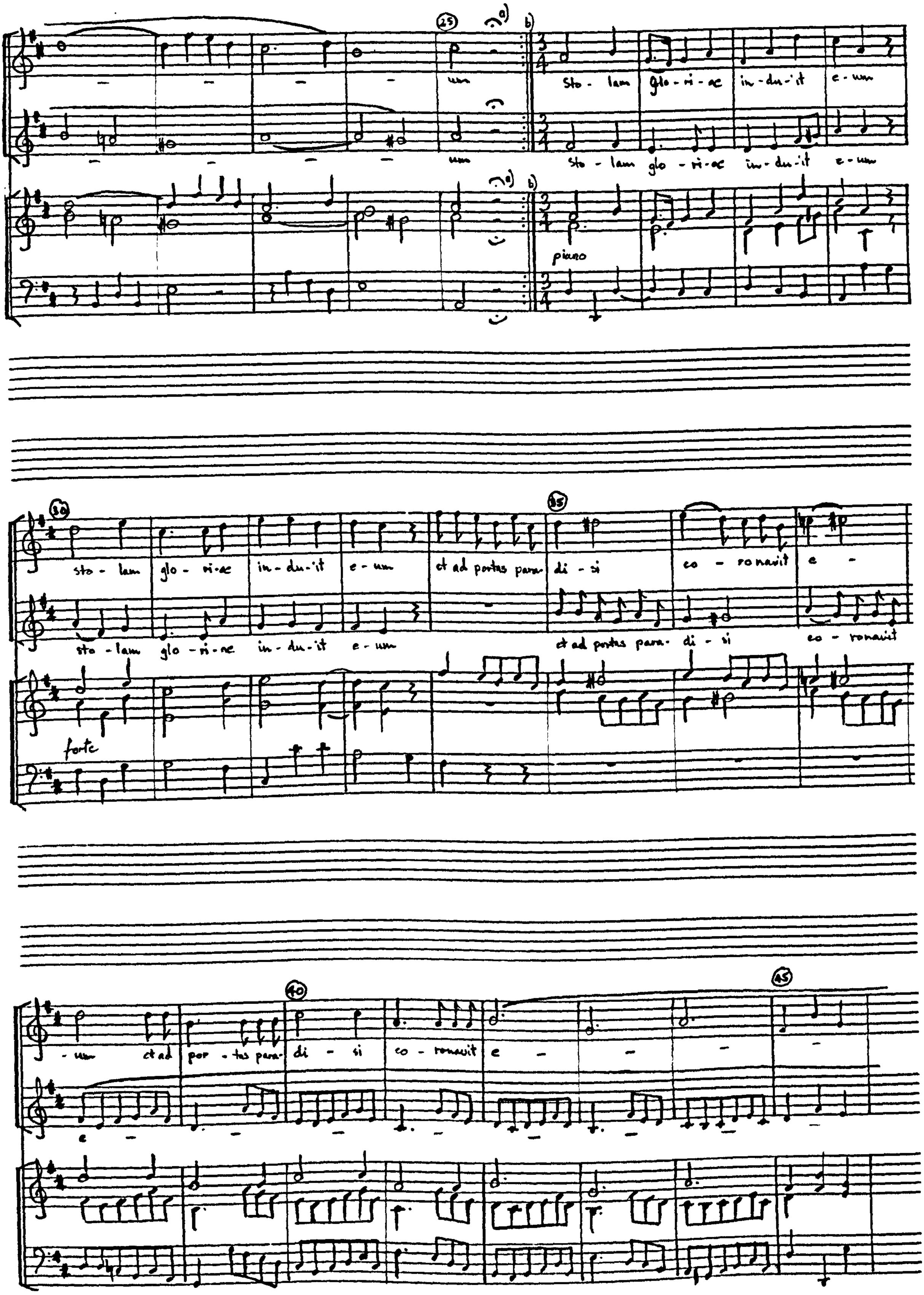
10

Do - mi - nus or - na - vit e -

e - um Do - minus et amavit e -

15

20



a) Bar 25: Wesley has no pause, but adds an extra bar's rest.

b) Bar 25-26: Wesley has repeat marks both sides of the double bar; however, there are none at the end confining the repeat of the second section.

50

– um et ad por - tas para - di - si coro - na -

– um et ad por - tas pa - ra - di - si

55 60

– vit e – um coro - navit e – um coro - navit e –

coro - na - vit e – um coro - navit e – um coro - navit e –

– p piano c) f d)

– um coronavit eum coronavit e - um

– um coronavit eum coronavit e - um

c) Bar 57: Wesley has 'forte' at this point.

d) Bar 59: Wesley's dynamic marking is 'piano'.

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

Soprano I

A - ve re- gi - na cae- lo - rum A - ve Do - mina

Soprano II

A - ve re - gi - na cae - lo - rum A - ve Do - mina an - ge -

Organ

an- ge - lo - rum Salve ra - dix sal - ve porta

lo - rum Salve ra - dix sal - ve porta

ex quo mun - di lux est or - ta Grande virgo glo - ri -

ex quo mun - di lux est or - ta Gran - de virgo glo - ri -

30 35

-o - sa su - per om - nes spe - - ci - o - sa vale vale o val - de de - co - ra

-o - sa su - per om - nes spe - - ci - o - sa vale va - le o val - de de - co - ra

40 45

Et pro no - bis Chri - stum ex - o - ra - ra

Et pro no - - bis chri - stum ex - o - ra - ra

AVE REGINA CAELORUM

Antiphona de Beata Maria Virgine.

(Antiphon of the Blessed Virgin Mary).

Editorial Notes

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

Soli

Soprano I: A - ve Re. gi - na coe - lo - rum A - ve

Soprano II: A - ve Re. gi - na coe - lo - rum A - ve Do - mi - na

Alto

Tenor

Bass

Organ: p

a)

Do - mi - na an - ge - lo - rum

an - ge - lo - rum

Chorus

A - ve Re.

A - ve Re.

A - ve Re.

A - ve Re.

f

a) Bar 5 – bar 10 beat 3: Wooky winks in the organ part

20

gi - na coe - lo - rum A - ve Do - mi - na an - ge - lo - - -

gi - na coe - lo - rum A - ve Do - mi - na an - ge - lo - - - -

gi - na coe - lo - rum A - ve Do - mi - na an - ge -

gi - na coe - lo - rum A - ve Do - mi - na an - ge -

25 Sdi 30

- rum Sal - ve ra - dix sal - ve por - ta ex que mun - do

- - rum Sal - ve ra - dix sal - ve por - ta ex - qua mun - do ex - qua mun - do

- lo - rum Sal - ve ra - dix sal - ve por - ta

- lo - rum ex que mun - do ex que mun - do

piano

b) Bars 18-21: Wesley writes in the organ part.

35 Tutti 40

lux est lux est or-ta Sal-ve ra-dix Sal-ve por-ta ex qua mun-do

fortè

lux (est lux) est or-ta Sal-ve ra-dix sal-ve por-ta ex qua mun-do

Sal-ve ra-dix sal-ve por-ta ex qua

lux est lux est or-ta Sal-ve ra-dix sal-ve por-ta ex qua mun-

45 50 Soli 55

lux est or-ta lux est lux est or-ta Gaude vir-go glo-ri-o-sa

Gau-de vir-go glo-ri-o-sa

lux est or-ta lux est lux est or-ta Gau-de vir-go glo-ri-o-sa su-per

mun-do lux est or-ta lux est or-ta su-per

-do mun-do lux est lux est or-ta su-per

e) Bar 55-56: 'est lux' is lacking in Wesly's MS.

60

Va - le va-le o val - de de- co - ra

Va - le va-le o val - de de- co - ra et

om- nes spe - - ci- o - sa

om- nes spe - - ci - o - sa et pro

om- nes spe - ci - o - - sa

et pro no - bis Chri - stum ex - o - ra

pro no - - bis Chri - stum ex- o - - ra

et pro no - - bis Chri - stum ex- o - ra

no - bis pro no - - bis Christum ex - o - - ra

70 Tutti 75

Gau- de vir- go glo- ri-

forte

Gau- de vir- go glo- ri-

Gau- de vir- go glo- ri-

Gau- de vir- go glo- ri-

80

-o- sa super om- - nes spe- ci- o- sa va-le va-le o val-de de- co- ra

piano

-o- sa su - per om- nes spe - - ci- o - sa va-le va-le o val- de de- co- ra

-o- sa su - per om- nes spe - - ci- - o- sa va-le va-le o val- de de- co- ra

-o- sa su-per om- nes spe- - ci- o - sa va-le va-le o val- de de- co- ra

piano

85

90

et pro no- bis Chri - stum ex- o - ra

et pro no - - bis Chri- stum ex- o - - ra

et pro no - - bis Chri- stum ex- o - - ra

et pro no- bis pro no - - bis Chri - stum ex- o - ra

d) Bar 14: Westy has no pause but writes the last note as a brève.

AVE VERUM CORPUS

[1]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	Hail, true body, born of the virgin
De[2] Maria virgine,	Mary, which truly suffered, and was
Vere passum, immolatum	sacrificed on the cross for mankind;
In cruce pro homine;	its side was pierced and flowed with
Cujus latus perforatum	real blood; be our food before the
Vero fluxit sanguine,	ordeal of death. O sweet, O good, O
Esto nobis praegustatum	Jesus Son of Mary. Amen.
Mortis in examine,	
O clemens,[3] O pie,	
O Jesu fili Mariae.	
Amen.	

[2] The more usual word is 'ex'.
[3] The more usual word is 'dulcis'.

Soprano I

A - ve ve - rum cor - pus na - tum de Ma- ri - a

Soprano II

A - ve ve - rum cor - pus na - tum de Ma- ri - a

Organ

vir - gi - ne ve - re pas - sum im - mo - la - tum in cru - ce

vir - gi - ne ve - re pas - sum im - mo - la - tum in cru - ce

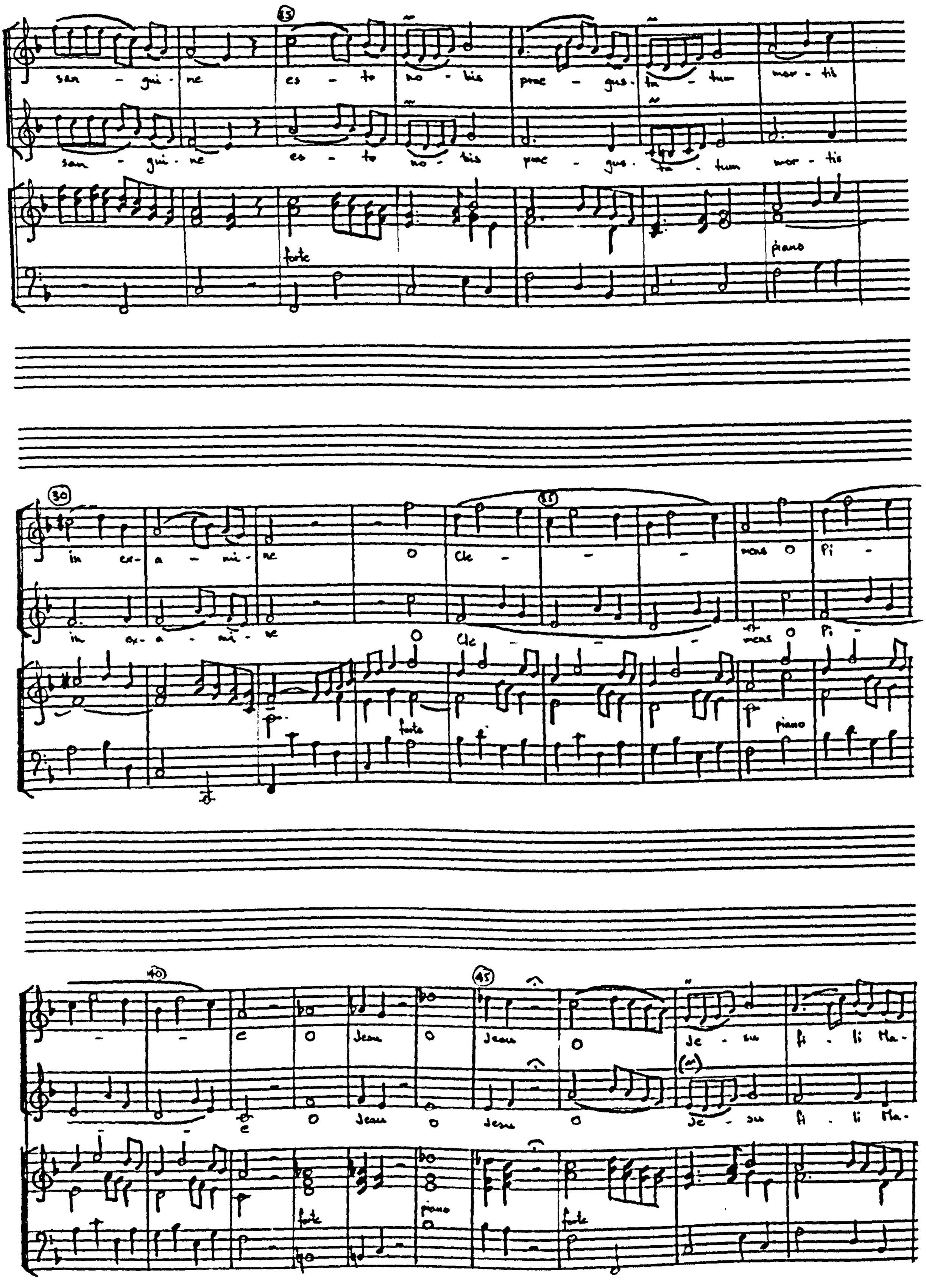
pro ho - mi - ne cu - jus la - tus per - fo - ra - tum ve - ro flu - xit

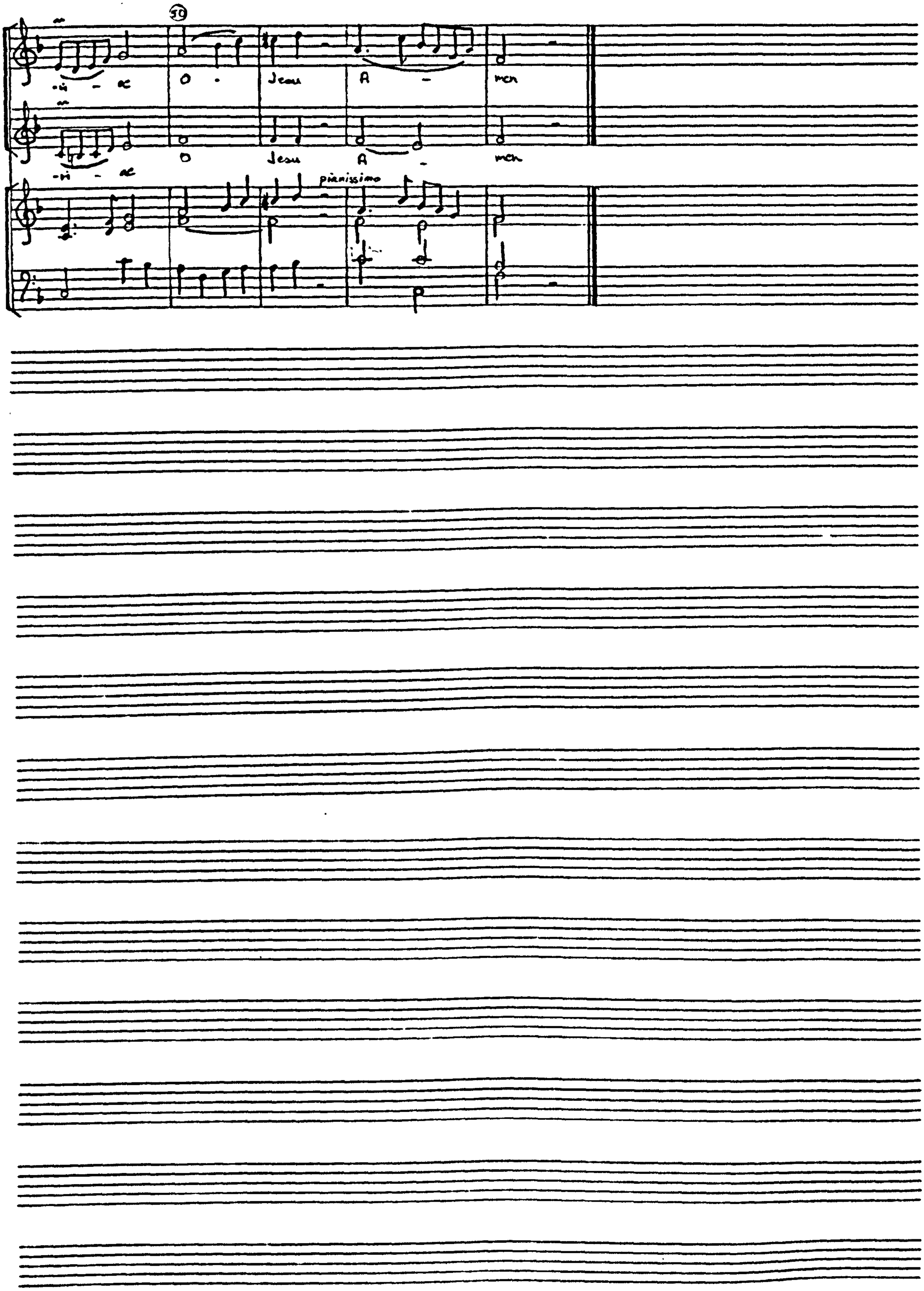
pro ho - mi - ne cu - jus la - tus per - fo - ra - tum ve - ro flu - xit

piano

forte

piano


35
san - gui - ne es - to no - bis proc - gus - ta - tum mor - tis
forte
piano
30
in ex - a - mi - ne o Ale - - - - nos o Pi -
forte
piano
40
- - e o Jesu o Jesu o Je - su fi - li Ma -
forte
piano
forte


50
-ri - ae
O . Jesu A - men
O Jesu A - men
-ri - ae
pianissimo

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	Hail, true body, born of the
De[1] Maria virgine,	virgin Mary, which truly suffer-
Vere passum, immolatum	ed, and was sacrificed on the
In cruce pro homine;	cross for mankind; its side was
Cujus latus perforatum	pierced and from it flowed water
Unda fluxit et sanguine,	and blood; be our food before
Esto nobis praegustatum	the ordeal of death. O sweet,
Mortis in examine,	O good, O Jesus Son of Mary.
O clemens,[2] O pie,	Amen.
O Jesu fili Mariae.	
Amen.	

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

Lento Moderato

Alto I

A - ve ve - rum cor - pus na - tum

Alto II

Tenor

A - ve ve - rum cor - pus na - tum

Bass

A - ve ve - rum cor - pus na - tum

Organ

5

de Ma- ri - a vir - gi- ne Ve - re pas - sum

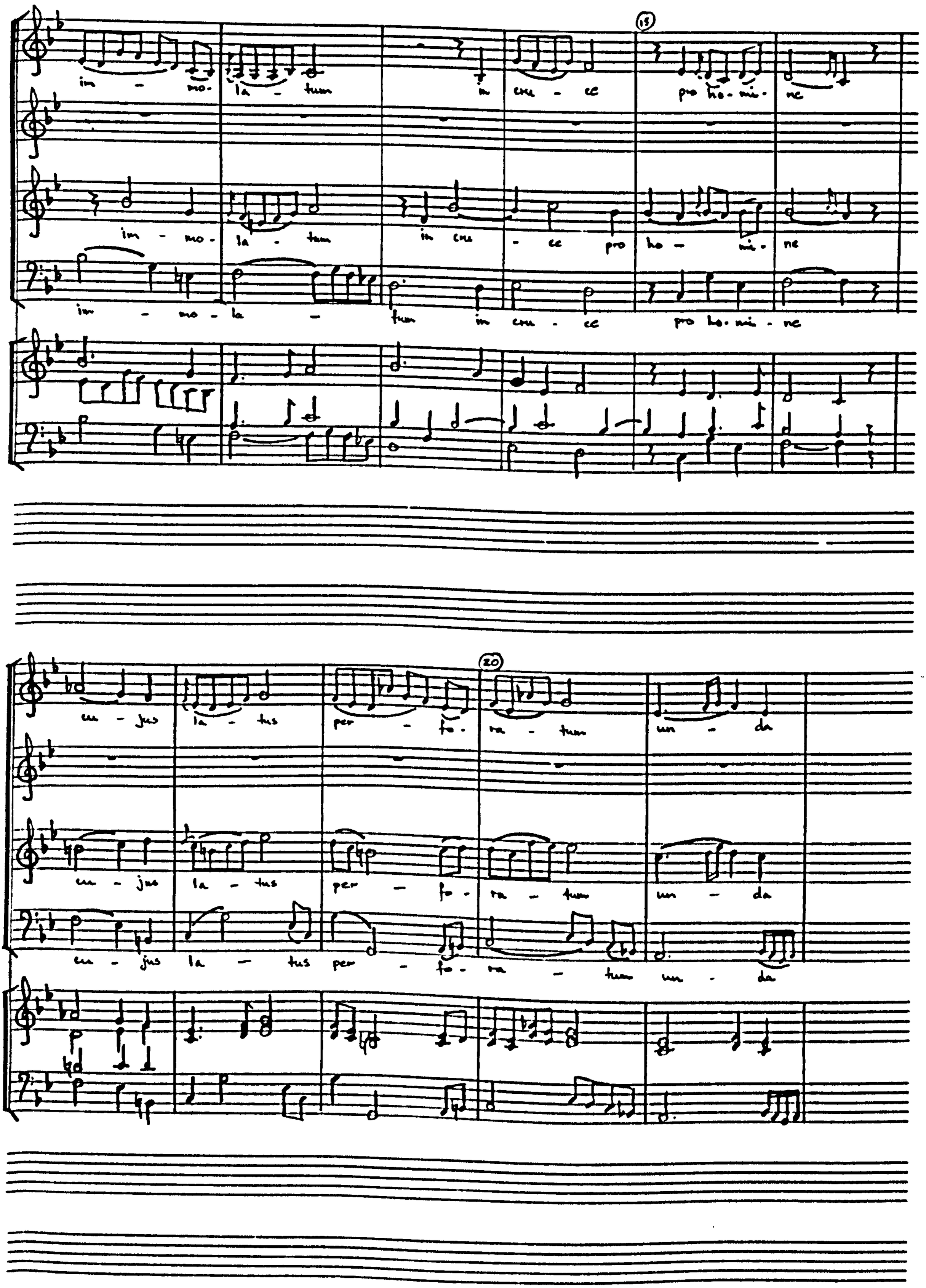
10

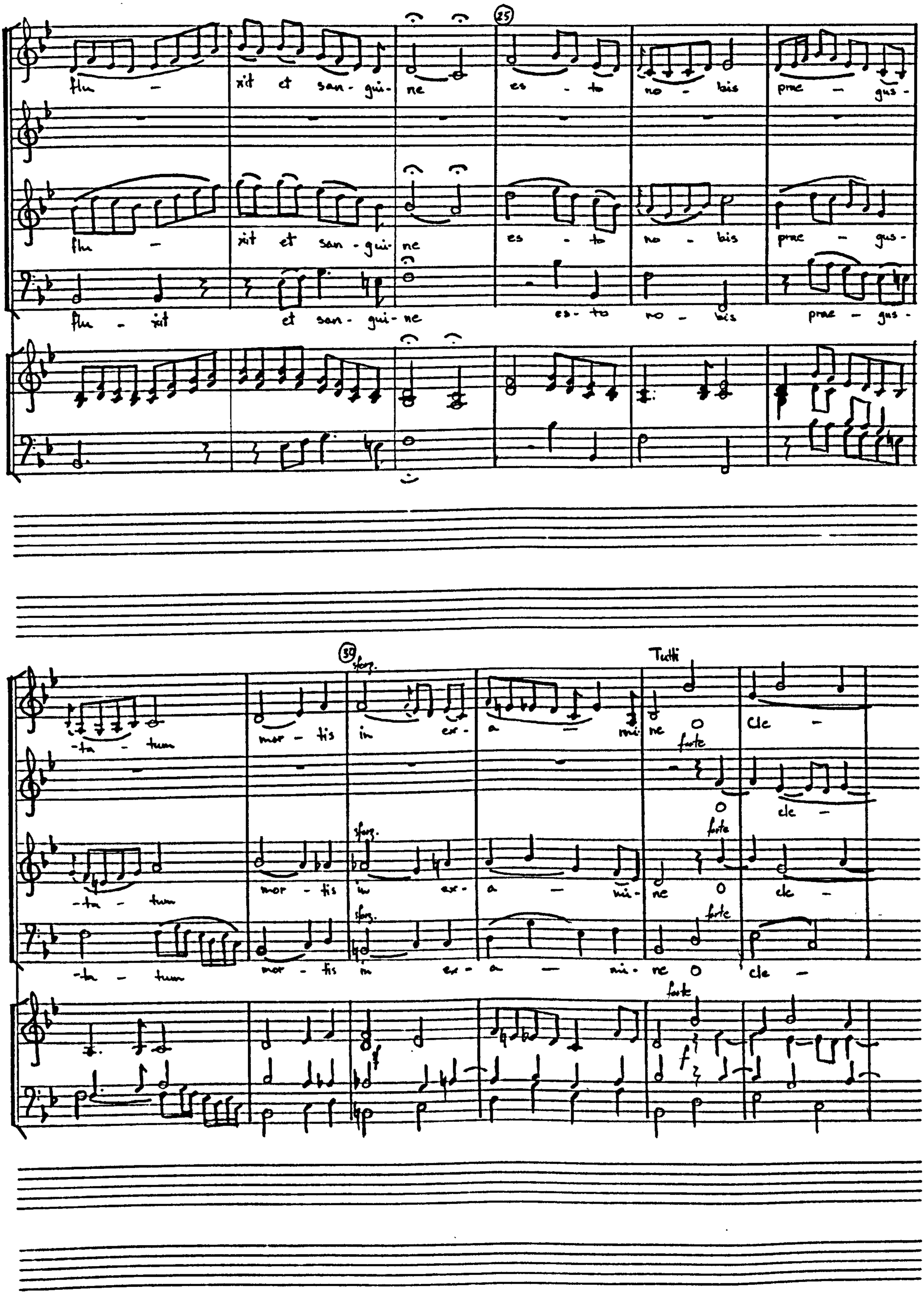
de Ma-ri - - a vir - gi- ne Ve - re pas - sum

de Ma-ri - - a vir - gi- ne Ve - re pas - sum

a)

a) Bar 8: tenor voice of organ part indicated by Wesley.


15
im - mo - la - tum in cru - ce pro ho - mi - ne
im - mo - la - tum in cru - ce pro ho - mi - ne
im - mo - la - tum in cru - ce pro ho - mi - ne
20
cu - jus la - tus per - fo - ra - tum un - da
cu - jus la - tus per - fo - ra - tum un - da
cu - jus la - tus per - fo - ra - tum un - da


25
flu - xit et san - gui - ne es - to no - bis prae - gus -
flu - xit et san - gui - ne es - to no - bis prae - gus -
flu - xit et san - gui - ne es - to no - bis prae - gus -
39
sforz.
Tutti
-ta - tum mor - tis in ex - a - mi - ne O cle -
forte
O cle -
-ta - tum mor - tis in ex - a - mi - ne O cle -
-ta - tum mor - tis in ex - a - mi - ne O cle -
f

35

Soli

mens O pi - e

mens O cle - mens O pi - e

mens O cle - mens O pi - e

- mens O cle - mens forte O

40

45

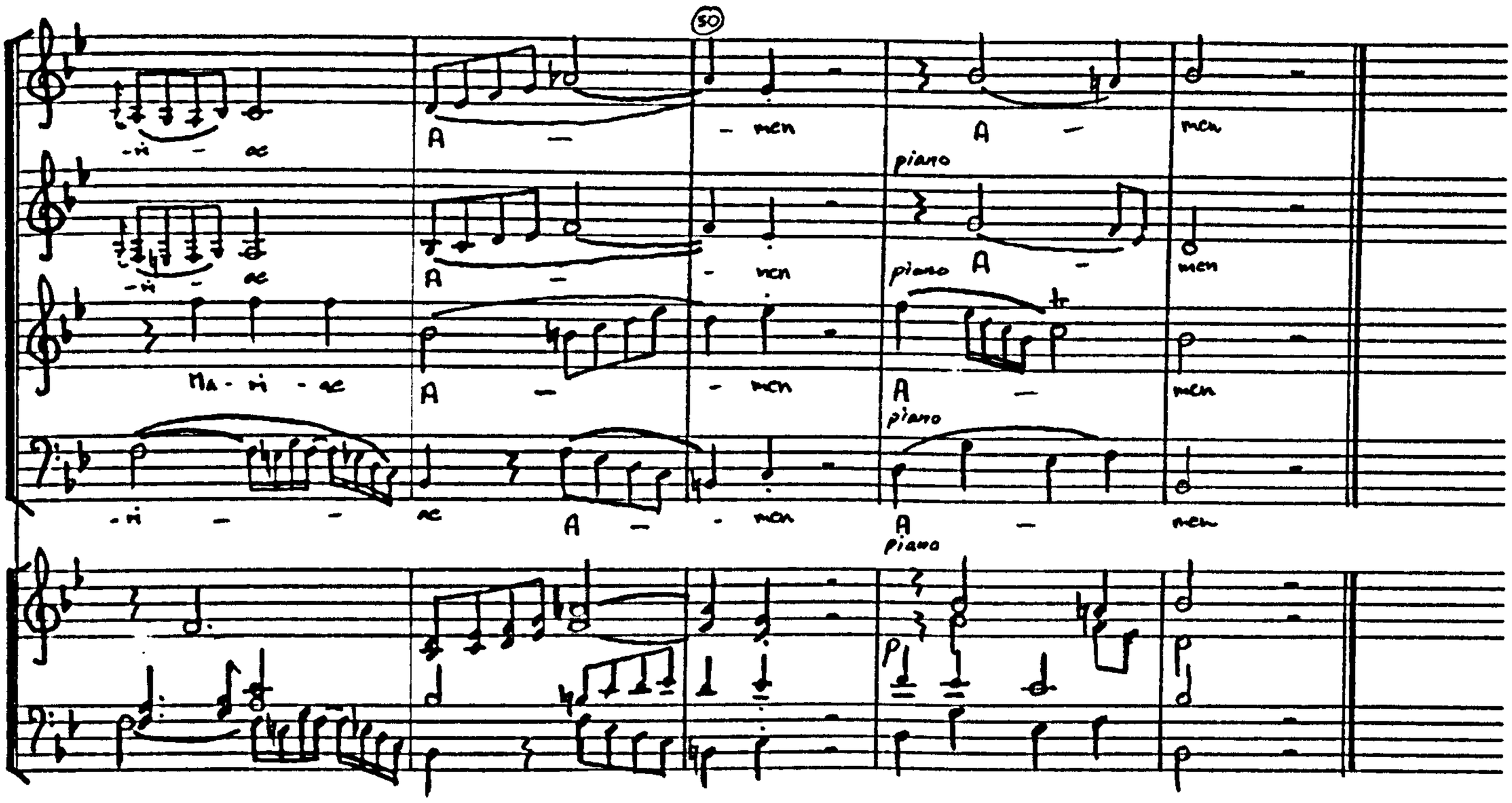
fortissimo O Je - su piano O Je - su forte O Je - su Fi - li Ma-

O Je - su O Je - su O Je - su Fi - li Ma-

O Je - su O Je - su O Je - su Fi - li

- Je - su O Je - su O Je - su Fi - li Ma-

f


50
-ri - ae
A - men
A - men
piano
-ri - ae
A - men
piano A - men
Na - ri - ae
A - men
A - men
piano
-ri - - ae
A - men
A - men
piano

DOMINE, SALVUM FAC REGUM NOSTRUM

Antifoni a duo voci - V.and 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.	O Lord, keep safe our king, George. And hear us on the day when we call upon Thee.
Gloria....	Glory....

[1] The more usual word is 'cum'.

Soprano

Do - mi- ne Do - mi- ne fac sal-vum re-gem nostrum Geor-gi-

Alto

Do - mi- ne Do- mi- ne fac sal-vum re-gem nostrum Geor-gi-

Organ

-um Do - mi- ne Do - mi- ne fac sal - vum re - gem Geor-gi- um

-um Do - mi- ne Do- mi- ne fac sal - vum re - gem no - strum Geor-gi-

fac salvum re - gem no-strum Georgium fac salvum regem nostrum Geor - gi - um et ex- au - di

-um no-strum Georgium salvum re - gem no - strum Geor - gi - um et ex - au - di nos in

nos in Di-e quam invo-ca-ve-rimus te et au-di nos in Di-e quam

Di-e quam invo-ca-ve-rimus te et au-di nos in Di-e

in-vo-ca-ve-rimus te

quam in-vo-ca-ve-rimus te

Glo-ri-a Glo-ri-a Pa-tri et Fi-li-o Glo-ri-a Glo-ri-a

Glo-ri-a Glo-ri-a Pa-tri et Fi-li-o Glo-ri-a Glo-ri-a Pa-

Pa - tri et Fi - li - o et Spi - ri - tui et Spi - ri - tui

- tri et Fi - li - o et Spi - ri - tui et Spi - ri - tui et Spi-

et Spi - ri - tui San - cto si - cut e - rat in prin - ci - pio Si - cut e - rat

- ri - tu - i San - cto si - cut e - rat in prin - cipio et nunc et sem - per et in

in prin - ci - pio et nunc et semper et in sae - cu - la sae - cu - lo - rum A - -

sae - cu - la et nunc et semper et nunc et semper et in saecula sae - cu - lo - rum A -

piano forte

Tutti-forte

105

-men si-cut e-rat in prin-cipio et nunc et sem-per et in saecu-la saec-cu-lorum A-men

-men si-cut e-rat in prin-cipio et nunc et sem-per et in sae-cu-la saecu-lorum A-men

110

115

Adagio

A-men A-men A-men

A-men A-men A-men

Adagio

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 Georgium. Et exaudi nos in die quom[1] invocaverimus te.	O Lord, keep safe our king, George. And hear us on the day when we call upon Thee.
Gloria....	Glory....

[1] The more usual word is 'cum'.

Andante

Soprano: Do - mi - ne Do - mi - ne Do - mi - ne sal -

Alto: Do - mi - ne Do - mi - ne Do - mi - ne sal - vum fac regem nostrum

Tenor: Do - mi - ne Do - mi - ne Do - mi - ne sal - vum fac regem nostrum

Organ

-vum fac regem nos - trum Geor - - - - - - - - - -

Geor - - gi - - um Geor - - - - - - - - -

Geor - - gi - um Geor - gi - um Geor - gi - um Geor - gi - um Geor -

- - - - gi - um

Allegro

Et ex - audi nos in di - e Et

gi - um Et ex - audi nos in di - e Et

- gi - um Geor - - gi - um Et ex - audi nos in di - e Et

ex - audi nos in di - e quam invo - ca - - verimus te quam invo - ca - - verimus

ex - audi nos in di - e quam invo - ca - - verimus te quam invo - caverimus

ex - audi nos in di - e quam in - vo - ca - ve - ri - mus

Andante

te Pa - tri Fi - lio et Spi - ri - tu - i Sancto

te Glo - ria Pa - tri et Fi - lio et Spi - ri - tui Sancto Si - cut

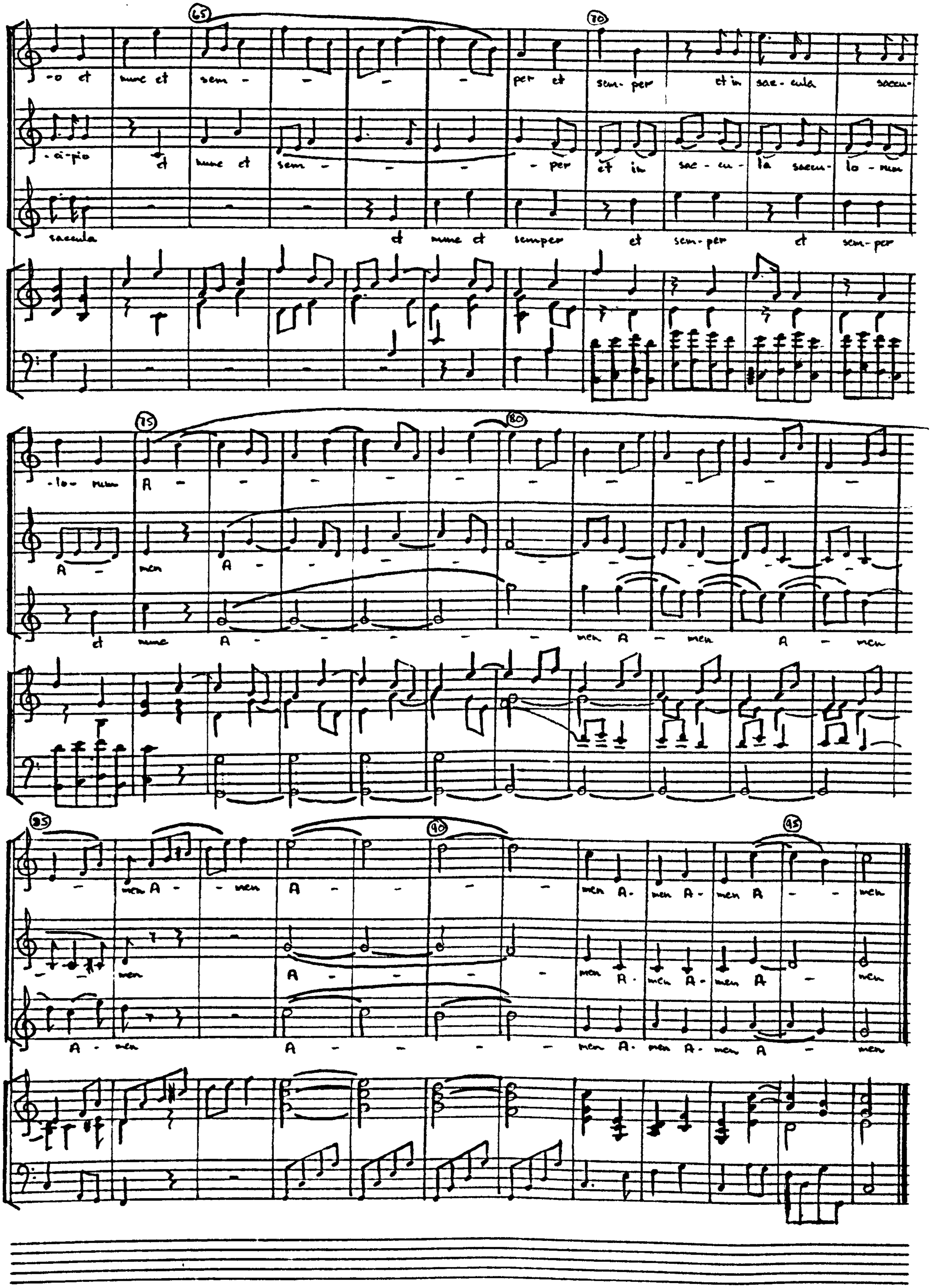
te Glo - ria Pa - tri et Fi - lio et Spi - ri - tui Sancto Si - cut

Allegro

si - cut e - rat in prin - ci - pi -

e - rat in prin - ci - pio si - cut e - rat in prin - ci - pi - o si - cut e - rat in prin -

e - rat in prin - ci - pio et nunc et sem - - per et


65
70
-o et nunc et sem - - - - per et sem- per et in sae- cula saecu-
-ci-pio et nunc et sem - - - - per et in sae- cu- la saecu- lo- rum
saecula et nunc et semper et sem- per et sem- per
75
80
-lo- rum A - - - - - - - - - -
A - men A - - - - - - - - - -
et nunc A - - - - - men A - men A - men
85
90
95
- men A - - men A - - - - men A- men A- men A - - men
- - men A - - - - men A- men A- men A - men
A - men A - - - - men A- men A- men A - men

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, to-
   gether with the Holy Spirit,
   Whose glory re-echoes through the
   whole world. (Amen).

Lento b)

Soprano I: Ec - ce jam no - ctis ten - u - a - tur um - bra lux et au- ro - rae

Soprano II: Ec - ce jam no - ctis ten - u - a - tur um - bra lux et au- ro - rae

Alto: Ec - ce jam no - ctis ten - u - a - tur um - bra

Tenor: lux et au- ro - rae

Bass

Organ (for rehearsal only) a)

ru - ti - lans co- ru - scat sup - pli - ces re - rum Do - minum ca- no - rè vo - ce vo - ce pre-

ru - ti - lans co- ru - scat sup - pli - ces re - rum Do - minum ca- no - rè vo - ce vo - ce pre-

sup - pli - ces re - rum Do - minum ca- no - rè vo - ce vo - ce pre-

ru - ti - lans co- ru - scat

a) It is clear Wesley intended this piece to be performed without organ except for the brief interludes (in the MS he wrote rests in the organ staves throughout the first verse and provided no organ for the second and third verses).

b) Wesley's actual mark was 'Lente' – presumably an incorrect attempt at the French equivalent.

15

-ce - -mus

-ce - -mus

-ce - -mus

ut re-as cul- pae

ut re-as cul - pae

ut re-as cul - pae

20

25

mi - se-re-tus om - nem pe - llat an- go - rem tri - bu-at sa- lu - tem do - nat et

mi - se-re-tus om - nem pe - llat an- go - rem tri - bu-at sa- lu - tem do - nat et

mi - se-re-tus om - nem pe - llat an- go - rem tri - bu-at sa- lu - tem do - nat et

30

no - bis bo - na sem - pi - ter - nae nu - ne - ra nu - ne - ra pa - - cis

no - bis bo - na sem - pi - ter - nae nu - ne - ra nu - ne - ra pa - - cis

no - bis bo - na sem - pi - ter - nae nu - ne - ra nu - ne - ra pa - - cis

35

40

Proe - stet hoc no - bis De - i - tas be - a - ta

Proe - stet hoc no - bis De - i - tas be - a - ta

Proe - stet hoc no - bis De - i - tas be - a - ta

Proe - stet hoc no - bis De - i - tas be - a - ta

Proe - stet hoc no - bis De - i - tas be - a - ta

45 50

Pa - tris ac Na - ti pa - ri - ter - que san - cti spi - ri - tus cu - jus re - so - nat per om - nem

Pa - tris ac Na - ti pa - ri - ter - que san - cti spi - ri - tus cu - jus re - so - nat per om - nem

Pa - tris ac Na - ti pa - ri - ter - que san - cti spi - ri - tus cu - jus re - so - nat per om - nem

Pa - tris ac Na - ti pa - ri - ter - que san - cti spi - ri - tus cu - jus re - so - nat per om - nem

Pa - tris ac Na - ti pa - ri - ter - que san - cti spi - ri - tus cu - jus re - so - nat per om - nem

55

glo - ri - a glo - ri - a mun - dum

glo - ri - a glo - ri - a mun - dum

glo - ri - a glo - ri - a mun - dum

glo - ri - a glo - ri - a mun - dum

glo - ri - a glo - ria mun - dum

c) Bar 56-57: this is one bar in the MS., Weelkes writing the last note as a breve (2 semibreves in the tenor).

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.

Soprano I

Ec - ce Ma - ri - a

Soprano II

Ec - ce Ma - ri - a ge - - mit

Alto

Ec - ce Ma - ri - a ge - mit no - bis sal - va -

Organ

ge - mit no - bis sal - va - to - rem quem Jo - hannes vi -

no - bis sal - va - to - rem

torem

b) quem Jo - han - nes vi - dens

-dens ex - clama - vit exclama - vit di -

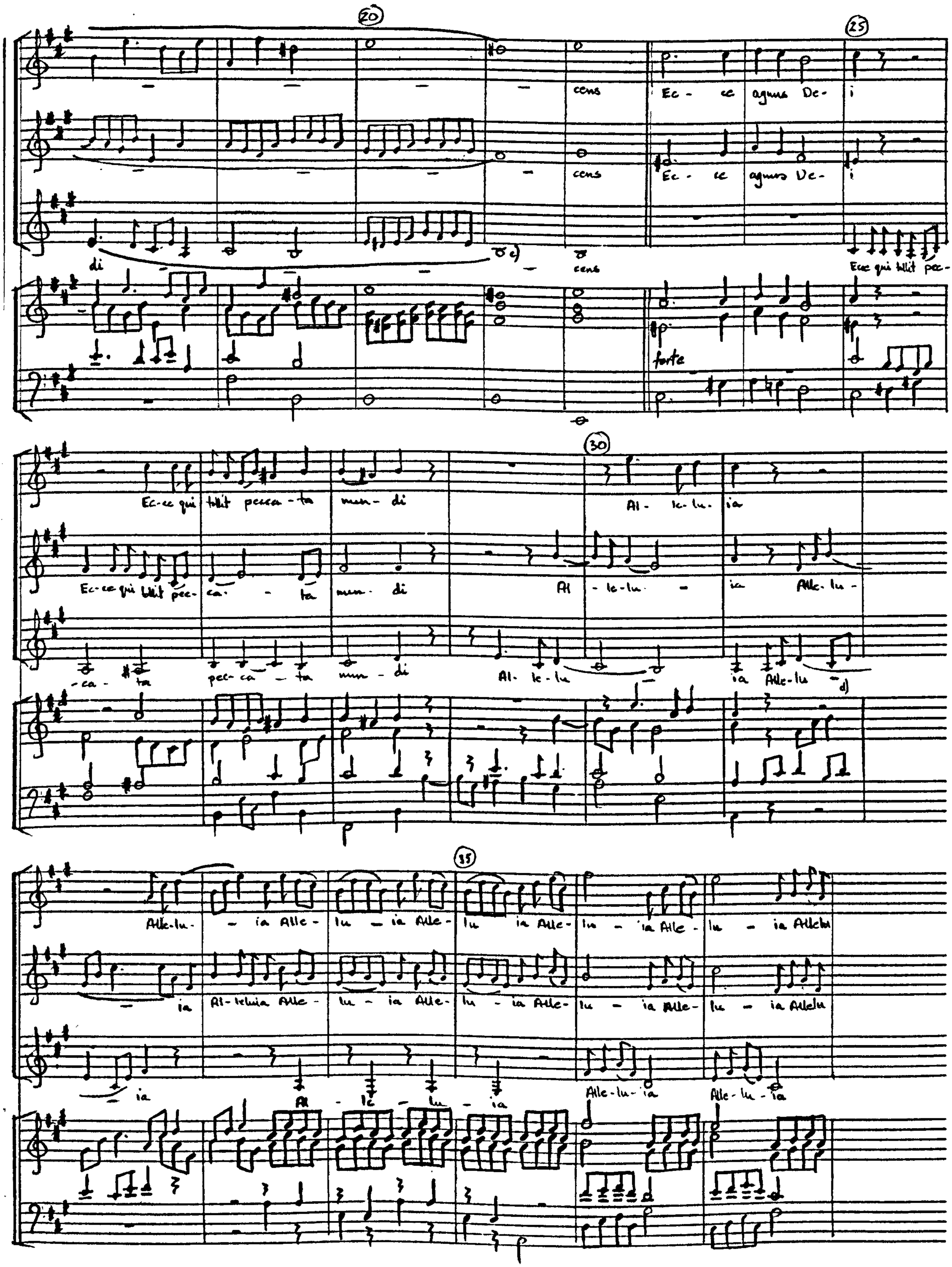
quem Jo - hannes vi - dens ex - cla - ma -

vit di -

ex - cla - ma - vit exclama - vit di - cens

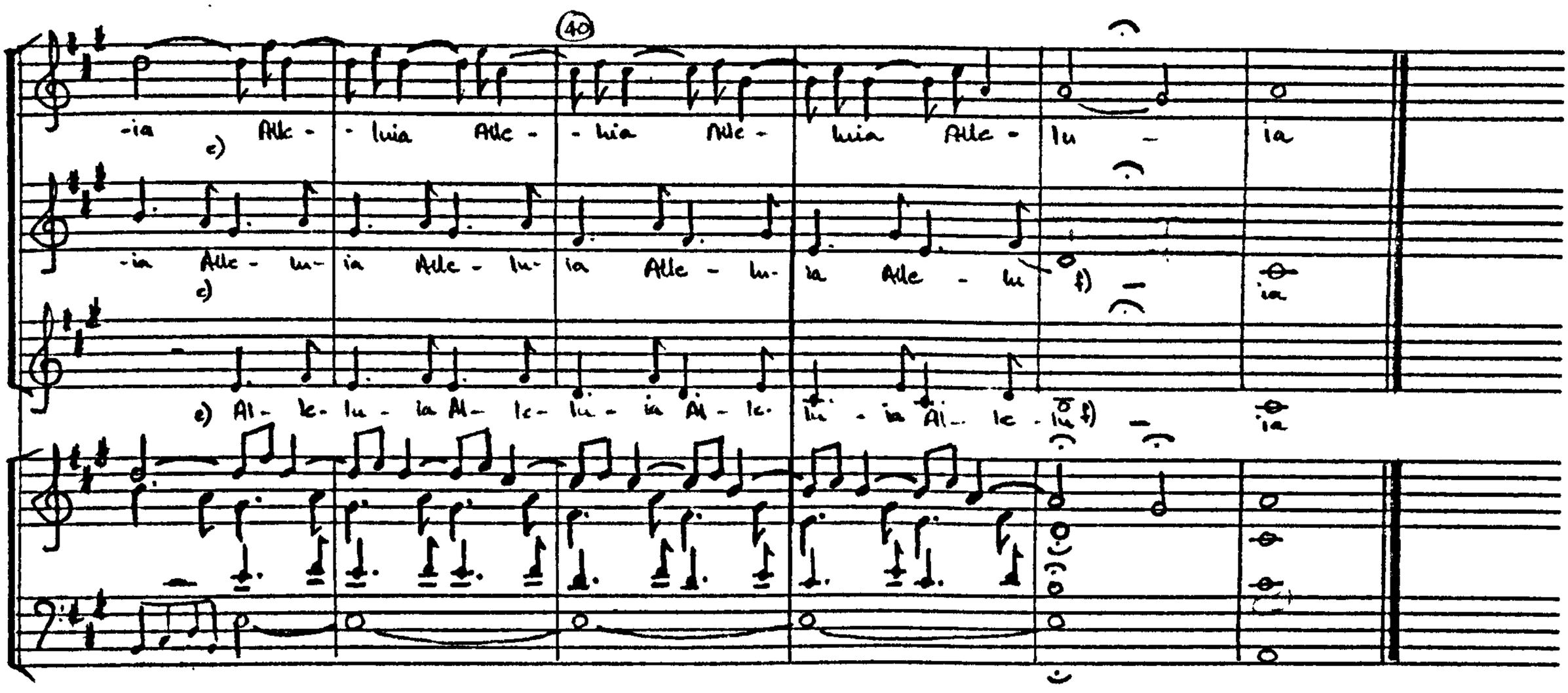
a) Bar 7: these two bass notes are editorial

b) Bar 9-11: alto underlay is vague in the MS.



c) Bar 21: alto – this note is clearly a C in the MS, although it obviously should be B.

d) Bar 31: the alto underlay is vague in the MS.



e) Bar 38: from here to the end the underlay is vague in all parts in the MS.

f) Bar 42: alto and sopranoII have two minims in this bar (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):

3. Emitte lucem tuam et veritatem tuam: ipsa me deduxerunt, et adduxerunt in montem sanctum tuum, et in tabernacula tua.

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.

Soprano I

c.f.

E - mi - tte lu - cem tu - am et veri - ta - tem

Soprano II

c.f.

E - mi - tte

Organ

Cantus firmus

E - mi - tte lu - cem tu - am

tu - am ip - sa me de - duc - cant et ad - duc - cant in montem sanctum

lu - cem tu - am et veri - ta - tem tu - am ip - sa me deduc - cant et adduc - cant in

c.f.

tu - am et in taber - na - cula tu - a et intro - ibo ad al - ta - re De -

montem Sanctum tu - am et in taber - na - cula tu - a

-i ad al-ta-re De - i ad Deum qui lae-ti-fi-cat juventutem me-am Al -

et intro-ibo ad-al-ta-re De - i ad Deum qui lae-ti-fi-cat juventutem me-am

- le-lu-ia Alle-lu-ia Alle-lu-ia Alle-lu-ia Al-le-lu-ia

Al-le-lu-ia Alle-lu-ia Alle-lu-ia Alle-lu-ia Al-le-lu-ia et intro-

Al - le - lu - ia Al-le-lu-ia Al - le - lu - ia

-ibo ad-al-ta-re De - i. Al-le-lu-ia Al - le - lu - ia

a) Bar 51: Wesley has no pause but writes the chord as a breve.

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.

Soprano

Glo - ri - a Pa - tri et Fi - lio Glo -

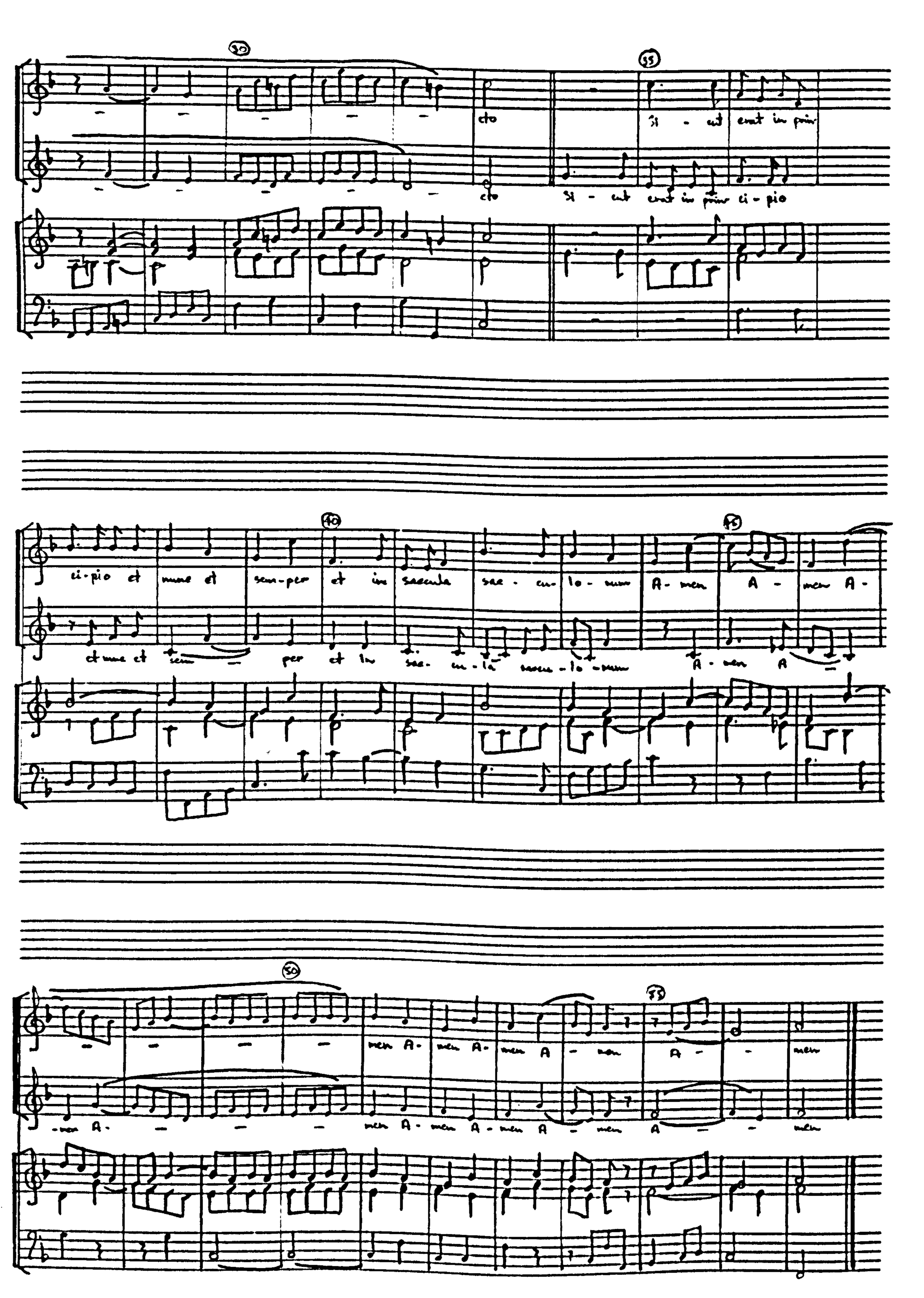
Alto

Glo - - ri - a Pa - tri et Fi - lio Glo

Organ

-ri - a Pa - tri et Fi - lio et Spi - ri - tu - i San - -

- - ri - a Pa - tri et Fi - lio et Spi - ri - tu - i San - -


cto
cto
si - cut erat in prin
si - cut erat in prin ci - pio
ci - pio et nunc et sem - per et in saecula sae - cu - lo - rum A - men A - men A -
et nunc et sem - per et in sae - cu - la saecu - lo - rum A - men A -
men A - men A - men A - men A - men
- men A - men A - men A - men A - men A - men

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.

Soprano: Glo - ria Pa - tri et Fi - li - o et Spi - ri - tu -

Alto: Glo - ria Pa - tri et Fi - lio et Spiritu - - - i San -

Tenor: Glo - ria Pa - tri et Fi - lio et Spi - ri - tu - i

Bass: Glo - ria Pa - tri et

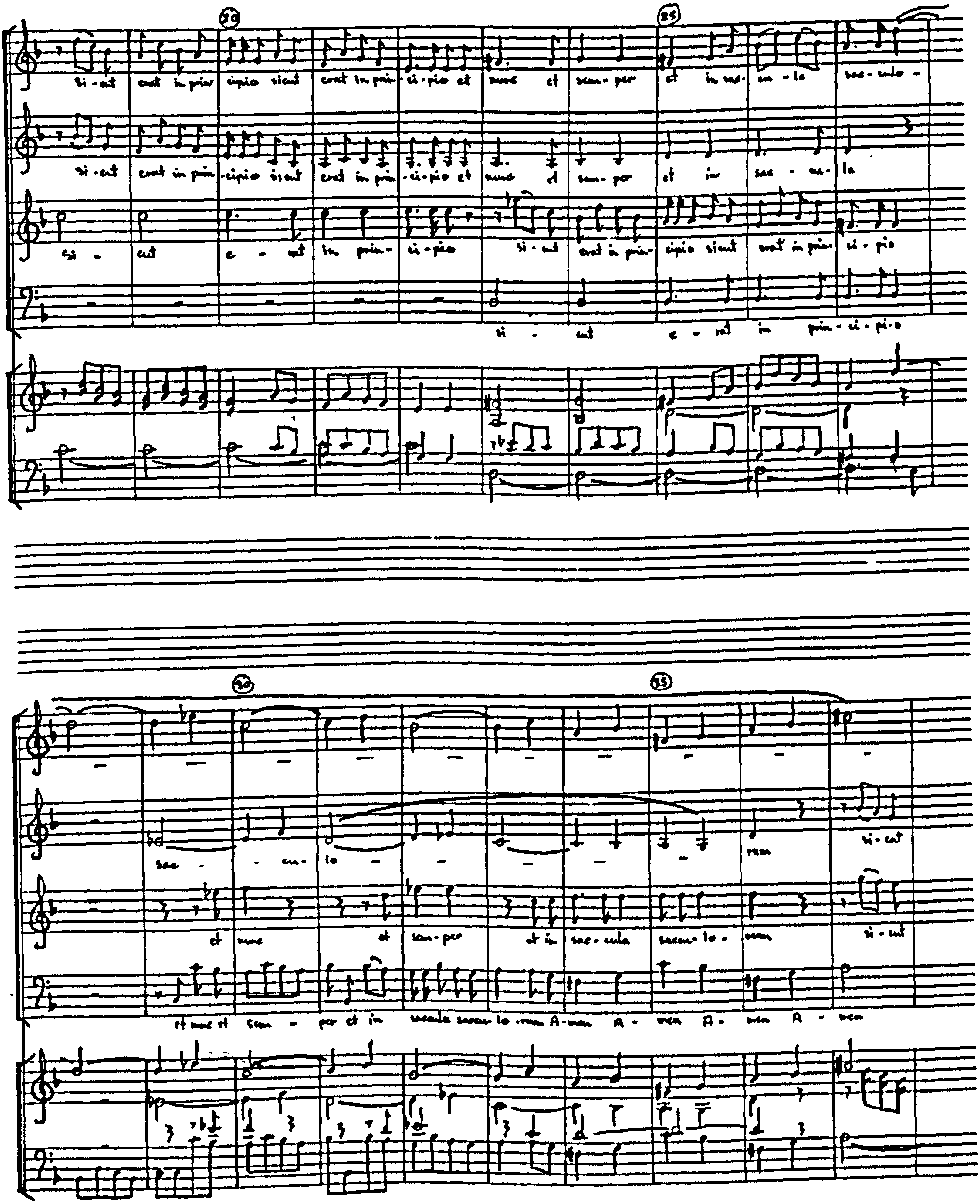
Organ

-i San - - - - cto et Spiri - tui san - - cto

- - - - cto et Spi - ri - - tui san - cto

San - - - - cto et Spi - ri - tu - i San - cto

Fi - li - o et spiri - tui San - cto et Spiri - tui San - - cto


20
25
si - cut erat in prin- cipio sicut erat in prin - ci - pio et nunc et sem - per et in sae - cu - lo sae - culo -
si - cut erat in prin- cipio sicut erat in prin - ci - pio et nunc et sem - per et in sae - cu - la
si - cut e - rat in prin - ci - pio si - cut erat in prin- cipio sicut erat in prin - ci - pio
si - cut e - rat in prin - ci - pi - o
30
35
sae - - cu - lo - - - - rum si - cut
et nunc et sem - per et in sae - cula saecu - lo - rum si - cut
et nunc et sem - per et in saecula saeculo - rum A - men A - men A - men A - men

40 45

- men A- men A- men A- men A- men Amen A- men Amen A- men A- men

erat in prin- cipio si- cut erat in prin- ci- pio et nunc et sem- per et in saecula saecu- lorum saecu- lo - rum

erat in prin- cipio sicut erat in prin- ci- pio et nunc et sem- per et in saecula saecu- lorum saecu- lo - rum

A - men A - men Amen A- men Amen A- men A - men

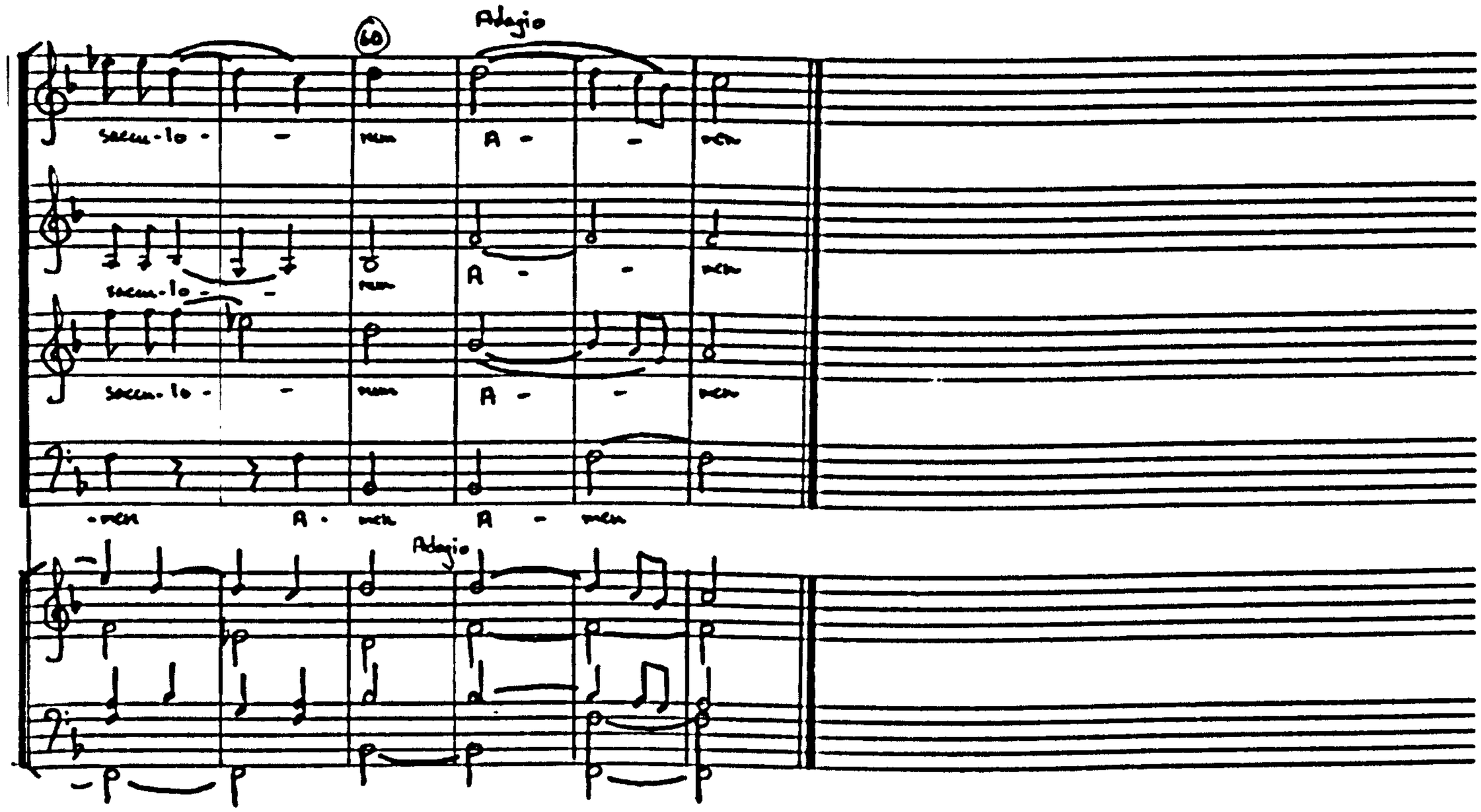
50 55

si - cut erat in prin- ci- pio et nunc et sem- per et in saecula saeculo - - rum et in saecu- la

si - cut erat in prin- ci- pio et nunc et sem- per et in saecu- la sae - cu- lo - rum et in saecu- la

si - cut erat in prin- ci- pio et nunc et sem- per et in saecula saeculo - - rum in saecula

si - cut erat in prin- ci- pio et nunc et sem- per A- men A- men A-


60
Adagio
secu-lo - - num A - - men
secu-lo - - num A - - men
secu-lo - - num A - - men
-men A - men A - men
Adagio

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.

Soprano

Alto

Organ

Glo - ria Glo - ria Patri et Fi - lio Glo - ria Glo - ria

Glo - ria Glo - ria Patri et Fi - lio Glo - ria Glo - ria

Patri et Fi - lio et spiri - tui san - - - - -

Patri et Fi - lio et spiri - tui san - - - - -

cto Si - cut e - rat in prin -

cto Si - cut e - rat in prin -

a) Wesley omits the time signature

b) Wesley has ¢ for the time signature

-ci-pio si-cut e-rat in prin- ci-pio et nunc et sem - per si-cut e-rat in prin-

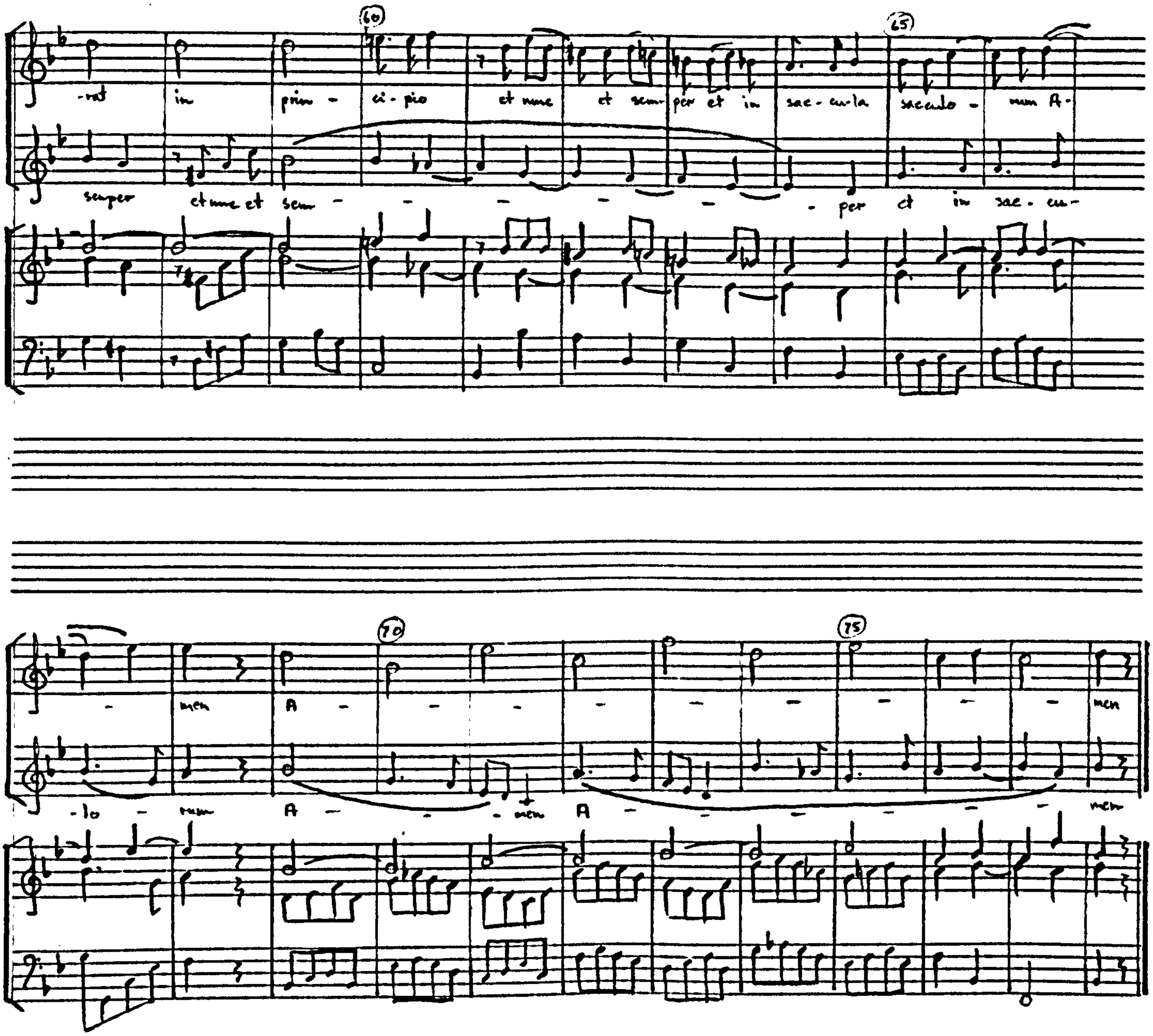
-ci-pio si-cut e-rat in prin- ci-pio et nunc et semper si-cut e-rat in prin-

-ci-pio si-cut e-rat in prin- ci-pio et nunc et sem - per et in

-ci-pio si-cut e-rat in prin- ci-pio et nunc et sem - per et in saecula

sae-cula sae - cu-lo-rum A - men si - cut e -

saecu-lo-rum A - - - - - men et nunc et semper et nunc et


60
65
-rat in prin - ci - pio et nunc et sem- per et in sae - cu - la saeculo - rum A-
semper et nunc et sem - - - - - - per et in sae - cu-
70
75
- men A - - - - - - - - - men
-lo - rum A - - - men A - - - - - - - men

THE GREGORIAN MASS 'PRO ANGELIS'

Harmonized by S. Wesley (for soprano, alto, tenor and bass soloists, chorus and organ).

Editorial Notes

Sources: (i) Additional Manuscript 17731 (British Museum). Autograph score of Gloria, Credo, Sanctus, Benedictus, and Agnus Dei, signed and dated December 21st. 1812.

(ii) Additional Manuscript 14342 (British Museum). A copy of the score (without the Kyrie) in the hand of Vincent Novello.

(iii) Manuscript 4028 (Royal College of Music). A copy of the score (without the Kyrie).

(iv) Additional Manuscript 35001 (British Museum). Autograph copy of the Agnus Dei.

(v) Manuscript 679 (Royal College of Music). An incomplete copy of the Kyrie.

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 Portugese Chapel in London", May 1811. (Wesley apparently wrote the Kyrie a year before the remainder of the Mass).

The note values have been retained throughout but some of Wesley'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 Wesley's, as in Add. MS 17731. (See also the footnotes).

The text is the Ordinary of the Mass:

1. KYRIE.	1. KYRIE.
Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.
2. GLORIA.	2. GLORIA.
Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus	Glory in the highest places to God. We praise you, we bless you, we worship you, we

te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine, Fili unigenite, Jesu Christe. Dominus Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.

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,

homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos: cuius regni non erit finis. Et in Spitirum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur, et conglorificatur: qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi.

Amen.

4. SANCTUS.

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

5. BENEDICTUS.

Benedictus qui venit in

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.

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

5. BENEDICTUS.

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.

Soprano

Alto

Tenor

Bass a)

Organ b)

Ky - - ri - e e - - d)

Ky - - ri - e e - -

Ky - - ri - e e - -

Ky - - ri - e e - -

5 10

lei - - son e - - lei - - son

lei - - son e - - lei - son

lei - - son e - - lei - son

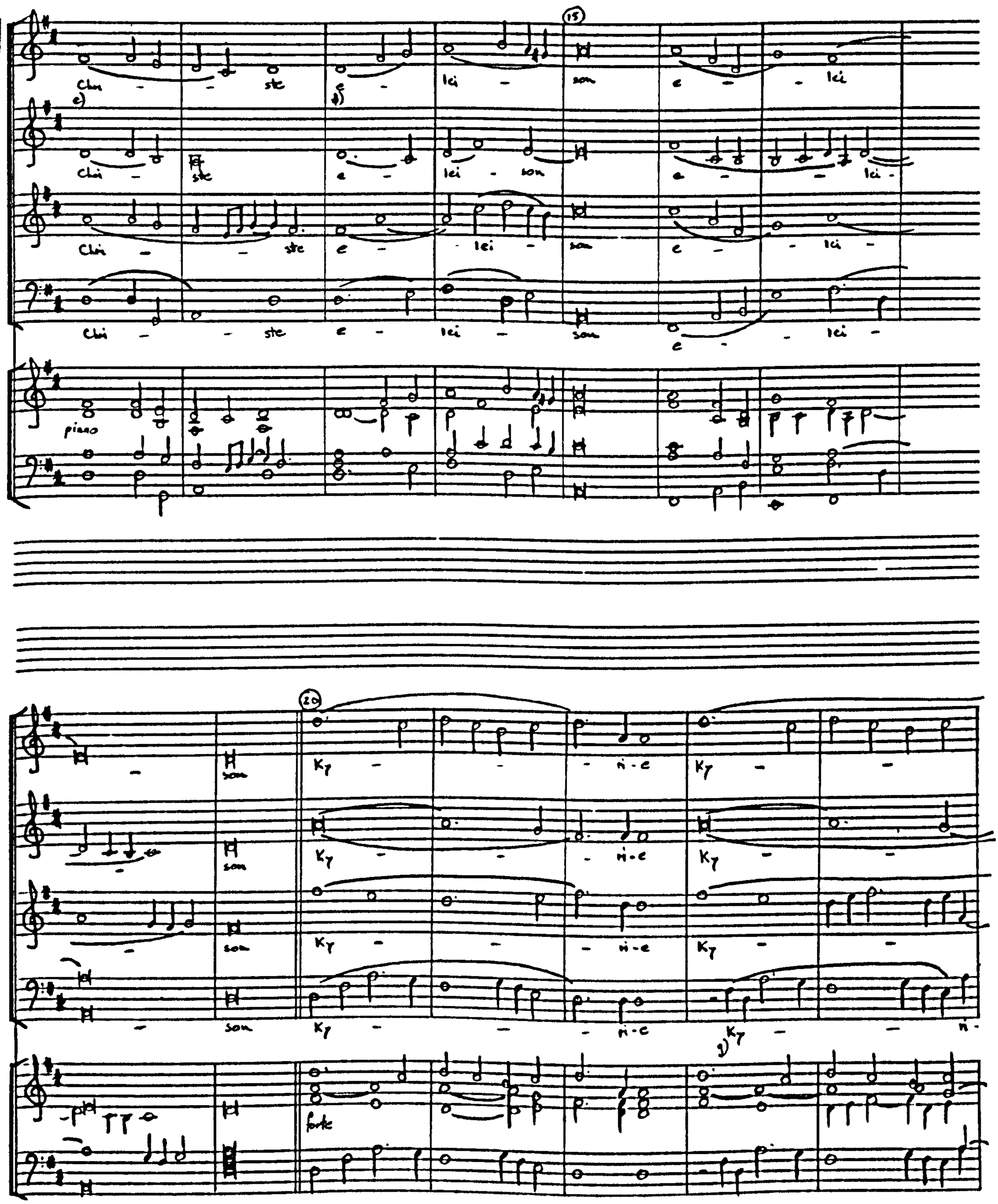
lei - - son e - - lei - son

a) The bass part is figured throughout and realised in the organ. But the figuring is probably Novello's since Wesley does not figure the rest of the Mass.

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

c) Although Wesley's time signature is ¢ the movement is in $\frac{4}{2}$.

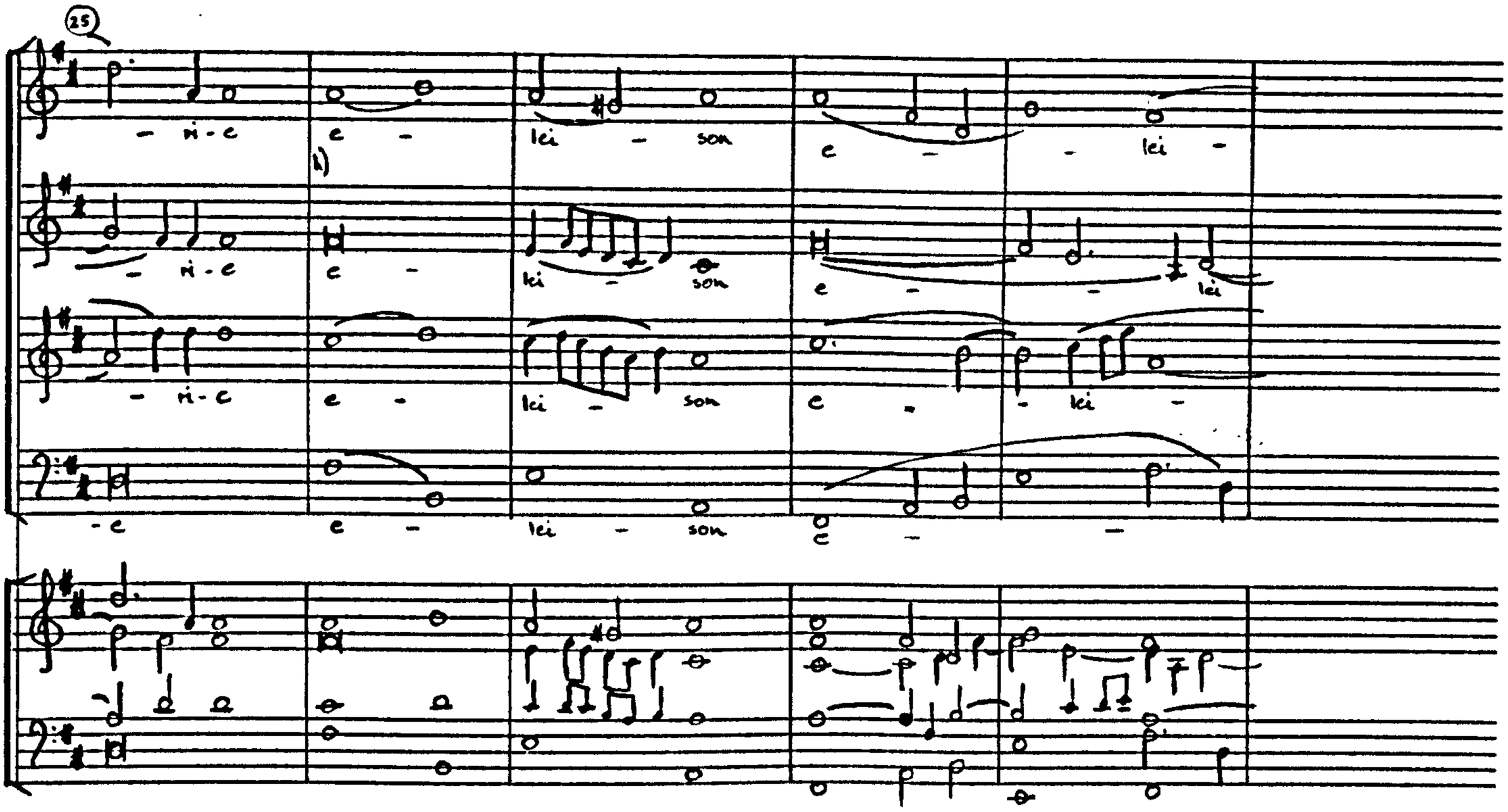
d) This word is not completed in any of the parts. (Bar 3). The completion is editorial (bars 5 & 6).

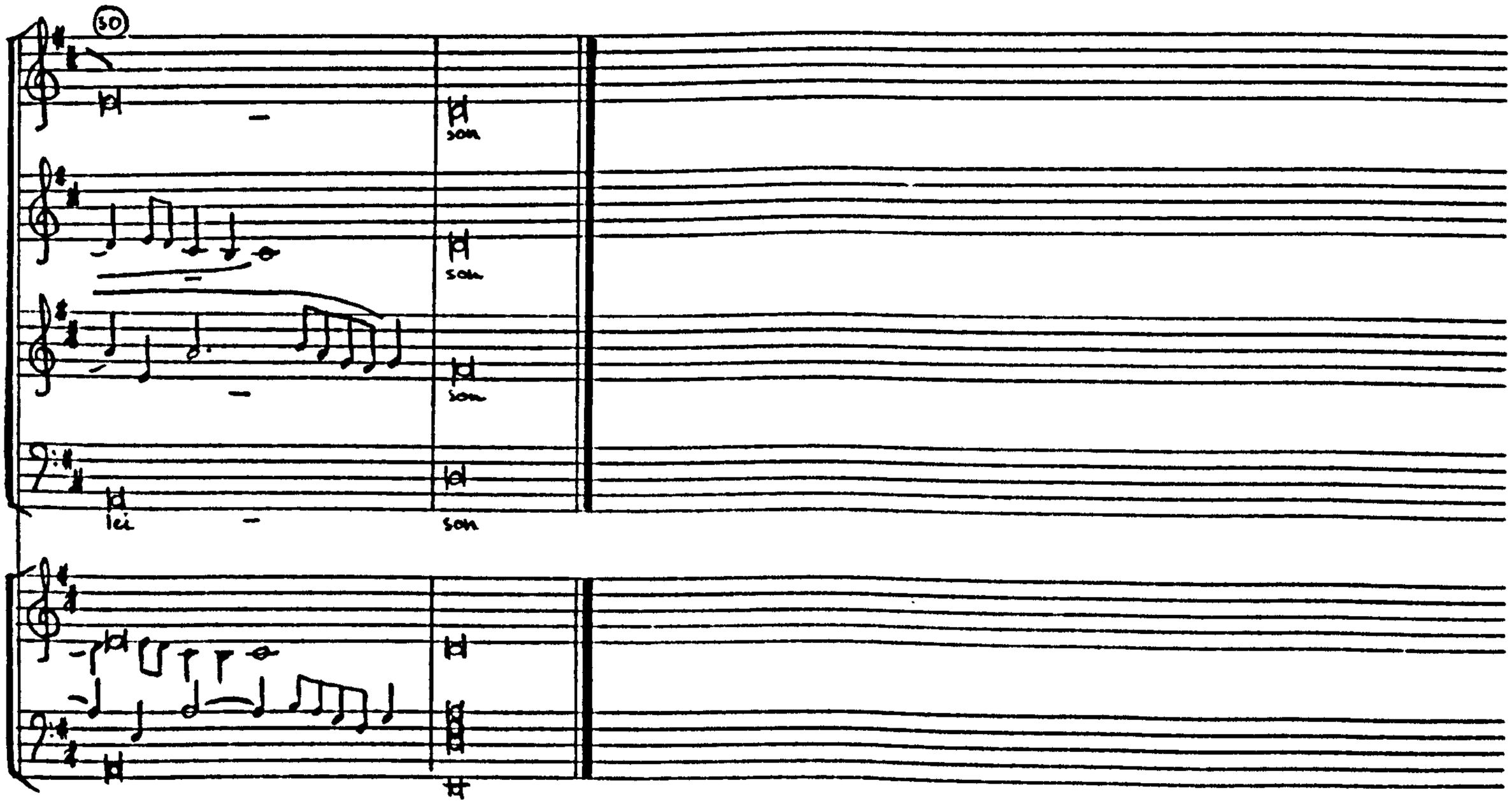


e) Bar 11: This word is completed on the last beat of the bar in Novello's edition.

f) Bars 13-15: This 'elision' is editorial.

g) Bar 23: bass part - the syllables of 'Kyrie' come on consecutive notes in Novello's edition.





h) Bars 26-27: this 'elision' is editorial.

2. Gloria.

Soprano — Alto — Tenor — Bass — Organ

Soli

Et in ter- ra pax pax ho- mi - ni- bus bo - nae

Et in ter- ra pax pax ho- mi - ni- bus bo - nae

pianissimo

Glo - ri- a in ex- cel- sis De - o

Tutti

lau - da- mus te lau- da- mus te Be- ne- di - ci- mus bene-

lau - da- mus te lau- da- mus te Be - ne- di - ci- mus bene-

vo- lun- ta - tis lau - da- mus te lau- da- mus te Be - ne- di - ci- mus bene-

vo- lun - ta - - tis lau - da- mus te lau- da- mus te

Soli

forte

piano

a) Bars 18-20: Organ bass is editorial

20 Tutti 25 Soli 30

-di-ci-mus te A-do-ra-mus te Glo-ri-fi-ca-

-di-ci-mus te A-do-ra-mus te Glo-ri-fi-ca-

-di-ci-mus te A-do-ra-mus te Glo-ri-fi-ca-

A-do-ra-mus te Glorifi-

Tuti 35 40

-mus te Gra-ti-as a-gi-mus ti-bi Pro-pter

-mus te Gra-ti-as a-gi-mus ti-bi

-mus te Gratias a-gi-mus ti-bi Pro-pter mag-nam

-ca-mus te Gra-ti-as a-gi-mus ti-bi

45 — Soli — 50

mag- nam glo- ri- am tu - - am — Do- mi- ne De - us Rex cae-

pro- pter pro- pter mag - nam glo- ri- am tu- am — Do- mi- ne De - us Rex cae-

pro- pter mag - nam glo- ri- am tu- am — Do- mi- ne De - us Rex cae-

pro- pter mag - nam glo- ri- am tu- am

-les- tis De- us Pa - ter omni - po- tens

55 — 60

-les- tis De - us Pa - ter omni - po- tens — Do- mi- ne Fi - li u- ni - ge - ni- te

-les- tis De - us Pa - ter omni - po- tens — Do- mi- ne Fi - li u - ni- ge - ni- te

Do- mi- ne Fi- li u - ni- ge - ni- te

65

Tutti

Do - mine Deus Agnus De - i Fi -

Je - su Chri - ste Do - mine Deus Agnus De - i Fi -

Je - su Chri - ste Do - mine Deus Agnus De - i Fi -

Je - su Je - su Chri - ste Do - mine Deus Agnus De - i

70

Alla Capella b)

75

- li - us Pa - tris Qui to - llis pec - ca -

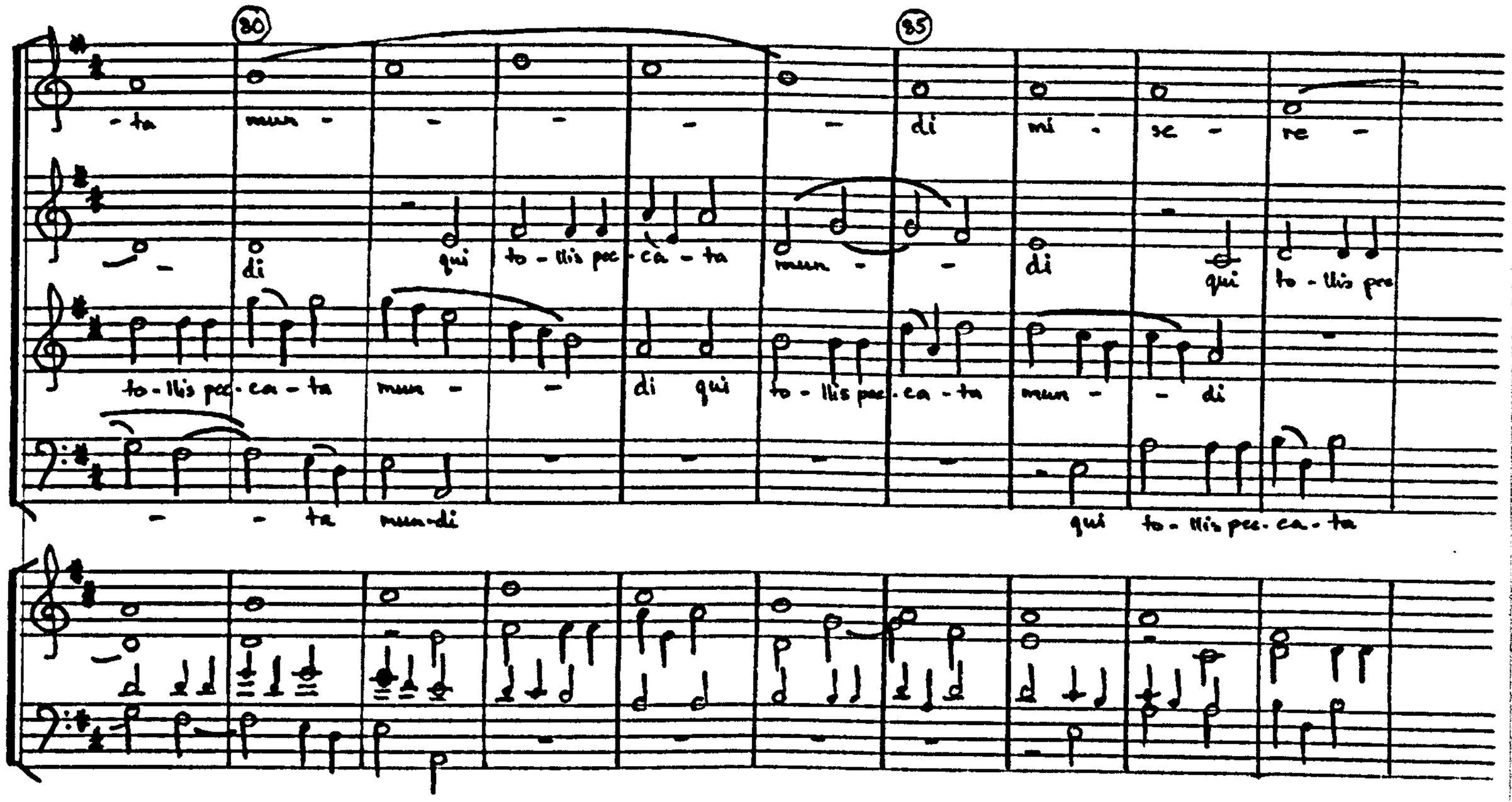
- li - us Pa - tris Qui tollis pec - ca - ta mun - -

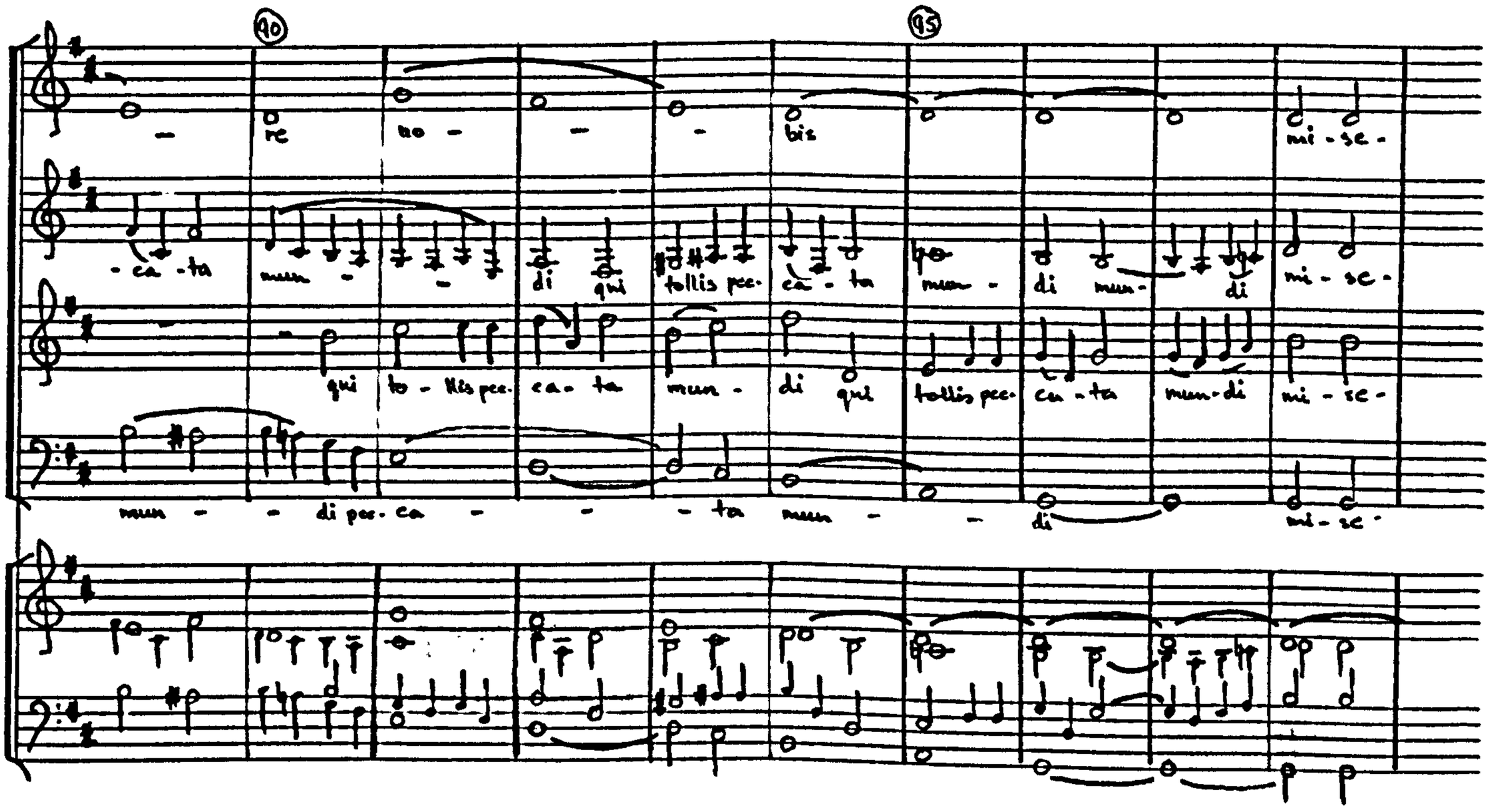
- li - us Pa - tris Qui

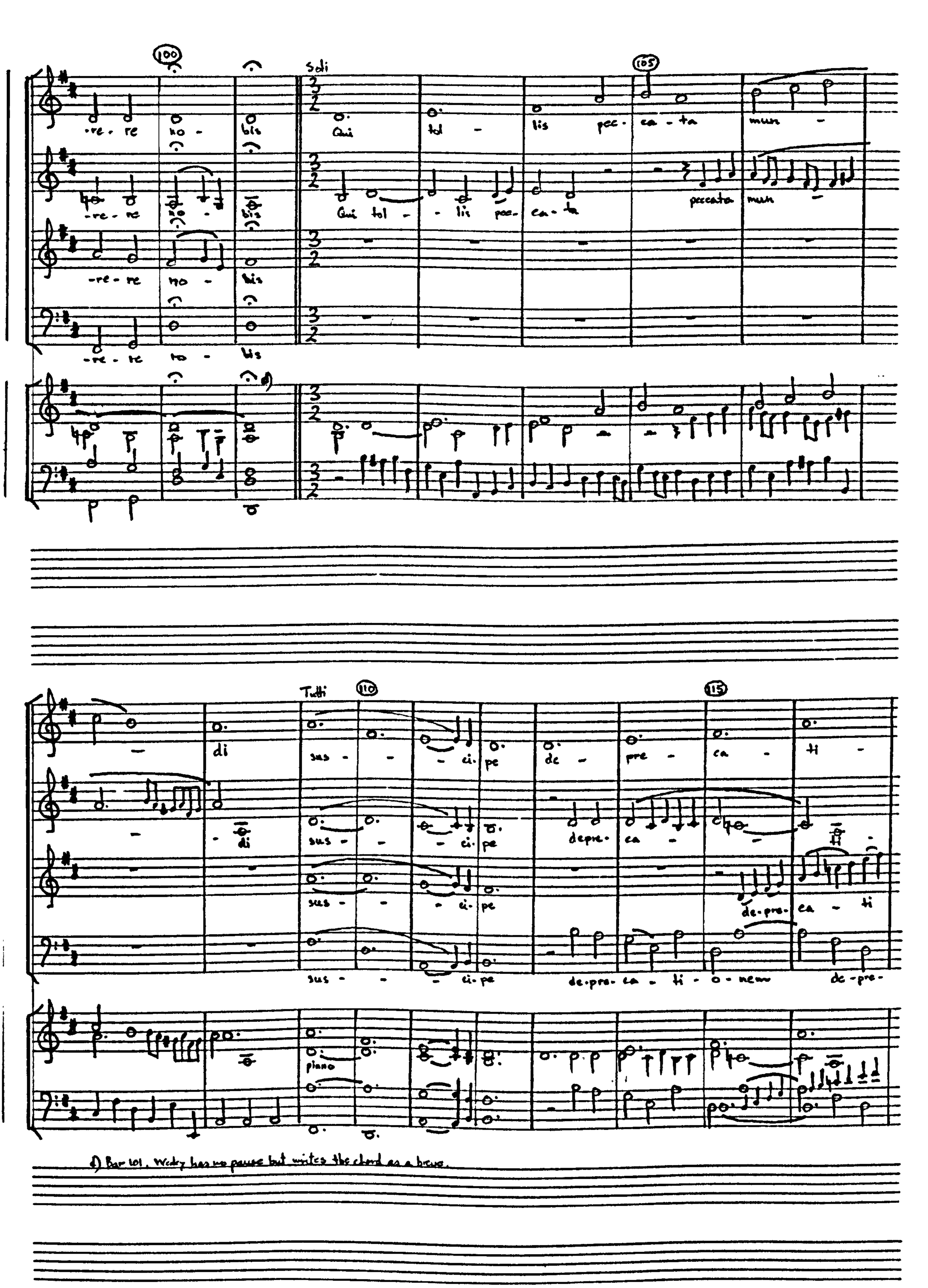
Fi - li - us Pa - tris Qui to - llis pec ca -

b) Wesley uses this term here in its more meaning, as a synonym for 'alla breve'.

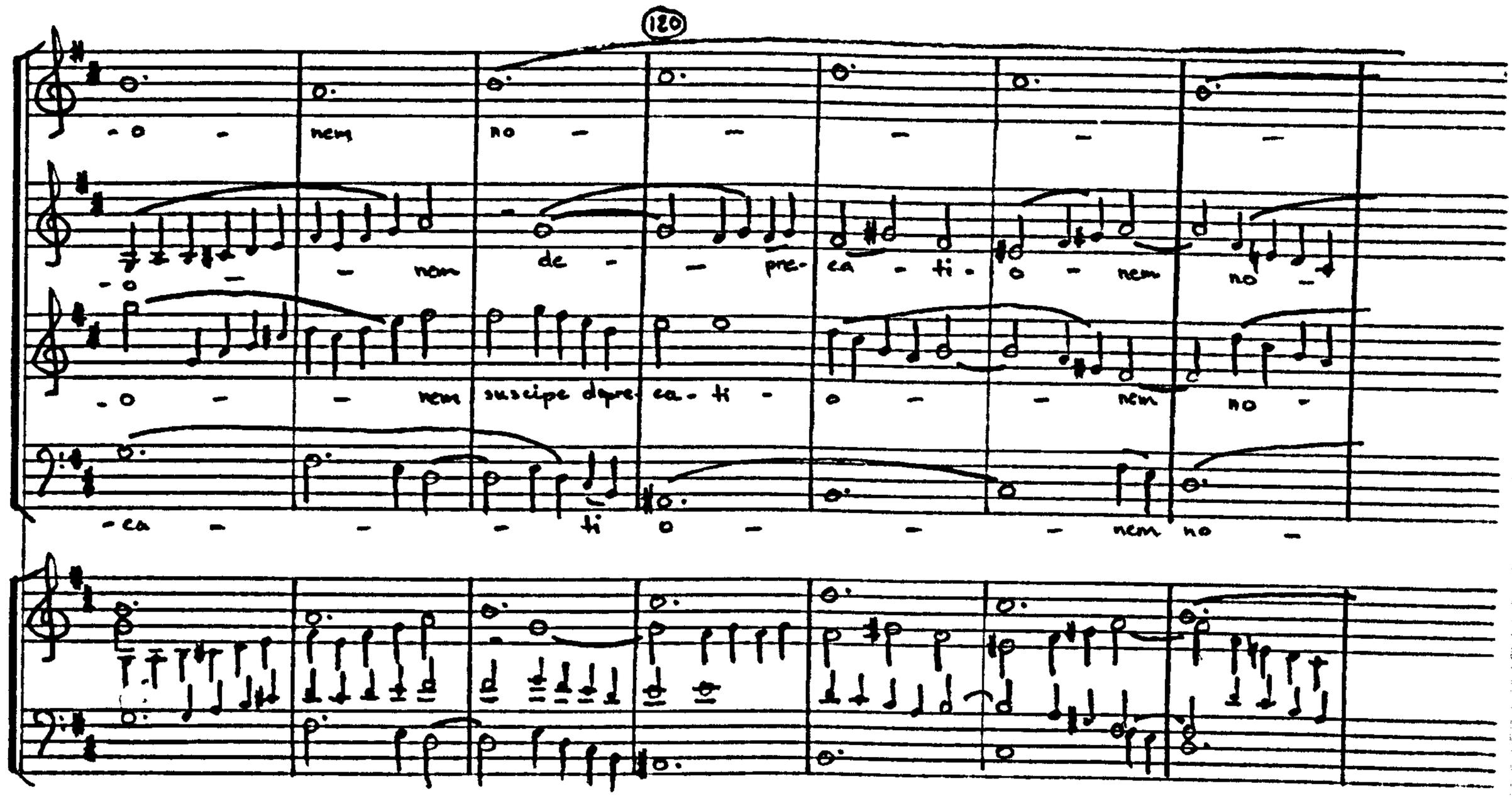
c) Wesley's time signature was ¢.

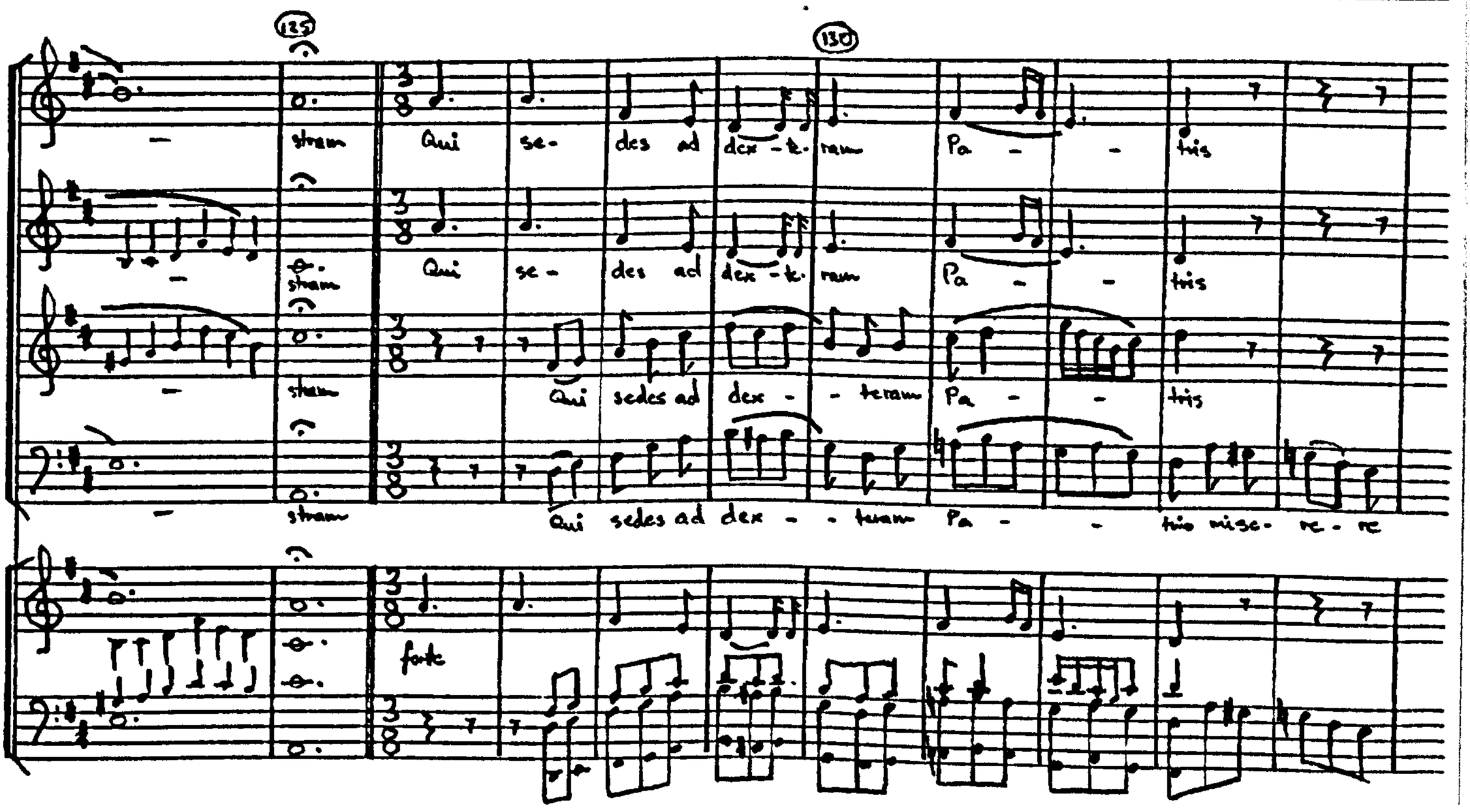

80
85
-ta mun - - - - - di mi - se - re -
- di qui to - llis pec - ca - ta mun - - di qui to - llis pec
to - llis pec - ca - ta mun - - di qui to - llis pec - ca - ta mun - - di
- - ta mun-di qui to - llis pec - ca - ta


90
95
- re no - - - bis mi - se -
- ca - ta mun - - di qui tollis pec - ca - ta mun - di mun - di mi - se -
qui to - llis pec - ca - ta mun - di qui tollis pec - ca - ta mun-di mi - se -
mun - - di pec - ca - - - ta mun - - di mi - se -



f) Bar 101. Wesley has no pause but writes the chord as a breve.


120
-o - nem no - - - - -
-o - - nem de - - pre- ca - ti - o - nem no -
-o - - nem suscipe depre- ca - ti - o - - nem no -
-ca - - - ti o - - - nem no -


125
130
- stram Qui se- des ad dex - te- ram Pa - - tris
- stram Qui se - des ad dex - te- ram Pa - - tris
- stram Qui sedes ad dex - - teram Pa - - tris
- stram Qui sedes ad dex - - teram Pa - - tris mise- re - re
forte

135 140 145

mi - se - - re - - re no - - - - -

mi - se - re - re mi - se re - re mi - se - re - re mi - - se -

mi - se - re - re mi - - se - re - - re mi - se - re - re no - bis mi - se - re - re

mi - se - - re - - re mi - se - re - re no -

pedale

Alla Capella[a]
(Soli)[b]

150

- bis tu so - lus

- re - re no - bis Quoni- am tu solus san- ctus tu so - lus

no - bis Quo - ni- am tu so - lus san - ctus tu so - lus

- bis Quoniam tu solus so - lus san - ctus

a) See note b). - Wesley's original time signature was C.

b) This is clearly Wesley's intention; otherwise the 'Tutti' in bar 157 is rendered redundant.

155 Tutti 160

Do - - ni- mus Tu so - lus al - tis - si- mus Je -

Do - - ni- mus Tu so- lus so- lus al- tis - si- mus Je- -

Do - - ni- mus Tu so- lus so- lus al- tis - si- mus Je -

Tu so - lus so- lus al- tis - si- mus Je

165 170

- su Chri - sto Je - - - su Chri - -

- su Chri - - sto Je - - su Chri - -

- - su Chri - sto Je - - - su Chri - - -

- - su Chri - sto Je - - su Chri -

175 180 185

-ste cum san - cto spi - - - - - - ri -

ste cum san - - cto spi - - - - - - ri -

ste cum san - - cto spi - - - - - - ri -

- ste cum san - cto spi - - - - - - ri -

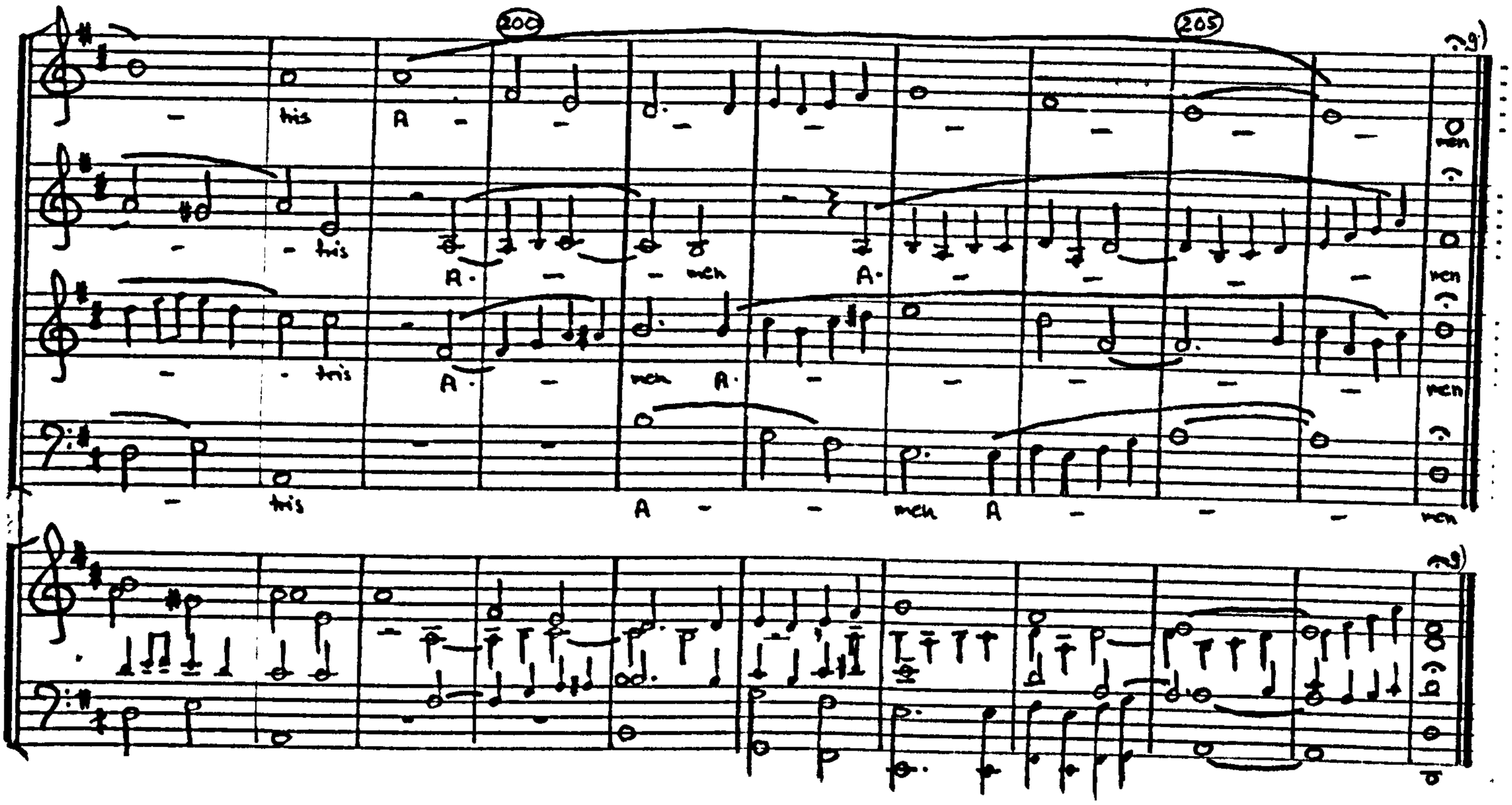
190 195

-tu in glo - - - - - ri - a De - i Pa - - -

-tu in glo - - - - - ri - a De - i Pa - - -

-tu in glo - - - - - ri - a De - i Pa - - -

-tu in glo - - - ri - a De - i Pa - - -



g) Bar 207: Wooky has no pause but writes the chord as a brave.

3. CREDO.

Soli

Soprano: Pa - trem omnipo - ten - tem factorem coe - li et ter -

Alto: Pa - trem omnipo - ten - tem factorem coe - li et ter -

Tenor: Pa - trem omnipo - ten - tem factorem coe - li et

Bass: Pa - trem omnipo - ten - tem factorem coe - li et

Organ: piano

Cre - do in u - num De - um

Tutti

- rae visi - bi - li - um om - ni - um et in vi - si - bi - li - um

- rae visi - bi - li - um om - ni - um et in vi - si - bi - li - um

ter - rae visi - bi - li - um om - ni - um et in vi - si - bi - li - um

ter - rae visi - bi - li - um om - ni - um et in vi - si - bi - li - um

Soli

Et in unum

Et in unum

Et in unum

fortè

piano

20 25 Tutti

Et ex Pa - tre

Do-mi-num Je-sum Chri-stum fi-li-um De-i u-ni-ge-ni-tum Et ex Pa - tre

Do-mi-num Je - sum Chri-stum fi-li-um De - i u-ni-ge-ni-tum Et ex Pa - tre

Do-mi-num Je-sum Chri-stum fi-li-um De - i u - ni-ge-ni-tum Et ex Pa - tre

forte

30 Soli 35

na - tum an-te om-nia sae-cu-la

na - tum ante om - - ni-a sae-cu-la Deum de Deo lumen de

na - tum ante om-nia om-nia sae-cu-la Deum de Deo lu-men de

na - tum ante om-ni-a sae-cu-la Deum de Deo lu-men de

piano

a) Bar 19: Wolcy has this additional note in the organ part.

40

Tutti

De-um ve-rum de De-o ve - ro gentium non fa - ctum consubstanti-

lu - mi-ne De - um ve - rum de De - o ve - ro gentium non fa - ctum consubstanti-

lu - mi-ne De - um ve - rum de De-o ve - ro gentium non fa - ctum consubstanti-

lu - mi-ne Deum verum de Deo ve - ro gentium non fac - ctum consubstanti-

45

-a-lem Pa - tri per quem om-nia facta

-a-lem Pa - tri per quem om-nia fa - cta

-a-lem Pa - tri per quem om-nia fa - cta sunt

-a-lem Pa - tri per quem om-nia facta

50

sunt

sunt

sunt

Larghetto

Soli

b) Qui pro - pter nos

Qui pro - pter nos

piano

b) Wesley's time signature was C.

55

homines et propter nos-tram sa- lu- tem des- cen- - dit de

homines et propter nos- tram sa- lu- tem des- cen- dit de

60

b) Soli

coe- lis

coe- lis des- cen- dit de coe- lis

Et in- car- na- tus

Et in- car- na- tus

Et in- car- na- tus

a)

a) Bar 61: Wesley has a 2-beat rest, thereby ignoring the anacrusis at the beginning of this section.

65

est de Spi - ri - tu sancto ex Ma - ri - a vir - gi - ne

est de spi - ri - tu sancto ex Ma - ri - a vir - gi - ne

est de spi - ri - tu sancto ex Ma - ri - a vir - gi - ne

ex Ma - ri - a vir - gi - ne

70

75

et ho - mo fa - ctus est

et ho - mo fa - ctus est

et ho - mo fa - ctus est

et ho - mo fa - ctus est

80

c)

planissimo

d)

d) Bar 80: Wolf has no pause but writes the chord as a breve.

Grave

85

e - tiam pro no - bis sub

Cru - ci - fi - - - xus e - tiam pro no - bis pro no - bis sub

Cru - ci - fi - - - xus e - tiam pro no - bis pro no - bis sub

Cru - ci - fi - - - xus e - tiam pro no - bis pro no - bis

90

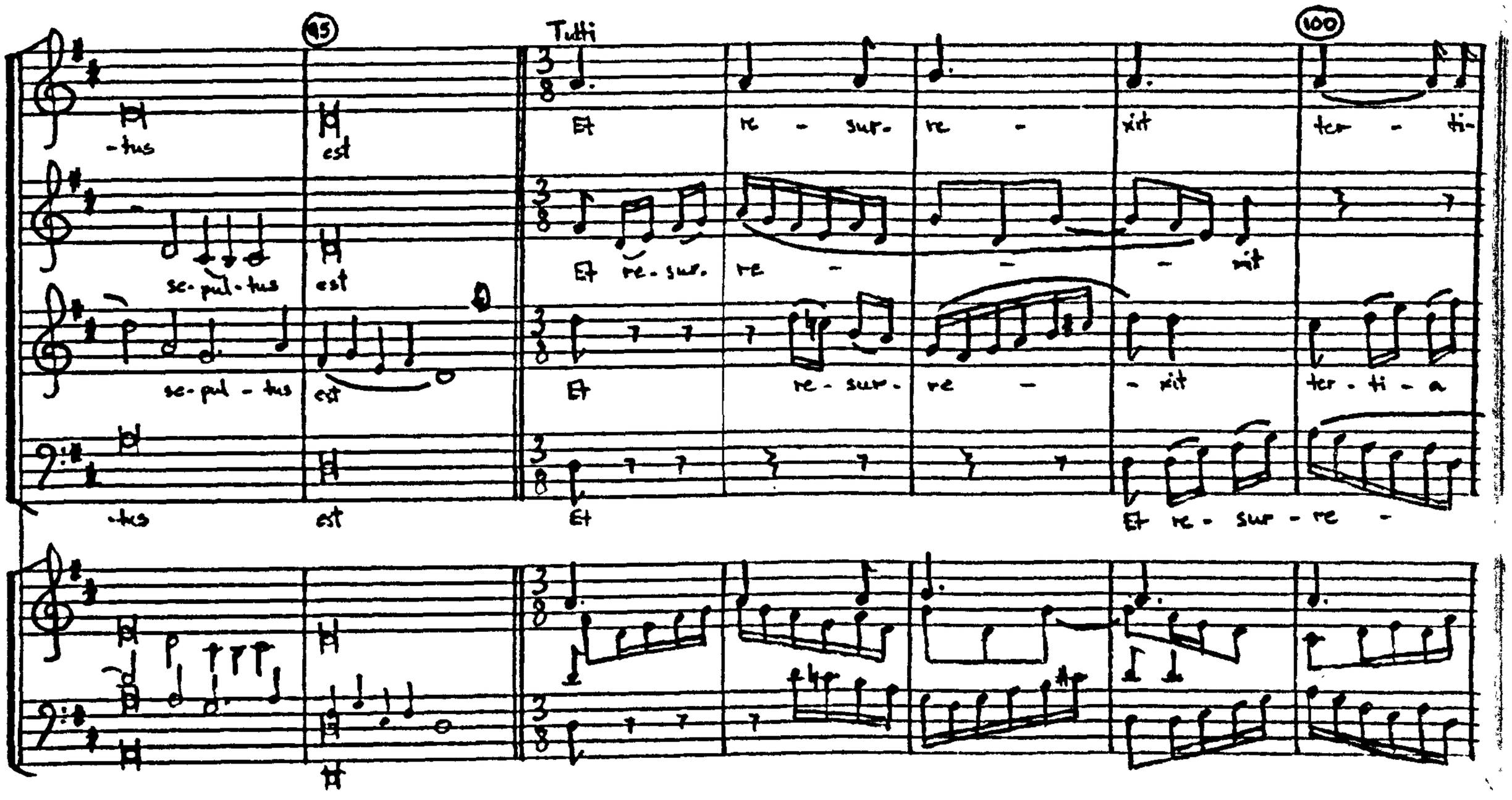
Pon - tio Pi - la - to pas - sus et se - pul - - -

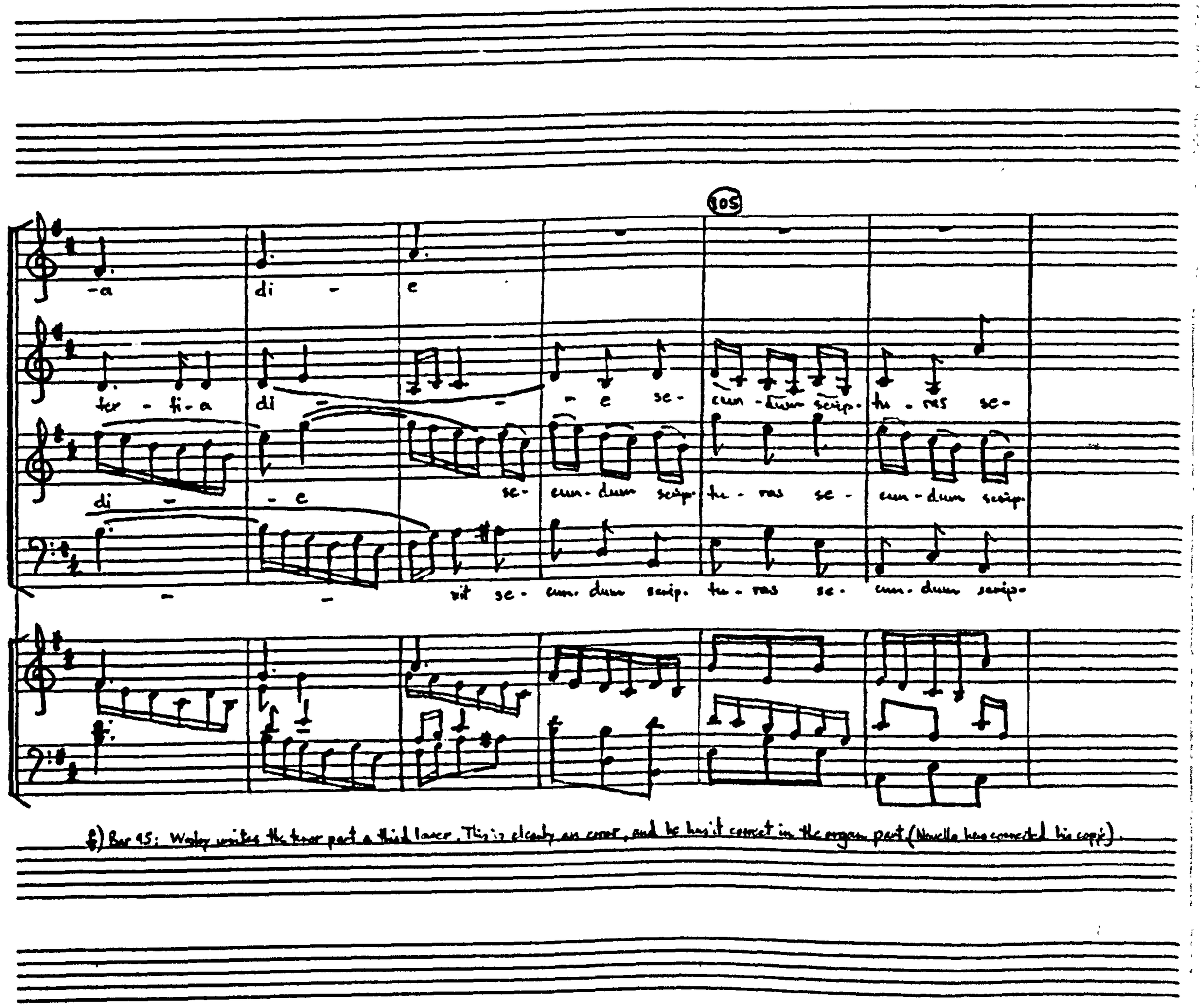
Pon - ti - o Pi - la - to pas - sus et se - pultus est se - pul - tus

Pon - ti - o Pi - la - to pas - sus et se - pul - tus se - pul - tus

et se - pultus est se - pul - tus

e) Although this section is written in $\frac{4}{2}$, Weber actually gives C as time signature





f) Bar 95: Wolf writes the tenor part a third lower. This is clearly an error, and he has it correct in the organ part (Novello has corrected his copy).

110

se - cun - dum - scrip - tu - - ras

cun- dum scrip- tu - ras se- cun- dum scrip- tu - ras scrip- tu - ras

- tu - - ras se- cun - dum scrip- tu - - ras

- tu - - - ras se- cun- dum scrip- tu - ras

Alla capella[h]

115 Tutti

120

Et as - cen - - dit in coe -

Et as- cen dit coe - - - his as- cen- dit in coe - - -

Et as- cen- dit in coe - - - lumas- cen- dit in coe -

Et as- cen- dit in coe - - - -

g) Bar 114: This note is in Wesley's organ part although not in the tenor part.

h) Meaning 'Alla breve'

i) Wesley's time signature was ¢.

125

lum

lum et as- con - dit in coe - lum as- con - dit in coe - lum

lum et as- con - dit in coe - lum as- con - dit in coe - lum ad dex - teram Pa - tris se - det

lum

130

se - det ad dex - te - ram

se - det ad dexteram

se - det ad dex - teram

fortissimo

135

Pa - tris

Pa - tris

se - det ad dex - teram Pa - tris

Pa - tris

Soli

140

Et i - teram ven - tu - rus est cum

Et i - teram ven - tu - rus est cum

Et i - teram ven - tu - rus est cum

Et i - teram ven - tu - rus est cum

forte piano

forte piano

145 150

glo - - ri - a ju - di - ca -

glo - - ri - a ju - di - ca -

glo - - ri - a ju - di - ca -

glo - - ri - a ju - di - ca - - - - - - -

cresceudo

forte

Alla Capella k)

155 160

- re vi - vos et mor - tu - os cu - jus reg - ni non e - rit

- re vi - vos et mor - tu - os cu - jus reg - ni non e - rit

- re vi - vos et mor - tu - os cu - jus reg - ni non e - rit non e - rit fi - nis non e -

- re vi - vos et mor - tu - os cu - jus reg - ni non e - rit non e - rit

j) For 17a: Wesley in fact only writes the upper note of the organ bass with the instruction '8va'. He does not indicate clearly where the octaves should cease (Novello is no clearer).

k) See note h) - Wesley's original time signature was ¢.

(145) Soli

fi - nis Et in spi - ri - tum san - ctum

fi - nis Et in spi - ri - tum san - ctum

- nit fi - nis

fi - nis non erit fi - nis

piano

(146)

Do - mi - num et vi - vi - fi - can - tem qui ex Pa - tre fi - li -

Do - mi - num et vi - vi - fi - can - tem qui ex Pa - tre fi - li -

175

Alla Capella[1]

Tutti

-o - que pro - ce - - dit Qui cum Pa -

-o - que pro- ce - - dit Qui cum Pa -

Qui cum Pa -

Qui cum Pa -

180

185

-tre et fi - li - o si - mul a - do - ra - tur et conglori - fi - ca - tur qui lo-

-tre et fi - li - o si - mul a- do - ra - tur et conglori - fi - ca - tur

-tre et fi - li - o si - mul a - do - ra - tur et conglori - fi - ca - tur

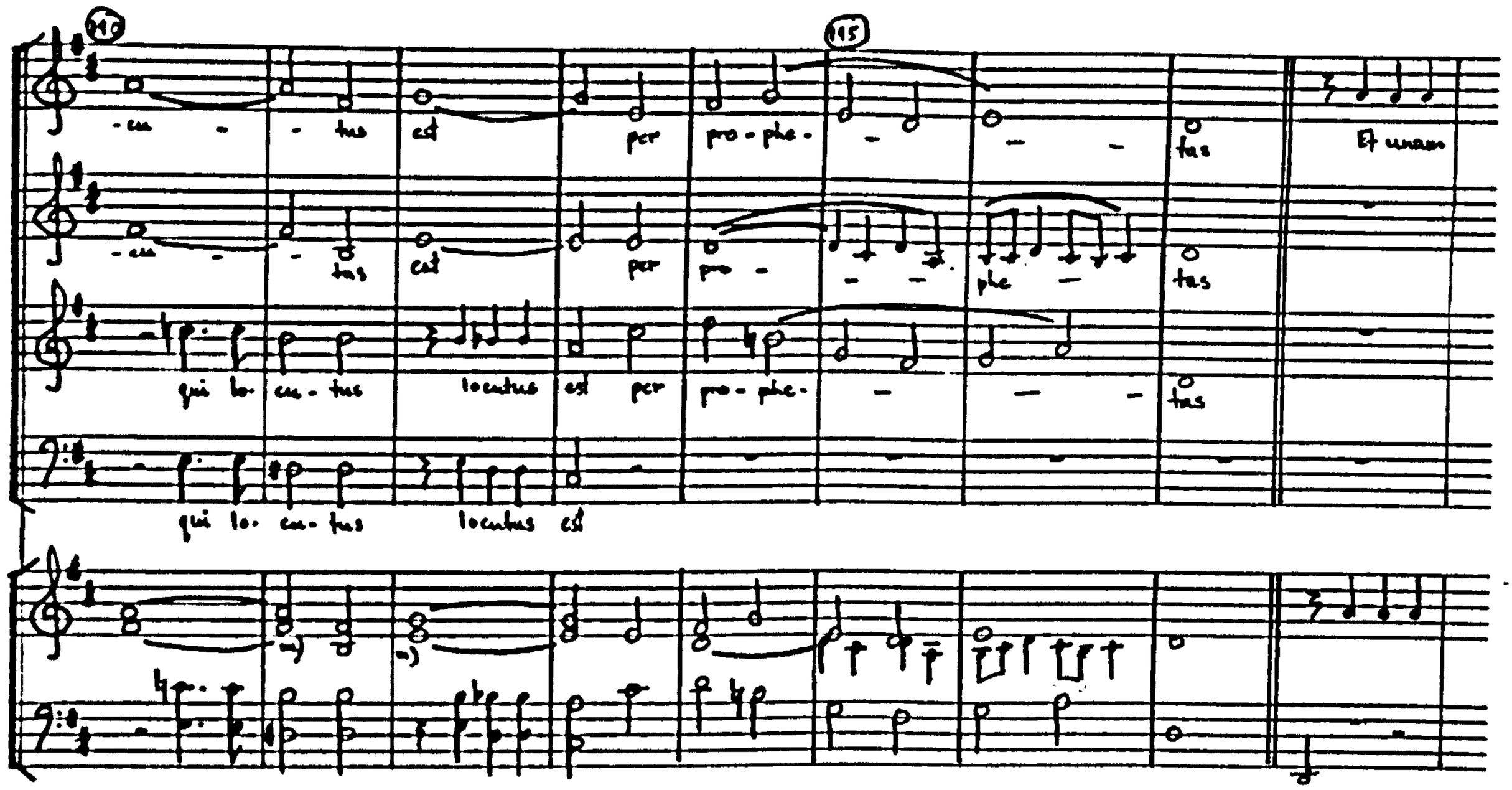
-tre et fi - li - o si - mul a - do - ra - tur et conglori - fi - ca - tur

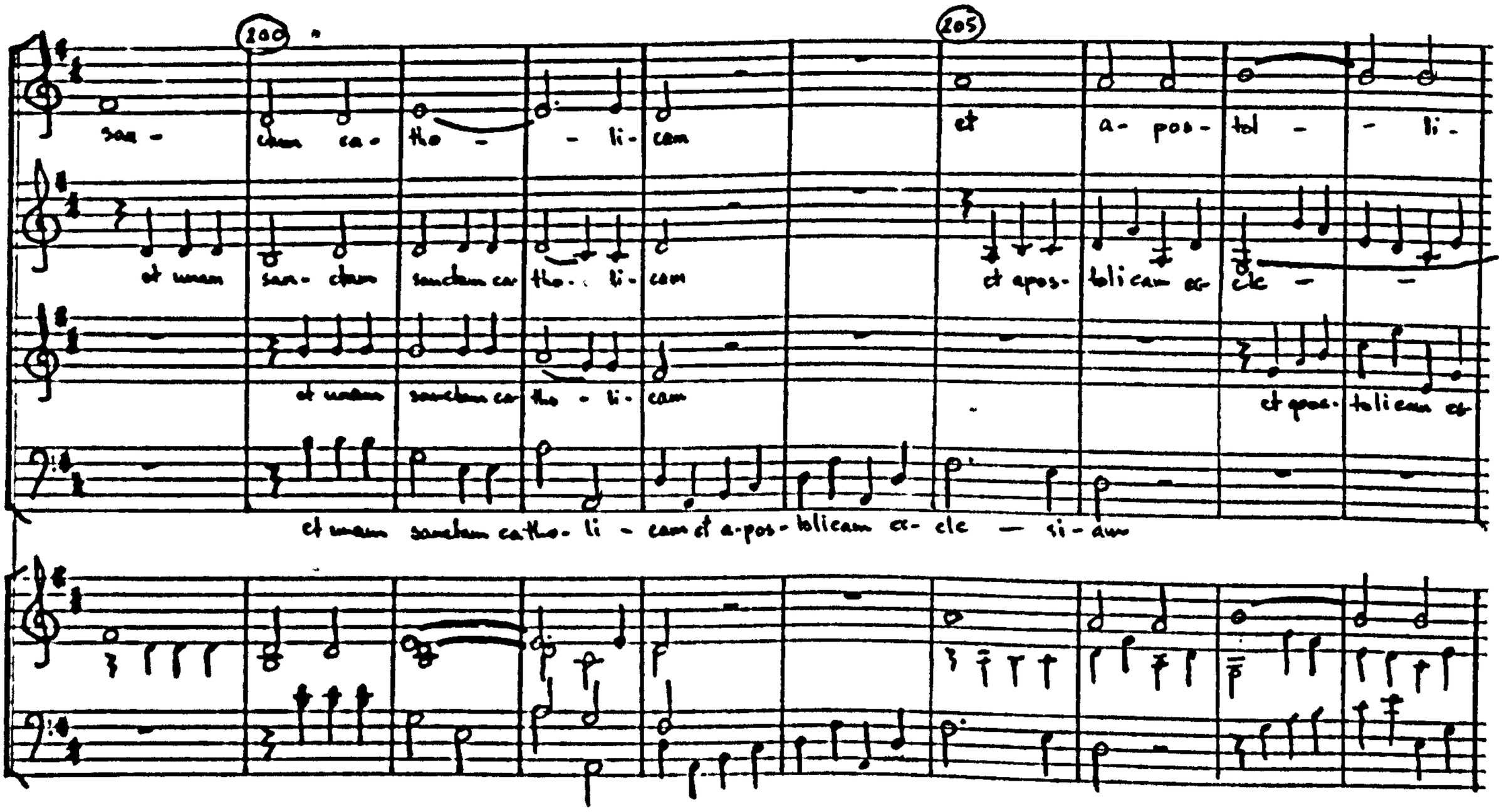
piano

tutta

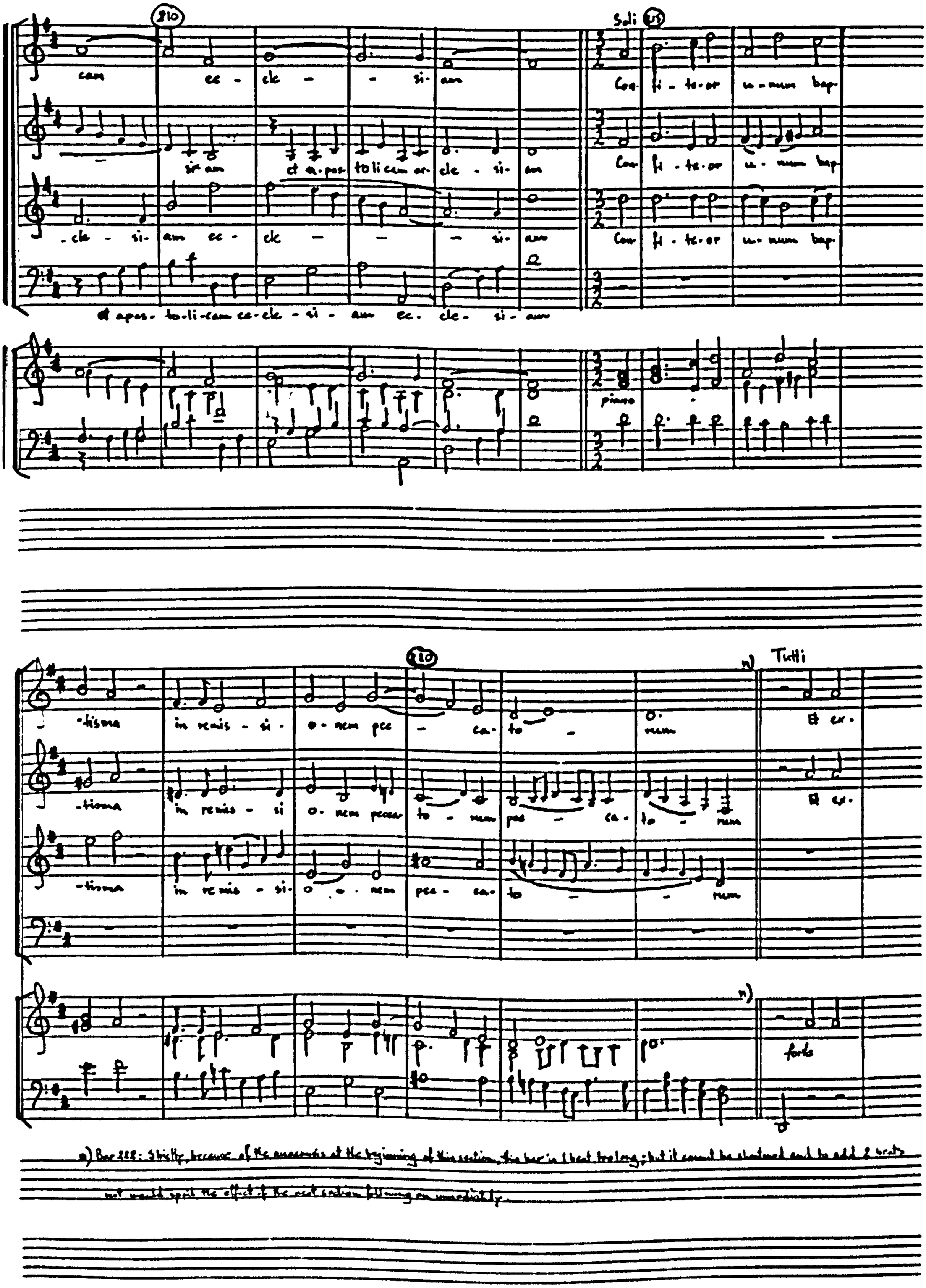
piano

1) Sic book. b) - Wolf's original time signature was ¢

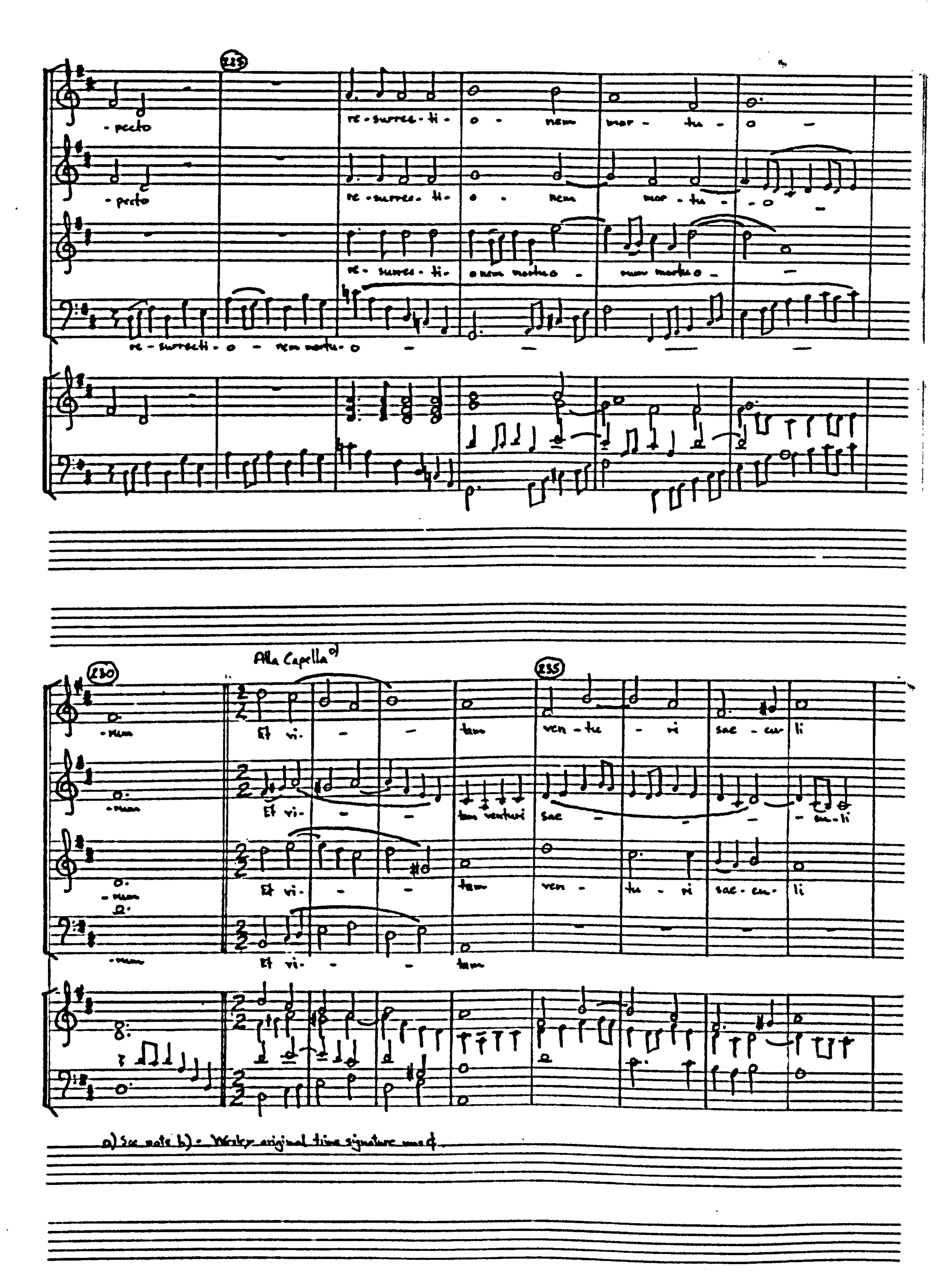




m) Bar 191-192: These notes are lacking in Wolle's organ part.



a) Bar 228: Strictly, because of the ensemble at the beginning of this section, the bar in 4 beat belong; but it cannot be shortened and to add 2 beats not would spoil the effect of the next section following so immediately.



a) See note b) - Works original time signature was ¢.

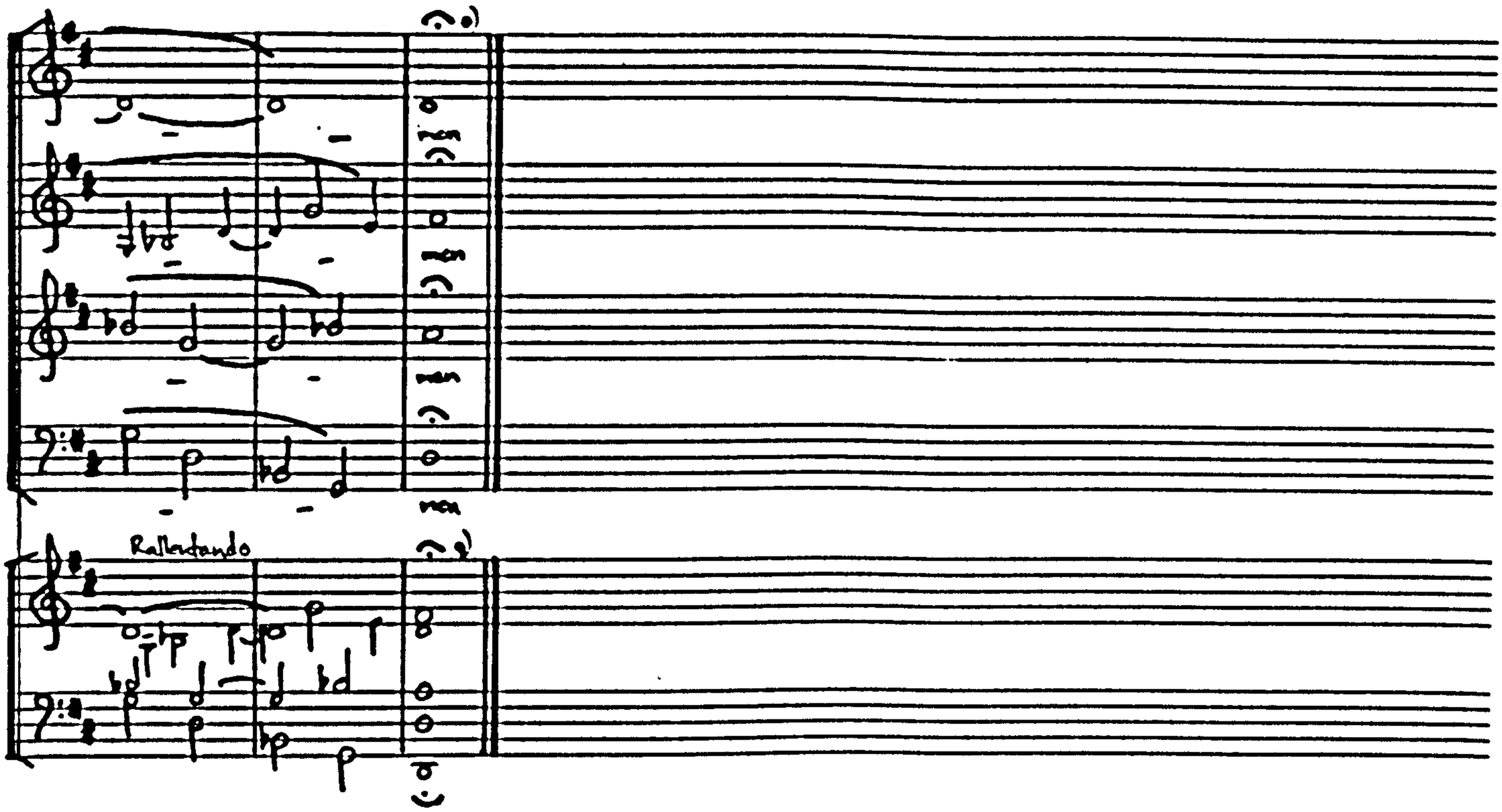
240

245

250

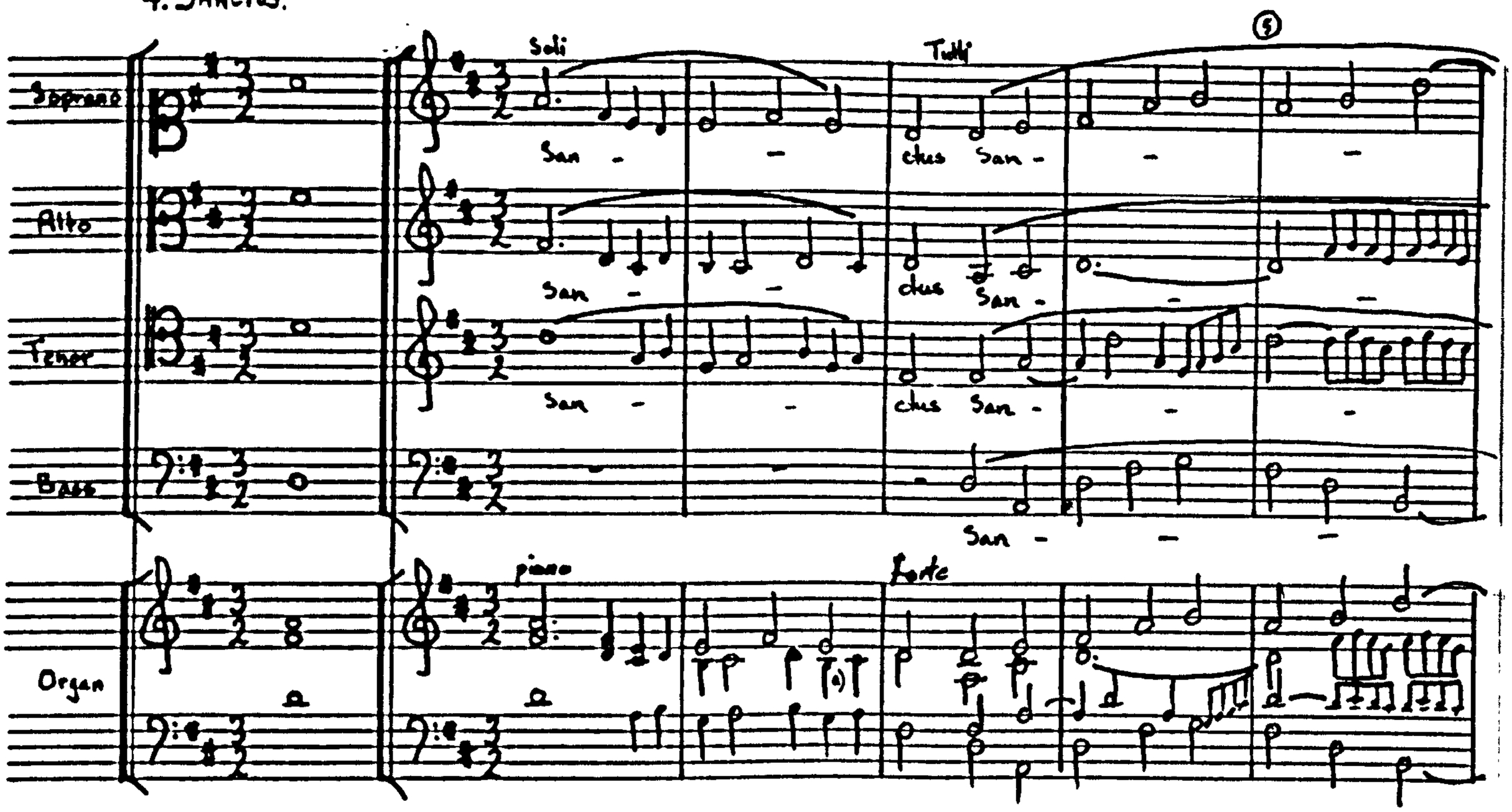
255

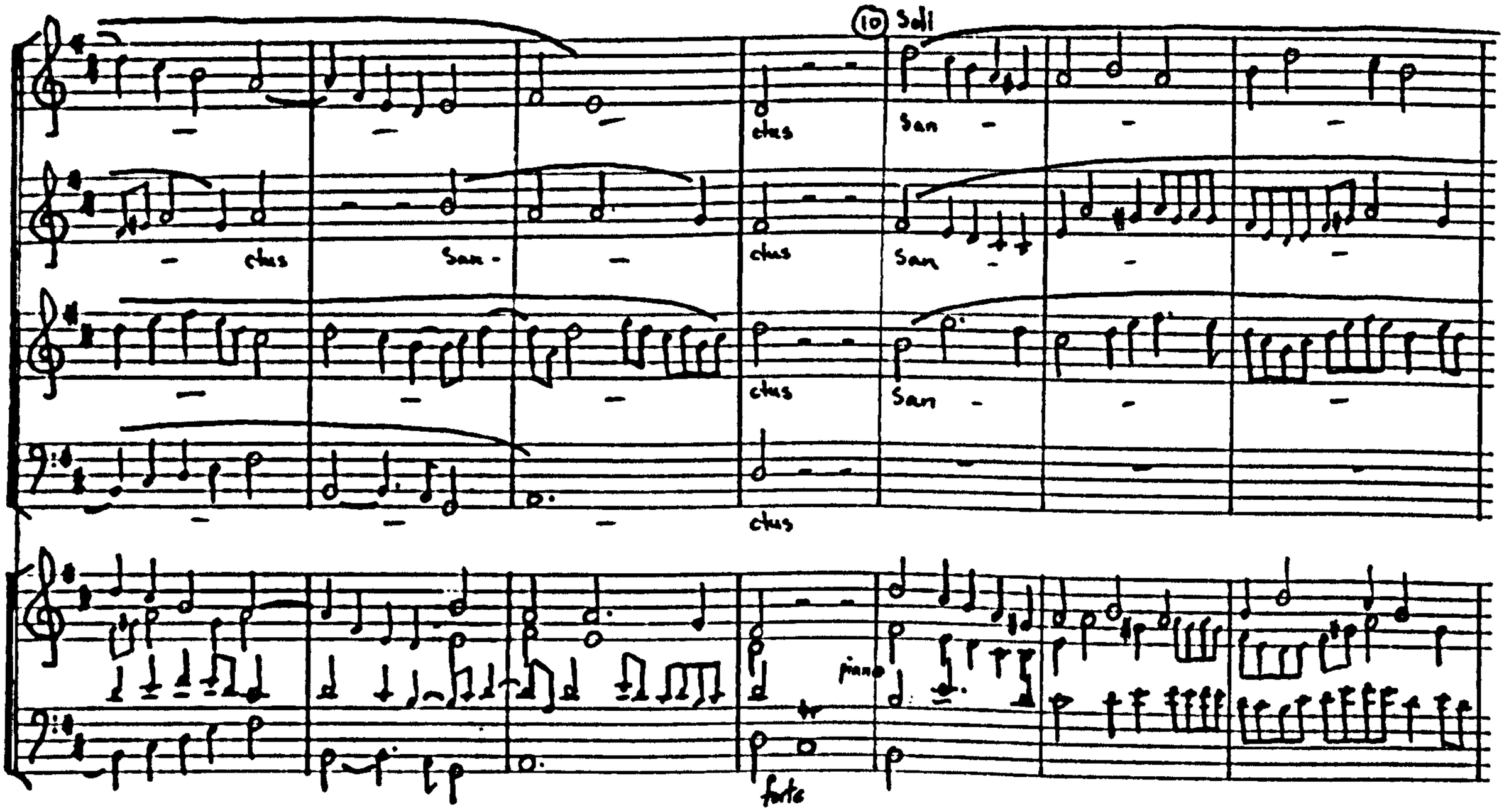
p) from 243+244: In Wolf's MS the bass line is missing in the organ part for these 2 bars.



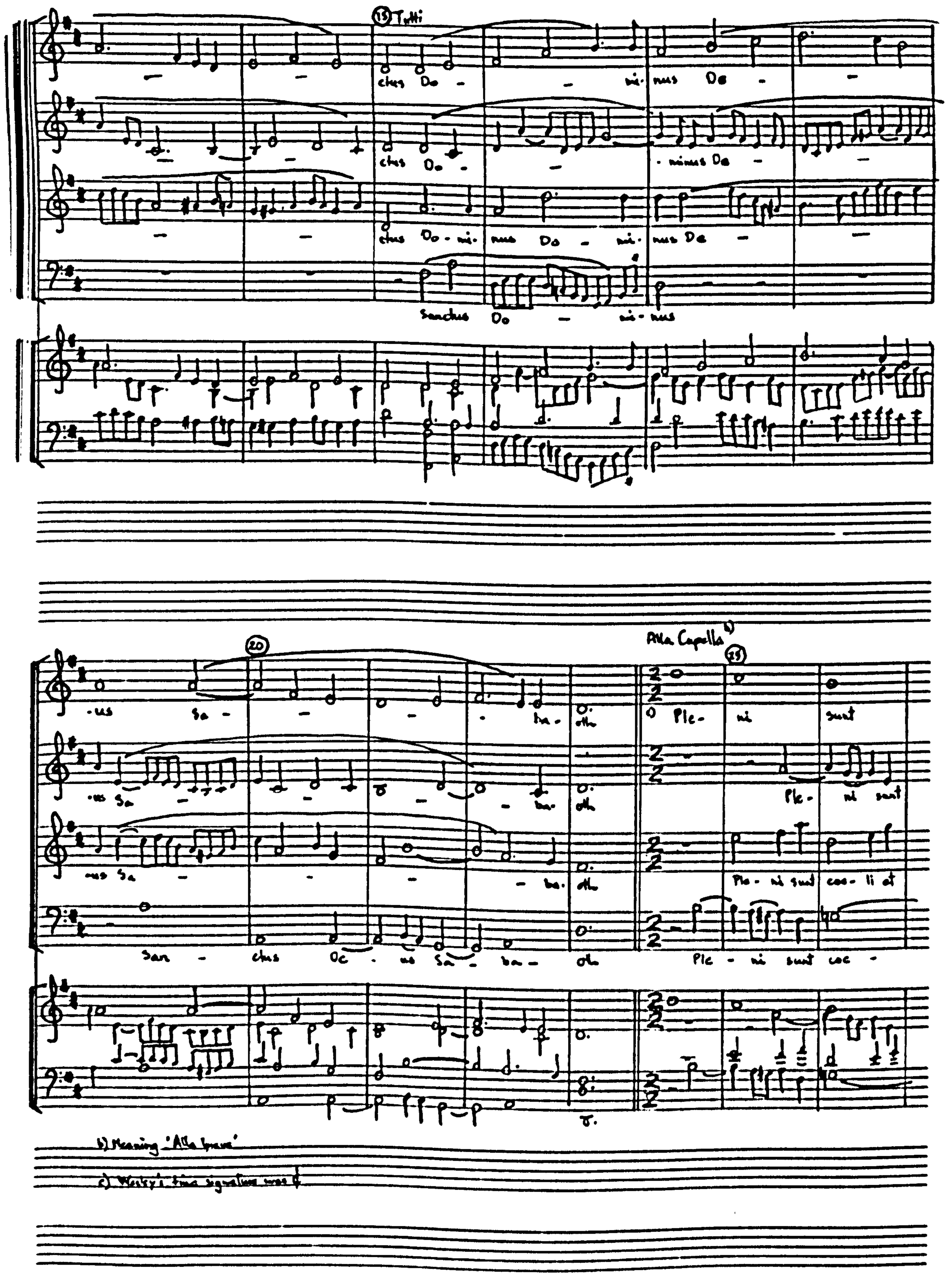
g) Bar 258: Wesley has no pause but winks the cloud as a brave.

4. Sanctus.





a) Bar 2: this extra note is in Wesley's organ part.



b) Meaning 'Alla breve'

c) Weisy's time signature was ¢

30

coe - li et ter - ra glo - - -

coe - - li et ter - ra glo - - ri - a tu - -

ter - ra ple - - ni sunt coe - li ple - ni sunt coe - - li

- li et ter - - - ra glo - ri - a tu - a glo -

35 40

- - ri - a tu - - a) o - san -

- a tu - - a o - sanna in ex -

glo - - - - - - ri - a o - san - na

- ri - a tu - a glo - ri - a tu - a o - sanna in ex - cel - sis

a) Bar 40: Wolf has this syllable one bar earlier.

-na in ex - cel - sis

-cel- sis in ex- cel - sis in ex- cel - sis

in ex- cel - sis in ex- cel - sis

in ex - cel - sis O - san - na in ex- cel - sis

Andante larghetto

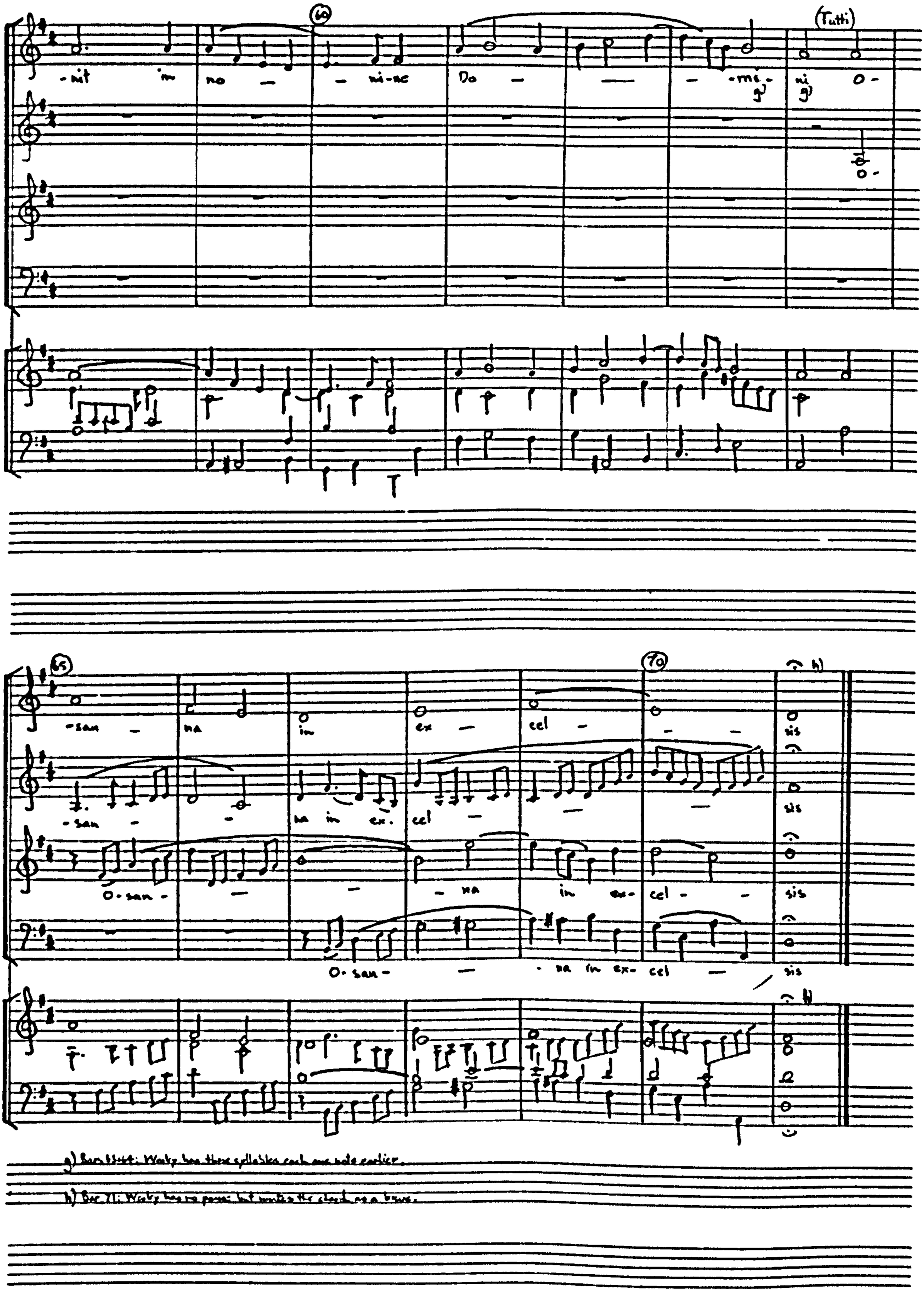
Solo

f) Be - ne - di - ctus qui ve -

piano

e) Bars 50: Weber has no gamma but with the chord as above.

f) Weber's original time signature was C.



g) Bars 65-67: Wolf has three syllables each one note earlier.

h) Bar 71: Wolf has no pause but marks the chord as a brass.

5. Agnus Dei.

Piano sempre

Soprano

Ag - nus De - - - i qui

Alto

Ag - nus De - - - i qui

Tenor

Bass

Organ

③

tol - lis pec - ca - ta mun - - -

tol - lis pec - ca - ta mun - - -

14

di mi - se - re - re no -

di mi - se - re - re no -

15

bis

bis

Alla Capella[1] - Moderato

b)

Ag - nus De - i qui

Ag - nus De — — i qui

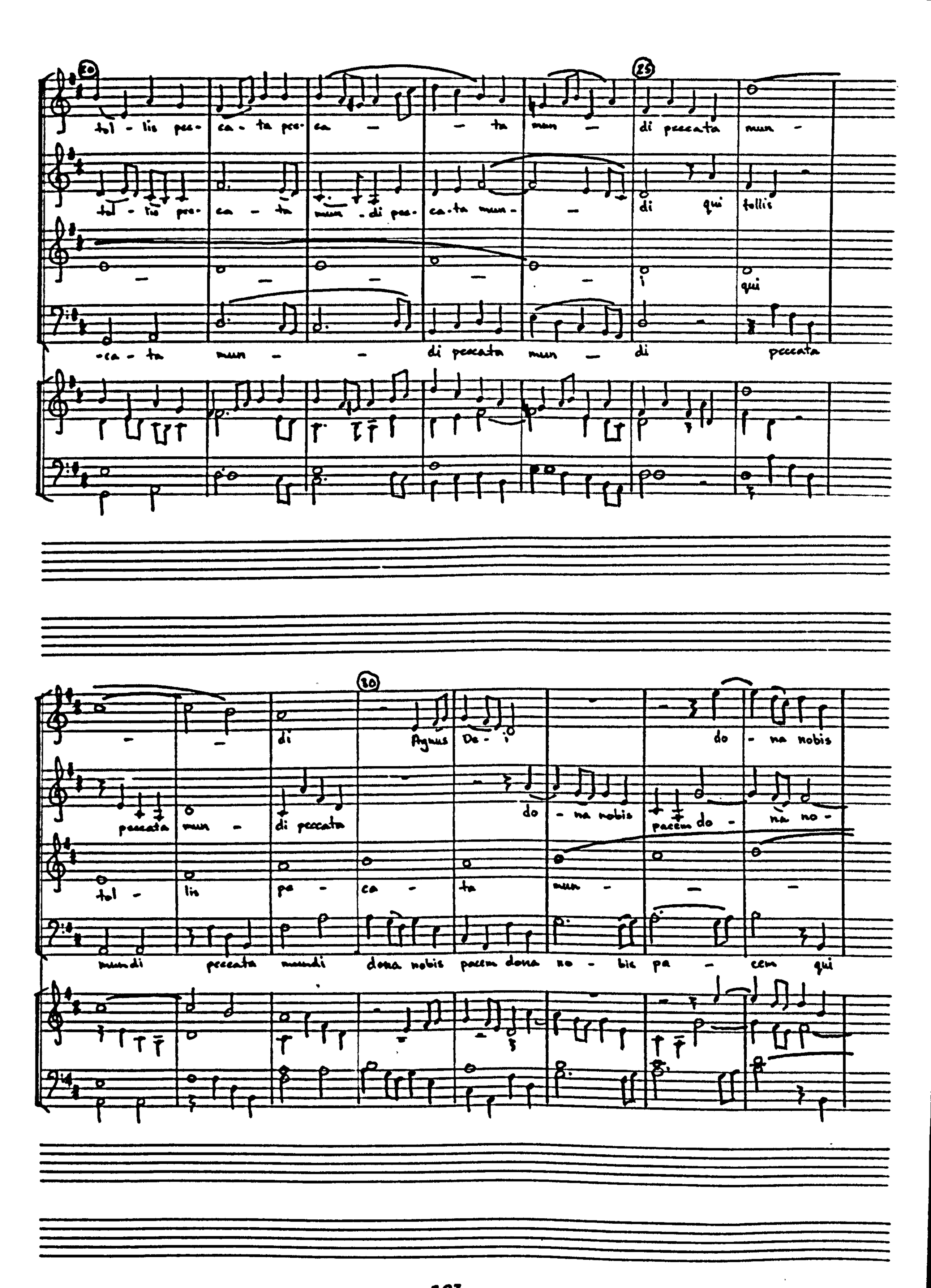
c.f. in tenore

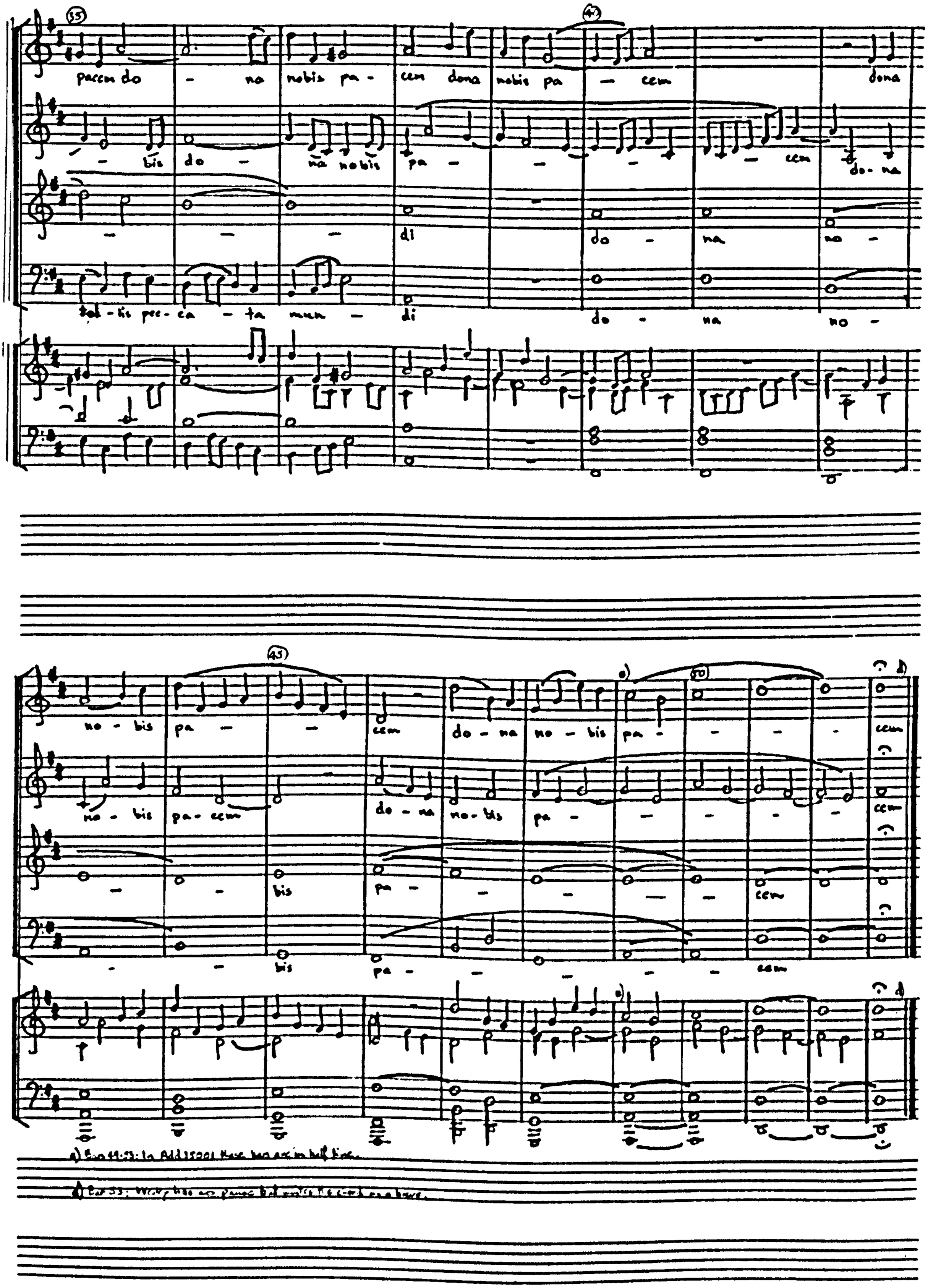
Ag - nus De -

Ag - nus De - i qui tol - lis pec-

1) Meaning "Alla breve"

b) Wolf's original time signature was ¢


tol - lis pec - ca - ta pec - ca - ta mun - di peccata mun -
tol - lis pec - ca - ta mun - di pec - ca - ta mun - di qui tollis
- - - - - - i qui
- ca - ta mun - di peccata mun - di peccata
di Agnus De - i do - na nobis
peccata mun - di peccata do - na nobis pacem do - na no -
tol - lis pe - ca - ta mun - - -
mundi peccata mundi dona nobis pacem dona no - bis pa - cem qui


35
pacem do - na nobis pa - cem dona nobis pa - cem dona
- bis do - na nobis pa - - - - cem do - na
- - - di do - na no -
tol - lis pec - ca - ta mun - di do - na no -
45
no - bis pa - - cem do - na no - bis pa - - - - cem
no - bis pa - cem do - na no - bis pa - - - - - cem
- - bis pa - - - - - cem
- - bis pa - - - - - cem

HODIE BEATA VIRGO MARIA

Antifona ad Magnificat in festo Purificationis Beatae Mariae 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, accepit eum 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 I

Ho - di-e

Ho - di-e be-a-ta

Soprano II

Ho - di-e bea-ta Vir-go Ma-ri - - a pue-

Alto

Ho - di-e be-a-ta Vir - go Ma - ri - a

Organ

Vir - go Ma-ri - - a

- rum Je - sum prae - sen-ta-vit

pae-rum Jesum praesen- tavit in

Jesum in

Ho - di-e be-a-ta Vir - go Ma-ri-a prae - - sen- tavit

tem - plo

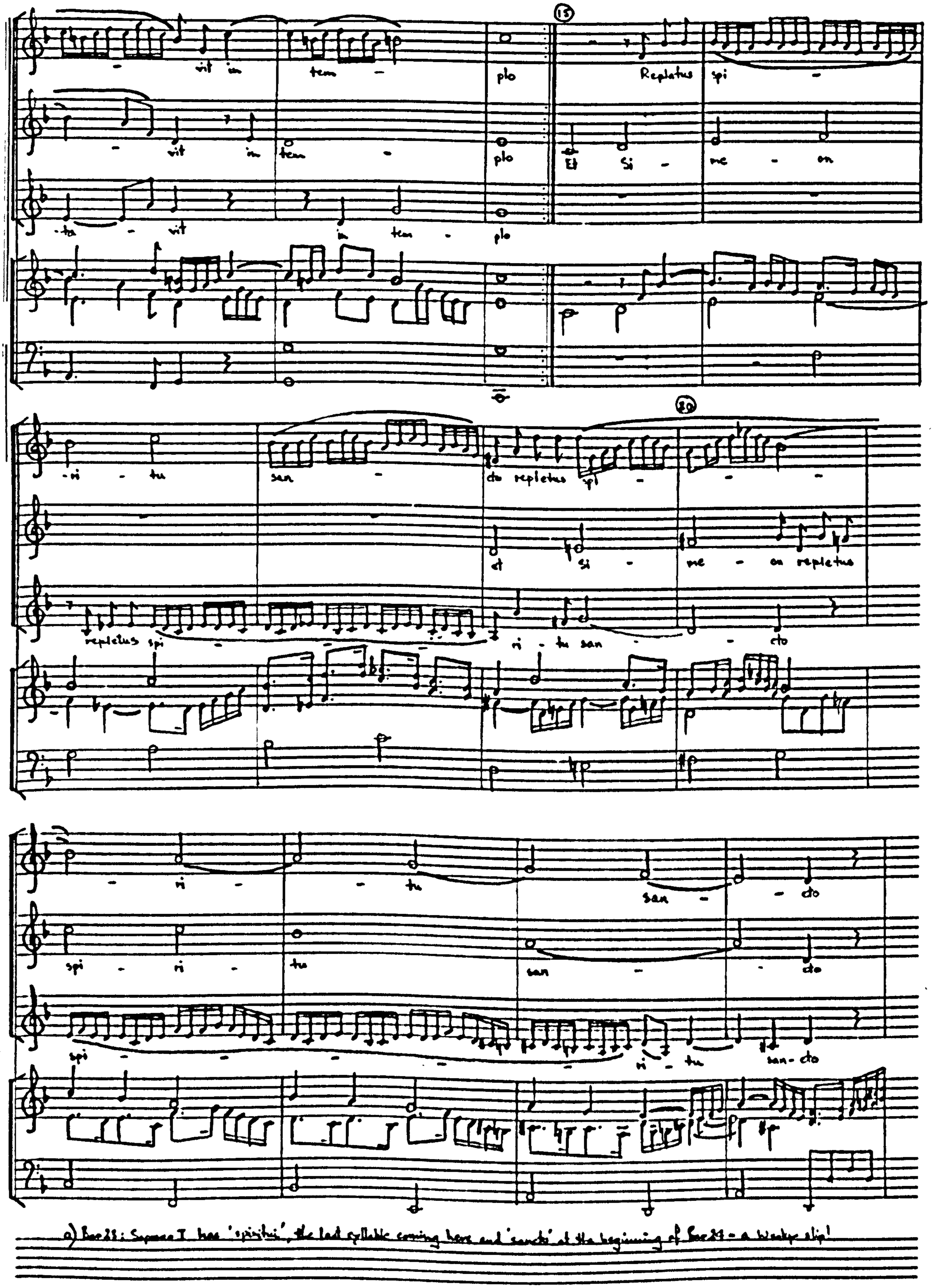
tem - plo

in tem - plo praesen- ta - - - - -

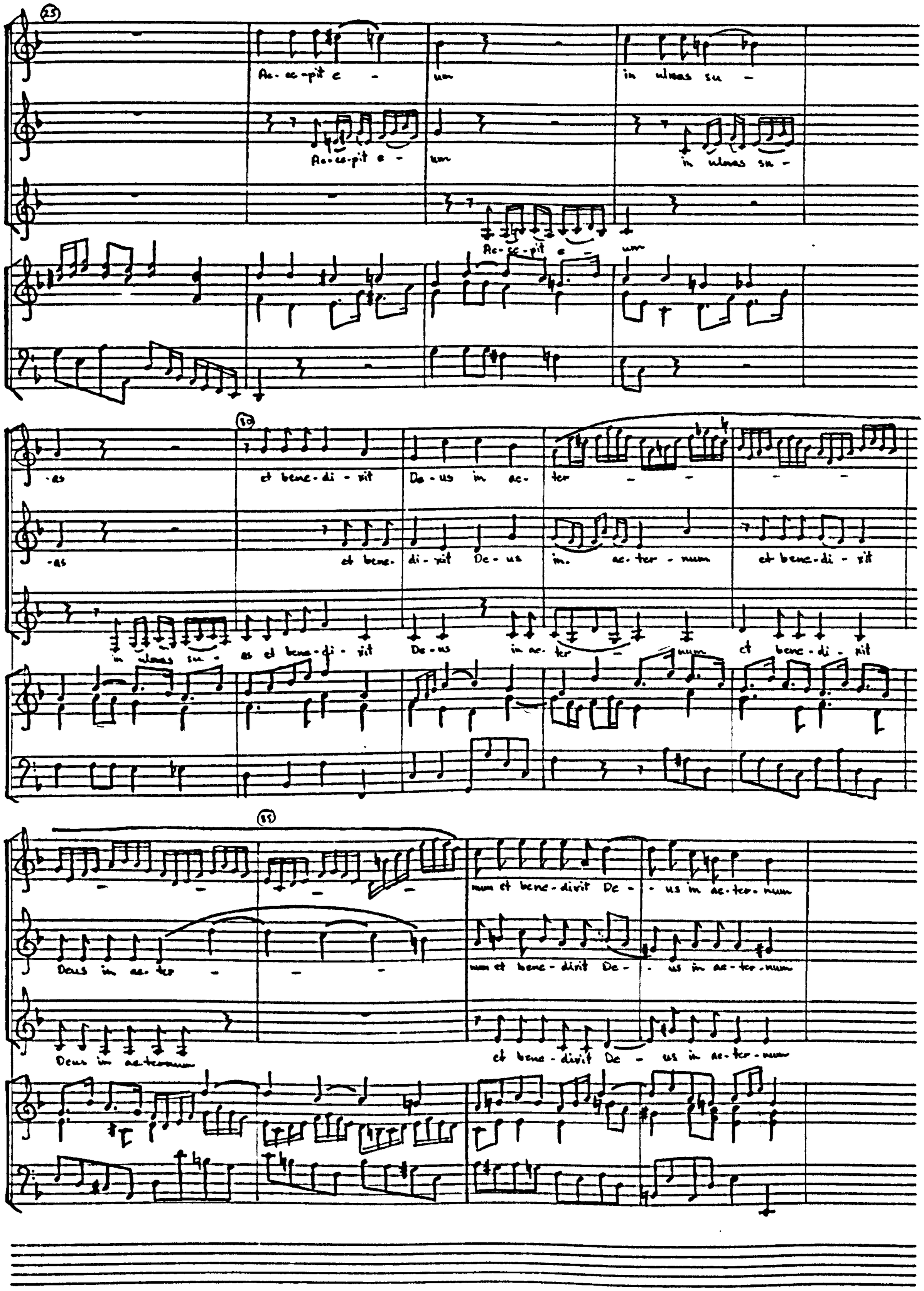
in tem - plo praesen- ta - - - - -

pue - rum Je - sum in templo

prae - sen -



a) Bar 23: Soprano I has 'spiritui', the last syllable coming here and 'sancti' at the beginning of Bar 24 – a typo slip!


Ac-ce-pit e - um in ulnas su -
Ac-ce-pit e - um in ulnas su -
Ac-ce-pit e - um
-as et bene-di-vit De-us in ac-ter - - - -
-as et bene-di-vit De-us in ac-ter-num et bene-di-vit
in ulnas su-as et bene-di-vit De-us in ac-ter - num et bene-di-vit
num et bene-dirit De - us in ac-ter-num
Deus in ac-ter - - - num et bene-dirit De - us in ac-ter-num
Deus in ac-ternum et bene-dirit De - us in ac-ter-num

40

Repletus spi - - ri-tu san -

Et Si - me - on re - ple - - tus spi - ri-tu

Repletus spi - - ri-tu

- - to acce-pit e - um

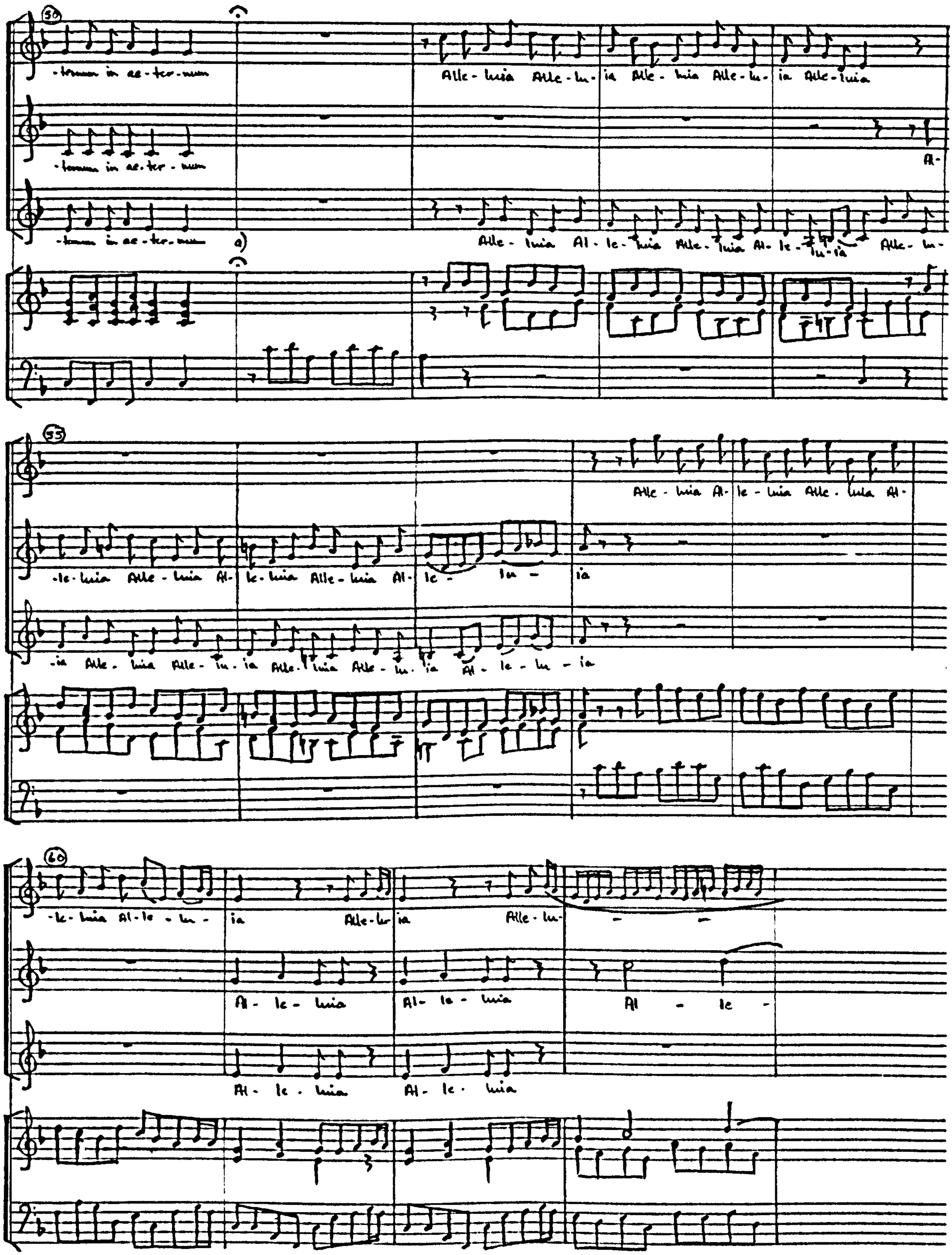
san - cto in me - - -

ac-ce-pit e - um

et bene-di - vit De - us in ae - ter - num in ae - ternum in ae-

- nus suus et be - ne - di - vit De - us De - us in ae - ternum in ae-

et be - ne - di - vit et be - ne - di - vit Deus in ae-ternum in ae-



a) Bar 50: At this point Wesley has 2 bars — $\frac{2}{4}$ + $\frac{4}{4}$ with the pause on a minim rest.

65

ia Al- le- lu- -

- lu - - - ia Al - le - lu - -

Al- le - lu - ia

70

- - - - - - - -

- - - ia Al - - le - lu - ia Al -

Al - le - lu - ia Al - le - lu - ia Al - le - lu -

75

Adagio

- ia Al - le lu - - - - - la Al - le - lu - ia

- le - lu - ia Al - le - lu - la Alle - lu - ia Alleluia - ia Al - le - lu - ia

ia Alle-lu-ia Alleluia Al - le - lu - ia Alleluia Al - le - lu - ia

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 Thee, Lord, have I trusted, let me never be confounded (Psalm 31:v.1.)
In quacunque die invocavero, velociter exaudi me.	On whatever day I call upon Thee, hear me swiftly. (Psalm 102: v.3.)
Non secundum peccata mea facias mihi, neque secundum iniquitates meas retribuas mihi.	Do not deal with me according to my sins: do not reward me according to my wickedness. (Psalm 103: v.10.)
Delicta juventutis meae et ignorantias meas ne memineris, Domine.	Do not remember, Lord, the sins and ignorances of my youth. (Psalm 25:v.7.)
Desiderium animae meae tribuas mihi et voluntatem labiorum meorum ne deneges mihi.	Grant me the desire of my soul, and do not deny me the wishes of my lips.
Tunc gaudebo cum iis quas amavi et qui me amaverunt saecula per infinita saeculorum.	Then I shall rejoice with those whom I have loved and who have loved me, through endless ages of ages.

Soprano

Organ

In te Domine spera - - - - vi non con-

-fundar in ae-ter - - num in ae-ter - - num in te Do-mine speravi non con-fundar in ae-ter -

- num in qua-cunque die in-vo-cavero in qua-cunque die in-vo-cavero ve-

-lo-cier ve-lo-cier ex-au-di me ex-au - - di me in te Domine spera -

20

– – – vi non con-fundar in ae-ter – – num in ae-ter – – num in te

25

Do-mine spe-ravi non con-fundar in ae-ter – – – num non se-cun-dum peccata me-a fa-cias

30

mi-hi neque secun-dum i-ni-qui-ta-tes me-as re-ti-bu-as mi –

35

-hi in te Domine spera – – – – vi non con-fundar in ae-ter – –

40

-num in ae-ter - - num in te Domine speravi non con-fundar in ae-ter - - - - num De-

45

li-eta ju-ven-tu-tis me-ae et igno-rantiae-as me-as ne me-mineris et igno-

50

-rantias me-as ne me-mineris Do-mi-ne Do-mi-ne in te Domine spera-

55

-vi non con-fundar in ae-ter - - num in ae-ter - - num in te

60

Domine speravi non con-fundar in ae-ter - - - - num Desi-derium animae me-ae tri-

- bues mi-hi tri-bues mi-hi e voluntatem labi-o-rum meorum ne

deneges mi - - - hi in te Domine spera - - -

- vi non con-fundar in ae-ter - - num in ae-ter - num in te Domine speravi non con-

fundar in ae-ter - - - num Tunc gaudebo tunc gaudebo cum iis quos a- ma-vi et qui me amaverunt

saecula per infi-nita sae-cu-lo - - - rum tunc gaudebo tunc gaudebo cum i-is quos a-

-ma-vi et qui me ama-ve - - - runt saecula per infi-nita saecu-lo - rum in te

Domine spera - - - - vi non con-fundar in ae-ter - - num in ae-ter -

105

-mon in te Do- mine speravi non con-fundar in ae-ter - - - num

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'.

Adagio

Allegro

Soprano

Justus ut palma flo- re - bit si - cut

Alto

Justus ut palma flo- re - bit si - cut

Bass

Justus ut palma flo- re - bit si - cut

Organ

5

10

ce- dros li - ba- ni multipli- ca - - bi - tur mul - ti - pli

cedros li - ba- ni multipli- ca - - bi - tur multi -

cedros li - ba - ni multipli- ca - - bi - tur mul-

15 Adagio Allegro

-ca- bi- tur Justus ut palma flo- re - bit Si - cut ce - drus li- ba-

-pli- ca - bi- tur Justus ut palma flo re- bit sicut cedrus li - ba-

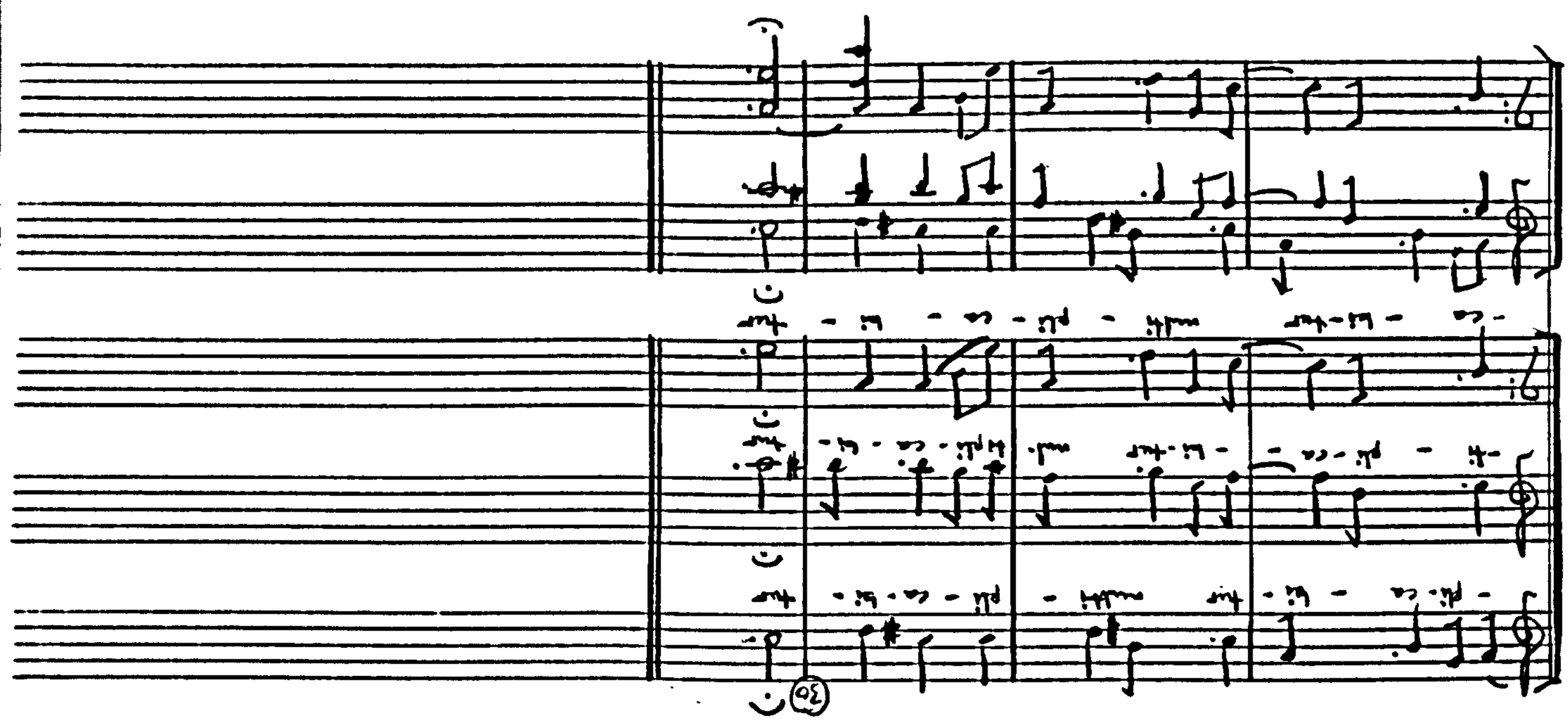
-tipli- ca - bi- tur Justus ut palma flo- re - bit Sicut cedrus li - ba-

20 25

-ni multipli- ca - bi- tur mul- ti -

-ni multipli- ca - bi- tur mul-

-ni multipli- ca - bi - tur mul - ti - pli - ca - bi - tur multipli-



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.

Soprano

Alto

Tenor

Bass

Organ

Ky - ri - e e - lei - son e - lei - son

Ky - ri - e e - lei - son e - lei - son Ky - ri - e e -

Ky - ri - e e - lei - son e - lei - son

Ky - ri - e e - lei - son e - lei - son

Ky - ri - e e - lei - son Chri - ste Chri - ste e - lei - son Chri - ste e - lei -

Chri - ste Chri - ste e - lei - son Chri - ste e - lei -

Ky - ri - e e - lei - son Chri - ste Chri - ste e - lei - son e - lei -

Chri - ste Chri - ste e - lei - son e - lei -

a) Although Wesley has ¢ as key signature he writes in fact in $\frac{4}{2}$

15

-son Chri - ste e-lei- son e - lei - - - son

-son Chri - ste e-lei- son e - - lei - - son

-son e-lei- son e - lei - - son

-son e-lei- son e- lei - - - son Ky-ri-e e-

20

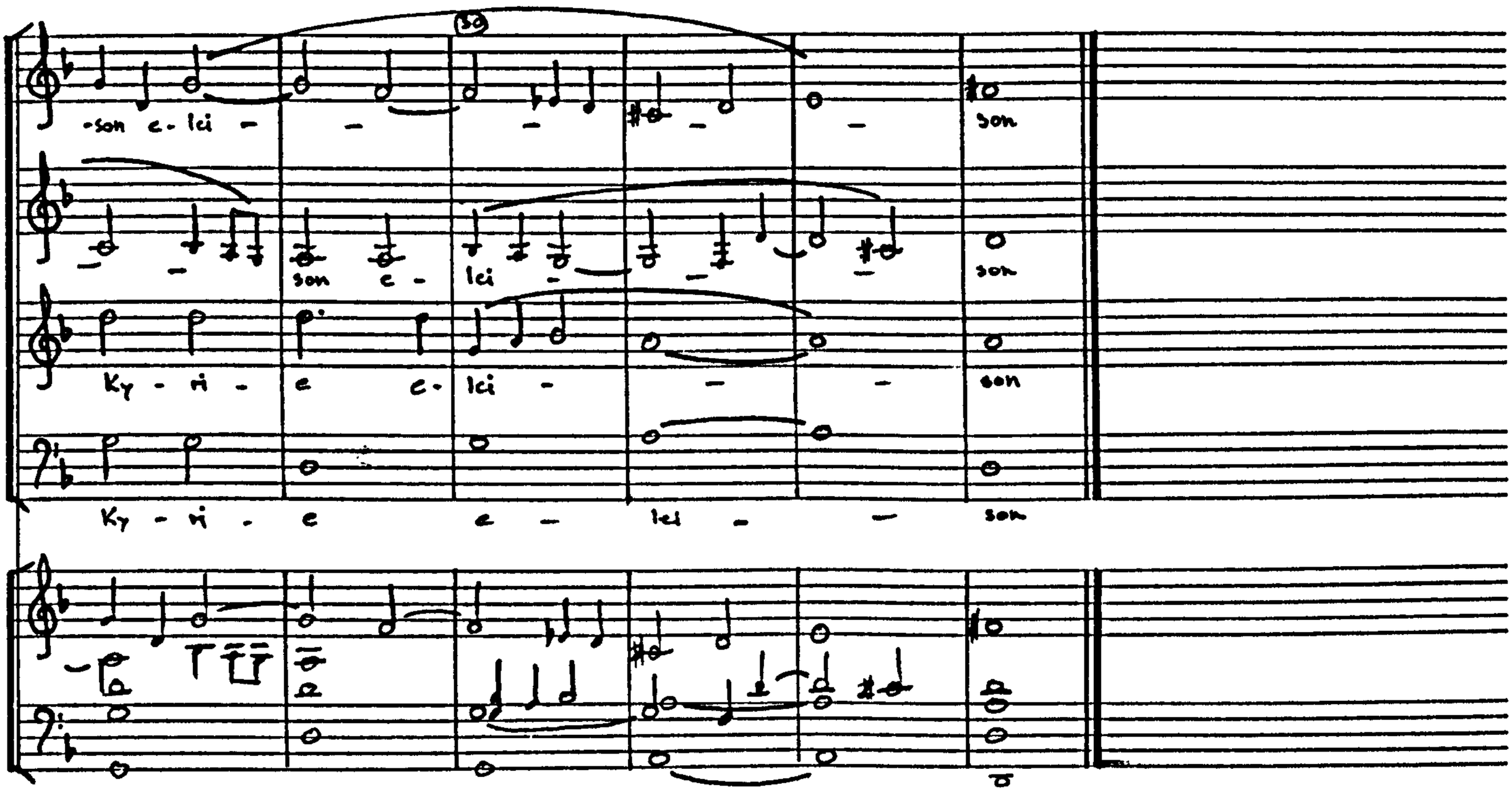
25

Ky-ri-e e- lei - - -

Ky-ri-e e- lei - son e- lei - - (ly)

Ky-ri-e e- lei - son e - lei- son e- lei - son

-lei - - son Ky - ri - e e - lei - son


-son e- lei - - - - - son
son e - lei - - - - son
Ky - ri - e e- lei - - - son
Ky - ri - e e - lei - - son

MISERERE 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 meo munda me.
4. Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.
5. Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris.
6. Ecce enim in iniquitatibus concep-tus sum: et in peccatis concepit me mater mea.
7. Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.

1. Have mercy on me, O God: according to your great quality of mercy;
2. And according to the countless number of your gifts of forgiveness: blot out my wickedness.
3. Wash me throughout of my wickedness: and clean me of all stain of my sin.
4. For I am becoming aware of my wickedness: and my sin is always facing me.
5. Against you alone I have sinned, and in your presence I have done wrong: so that you are vindicated in what you say and you are obviously in the right when you give judgment.
6. For hear me, I was conceived in wickedness: and in sin my mother conceived me.
7. For hear me, you have loved truth: and you have made known to me the invisible secrets of your wisdom.

8. Asperges me hyssopo, et mundabor: lavabis me, et super nivem dealbador.

9. Auditi meo dabis gaudium et laetitiam: 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 visceribus 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 confirma me.

14. Dacebo iniquas vias tuas: et implii ad te convertentur.

15. Libera me de sanguinibus, Deus, Deus salutis meae: et exsultabit 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 hyssop, 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 wickedness.

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 salvation: and strengthen me with your original spirit.

14. I shall teach the wicked your ways: and sinners shall be turned 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. Sacrificium Deo spiritus contribulatus: cor contritum et humiliatem, Deus, non despicies.

19. Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Jerusalem.

20. Tunc acceptabis sacrificium (justiae)[1], oblationes et holocausta: tunc imponent super altare tuum vitulos. Gloria....

not be pleased by burnt offerings.

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.

Canto Fermo
Moderato

Alto
Bass
Organ

Mi - se - re - re me - - i De -
Mi - se - re - re me - - i De -

- us se - cun - dum mag - nam mi - se - ri - cor - di - am tu -
- us se - cun - dum mag - nam mi - se - ri - cor - di - am tu -

- am Et se - cundum multi - tu - di - nem miserati - o - nem tu - a - -
- am Et se - cundum multi - tu - di - nem miserati - o - nem tu - a - -

Figurato
più allegro

-rum de-le i-ni-qui-ta-tem me-am ab iniqui-
-rum de-le i-ni-qui-ta-tem me-am Am-plius la-va me

la-va me et a peccato me-o mun-da
la-va me et a peccato me-o mun-da

mun-da me Quoniam iniquitatem me-am ego cog-no-
mun-da me Quoniam ego cog-no-

-no - sco i - ni - qui - ta - tem me - am e - go cog - no - sco e - go cog - no - sco e - go cog -

- sco ego cog - no - - sco e - go cog - no - sco e - go cog -

-no - sco et pec - ca - tum me - um con - tra me est sem - -

-no - sco et pec - ca - tum me - um con - tra me est sem - -

per Ti - bi so - li pec - ca - vi

Dolce

forte

95 100

et ma - - lum et ma - - lum co - ram co - ram te fe - ci

105 110

fort

fort

at justifi - ce - - nis in ser - mo - ni - bus tu - is et vin - cas cum judi -

fort

115 120

- ca - - - - - - - nis cum ju - di - ca - nis

- ca - - - - - - - nis cum ju - di - ca - re

fort

Canto Fermo

Moderato

125 130 135

Ec - ce e - nim in i - ni - qui - ta - ti - bus con - ce - - pus sum

Ec - ce e - nim in i - ni - qui - ta - ti - bus con - ce - - pus sum

140 145

et in pec - ca - tis con - ce - - pit me ma - ter me - - a

Figurato

et in pec - ca - tis con - ce - - pit me ma - ter me - - a

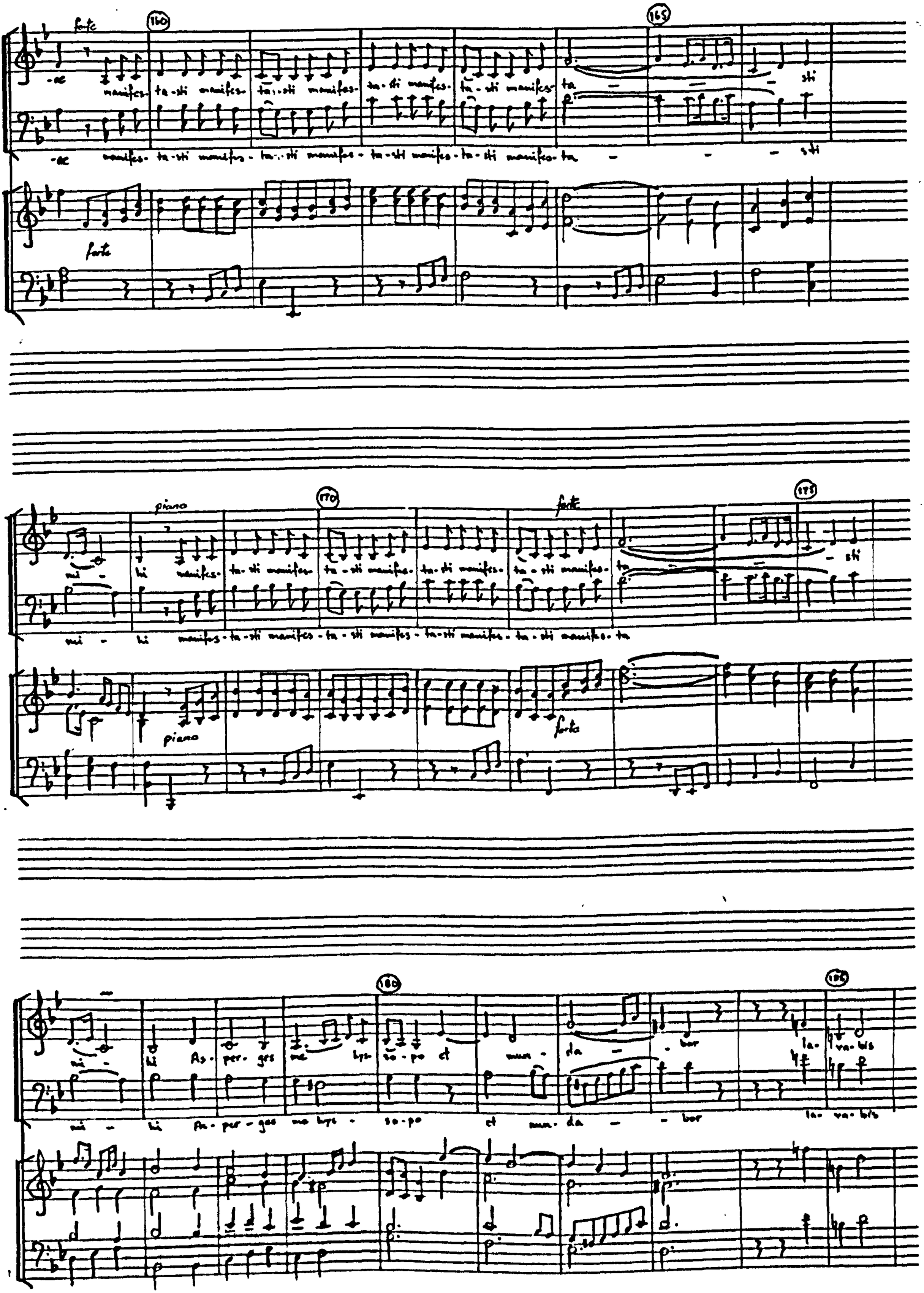
Ecce

150 155

e - nim veri - ta - tem di - lex - is - ti piano in - certa et oc - culta sapi - en - tiae tu -

e - nim veri - ta - tem di - lex - is - ti in - certa et oc - culta sapi - en - tiae tu -

piano


forte
160
165
-ne manifes- ta-sti manifes- ta-sti manifes- ta-sti manifes- ta-sti manifes- ta - sti
-ne manifes- ta-sti manifes- ta-sti manifes- ta-sti manifes- ta-sti manifes- ta - - - sti
forte
piano
170
forte
175
mi - hi manifes- ta-sti manifes- ta-sti manifes- ta-sti manifes- ta-sti manifes- ta - sti
mi - hi manifes- ta-sti manifes- ta-sti manifes- ta-sti manifes- ta-sti manifes- ta
piano
forte
180
185
mi - hi As- per- ges me hys- so- po et mun- da - - bor la- va- bis
mi - hi As- per- ges me hys- so- po et mun- da - - bor la- va- bis

me et super vi - vem de - al - ba - bor Au - di - tui me - o da - bis gau - dium et lae -

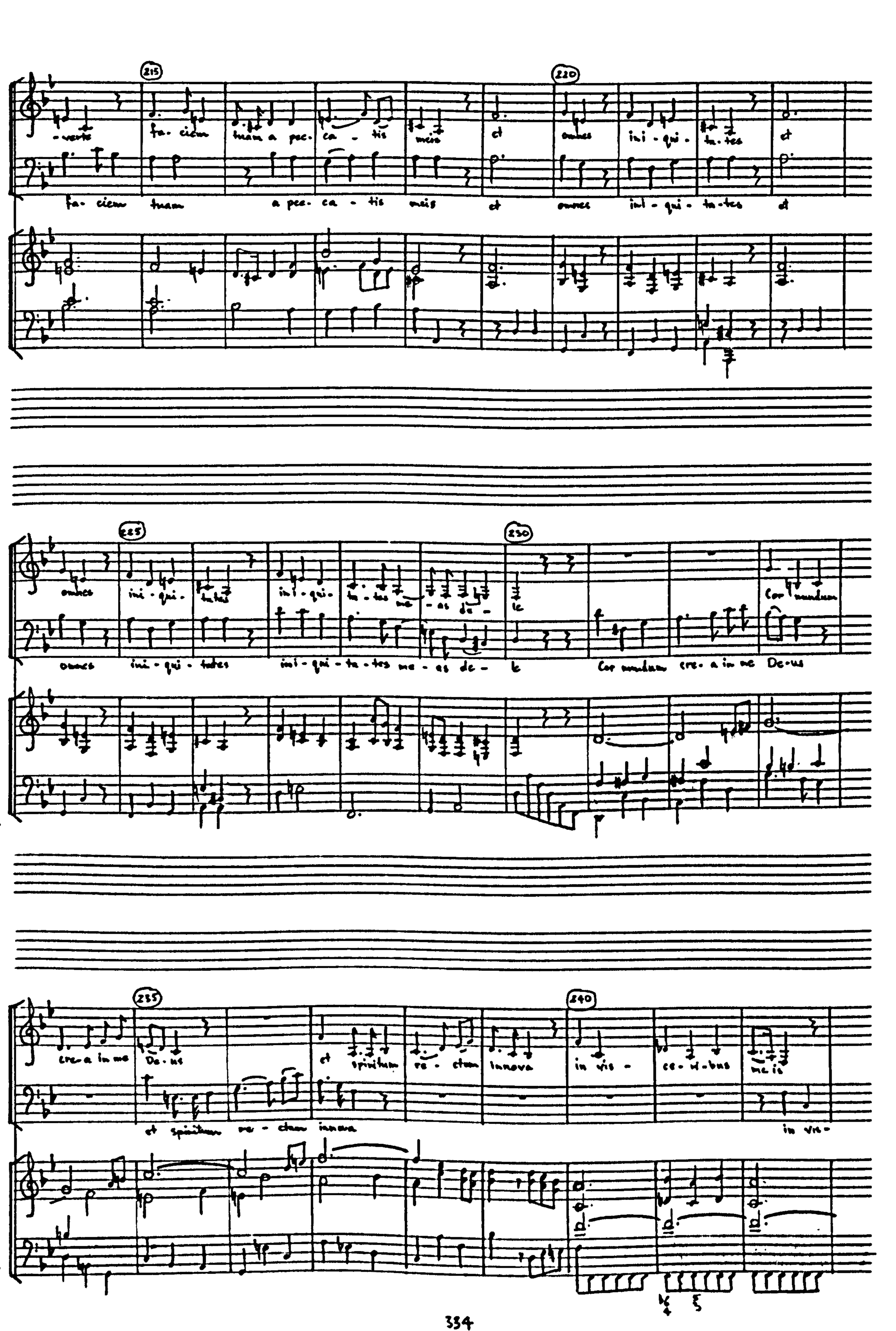
me et super vi - vem de - al - ba - bor Au - di - tui me - o da - bis gau - dium et lae -

-ti - - - ti - am et exsul - ta - - bunt ossa et exsul - ta -

-ti - - - ti - am et exsul - ta - - bunt ossa humili -

-a - - ta et ex - sul - ta - bunt os - sa hu - mi - li - a - ta A -

- bunt ossa humili - a - - - ta hu - mi - li - a - ta A - vertе


215
220
-verte fa- ciem tuam a pec- ca - tis meis et omnes ini - qui - ta- tes et
fa- ciem tuam a pec- ca - tis meis et omnes ini - qui - ta- tes et
225
230
omnes ini - qui - tates ini - qui - ta - tes me - as de - le Cor mundum
omnes ini - qui - tates ini - qui - ta - tes me - as de - le Cor mundum cre- a in me De- us
235
240
cre- a in me De- us et spiritum re - ctum innova in vis - ce- ri- bus mei is
et spiritum re - ctum innova in vis-

245

in vis - ce - ri - bus me - is

in vis - ce - ri - bus me - is

250

Ne pro - ji - cias me a

Ne pro - ji - cias me a

255

fa - cie tu - a et spi - ritum san - ctum tu - um ne an - fe - ras a me ne an - fe - ras a

fa - cie tu - a et spi - ritum san - ctum tu - um ne an - fe - ras a me ne an - fe - ras me

260

Più Andante

265

me Redde mi - hi lae - ti - tiam sa - lu - ta - ris tu - i et spi - ri - tu prin - ci -

me sa - lu - ta - ris tu - i et spi - ritu prin - ci - pa -

270

275 280

-pa-li con- fir- ma me con- fir- ma me con- fir- ma me con- fir- ma me

-li con- fir- ma me con- fir- ma me con- fir- ma me con- fir- ma me Do-

285 290

-ce-bo i-ni-quos de-cebo i-ni-quos vi- as tu- as et impii ad te conver- ten- tur conver-

et impi-i ad te conver- ten- tur conver-

pianissimo

-ten- tur ad te conver- ten- tur

295 300

pianissimo

-ten- tur ad te conver- ten- tur li- bera me de san- gui- ni- bus Deus sa- lutis

-ten- tur ad te conver- ten- tur li- bera me de san- gui- ni- bus Deus sa- lutis

305 310 Tempo primo

me - ae et exsul - tabit lingua mea jus - ti - tiam jus - ti - tiam tuam Do - mine

me - ae et exsul - tabit lingua mea jus - ti - tiam jus - ti - tiam tuam Do - mine

315 piano 320 poco forte

la - bi - a mea a - peries a - peries la - bia mea et os me - um annun ti-

la - bi - a mea a - peries a - peries la - bia mea et os me - um annun ti-

piano forte

325 330 poco piano

- a - bit annun ti - a - bit annun ti - a - bit annun ti - a - bit annun ti - a bit lau - dem tu - am annun ti-

- a - bit annun ti - a - bit annun ti - a - bit annun ti - a - bit annun ti - a - bit lau - dem tu - am annun ti-

piano

335 forte 340

-a-bit annum ti- a-bit annum ti- a-bit annum ti- a-bit annum ti- a — — bit lau-dem te — am

-a-bit annum ti- a-bit annum ti- a-bit annum ti- a-bit annum ti- a — — bit lau-dem te — am

forte

Larghetto 345 350

Quo-niam quo-niam si volu-isses sa-cri-fi-cium dedissem dedissem dedissem

dedissem dedissem dedissem

355

u — -tique ho-lo-caustis non non de-lec-ta-beris ho-lo-caus-tis

u — -ti ho-lo-caustis non non de-lec-ta-beris ho-lo-caus-tis

360

non de - lec - ta - beris Sacri - fi - cium De - o spi - ritus con - tri - bu - la - tus

non de - lec - ta - beris Sacri - fi - cium De - o spi - ritus con - tri - bu - la - tus

365

cor con - tri - tum et hu - mi - li - a - tum

cor con - tri - tum et hu - mi - li - a - tum

370

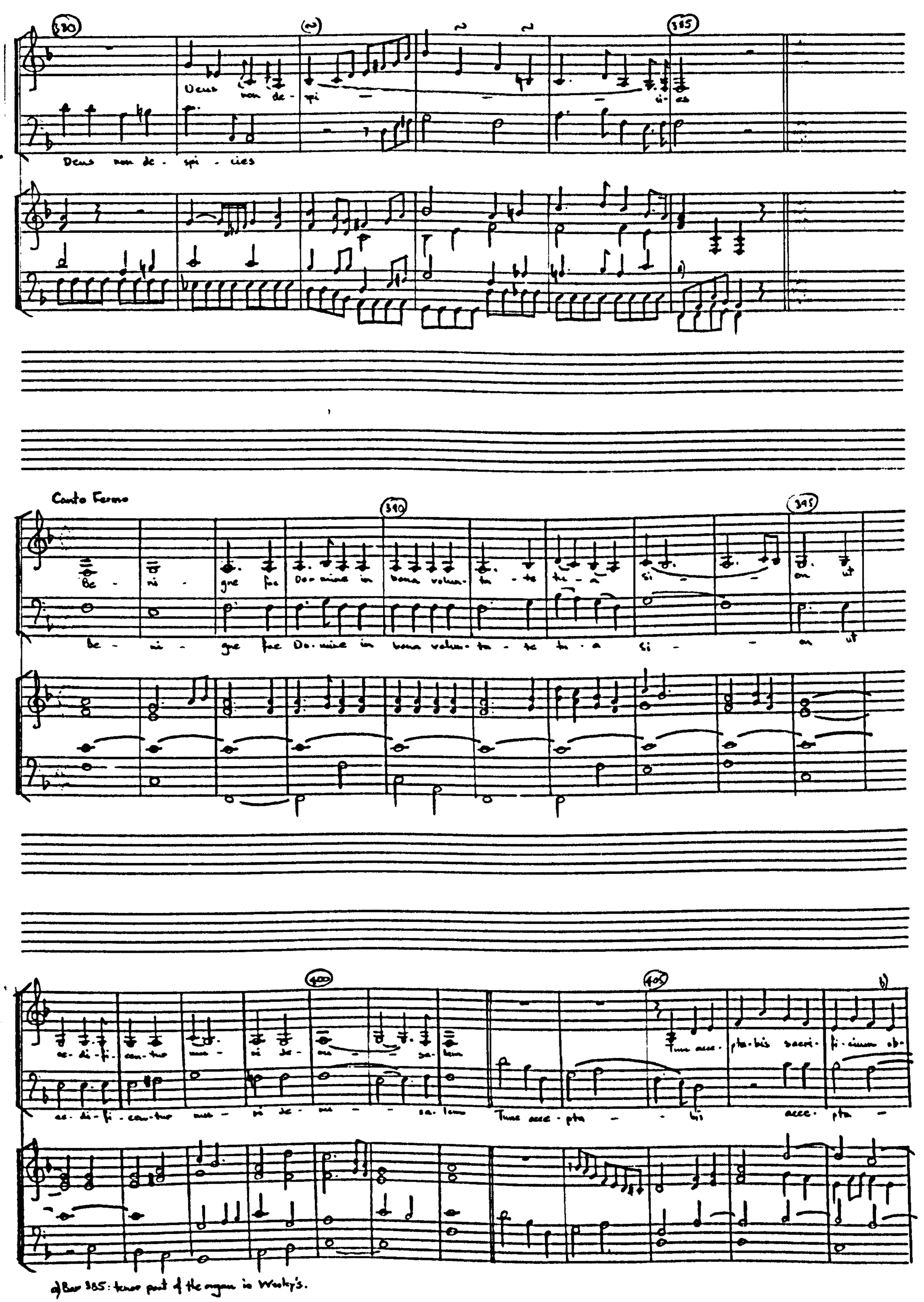
Deus non de - spi - cies de - spi -

Deus non de - spi

- - ci - es cor con - tri - tum et hu - mi - li - a - tum

- - ci - es cor con - tri - tum et hu - mi - li - a - tum

375



a) Bar 385: tenor part of the organ in Wesley's.

b) Bar 407: Wesley omits 'justitiae' from the text.

410 415

-la - ti - o - nes ob-la-ti-o - nes et ho - lo - cau - sta

- - bis Tunc acce - pta - - bis et ho - lo - cau - - sta

420 425

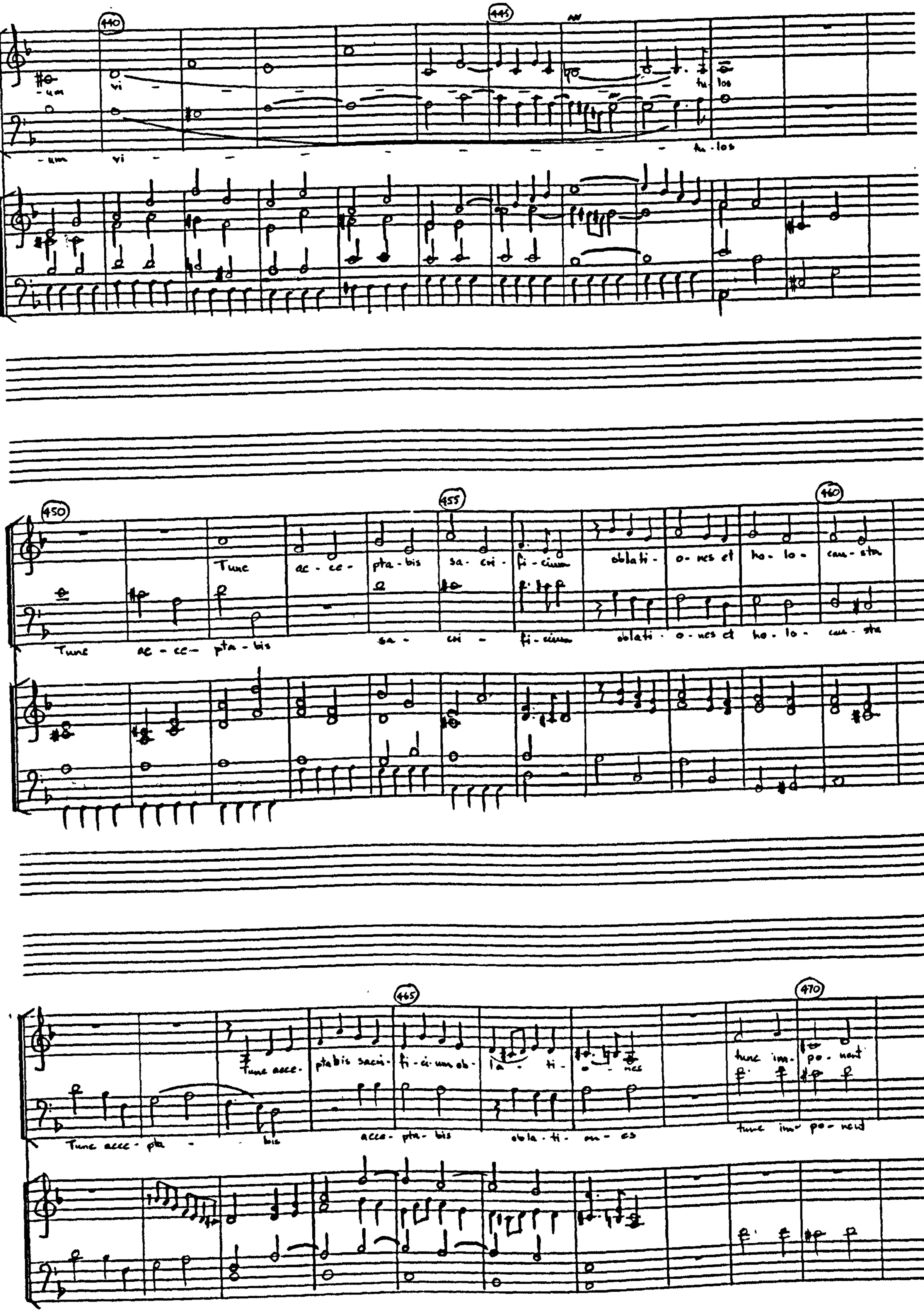
tunc im - po - nent super al - ta - re tu - um vi - tulos super al - ta - re tu -

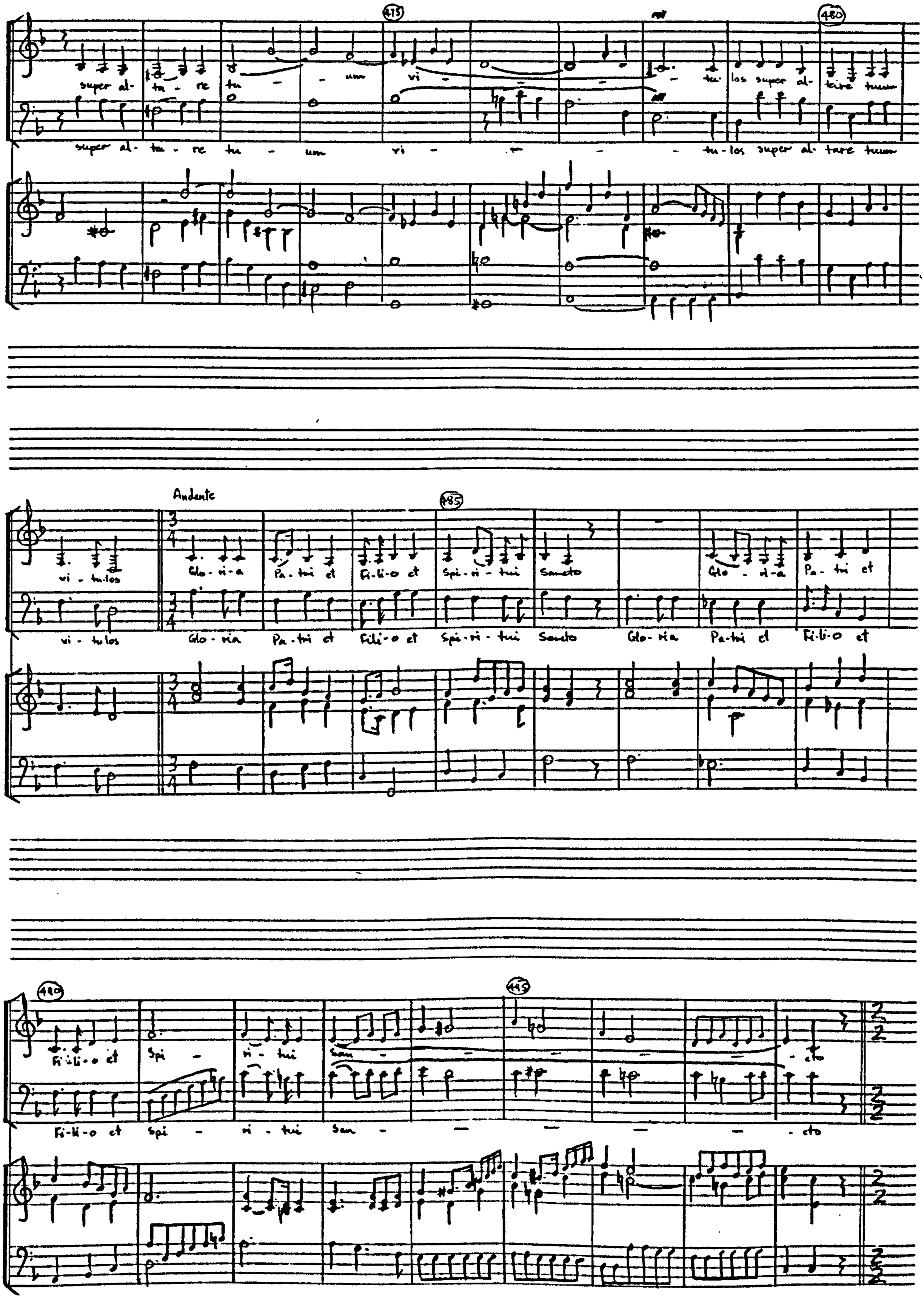
super al - ta - re tu - um vi - tulos super al -

430 435

- um vi - - tulos su - per al - ta - re su - per al - ta - re su - per al - ta - re tu -

- ta - re tu - um vi - tulos su - per al - ta - re su - per al - ta - re su - per al - ta - re tu -


440
445
450
455
460
465
470
Tunc ac - ce - pta - bis sa - cri - fi - cium oblati - o - nes et ho - lo - caus - ta
Tunc acce - pta - bis acce - pta - bis obla - ti - o - nes tunc im - po - nent


475
480
super al- tu - re tu - um vi - tu los super al- tare tuum
super al- tu - re tu - um vi - tu los super al- tare tuum
vi - tu los super al- tare tuum
Andante
485
vi - tu los
Glo - ri - a
Pa - tri et
Fi - li - o et
Spi - ri - tui
Sancto
Glo - ri - a
Pa - tri et
vi - tu los
Glo - ria
Pa - tri et
Fili - o et
Spi - ri - tui
Sancto
Glo - ria
Pa - tri et
Fi - li - o et
490
495
Fi - li - o et
Spi - ri - tui
San - cto
Fi - li - o et
Spi - ri - tui
San - cto

Alla Capella

500 505

Si - cut erat in prin - ci - - pio Si - cut erat in prin - ci - - pio

Si - cut e - rat in prin - ci - pi - o in prin -

510 515

et nunc et sem - per sem - per

Si - cut erat in prin - ci - - pio

- ci - - pi - o et nunc et sem - per si - cut e - rat in prin -

520 525

Si - cut erat in prin - ci - - pio et nunc et sem - per et nunc et sem - - per et in

- ci - pi - o et nunc et semper nunc et sem - per et nunc et sem - - per et in

530 535

sae-cula sae-cu-lo-rum si-cut e-rat in prin-ci-pio et nunc et sem-per

sae-cula sae-cu-lo-rum si-cut e-rat in prin-ci-pio et nunc et sem-per

540 545

si-cut e-rat in prin-ci-pio

si-cut erat in pin-ci-pio si-cut erat in prin-ci-pio et

550 555

et nunc et sem-per nunc et sem-per et in saecula sae-cu-lo-rum

nunc et sem-per et nunc et sem-per et in saecula sae-cu-lo-rum

560 Dolce 565 570

Si - cut e - rat in prin - ci - pi - o et nunc et nunc et sem - per si - cut e - rat in prin -

Si - cut e - rat in prin - ci - pi - o et nunc et nunc et sem - per si - cut e - rat in prin -

Dolce

575 580

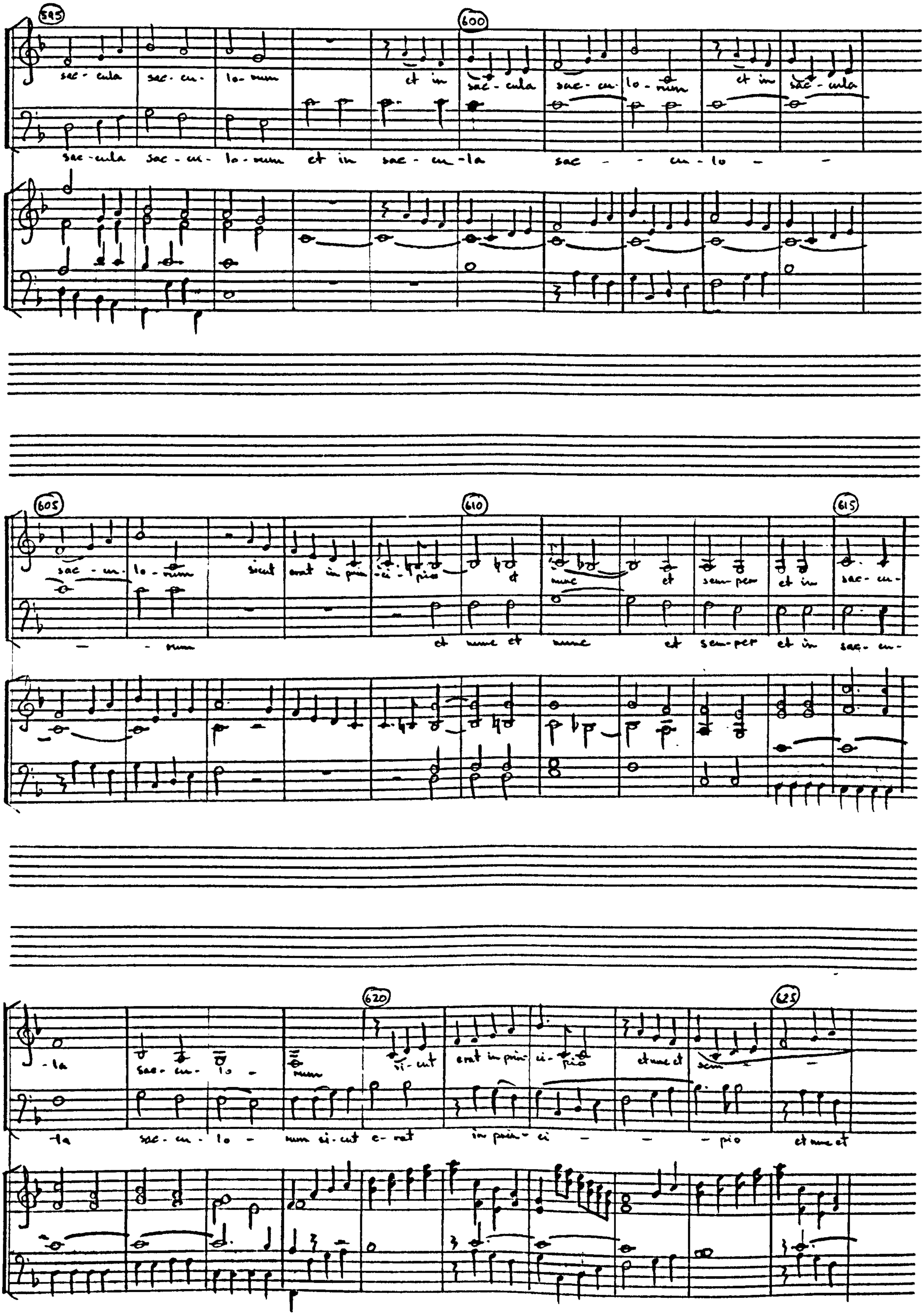
- ci - pi - o et nunc et nunc et sem - per et in sae - cula sae - cu - lo - rum et in sae - cula

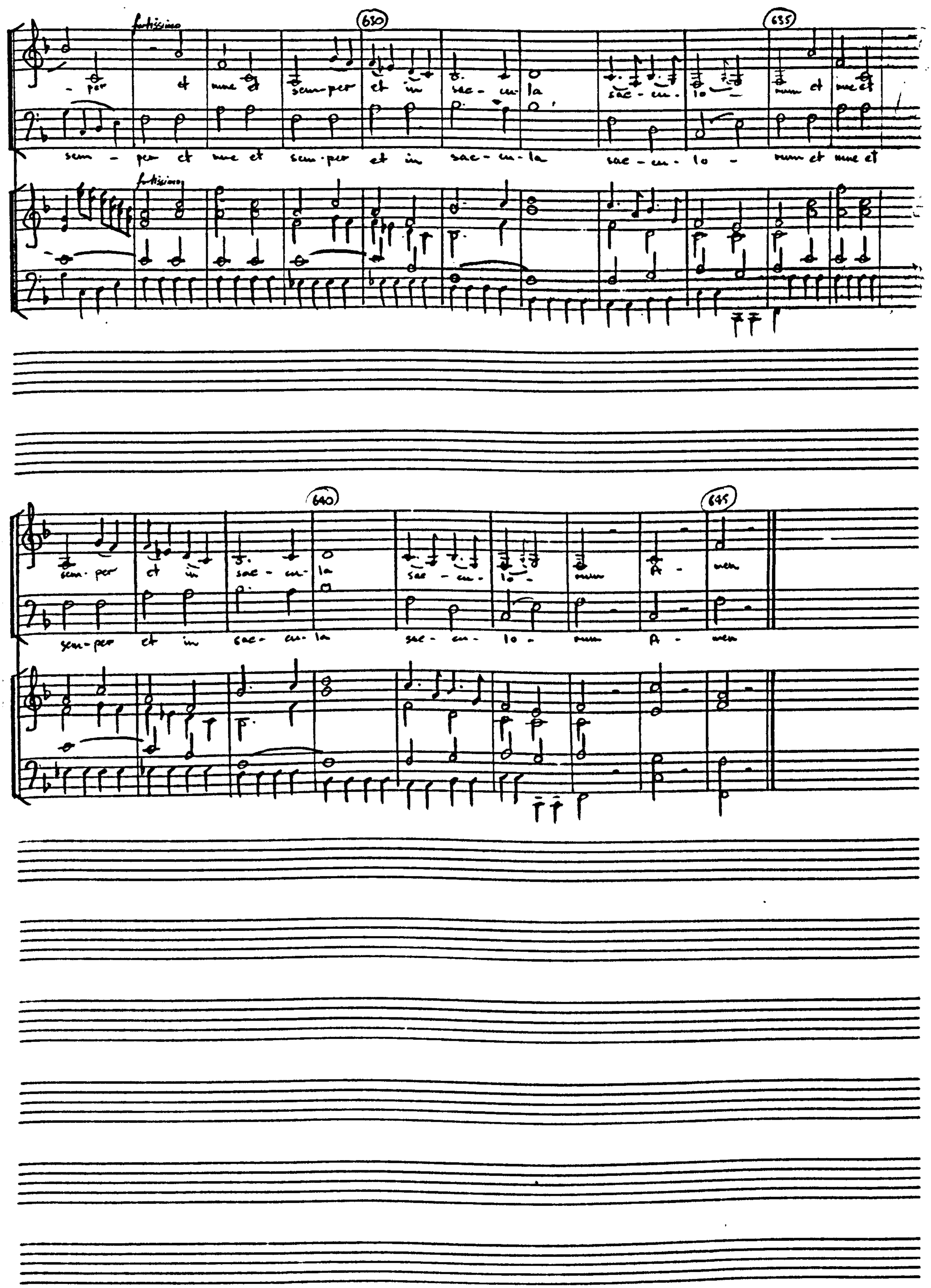
- ci - pi - o et nunc et nunc et sem - per et in sae - cula sae - cu - lo - rum et in sae - cula

585 590

sae - cu - lo - rum si - cut e - rat in prin - ci - pio et nunc et nunc et sem - per et in

sae - cu - lo - rum si - cut e - rat in prin - ci - pio et nunc et nunc et sem - per et in


595
600
sec - cula sec - cu - lo - num et in sec - cula sec - cu - lo - num et in sec - cula
sec - cula sec - cu - lo - num et in sec - cu - la sec - - cu - lo - -
605
610
615
sac - cu - lo - num sicut erat in prin - ci - pio et nunc et semper et in sac - cu -
- - num et nunc et nunc et semper et in sac - cu -
620
625
- la sec - cu - lo - num si - cut erat in prin - ci - pio et nunc et sem - - -
- la sec - cu - lo - num si - cut e - rat in prin - ci - - - - pio et nunc et


fortissimo
630
635
per et nunc et semper et in sae - cu - la sae - cu - lo - num et nunc et
sem - per et nunc et sem - per et in sae - cu - la sae - cu - lo - num et nunc et
fortissimo
640
645
sem - per et in sae - cu - la sae - cu - lo - num A - men
sem - per et in sae - cu - la sae - cu - lo - num A - men

OMNES GENTES PLAUDITE

(for three voices and organ).

Editorial Notes

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

The time signatures has 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: jubilate Deo in voce exsultationis.	All you nations, clap your hands: rejoice in God with a voice of exultation.

Soprano

Omnes gentes plaudite manibus plaudi - te no - - di - bus plau - dite manibus

Soprano

Omnes gentes plaudite manibus plau - di - te ma - ni - bus

Alto

Omnes gentes plaudite manibus plaudite ma - ni - bus Jubilate De - o Ju - bi - late Deo omnes gentes

Organ

a)

Jubilate De - o Jubilate De - o in voce exul - ta - ti - o - nis in voce exul - ta - ti - o - nis ju - bi - late De - o jubilate De - o in voce ex - ul - ta - ti - o - nis ju - bi - late De - o in voce plaudite manibus plau - di - te ma - ni - bus

b)

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

b) Bar 24: this organ bass note is editorial.

in voce ex - ul - ta - ti - o - - nis plaudite manibus plaudite manibus

exulta - - ti - - o - - nis plaudite manibus plaudite manibus Jubilate

Omnes gentes plaudite manibus plaudite manibus Jubilate

Omnes gentes plaudite manibus in voce ex - ul - ta - ti - o - nis in voce exul - ta -

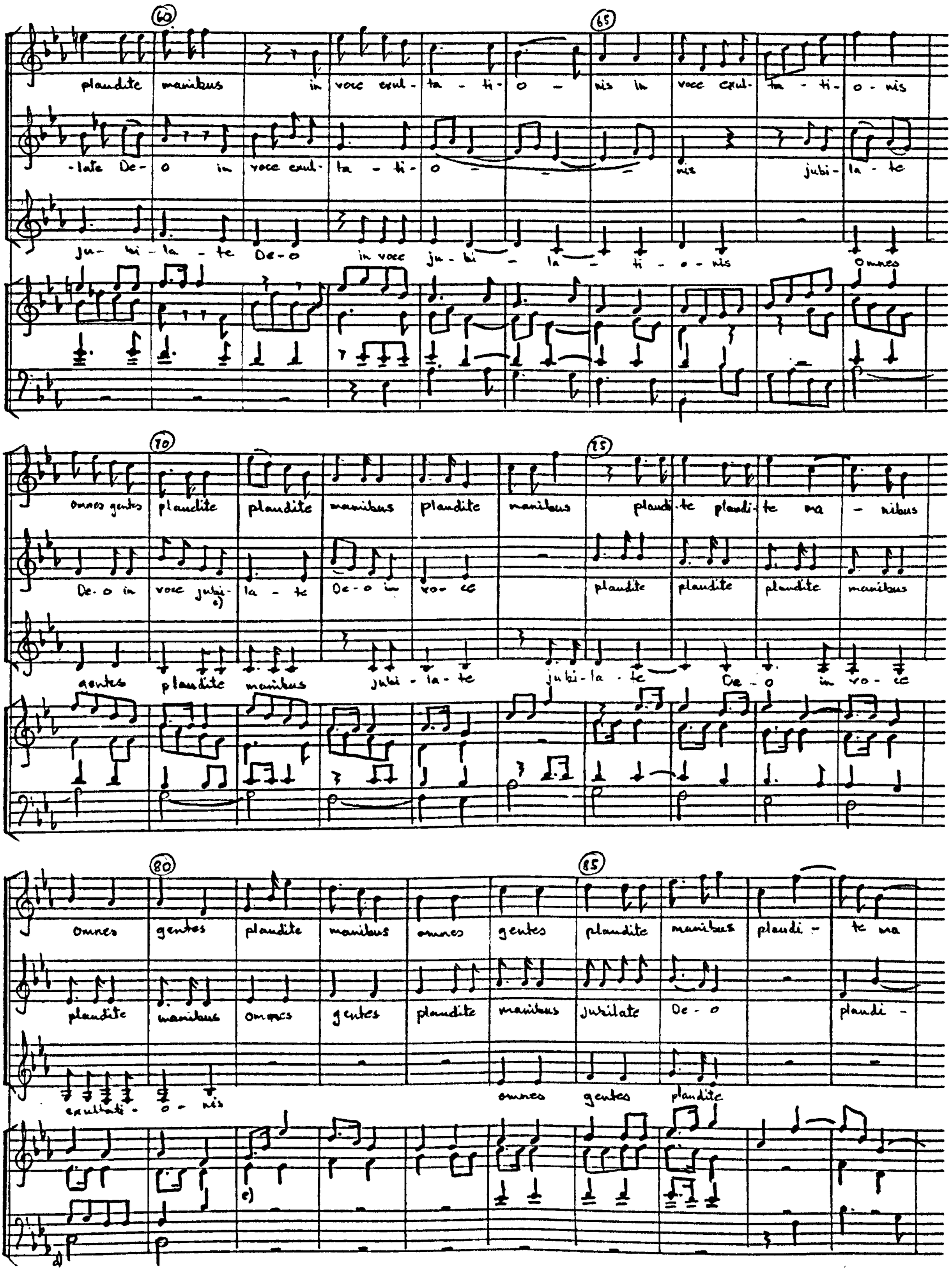
Deo in voce exul - ta - ti - o - nis plaudite manibus omnes gentes plaudite

Deo Omnes gentes jubi - late De - o in voce exultati - o - nis

- ti o - nis in voce ex - ul - ta - ti - o - nis omnes gentes

manibus ju - bi - late De - o in voce exul - ta - ti - o - nis jubi -

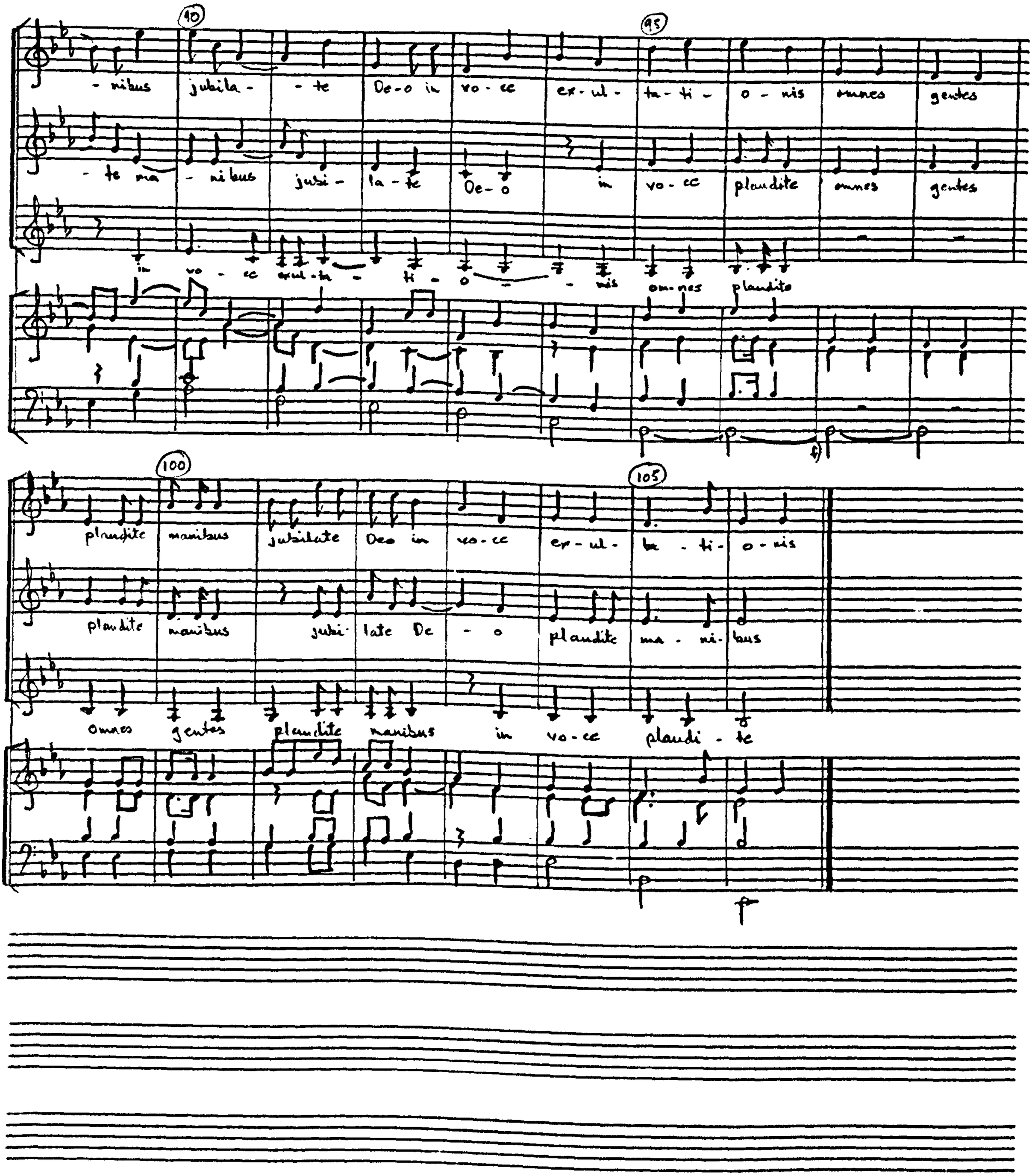
plaudite plaudite plaudite manibus omnes gentes plaudite manibus



c) Bars 70-72: alto – instead of 'jubilate Deo' Wesley has 'jubilationis'!

d) Bars 79-80: the organ bass line is editorial.

e) Bars 81-86: Wesley writes the organ part in full (again, simply doubling the voices).



f) Bars 97-98: the organ bass here is editorial

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):

Qui tollis peccata mundi, miserere mei; qui crucifixus es hodie, dimitte omnia peccata mea. Vide angustiam meam et tribulationem meam: quoniam inops et pauper sum ego. Ne avertas faciem tuam a me, quia peccavi coram te, Domine Jesu Christe: libera me, secundum magnam misericordiam tuam. Et sacrificabo tibi hostiam laudis, et nomen tuum exaltabo atque invocabo in saeculum saeculi.

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.

Soprano

Qui tollis pecca-ta mun-di mi-se-re-re me-i

Organ

qui crucifi-xus ea ho-die dimitte om-nia pec-ca-ta me-a vi-de an-guriam me-

-am et tribu la-bo-rem me-am quoniam inops et pauper sum e-go ne a-ver-tas faciem

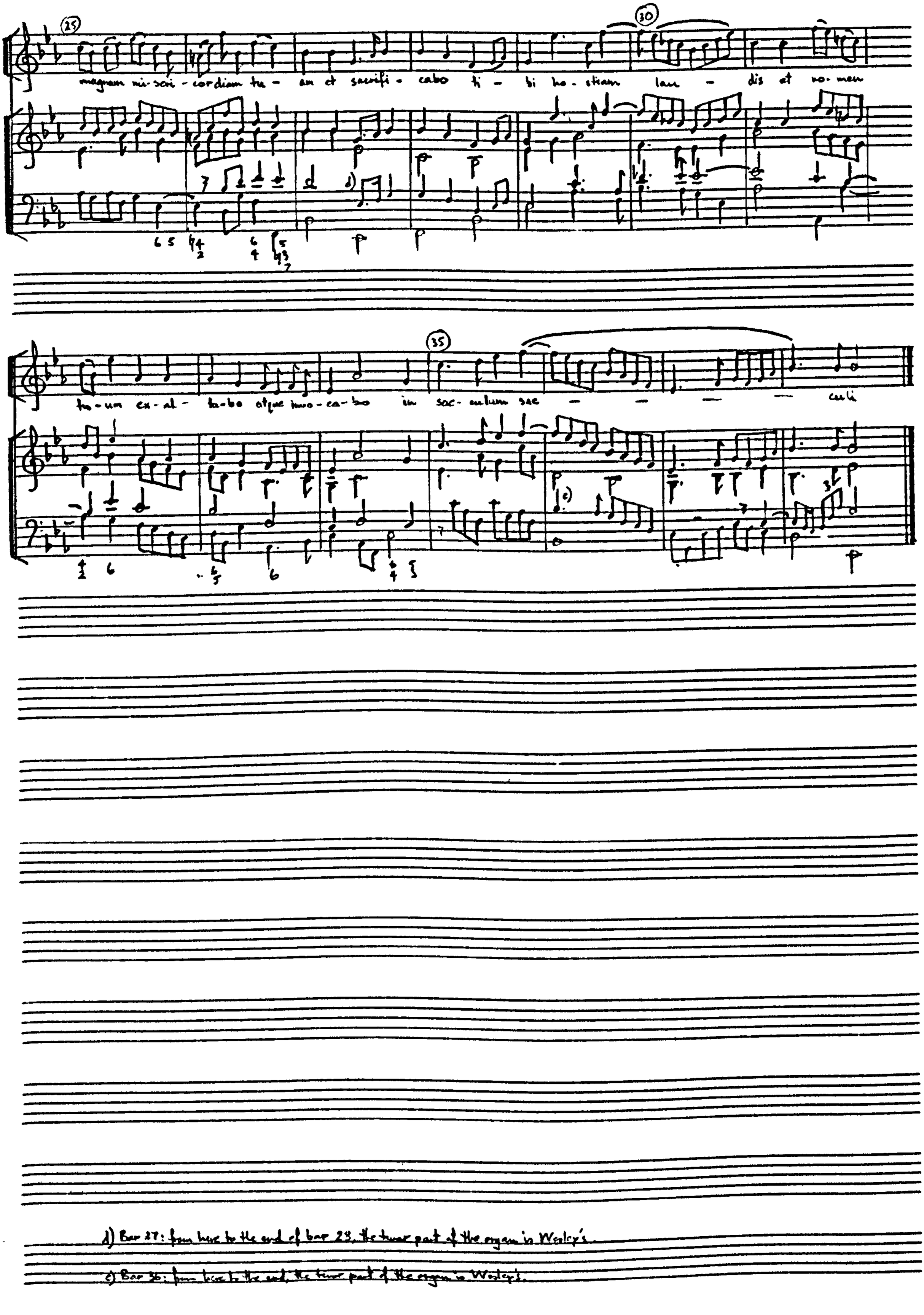
tu-am a me qui a pec-ca-vi to-tum te Do-mine Je-su Chri-ste li-bera me se-cun-dum

a) Bar 2: from here to bar 3, beat 3 the tenor part of the organ in Wesley's.

b) Bar 14: from here to bar 16, beat 2 the tenor part of the organ in Wesley's.

c) Bar 22: alto – from here to the end of the bar the part in Wesley's.

tenor – from here to bar 23, beat 1 the part in Wesley's


magnam mi-seri-cordiam tu-am et sacrifi-cabo ti-bi ho-stiam lau-dis et no-men
tu-um ex-al-ta-bo atque invo-ca-bo in sae-culum sae-culi
d) Bar 27: from here to the end of bar 28, the tenor part of the organ is Wesley's.
e) Bar 36: from here to the end, the tenor part of the organ is Wesley's.

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:

Salve, Regina, mater misericordiae:	Hail, Queen, mother of mercy:
Vita, dulcedo, et spes nostra, salve.	our life, sweetness and hope, hail.
Ad te clamamus, exsules, filii Hevae.	To you we cry out, exiles, descendants of Eve.
Ad te suspiramus, gementes et flentes in hac lacrimarum valle.	To you we sigh, groaning and weeping in this vale of tears.
Eja ergo, Advocata nostra, illos tuos misericordes oculos ad nos converte.	Come then, our advocate, turn those merciful eyes of yours towards us.
Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende.	And, after this our exile, show us Jesus, the blessed fruit of your womb.
O clemens: O pia: O dulcis Virgo Maria.	O kind, O faithful, O sweet Virgin Mary.

Larghetto

Alto: Sal-ve re-gi-na ma-ter mi-seri-cor-diae vi-ta dul-

Tenor: Sal-ve re-gi-na ma-ter mi-seri-cor-diae dul-

Bass: Sal-ve re-gi-na ma-ter mi-seri-cor-diae vi-ta dul-

Organ

-cedo et spes no-stra sal-ve ad te cla-ma-

-cedo et spes no-stra sal-ve ad te cla-ma-mus ad te cla-ma-

-cedo et spes no-stra sal-ve ad te cla-ma-

nus ex-ules Fi-li-i He-vae ad te suspi-ramus ad

nus ex-ules Fi-li-i He-vae ad te suspi-ramus ad

nus ex-ules Fi-li-i He-vae ad te suspi-ramus

a) Wesley has repeat marks both sides of the double bar, but there are none at the end to confirm that 2nd section should be repeated

te suspi - ramus gemen - tes et flentes in hac lacry - marum val - le fortes e - ja

te suspi - ramus gementes et flentes in hac lacry - marum val - le fortes e - ja

te suspi - ramus gemen - tes et flentes in hac lacrymarum val - le fortes e - ja

piano

piano fortes

ergo Advo - ca - ta no - stra ad - vo - ca - ta il - los tu - os

ergo Advoca - ta no - stra ad - vo - ca - ta no - stra il - los

ergo Advo - ca - ta no - stram ad - vo - ca - ta no - stra il - los tu -

mi - seri - cor - des o - culos ad nos con - ver - te et Jesum bene -

tu - os misericordes o - culos ad nos con - ver - te et Jesum bene -

- os mi - se - ri - cordes o - culos ad nos con - ver - te

45

et Jesum bene- di - ctum fru - ctum ventris tu - i

- di - ctum fru - ctum ventris tu - i

- di - ctum fru - ctum ventris tu - i

50 55

no - bis post hoc ex - i - li - um o - sten - de O cle - mens o pi -

no - bis post hoc ex - i - li - um o - sten - de O piano dul - cis vir - go Ma - ri

no - bis post hoc ex - i - li - um o - sten - de

piano

60 65

- a O fortè dul - cis vir - go Ma - ri - a

- a O fortè dul - cis vir - go Ma - ri - a

O fortè dul - cis vir - go Ma - ri - a

fortè

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.)

Allegretto

Soprano I

Spe- ra - te miseri spe- ra - te miseri ca-

Soprano II

Spe- ra - te miseri spe- ra - te miseri ca-

Organ

5

-ve - te fe- li - ces ca- ve-te ca-ve-te fe- li - ces

-ve-te ca-ve-te fe- li - ces ca- ve - te fe- li - ces spe - ra - te miseri spe - ra - te

10

spe-ra - te miseri spe-ra - te

15

miseri ca- ve-te ca- ve-te fe- li - ces spe- ra - te mi- seri spe- ra - te mi- seri ca-

miseri ca- ve-te ca- ve-te fe- li - ces

20 25

-ve-te fe-li-ces ca-ve-te fe-li - - - - - ces

-ve - te fe-li - ces fe-li - ces ca-ve - te fe-li - - - - ces ca-

30

ca - ve-te fe-li-ces spe-ra - to mi-seri ca-ve - te fe-li-ces spe-

- ve-te fe-li - ces spe-ra - te mi-seri ca-ve - te fe-li-ces spe-

35 40

-ra - te mi-seri ca - - ve-te fe-li - - ces

-ra - te mi-seri ca - - ve-te fe-li - - ces

a) Bar 42: Worky has a semibreve in the voice parts and a minim for the last organ bass note – ignoring the anacrusis

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.

Soprano a)

Bass

Organ

Soli

To - ta pul - chra es Ma - ri - a to - ta pul - chra es Ma -

To - ta pul - chra es Ma - ri - a to - ta pul - chra es Ma -

Repeat in chorus

Soli

-ri - a Et ma - cula origi - na - lis non est in te non est in te Tu gloria Je -

-ri - a Et ma - cula origi - na - lis non est in te non est in te Tu gloria Je -

Chorus

-ru - sa - lem Tu lae - ti - ti - a Is - ra - el tu hono - rifi -

-ru - sa - lem Tu lae - ti - ti - a Is - ra - el tu hono - rifi

a) Wesley does not indicate the voices: soprano and bass is probably the most likely, though tenor and bass is also possible.

Chorus - soft

-cen - tia po-puli no - - stri po-puli no - stri tu ad - vo- ca - ta pec - ca - to -

-cen - tia po po-puli no - stri tu ad - vo- ca - ta pec - ca - to -

Soli

-num O Ma - ri - a Ma - ri - a Ma - ri - a

-num O Ma - ri - a Ma - ri - - a

Chorus

Vir - go pru - den-

Vir - go pru - den-

Soli

-tis si - ma Vir - go cle - men - tis - si - ma

-tis si - ma Vir - go cle - men - tis - si - ma

Chorus - loud

O - ra pro no - bis o -

o - - -

55 60

-ra O - - ra pro nobis Do - - mi-num inter-ce-de pro no-bis ad Do-minum Je-sum

- ra pro no - bis Do - - mi-num inter-ce-de pro no-bis ad Do-minum Je-sum

65 70

Chri - stum inter-ce-de pro no-bis ad Do - minum Je - sum Je-sum Chri - stum

Chri - stum inter-ce-de pro no-bis ad Do-minum Je - sum Je-sum Chri - stum

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.
7. Laqueus contritus est, et nos liberati sumus.
8. Adjutorium nostrum in nomine Domini, qui fecit caelum et terram.

6. Our soul, like a sparrow, has escaped from the snare of the hunters.
7. The snare has been broken, and we have been freed.
8. Our help is in the name of the Lord, who has made heaven and earth.

a) b) c)

Soprano — Alto — Tenor I — Tenor II — Bass — Organ d) (for rehearsal only)

mezzo forte

A - ni - ma no - stra e - re - pta est

A - ni - ma no - stra e - re - pta est de

mf A - ni - ma no - stra si - cut pas -

mf A - ni - ma nostra si - cut pas -

de la - queo ve - nan - - ti - um

mf e - re - pta est de la - queo ve - nan -

la - queo ve - nan - ti - um ve - nan - ti - um

ve - nan - ti - um ve - nan - ti - um e - re - pta e -

- ser de la - queo ve - nan - - ti - um

a) Wesley originally scored this piece for SSATB.
b) Wesley has no key signature.
c) Although Wesley has C as key signature, he writes, in fact, in ♯.
d) See title page.

15

de laqueo ve- nan - - ti- um

- ti- um de la- queo ve- nan -

-re - pta est A - ni- ma no- stra e-

A - ni- ma no- stra e- re- pta est

20 25

crescendo

la - queus contri - - tus est

- ti- um

la- queus contri - tus est

re - pta est con- tri - tus est

mezzopiano

et nos libe- ra- ti su -

mp

la - queus contri - - tus est libe- ra- ti su -

crescendo

cresc.

mp

30

mp ct nos libe-ra-ti su — — —

mp libe-ra-ti su — — — mus

— — — mus

mp li - be- ra — - ti su - - mus

— — mus

forte ad-ju-

f ad-ju-

f

35

-mus forte ad-ju- to - ri-um nos-trum in no-mine Do - — ni- ni d) mezzo p qui

ad-ju- to- ri-um nos- trum in no-mine Do - — ni- ni d) mezzo p qui fe-

-to - ri-um nos — — — strum in nomine Do-mi-ni

forte ad-ju- to - ri-um nos- trum in no-mi- ne Do - ni- ni qui

-to - ri-um nos - trum in no - mi- ne Do - mi- ni

mp

d) Bar 38 - Wesley just has 'mezzo' as a dynamic marking.

40

fe - cit coe - lum et ter - - ram

- - cit coe - lum et ter - - ram

e) mezzo p

qui fe - cit coe - lum et terr - - -

e) qui mezzo p

fe - cit coe - lum et ter - ram qui fecit

fe - cit coe - - lum et ter - ram

qui fe - cit

qui fe - cit coe - lum et ter - ram

mp

45

coelum et ter - - ram ad - ju - to - ri - um no - strum in no - mi - ne Do - mi -

- ram et ter - - ram ad - ju - to - ri - um no - strum in no - mi - ne Do - mi -

coe - lum et ter - ram ad - ju - to - ri - um no - strum in no - mi - ne Do - mi -

forte

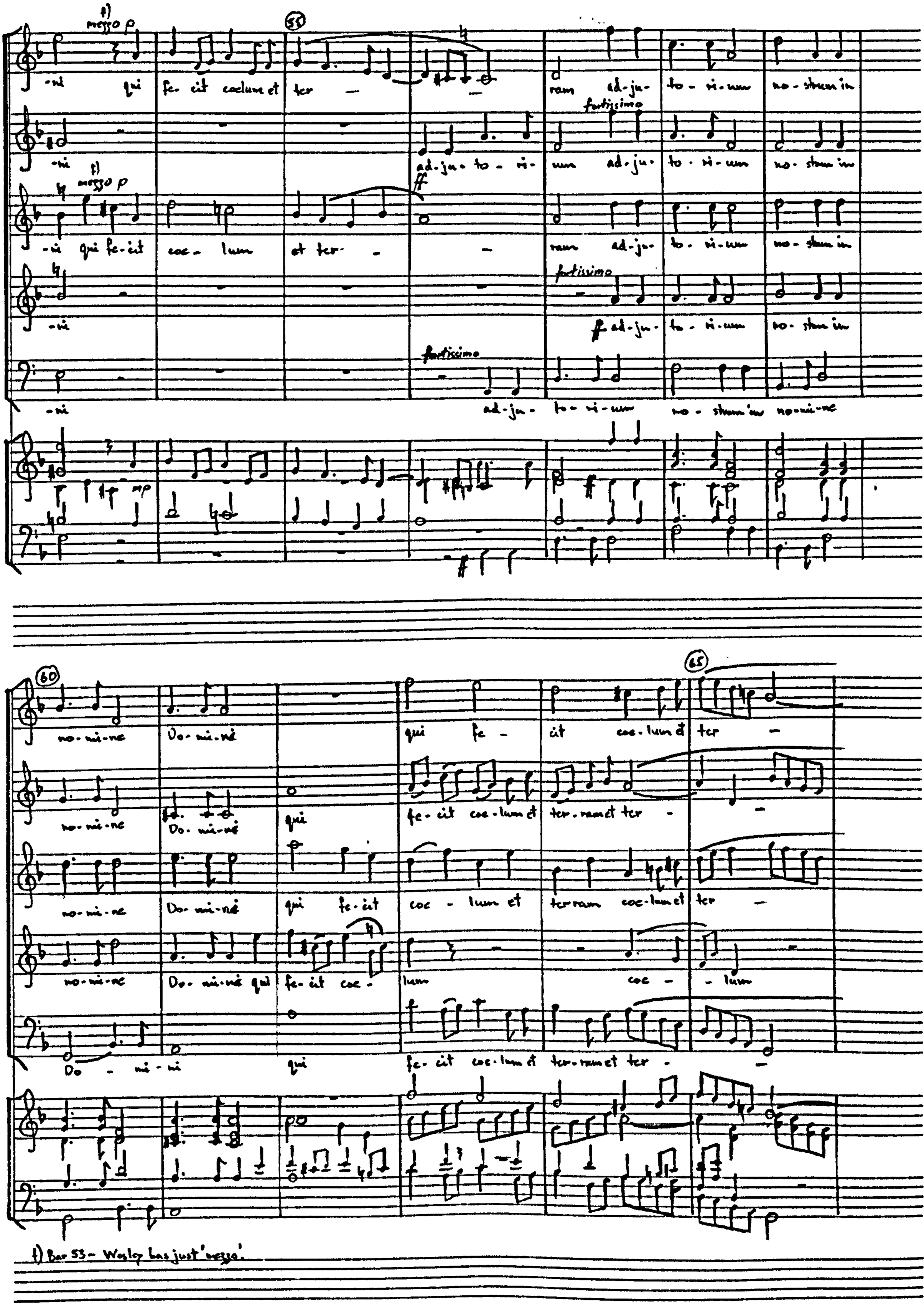
ad - ju - to - ri - um no - strum in no - mi - ne Do - - mi

forte

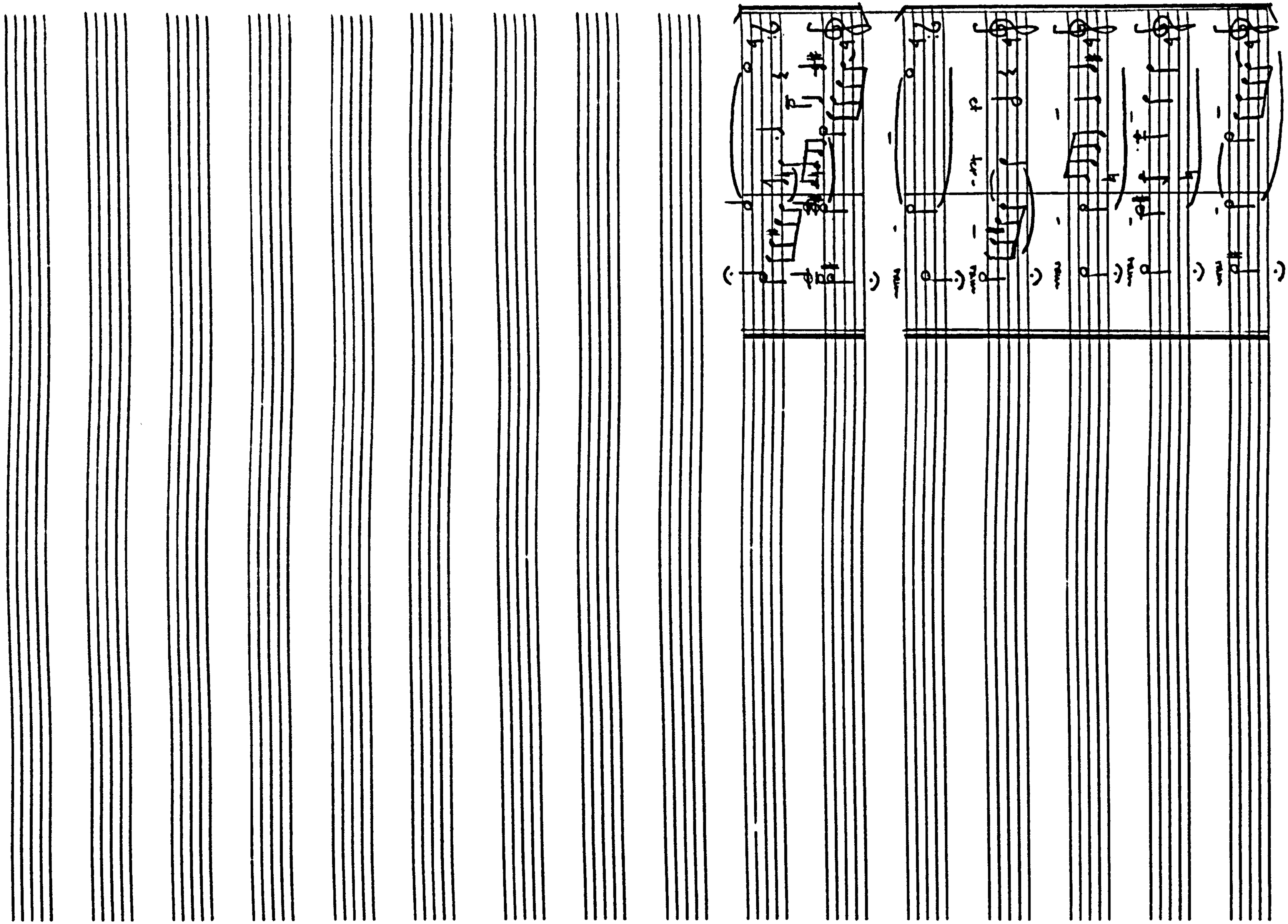
ad - ju - to - ri - um no - strum in no - mi - ne Do - mi -

50

e) Bar 41-42 - Wesley has just 'mes'.



f) Bar 53 – Wolg has just 'mezzo'.



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.

Soprano
Alto
Chri - ste e- le -
Tenor
Bass
Chri - ste e- le -
Organ
(for rehearsal only)
Chri - ste e- le -
Chri - ste e- le -

(15)

- i- son

- i- son

Chri - ste e- le -

- i- son Chri - ste e- le - - - - i- son

(20)

Chri - ste e- le - - - i- son e-

- i- son

Chri - ste e- le -

- - i- son Chri - ste e- le -

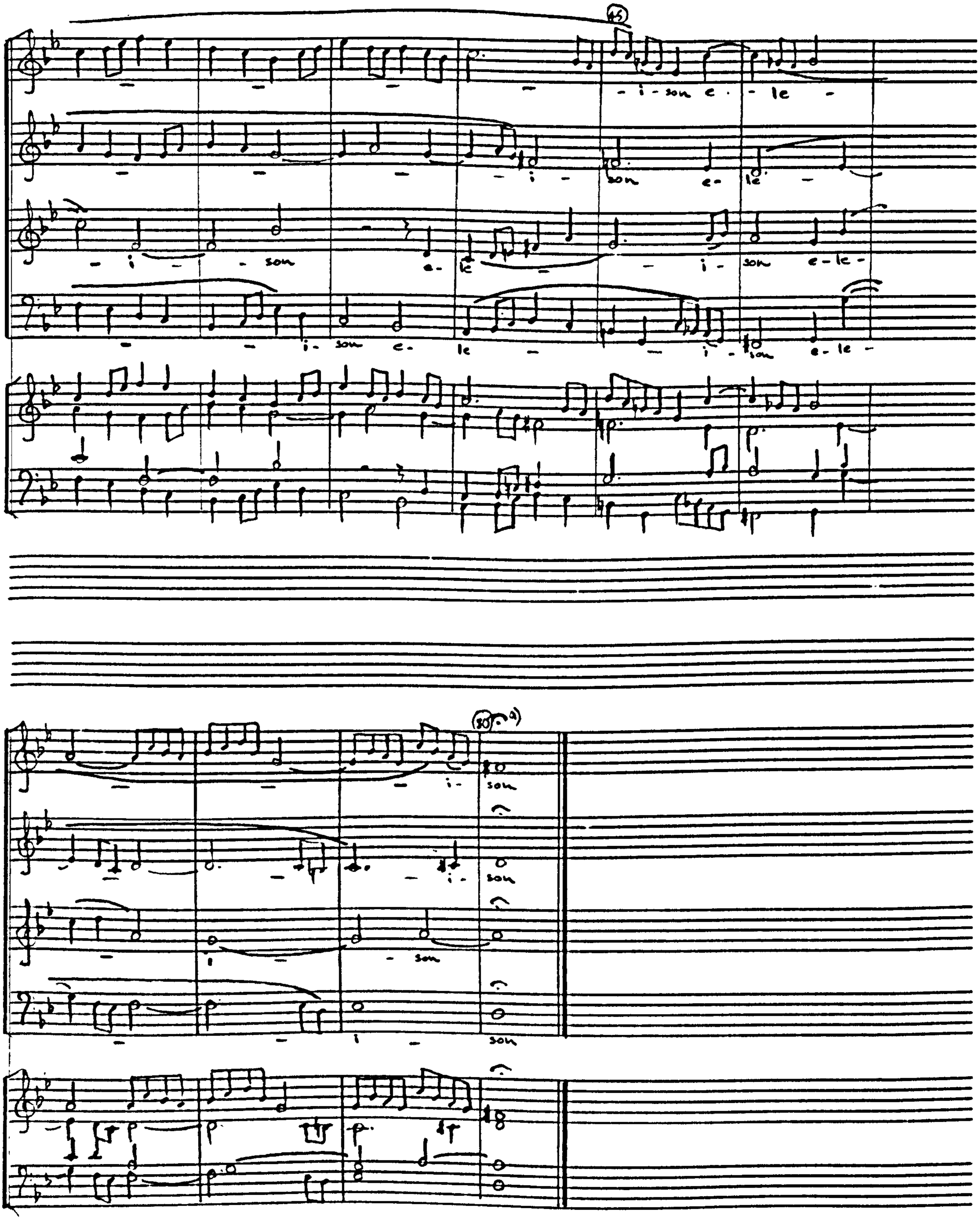
(25)

le — — — — — — i- son

e. le — — — — — — i-

— i- son e. le — — i- son Chri — ste e-

i- son e- le — — — —



a) Bar 50: Wesley has no pause but writes the last note as a breve.

CONSTITUES EOS PRINCIPES

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 omnem terram. Memores erunt nominis tui, Domine.	You will set them up as princes over every land. They will be mindful of your name, O Lord.

Soprano I

Con- sti - tu- es e- os

Soprano II

Con- sti - - tu-es e - os

Alto

Con- sti - tu- es e - os prin-

Tenor

Con- sti - - tu-es e - os prin - ci- pes su -

Bass

Con- sti -

Organ

(for rehearsal only)

prin-ci-pes su- per om- nem ter - ram su - - per om - nem ter - - -

prin-ci-pes su - per om- nem ter - ram su - - - - per omnem ter - - -

- ci-pes super om - - nem ter - ram su - - per omnem terram super om - nem ter -

- per om - - nem ter - ram super om - - - nem super omnem ter -

- tu- es e - os prin-ci-pes su - per om - - - - - - nem ter -

20

-ram memores erunt nominis tu - - i Do - - mi-ne

-ram memores erunt nominis tu - - i Do-

-ram con-sti - tu-es e - os prin - - - ci-pes memores erunt nominis tu-i

-ram Con-sti - - tu-es e - os prin - - - - ci-pes memores erunt

-ram

25 30

me-mores e-runt no - - - minis tu - - i Do-mi-ne

- - - - - - mi-ne Do - mi-ne memores erunt

Do - mi-ne memores e-runt nominis tu-i Do - mi-ne memores erunt nominis tu - - i Do -

no-minis no-minis tu - - i memores erunt nominis tu - - i

memores e-runt no - minis tu - - - i Do-mi-ne

memores erunt no - minis tu - i Do - mine tu - i Do - mine

no - minis tu - i Do - - mine tu - i Do - mine

- mine tu - - i Do - - - - - mine con-

Do - - - - - - - - - - - mine

memores erunt nominis tu-i Do - mine tu - i Do - mine

p

(40) (45)

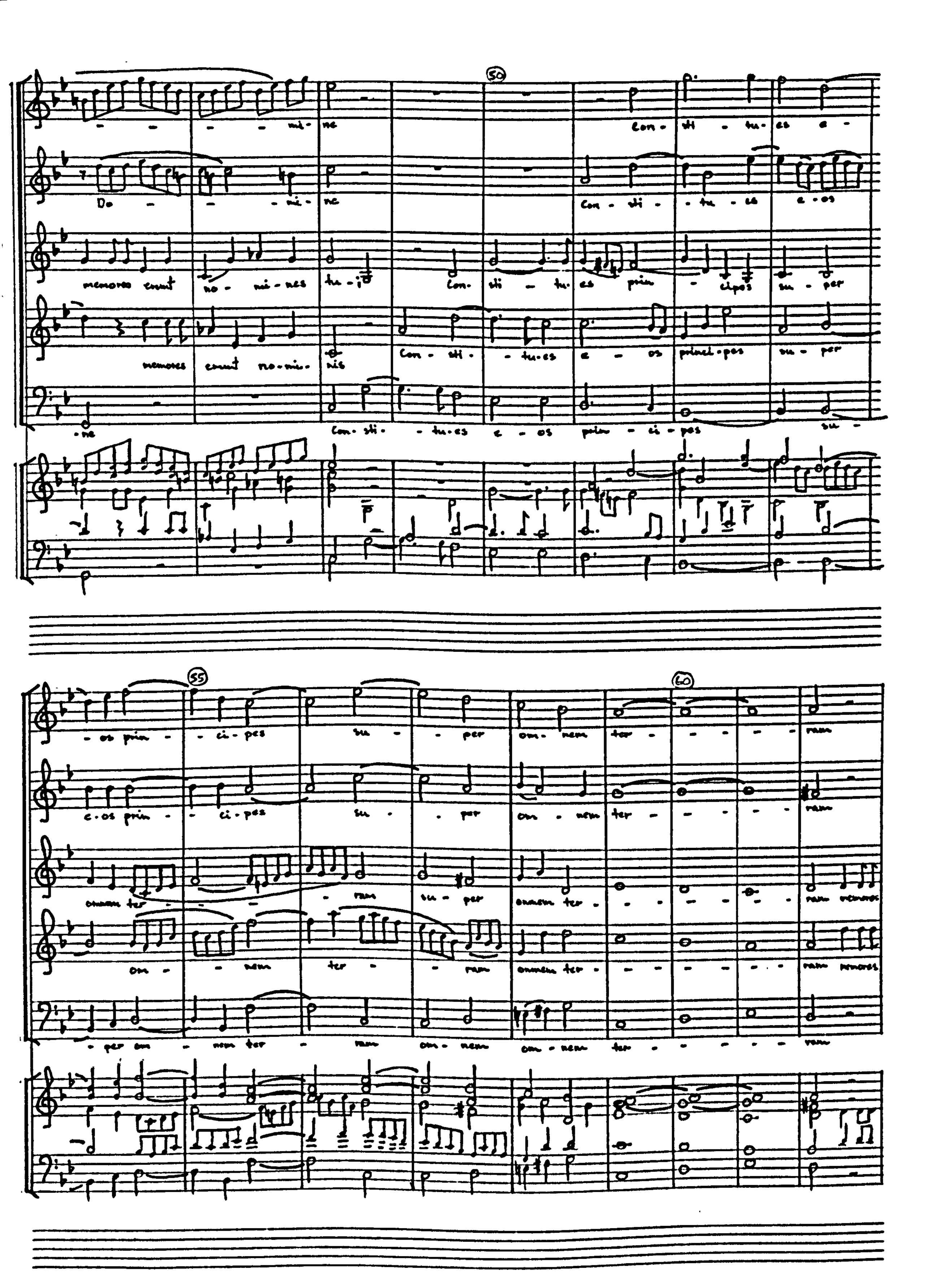
memores erunt nominis tu - - - i Do - - -

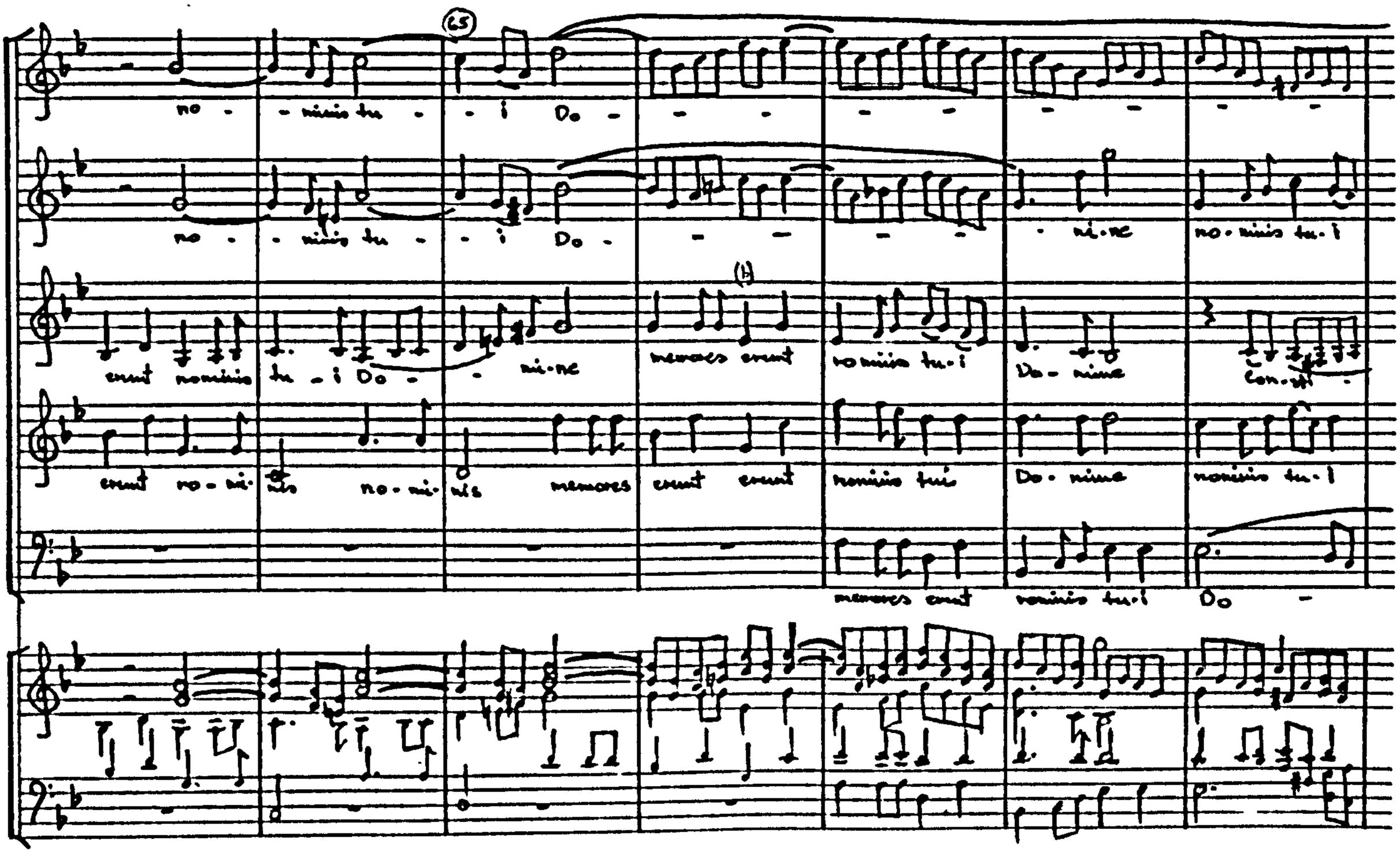
con - sti - tu - es memores e - runt

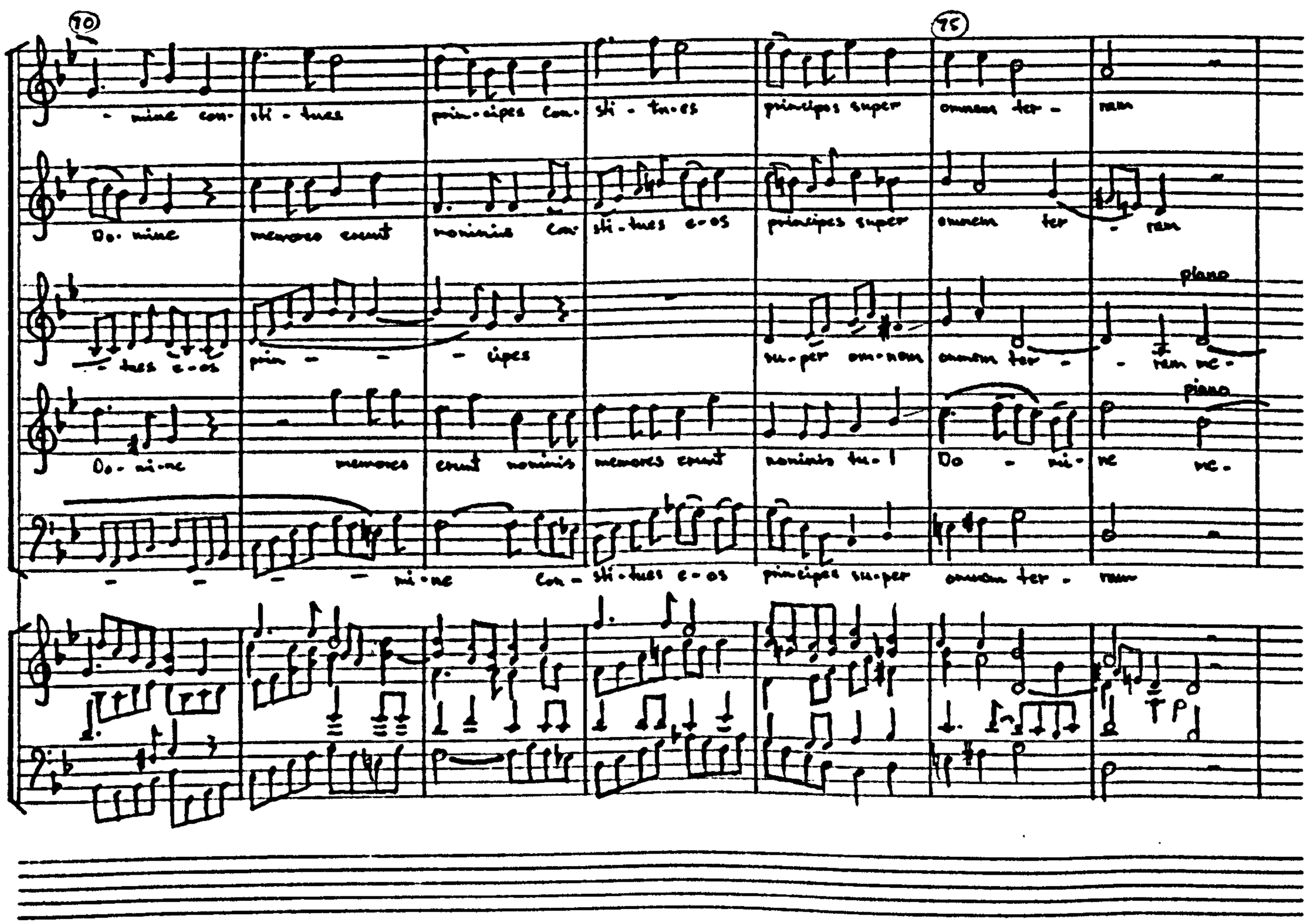
- sti - - - tu - es e - os prin - - - cipes su - per terram

con - sti - - tues e - os prin - cipes memores erunt nominis tu - i

memores erunt nominis tui Do - mine no - minis tu - i Do - mi - ne nominis tui Do - mi -


50
55
60
Do - - - mi - ne
con - sti - tu - es e -
Do - - - mi - ne
con - sti - - tu - es e - os
memores esunt no - mi - nes tu - i con - sti - tu es prin - cipes su - per
memores esunt no - mi - nis con - sti - - tu es e - os princi - pes su - per
- ne con - sti - - tu es e - os prin - ci - pes su -
- os prin - - ci - pes su - - per om - nem ter - - - - - ram
e - os prin - - ci - pes su - - per om - nem ter - - - - - ram
omnem ter - - - - ram su - per omnem ter - - - - - - ram memores
om - - nem ter - - ram omnem ter - - - - - - ram memores
- per om - nem ter - ram om - nem om - nem ter - - - - - ram


65
no - - mine tu - - i Do - - - - - - - -
no - - mine tu - - i Do - - - - - ni-ne no-mine tu-i
(H)
eunt nomine tu - i Do - - ni-ne memores eunt nomine tu-i Do-mine con-
eunt no-mi-nis no-mi-nis memores eunt eunt nomine tui Do-mine nomine tu-i
memores eunt nomine tui Do -


70
75
- mine con- sti - tues prin-cipes con- sti - tu-es principes super omnem ter - ram
Do- mine memores eunt nominis con- sti-tues e-os principes super omnem ter - ram
piano
- tues e-os prin - - - cipes su-per om-nem omnem ter - - ram ne-
piano
Do- mi-ne memores eunt nominis memores eunt nominis tu-i Do - mi- ne ne-
- - - - mi-ne con - sti-tues e-os principes su-per omnem ter - ram

crescendo — forte — 80

me - mores erunt no - minis tu - i Do -

crescendo — forte

me - mores erunt no - minis tu - i Do -

crescendo — forte

- mores erunt memores erunt no - minis no - minis tu - i Do -

crescendo — forte

- mores erunt memores erunt no - minis tu - i tu - i Do -

crescendo — forte

me - mores erunt no - minis tu - i Do -

(cresc.)

85

nine

nine

nine

nine

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, Creatorem caeli et terrae: Et in Jesum Christum, Filium ejus unicum, Dominum nostrum, Qui conceptus est de Spiritu Sancto, Natus ex Maria Virgine, Passus sub Pontio Pilato, Crucifixus, mortuus, et sepultus, Descendit ad infernos; Tertia die resurrexit a mortuis, Ascendit ad caelos, Sedet ad dexteram Dei Patris Omnipotentis; Inde venturus est judicare vivos et mortuos.	I believe in God, the Father Almighty, maker of heaven and earth: And in Jesus Christ, His only Son, our Lord, who was conceived by the Holy Spirit, born of Mary the Virgin, suffered under Pontius Pilate, was crucified, died, and was buried; he descended to hell; two days later he rose again from the dead, and ascended to the heavens, and sits at the right hand of God the Father Almighty; from there he will one day come to judge the living and the dead.
Credo in Spiritum Sanctum; Sanctam Ecclesiam Catholicam; Sanctorum Communionem; Remissionem peccatorum; Carnis Resurrectionem; Et vitam sempiternam.[1] Amen.	I believe in the Holy Spirit; the Holy Catholic Church; the fellowship of Christ's followers; the forgiveness of sinners; the resurrection of the flesh; and the life everlasting. Amen.

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

Soprano

Alto

Bass

Organ[a]

Pa-trem omnipo-tem-tum crea-to-rem cœ-li et terræ

Et in Je-sum Christum fi-lium e-jus u-nicum et in Je-sum

Christum fi-lium e-jus unicum et in Je-sum Christum fi-

Dominum nostrum qui conceptus est de Spi-ritu

a) This is simply a reduction of the voice parts – in performance it would be necessary to complete the harmony in places.

b) Wesley's time signature is ¢ although he writes in 𝄴 time.

c) Wesley has 'Piu largo' one bar later.

Sancto na - tus ex Ma-ri-a vir - gine Pa-ssus sub Pon-tio Pi- la-to Cru- ci -

Sancto na - tus ex Ma-ri - a vir - gine Passus sub Pon-tio Pi- la-to Cru - ci -

Sancto na - tus ex Ma-ri - a vir - gine Pa - ssus sub Pon-tio Pi- la-to Cru- ci -

pianissimo

- fixus mor- tu - us et se-pul- tus De-scendit ad in-fernos Tertio die resurrexit

- fixus mor - tu- us et se-pul- tus De-scendit ad in-fernos Tertio die resurrexit

- fixus mor- tu - us et se-pul - tus De-scendit ad in-fernos Tertio die resurrexit

a mor- tu - is As- cendit ad coelos se-det ad dextram De- i Pa - tris omnipo- tentis

a mor- tu - is As- cendit ad coelos se-det ad dextram De- i Pa - tris omnipo- tentis

a mor- tu - is As- cendit ad coelos se-det ad dextram De- i Pa - tris omnipo- tentis

d) Wesley's time signature is actually $\frac{3}{2}$

50 55

In-de venturus est judicare vi-vos et mortuos Cre-do in Spi-ri-tum Sanctum sanctam ecclesi-am' Ca-

In-de venturus est judicare vi-vos et mor-tuos Cre-do in Spi-ri-tum Sanctum sanctam ecclesi-am Ca-

In-de venturus est judicare vi-vos et mortuos Cre-do in Spi-ri-tum Sanctum sanctam ecclesi-am Ca-

60 e) Vivace

-tho-licam San-cto-rum communi-o-nem re-missionem pecca-to-rum resur-recti-o-nem corporis et vitam sempi-ter-nam

-tho-licam San-cto-rum communi-o-nem re-missionem pecca-to-rum resur-recti-o-nem corporis et vitam sempi-ter-nam

-tho-licam San-cto-rum communi-o-nem re-missionem pecca-to-rum resur-recti-o-nem corporis et vitam sempi-ter-nam

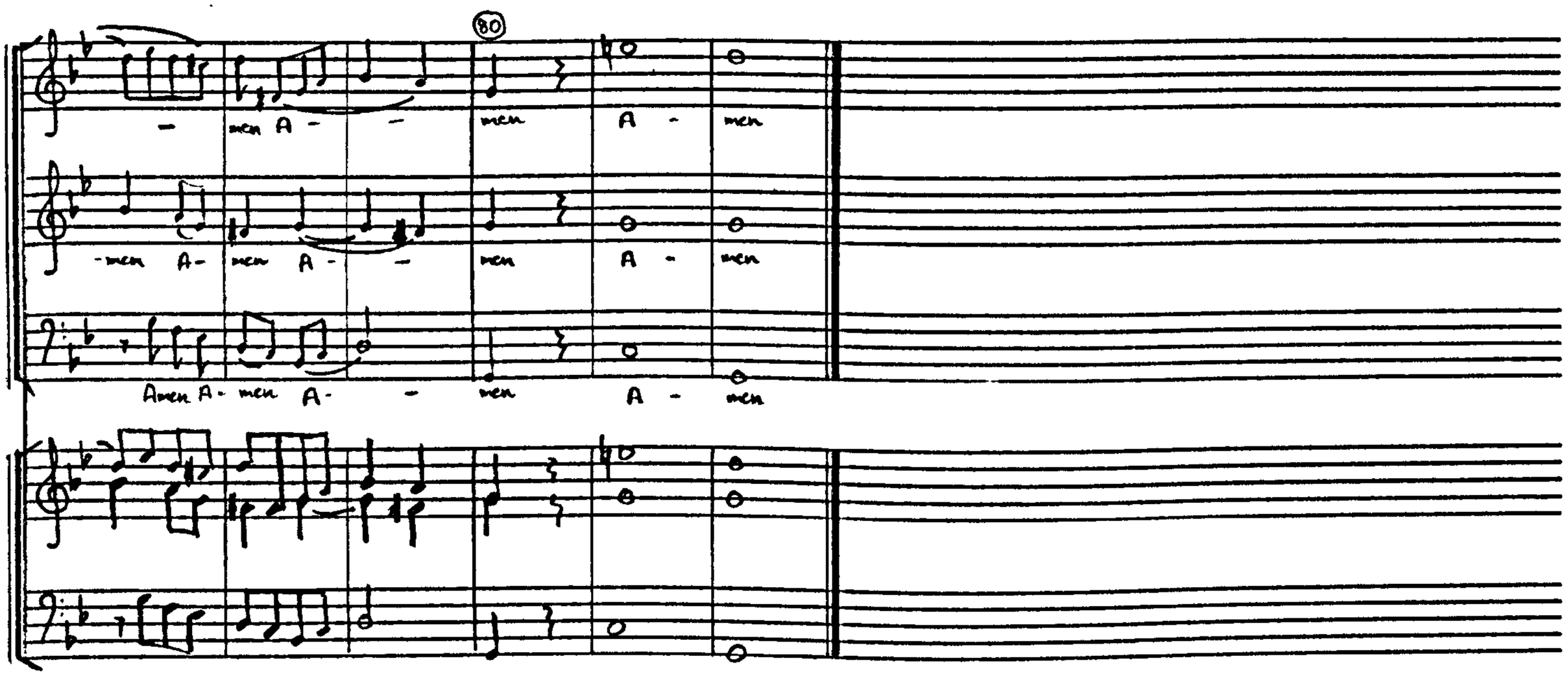
65 70 75

A-men A-men A-men A- - men A- men A- - -

A- - - - - (men A-) - - men A- - - - -

Amen A-men A- - men

e) Work's time signature is ¢: he puts it after the 1st beat of the previous bar (bar 62)


80
men A - - men A - men
-men A- men A - - men A - men
Amen A- men A- - men A - men

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, O Lord: O 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, O Lord: O Lord, who will survive it?

Alto

Tenor

Bass

De pro- fun- dis cla- ma- vi cla- ma- vi ad

Organ

(for rehearsal only)

te Do- mi- ne cla- ma- vi ad te Do- mi-

te Do- mi- ne de pro- fun- dis cla- ma- vi ad te Do- mi-

-ne cla- ma- vi ad te Do- mi- ne

-ne cla- ma- vi ad te Do- mi- ne

-ne Domine ex- au- di

De pro- fun - dis cla- ma - vi De pro- fun - dis cla-

Domine ex- au- di vo- cem me - - am De pro- fun -

vo- cem meam De pro- fun - dis de pro-

-ma - vi ad te Domine ex- au- di vo- cem me- am vo- cem me -

-dis cla- ma - vi ad te cla- ma - vi ad te Do - - - mi-

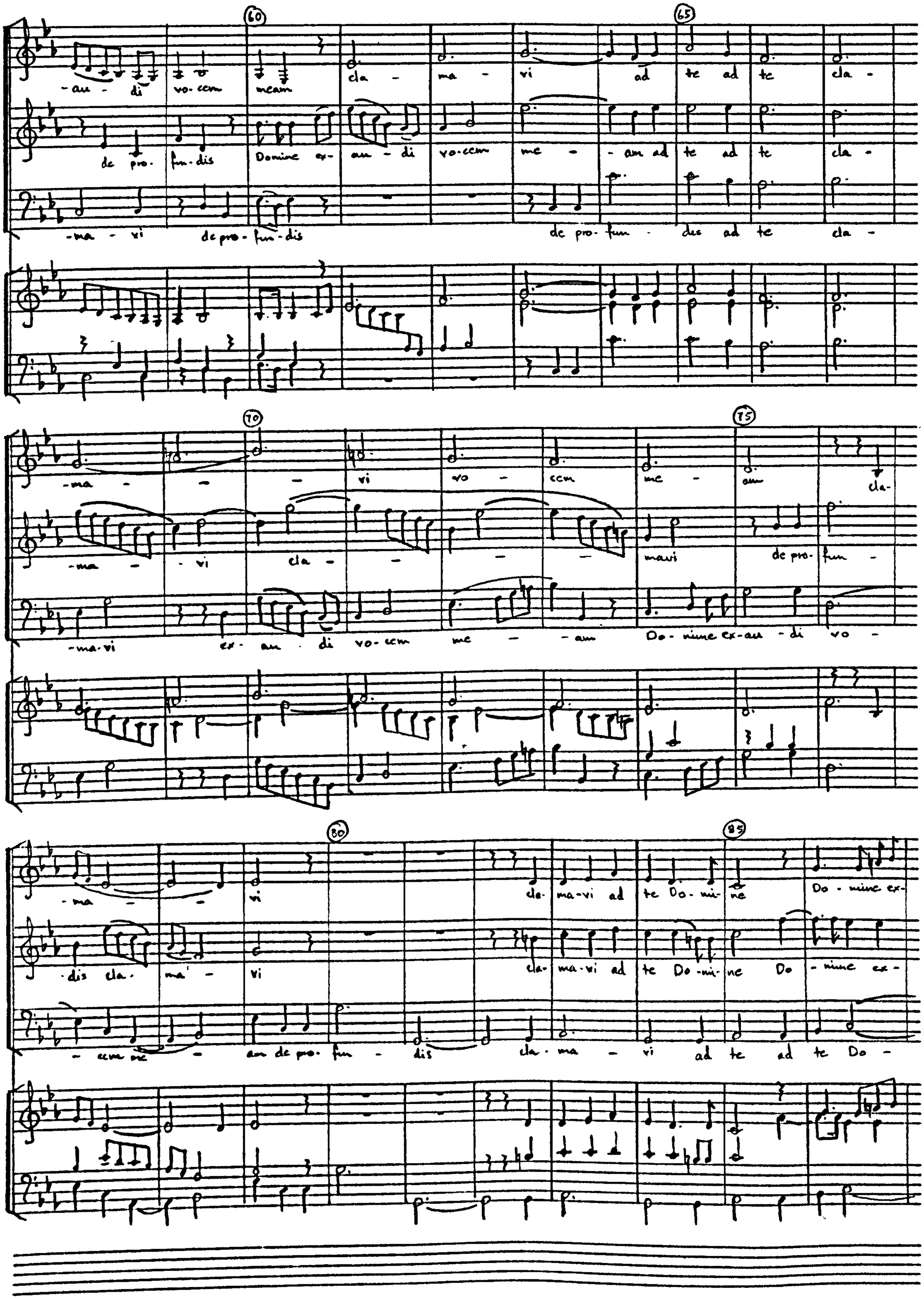
-fun - - dis cla - ma - - vi ad te Do - - - mi-

-ne De pro- fun - dis de pro- fun - dis cla- ma - vi ad te Domine ex-

-ne De pro- fun - dis de pro- fun - dis cla- ma - vi ad te Do - mi- ne

-ne de pro- fun - dis de pro- fun - dis cla- ma- vi ad te Do- mi- ne cla-

fortissimo


60
65
70
75
80
85
-au - di vo-cem mcam cla - ma - vi ad te ad te cla -
de pro- fun-dis Domine ex- au - di vo-cem me - am ad te ad te cla -
-ma - vi de pro- fun-dis de pro- fun - dis ad te cla -
-ma - - - vi vo - cem me - am cla-
-ma - - vi cla - - - - mavi de pro- fun -
-ma-vi ex- au - di vo-cem me - - am Do- mine ex-au - di vo -
-ma - - vi cla- ma-vi ad te Do- mi- ne Do - mine ex-
-dis cla- ma - vi cla- ma-vi ad te Do-mi- ne Do - mine ex -
- cem me - am de pro- fun - dis cla- ma - vi ad te ad te Do -

90 95

-au-di vo - cem me - am vocem meam de pro- fun - -

-au - di Do - mine ex- au- di vo - cem meam de pro- fun - -

- - - - mi- ne Domine ex-

100

-dis Domine ex- au - di vo-cem me - am cla- ma - vi cla- ma - vi

- - dis cla - ma - - vi da- ma - vi cla- ma - vi

-au - di vo - cem me - am de pro- fun - dis cla - ma - vi cla- ma -

105 110

ad te Do - mi- ne cla- ma - vi ad te

ad te Do - mi- ne cla- ma - vi ad te

-vi ad te Do - mi - ne de pro- fun - dis cla- ma - vi ad te

forte *piano*

115

Do - mi - ne

Do - mi - ne

Do - mi - ne de pro - fun - dis cla - ma - ri

120

Domine ex - au - di vo -

Domine ex - au - di vo - cem me - am

cla -

125

- cem me - am vo - cem me - am

- au - di vo - cem me am vo - cem me - am

- ma - vi ad te Do - mi - ne

130

Domine ex - au - di vo - cem

Domine ex - au - di

135

Domine ex - au - di vo - cem me - am cla - ma - vi ad te Do -

me - am ex - au - di vo - cem me - am cla - ma - vi ad te Do -

vo - cem de pro - fun - dis cla - ma - vi ad te Do -

140

145 — 150 — 155 (Fine)

— — mi - ne Do - mi - ne ex - au - di vo - cem me - - am

— — mi - ne Do - mi - ne ex - au - di vo - cem me - - am

— — mi - ne Do - mi - ne ex - au - di vo - cem me - - am

(Fine)

piano

Duetto — Larghetto

Tenor — Fiant aures tuae inten - dentes in vocem de - pre - ca - ti - o - nis me -

Bass — Fiant aures tu - ae in - ten - dentes in vocem de - pre - ca - ti - o - nis me -

Organ (for rehearsal only)

160

ae in vocem de - pre - ca - ti - o - nis me - ae fiant au - res inten - dentes fiant aures inten - dentes in vocem depre -

- ae in vo - cem de - pre - ca - ti - o - nis me - ae in vo - cem in vo - cem depre ca - ti - o -

165

-ca-ti-o-nis me-ae in vocem deprecati-onis me - ae fiant aures tuae inten- dentes in vocem depre-

- nis me-ae in vocem depreca-ti-o-nis me - ae fi-ant au-res tuae in-ten- dentes in vocem depre-

170

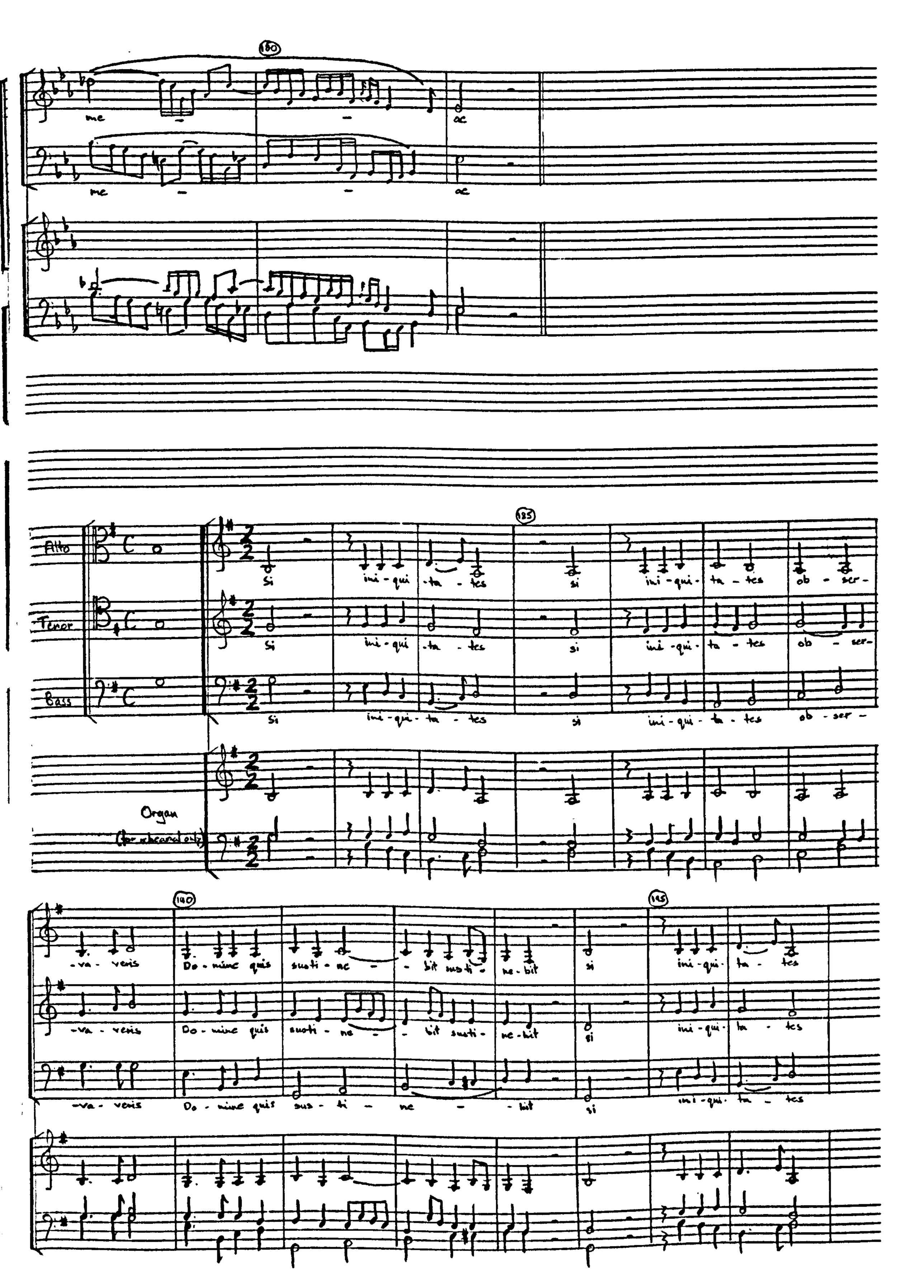
-ca-ti-o-nis me - ae in vocem depre- ca-ti-o-nis me - ae in vocem depre ca-tio-nis me -

-cati-o-nis me - ae in vocem depre- catio-nis me - ae in vocem depre- ca-tio-nis me -

175

-ae fi-ant aures tuae tuae in-ten- dentes in vo - cem in vo - cem deprecationis

-ae fi-ant aures inten- dentes fi-ant aures inten- dentes in vo - cem in vo - cem deprecationis


150
me - - ac
me - - ac
Alto
Si ini - qui - ta - tes si ini - qui - ta - tes ob - ser -
Tenor
Si ini - qui - ta - tes si ini - qui - ta - tes ob - ser -
Bass
Si ini - qui - ta - tes si ini - qui - ta - tes ob - ser -
Organ
(for rehearsal only)
va - veris Do - mine quis suste - ne - - bit suste - ne - bit si ini - qui - ta - tes
va - veris Do - mine quis suste - ne - - bit suste - ne - bit si ini - qui - ta - tes
va - veris Do - mine quis sus - te - ne - - bit si ini - qui - ta - tes

200

si ini-qui-ta-tes ob-ser-va-veris Do-mine quis suoti-ne- -bit Domine

si ini-qui-ta-tes ob-ser-va-veris Do-mine quis suoti-ne- -

si ini-qui-ta-tes ob-ser-va-veris Do-mine quis sus-ti-ne-

205 210

quis sus-ti-ne-bit si ini-qui-tates obser-va-veris Do- -nine

- -bit si ini-qui-tates obser-va veris Do- - -nine

- -bit si ini-qui-tates obser-va-veris Do- -nine

215 (Da Capo)[a]

Do-mine ini-qui-ta-tes qui suoti-ne- - bit

Do-mine ini-qui-ta-tes qui suoti-ne- - bit

ini-qui-ta-tes qui suoti-ne- - bit

(Da Capo)[a]

a) Wesley's actual instruction: "'De profundis' ut antea".

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 transferentur montes in medio[1] maris.
7. Dominus virtutum nobiscum: susceptor 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 id the God of Jacob.

[1] This is the word Wesley set - 'cor' is the usual word.

Tempo moderato

Soprano I

a)

De - us no - ster re - fu - gium

Soprano II

De - us no - ster re - fu - gium et vir - tus

Bass

De - us no - ster re - fu - gium et vir - tus

Organ

(for rehearsal only)

et vir - tus ad - ju - tor in tri - bula - ti - o - nibus quae in ve - ne - runt nos

vir - tus ad - ju - tor in tri - bula - ti - o - nibus quae in ve - ne - runt nos quae inve-

ad - ju - tor in tri - bula - ti - o - nibus quae inve - ne - runt quae inve - ne - runt nos

ni - mis.

b)

Pro - pte - rea non ti - me - bimus dum tur - ba - bitur ter - ra dum tur-

ve - nerunt nos ni - mis

Pro - pte - rea non ti - me - bimus dum tur - ba bitur terra dum tur-

ni - mis

Pro - pte - rea non ti - me - bimus non dum tur-

a) Could be TTB.

b) Wesley in fact indicates ~~that~~ the second part should also be repeated; but there are no repeat marks at the end.

-ba - bitur ter - ra et transfe- rentur mon- tes et transfe- rentur mon- tes in medio ma-

-ba - bitur ter - ra et transfe- rentur mon- tes et transfe- rentur mon- tes in medio ma -

-ba - bitur ter - ra et transfe- rentur mon- tes et transfe- rentur mon- tes in medio ma- ris in

- ris in me - - dio ma - ris Do- minus vir- tu - tum no- bis - cum Do - minus vir- tu - tum no-

- ris in me - - dio ma - ris Do- minus vir- tu - tum no- bis - cum Do - minus vir- tu - tum no-

medio ma - - - ris Do- minus vir- tu - tum no- bis - cum Do - minus vir- tu - tum no-

-bis - cum susceptor noster Deus Jacob Deus Ja- cob

-bis - cum susceptor noster Deus Jacob Deus Ja - cob

-bis - cum susceptor noster Deus Jacob Deus Ja - cob susceptor noster Deus Ja - cob susceptor

De - us Jacob Deus Jacob Deus Ja - cob De - us Ja - - cob

De - us Ja - cob De - us Ja - cob susceptor nos - ter nos - ter

noster Deus Ja - cob De - us Jacob Deus noster Deus Ja - cob Ja - cob

De - us De - us Deus Deus Ja - cob susceptor no - ster De - us Ja - cob

De - us De - us Deus Deus Ja - cob susceptor no - ster De - us Ja - cob

De - - us Ja - - cob susceptor no - ster De - us Ja - cob

susceptor noster Deus De - us no - - ster

susceptor noster Deus no - - ster

susceptor noster Deus no - - ster

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.

Spiritoso[a]

Alto

Di - xit Do - mi - nus Do - mi - no me - o se - de a dex - tris me - is donec

Tenor

Bass

Organ

(for rehearsal only)

ponam ini - mi - cos donec ponam ini - mi - cos tu - os scabellum pe - dum tu - o - rum

Di - xit Do - mi - nus Do - mi - no me - o se - de a dex - tris me - is di - xit

donec ponam ini - mi - cos scabellum pe - dum tu - o - rum do - nec po - nam

Dominus Domino me - o se - de a dex - tris me - is donec ponam ini - micos ini -

Cantus firmus – 5th Tone

a) Wesley actually has 'Spirituoso'.

30 35

i - ni - mi - cos tu - os donec ponam ini- mi - cos tu - os se - de a dex - tris

i - ni - mi - cos tu - - os scabellum pedum tu - o - rum donec

- mi - - cos dixit Do - minus Do - mino me - o se - de a dextris me - is a

40 diminuendo 45

donec ponam ini- mi - cos se - de a dex - tris me - is

ponam ini- mi - cos di - xit Do - minus di - xit Dominus Domino me - o di - xit

dex - tris donec ponam ini- micos donec ponam ini- mi - cos i - ni - mi - cos tu - os donec

(dim)

forte 50 55

donec ponam ini- mi - cos di - xit Dominus Do - mino me - o se - de a

Dominus donec ponam ini- mi - cos di - xit Do - minus Do - mino me - o se - de a

ponam ini - mi - cos tu - os tu - - os Do - mino me - o

60 65 forte

der-tis me- is a der-tis me- is donec ponam ini-

der-tis me- is a der-tis me- is donec ponam ini- mi-cos i- ni-

crescendo forte

se-de a der-tis me- - - is donec ponam ini- mi-cos i- ni-

cresc. f

70 piano 75 crescendo

mi-cos tu- os ini- mi-cos tu- os do- nec

mi-cos tu- os ini- mi-cos tu- os do- nec

piano

mi-cos tu- os donec ponam ini- micos donec ponam ini- mi-cos do-

crescendo

cresc.

80 forte 85 diminuendo

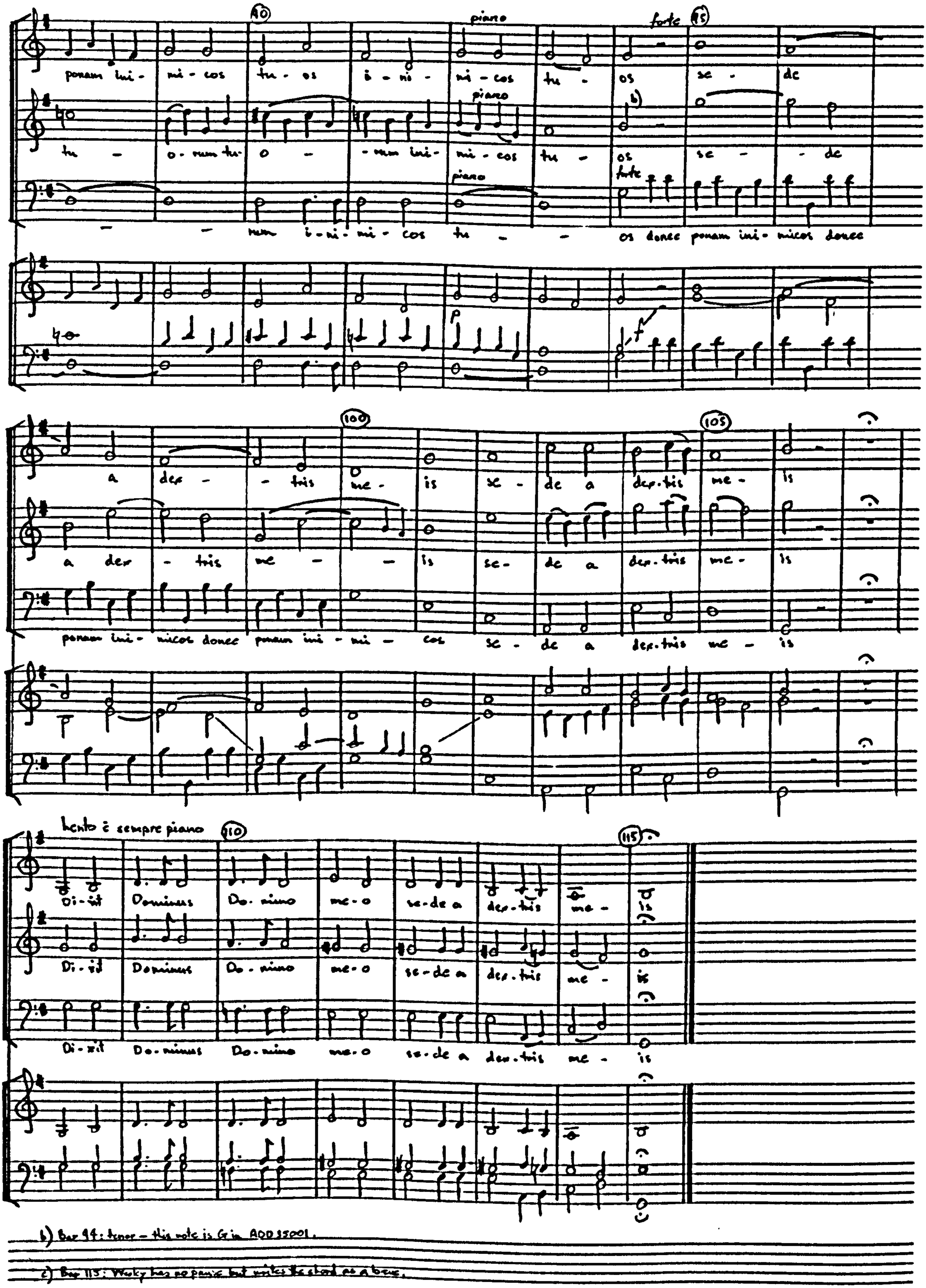
po- nam i- ni- mi-cos tu- os donec ponam ini- micos donec

forte diminuendo

po- nam i- ni- mi-cos tu- os sca- bellum pe- - dum

nec po- nam ini- mi-cos tu- os sca- bellum pe- dum tu- o-

forte dim.



b) Bar 94: tenor – this note is G in ADD35001.

c) Bar 115: Wesley has no pause but writes the chord as above.

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] Origunally, Wesley had alonger 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,[2]
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).

21. See, the bread of angels
Has become the food of wayfarers;
It is truly the bread of the children,
And is not to be thrown to the dogs.

22. It was foreshadowed in earlier type,
As when Isaac was being sacrificed,
When a lamb was chosen for the Passover,
And when manna was given to our fore-fathers.

23. O Good Shepherd, true bread,
Jesus, have mercy on us:
Feed us, guard us,
Make us see the good things
In the land of the living.

24. You, who know and can do all things,
Who feeds us here as mortals:
Make us your fellow-guests there,
Co-heirs and companions
Of the citizens of heaven.
(Amen).

[2] Wesley omits this line in his setting.

Soprano

Ecce panis angelorum factus cibus viatorum verè Panis

Alto

Ecce panis angelorum factus cibus viatorum vere Panis

Tenor

Ecce panis angelorum factus cibus viatorum vere Panis

Bass

Ecce panis angelorum factus cibus viatorum vere Panis

Organ

(for rehearsal only)

filiorum non mittendus canibus In figuris praesignatur cum Isaac

filiorum non mittendus canibus In figuris praesignatur cum Isaac

filiorum non mittendus canibus In figuris praesignatur cum Isaac

filiorum non mittendus canibus In figuris praesignatur cum Isaac

a) Although Wesley has C as key signature, he writes, in fact, in $\frac{4}{2}$

15

im-mo-la-tur ag-nus paschae de-pu-ta-tur da-tur manna pa-tribus Bone pastor panis vere

im-mo-la-tur ag-nus paschae de-pu-ta-tur da-tur manna pa-tribus Bone pastor panis vere

im-mo-la-tur ag-nus paschae de-pu-ta-tur da-tur manna pa-tribus Bone pastor panis vere

im-mo-la-tur ag-nus paschae de-pu-ta-tur da-tur manna pa-tribus Bone pastor panis vere

10 25

Jesu nostri mi-se-re-re 1) tu nos bo-na fac vi-de-re in terra vi-ven-ti-um tu qui cuncta

Jesu nostri mi-se-re-re tu nos bo-na fac vi-de-re in terra vi-ven-ti-um tu qui cuncta

Jesu nostri mi-se-re-re tu nos bo-na fac vi-de-re in terra vi-ven-ti-um tu qui cuncta

Jesu nostri mi-se-re-re tu nos bo-na fac vi-de-re in terra vi-ven-ti-um tu qui cuncta

1) Wesley omits one line of the text — "tu nos pasce, nos tuere."

scis et vales qui nos pascis hic mortales tu-os i-bi commen-sales cohe-redes et so-da-les

scis et vales qui nos pascis hic mortales tu-os i-bi commensa-les cohe-re-des et so-da-les

scis et vales qui nos pascis hic morta-les tu-os i-bi commensa-les co-he-re-des et so-da-les

scis et vales qui nos pascis hic mortales tu-os i-bi commensa-les co-he-re-des et so-da-les

fac sanctorum ci-vi-um

fac sanctorum ci-vi-um

fac sanctorum ci-vium

fac sanctorum ci-vi-um

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.

Vivace - moderato

Alto: Ec - ce sic be-ne-di- ce - tur

Tenor: Ec - ce sic bene-di- ce - tur ho - mo be-ne-di- ce -

Bass

Organ (for rehearsal only)

ho - mo qui ti - met Do - minum Ec - ce sic bene-di-

- tur qui ti - met Do - minum qui ti-met Do - (mi - num)[a] - mi - num bene-di-

Ec - ce sic bene-di - ce - tur ho - mo qui ti - met Do - - -

- ce - tur ho - mo bene-di- ce- tur ho - mo qui ti - met

- ce - tur ho - - mo qui timet qui ti - met qui. ti - met

- mi - num Ec - ce sic bene-di - ce - tur ho - mo qui ti-met Do - minum qui ti-met

a) Bar 13: Words underlay

25

Do - - minum sic be-ne-di - ce - tur ho - mo qui timet Do - minum

qui ti - met Do - - - minum qui timet Do - minum qui timet

Do - minum qui ti - - met

30

35

qui timet Do - - mi - num bene-di - ce - tur ho - mo ec - ce sic be-ne-di-

Do - minum ec - ce sic bene-di - ce - tur ho - mo qui ti - met Do - - minum

Do - mi - num qui timet Do - - - minum

40

-ce - tur ho - mo qui ti - met Do - - mi - num qui timet Do - mi-

qui ti - met be-ne-di - ce - - - tur

bene-di - ce - tur ho - mo qui ti - met Do - - mi - num qui timet Domi -

45

50 55

-num Ec - ce sic bene-di- ce - tur ho - mo qui timet Do - - minum

qui timet Do - mi- num qui ti - - met Ec - ce sic bene-di- ce - tur ho - mo

-num qui ti - met Do - - - mi- num

60 65

qui ti - met Do - - mi- num qui ti - met qui

qui ti - met Do - - mi- num (ec- ce)[b] qui timet Do - minum

qui timet Do - minum qui timet Do - minum qui timet Do - minum ec - ce sic ec - ce

70 75

ti - met ec - ce sit ec - ce sic sic ec - ce sic bene - di-

qui timet Do minum bene - di- ce - tur bene di- ce - tur hic bene di- ce - tur ho - mo qui timet

sic sic bene di - ce - tur benedi - ec - tur

b) Bor 44+45: editorial 'ecce'.

80

-ce-tur ho-mo qui timet Do-

Do-minum qui ti-met Do-mi-num

bene-di-ce-tur bene-di-ce-tur bene-di-ce-tur ho-mo qui ti-met

85

bene-di-ce-tur ho-

qui timet

Do-mi-num qui ti-met Do-mi-num qui timet Do-minum

90

-mo Ec-ce sic Ec-ce sic be-ne-di-ce-

Do-minum bene-di-ce-tur ho-mo be-ne-di-ce-

Do-mi-num qui ti-met Do-mi-num qui timet Do-minum

95

-tur ho-mo qui ti-met Do-mi-num

-tur ho-mo qui ti-met Do-mi-num

qui timet Do-minum qui ti-met Do-mi-num

100

105

be - - ne-di-ce-tur qui ti - met Do - mi

be - - ne-di-ce-tur qui timet Do-minum qui ti - met

Ec-ce sic bene-di-ca-tur ho-mo qui ti - met qui

110

-num qui ti - met Do - - mi-num qui ti - met qui timet Do -

Do-minum qui ti - - met Do - mi-num qui ti - met Do - -

ti - met Do-mi-num qui ti - met Do-mi-num qui ti - met Do -

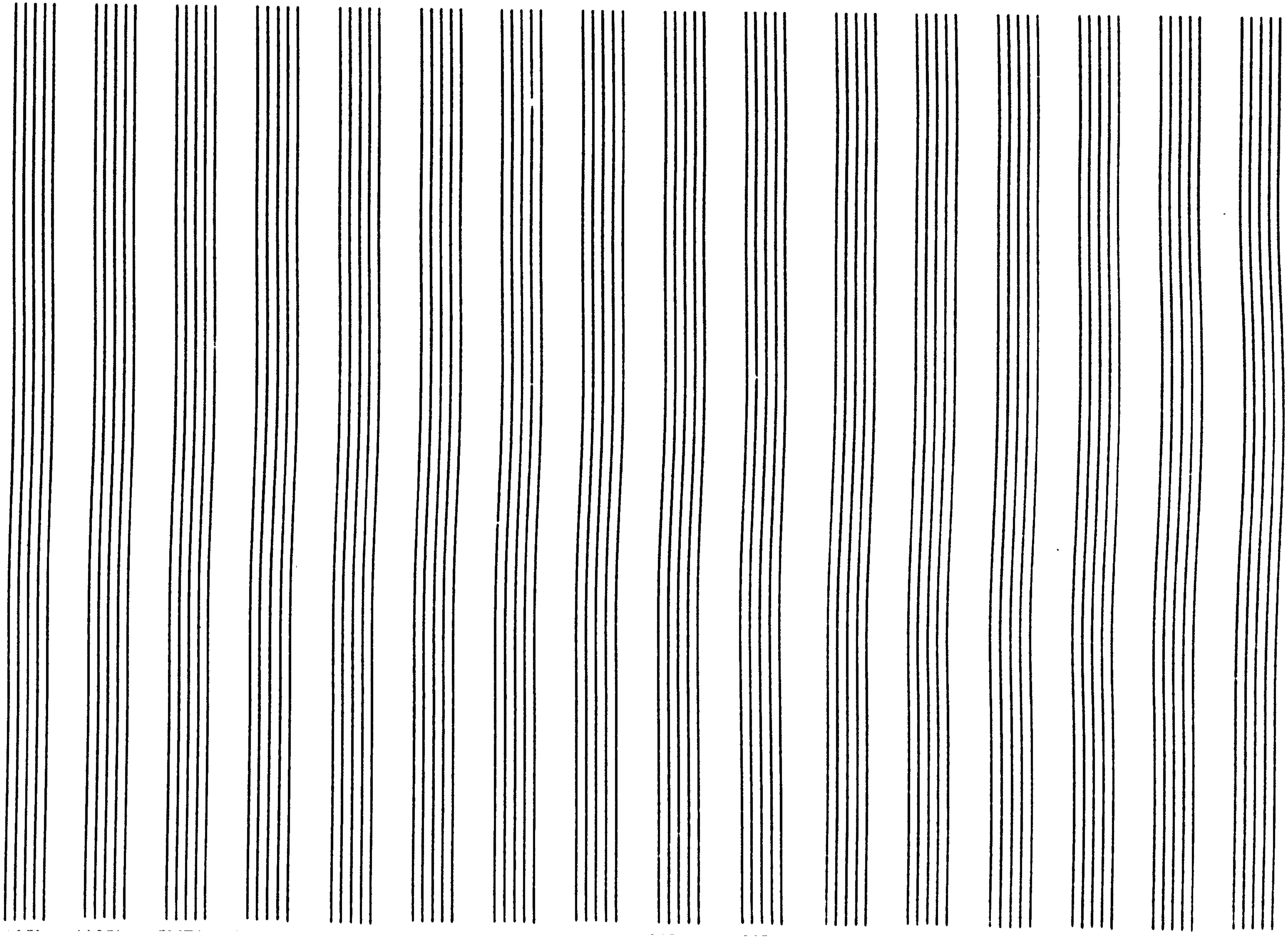
115

- - mi-num

mi-num

- mi-num

120



470

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. 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.

Alto

Glo - ria Pa - tri et Fi - lio et Spi -

Tenor

Glo - ria Pa - tri et Fi - lio et Spi -

Bass

Glo - ria Pa - tri et Fi - lio et Spi - ri - tui

Organ
(for rehearsal only)

5

-ri - tui San - - - cto et Spi - ri - tui San - cto

-ri - tui San - - - cto Spi - ri - tui San - cto

San - - - - cto Spi - ri - tui San - cto

10

15

si - cut erat in prin - ci - pio et nunc et nunc et sem - - per et in sac - cu -

si - cut erat in prin - ci - pio et nunc et semper et in sac - cula

si - cut erat in prin - ci - pio et nunc et sem - - per et in sac - cu -

20

25

-per et in sac-cula sac-cu-lo-rum A-men si-cut e-rat

sac-cu-lo-rum A-men si-cut e-rat

-la saecu-lo-rum A-men A-men si-cut e-rat

30 35

in prin-ci-pio et nunc et sem-per et in sac-cula sac-cu-lo-rum

in prin-ci-pio et nunc et sem-per et in sac-cula sac-cu-lo-rum

in prin-ci-pio et nunc et sem-per et in sac-cula sac-cu-lo-rum

forte

40 45 50

A-men A-men A-men A-men A-men

A-men A-men A-men A-men A-men

A-men A-men A-men A-men A-men

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 enim[1] appropinquat[2] redemptio vestra.	Lift up your heads: see, your salvation is[2] drawing near.

[1] 'Enim' 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.

Alto I

a) b)

Alto II

Tenor

le - va - te

Bass

le - va - te ca - pi - ta ves - tra le - va - - te

Organ
(for rehearsal only)

le - va - te ca - pi - ta ves - tra

ca - pi - ta ves - - - tra ecce e - nim ap - propin -

ca - pita ves - - - tra

Ec - ce e - nim ap - pro - pin - quat re -

a) Although the piece is in Bb major, Wosky only has one flat in his key signature.

b) Although Wosky has ¢ for his time signature he, in fact, writes in $\frac{4}{2}$

15

-dempti - o ves - tra ecce e - nim ap - propinquat

ce - ce e - nim ap- propinquat re- dem - ptio ves - - tra ap - propinquat

-quat re- dem -pti- o ves - - - - - tra

ecce e - nim appropinquat ecce ap - propinquat

20 25

ce - ce ce - ce e- nim ce - ce e-nim ap- pro - pin - - quat

ce - ce ce- ce e - nim ce - ce e - nim ap- - pro-pin - - quat ap- - pro-pin

ce- ce e - nim appropinquat ce - ce e-nim appro - pin - quat ap - pro - pin

ecce ce - ce e- nim ce - ce e- nim ce - ce e - nim ap - pro - pin - quat ap - pro - pin -

30

re-dem - ptio ves - tra re-dem - ptio ves - tra

-quat re-dem - ptio ves

-quat re-dem - ptio ves - tra le - va -

-quat re - dem - ptio ves - tra

35 40

ves - tra ecce enim appro - pin - quat re - dem - pti - o re - dem - pti -

tra ecce enim appro - pin - quat re - dem - pti - o re - dem - pti -

-te ca - pita ves - tra ecce enim appro - pin - quat re - dem - ptio ves -

forte

ecce e - nim appro - pin - quat re - dem - ti - o re - dem - ptio

-o ves - - tra

-o ves - tra

- - tra

ves - - tra

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.	Show us Thy mercy, Lord, and grant us Thy salvation.
Domine exaudi orationem meam, et clamor meus ad te veniat.	Lord, hear my prayer, and let my cry come to Thee.

Soprano I

Soprano II

Alto

Bass

Organ
(for rehearsal only)

O- stu - de nobis Do-mine mi-se-ri- cor - di-am

O- stu- de nobis Do-mine miseri- cor - di-am

O- stu - de nobis Do-mine miseri- cor - di-am

O- stu- de nobis Do-mine miseri- cor - di-am

5

tu - am et sa- lu- ta - re tu- um da no - bis

tu- am et sa- lu- ta - re tu- um da no - bis

tu- am et sa - lu- ta - re tu- um da no - bis

tu- am et sa- lu- ta - re tu- um da no - bis

10

Do-mi-ne ex-

Do-mi-ne ex- au- di o- ra-ti-

15

-an-di o-ra-ti- o - nem me - - - - - am

Do-mi-ne ex- an-di o-ra-ti- o - nem Do-mi-ne ex-

o - nem me-am ex- an - - - - di o-ra-ti- o - nem

Do-mi-ne ex- an-di o-ra-ti- o - nem me - am

20

Do-mi-ne ex- an-di o-ra-ti- o — nem me - - - - - - - -

an - di Do-mi-ne ex- an-di o-ra-ti- o - nem me - - - - - -

me - am Do-mi-ne ex- an-di o - ra-ti-o-nem

Do-mi-ne ex- an-di o-ra-ti o - - nem me -

25

-am et cla - mor me - us ad te ve - - ni - at

30

-am et cla - mor me - us ad te ve - ni - at et cla - mor me

me - am cla - mor me - us ad te ad te ve - ni - at

-am et cla - mor me - us ad te ad te ve - ni - at et cla - mor

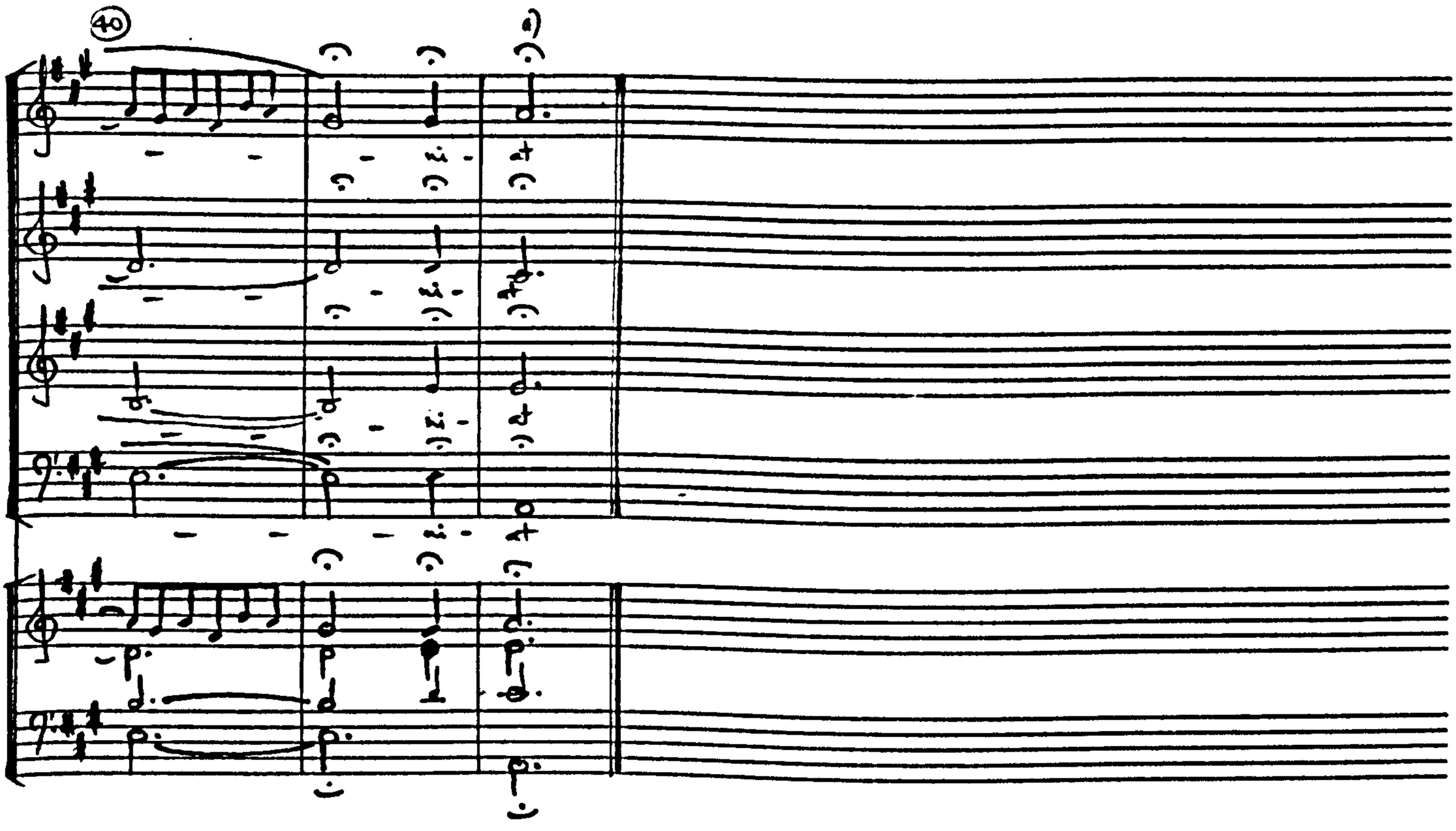
fortissimo 35

et cla - mor me - us ad te ad te ve - - - - - -

- us et cla - mor me - us ad te ad te ve - - - - - - -

et cla - mor me - us ad te ad te ve. - - -

fortissimo ad te ad te ad te ve -



a) Bar 42 - Wesley has no pause 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 Jacapone, an ascription for which there is no authority:

7. Pro peccatis suae gentis
Vidit Jesum[1] in tormentis
Et flagellis subditum.

8. Vidit suum dulcem natum
Morendo desolatum,[2]
Dum[3] emisit spiritum.

9. Eja, mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

10. Fac, ut ardeat cor meum
In amando Christum Deum,
Ut illi[4] complaceam.

7. For the sins of his people
She saw Jesus in anguish
And suffering scourging.

8. She saw her dear Son
Dying deserted,
As he breathed his last.

9. Oh, mother, fountain of love,
Make me feel the force of your sorrow,
So that I may mourn with you.

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'.

Alto

Pro pec- ca-tis su- ae gen-tis vi-dit Je-sum in tor- mentis et fla-

Tenor

Pro pec- ca-tis su-ae gen-tis vi-dit Je- sum in tor- mentis et fla-

Bass

Pro pec- ca-tis su-ae gen-tis vi-dit Je- sum in tor- mentis et fla-

Organ
(for rehearsal only)

5

-gellis sub-di- tum vi-dit suum dul-cem na-tum mo-ri- en-do de- so- la-tum dum e- mi-sit spi-ri-

-gellis sub-di- tum vi-dit suum dulcem na-tum mo-ri- en-do de- so- la-tum dum e- mi-sit spi-ri-

-gellis sub di- tum mo- ri- en-do de- so- la-tum dum e- mi-sit spi-ri-

10

15

piano

forte

-tum vi-dit su-um dul-cem na-tum mo-ri- en-do de- so- la-tum dum e- mi-sit spi-ri- tum dum e-

-tum vidit su- -um dul-cem na-tum mo-ri- en-do de- so- la-tum dum e- mi-sit spi-ri- tum dum e-

-tum vi-dit su-um dul-cem na-tum mo-ri- en-do de-so- la-tum dum e-mi-it spi-ri-tum dum e-

20 25

-mi-sit spi-ri-tum E-ja mater fons a-mo-ris me sen-ti-re vim do-lo-ris fe-cuit te-cum lu-ge

-mi-sit spi-ri-tum E-ja mater fons a-mo-ris me sen-ti-re vim do-lo-ris fecuit tecum lu-ge

-mi-sit spi-ri-tum E-ja mater fons a-mo-ris me sen-ti-re vim do-lo-ris fecit tecum lu-ge-

30 forte

-am fa-cit ar-de-at cor meum in a-man-do Chri-stum Deum ut il-li com-pla-ce-am fa-cit ar-de-at cor

-am fa-cit ar-de-at cor me-um in a-man-do Chri-stum Deum ut il-li com-pla-ce-am fecit ar-de-at cor

-am in a-man-do Christum Deum ut il-li com-pla-ce-am fa-cit ar-de-at cor

35 piano 40 forte

meum in a-mando Christum Deum ut illi compla-ce-am ut illi compla-ce-am ut illi compla-ce-am

meum in a-mando Christum Deum ut illi compla-ce-am ut illi compla-ce-am ut illi compla-ce-am

meum in a-mando Christum Deum ut illi compla-ce-am ut illi compla-ce-am ut illi compla-ce-am

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.	Rest eternal grant to them, Lord: and may light everlasting shine on them.
Te decet hymnus, Deus, in Sion: et tibi reddetur votum in Jerusalem.	In your honour, O God, is the hymn sung in Sion: and to you shall the prayer be offered in Jerusalem.
Exaudi orationem meam: ad te omnis caro veniet.	Hear my words: to you all flesh will finally come.

Soprano

Re - qui - em ae - ter - nam do - na e - is Do - mi -

Alto

Re - qui - em ae - ter - nam do - na e - is Do - mi -

Tenor

Re - qui - em ae - ter - nam do - na e - is Do - mi -

Bass

Re - qui - em ae - ter - nam do - na e - is Do - mi -

Organ
(for rehearsal only)

-ne et lux per - pe - tua lux per - pe - tua lu - ceat e - is lu - ceat

-ne et lux per - pe - tua lux per - pe - tua lu - ce - at e -

-ne et lux per - pe - tua lux per - pe - tua lu - ceat e - is lu - ce -

-ne et lux per - pe - tua lux per - pe - tua lu - ce - at e - is lu - ce - at

15 Fine a) 20

-at e - is Te de - cet hym - nus Deus in Si -

is Te de - cet hym - nus Deus in Si -

-at e - is Te de - cet hym - nus Deus in Si -

e - is

25 30

-on et ti - bi re - dde - tur vo - tum in Je - ru - sa - lem er -

-on et ti - bi re - dde - tur vo - tum in Je - ru - sa - lem er -

-on et ti - bi re - dde - tur vo - tum in Je - ru - sa - lem er -

et ti - bi re - dde - tur vo - tum in Je - ru - sa - lem

a) Wesley actually has [illegible] (d, note b)

35

-au - di o - ra - ti - o - nem me - am ad te am - nis ca - ro

-au - di o - ra - ti - o - nem me - am ad te am - nis ca - ro

-au - di o - ra - ti - o - nem me - am ad te am - nis ca - ro

ad te am - nis ca - ro

40 D.C. al fine[b]

ve - ni - d

ve - ni - d

ve - ni - d

ve - ni - d

b) Wesley's actual instruction: 'Repetitur requiem ad ℣'.

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 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]	Alleluia.[1]

[1] 'Alleluia' is technically only added in Easter time.

Soprano

Sa - cer - dos et Pon - ti - fex et vir - tu - tem o - pi -

Alto

Sa - cer - dos et Pon - ti - fex et vir -

Tenor

Sa - cer - dos et Pon - ti - fex

Basso

Sa - cer - dos et Pon - ti - fex

Organ (harmonized)

-fex

-tu - tem o - pifex

et vir - tu - tem o - - pi - fex

Pa - stor bone in po - - pu - lo

Pa - stor bo - ne

Pa - stor

et vir - tu - tem o - pi - fex

Pa - stor bo - ne in po - pu - lo

a) Although Wesley has ♯ as key signature he writes, in fact, in ♮

15

o - - ra pro no- bis Do - mi- num o - ra pro no - bis Do - mi -

in po - pu- lo o - ra pro no- bis o - ra pro no- bis Do - mi-

bo - ne in po - pu- lo o - ra pro no- bis Do - mi -

o - ra pro no - bis o - ra pro no - bis Do - mi -

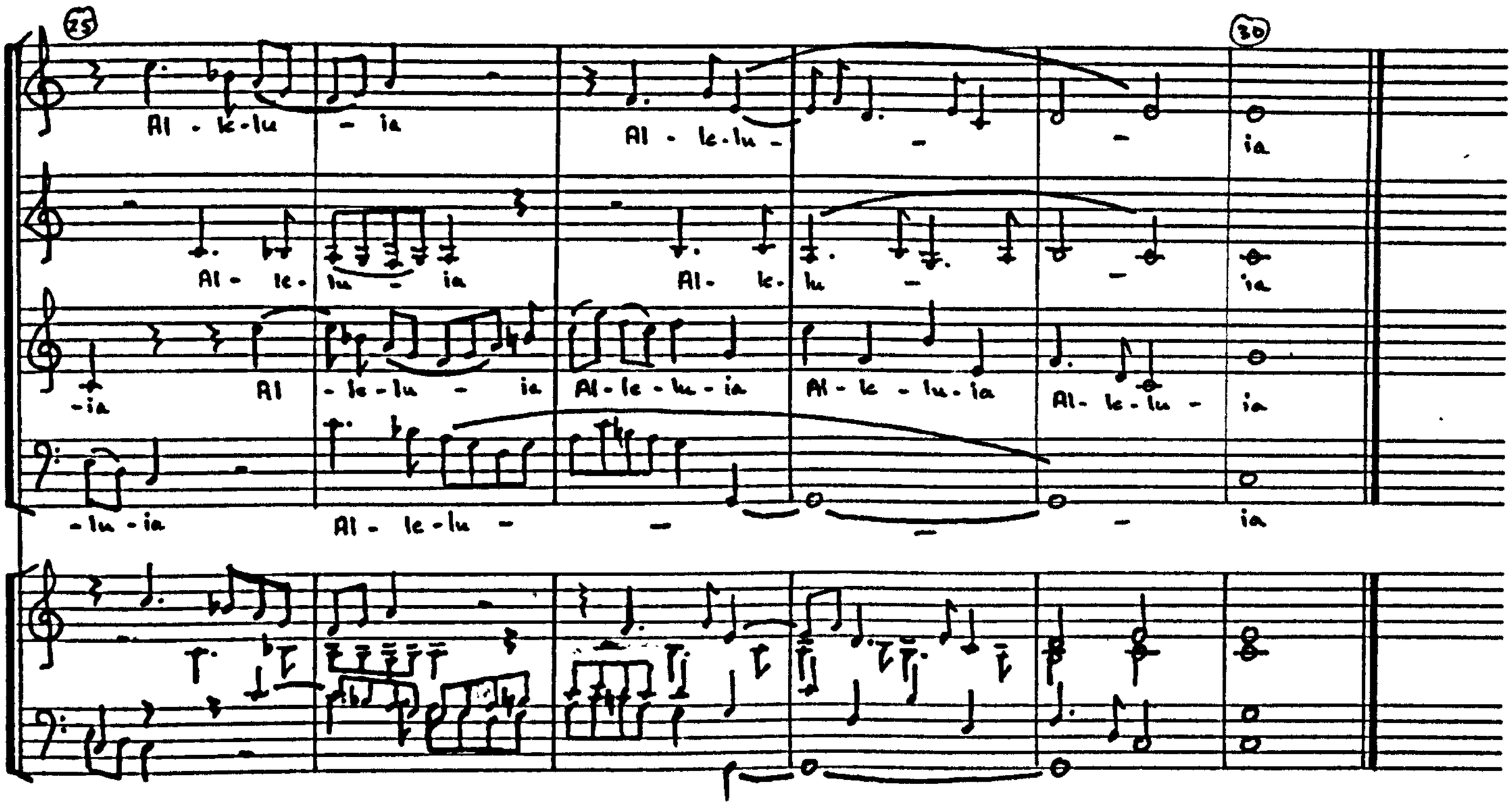
20

-num Al- le- lu - ia Al- le - lu - ia Al - le- lu - ia

-num Al- le- lu- ia Al- le - lu - ia - ia Al- le - lu - ia Al - le- lu- ia

-num Al- le- lu - - ia Al - le- lu- ia Al- le - lu - ia Al - le- lu-

-num Al- le- lu - ia Al- le- lu - ia Al - le - lu - ia Al - le-


25
30
Al - le - lu - ia
Al - le - lu - ia
Al - le - lu - ia
Al - le - lu - ia
Al - le - lu - ia
Al - le - lu - ia
Al - le - lu - ia
Al - le - lu - ia
Al - le - lu - ia
Al - le - lu - ia
Al - le - lu - ia
Al - le - lu - ia

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 nunc et usque in saeculum.	May the name of the Lord be blessed from this time now and for evermore.

Soprano I

a)

Soprano II

Bass

Organ

(for rehearsal only)

Sit no-men Do-mini be-ne-di-ctum ex hoc

Sit no-men Do-mini be-ne-di-ctum sit nomen

Sit no-men Do-mini be-ne-di-ctum

nunc et us-que in saeculum ex hoc nunc et us-que in sae-cu-

Domini sit no-men Domini be-ne-di-ctum ex hoc nunc in sae-cu-

sit no-men Domini be-ne-di-ctum ex hoc nunc et us-que in sae-cu-

-lum sit no-men Do-mini be-ne-di-ctum sit nomen Domini sit nomen

-lum sit no-men Do-mini be-ne-di-ctum ex hoc nunc et us-que in

-lum sit no-men Do-mini be-ne-di-ctum sit nomen Domini sit nomen Domini

a) Could be TTB.

Domini be - ne - di - ctum ex hoc nunc et us - que in sae - - culum

sae - - culum ex hoc nunc in sae - -

sit nomen Do - - mini be - ne - di - ctum be - - ne di -

sit no - men Do - mini be - ne - di - ctum ex hoc nunc ex hoc nunc et

- culum sit nomen Domini be - ne - di - - ctum

-ctum sit no - men sit nomen Do - mini be - ne - di - ctum ex hoc nunc

us - que in sae - - - - cu - lum

et us - que in sae - cu - lum

sit nomen Do - - mini be - - ne - di - ctum in sae - cu - lum

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):

Te decet hymnus, Deus, in Sion: et tibi reddetur votum in Jerusalem.	You, O God, are fittingly praised with hymns in Sion: and to you are prayers offered in Jerusalem.
Exaudi orationem meam: ad te omnis caro veniet.	Hear my prayer: all flesh shall come to you.

Soprano

Alto

Tenor

Bass

Organ
(for rehearsal only)

Te de - cet hym - nus De - us in Si - on

Te de -

Te de -

Te de -

Te de -

- cet hym - nus De - us in Si - on et ti - bi red - de - tur vo - tum in Je -

- cet hym - nus De - us in Si - on, et ti - bi red - de - tur vo - tum in Je -

a) Although Weiby has C for his time signature he, in fact, writes in $\frac{2}{2}$

15 20

Te de - - - cet hym - nus De - us in Si - - on et ti -

-on - sa - lem, Te de - - - cet hym - nus De - us in Si - on et ti -

-on - sa - lem, Te de -

b) Te de - cet hym - nus De - us in Si - on

25

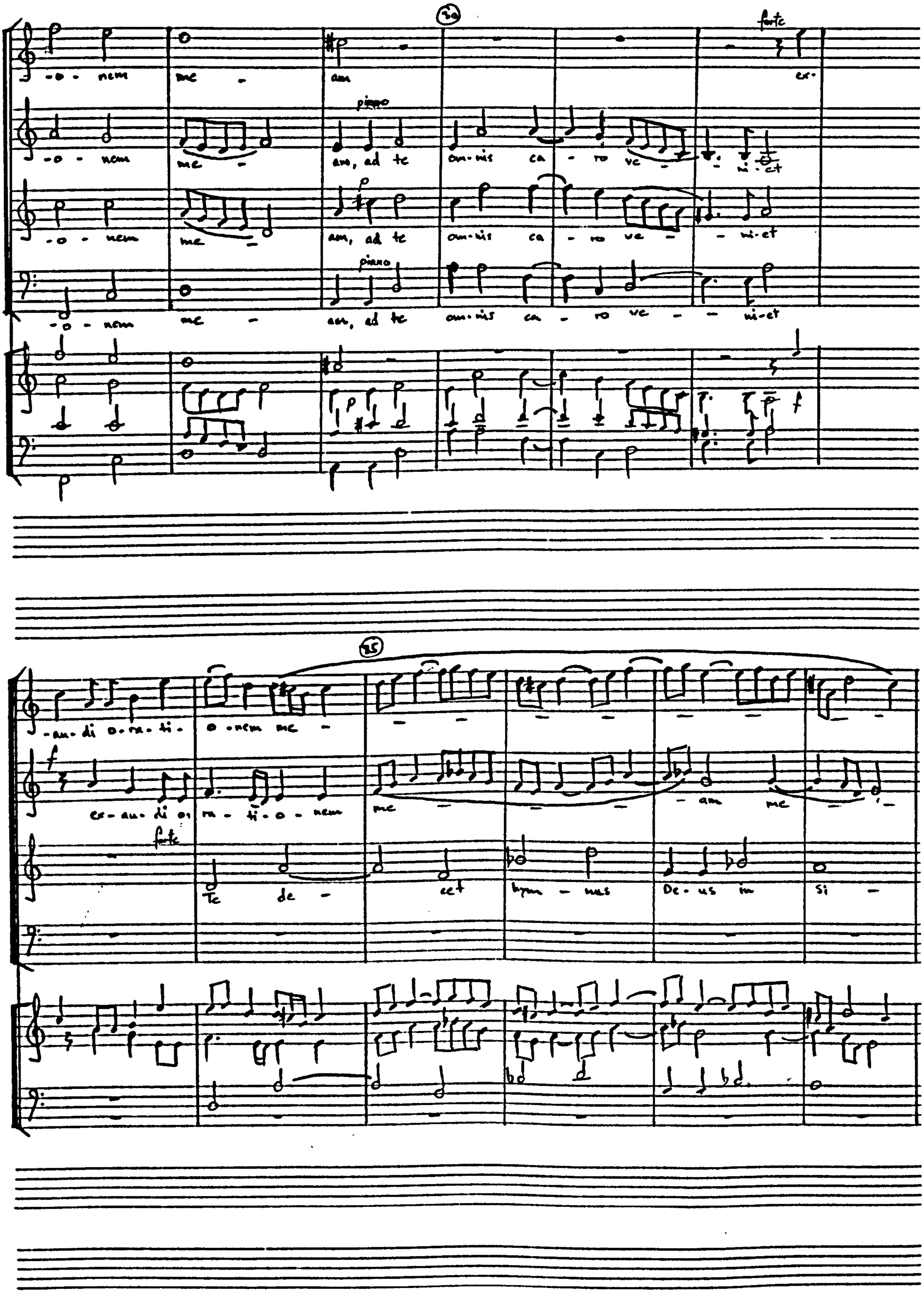
-bi red - de - tur vo - tum in de - - - - - sa - lem er - an - di o - m - ti -

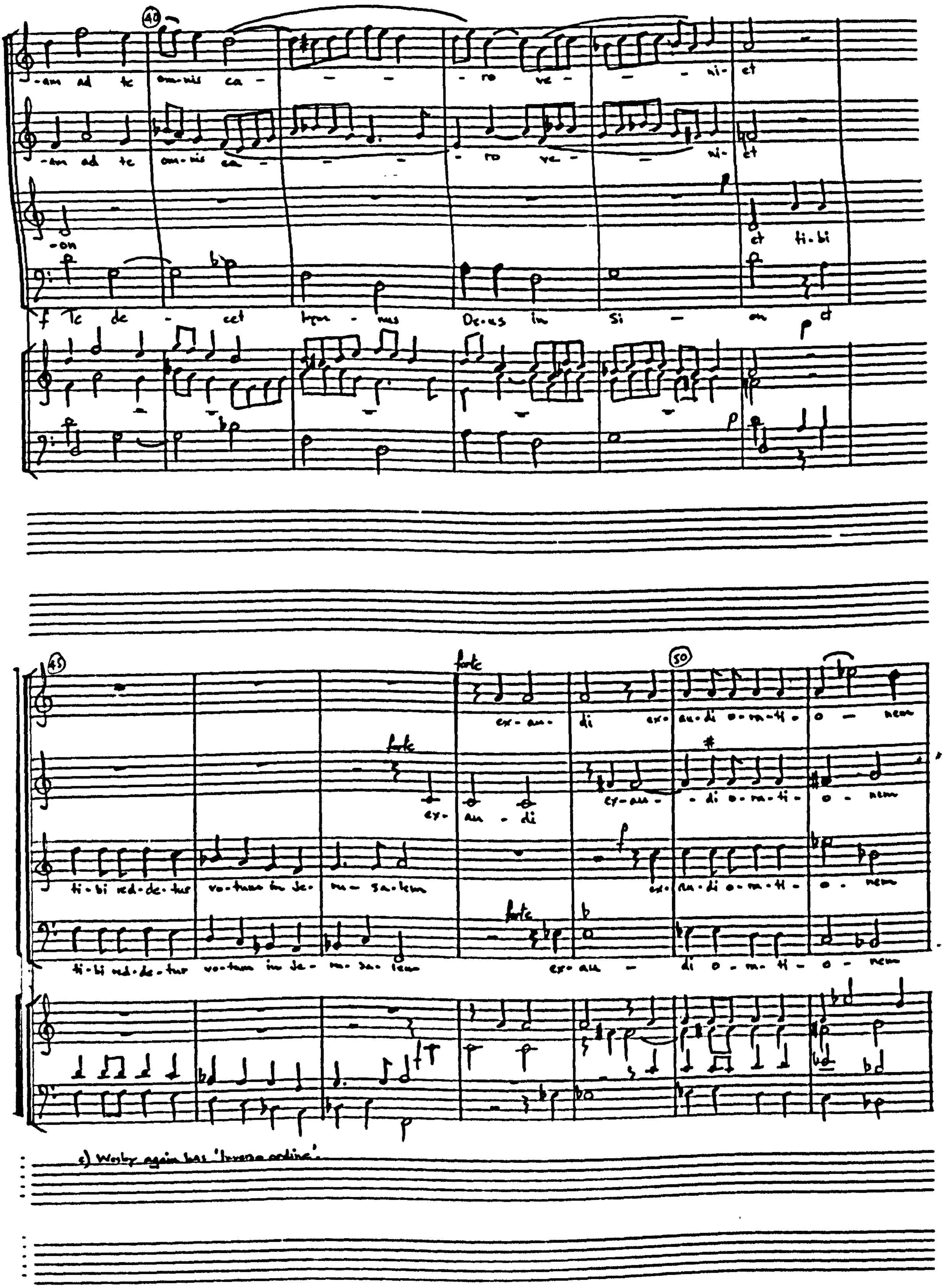
-bi red - de - tur vo - tum in - de - - - - - sa - lem er - an - di o - m - ti -

- cet hym - nus De - us in Si - - on er - an - di o - m - ti -

er - an - di o - m - ti -

b) Here, Wesley has written 'Inverse ordine' - indicating that the bass has the tune inverted.


forte
piano
piano
forte
-o - nem me - am
-o - nem me - am, ad te om-nis ca - ro ve - - ni-et
-o - nem me - am, ad te om-nis ca - ro ve - - ni-et
-o - nem me - am, ad te om-nis ca - ro ve - - ni-et
-au-di o-ra-ti-o-nem me -
ex-au-di o-ra-ti-o-nem me - am me -
forte
Te de - cet hym - nus De-us in Si -



c) Wesley again has 'hymns ordine'.

me - am ad te om-nis ca - ro ve - ni- et te de - cet

me - am ad te om - nis ca - ro ve - ni- et te de - cet

me - am ad te om-nis ca - ro ve - ni- et te de - cet

me - am ca - ro ve - ni - et te de - cet

hym- nus Deus in Si - on

hym- nus Deus in Si - on et ti - bi red - de - tur vo - tum in Je - ru - sa - lem Te de - cet

hym- nus Deus in Si - on et ti - bi red - de - tur vo - tum in Je - ru - sa - lem

hym- nus Deus in Si - on d) Te de - cet

d) Wesley again has 'Inverso ordine'.

70

hym- nus De-us in Si - - on et ti - bi red- de- tur vo- tum in Je- - - -

hym- nus De-us in Si - on et ti - bi red- de- tur vo- tum in Je- - - -

Te de - - cet hym - nus De- us in

hym- nus De-us in Si - on

75

- sa- lem

piano

sa- lem, ex - au - di o- ra- ti- o- nem me - am ad te om- nis ca- ro

Si - on, ex - au - di o- ra- ti- o- nem me - am ad te om- nis ca- ro

piano

ex - au - di o- ra- ti- o- nem me - am

80 crescendo

ad te om-nis ca - ro ve - ni- et ex- am- di o- ra- ti- o-nem me-

cresc.

om-nis ca - - ro ve - ni- et ex- am- di o- ra- ti- o-nem me-

cresc.

ve - - - - - ni- et ex- am- di o- ra- ti- o- nem me-

ex- am- di o- ra- ti- o-nem me-

-am ad te om - nis ca- ro ve - - - - ni- et

-am ad te om - nis ca- ro ve - - - - ni- et

-am ad te om - nis ca- ro ve - - - - ni - et

-am ad te om - nis ca- ro ve - - - ni - et

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 Melchisedech.	You are a priest for ever, after the order of Melchizedech.

Tempo Giusto

Soprano

Tu es sa- cerdos in acter -

Alto

Tu es sacerdos in ac-

Tenor

Tu es sa- cerdos in acter - - num

Bass

Tu es sacerdos in ac- ter - - num

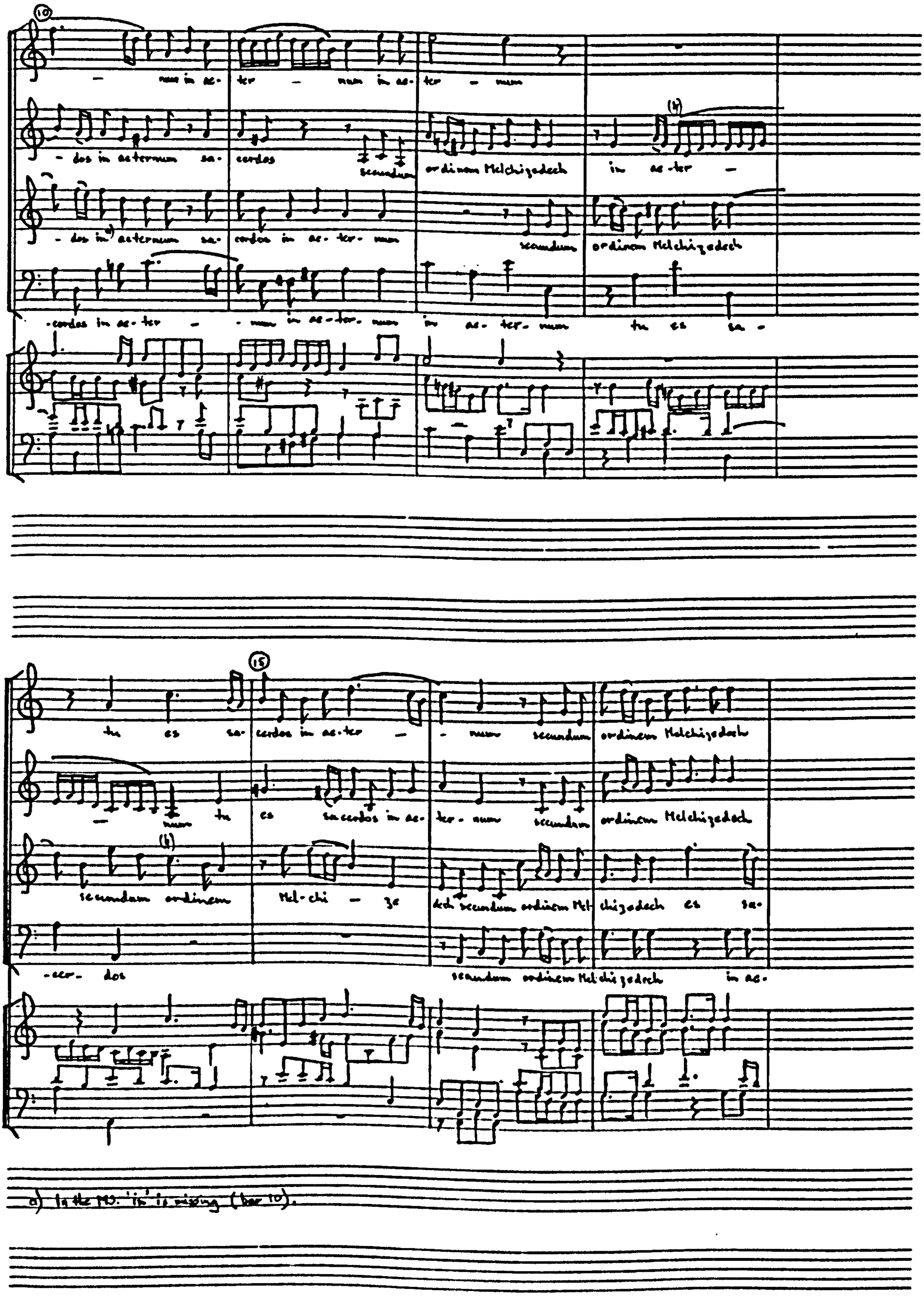
Organ
(for rehearsal only)

-num secundum ordinem Mel- chizedech tu es sacerdos in ac-ter - num in ac-ter -

-ternum Tu es sa- cerdos in ac-ter - - num sacer-

in ac- ter - num tu es sa- cerdos in acter - num tu es sacer-

secundum ordinem Mel- chizedech secundum ordinem Melchizedech Mel- chi - - ze- dech tu es sa-


10
num in ae- ter - num in ae- ter - num
- dos in aeternum sa- cerdos secundum ordinem Melchizedech in ae-ter -
- dos in aeternum sa- cerdos in ae- ter- num secundum ordinem Melchizedech
-cerdos in ae- ter - - num in ae-ter- num in ae- ter- num tu es sa -
15
tu es sa- cerdos in ae-ter - - num secundum ordinem Melchizedech
- num tu es sacerdos in ae- ter- num secundum ordinem Melchizedech
secundum ordinem Mel- chi - se dech secundum ordinem Mel chizedech es sa-
-cer- dos secundum ordinem Melchizedech in ae-
a) In the MS. 'is' is missing (bar 10).

20

tu es sa- cerdos in ae-ter - num secundum ordinem Mel- chi — zedech

tu es sa-cer - dos in ae-ter - num tu es sa- cer- dos tu es tu

-cerdos in ae-ter- num in ae-ter - num tu es sa- cer- dos in ae- ter- num es sa-

-ter- num tu es sa - cer - dos secundum ordinem Mel-chizedech tu

25

piano

tu es sa- cerdos in aeter- num secundum ordinem Mel chizedech secundum ordinem Melchizedech

es sa- cerdos in aeter- num secundum or- dinem Mel- chizedech secundum ordinem Melchizedech

-cerdos in ae-ter - num in ae- ter- num secundum or- dinem Mel -chizedech secundum ordinem Melchizedech

es sa- cerdos in ae- ter- num secundum or- dinem Melchizedech secundum ordinem Melchizedech

forte

30

tu es sa- cer — dos in ae- ter- num secundum ordi- nem Mel- chi- zedech tu es sa-

forte

tu es sa - cerdos in ae- ter- num secundum ordi- nem Mel - chi- zedech tu es sa-

forte

es sa- cer - . dos in ae- ternam in ae- ternum secundum ordi - nem Mel - chi - zedech sa - cer -

forte

es sa- cer - - dos in ae- ternum in ae- ter- num secundum ordi- nem Mel- chi- zedech secundum ordinem Mel-

f

35

-cerdos in ae- ter- num se- cundum or - - dinem Mel- chi - ze- dech

-cerdos in ae- ter- num secundum ordinem se- cundum ordi- nem Mel- chi - ze- dech

-dos secundum ordi- nem Melchizedech se- cun - dum se- cundum or - di nem Mel- chi - ze- dech

-chizedech tu es sa- cer- dos in ae- ter- num se- cun- dum or- dinem Mel- chi - ze- dech

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.

Example I.

Soprano I

Soprano II

Soprano III

Organ

Mag - ni - fi - cat a - ni - ma me - a Do - mi - num

Example 2.

Soprano I

Soprano II

Soprano III

dis - per - sit su - per - bos men - te cor - dis su - ae dis - per - sit su - per - bos men - te cor - dis su -

10

per - sit su - per - bos men - te cor - dis su - ae

- - - - - - - - - ae

de - per - sit su - per - bos men - te cor - dis su - ae

EXAMPLE 3.

158 160

Soprano I: Sus - ce - pit Is - rael sus - ce - pit Is - rael pue - rum

Soprano II: sus - ce - pit Is - rael

Organ bass

145

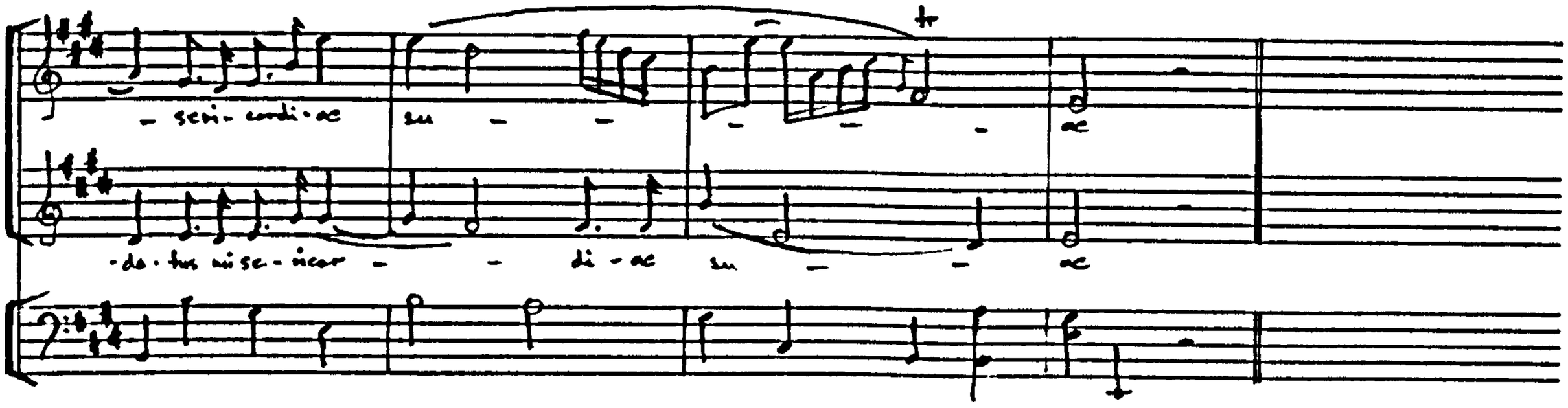
su - um pue - rum su - um re - cor - da - tus mi - seri - cor - di - ae su - ae

pue - rum su - um re - cor - da - tus mi - seri - cor - di - ae su - ae

170 175

Sus - ce - pit Is - rael pue - rum su - um re - cor - da - tus mi -

Sus - ce - pit Is - rael pue - rum su - um pue - rum su - um re - cor - da - tus re - cor -


- seri- cordi- ae su - - - - - ae
- de- tus mi se- ricor - - di- ae su - - ae

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 I.

Christe Eleison.

Soprano

Tenor

Bass

Violin I

Violin II

Viola

Cello & Bass

fole

fole

fole

fole

piano

piano

Chri - ste Chri-ste e-lei-son Chri - ste

Chri - ste Chri-ste e-lei-son Chri -

Chri - ste Christe Chri -

crescendo forte piano mezzo forte piano

crescendo forte piano mezzo forte piano

cresc. forte

crescendo f

Chri - ste e-lei - son e- lei - son Chri -

-ste e - lei-son e-lei - son e- lei - son Chri -

-ste e-lei - son e- lei- son Chri -

mezzo forte piano

mf p

-ste e-lei - son Chri - ste e-lei - son e - lei -

-ste e-lei - son Chri - ste e-lei-son e - lei -

-ste Chri-ste e-lei-son e -

mezzo forte

son e - lei -

son e - lei -

-lei - son e - lei - son e - lei

sfz. piano

sfz. piano

-son Chri - ste

-son Chri - ste

-son Chri - ste

sfz. piano sfz. piano sfz.

sfz. piano sfz. piano sfz.

EXAMPLE 2.

Christe Eleison

Soprano: e - lei - son

Tenor: e - lei - son

Bass: e - lei - son

Violin I: piano

Violin II: piano

Viola

Cello / Bass

EXAMPLE 3.

Gloria in Excelsis

Soprano: Glo-ria Glo-ria in ex- cel - sis De - o

Alto: Glo-ria Glo-ria in ex - cel - sis De - o

Tenor: Glo-ria Glo-ria in ex - cel - sis De - o

Bass: Glo-ria Glo-ria in ex - cel - sis De - o

+ 3 bars orchestral coda.

Example 4.

Domine Deus.

Soprano: Domine Deus Rex coe. lestis De - us Pater De - us Pater De - us

Alto: Domine Deus Rex coe. lestis De - us Pater De - us Pater De - us

Tenor: Domine Deus Rex coe. lestis De - us Pater De - us Pater De - us

Bass: Domine Deus Rex coe. lestis De - us Pater De - us Pater De - us

Violin I

Violin II

Viola

Cello + Bass

Pater omnipotens Deus Pa-ter om-ni-potens om- ni-potens Domine Fili uni- ge-nite

Pater omnipotens Deus Pa-ter om-nipotens om- ni-potens Je - su

Pater omnipotens Deus Pa-ter om-nipotens om- nipotens Domine Fili uni- ge-nite

Pater omnipotens Deus Pa-ter om- nipotens om- nipotens Je - su

Oboes

Oboes

Je - su Christe Je - su Christe Do. mine

Chris - te Je - su Chri - ste Do. mine

Je - su Chri - ste

Je - su Christe Je - su Je - su

Viola

De - us Ag - nus De - i Fi - lius Pa - tri

De - us Ag - nus De - i Fi - lius Pa - tri

Do - mine De - us Ag - nus De - i Fi - lius Pa - tri

Chri - ste Ag - nus De - i Fi - lius Pa - tri

EXAMPLE 5.

Cum Sancto Spiritu

Soprano: Cum San- cto spi- ritu in gloria Dei Pa- tris A -

Alto: Cum

Tenor

Bass

Violin I

Violin II

Viola

Cello & Bass

San- cto spi- ritu in gloria Dei Pa- tris A - men in gloria Dei Pa- tris A -

Cum San- cto

men in glo - ria De - i Pa - tris A - - men A - - -

men in glo - ria De - i Pa - - tris A - men A - - -

Cum San - cto spi - ritu in gloria Dei Pa - tris

spi - ritu in gloria Dei Pa - tris A - - - men in gloria Dei Pa - tris

- - - - - - men

- - - - - - men

A - men A - men A - men A - - - - men

A - - - - - - - - - - men

EXAMPLE 6

Cum Sancto Spiritu

Soprano: cum san - cto spi - ritu in gloria Dei Pa - tris

Alto: Cum san - cto spi - ritu in gloria Dei Pa - tris A - men A -

Tenor: in glo - ria De - i Pa - tris

Bass: cum san - cto spi - ritu in

A - men cum San - cto

- - men cum San - cto

A - men cum San - cto

gloria Dei Pa - tris A - men

EXAMPLE 7.

Factorem coeli

Soprano: canto fermo

Alto: Fac - to - rem coe - li coe - li et ter - rae

Tenor: Factorem coe - li et ter - rae visi - bilium omnium et in - vi - si - bilium

Bass: Factorem coe - li et ter - rae vi - si - bilium

Example 8.

Factorem cœli

Soprano

coe - li et ter - rae

Alto

visi- bi- lium at invi- si- bi - li - um fac-

Tenor

visi-bilium omnium et in- vi - si -

Bass

visi- bilium

fac - to - rem coe - li coe - li et

-to - rem fac- to - rem coe - li et ter - rae visi- bi - li- um om- ni- um et

-bi - li- um fac- to- rem coeli

visibilium om - ni - um et in- visi- bi -

ter - rae visibilium om- nium et in- vi - si- bi - li- um om- nium

in- vi - si- bilium visi - bilium omni- um

visi- bilium d invisibi - li-

- li - um visi- bilium om - ni - um et in- visibilium coe - li et

fac - to - rem coe - li

factorem coe - li et ter - ra

-rem

ter - ra factorem coe - li et ter -

EXAMPLE 9.

Factorem coeli

Soprano

visi - bilium omnium et invi - si - bi - lium fac torem coe -

Alto

coe - li et ter - rae factorem

Tenor

visi - bilium omnium et in - vi si - bi - lium fac -

Bass

vi - si - bi - lium om - ni - um fac - to - rem

-li fac- torem coe- li et terrae visi - bi - lium vi - si bi - lium omnium

coeli factorem coe - li et terrae vi - si - bi - li - um vi si - bi - lium

-torem coeli et ter - rae vi - si - bi - li - um om - nium vi -

coe - li et ter - rae vi - si - bi - lium vi - si -

factorem coe-li et ter-ra visi-bi-lium omnium et invisi-

vi-si-bi-lium omnium et in-vi-si-bi-li-

-si-bi-lium omnium fac-to-rem fac-to-rem

-bi-lium omnium omnium fac-to-rem coe-

-bi-lium vi-si-bi-lium

-um vi-si-bi-lium omnium et in-

coe-li

-li coe-li et

Example 10. Et in unum Deum

Soprano I: Et ex Pa-tre na-tum an-te

Soprano II: Et ex Pa-tre na-tum an-te om-ni-a

Cello Bass

on- ni-a saecula an - te om - ni-a saecula ex

saecula ex Pa

Pa - - - - tre na - - tum

- - - - - tre na - -

Fi - li-um De-i Fi - li-um De-i et ex Pa-tre natum ante

-tum Fi - li-um De-i Fi - li-um De - i uni - gen-itum Filium

Example 11.

Qui propter

Soprano I — de spiritu sancto

Soprano II — de spiritu san - - cto

Alto — de spiritu san - - - - cto

Bass — de spi - ri - tu San - - cto

Example 12

Et Resurrexit

Presto

Soprano — et re-sur- re - xit et re-sur-

Tenor — et re-sur- re - xit et re-sur- re - xit

Bass — Et re - sur - re - xit

Violin I

Violin II

Viola

Cello & Bass

re - sit ter - tia di - e

ter - - tia di - e

ter - tia di - e

Example 3.

Et ascendit

Soprano

et as- condit in coe- lum in coe - -

Alto

et as- condit in coe- lum in coe - - - -

Tenor

Bass

lum as-

et as-

et as- cen-dit in coelum as - cen - dit in coe - lum

Example 14

Et ascendit

Soprano

non non e - rit non non e - rit

Alto

non non e - rit non non

Tenor

non non non non

Basso

non non

Example 15

Et vidam venturi

Soprano

et vi - tam venturi saeculi et vi - tam venturi

saeculi A - - - - men

EXAMPLE 16

Osanna in excelcis

Soprano: O - sanna in ex. cel - - - - - sis

Alto

Tenor: O - sanna in ex. cel - - - cis

Bass

O - sanna in ex- cel - - - cis

O - sanna in ex- cel - - - cis

O - sanna in ex- cel - - - cis

O - sanna in ex- cel - -

Example 17

Agnus Dei

Violin I

Violin II

Viola

Cello & Bass

Example 18

Dona nobis pacem

NOCTE SURGENTES

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.

Alto

No - de sur - gen - tes vi - gi - le - mus om - nes

Tenor

No - de sur - gen - tes vi - gi - le - mus om - nes

Bass

No - de sur - gen - tes vi - gi - le - mus om - nes

me - di - te - mur at - que vo - ce con - cor - di Do - mi - nus ca - na - mus

me - di - te - mur at - que vo - ce con - cor - di Do - mi - nus ca - na - mus

me - di - te - mur at - que vo - ce con - cor - di Do - mi - nus ca - na - mus

del - ci - ter del - ci - ter hym - nos

del - ci - ter del - ci - ter hym - nos

del - ci - ter del - ci - ter hym - nos

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).

Alto
Tenor
Bass

UT RE

ut que-ant la - xis re-so-na-re

ut que-ant la - xis re-so-na-re

ut que-ant la - xis re-so-na-re

MI FA SOL

fi - bris mi - ra ges- to - rum fa - mu-li tu - o - rum sol - ve pol- lu - ti

fi - bris mi - ra ges- to - rum fa - mu-li tu - o - rum sol - ve pol- lu - ti

fi - bris mi - ra ges - to - rum fa - mu-li tu - o - rum sol - ve pol - lu - ti

LA

la - bi - i re - a - tum san - cte san - cte Jo - han - nes

la - bi - i re - a - tum san - cte san - cte Jo - han - nes

la - bi - i re - a - tum san - cte san - cte Jo - han - nes

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.

Alto

Tenor

Bass

Col-lau-da-te Do- mi-num De - um

Col-lau- da-te Do- mi-num

De - um om-nes po- pu- li qui - a in ac- ter - num

De - um om-nes po- pu- li qui - a in ac-

Col- lau- da- te Do- mi-num De - us om- nes po- pu- li

mi - se- ri- cor- di- a mi -se- ri - cor- di- a e - jus

- ter - num mi - se- ri- cor- di- a mi - se- ri- cor- di- a

qui - a in ac- ter - num mi - se- ri - cor- di- a

om- nes po- pu- li collau- da- te collau- da- te

e - jus om- nes po- puli collau- date

mi- se- ri- cor - di- a e - jus om- nes po- pu- li collau- date

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.

Soprano

Alto

Tenor

Basso

Organ

(Pedal ad lib.)

Ky - - ri-e Ky - - ri-e Ky - - ri-e

Ky - - ri-e Ky - - ri-e Ky - - ri-e

Ky - - ri-e Ky - - ri-e Ky - - ri-e

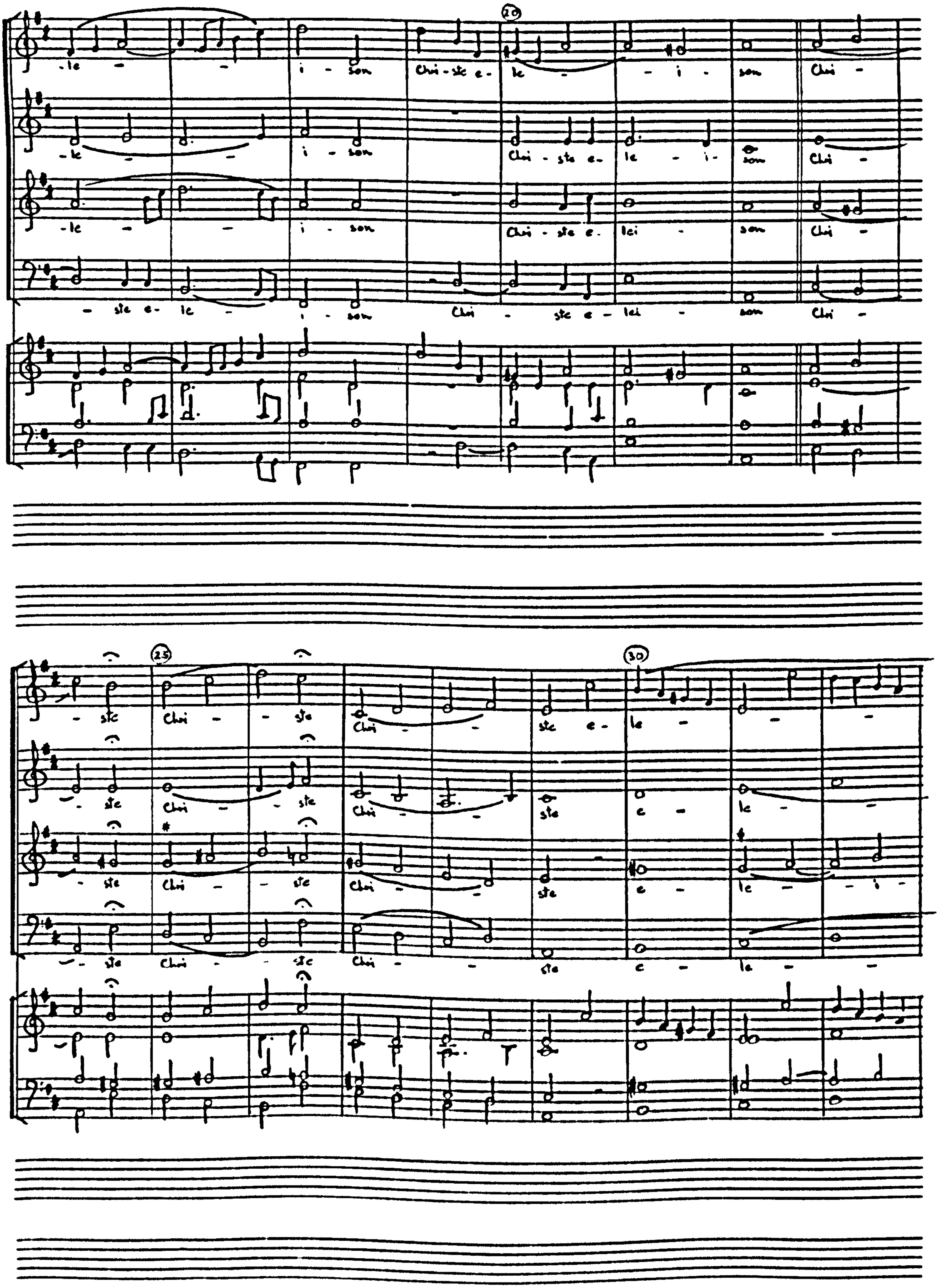
Ky - - ri-e Ky - - ri-e Ky - - ri-e

e-le - - - - - i - son Chri-ste e-

e - le - - - - - i - son Chri - ste e-

e - le - - - - - i - son Chri - ste e-

e-le - - - - - i - son Chri -


20
-le - - i - son Chri - ste e - le - - i - son Chri -
-le - - i - son Chri - ste e - le - i - son Chri -
-le - - i - son Chri - ste e - lei - son Chri -
- ste e - le - i - son Chri - ste e - lei - son Chri -
25
30
- ste Chri - - ste Chri - - ste e - le - -
- ste Chri - - ste Chri - - ste e - le - -
- ste Chri - - ste Chri - - ste e - le - - i -
- ste Chri - - ste Chri - - ste e - le - -

35

40

-son — i - son Ky - ri - e e-

i - son Ky - ri - e e-

e- le- i - son Ky - ri - e e-

i - son Ky - ri - e e-

45

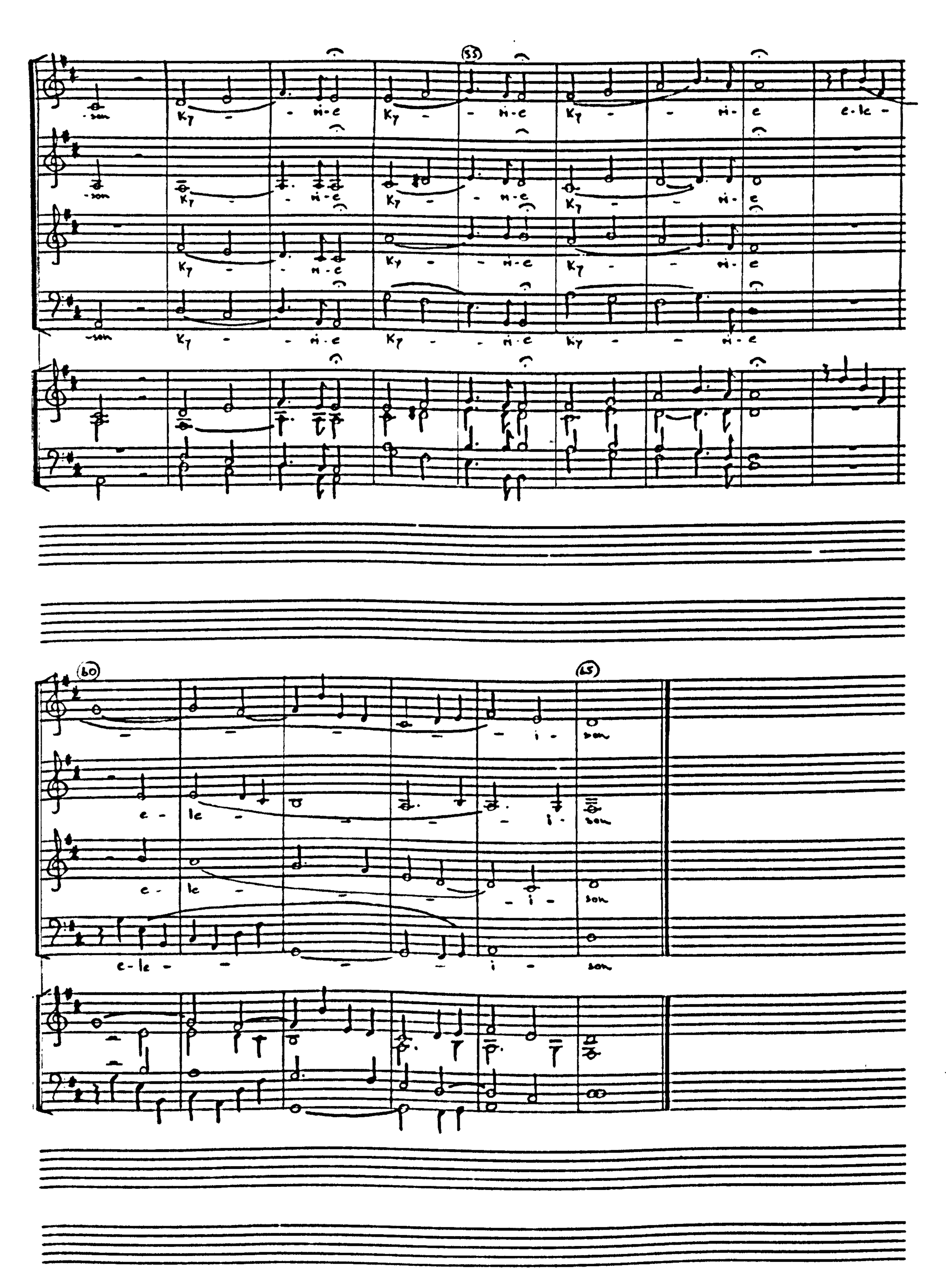
50

-le - i - son Ky - ri - e e- le - i - son e - le - i -

-le - i - son Ky - ri - e e- le - i - son e- le - i -

-lei - son Ky - ri - e e- lei - son

-le - i - son Ky - ri - e e- le - i - son e - le - i -


55
60
65

DEO GRATIAS

BENEDICAMUS

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.

Tutti

De - o gra - ti - as De - o gra - - -

De - o gra - ti - as gra - - -

- - - - ti - as

- - - - ti - as

Alto

Tenor

Bass

Be - ne - di - ca

Be - ne - di - ca

be - ne - di - ca

Organ

(for rehearsal only)

mus Do mi - no

mus Do mi - no

mus Do mi - no

mus Do mi - no

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).

HOLY WOMEN-1st. Vesper – 8th Tone

Si - mi - le est reg - num cœ - lo - rum ho - mini ne - go - tia - to - ri quæren - ti bo - nas

mercan - ti - bus in vent - a u - na pre - ti - o - sa de - dit om - nia su - a

et com - pa - ra - vit e - am

2nd. Vesper – 8th. Tone

Mercem su - am a - per - u - it i - no - pi et pal - mas su - as ex - ten - dit

ad per - pe - tem d pa - nem o - ti - o - sa non co - me - dit

Missa Defunctorum – Kyrie – 6th Tone.

Ky - ri - e e - le - i - son Ter repetitur Chri - ste

e - le - i - son Ter repetitur Ky - ri - e - e le - i - son

Bis repetitur Ky - ri - e e - le - i - son