

THE LATIN CHURCH MUSIC

OF

SAMUEL WESLEY

(THREE VOLUMES)

VOLUME TWO

by

FRANCIS JOHN MARSH

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THE LATIN CHURCH MUSIC

OF

SAMUEL WESLEY

VOLUME TWO

MASSES, MOTETS

AND

OTHER COMPOSITIONS

CONTENTS

	PAGE
<u>The Latin Church Music for Voices and Orchestra:</u>	
Ave Maris Stella	3
Deus Majestatis	49
Exultate Deo	87
<u>The Latin Church Music for Voices and Organ:</u>	
Amavit Eum Dominus	133
Ave Regina Caelorum (first version)	141
Ave Regina Caelorum (second version)	147
Ave Verum Corpus (first version)	157
Ave Verum Corpus (second version)	165
Domine, Salvum Fac Regum Nostrum (first setting)	175
Domine, Salvum Fac Regum Nostrum (second setting)	183
Ecce Iam Noctis Tenuatur Umbra	191
Ecce Maria Genuit Nobis	199
Emitte Lucem Tuam	207
Gloria Patri (first setting)	213
Gloria Patri (second setting)	219
Gloria Patri (third setting)	227
Gregorian Mass 'Pro Angelis'	235
Hodie Beata Virgo Maria	285
In Te Domine	295
Justus Ut Palma Florebit	305
Kyrie Eleison	313
Miserere Mei, Deus	321
Omnes Gentes Plaudite	349
Qui Tollis Peccata Mundi	357
Salve Regina	363
Sperate Miseri	371

	PAGE
Tota Pulchra Es	377
<u>The Latin Church Music for Unaccompanied Voices:</u>	
Anima Nostra	387
Christe Eleison	397
Constitues Eos Principes	405
Credo In Unum Deum	415
De Profundis	423
Deus Noster Refugium	437
Dixit Dominus (second setting)	445
Ecce Panis Angelorum	453
Ecce Sic Benedicetur	461
Gloria Patri (fourth setting)	471
Levate Capita Vestra	477
Ostende Nobis Domine	485
Pro Peccatis Suae Gentis	493
Requiem Aeternam	499
Sacerdos et Pontifex	507
Sit Nomen Domini	515
Te Decet Hymnus	521
Tu Es Sacerdos In Aeternum (first setting)	533
<u>Appendix to Volume Two:</u> Magnificat, vel Canticum Beatae	
Mariae Virginis	543
Missa de Spiritu Sancto	549
Nocte Surgentes	571
Ut Queant Laxis	575
Collaudate Dominum	579
Kyrie Eleison	583
Deo Gratias - Benedicamus	589
Wesley's Gregorian melody harmonizations	593

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.



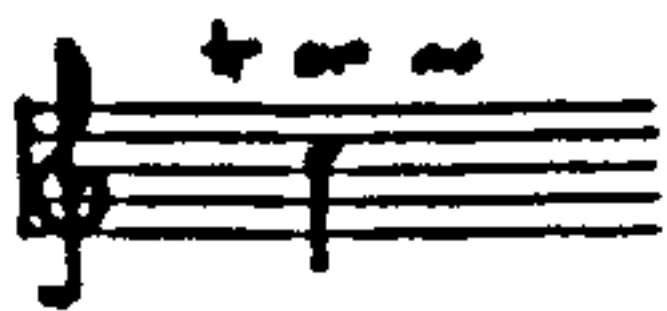
Acciaccatura - executed in the customary manner, the auxiliary note being 'crushed in' before the principal note.



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

OF

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. | 1. Hail, star of the sea, loving mother
of God,
And yet ever a virgin, the blessed
gateway heaven chose. |
| 2. Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Hevae nomen. | 2. You accepted that 'Hail' from Gabriel's
lips;
Bathe us in peace, exchanging names
with Eve. |
| 3. Solve vincla reis,
Profer lumen caecis:
Mala nostra pelle,
Bona cuncta posce. | 3. Loose the chains of the guilty; bring
light to the blind:
Drive from us our bad qualities, and
inspire all good ones. |
| 4. Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus. | 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. Virgo singularis,
Inter omnes mitis,
Nos culpis solutos,
Mites fac et castos. | 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 pre-
ces, 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

fz.

f

f

f

fz.

f

15

mp A - ve

mp A - ve

p Dolce *f* *mp*

p (Dolce) *f* *mp*

p (Dolce) *f* *mp*

p (Dolce) *f* *mp*

20

25

A - ve Ma - nis stella

A - ve Ma - nis stella

A - ve A - ve Ma - nis

A - ve A - ve Ma - nis

f *f* *piano*

f *piano*

f *p*

f *p*

a) Bar 18-19: the 'piano' marking is not in Weale's original but does appear in Marullo'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

f *p* *f* *p*

40

alma A - ve A - ve A - ve Maris

alma A - ve A - ve

f *f* *f* *f* *f* *f*

45

ste - ta De - i Ma - ter De - i Ma - ter alma at - que sem - per

Mari - ste - ta De - i Ma - ter alma at - que sem - per

f *sfz.* *piano*

50

virgo fe - lix coe - li porta at - que semper vir - go fe - lix coe - li

Virgo fe - lix coe - li porta at - que semper vir - go fe - lix coe - li

f *sfz.* *piano*

60

65

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

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

(cresc.)

(cresc.)

(cresc.)

(cresc.)

70

-ta

p Sumens illud a - ve Ga - brielis

p Sumens illud a - ve Ga - brielis

f

f

f

p

b) Bar 65: Wokx has pitc at this point

75

80

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

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

85

no - men A - ve A - ve

men A - ve A - ve

87
A - ve sumens illud A - ve Gabrie - lis o - re
A - ve sumens illud a - ve Gabrie - lis o - re

This system contains measures 87 through 90. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). Measure 87 starts with a vocal note on 'A' and a piano note on 'A'. Measure 88 has a vocal note on 've' and a piano note on 've'. Measure 89 has a vocal line 'sumens illud' and a piano line 'sumens illud'. Measure 90 has a vocal line 'A - ve Gabrie - lis o - re' and a piano line 'a - ve Gabrie - lis o - re'. A circled number '90' is above the vocal staff in the fourth measure.

91
A - ve A - ve Ma - ris stella A -
A - ve A - ve Ma - ris stella A

92
A - ve A - ve Ma - ris stella A

This system contains measures 91 through 100. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). Measure 91 has a vocal line 'A - ve A - ve Ma - ris stella' and a piano line 'A - ve A - ve Ma - ris stella'. Measure 92 has a vocal line 'A - ve A - ve Ma - ris stella' and a piano line 'A - ve A - ve Ma - ris stella'. Measure 93 has a vocal line 'A - ve A - ve Ma - ris stella' and a piano line 'A - ve A - ve Ma - ris stella'. Measure 94 has a vocal line 'A - ve A - ve Ma - ris stella' and a piano line 'A - ve A - ve Ma - ris stella'. Measure 95 has a vocal line 'A - ve A - ve Ma - ris stella' and a piano line 'A - ve A - ve Ma - ris stella'. Measure 96 has a vocal line 'A - ve A - ve Ma - ris stella' and a piano line 'A - ve A - ve Ma - ris stella'. Measure 97 has a vocal line 'A - ve A - ve Ma - ris stella' and a piano line 'A - ve A - ve Ma - ris stella'. Measure 98 has a vocal line 'A - ve A - ve Ma - ris stella' and a piano line 'A - ve A - ve Ma - ris stella'. Measure 99 has a vocal line 'A - ve A - ve Ma - ris stella' and a piano line 'A - ve A - ve Ma - ris stella'. Measure 100 has a vocal line 'A - ve A - ve Ma - ris stella' and a piano line 'A - ve A - ve Ma - ris stella'. Circled numbers '91' and '100' are above the vocal staff in the first and tenth measures, respectively.

15

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

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

110 115

sumens illud A - ve Gra - bi - e - lis o - re of fun - da nos in pa - ce mictans He - vac

Gra - bi - e - lis o - re of fun - da nos in pa - ce mictans He - vac

130 135

pace *pacce*

mae - tans He - ve no - ven

140

fz *fz* *fz* *fz*

Allegretto

Musical score for the first system, measures 1-5. The instruments are Sopranos I & II, Violins I & II, Viola, and Cello/Bass. The time signature is 4/4 and the key signature is two sharps (F# and C#). The score includes dynamic markings such as *mp* and *f*. A circled number 5 is located at the end of the first measure of the Soprano I part.

Musical score for the second system, measures 6-10. The instruments are Violins I & II, Viola, and Cello/Bass. The time signature is 4/4 and the key signature is two sharps (F# and C#). The score includes dynamic markings such as *mp* and *f*. A circled number 10 is located at the end of the first measure of the Violin I part.

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

⑳

pro-fer lu-men coe-cis ma-la nos-tra pe-ile bo-na cune-ta bo-na cuncta

pro-fer lu-men coe-cis ma-la nos-tra pe-ile bo-na cune-ta bo-na cuncta

b) bo na

b) (tr) (tr) (tr)

b) (tr) (tr) (tr)

b) Bar 24: Wesley has no bill marked (see also note a))

45

-us sal-ve vin-da re

50

sal-ve vin-da re - - is pro-fer lu-men

55

coe-cis na-la no-stra pe-llē bo-na cune-ta bo-na

coe-cis na-la no-stra pe-llē bo-na cune-ta bo-na

65

- cune-ta pos-ee bo-na cune-ta bona cuncta

cune-ta pos-ee bo-na cune-ta bona cuncta

molto forte

70

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

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

(dim.) p

(dim.) p

p

(dim.) p

75

76

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 -

9(b) (b) (b)

9(b) (b) (b)

e) Bar 79: see note b)

85

-us *f* nos-tra te es-se ma-tron su-mat per te pre-ces qui pro no-bis

-us *f* nos-tra te es-se ma-tron su-mat per te pre-ces su-mat

90

qui pro nobis na-tus tu-lit es-se na-tus es-se tu-us na-

qui pro nobis na-tus ^{1) (b)} ^{2) (b)} ^{3) (b)} tu-lit es-se na-tus es-se na- (cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

95

1) Bar 91: see note b)

- tus es-se tu - us
 - tus es-se tu - us

(cresc.)
 (cresc.)

f
 f
 f
 f

(cresc.)
 f
 f
 f

pianissimo
 pianissimo
 pianissimo

Poco largo

Soprano

Violin I

Violin II

Cello Bass

10

15

mezzo forte

Dolce

(Dolce)

p

Vir-go

vingo sin-gu-lar-is

in-ter omnes mi-tis

20

in - ter omnes mi

23

25

his Vi - go sin - gu - la - ris

smorz.

p

25

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

molto

molto forte *piano* *molto*

f *p*

40

his nos cul-pis so-lu-tos nos cul-pis so-

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

45

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

f *p* *f* *p* *f* *p* *f*

f *p* *f* *p* *f* *p* *f*

f *p* *f* *p* *f* *p* *f*

50

mi-tes fac mi-tes fac et carnos

p

p *p* *p* *p* *p* *p* *p* *p*

53

Viv

60

go - si - n - gu - la - ris in - ter on - nes mi - tis

f *forte* *p*

65

vi - go si - n - gu - la -

70

nis in-ter om-nes mi-tis lu-ter om-nes

mi
(cres.)
(cres.)
(cres.)

-tis nos cul-pis so-lu-tus

a)

a) Bars 26-27: there is a bracket and the word 'bis' pencilled in above these bars in Wesley's hand, indicating Wesley's intention that these bars should be repeated (thus, bars 28-29). This also agrees with bars 39-43 where the phrase originally occurred (though in a different key).

nos ad - pis so - lu - tos zi - tes fac mi - tes

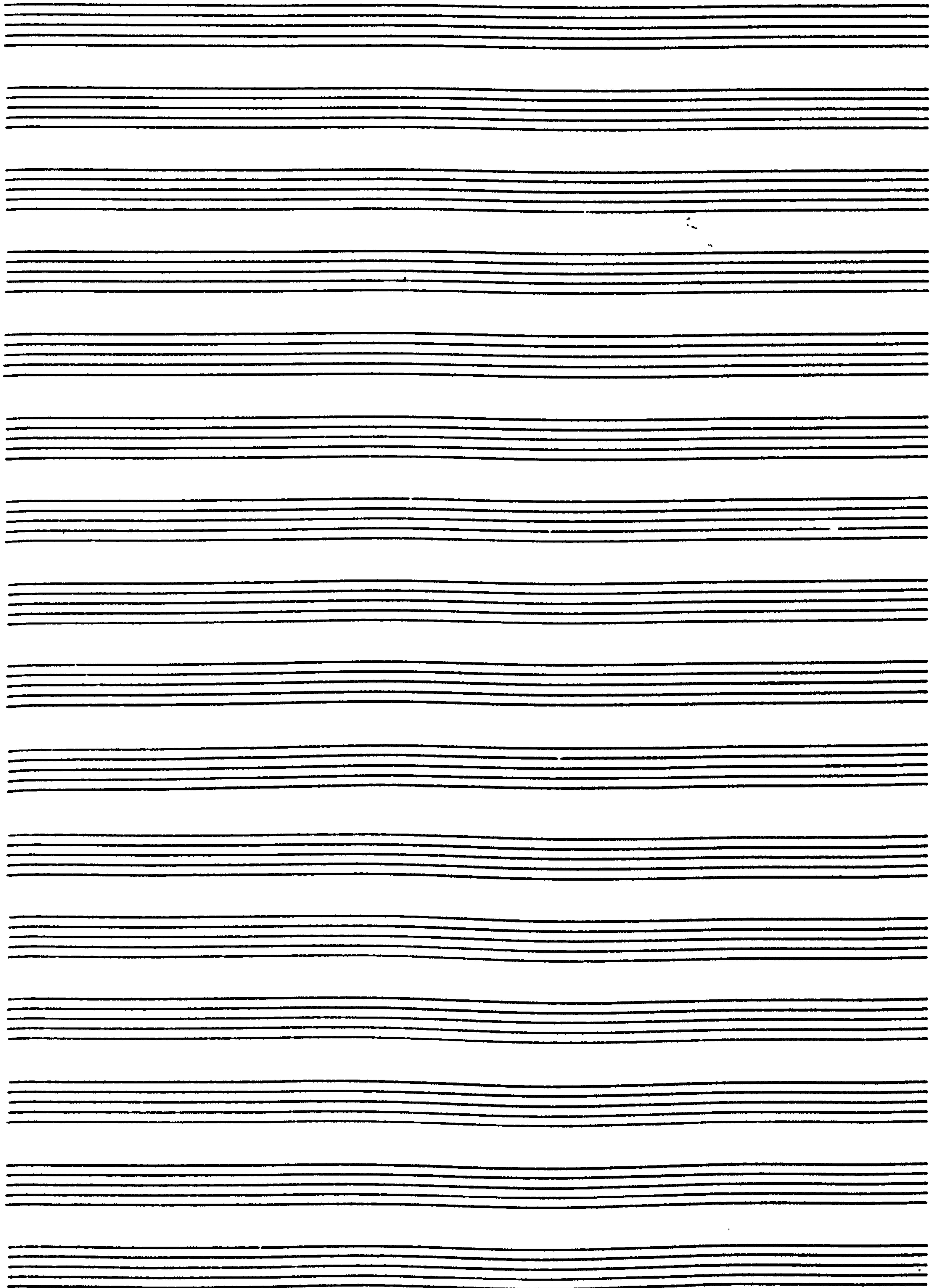
fac mi - (cres) tes he p mi (cres) -

- tes fac et caros

105

Handwritten musical score for four staves. The first staff is mostly empty with a circled '105' at the beginning. The second staff contains a melodic line with a '+' sign above a note. The third staff contains a melodic line with a '+' sign above a note. The fourth staff contains a bass line with a 'b)' annotation above the first bar. The score is divided into measures by vertical bar lines.

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



Animoso^{a)} (Canto figuratus super Tono Octavo) ⑧

Soprano I
Soprano II
Violin I
Violin II
Viola
Cello/Double Bass

canto f. b) Vi - tam praesta pu - ram i - ter pa - ra tu -

f

⑩
⑮

- tem
videntes Je - sum semper collaete - mur i - ter
videntes Je - sum semper collaete - mur i - ter

c.f.
f

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

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

20 25

at videntes Je - sum semper colloc - te - mur

pa - ra tu - rum videntes Je - sum semper col -

30 35

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

- las te - mur i - ter pa - ra tu - rum ut

c) Bars 31-70: Wexley simply indicates that the viola doubles the cello/bass part. (See also notes d) & e))

40

ut vi-den-tes Je-sum sem-per collac-te-mur

45

vi-den-tes Je-sum sem-per collac-te-mur

vi-den-tes Je-sum sem-per collac-te-mur

pp

pp

pp

d)

46

sem-per collac-te-mur

47

vi-den-tis Je-sum sem-per col-lac-te-mur

50

(cresc)

(cresc)

(cresc)

(cresc)

f

ff

d)

d) Bar 44: Vida-Waely writes the actual notes in this bar.

e) Bar 55: Vida-Waely writes the actual notes in this bar.

53 60

65 70

f) Bar 70 (last quarter) - bar 69: Viola - Wokky writes the actual notes and rests in 4 or 5 bars.

75

80

p vitam praesta pu - ram iter para - tu - tum

mf vi - tam praesta pu -

85

viden - tes Je - sum semper collae - te - mur videntes Je - sum semper collae - te -

mp

mp

mp

mp

mp

g) Bars 89 (2nd text) - 93 = Wesley indicates the viola should double cello/bass part

90 95

100 105

vi - tam pro - ce - ram i - ter pa - ram

vi - tam pro - ce - ram i - ter pa - ram

b) Bar 91: Violin III - Walse has a bar rest, but Novella suggests this is what Walse actually meant.

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

110

115

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

iter para - tutum

-tu - tum

vitam praesta pu - ram i - ter para - tutum

iter para -

120

125

iter para - tu - tum

iter para - tu - tum

semper colles - te - rum

- tutum

ut videntes Je - su - sum

(cresc)

130

vi - tam pac - sta pu - ram i - ter pa - ra -

vi - tam pac - sta pu - ram i - ter pa - ra -

135

140

tu - tum ut videntes Je - sum semper colloe te - nar et videntes Je - sum semper colloe

tu - tum

145 150

- te - mur i - ter pa - ra - tu - tum ut vi - dentes Je -
 ri - tum praeste - ram i - ter para - tu - tum ut ut

155 160

ut vi - dentes Je - sum semper collae - te - mur ut vi - dentes Je - sum semper collae - te

j) Bars 145-151: Viola - these bars are particularly vague in Woelky's MS; it is not even clear if he intends the viola to double cello/bass part. Therefore, I have incorporated the solution Naville has in his copy.

165

170

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

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

(cresc)

(cresc)

(cresc)

f

175

Je - sum sem - per collae - te - mur

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

b)

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

180 185

190 195

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

2) 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 Chi - sto
fortissimo

Sit laus Deo Pa - tri sum - mo Chi - sto
fortissimo

(cresc.)

f

(205) (210)

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

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

n) Bars 199-199 (H. beat): Viola - this is Novello's interpretation of Weber's vague indications.

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

215

honor u - nus sit laus Deo Pa - tri

honor u - nus sit laus Deo Pa - tri

220

sum - mo Chri - sto de - us spi - ri - tui San - cto spi -

sum - mo Chri - sto de - us spi - ri - tui San - cto spi -

f) Bars 214-224 - Viola - Wexley indicates viola double cello/bass part

g) Bars 224-225: Violin 2 - Wexley in fact has a trill on the 1st note of bar 225, but cf. bars 61-63.

225 230

- ri - tui san - cto tribus honor u - nus tribus honor u - - - -

ri - tui san - cto summo Chri - sto

235 240

- nus f sit laus Deo pa -

de - cus tri - bus ho - nor u - nus f sit laus Deo pa -

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

s) Bars 230+233: Viola - these notes are Novello's additions (but quite in order).

t) Bars 232-241: Viola - Novello's interpretation of Wotky's vague indications.

245

-ti sum-mo Chri-sto de-cus Spi-ri-tui San-cto Spi-ri-tui

-ti sum-mo Chri-sto de-cus Spi-ri-tui San-cto Spi-ri-tui

250

-ri-tui San-cto tri-bus ho-nor tri-bus ho-nor

-ri-tui san-cto tri-bus ho-nor tri-bus ho-nor

fortissimo

fortissimo

fortissimo

f

n) Bars 250-258: Viola - Wulky 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 A - men
 - - - - - men A - - - - - men A - men A - men

v) Bars 259-271: Viola

Bars 259-261: cello/bass

= Nouvelle's interpretations of Weaty'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 De-us ma-jes - ta - tis in - ton - - u-it

Alto

Tenor

Bass

CHOIR II

Soprano Dominus super a - quas

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello
Bass

in - to - - - merit

The first system contains a vocal line on a treble clef staff with the lyrics 'in - to - - - merit' spread across four measures. The piano accompaniment includes a grand staff with treble and bass clefs, and a bass staff with a bass clef. The first measure of the piano part shows a melodic line starting on a middle C and moving stepwise up.

mul - - - tas

De - us ma - jes - ta - - - - - - -

The second system continues the musical notation. It features a vocal line with the lyrics 'mul - - - - - - - tas' and 'De - us ma - jes - ta - - - - - - -'. The piano accompaniment includes a grand staff with treble and bass clefs, and a bass staff with a bass clef. The piano part includes a complex melodic line with many sixteenth notes.

The third system contains piano accompaniment for two voices (Soprano and Alto) and a Bass line. The Soprano and Alto parts are on treble clef staves with dense melodic lines, while the Bass part is on a bass clef staff with a more rhythmic accompaniment.

Handwritten musical score system 1. It consists of four staves. The top staff is empty. The second staff contains a vocal line with lyrics: "Domine super a - quas" followed by a melisma "mul -" and a fermata. The third staff contains a vocal line with lyrics: "De - us ma - jes -". The bottom staff is empty.

Handwritten musical score system 2. It consists of four staves. The top staff is empty. The second staff contains a vocal line with lyrics: "Domine super a - quas" followed by a melisma "mul -" and a fermata. The third staff contains a vocal line with lyrics: "De - us ma - jes -". The bottom staff contains a bass line with lyrics: "to - nu - it in - to - nu - it".

Handwritten musical score system 3. It consists of four staves. The top staff contains a vocal line with a fermata. The second staff contains a vocal line with a melisma. The third staff contains a vocal line with a melisma. The bottom staff contains a bass line.

Handwritten musical score system 1. It consists of four staves. The top staff is a vocal line with lyrics: "Domini super a - quas mul - tas". The second staff is empty. The third staff is a vocal line with lyrics: ".ta - tis in - to - nu - it in - to - nu - it". The bottom staff is a bass line.

Handwritten musical score system 2. It consists of four staves. The top staff is a vocal line with lyrics: "Domini super a - quas mul - tas". The second staff is empty. The third staff is a vocal line with lyrics: ".ta - tis in - to - nu - it in - to - nu - it". The bottom staff is a bass line.

Handwritten musical score system 3. It consists of four staves. The top staff is a vocal line with lyrics: "De - us ma - jes -". The second staff is empty. The third staff is a vocal line with lyrics: ".ta - tis in - to - nu - it in - to - nu - it". The bottom staff is a bass line.

Four empty musical staves, likely for a second system or as a placeholder.

Handwritten musical score system 1. It consists of four staves. The top staff is a treble clef with a whole rest. The second staff is a treble clef with lyrics: "tis in - to - - mit in - to - -". The third staff is a treble clef with lyrics: "Doninus super a - quas" and "mul". The bottom staff is a bass clef with a whole rest. The system is divided into three measures.

Handwritten musical score system 2. It consists of four staves. The top staff is a treble clef with a whole rest. The second staff is a treble clef with lyrics: "tis in - to - - mit in - to - -". The third staff is a treble clef with lyrics: "Doninus super a - quas" and "mul". The bottom staff is a bass clef with a whole rest. The system is divided into three measures.

Handwritten musical score system 3. It consists of four staves. The top staff is a treble clef with a complex melodic line. The second staff is a treble clef with a complex melodic line. The third staff is a bass clef with a complex melodic line. The bottom staff is a bass clef with a whole rest. The system is divided into three measures.

Five sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff.

Musical score with Latin lyrics: *Dominus super aquas multas Deus major in terra in - to - unit*

The musical score is organized into three systems of staves. Each system contains four staves:

- Staff 1 (Top):** Treble clef, containing the vocal line and lyrics. It includes a fermata and a measure marked with a circled '20'.
- Staff 2:** Treble clef, containing the piano accompaniment.
- Staff 3:** Treble clef, containing the vocal line and lyrics.
- Staff 4 (Bottom):** Bass clef, containing the bass line.

The lyrics across the systems are:

System 1:
mul - tas
Dominus super aquas multas
Deus major in terra in - to - unit
Dominus super aquas multas

System 2:
mul - tas
Dominus super aquas
Deus major in terra in - to - unit
Dominus super aquas multas

System 3:
mul - tas
Dominus super aquas
Deus major in terra in - to - unit
Dominus super aquas

Below the musical notation are several empty staves.

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "Dominus su - per a - quas". The second staff is another vocal line with lyrics: "tas". The third staff is a vocal line with lyrics: "in - to - nit - tas" and "su - per a - quas". The bottom staff is a basso continuo line with lyrics: "tas".

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "Dominus su - per a - quas". The second staff is another vocal line with lyrics: "tas". The third staff is a vocal line with lyrics: "in - to - nit - tas" and "su - per a - quas". The bottom staff is a basso continuo line with lyrics: "tas".

Handwritten musical score for the third system. It consists of four staves. The top staff is a vocal line with lyrics: "Dominus su - per a - quas". The second staff is another vocal line with lyrics: "tas". The third staff is a vocal line with lyrics: "in - to - nit - tas" and "su - per a - quas". The bottom staff is a basso continuo line with lyrics: "tas".

Handwritten musical score system 1. It consists of four staves. The top staff is a vocal line with lyrics: "- tas", "Dominus super a - quas", and "mul -". The second staff is a piano accompaniment with lyrics: "mul", "tas", and "Dominus super a - quas". The third staff is a vocal line with lyrics: "Dominus super a - quas" and "mul - tas". The bottom staff is a piano accompaniment with lyrics: "Dominus super a - quas", "mul", and "tas".

Handwritten musical score system 2. It consists of four staves. The top staff is a vocal line with lyrics: "- tas", "Dominus super a - quas", and "mul - tas". The second staff is a piano accompaniment with lyrics: "mul", "tas", and "Dominus super a - quas". The third staff is a vocal line with lyrics: "Dominus super a - quas" and "mul - tas". The bottom staff is a piano accompaniment with lyrics: "Dominus super a - quas", "mul", and "tas".

Handwritten musical score system 3. It consists of four staves. The top staff is a vocal line. The second staff is a piano accompaniment. The third staff is a vocal line. The bottom staff is a piano accompaniment.

Four empty musical staves at the bottom of the page.

30

Handwritten musical score for the first system, measures 29-31. It features four staves: vocal line, two piano accompaniment staves, and a bass line. The lyrics are "tas super a - quas" and "De - us ma - jes -".

Handwritten musical score for the second system, measures 32-34. It features four staves: vocal line, two piano accompaniment staves, and a bass line. The lyrics are "Domini super a - quas" and "mi - tas".

Handwritten musical score for the third system, measures 35-37. It features four staves: vocal line, two piano accompaniment staves, and a bass line. The lyrics are "mi - tas".

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

Handwritten musical score for a choir and orchestra. The score is written on multiple staves, including vocal parts and piano accompaniment. The lyrics are Latin: "Dominus super aquas multas in to - nu - it".

The score is divided into systems. The first system includes vocal staves with lyrics and piano accompaniment. The second system continues the vocal and piano parts. The third system features a more complex piano accompaniment with multiple staves.

Lyrics: *Dominus super a - quas mult - tas*

Lyrics: *- tas in - to - nu - it in to - nu - it*

Lyrics: *Dominus super a - quas mult - tas*

Lyrics: *Dominus super a - quas mult - tas*

b) Bar 30 - violin I: this is  in the MS.

55

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

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

mul - tas
mul - tas
mul - tas

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

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

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

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

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

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

Do-nus super a-quas mil-tus

Do-nus super a-quas mil-tus

Do-nus super a-quas mil-tus

Do-nus super a-quas mil-tus

Handwritten musical notation for a complex instrumental or vocal part, featuring multiple staves with various rhythmic patterns and accidentals.

(AD)

Handwritten musical score for the first system, consisting of four staves. The lyrics are: "I - to - mit Do - minus su - per a - quas mi - tas". The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values.

Handwritten musical score for the second system, consisting of four staves. The lyrics are: "De - us ma - jes - ta - tis in - to - mit Do - minus su - per a - quas". The notation continues with treble and bass clefs, a key signature of one flat, and various rhythmic values.

Handwritten musical score for the third system, consisting of four staves. This system features a more complex, dense melodic line in the upper staves, likely for a solo instrument or voice, with a more rhythmic accompaniment in the lower staves. The lyrics are: "De - us ma - jes - ta - tis in - to - mit Do - minus su - per a - quas".

Four empty musical staves at the bottom of the page, provided for additional notation or practice.

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

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

mul - tas
 mul - tas
 mul - tas
 mul - tas

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

Handwritten musical notation for piano accompaniment, including treble and bass clefs, notes, and rests.

Empty musical staves for additional notation.

mus - tas
piano

mus - tas
piano

mus - tas
piano

mus - tas
piano

De - us ma - jes -

De - us ma - jes -

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

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

piano

piano

piano

piano

Handwritten musical score for the first system. It consists of four staves: vocal line, piano accompaniment (treble clef), organ accompaniment (treble clef), and bass line (bass clef). The lyrics are: *- ta - tis in - to - mit in - to -*. The first measure of the second system is marked with a circled 50 and *pp*. The second measure of the second system is marked *f* and contains the lyrics *Do - minus su - per a - quas*. The third measure of the second system is marked *mf* and contains the lyrics *in - to -*.

Handwritten musical score for the second system. It consists of four staves: vocal line, piano accompaniment (treble clef), organ accompaniment (treble clef), and bass line (bass clef). The lyrics are: *- ta - tis in - to - mit*. The first measure of the second system is marked *f*. The second measure of the second system is marked *f* and contains the lyrics *Do - minus su - per a - quas*. The third measure of the second system is marked *mf* and contains the lyrics *in - to -*.

Handwritten musical score for the third system. It consists of four staves: piano accompaniment (treble clef), piano accompaniment (treble clef), organ accompaniment (treble clef), and bass line (bass clef). The first measure of the second system is marked *f*. The second measure of the second system is marked *f*. The third measure of the second system is marked *f*.

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "mit Do-minus su-per a-quas". The second staff is a vocal line with lyrics: "tas Do-minus su-per a-quas mel". The third staff is a vocal line with lyrics: "mel-tas". The bottom staff is a piano accompaniment line with lyrics: "Do-minus su-per a-quas mel-tas".

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "Do-minus su-per a-quas". The second staff is a vocal line with lyrics: "tas". The third staff is a vocal line with lyrics: "mel-tas". The bottom staff is a piano accompaniment line with lyrics: "Do-minus su-per a-quas".

Handwritten musical score for the third system. It consists of four staves. The top staff is a vocal line. The second staff is a vocal line. The third staff is a vocal line. The bottom staff is a piano accompaniment line.

Four empty musical staves, consisting of four sets of five-line staves.

57

Handwritten musical score for the first system, measures 1-3. The system consists of four staves. The top staff is a vocal line with lyrics: "tas" (measure 1), "Do-minus su-per a-quas nul-" (measures 2-3). The second staff is a piano accompaniment with dense sixteenth-note patterns. The third staff is another vocal line with lyrics: "Do-minus su-per a-quas" (measure 1), "nul" (measures 2-3). The fourth staff is a piano accompaniment with dense sixteenth-note patterns.

Handwritten musical score for the second system, measures 4-6. The system consists of four staves. The top staff is a vocal line with lyrics: "tas" (measure 4), "Do-minus su-per a-quas nul-" (measures 5-6). The second staff is a piano accompaniment with dense sixteenth-note patterns. The third staff is another vocal line with lyrics: "Do-minus su-per a-quas" (measure 4), "nul" (measures 5-6). The fourth staff is a piano accompaniment with dense sixteenth-note patterns.

Handwritten musical score for the third system, measures 7-9. The system consists of four staves. The top staff is a vocal line with lyrics: "tas" (measure 7), "Do-minus su-per a-quas nul-" (measures 8-9). The second staff is a piano accompaniment with dense sixteenth-note patterns. The third staff is another vocal line with lyrics: "Do-minus su-per a-quas" (measure 7), "nul" (measures 8-9). The fourth staff is a piano accompaniment with dense sixteenth-note patterns.

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

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

Empty musical staves for piano accompaniment.

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with a treble clef, containing a melodic line with various note values and rests. The second staff is a vocal line with a treble clef, containing lyrics: "Do-minus se-per a - quas". The third staff is a vocal line with a treble clef, containing a melodic line. The bottom staff is a piano accompaniment line with a bass clef, featuring a simple harmonic accompaniment. The system is divided into three measures by vertical bar lines.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with a treble clef, containing a melodic line. The second staff is a vocal line with a treble clef, containing lyrics: "Do-minus se-per a - quas". The third staff is a vocal line with a treble clef, containing a melodic line. The bottom staff is a piano accompaniment line with a bass clef, featuring a simple harmonic accompaniment. The system is divided into three measures by vertical bar lines.

Handwritten musical score for the third system. It consists of four staves. The top staff is a vocal line with a treble clef, containing a melodic line. The second staff is a vocal line with a treble clef, containing a melodic line. The third staff is a vocal line with a bass clef, containing a melodic line. The bottom staff is a piano accompaniment line with a bass clef, featuring a simple harmonic accompaniment. The system is divided into three measures by vertical bar lines. Below this system are four empty staves.

65

Handwritten musical score for the first system, featuring four staves. The lyrics are: *De-us ma-jor-tis in-to-nit*. The first staff has a dynamic marking *p* and a vocal line. The second and third staves are vocal lines. The fourth staff is a piano accompaniment line.

Handwritten musical score for the second system, featuring four staves. The lyrics are: *Do-minus super a-quas*. The first three staves are vocal lines. The fourth staff is a piano accompaniment line.

Handwritten musical score for the third system, featuring four staves. This system contains only instrumental notation for piano accompaniment, with no lyrics.

Four empty musical staves at the bottom of the page, intended for further notation.

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

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

mul - tas
 mul - tas
 mul - tas
 mul - tas

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

mul - tas sa -
 mul - tas
 mul - tas
 mul - tas

Handwritten musical notation for piano accompaniment, including treble and bass clefs, notes, rests, and bar lines.

mul - - - - - tas
Do-mi-nus su-per a - - - - - quas - - - - - tas
mul - - - - - tas
mul - - - - - tas

- per a - - - - - quas mul - - - - - tas
Do-mi-nus su-per a - - - - - quas mul - - - - - tas
mul - - - - - tas
mul - - - - - tas

mul - - - - - tas
mul - - - - - tas
mul - - - - - tas
mul - - - - - tas

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

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

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

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

Do-minus super a-quas

Do-minus super a-quas

Do-minus super a-quas

Do-minus super a-quas

Do-minus su-per a

Do-minus su-per a

Do-minus su-per a - quas

Do-minus su-per a - quas

Do-minus su-per a - quas

Do-minus su-per a - quas

Do-minus su-per a - quas

Do-minus su-per a - quas

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

mus - tas Dominus su - per a -
 quas Dominus super a - quas mus - tas
 mus - tas Dominus De - minus su - per
 - tas mus - tas De - us ma - jes -

Handwritten musical score for a Latin hymn. The score is written on ten staves, with the first five staves containing vocal lines and the last five staves containing piano accompaniment. The lyrics are: "su-per a-quas mul-tas Dominus super a-quas mul-ta His in-to-nit Dominus super a-quas in-to-nit Dominus super a-quas". The music is in a common time signature and features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano accompaniment includes chords and arpeggiated figures.

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics "mul - - - - - tas" and a long melisma. The second staff is a piano accompaniment with a dense sixteenth-note texture. The third staff is another vocal line with lyrics "mul - - - - - tas". The bottom staff is a piano accompaniment with a simple bass line.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics "mul - - - - - tas". The second staff is a piano accompaniment with a dense sixteenth-note texture. The third staff is another vocal line with lyrics "mul - - - - - tas". The bottom staff is a piano accompaniment with a simple bass line.

Handwritten musical score for the third system. It consists of four staves. The top staff is a vocal line with lyrics "Dominus super ⁺ a - quas mul - tas". The second staff is a piano accompaniment with a simple bass line. The third staff is another vocal line with lyrics "mul - tas". The bottom staff is a piano accompaniment with a simple bass line.

Four empty musical staves at the bottom of the page, consisting of four sets of five-line staves.

Musical staff system 1, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The staves contain very faint, sparse notes, possibly indicating a very quiet or sustained passage.

Musical staff system 2, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Similar to the first system, it contains very faint notes.

Musical staff system 3, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. This system contains dense, handwritten musical notation, including many sixteenth notes, beamed eighth notes, and rests, suggesting a more active and complex musical passage.

Four empty musical staves, consisting of two pairs of staves, one in treble clef and one in bass clef.

The first system consists of four empty musical staves. From top to bottom, they are: a treble clef staff, another treble clef staff, a third treble clef staff, and a bass clef staff.

The second system consists of four empty musical staves, identical in layout to the first system, with treble and bass clefs.

The third system contains musical notation across four staves. The top staff is a treble clef staff with notes and rests. The second staff is a treble clef staff with notes and rests. The third staff is a bass clef staff with notes and rests. The bottom staff is a bass clef staff with notes and rests. The notation includes various note values, rests, and dynamic markings.

The fourth system consists of four empty musical staves, identical in layout to the previous systems, with treble and bass clefs.

Handwritten musical notation on four staves. The notation is sparse, consisting of horizontal lines with some faint markings, possibly indicating rests or very light notes. The staves are grouped together by a brace on the left.

Handwritten musical notation on four staves. The notation is sparse, consisting of horizontal lines with some faint markings, possibly indicating rests or very light notes. The staves are grouped together by a brace on the left.

Handwritten musical notation on four staves. The notation is more detailed, featuring notes, clefs, and bar lines. The first staff has a treble clef and contains a series of notes, including a triplet. The second staff has a treble clef and contains a series of notes, including a triplet. The third staff has a bass clef and contains a series of notes. The fourth staff has a bass clef and contains a series of notes, including a triplet. The staves are grouped together by a brace on the left.

Four empty musical staves, consisting of horizontal lines without any notation.

The first system of the score consists of four empty musical staves. From top to bottom, they are: a grand staff (treble and bass clefs), a single treble clef staff, and a single bass clef staff.

The second system of the score consists of four empty musical staves, identical in layout to the first system.

The third system of the score contains musical notation across four staves. The top staff is a grand staff with treble and bass clefs, containing a melody with eighth and sixteenth notes. The second staff is a treble clef staff with dense sixteenth-note accompaniment. The third staff is a bass clef staff with a melody. The bottom staff is a bass clef staff with dense sixteenth-note accompaniment.

The fourth system of the score consists of four empty musical staves, identical in layout to the previous systems.

Musical score system 1, measures 1-4. The first measure contains a circled number 100. The notation consists of four staves with various notes and rests.

Musical score system 2, measures 1-4. The notation consists of four staves with various notes and rests.

Musical score system 3, measures 1-4. The notation consists of four staves with various notes and rests.

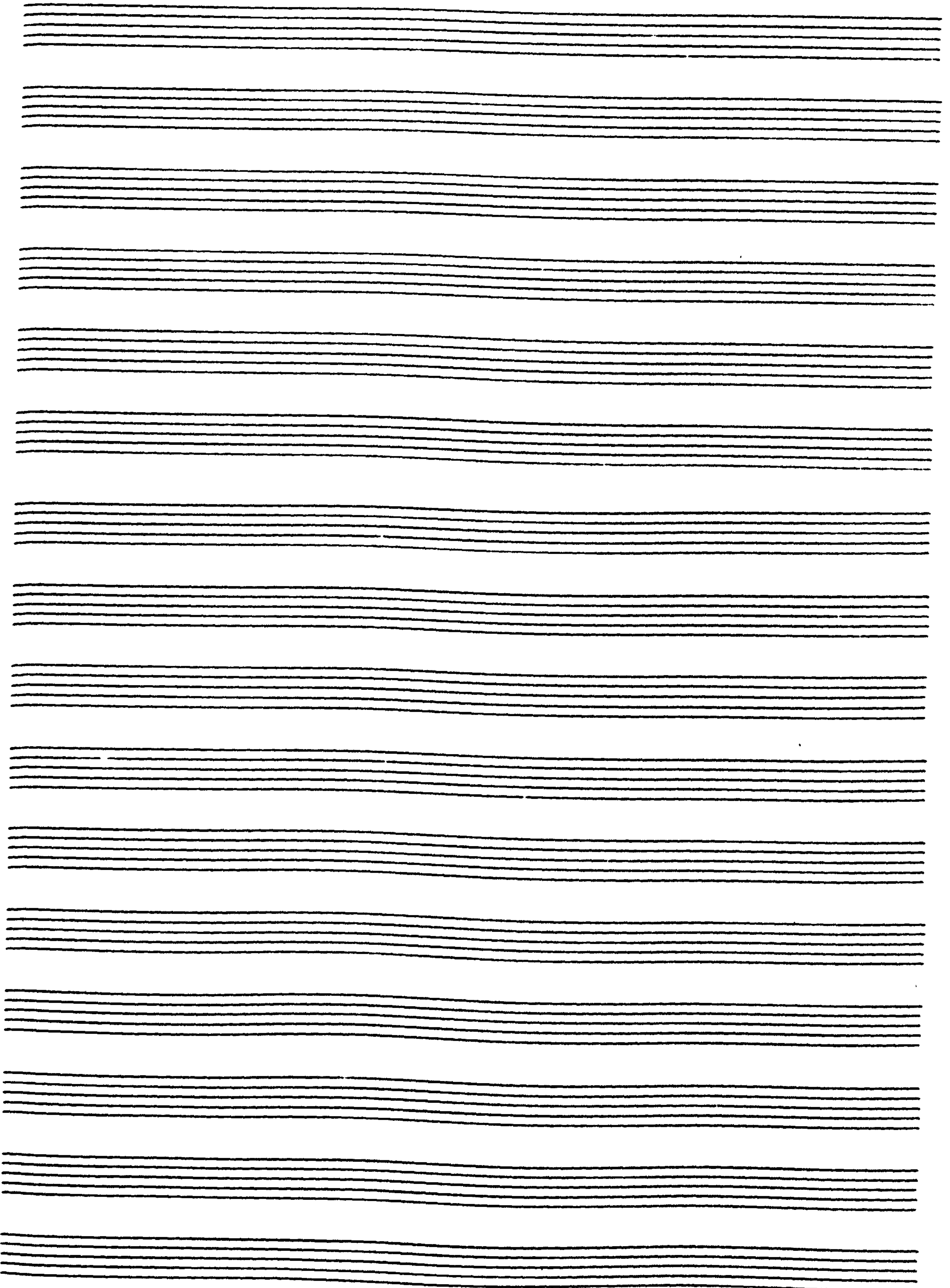
Four empty musical staves at the bottom of the page.

The first system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. Each staff contains a few faint, scattered notes, primarily in the first two measures, with the rest of the system being empty.

The second system consists of four staves, similar to the first. The top three staves are in treble clef, and the bottom staff is in bass clef. It contains very faint notes in the first two measures, with the remainder of the system being empty.

The third system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. This system contains clear, handwritten musical notation. The first two staves feature a sequence of eighth notes, while the bottom two staves feature a sequence of quarter notes. The notation is present in the first two measures of the system.

The fourth system consists of four completely empty staves, with no musical notation present.



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. | 1. Rejoice in God our helper: exult
in the God of Jacob. |
| 2. Sumite psalmum, et date tympanum:
psalterium jucundum cum cithara. | 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

Horns I & II

Trumpets I & II

Trombones I & II

Bass Trombone

Tympani

Soprano I

Soprano II

Alto

Tenor

Bass

Violin I

Violin II

Viola I

Viola II

Cello
Bass

f

ff

ff Ex - ul - ta - te De - o ad - ju - ta - ri nos

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 - o ad - ju -

15

20

The first system of the musical score consists of six staves. The top two staves are vocal lines in G major and 3/4 time. The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The piano part features a steady accompaniment with eighth and sixteenth notes.

The second system of the musical score contains Latin lyrics for the vocal parts. The lyrics are:
 ad. ju - to - xi nos - te ju - bi - la - te
 ad. ju - to - xi nos - te 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 -

The third system of the musical score continues the vocal and piano parts from the previous system. It consists of six staves, maintaining the same instrumental and vocal structure as the first system.

The first system of the musical score consists of five staves. The top two staves are vocal lines in G major, with the first staff containing a treble clef and the second a bass clef. The bottom three staves are for piano accompaniment, with the bottom-most staff in bass clef and the two above it in treble clef. The music is in 4/4 time and begins with a key signature of one sharp (F#).

The second system of the musical score consists of five staves. The top two staves are vocal lines with lyrics in Latin. The bottom three staves are for piano accompaniment. The lyrics are: "De-o Ja - cob, ju - bi - la in - 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", and "- to - ri nos - tro, ju - bi - la - te De - o Ja -". The music continues in the same key and time signature as the first system.

Empty musical staves for piano accompaniment, consisting of three systems of two staves each (treble and bass clef).

Musical score with vocal lines and piano accompaniment. The score includes lyrics in Latin and Italian. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "ex-ul-ta - - - te De - o, ju-bi-la - te De - o", "ex-ul-ta - - - te De - o, ju-bi-la - te De - o", "De - o ad-ju - to - ri - nos - tro, ju-bi-la - te De - o", and "rob, ju-bi-la - te De - o". The tempo/mood is marked "piano".

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

forte

forte

forte

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

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

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

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

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

forte

50

51

60

- to - zi nos - tre, ju - bi - la - te De - o Ja - cob
ad - ju - to - zi nos - tre, ju - bi - la - te De - o ex - ul -
ad - ju - to - zi nos - tre, ju - bi - la - te De - o Ja -
Ja - cob ju - bi - la -

The musical score consists of ten systems of staves. The first system includes a piano introduction with a treble clef, a bass clef, and a 7/4 time signature. The second system contains the vocal melody with lyrics in Latin. The third system continues the vocal melody with lyrics. The fourth system continues the vocal melody with lyrics. The fifth system continues the vocal melody with lyrics. The sixth system continues the vocal melody with lyrics. The seventh system continues the vocal melody with lyrics. The eighth system continues the vocal melody with lyrics. The ninth system continues the vocal melody with lyrics. The tenth system continues the vocal melody with lyrics.

Lyrics:

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 -

76 75

De-o Ja-cob
De-o Ja-cob
De-o Ja-cob, ih-bi-ta-te De-o Ja-cob
ex-ul-ta-te ex-ul-ta-te De-o ad-ju-tu-si
-la-te De-o Ja-cob

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

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

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

piano

piano

piano

piano *forte*

piano *forte*

35 40

Su - ni - te psal - mum et da - te tym - pa - num
 In - tro ad - ju - to - ri. Su - ni - te et da - te tym - pa - num
 In - ju - to - ri nos - tro Su - ni - te psal - mum su - ni - te psal - mum
 et da - te tym - pa - num da - te da - te et da - te tym - pa - num ex -

b) Bar 89: Alto part 2. Add MS 17731 reads

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment includes a right-hand part with a treble clef and a left-hand part with a bass clef.

Second system of musical notation, continuing the vocal line and piano accompaniment from the first system.

Third system of musical notation, continuing the vocal line and piano accompaniment.

Fourth system of musical notation, featuring the vocal line with Latin lyrics and piano accompaniment. The lyrics are: *ex-ul-ta-to De-o ad-ju-to et da-te tym-pa-num da-te tym-pa-num ju- cum dum psal-te-nium*. The vocal line includes dynamic markings such as *f* and *p*.

Fifth system of musical notation, continuing the vocal line and piano accompaniment. The lyrics continue: *- ul - ta - te De - o ad - ju - to - et nos - tro*.

Handwritten musical score for a choir and piano. The score is divided into two systems. The first system (pages 100-101) shows the beginning of the piece with vocal staves and piano accompaniment. The second system (pages 102-105) contains the lyrics: "Su - mi - te psal - num et da - te ty - num - panem Ex - ul - ta - te De - o". The lyrics are written in Latin. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The piano part features a prominent bass line with eighth and sixteenth notes, and chords in the right hand. The lyrics are: "Su - mi - te psal - num et da - te ty - num - panem Ex - ul - ta - te De - o". The score is handwritten and appears to be a working draft or a personal manuscript.

First system of musical notation, featuring vocal lines and piano accompaniment.

Second system of musical notation, featuring vocal lines and piano accompaniment.

Third system of musical notation, featuring vocal lines and piano accompaniment.

Fourth system of musical notation, including lyrics and piano accompaniment.

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

Fifth system of musical notation, featuring vocal lines and piano accompaniment.

-te De-o Ju - coe Ex-ul -
ad-ju - to - ri nos tro Ex-ul -
da - te Ju - cun - dum psal - te - ri - um et su - mi - te psal - mum

System 1: Treble clef, bass clef, and a single bass line with notes.

System 2: Treble clef, bass clef, and a single bass line with notes.

System 3: Treble clef, bass clef, and a single bass line with notes.

System 4: Multiple staves with lyrics in Latin and musical notation. Includes dynamic markings *f* and *p*.

Lyrics: .ta . ta De . o ad . ju . to - si nostro Su . aite psal . mun et da . te
 .ta . te De . o ad . ju . to - si nos - tro
 .ta . te De . o ad . ju . to - si nos - tro, Ju . bi - la - te
 - ta - te tym - panum Ju - cum - dum psal - te - si - um da - te tym - panum
 et da . te tym - panum Ju - cum - dum psal - te - si - um ex - ul - ta - te

System 5: Multiple staves with musical notation.

tyr - panum da - te tyr - panum or - u. tu - te De - o
 su - cite psal - mum et da - te tyr - panum
 De - o ad - ju - to - ri, su - cite psal - mum ad - ju -
 De - o ad - ju - to - ri nos - tro su - cite psal - mum, et da - te tyr - panum


145

150

piano

piano *forte*

er-ul-ta - te De - o ad - ju - to - ri nos - tro
 er-ul-ta - te De - o ad - ju - to - ri nos - tro
 to, ex-ul-ta - te De - o ad - ju - to - ri nos - tro su - mi - te psal - mus
 to, ex-ul-ta - te De - o ad - ju - to - ri nos - tro
 cob, ex-ul-ta - te De - o ad - ju - to - ri nos - tro su - mi - te psal - mus

c) Bars 154-155: Underlay of treble parts as in Add. MS 55001. Add. MS 17731 has 
 d) Bar 157: last note in treble parts is only a minim in Add. MS 17731.

160

165

Musical score for measures 160-165, top system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings: *f*, *ff*, *bp*, *f*, *f*, *bp*, *bp*.

Musical score for measures 160-165, middle system. It features a vocal line and piano accompaniment.

Musical score for measures 160-165, bottom system. It features a vocal line and piano accompaniment.

Musical score for measures 160-165, vocal line with lyrics. The lyrics are: *San-cte spi-ritus, et da-te, et da-te ty-panum - - -*
San-cte spi-ritus, et da-te, da-te ju-ctum - dum spi-ritus
et da-te ty-panum, da-te, da-te
San-cte et da-te ty-panum
San-cte et da-te ty-panum, da-te ty-panum, da-te ty-panum

Dynamic markings include *forte*.

Musical score for measures 160-165, bottom system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings: *f*, *f*, *f*, *bp*, *f*, *f*, *bp*, *bp*.

no
piano

piano

piano

piano

- bou-ret ja - cum - dum pal - te - ri - um cum ci - ta -
 - riam ja - cum - dum pal - te - ri - um cum ci - ta -
 da - te ty - pa - pau - ja - rum - dum pal - te - ri - um cum ci - - - ta -
 et da - te ty - pa - pau -
 - pau -

piano

First system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with a bass clef. The piano part features a steady eighth-note accompaniment. Dynamics include *f* and *p*.

Second system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with a bass clef. The piano part continues with a steady eighth-note accompaniment. Dynamics include *f* and *p*.

Third system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with a bass clef. The piano part continues with a steady eighth-note accompaniment. Dynamics include *f* and *p*.

Fourth system of musical notation, featuring lyrics. It includes a vocal line with a treble clef and a piano accompaniment with a bass clef. The piano part continues with a steady eighth-note accompaniment. Dynamics include *f* and *p*. Lyrics include: *-ra, cum ci - tha - ra, Ex-ul - ta - te* and *-ra, cum ci - tha - ra, Ex-ul - ta - te*.

Fifth system of musical notation, featuring lyrics. It includes a vocal line with a treble clef and a piano accompaniment with a bass clef. The piano part continues with a steady eighth-note accompaniment. Dynamics include *f* and *p*. Lyrics include: *ju - cum - dum pal - te - ri - um cum ci - tha - ra, Ex-ul - ta - te* and *ju - cum - dum pal - te - ri - um cum ci - tha - ra, Ex-ul - ta - te*.

fortissimo
fortissimo
f

f
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 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 Ja - cob, ju - bi -

f
f
f
f
f

145

200

Handwritten musical score for a choir and piano. The score consists of 11 systems of staves. The first system (measures 145-150) shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a 9/4 time signature. The second system (measures 151-156) continues the instrumental introduction. The third system (measures 157-162) begins the vocal entry with the lyrics '- la - te De - o Ja - - - cob, ex - ul - ta - te'. The fourth system (measures 163-168) continues the vocal parts with lyrics '- la - te De - o Ja - - - cob, Ju - bi - la - te De - o Ja - - - cob, De - o'. The fifth system (measures 169-174) features the lyrics 'De - o ad - ju - to - ri - os - to pi - si - la - te De - o Ja - - - cob, De - o'. The sixth system (measures 175-180) has lyrics '- la - te De - o Ja - - - cob Ju - bi - la - te De - o Ja - - - cob, De - o'. The seventh system (measures 181-186) has lyrics '- la - te De - o Ja - - - cob ex - ul - ta - te'. The eighth system (measures 187-192) continues the instrumental accompaniment. The ninth system (measures 193-198) continues the instrumental accompaniment. The tenth system (measures 199-204) continues the instrumental accompaniment. The eleventh system (measures 205-210) concludes the piece. Dynamics include piano (p), forte (f), and fortissimo (ff). Performance markings include 'Svabona' and 'Arte'.

Handwritten musical notation for the first system. It consists of three staves: a vocal line in G4, a piano accompaniment line in G4, and a bass line in G2. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings such as *p* and *tr*. A circled number '205' is written above the second measure of the vocal line.

Handwritten musical notation for the second system, continuing from the first. It features the same three-staff structure (vocal, piano, bass). The piano accompaniment includes some triplet markings. The notation continues with various rhythmic patterns and dynamics.

Handwritten musical notation for the third system, continuing the piece. It maintains the three-staff format with vocal, piano, and bass parts.

Handwritten musical notation for the fourth system, featuring lyrics under the vocal lines. The lyrics are: "De - o ad - ju - to - ri nos - to, ju - bi - la - te De - o Ja - cob,". The notation includes five staves: vocal, piano, bass, and two additional piano accompaniment staves. The lyrics are repeated across the staves.

Handwritten musical notation for the fifth system, continuing the piece. It consists of five staves: vocal, piano, bass, and two piano accompaniment staves. The notation includes various note values, rests, and dynamic markings.

210

215

Musical score for the first system, measures 210-215. It includes vocal staves with lyrics and piano accompaniment. Dynamics range from fortissimo to piano.

Musical score for the second system, measures 210-215. It includes vocal staves with lyrics and piano accompaniment. Dynamics range from fortissimo to piano.

Su - ni - te pas - sum et da - te ty - panum, Ju -
 Su - ni - te pas - sum et da - te ty - panum, Ju -
 Su - ni - te pas - sum et da - te ty - panum, Ju -
 Su - ni - te pas - sum et da - te ty - panum, Ju -
 Su - ni - te pas - sum et da - te ty - panum, da - te ty - panum

Musical score for the third system, measures 210-215. It includes vocal staves with lyrics and piano accompaniment. Dynamics range from fortissimo to piano.

220

First system of musical notation, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a trill and a fermata. The piano accompaniment includes chords and a bass line. Dynamics include *forte* and *fortissimo*.

Second system of musical notation, primarily piano accompaniment. It consists of three staves with chords and a bass line. Dynamics include *f*.

Third system of musical notation, primarily piano accompaniment. It consists of two staves with chords and a bass line. Dynamics include *f*.

Fourth system of musical notation, including vocal line and piano accompaniment. The vocal line has lyrics: *-cum-dum psal-te - - - ri-um cum ci-tha-ra, cum ci-*. Dynamics include *forte*.

Fifth system of musical notation, including vocal line and piano accompaniment. The vocal line has lyrics: *-cum-dum psal-te - - - ri-um cum ci- - - tha-ra, ju-cum-dum psal-*. Dynamics include *forte*.

225

230

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

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

(+) 235 240

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 -
 nos- tro, ju- bi - la - te De - o Pa - tr - i - bus, Spi - ri - tu - i
 nos- tro, ju- bi - la - te, ju- bi - la - te, ju- bi -

First system of musical notation, consisting of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a bass line. The fourth and fifth staves are additional accompaniment parts. Dynamics include *p.* and *hp.*

Second system of musical notation, consisting of five staves. This system contains only instrumental accompaniment parts, with no lyrics.

Third system of musical notation, consisting of five staves. This system contains only instrumental accompaniment parts, with no lyrics.

Fourth system of musical notation, consisting of five staves. The top staff is a vocal line with lyrics: "te De - o, De - o, De - o Ja -". The second staff is a piano accompaniment. The third staff is a bass line with lyrics: "te De - o, De - o, ju - bi - la - te". The fourth staff is an instrumental accompaniment with lyrics: "De - o, ju - bi - la - te, ju - bi - la - te". The fifth staff is an additional accompaniment part. Dynamics include *p.*, *hp.*, and *pp.*

Fifth system of musical notation, consisting of five staves. The top staff is a vocal line with lyrics: "te De - o, De - o, De - o Ja -". The second staff is a piano accompaniment. The third staff is a bass line with lyrics: "te De - o, De - o, ju - bi - la - te". The fourth staff is an instrumental accompaniment with lyrics: "De - o, ju - bi - la - te, ju - bi - la - te". The fifth staff is an additional accompaniment part. Dynamics include *p.*, *hp.*, and *pp.*

250

255

Musical score for the first system, measures 250-255. It includes staves for vocal parts and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Piano accompaniment staff for the first system, measures 250-255.

Musical score for the second system, measures 250-255. It includes vocal parts with Latin lyrics and piano accompaniment.

- - - - - cob, Su - ni - te psal - num ex - ul - ta - te De - o ad - ju - to - ri
 - - - - - cob, Su - ni - te psal - num ex - ul - ta - te De - o ad - ju - to - ri
 De - o Ju - cib Su - ni - te, Su - ni - te psal - num, su - ni - te, su - ni - te
 - la - te Su - ni - te, su - ni - te psal - num, et da - te ty - panum
 Su - ni - te psal - num et da - te ty - panum da - te ty - panum

Musical score for the third system, measures 250-255. It includes vocal parts and piano accompaniment.

210

215

ex - ul - ta - te De - o, ex - ul - ta - te De - o, De - o, De - o, De - o, De - o, su - ni - te, su - ni - te, su - ni - te, su - ni - te, su - ni - te, su - ni - te

(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 tym-panum, da-te tym-panum
et da-te tym-panum, da-te tym-panum, da-te tym-panum

280

ju-cum - dum psal-te - - ni - um cum 'ci -
ju-cum - dum psal-te - - ni - um cum 'ci -
ju-cum - dum psal-te - - ni - um cum 'ci -
ju-cum - dum psal-te - - ni - um cum 'ci -
ju-cum - dum psal-te - - ni - um cum 'ci -

235

240

Handwritten musical score system 1, measures 1-3. It consists of three staves. The top staff is in G major with a treble clef, showing a half note G, a quarter note A, and a quarter note B. The middle staff is in G major with a treble clef, showing a half note G, a quarter note A, and a quarter note B. The bottom staff is in G major with a bass clef, showing a half note G, a quarter note A, and a quarter note B. There are dynamic markings *p* and *f* above the first measure.

Handwritten musical score system 2, measures 4-6. It consists of five staves. The top staff is in G major with a treble clef, showing a half note G, a quarter note A, and a quarter note B. The second staff is in G major with a treble clef, showing a half note G, a quarter note A, and a quarter note B. The third staff is in G major with a treble clef, showing a half note G, a quarter note A, and a quarter note B. The fourth staff is in G major with a bass clef, showing a half note G, a quarter note A, and a quarter note B. The bottom staff is in G major with a bass clef, showing a half note G, a quarter note A, and a quarter note B. There are dynamic markings *p* and *f* above the first measure.

Handwritten musical score system 3, measures 7-9. It consists of one staff in G major with a bass clef, showing a half note G, a quarter note A, and a quarter note B.

Handwritten musical score system 4, measures 10-12. It consists of six staves. The top staff is in G major with a treble clef, showing a half note G, a quarter note A, and a quarter note B. The second staff is in G major with a treble clef, showing a half note G, a quarter note A, and a quarter note B. The third staff is in G major with a treble clef, showing a half note G, a quarter note A, and a quarter note B. The fourth staff is in G major with a treble clef, showing a half note G, a quarter note A, and a quarter note B. The fifth staff is in G major with a bass clef, showing a half note G, a quarter note A, and a quarter note B. The bottom staff is in G major with a bass clef, showing a half note G, a quarter note A, and a quarter note B. There are dynamic markings *p* and *f* above the first measure. The lyrics "tha-ra" are written below the notes.

Handwritten musical score system 5, measures 13-15. It consists of five staves. The top staff is in G major with a treble clef, showing a half note G, a quarter note A, and a quarter note B. The second staff is in G major with a treble clef, showing a half note G, a quarter note A, and a quarter note B. The third staff is in G major with a treble clef, showing a half note G, a quarter note A, and a quarter note B. The fourth staff is in G major with a bass clef, showing a half note G, a quarter note A, and a quarter note B. The bottom staff is in G major with a bass clef, showing a half note G, a quarter note A, and a quarter note B. There are dynamic markings *p* and *f* above the first measure. The lyrics "tha-ra" are written below the notes.

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

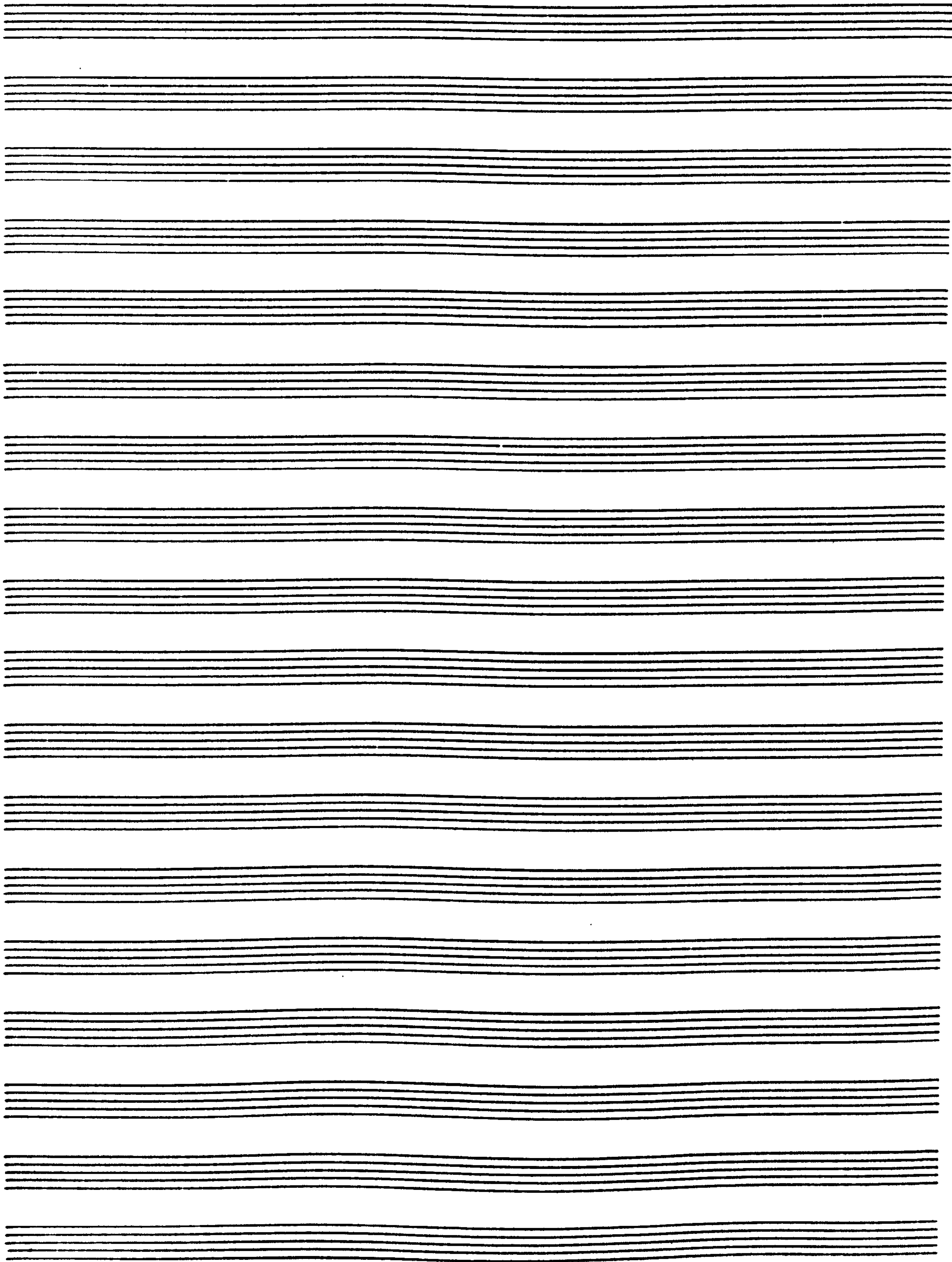
Handwritten musical score, first system. It consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The notation includes notes, rests, and a circled number '215' above the third measure of the top staff.

Handwritten musical score, second system. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The notation includes notes, rests, and a circled number '215' above the third measure of the top staff.

Handwritten musical score, third system. It consists of a single bass clef staff. The notation includes notes and rests.

Handwritten musical score, fourth system. It consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The notation includes notes, rests, and a circled number '215' above the third measure of the top staff.

Handwritten musical score, fifth system. It consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The notation includes notes, rests, and a circled number '215' above the third measure of the top staff. Below the staves, there are handwritten numbers: 7, 7, 5, 6, 5, 7.



THE LATIN CHURCH MUSIC

for

VOICES AND ORGAN.

AMAVIT EUM DOMINUS

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

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

Editorial Notes

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

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

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

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

Amavit eum Dominus, et ornavit
eum: stola 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

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

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

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

e - um Do - mi - nus et ornavit e - um

Handwritten musical score for the first system, measures 25-26. It features vocal lines with lyrics and piano accompaniment. Measure 25 is marked with a circled '25' and a first ending bracket. Measure 26 is marked with a circled '26' and a second ending bracket. The lyrics are "sto - lam glo - ri - ae in - du - it e - um".

Two empty musical staves.

Handwritten musical score for the second system, measures 27-30. It features vocal lines with lyrics and piano accompaniment. Measure 27 is marked with a circled '27'. Measure 30 is marked with a circled '30'. The lyrics are "sto - lam glo - ri - ae in - du - it e - um et ad portas para - di - si co - ronavit e -". The piano part includes a "forte" dynamic marking.

Two empty musical staves.

Handwritten musical score for the third system, measures 31-35. It features vocal lines with lyrics and piano accompaniment. Measure 31 is marked with a circled '31'. Measure 35 is marked with a circled '35'. The lyrics are "- um et ad por - tas para - di - si co - ronavit e -". The piano part features a complex rhythmic accompaniment.

- a) Bar 25: Wesley has no pauses, 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 confirming 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

53

60

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

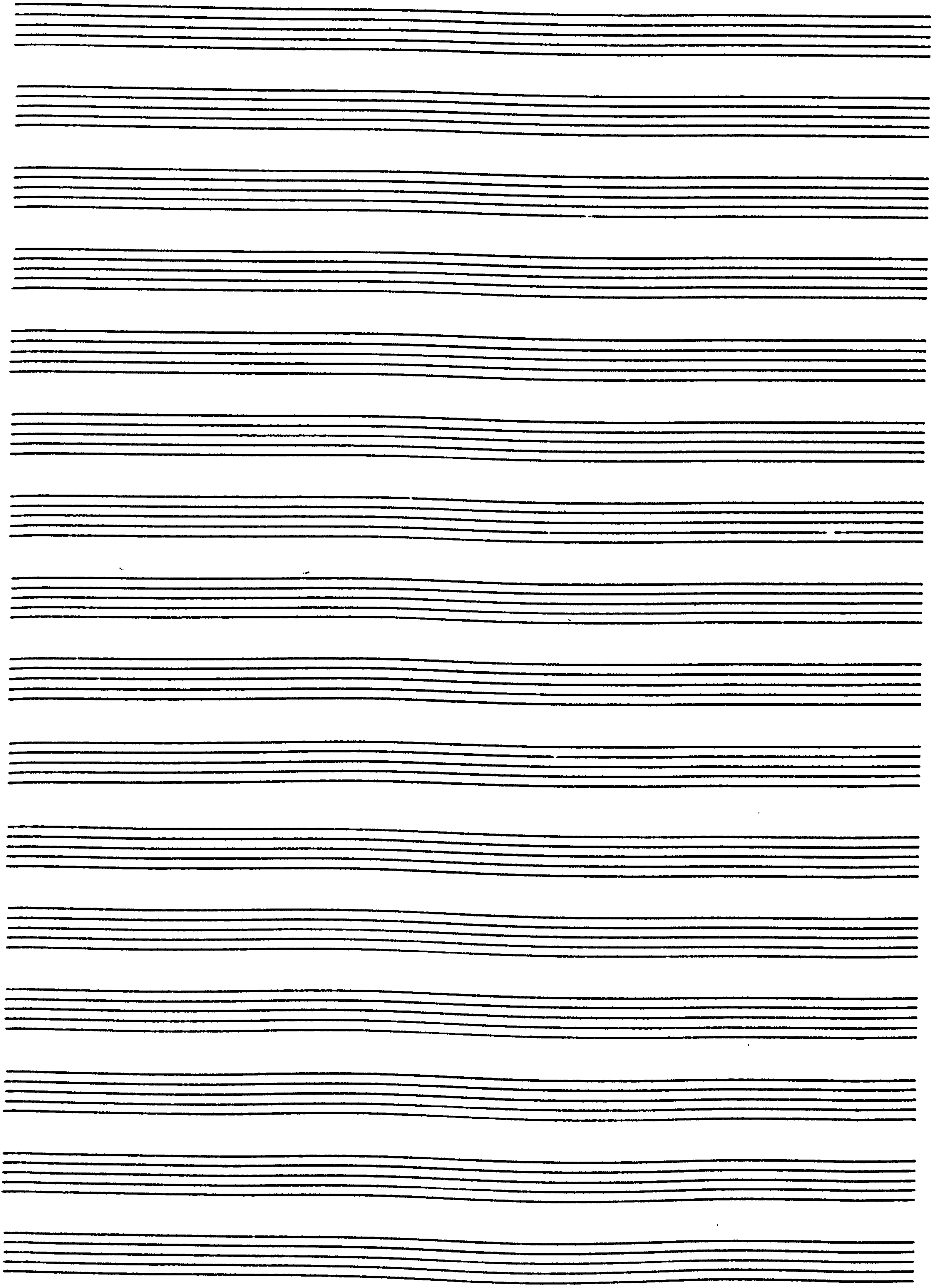
coro-na-vit e-um coro-navit e-um coro-navit e-

piano f)

-um coronavit eum coronavit e-um

-um coronavit eum coronavit e-um

c) Bar 57: Wozky has 'fate' at this point.
 d) Bar 59: Wozky's dynamic marking is 'piano'.



AVE REGINA CAELORUM

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

Adue soprani.

(Antiphon - from the Feast of the Purification
until Maundy Thursday - of the Blessed Virgin Mary.
For two sopranos).

Editorial Notes

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

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

The organ bass is Wesley's; the remainder of the organ part is editorial. The text is that of the anthem to Our Lady at Compline from February 2nd (Purification) until Compline of the Wednesday in Holy Week:

Ave Regina caelorum, Ave Domina

Angelorum:

Salve radix, salve porta, Ex qua
mundo lux est orta:

Gaude Virgo gloriosa, Super omnes
speciosa:

Vale, o valde decora, Et pro nobis
Christum exora.

Hail, Queen of the heavens, Hail,

Mistress of the Angels:

Welcome, the root, welcome, the gate,
from which the light has risen on the
world:

Rejoice, glorious Maid, Beautiful

above all others:

Farewell,, O truly beauteous one, And
on our behalf pray to Christ.

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 qua mun - - di lux est or - ta Grande uirgo glo - ri -

ex qua mun - - di lux est or - ta Gran - de uirgo 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 vale o val-de de-co-ra

40 45

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

Et pro no-bis Chri-stum ex-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:

Salve radix, salve porta, Ex qua
mundo Lux est orta:

Gaude Virgo gloriosa, Super omnes
speciosa:

Vale, o valde decora, Et pro nobis
Christum exora.

Hail, Queen of the heavens, Hail, Mistress
of the Angels:

Welcome, the root, welcome, the gate, from
which the light has risen on the world:

Rejoice, glorious Maid, Beautiful above
all others:

Farewell, O truly beauteous one, And on
our behalf pray to Christ.

Soprano I *Soli* ③

A - ve Re - gi - na cae - lo - rum A - ve

Soprano II

A - ve Re - gi - na cae - lo - rum A - ve Do - mi - na

Alto

Tenor

Bass

Organ

67 67

⑩ Chorus ⑮

Do - mi - na an - ge - lo - rum A - ve Re -

an - ge - lo - rum A - ve Re -

A - ve Re -

A - ve Re -

A - ve Re -

7 5 3 7

a) Bar 5 - bar 10 beat 3: Worky marks in the organ part

Handwritten musical score for the first system, measures 20-29. It features four vocal staves and a piano accompaniment. The lyrics are: "gi - na coc - lo - rum A - ve Do - mi - na an - ge - lo -". Measure 20 is circled. The piano part includes fingerings (5, 4, 3, 7, #3, 7) and a dynamic marking of *p*.

Handwritten musical score for the second system, measures 30-39. It features four vocal staves and a piano accompaniment. The lyrics are: "num Sal - ve ra - dix sal - ve por - ta ex que mun - do". Measure 30 is circled. The piano part includes a dynamic marking of *piano* and fingerings (2, 6, 6, 4, 7, 7, 6, #, 3, 7, 5, 7, 6). The system concludes with the lyrics: "lo - num Sal - ve ra - dix sal - ve por - ta ex que mun - do ex qua mun - do".

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

35 Tulli 40

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

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

lux est lux est or-ta 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-

9 8 7 6 5 4 2 3 4 5 6 7 #3

35 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

3 7 7 6 4 5 7 4 2 5 4 3 4 3 4 5

c) Bar 35-36: 'est lux' is lacking in Wealy's MS.

60

65

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

7 7 5/3 6/5 6 7 6 5

70

Tutti

75

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 Chri - stum ex - o - ra

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

Grau - de vir - go glo - ri -

Grau - de vir - go glo - ri -

Grau - de vir - go glo - ri -

Grau - de vir - go glo - ri -

9/5 7 3 7 5 7 5 7 P 5/4 3/4 1 3

80

83

-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

6 4 3 7 7 4 3 6 5 4 3 6 4 3 2 3 4 3 2 1

90

93

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

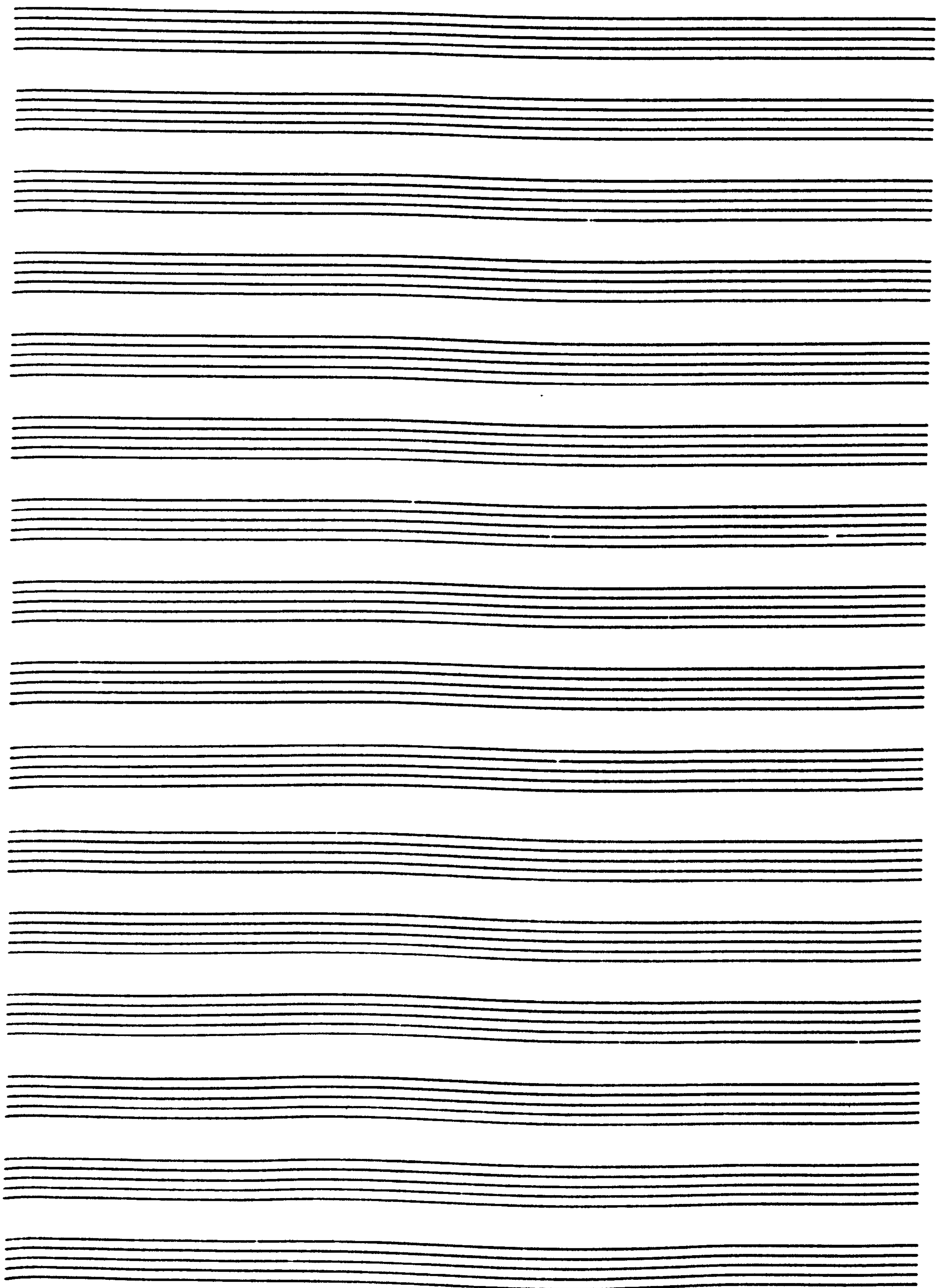
et pro no - bis Chri - stum ex - o - ra

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

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

6 3 7 4 3 2 3 4 3 2 1

d) Bar 94: Wotky has no pause but writes the last note as a breve.



AVE VERUM CORPUS

¹In 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

De² Maria virgine,

Vere passum, immolatum

In cruce pro homine;

Cujus latus perforatum

Vero fluxit sanguine,

Esto nobis praegustatum

Mortis in examine,

O clemens,³ O pie,

O Jesu fili Mariae.

Amen.

Hail, true body, born of the virgin

Mary, which truly suffered, and was

sacrificed on the cross for mankind;

its side was pierced and flowed with

real blood; be our food before the

ordeal of death. O sweet, O good, O

Jesus Son of Mary.

Amen.

² The more usual word is 'ex'.

³ The more usual word is 'dulcis'.

Soprano I
Soprano II
Organ

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

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

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

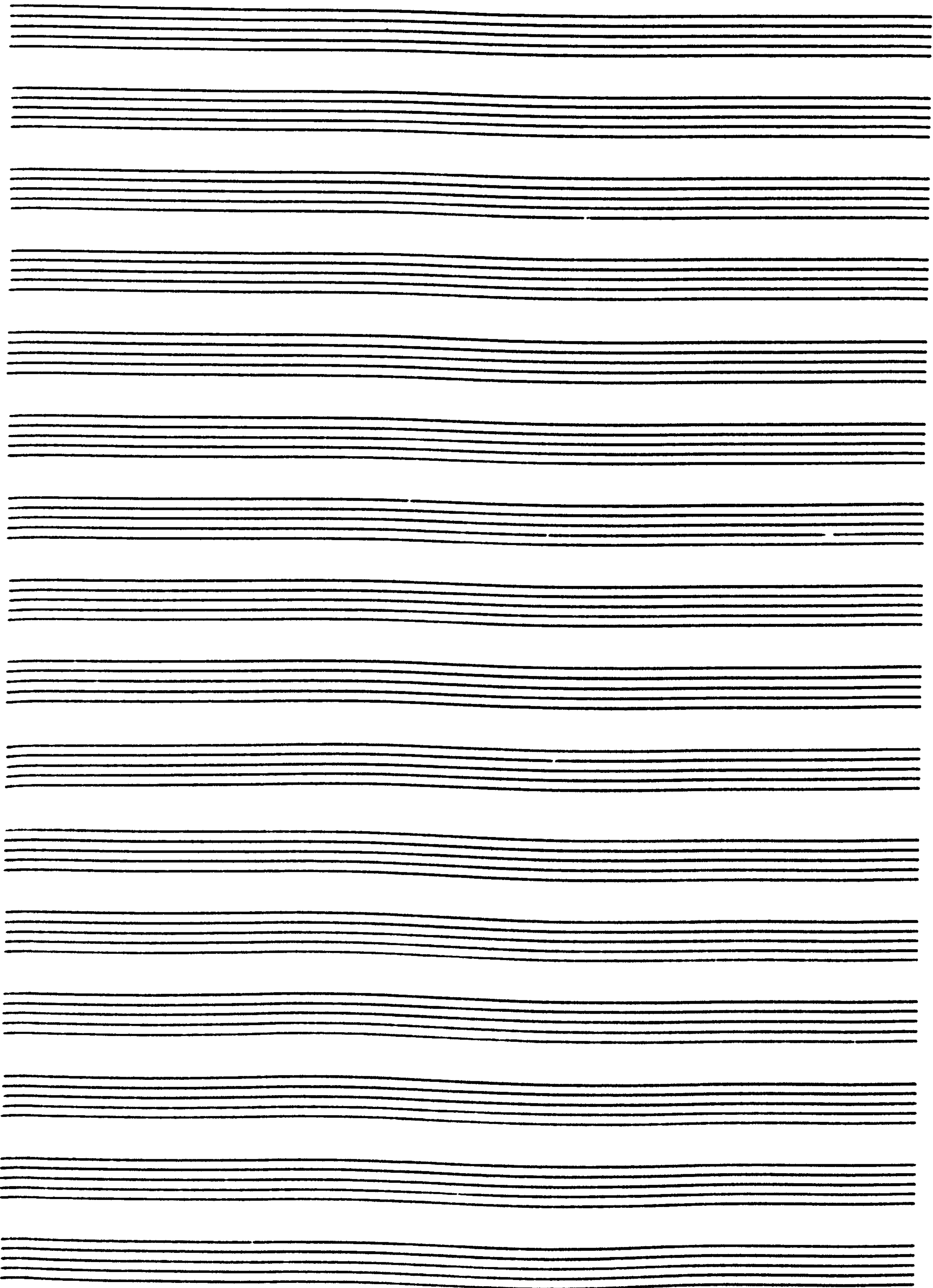
pro ho - mi - ne cu - jus la - tus per - fo - ra - tum ve - ro flu - xit

piano forte piano

30

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef. The lyrics are: "O - Je - su A - men". The bottom two staves are piano accompaniment. The first staff of the piano part is in treble clef, and the second is in bass clef. The piano part includes a *pianissimo* marking. The system concludes with a double bar line.

Ten empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.



AVE VERUM CORPUS

(for four voices and organ).

• *[Faint, illegible text]*

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

De¹ Maria virgine,

Vere passum, immolatum

In cruce pro homine;

Cujus latus perforatum

Unda fluxit et sanguine,

Esto nobis praegustatum

Mortis in examine,

O clemens,² O pie,

O Jesu fili Mariae.

Amen.

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

Amen.

¹ The more usual word is 'ex'.

² the more usual word is 'dulcis'.

Lento Moderato

Alto I
Alto II
Tenor
Bass
Organ

A - ve ve - num cor - pus na - tum
A - ve ve - num cor - pus na - tum
A - ve ve - num cor - pus na - tum

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

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

19

in - no - la - tum in cru - ce pro ho - mi - ne

in - no - la - tum in cru - ce pro ho - mi - ne

in - no - 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

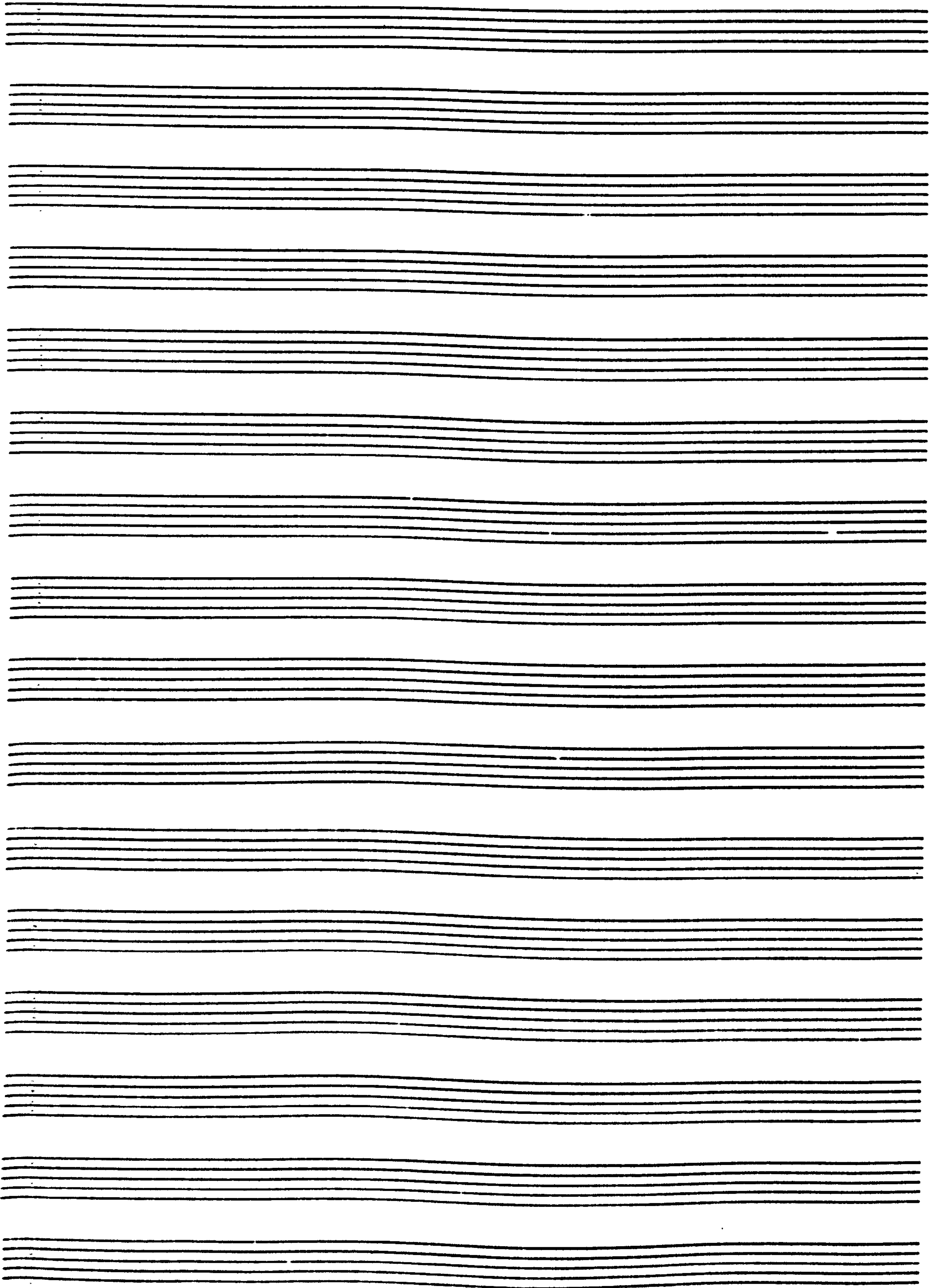
cu - jus la - tus per - fo - ra - tum un - da

flu - xit et san - gui - ne ⁽²⁵⁾ es - to no - bis proe - gus -
 flu - xit et san - gui - ne es - to no - bis proe - gus -
 flu - xit et san - gui - ne es - to no - bis proe - gus -

⁽²⁹⁾ *sfz.* - ta - tum mor - tis in ex - a - mi - ne *fz* O cle -
sfz. - ta - tum mor - tis in ex - a - mi - ne *fz* O cle -
sfz. - ta - tum mor - tis in ex - a - mi - ne *fz* O cle -

Tutti

Handwritten musical score for voice and piano. The score consists of five systems of staves. The first system includes a vocal line and a piano accompaniment. The lyrics are: "na - ni - ce", "A - - - men", "A - - - men", "A - - - men", "A - - - men". The piano part features arpeggiated chords and melodic lines. The second system includes a circled number "50" above the vocal line. The lyrics continue: "A - - - men", "A - - - men", "A - - - men", "A - - - men". The piano part continues with similar arpeggiated patterns. The third system includes the lyrics: "A - - - men", "A - - - men", "A - - - men", "A - - - men". The piano part continues with similar arpeggiated patterns. The fourth system includes the lyrics: "A - - - men", "A - - - men", "A - - - men", "A - - - men". The piano part continues with similar arpeggiated patterns. The fifth system includes the lyrics: "A - - - men", "A - - - men", "A - - - men", "A - - - men". The piano part continues with similar arpeggiated patterns. The score is written in a single system with five systems of staves. The first system includes a vocal line and a piano accompaniment. The lyrics are: "na - ni - ce", "A - - - men", "A - - - men", "A - - - men", "A - - - men". The piano part features arpeggiated chords and melodic lines. The second system includes a circled number "50" above the vocal line. The lyrics continue: "A - - - men", "A - - - men", "A - - - men", "A - - - men". The piano part continues with similar arpeggiated patterns. The third system includes the lyrics: "A - - - men", "A - - - men", "A - - - men", "A - - - men". The piano part continues with similar arpeggiated patterns. The fourth system includes the lyrics: "A - - - men", "A - - - men", "A - - - men", "A - - - men". The piano part continues with similar arpeggiated patterns. The fifth system includes the lyrics: "A - - - men", "A - - - men", "A - - - men", "A - - - men". The piano part continues with similar arpeggiated patterns.



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

quom¹ invocaverimus te.

Gloria....

O Lord, keep safe our king, George.

And hear us on the day when we call

upon Thee.

Glory....

¹ The more usual word is 'cum'.

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

10

15

20

-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 -

25

30

fac sal - vum re - gem no - strum Georgium fac sal - vum re - gem nostrum Geor - gi - um et ex - au - di

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

55 60

nos in Die quem in-vo-ca - ve - nimus te et ex - au - di nos in Di - e quem
 e quem in-vo-ca - ve - nimus te et ex - au - di nos in Di - e

45 50

in - vo - ca - ve - - nimus te
 quem in - vo - ca - ve - - nimus te

55 60 65

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 -

10 75

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

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

80 85

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

- ri - ta - i san - cto si - cut e - rat in prin - ci - pio et nunc et semper et in

90 95 100

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

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

piano *forte*

Tutti-forte

(105)

(110)

-men si-ut e-rat in prin-cipio et aet sem-per et in saec-u-la saec-u-lorum A-men

-men si-ut e-rat in prin-cipio et aet sem-per et in saec-u-la saec-u-lorum A-men

(115)

Adagio

A - - men A - men A - men

A - - men A - men A - men

DOMINE, SALVUM FAC REGUM NOSTRUM

A tre voci - canendum ad missam continuo
post benedictionem.

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

Editorial Notes

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

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

The text is the versicle and response for the King:

Domine, salvum fac regem nostrum

O Lord, keep safe our king, George.

Georgium. Et exaudi nos in die

And hear us on the day when we call

quom¹ invocaverimus te.

upon Thee.

Gloria....

Glory....

¹ The more usual word is 'cum'.

35 40

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 - ca - verimus

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

Andante 45 50 Allegro

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

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

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

55 60

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-

-a-pio et nunc et sem - per et in sae-cu-la saecu-lo-num

saecla et nunc et semper et sem-per et sem-per

75 80

-lo-num A - men A - men A - men A - men

A - men A - men A - men A - men

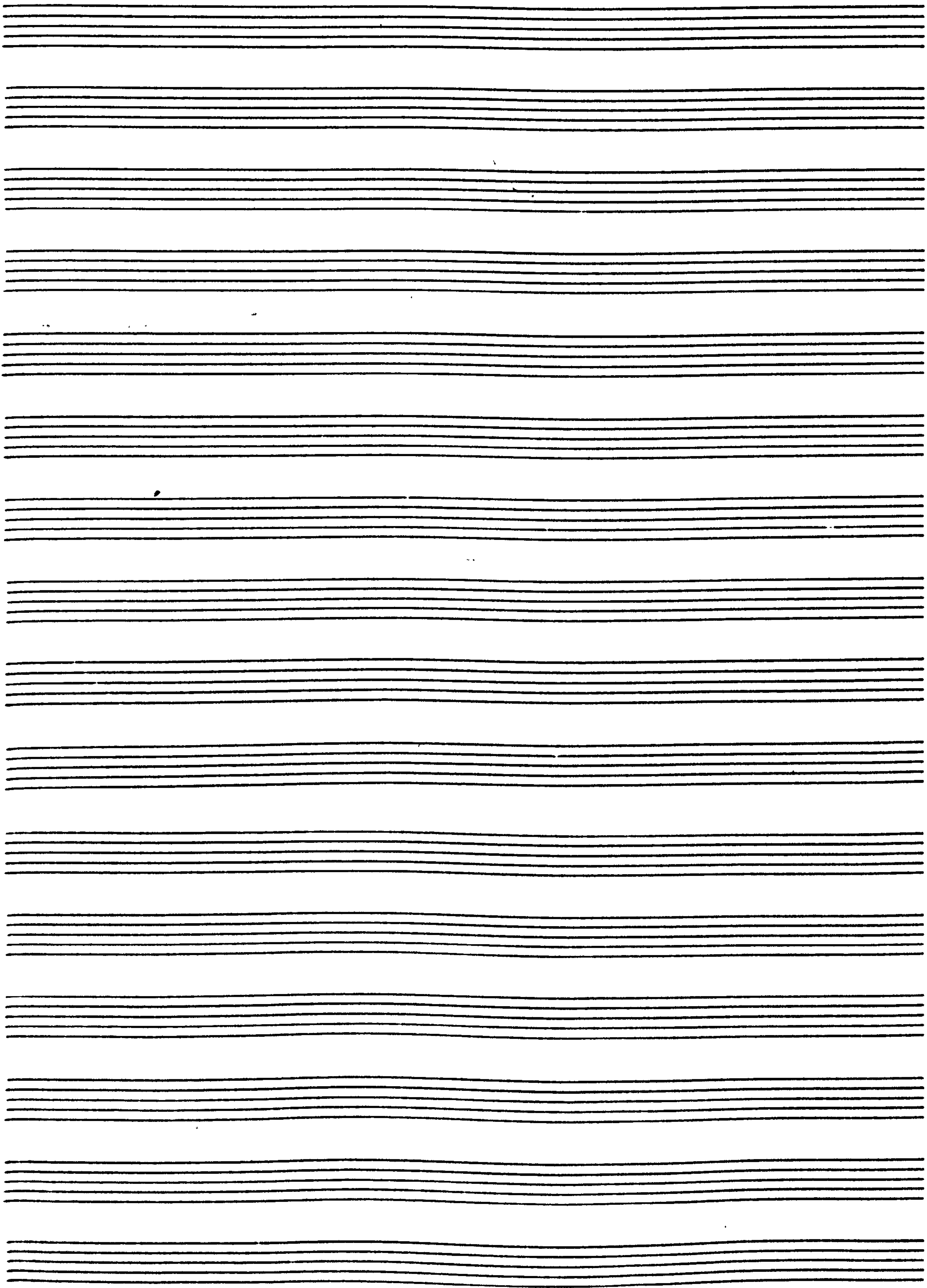
et nunc A - men A - men A - men A - men

85 90 95

- 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 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: | 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. Ut reos culpae miseratus, omnem
Pellat angorem, tribuat salutem,
Donet et nobis bona sempiternae
Munera pacis. | 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. Praestet hoc nobis Deitas beata
Patris, ac Nati, pariterque
sancti
Spiritus, cuius resonat per omnem
Gloria Mundum. (Amen). | 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-
b) ^{fall}

Tenor
lux et au-ro-rae

Bass

Organ
(for rehearsal only)

10

Soprano I
ra-ti-lans co-mu-sant sup-pli-ces re-nun Do-minum ca-no-ra vo-ce vo-ce pre-

Soprano II
ra-ti-lans co-mu-sant sup-pli-ces re-nun Do-minum ca-no-ra vo-ce vo-ce pre-

Alto
sup-pli-ces re-nun Do-minum ca-no-ra vo-ce vo-ce pre-

Tenor
ra-ti-lans co-mu-sant

Bass

Organ

- a) It is clear Wesley intended this piece to be performed without organ except for the brief interludes (in the MS he wrote notes in the organ staves throughout the first verse and provided no organ for the second and third verses).
- b) Wesley's actual mark was *Lento* - presumably an incorrect attempt at the French equivalent.

15

20

-ce - mur

-ce - mur

-ce - mur

ut re-os cul - pas

ut re-os cul - pas

ut re-os cul - pas

25

ni - se - raris om - nem pe - llat an - go - rem tri - bu - at sa - lu - tem do - net et

ni - se - raris om - nem pe - llat an - go - rem tri - bu - at sa - lu - tem do - net et

ni - se - raris om - nem pe - llat an - go - rem tri - bu - at sa - lu - tem do - net et

35

no - bis bo - na sem - pi - ter - nae mi - se - rae mi - se - rae pa - cis

no - bis bo - na sem - pi - ter - nae mi - se - rae mi - se - rae pa - cis

no - bis bo - na sem - pi - ter - nae mi - se - rae mi - se - rae pa - cis

no - bis bo - na sem - pi - ter - nae mi - se - rae mi - se - rae pa - cis

40

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

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

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

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

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

45

Pa-tis ac Na-ti pa-tri-ter-que san-cti spi-ritus cu-jus re-sonat per om-nem

Pa-tis ac Na-ti pa-tri-ter-que san-cti spi-ritus cu-jus re-sonat per om-nem

Pa-tis ac Na-ti pa-tri-ter-que san-cti spi-ritus cu-jus re-sonat per om-nem

Pa-tis ac Na-ti pa-tri-ter-que san-cti spi-ritus cu-jus re-sonat per om-nem

Pa-tis ac Na-ti pa-tri-ter-que san-cti spi-ritus cu-jus re-sonat per om-nem

Pa-tis ac Na-ti pa-tri-ter-que san-cti spi-ritus cu-jus re-sonat per om-nem

55

glo-ri-a glo-ri-a men-dum

glo-ri-a glo-ri-a men-dum

glo-ri-a glo-ri-a men-dum

glo-ri-a glo-ri-a men-dum

glo-ri-a glo-ri-a men-dum

glo-ri-a glo-ri-a men-dum

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

ECCE MARIA GENUIT NOBIS

Antifona - in festo Circumcisionis Domini nostri Jesu
Christi - ad Elevationem in Missa canenda vel ante Mag-
nificat 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.

5

Soprano I
Soprano II
Alto
Organ

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

10

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

no - bis sal - va - to - rem
quem Jo - han nes vi - dens

15

- dens ex - cla - ma - vit
ex - cla - ma - vit di -

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

ex - cla - ma - vit di - dens

a) Bar 7: these two bars notes are editorial

b) Bar 9-11 Alto underlap is vague in the Ms.

(20) (25)

cens Ec - ce agnus De - i
 cens Ec - ce agnus De - i
 di cens Eecce qui tollit pec -

p.
forte

(30)

Eecce qui tollit pecca - ta mun - di Al - le - lu - ia
 Eecce qui tollit pec - ca - ta mun - di Al - le - lu - ia Alle - lu -
 - ca - ta pecc - ta mun - di Al - le - lu - ia Alle - lu - ia

p.

(35)

Alle-lu-ia Alle-lu-ia Alle-lu-ia Alle-lu-ia Allelu
 ia Alle-lu-ia Alle-lu-ia Alle-lu-ia Alle-lu-ia Allelu
 ia Alle-lu-ia Alle-lu-ia

p.

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

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

(40)

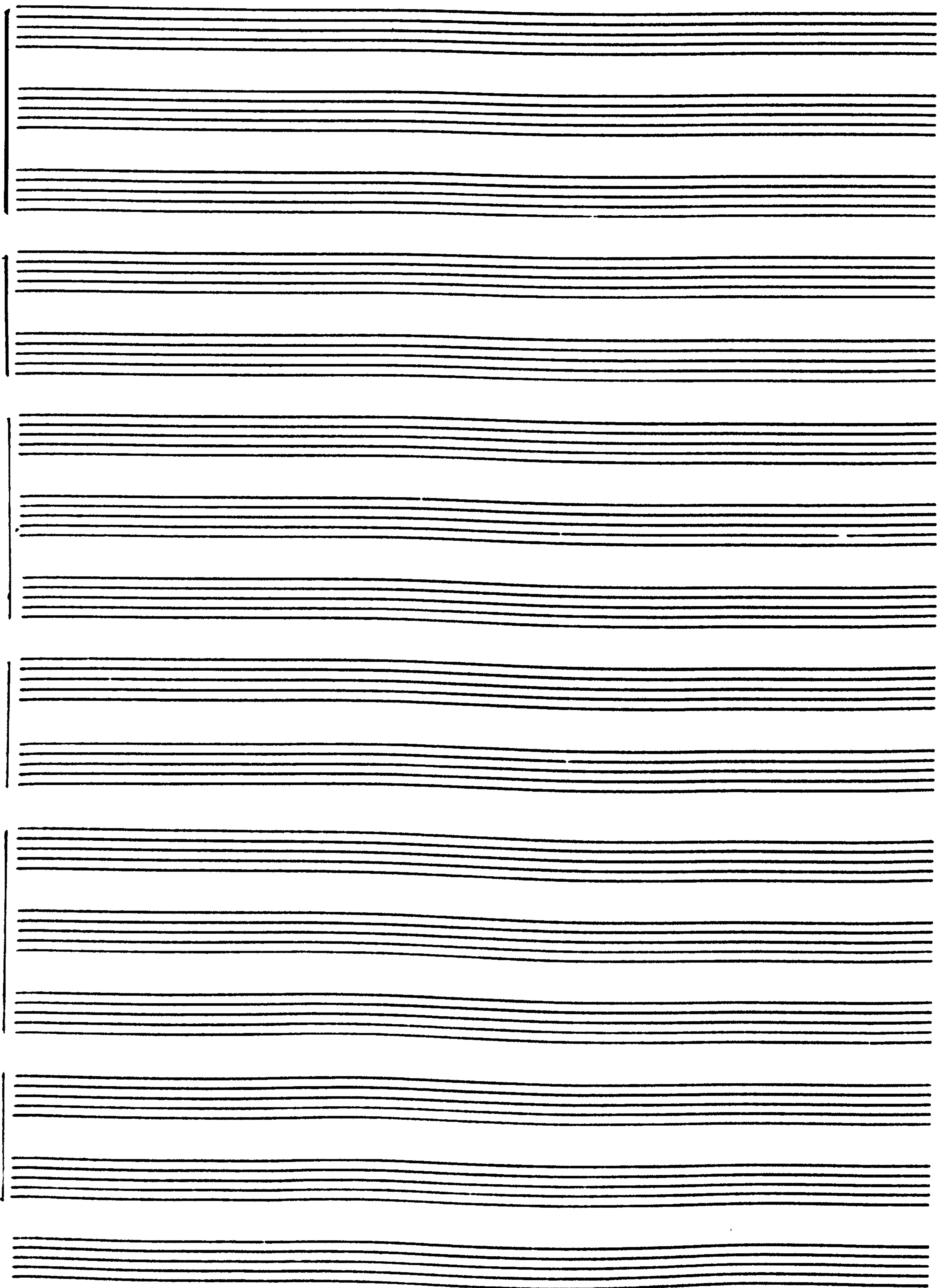
-ia Alle - luia Alle - luia Alle - luia Alle - lu - ia

-ia Alle - lu - ia Alle - lu - ia Alle - lu - ia Alle - lu - ia

e) Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

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

f) Bar 42: alto and soprano II 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. | 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. Et introibo ad altare Dei: ad Deum,
qui laetificat juventutem meam.

Alleluia. | 4. And I will go in to the altar of
God: to the God who makes glad
my youth.

Alleluia. |

Supremo I *c.f.* ⑤

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

Supremo II *c.f.*

E - mi - the

Organ

Canus firmus

E - mi - the lu - cem tu - am

⑩

tu - - am ip - - sa ve de - dex - erant et ad - dux - e - runt in montem sanctum

lu - cem tu - am et veri - ta - tem tu - am ip - sa ve dex - erant et addux - e - runt in

c.f.

⑳

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

㉕

30 35

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

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

40 45

- 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 -

50 55

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

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

a) Bar 51: Wesley has no part but write the chord as a base.

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

10
- ri - a Pa - tri et Fi - li - o et spi - ri - tu - i San -
- ri - a Pa - tri et Fi - li - o et spi - ri - tu - i San -
Organ

20
25
Organ

30 35

cto si - ut erat in prin

cto si - ut erat in prin ci - pio

30 35

ci - pio et inae et sem - per et in saecula sae - cu - lo - rum A - men A - men A -

et inae et sem per et in sae - cu - la saec - u - lo - rum A - men A

30 35

men A - men A - men A - men A - men

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.

⑤

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

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

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

Bass
 Glo-ria Pa-tri et

Organ

⑩

San-cto et Spi-ri-tu san-cto

San-cto et Spi-ri-tu san-cto

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

Fi-li-o et Spi-ri-tu San-cto et Spi-ri-tu San-cto

20

25

si - cut erat in prin - cipio sicut erat in prin - ci - pio et cum et sem - per et in sae - cu - la sae - culo -

30

35

sae - cu - lo - et cum et sem - per et in sae - cula sae - cu - lo - rum si - cut et cum et sem - per et in sae - cula sae - cu - lo - rum A - men A - men A - men A - men

④①

④⑤

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

ent in prin- cipio si- cut ent in prin- ci- pio et nunc et sem- per et in saecula saeculorum saeculo- rum

ent in prin- cipio sicut ent in prin- ci- pio et nunc et sem- per et in saecula saeculorum saeculo- rum

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

⑤①

⑤⑤

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

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

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

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

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 sae-
culorum. 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 Pa-tri et Fi - lio Glo - ria Glo - ria

Glo - ria Glo - ria Pa-tri et Fi - lio Glo - ria Glo - ria

3

Pa-tri et Fi - lio et spi-ritu san -

Pa-tri et Fi - lio et spi-ritu san -

10

cto Si-cut e-rat in prin-

cto Si-cut e-rat in prin-

15

20

b)

- a) Wesley omits the time signature
- b) Wesley has ♩ for the time signature

23

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

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

35

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

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

35

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

saecula sae - cu - lo - rum A - men et un - de et sem - per et un - de et

60 65

-ret in prin - ci - pio et nunc et sem - per et in sae - cula saeculo - rum A -

semp - er et nunc et sem - per et in sae - cu -

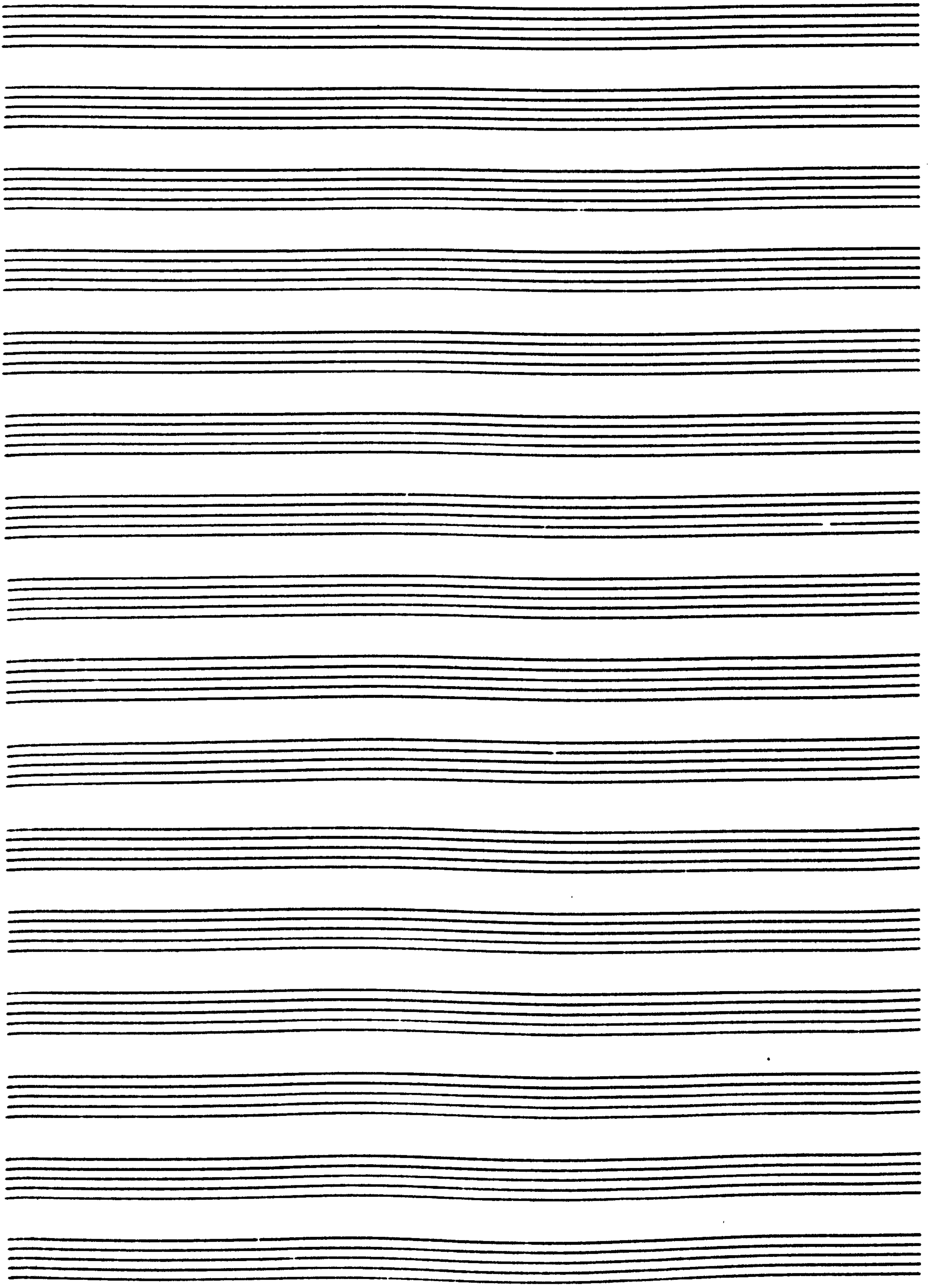
This system contains measures 60 through 65. It features a vocal line with Latin lyrics and a piano accompaniment. The lyrics are: "-ret in prin - ci - pio et nunc et sem - per et in sae - cula saeculo - rum A -" on the first line, and "semp - er et nunc et sem - per et in sae - cu -" on the second line. The piano part consists of chords and moving lines in both hands.

70 75

- men A - - - - - men

- lo - rum A - - - - - men A - - - - - men

This system contains measures 70 through 75. The lyrics are: "- men A - - - - - men" on the first line, and "- lo - rum A - - - - - men A - - - - - men" on the second line. The piano accompaniment continues with similar harmonic and melodic patterns.



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.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

2. GLORIA.

Gloria in excelsis Deo. Et in

terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te, adoramus

1. KYRIE.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

2. GLORIA.

Glory in the highest

places to God. We praise you, we

bless you, we 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, iudicare vivos et mortuos: cuius regni non erit finis. Et in Spiritum 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.

coming in the Lord's name. Hos-

anna in the highest.

6. AGNUS DEI:

6. AGNUS DEI.

Agnus Dei, qui tollis

Lamb of God, you who

peccata mundi, miserere nobis. Agnus

take away the world's sins, have

Dei, qui tollis peccata mundi, dona

pity on us. Lamb of God, you who

nobis pacem.

take away the world's sins, give

us peace.

I. KYRIE.

Handwritten musical score for the beginning of the Kyrie. It includes staves for Soprano, Alto, Tenor, Bass, and Organ. The lyrics "Ky - ri - e" are written under the vocal lines. A "c)" annotation is above the first measure, and a "d)" annotation is above the third measure of the vocal parts.

Continuation of the musical score for the Kyrie. It shows the vocal parts (Soprano, Alto, Tenor, Bass) and Organ. The lyrics "lei - son" are repeated across the staves. A circled "3" is above the first measure, and a circled "10" is above the fifth measure.

a) The bass part is figured throughout and realized 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 $\frac{4}{2}$ the movement is in $\frac{3}{4}$.

d) This word is not completed in any of the parts. (Bar 3). The completion is editorial (Bar 306).

Chri - ste - lei - son - lei

Chri - ste - lei - son - lei

Chri - ste - lei - son - lei

Chri - ste - lei - son - lei

piano

15

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

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

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

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

forte

20

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

d) Bars 13-15: This 'elevation' is editorial.

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

25

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

- n - e e - ki - son e - ki -

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

- e e - lei - son e -

50

son

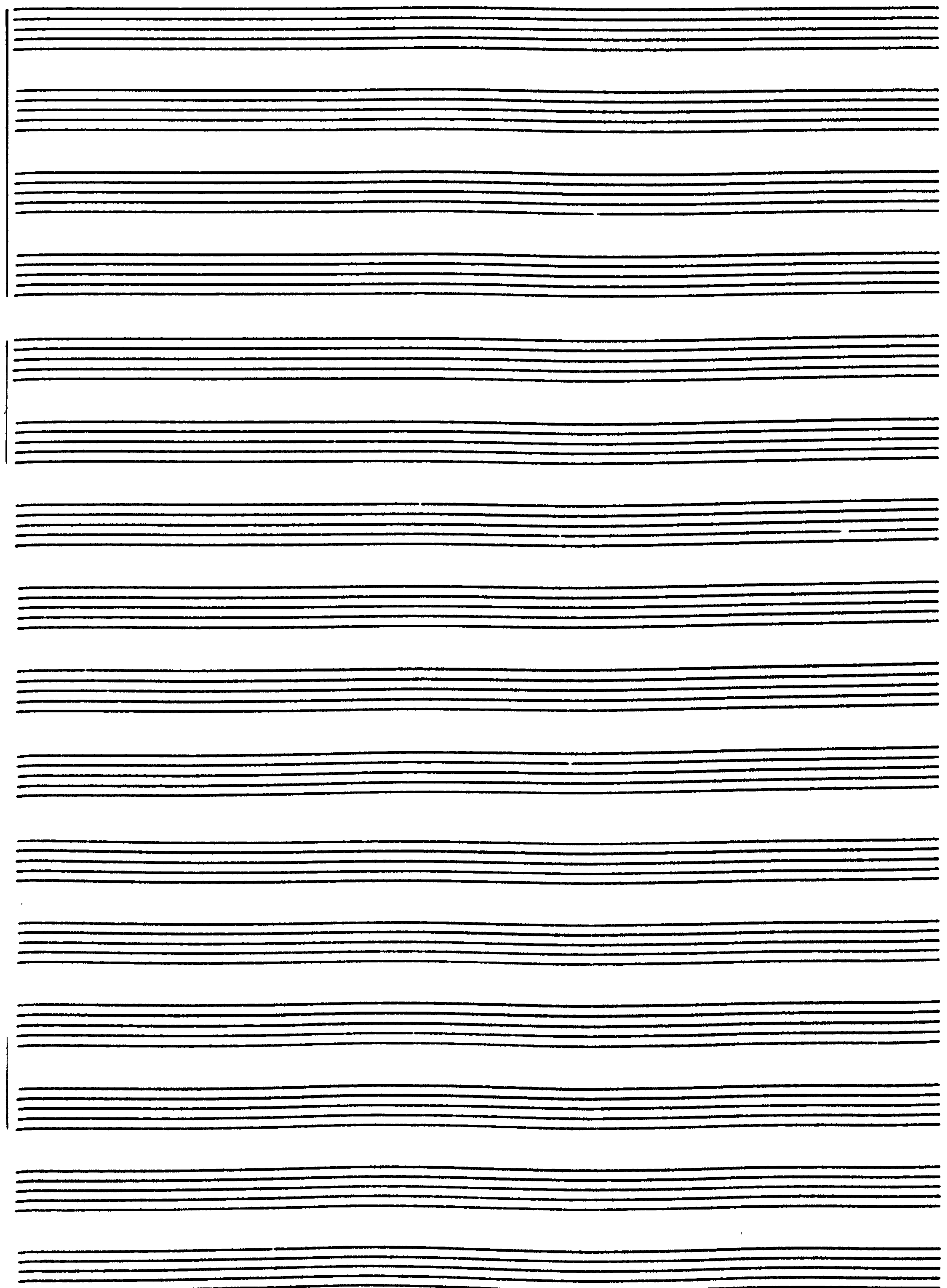
son

son

lei - son

son

h) Bars 26-27: the clef is editorial.



2. GLORIA.

Soprano

Alto

Tenor

Bass

Organ

Soli

pianissimo

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

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

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

Tutti

Soli

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

forte

piano

(p)

a) Bar. 18-20: Organ bass is editorial

20 Tutti 25 soli 30

- di - ci - mus te A - do - ra - mus te Do - mi - ni - ca -

- di - ci - mus te A - do - ra - mus te Do - mi - ni - ca -

- di - ci - mus te A - do - ra - mus te Do - mi - ni - ca -

A - do - ra - mus te Do - mi - ni - ca -

Do - mi - ni - ca -

Empty musical staves

Tutti 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 Gra - ti - as a - gi - mus ti - bi Pro - pter mag - nam

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

Empty musical staves

Empty musical staves

Handwritten musical score for the first system, measures 45-50. It features four vocal staves and a piano accompaniment. The lyrics are: "mag-nam glo-ri-am tu-am Do-mi-ne De-us Rex cae-les-tis".

Measures 45-50: *mag-nam glo-ri-am tu-am Do-mi-ne De-us Rex cae-*

Measures 51-56: *les-tis De-us Pa-ter omni-po-tens Do-mi-ne Fi-li u-ni-ge-ni-te*

Handwritten musical score for the second system, measures 53-60. It features four vocal staves and a piano accompaniment. The lyrics are: "les-tis De-us Pa-ter omni-po-tens Do-mi-ne Fi-li u-ni-ge-ni-te".

Measures 53-58: *les-tis De-us Pa-ter omni-po-tens*

Measures 59-60: *Do-mi-ne Fi-li u-ni-ge-ni-te*

65
Tutti

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

li-us Pa - tris Qui to - llis pec - ca -
 li-us Pa - tris Qui tollis pec - ca - ta non -
 li-us Pa - tris Qui
 Fi - li - us Pa - tris Qui to - llis pec - ca -

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

c) Wesley's time signature was C .

30 35

- ta mun - di mi - se - re -

di qui to - llis pec - ca - ta mun - di qui to - llis pec - ca - ta

to - llis pec - ca - ta mun - di qui to - llis pec - ca - ta mun - di

te mun - di qui to - llis pec - ca - ta

30 35

- ca - ta mun - di bis mi - se -

ca - ta mun - di 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 per - ca - ta mun - di mi - se -

100

Soli

105

re - re

Qui tol - lis pec - ca - ta mun -

Qui tol - lis pec - ca - ta

peccata mun -

Tutti

110

115

di sus - ci - pe de - pre - ca - ti -

sus - ci - pe de - pre - ca - ti -

sus - ci - pe de - pre - ca - ti -

de - pre - ca - ti - o - nem de - pre -

piano

d) Bar 101. Wexly has no pause but writes the chord as a breve.

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

strem Qui se-des ad dex - t. ram Pa - - - tris
 Qui se-des ad dex - t. ram Pa - - - tris
 strem Qui sedes ad dex - - - tuam Pa - - - tris
 strem Qui sedes ad dex - - - tuam Pa - - - tris
 forte

135 140 145

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

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

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

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

pedale

Alla Capella^{a)}
(Soli)^{b)} 150

no - bis tu so - lus

re - re no - bis Quoniam tu solus san - ctus tu so - lus

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

no - bis Quoniam tu solus so - lus san - ctus

tu so - lus

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

165 170

- su chi - sto Je - - su chi -
 - su chi - ste Je - - su chi -
 - su chi - ste Je - - su chi -
 - su chi - ste Je - - su chi -

Handwritten musical score for the first system, measures 173-185. The score is written on four staves (Soprano, Alto, Tenor, Bass) with lyrics in Latin. Measure numbers 173, 180, and 185 are circled. The lyrics are: -ste, cum san - cto Spi -

Two empty musical staves, one for Soprano and one for Bass.

Handwritten musical score for the second system, measures 190-195. The score is written on four staves (Soprano, Alto, Tenor, Bass) with lyrics in Latin. Measure numbers 190 and 195 are circled. The lyrics are: -ria De - i Pa -

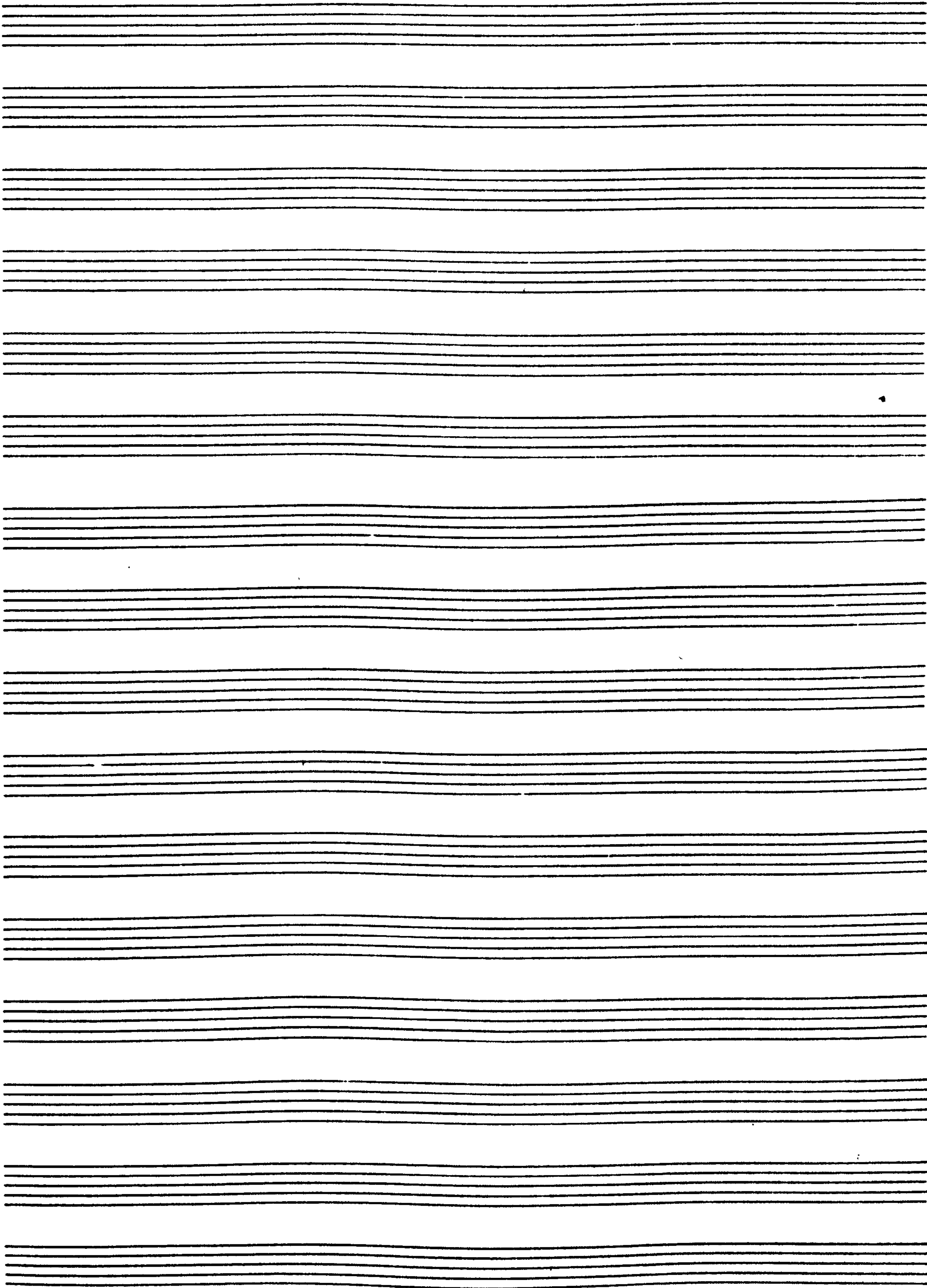
Two empty musical staves, one for Soprano and one for Bass.

Handwritten musical score for a vocal and piano piece, measures 200-205. The score is written on five systems of staves. The first system contains the vocal line with lyrics: "his A - - - - -". The second system contains the vocal line with lyrics: "his A. - - - - -". The third system contains the vocal line with lyrics: "his A. - - - - -". The fourth system contains the vocal line with lyrics: "his A - - - - -". The fifth system contains the piano accompaniment. The score is marked with measure numbers 200 and 205. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various note values, rests, and dynamic markings such as *p* and *f*.

Five systems of empty musical staves, each consisting of a treble and bass staff joined by a brace. These staves are provided for further musical notation.

g) Bar 207: Wooley has no pause but writes the chord as a brace.

Two systems of empty musical staves, each consisting of a treble and bass staff joined by a brace. These staves are provided for further musical notation.



3. CREDO.

Soprano
Pa - trem omni-po - ten - tem fac - to - rem coe - li et ter -

Alto
Pa - trem omni-po - ten - tem fac - to - rem coe - li et ter -

Tenor
Pa - trem omni-po - ten - tem fac - to - rem coe - li et

Bass
Pa - trem omni-po - ten - tem fac - to - rem coe - li et

Organo
plano

Cre - do in u - num De - um

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

rae vi - si - bi - li - um om - ni - um et in vi - si - bi - li - um Et in unum

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

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

forte 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 sac - cu - la

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

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

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

Deum de Deo lu - men de

Deum de Deo lu - men de

Deum de Deo lu - men de

Deum de Deo lu - men de

piano

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

40 Tutti

De-um ve-ni-um de De-o ve-ro gen-tium non fa-ctum con-subs-tan-ti-lu-mi-ne De-um ve-ni-um de De-o ve-ro gen-tium non fa-ctum con-subs-tan-ti-lu-mi-ne De-um ve-ni-um de De-o ve-ro gen-tium non fa-ctum con-subs-tan-ti-lu-mi-ne De-um ve-ni-um de De-o ve-ro gen-tium non fa-ctum con-subs-tan-ti-lu-mi-ne

45 Larghetto Soli

-a-lum Pa-tri per quem om-nia facta sunt Qui pro-pter nos -a-lum Pa-tri per quem om-nia facta sunt Qui pro-pter nos -a-lum Pa-tri per quem om-nia facta sunt Qui pro-pter nos -a-lum Pa-tri per quem om-nia facta sunt 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

coe- lis Et in- car- na- tus

coe- lis des- cen- dit de coe- lis Et in- car- na- tus

Et in- car- na- tus

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

65 70

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

75 80

et ho-mo factus est

et ho-mo factus est

et ho-mo factus est

et ho-mo factus est

planissimo

d) Bar 80: Wokx has no pause but writes the word as a brace.

Grave

85

Handwritten musical score for measures 85-90. The score is in 4/2 time and G major. It features four vocal staves and a piano accompaniment. The lyrics are: *Cru-ci-fi-xus 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*

90

Handwritten musical score for measures 90-95. The score is in 4/2 time and G major. It features four vocal staves and a piano accompaniment. The lyrics are: *Pon-tio Pi-la-to pas-sus et se-pul-tus Pon-tio Pi-la-to pas-sus et se-pul-tus est se-pul-tus Pon-tio Pi-la-to pas-sus et se-pul-tus se-pul-tus et se-pul-tus est se-pul-tus*

e) Although this section is written in 3/4, Wesley actually gives C as time signature.

110

se - cum - dum - scrip - tu - ras

cum - dum scrip - tu - ras se - cum - dum scrip - tu - ras scrip - tu

tu - ras se - cum - dum scrip - tu

tu - ras se - cum - dum scrip - tu

Alla capella^{b)}

115 Tutti

120

Et as - cen - dit in cae -

Et as - cen - dit in cae - his or - cen - dit in cae -

Et as - cen - dit in cae - lunas - cen - dit in cae -

Et as - cen - dit in cae

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

e) Meaning 'Alla breve'

f) Wesley's time signature was 4/2.

135

lum se - det ad dex - te - ram

lum et as - con - dit in coe - lum as - con - dit in coe - lum se - det ad dex - te - ram

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

lum se - det ad dex - te - ram

fortissimo

135

Pa - tris

Soli

140

Et i - terum ven - tu - rus est cum

Et i - terum ven - tu - rus est cum

Et i - terum ven - tu - rus est cum

Et i - terum ven - tu - rus est cum

Et i - terum ven - tu - rus est cum

f *p* *f* *p*

145 150

go - ni - a ju - di - ca - ju - di - ca - ju - di - ca -

crescendo

ju - di - ca - ju - di - ca -

Alla Capella

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 fi - nis non e - rit

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

j) Bar 156. Waly in fact only writes the upper note of the organ base with the instruction *for.* He does not indicate clearly where the notes should end.

(Navarro is no closer).

k) See note b) - Waly's original time signature was 4/4.

166 *Soli*

fi - nis non erit fi - nis

Et in spi - ri - tum san - ctum

Et in spi - ri - tum san - ctum

piano *p*

170

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 -

Alta Capella¹⁾
Tutti

175

Musical score for measures 175-178. It features four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "o - que pro - ce - o - dit Qui cum Pa -". The piano part includes a melodic line in the right hand and a bass line in the left hand.

Musical score for measures 179-182. It features four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "o - que pro - ce - o - dit Qui cum Pa -". The piano part continues with a melodic line in the right hand and a bass line in the left hand.

Musical score for measures 180-185. It features four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "tre et fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur qui lo - tre et fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur". The piano part includes a melodic line in the right hand and a bass line in the left hand.

Musical score for measures 186-190. It features four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "tre et fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur". The piano part includes a melodic line in the right hand and a bass line in the left hand, with dynamic markings like "piano" and "p".

1) See note b) - writer's original first signature was d

110 115

-ca - - tus est per pro - phe - - tas Et unam

qui lo - cu - tus locutus est per pro - phe - - tas

qui lo - cu - tus locutus est

120 125

san - ctam ca - tho - - li - cam et a - pos - tol - - li -

et unam san - ctam sanctam ca - tho - - li - cam et apos - tolicam ex -

et unam sanctam ca - tho - - li - cam et a - pos - tolicam ex -

et unam sanctam ca - tho - - li - cam et a - pos - tolicam ex - cle - - si - am

in) Ben 151112. These notes are taken in Wulpe's organ part.

210

Soli 21

can ec-cle-si-am et a-pos-to-li-cam ec-cle-si-am ec-cle-si-am

Con-fi-te-or u-num bap-tis-ma

Con-fi-te-or u-num bap-tis-ma

Con-fi-te-or u-num bap-tis-ma

et a-pos-to-li-cam ec-cle-si-am ec-cle-si-am

piano

210

Tutti

-tisma in re-mis-si-o-nem pec-ca-to-rum et er-gi-tis-ma

-tisma in re-mis-si-o-nem pec-ca-to-rum et er-gi-tis-ma

-tisma in re-mis-si-o-nem pec-ca-to-rum et er-gi-tis-ma

f

n) Bar 218: Shifty, because of the anacrusis at the beginning of this section, the bar is 1 beat too long; but it could be shortened and to add 2 beats not would spoil the effect of the next section following on immediately.

229

- pecto re - surre - ti - o - nem mor - tu - o - re - surre - ti - o - nem mor - tu - o - re - surre - ti - o - nem mor - tu - o - re - surre - ti - o - nem mor - tu - o

230

Alta Capella ^o

235

- nam Et vi - tam ven - tu - ri sae - cu - li

a) See note b) - Write original time signature used.

240

245

250

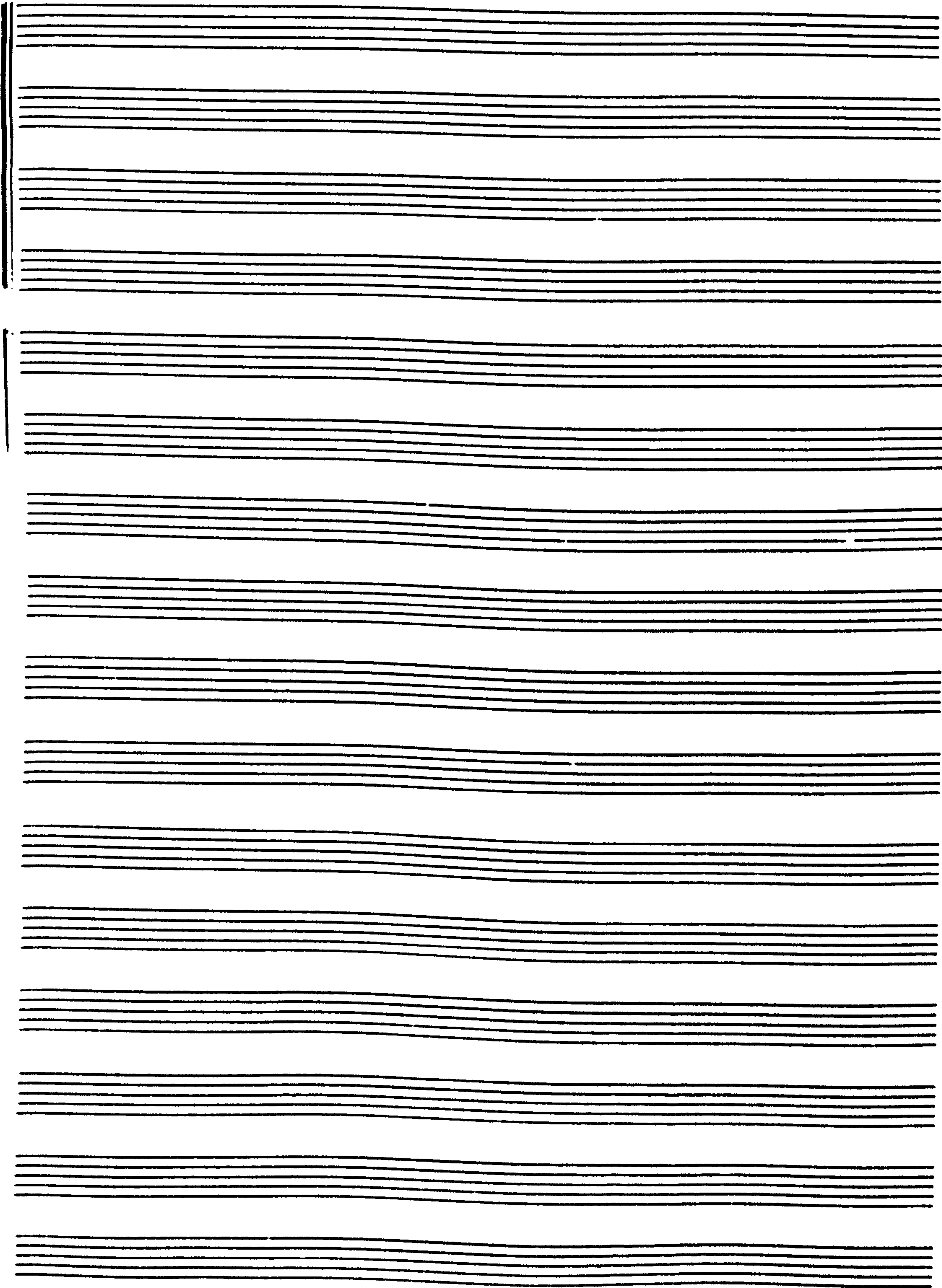
255

p) for 249+251: In Waly's MS the time line is missing in the organ part for these 2 bars.

Handwritten musical score for two systems. The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The notation includes various note values, rests, and dynamic markings. The second system consists of two staves, also in treble and bass clefs, beginning with the tempo marking "Ritardando". The notation continues with notes and rests. Both systems conclude with a double bar line and repeat signs.

A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically down the page.

p) Bar 258. Wexley has no pause but writes Heclod as a breve.



4. SANCTUS.

The first system of the musical score is for the beginning of the 'Sanctus' section. It features five staves: Soprano, Alto, Tenor, Bass, and Organ. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics 'San - ctus San - ctus' are written below the vocal staves. The organ part begins with a 'piano' dynamic and later moves to 'forte'. A circled number '5' is placed above the Soprano staff at the end of the first measure.

The second system of the musical score continues the vocal and organ parts. It features five staves: Soprano, Alto, Tenor, Bass, and Organ. The lyrics 'San - ctus San - ctus' are repeated. The organ part continues with 'piano' and 'forte' dynamics. A circled number '10' is placed above the Soprano staff at the beginning of the second measure.

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

19 Tutti

Alla Capella

20

21

b) Meaning 'Allegretto'

c) Metre's time signature was 4/4

36
 coc - li et ter - ra glo -
 coc - li et ter - ra glo - ri - a tu -
 ter - ra ple - ni sunt coc - li ple - ni sunt coc - li
 - li et ter - ra glo - ri - a tu - a glo -

39 40
 - ri - a tu - a) O - san -
 - a tu - a) O - san - na in ex.
 glo - ri - a O - san - na
 - ri - a tu - a glo - ri - a tu - a O - san - na in ex - cel - sis

a) Bar 40. Vozes has this syllable one bar earlier.

Handwritten musical score for a vocal line. The lyrics are: -nit in no - mi-ne Do - mi - ni. The score includes a circled measure number 66 and the instruction (Tutti). The notation is on a single staff with a treble clef and a key signature of one flat.

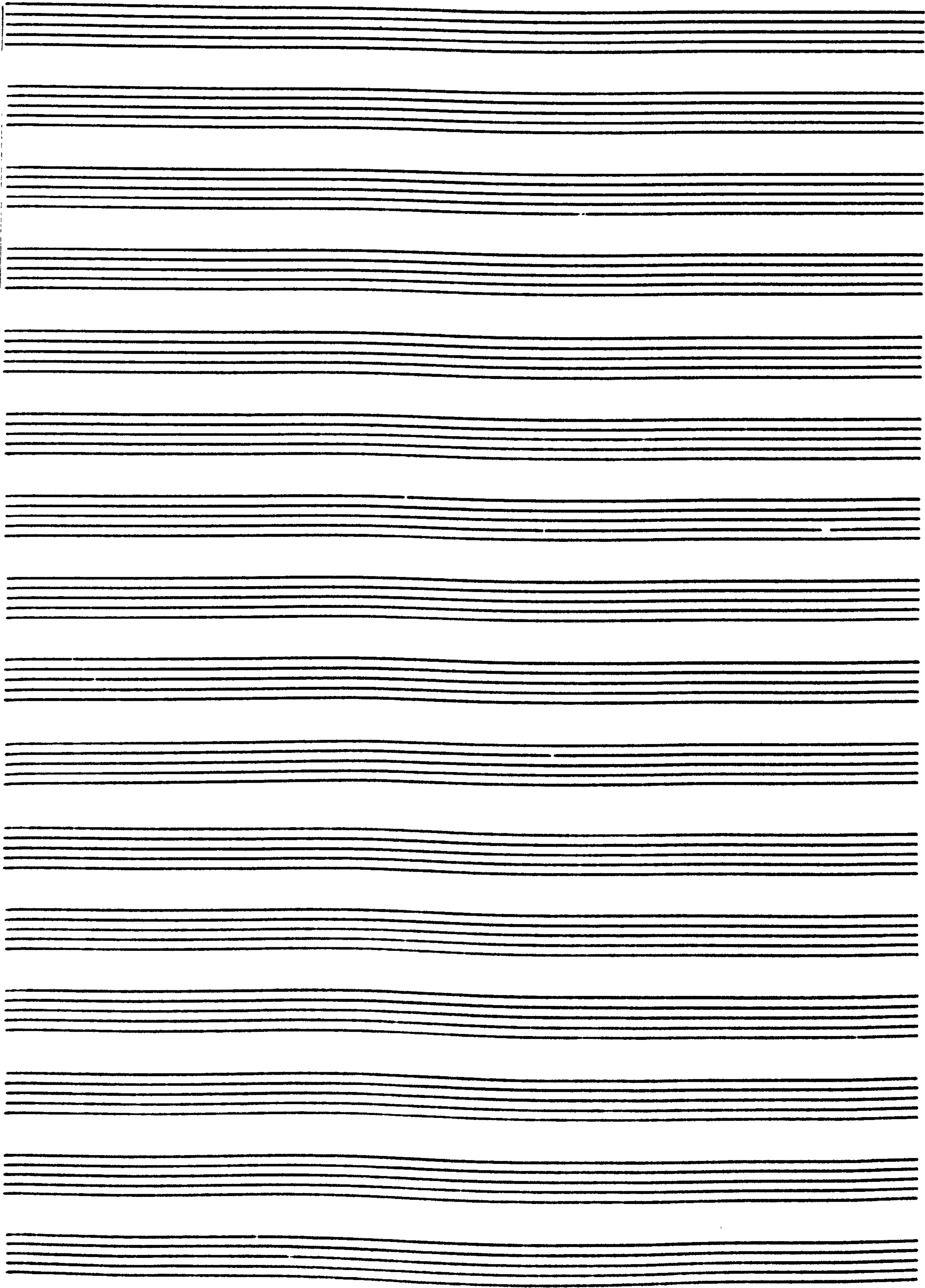
Handwritten musical score for a piano accompaniment. The notation is on two staves (treble and bass clefs) with a key signature of one flat. It features a complex rhythmic pattern with many sixteenth notes.

Handwritten musical score for a vocal line. The lyrics are: -san - na in ex - cel - sis. The score includes circled measure numbers 69 and 70. The notation is on a single staff with a treble clef and a key signature of one flat.

Handwritten musical score for a piano accompaniment. The notation is on two staves (treble and bass clefs) with a key signature of one flat. It features a complex rhythmic pattern with many sixteenth notes.

g) Bar 69: Why has these syllables each one note earlier.

h) Bar 71: Why has no notes but writes the chord as a bass.



5. AGNUS DEI.

Piano sempre
Soli

Musical score for Soprano, Alto, Tenor, Bass, and Organ. The Soprano and Alto parts have lyrics: "Agnus Dei qui". The Organ part features a complex rhythmic accompaniment with many sixteenth notes.

Two sets of empty musical staves, one for Soprano/Alto and one for Tenor/Bass.

Musical score for Soprano and Alto. The Soprano part has lyrics: "tollis peccata mundi". The Alto part has lyrics: "tollis peccata mundi". The Organ part continues with its accompaniment.

Musical score for the Organ part, showing the continuation of the accompaniment.

Two sets of empty musical staves, one for Soprano/Alto and one for Tenor/Bass.

⑩

. di mi - se - re - re

Alta Capella - Moderato

⑪

A - g - nus De - i qui

s. f. intonare

A - g - nus De -

A - g - nus De - i qui tol - le pa -

a) Meaning 'Alto bass'

b) Weber's original time signature was 2/2

24
 tol - lis pec - ca - ta pec - ca - ta mun - di pec - ca - ta mun - di
 tol - lis pec - ca - ta mun - di pec - ca - ta mun - di qui tollis
 - ca - ta mun - di pec - ca - ta mun - di
 qui
 - ca - ta mun - di pec - ca - ta mun - di pec - ca - ta

25
 di Agnus De - i do - na nobis
 pec - ca - ta mun - di pec - ca - ta do - na nobis pacem do - na no -
 tol - lis pe - ca - ta mun - di
 mundi pec - ca - ta 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 -

tal - is pre - ca - ta men - di do - na no -

43

no - bis pa - cem do - na no - bis pa - cem

no - bis pa - cem do - na no - bis pa - cem

bis pa - cem

1) Es. 44. 23. In Addressoel Hare her axim hif hie.

2) Es. 53. Wierp hie en pines hie enre hie enre ena hie.

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
Iesum praesentavit in templo: et
Simeon repletus Spiritu Sancto,
accepit eum in ulnas 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 be - a - ta Vir - go Ma - ri a pue -

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

Organ

Vir - go Ma - ri

prae - sum Je - sum praesentavit in

prae - sentavit Je - sum in

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

tem - plo in tem - plo praesen - ta -

tem - plo in tem - plo praesen - ta -

prae - sum Je - sum in templo praesentavit

15

vit in ten - plo Repletus spi -

vit in ten - plo Et si - ve - on

-ta vit in ten - plo

20

-ti - tu san - do repletus spi -

repletus spi - ti - tu san - do

repletus spi - ti - tu san - do

repletus spi - ti - tu san - do

25

spi - ti - tu san - do

spi - ti - tu san - do

spi - ti - tu san - do

spi - ti - tu san - do

a) Bar 28: Soprano I has 'spiritus', the last syllable coming here and 'sancti' at the beginning of Bar 29 - a Wotke slip!

23

Ac-cipit e - um in ulnas su -

Ac-cipit e - um in ulnas su -

Ac-cipit e - um in ulnas su -

24

et bene-di - vit De - us in ac - ter

et bene-di - vit De - us in ac - ter - num et bene-di - vit

et bene-di - vit De - us in ac - ter - num et bene-di - vit

25

num et bene - dit De - - us in ac - ter - num

Deus in ac - ter - num et bene - dit De - - us in ac - ter - num

Deus in ac - ter - num et bene - dit De - - us in ac - ter - num

40

Repletus spi - ri - tu san -

Et si - me - a re - ple - tus spi - ri - tu

Repletus spi - ri - tu

43

to acce - pit e - um

san - cto in ma -

ac - ce - pit e - um

et be - ne - di - cit De - us in ae - ter - num in ae - ternum in ae -

et be - ne - di - cit De - us De - us in ae - ternum in ae -

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

50

-lumen in ae-ter-num Alle-luia Alle-lu-ia Alle-luia Alle-lu-ia Alle-luia

-lumen in ae-ter-num

-lumen in ae-ter-num a)

Alle-luia Al-le-luia Alle-luia Al-le-luia Alle-lu-

53

Alle-luia Alle-luia Alle-luia Alle-luia Alle-luia Alle-luia Alle-luia Alle-luia

-le-luia Alle-luia Al-le-luia Alle-luia Al-le-luia

-ia Alle-luia Alle-luia Alle-luia Alle-luia Alle-luia Alle-luia

60

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

Al-le-luia Al-le-luia Al-le-lu-

Al-le-luia Al-le-luia

a) Bar 50: At this point Wesley has 2 bars — $\frac{2}{4}$ + $\frac{1}{4}$ with the pause on a minimum rest.

65

Al - le - lu - ia

Al - le - lu - ia

Al - le - lu - ia

Al - le - lu - ia

70

Al - le - lu - ia

Al - le - lu - ia

Al - le - lu - ia

Al - le - lu - ia

75

Adagio

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

THE LATIN CHURCH MUSIC

OF

SAMUEL WESLEY

VOLUME TWO

MASSES, MOTETS

AND

OTHER COMPOSITIONS

PART TWO

IN TE DOMINE

(for soprano and organ).

Editorial Notes

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

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

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

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

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

In te, Domine, speravi, non confundar
in aeternum.

In quacunque die invocavero, velociter
exaudi me.

Non secundum peccata mea facias mihi,
neque secundum iniquitates meas retri-
buas mihi.

Delicta juventutis meae et ignorantias
meas ne memineris, Domine.

Desiderium animae meae tribuas mihi et
voluntatem labiorum meorum ne deneges
mihi.

Tunc gaudebo cum iis quas amavi et qui
me amaverunt saecula per infinita
saeculorum.

In Thee, Lord, have I trusted,
let me never be confounded

(Psalm 31iv.1.)

On whatever day I call upon
Thee, hear me swiftly. (Psalm 102:
v.3.)

Do not deal with me according to
my sins: do not reward me accord-
ing to my wickedness. (Psalm 103:
v.10.)

Do not remember, Lord, the sins
and ignorances of my youth.

(Psalm 25:v.7.)

Grant me the desire of my soul,
and do not deny me the wishes of
my lips.

Then I shall rejoice with those
whom I have loved and who have
loved me, through endless ages
of ages.

Soprano

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

Organ

5

-fundar in ac-ter - - - num in ac-ter - - - num in te Do-mine speraci non con-fundar in ac-ter -

10

- non in qua-cun-que die in-vo-ca-vero in qua-cun-que die in-vo-ca-vero ve-

15

-lo-citer ve-lo-citer 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 speravi non con-fundar in ae-ter - - - num non se-cun-dum pec-ca-ta me-a fa-cias

30

mi-li neque secun-dum i-ni-quita-tes me-as re-ti-buas mi-

35

-li in te Domine spera - - - vi non con-fundar in ae-ter - - -

④①

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

④②

li-eta ju-ven-tu-tis me-ac et igno-ranti-as me-as ne me-ninere et igna-

④③

- ranti-as me-as ne me-ninere Do-mi-ne Do-mi-ne in te Domine spera-

④④

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

Domine speravi non confundar in aec - ter - - - - - num Desi - derium animae me - ae tri -

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

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

- vi non confundar in aec - ter - - - - - num in aec - ter - - - - - num in te Domine speravi non con -

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

87

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

90

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

95

Domine opera - - - vi non con-fundat in ae-ter - - - num in ae-ter -

100

-man in te Do-mine speravi non confundar in ae-ter - - - num

The first system of the musical score consists of three staves. The top staff is a vocal line in G-clef, starting with a piano (p) dynamic. The lyrics are: "-man in te Do-mine speravi non confundar in ae-ter - - - num". The middle staff is a treble clef piano accompaniment, and the bottom staff is a bass clef piano accompaniment. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. A fermata is placed over the final note of the vocal line. The system concludes with a double bar line.

Ten empty musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are provided for the continuation of the musical score.

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

Alto

Bass

Organ

Justus ut palma flo. re - lit si - cut

Justus ut palma flo. re - lit si - cut

Justus ut palma flo. re - lit si - cut

Justus ut palma flo. re - lit si - cut

Justus ut palma flo. re - lit si - cut

cedrus li - ba - ni multipli - ca - bi - tur mul - ti - pli

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

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

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

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

Allegro

Allegro

ca - bi - tur

Justus et palma flo - ve - rit

Si - cut ce - drus li - ba -

- pli - ca - bi - tur

Justus et palma flo - ve - rit

sicut cedrus li - ba -

- pli - ca - bi - tur

Justus et palma flo - ve - rit

Sicut cedrus li - ba -

20

25

ni

multipli - ca -

- bi - tur mul - ti -

ni

multipli - ca -

bi - tur mul -

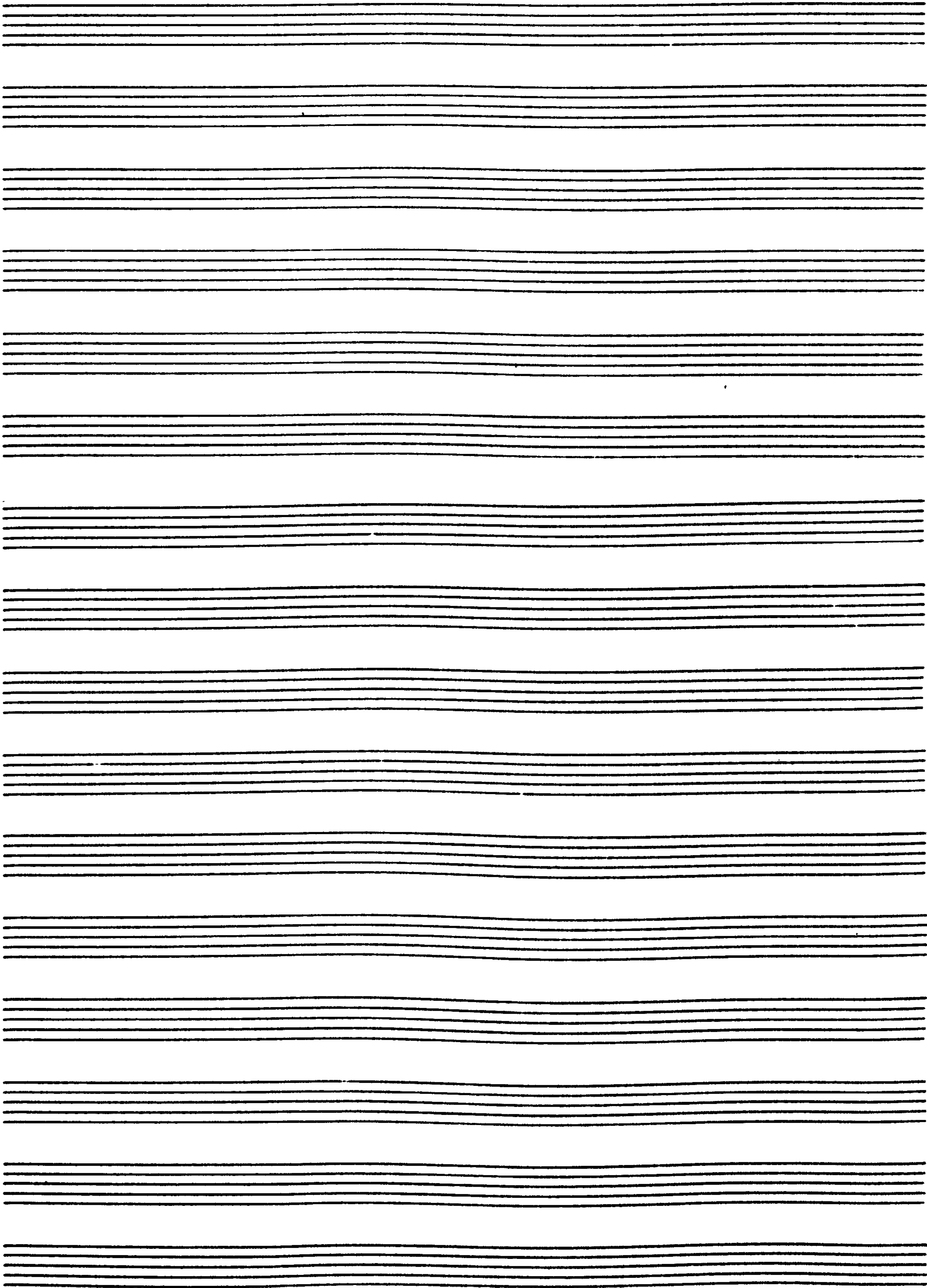
ni multipli - ca - bi - tur mul - ti - pi - ca - bi - tur multi -

- pli - ca - bi - tur mul - ti - pli - ca - bi - tur

- ti - pli - ca - bi - tur mul - ti - pli - ca - bi - tur

- ca - bi - tur mul - ti - pli - ca - bi - tur

30



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.

Handwritten musical score for Soprano, Alto, Tenor, Bass, and Organ. The score is in 4/4 time and features the lyrics: Ky - ri - e e - lei - son e - lei - son. The Soprano part begins with a circled '3' above the first measure. The Organ part provides accompaniment with chords and a bass line.

Handwritten musical score for Soprano, Alto, Tenor, Bass, and Organ. The score is in 4/4 time and features the lyrics: Ky - ri - e e - lei - son Chri - ste Chri - ste e - lei - son Chri - ste e - lei - son. The Soprano part begins with a circled '10' above the first measure. The Organ part provides accompaniment with chords and a bass line.

a) Although Wesley has ♯ no key signature he writes in fact in 3

15

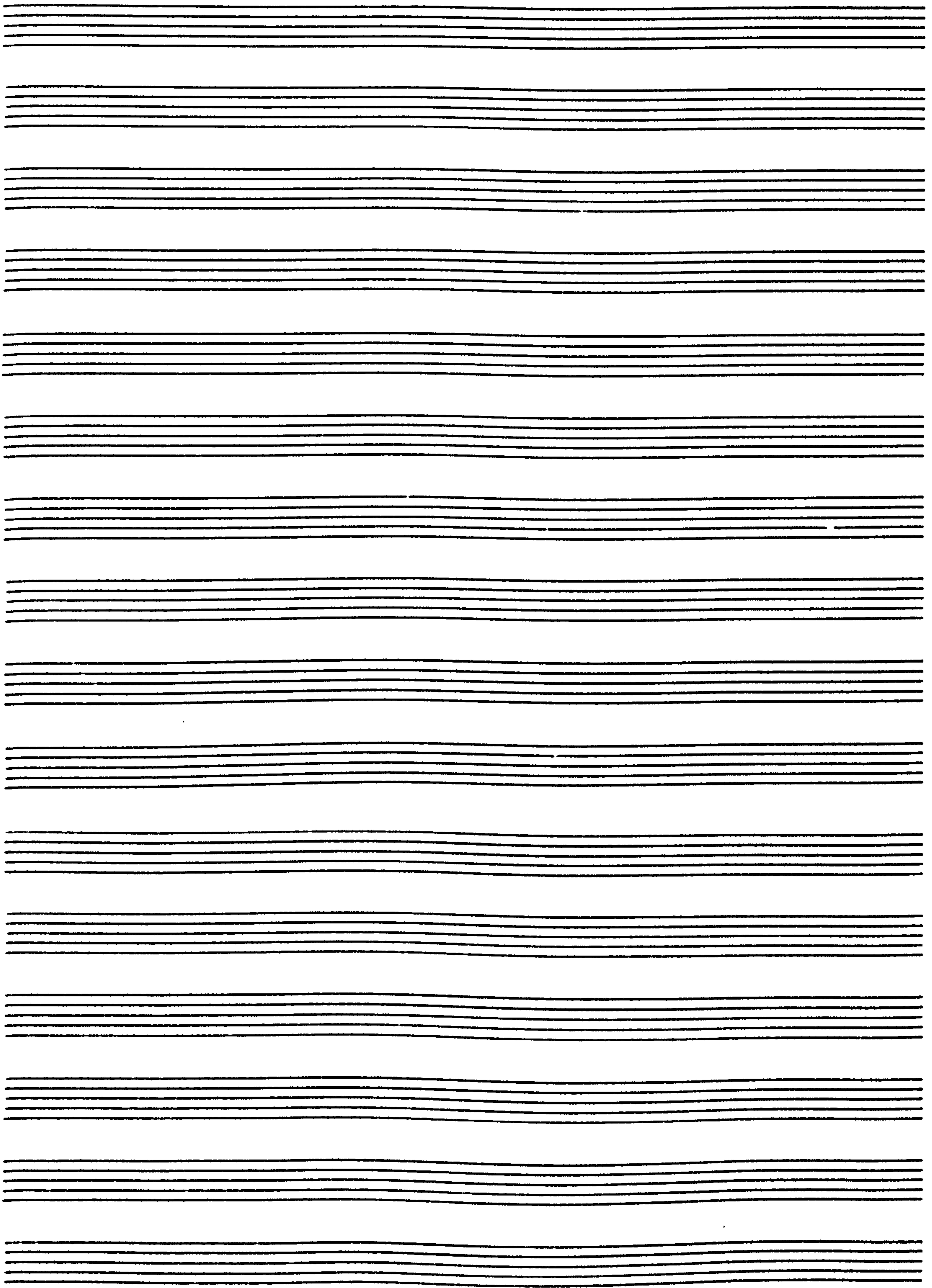
20

-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 -

25

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

Handwritten musical score for a choir. The score is written on four staves. The first two staves are for the Soprano and Alto voices, and the last two are for the Tenor and Bass voices. The lyrics are: "son e- lei - son Ky - ri - e e - lei - son". The music is in a key with one flat (B-flat) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). There are some handwritten annotations, including a circled '30' above the first staff and some symbols like 'T' and 'F' in the tenor part.



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 conceptus 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: 8. You will sprinkle me with hyssop, and I shall be clean: you will wash me, and I will be whiter than snow.
9. Auditi meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata. 9. When I listen to you, you will give me joy and gladness: and the bones have been broken will rejoice.
10. Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele. 10. Turn away your face from my sins: and blot out all my wickedness.
11. Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis. 11. Make in me, O God, a clean heart: and renew a right spirit in me.
12. Ne projicias me a facie tua: et spiritum sanctum tuum ne auferas a me. 12. Do not cast me away from your face: and do not take your Holy Spirit from me.
13. Redde mihi laetitiam salutaris tui: et spiritu principali confirma me. 13. Return to me the joy of my salvation: and strengthen me with your original spirit.
14. Dacebo iniquas vias tuas: et impii ad te convertentur. 14. I shall teach the wicked your ways: and sinners shall be turned to you.
15. Libera me de sanguinibus, Deus, Deus salutis meae: et exsultabit lingua mea justitiam tuam. 15. Free me from bloodguiltiness, O God, God of my salvation: and my tongue shall rejoice in your justice.
16. Domine, labia mea operis: et os meum annuntiabit laudem tuam. 16. O Lord, open my lips: and my mouth shall repeat your praise.
17. Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis. 17. If you had wanted a sacrifice, I would have given it: but you will

18. Sacrificium Deo spiritus
 contribulatus: cor contri-
 tum et humiliatem, Deus,
 non despicias.
19. Benigne fac, Domine, in
 bona voluntate tua Sion:
 ut aedificentur muri Jer-
 usalem.
20. Tunc acceptabis sacrific-
 ium (justiae)¹, oblationes
 et holocausta: tunc impon-
 ent 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.

Cardo Fermo
Moderato

Alto

Bass

Organ

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

5

10

15

se - cum - dum mag - nam mi - se - ri - cor - di - am tu -

20

25

30

an - se - cundum mul - ti - tu - di - nem miseri - o - rum tu - a -

Figurato
piu allegro

33

-nem de-ke i-ni-qui-ta-tem me-am amplius la-va me

33

50

la-va me et a pec-ca-to me-o mun-da

55

60

mun-da me Quoniam ini-qui-ta-tem me-am e-go cog-no

65 70

-no - seo
i - bi - qui - ta - ta

ego cog - no - seo
ego cog - no - seo
ego cog - no - seo

75 80

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

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

85 90

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

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

f *Dolce*

95

100

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

105

110

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

115

120

is cum ius - ai - ca - tis

Canto Fermo

Moderato (125)

Ecce enim iniquitibus conceptus sum

Figurato

et in peccatis concepit me mater mea

et non variatum dixeris in incerta et occulta sapientiarum tuarum

f **(165)**

-ae
 manifes-ta-ti manifes-ta-ti manifes-ta-ti manifes-ta-ti manifes-ta-ti manifes-ta-ti

-ae manifes-ta-ti manifes-ta-ti manifes-ta-ti manifes-ta-ti manifes-ta-ti manifes-ta-ti

f

p **(170)** *f* **(175)**

ni - li manifes-ta-ti manifes-ta-ti manifes-ta-ti manifes-ta-ti manifes-ta-ti

ni - li manifes-ta-ti manifes-ta-ti manifes-ta-ti manifes-ta-ti manifes-ta-ti

p *f*

(180) **(185)**

ni - li An-per-ges me by- so-po et man-da - - - ber la- - - va-bis

ni - li An-per-ges me by- so-po et man-da - - - ber la- - - va-bis

p *f*

190

me et super ni - ven de - al - ba - bor Au - di - ti me - o da - bis gau - dium et lac -

185

200

- ti - an et exul - ta - bent ossa humili -

205

210

- bent ossa humili - a - ta hu - mi - li - a - ta A. verte

215

220

-verte 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 ne-ces de- le Cor mundum cre-a in me Deus

235

240

cre-a in me De-us et spiri-tum re-ctum inno-va in vis-co-ri-bus car-nis

245

250

in vis- ce- ri- bus me- is Ne pro- ji- cias me a

255

260

fa- cie tu- a et spi- ritum san- ctum tu- um ne an- te- nos a ne ne an- te- nos ne

Piu Andante

265

270

Redde mi- hi lac- ri- tiam sa- lu- tis tu- i et spi- ri- tu pin- ci- pa-

275 280

- pa - li con - fir - ma - ne con - fir - ma - ne con - fir - ma - ne con - fir - ma - ne

- li con - fir - ma - ne con - fir - ma - ne con - fir - ma - ne con - fir - ma - ne Do -

285 290

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

- ce - bo i - ni - que do - ce - bo i - ni - que vi - ce - tu - as et impi - ad te conver - ten - tur conver -

pianissimo

295 300

- ten - tur ad te conver - ten - tur li - be - ra - me de san - gu - ni - bus Deus sa - lus

- ten - tur ad te conver - ten - tur li - be - ra - me de san - gu - ni - bus Deus sa - lus

pianissimo

335 *f* 340 *av*

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

f

Larghetto 345 350

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

355

- tique ho - lo - caustis non non de - lec - ta - beis ho - lo - caustis
- ti ho - lo - caustis non non de - lec - ta - beis ho - lo - caustis

360

non de - lecta - beris Sa - cri - fi - cium De - o spi - ritus con - tri - bu - la - tus

non de - lecta - beris Sa - cri - fi - cium De - o spi - ritus con - tri - bu - la - tus

370

cor con - tri - tum et hu - mi - li - a - tum Deus non de - spi - cies de - spi -

cor con - tri - tum et hu - mi - li - a - tum Deus non de - spi - cies de - spi -

375

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

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

410 415

la - ti - nes ob - la - ti - o - nes et ho - lo cau - sta

- bis Tunc acce - pta - - bis et ho - lo - cau - - sta

420 425

tunc in - po - nuit super al - ta - re tu - um vi - tulos super al - ta - re tu -

tunc in - po - nuit 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

um vi - - - - - Au - los

450

455

460

Tunc ac - ce - pta - bis sa - cri - fi - cium obla - ti - o - nes et ho - lo - ca - sta

Tunc ac - ce - pta - bis sa - cri - fi - cium obla - ti - o - nes et ho - lo - ca - sta

465

470

Tunc acce - pta - bis sa - cri - fi - cium ob - la - ti - o - nes tunc im - po - nant

Tunc acce - pta - bis sa - cri - fi - cium obla - ti - o - nes tunc im - po - nant

475

480

super al-ta-re tu-um vi-tu-los super al-tare tuum

Andante

485

vi-tulos Glo-ria Pa-tri et Fi-li-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

Alla Capella

500

505

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

510

515

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

520

525

- ci - pio et 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 e-rat in prin-ci-pio et

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

550 555

et nunc et sem-per et nunc et sem-per et in saecula sae-cu-lo-rum

et 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 -

Dolce

575 580

- ci - pi - o et nunc et nunc et sem - per et in sac - ulae sae - cu - la - rum et in sac - ula

585 590

sae - cu - la - rum si - cut e - rat in prin - ci - pi - o et nunc et nunc et sem - per et in

585 600

sac-cula sac-cu-lo-num et in sac-cula sac-cu-lo-num et in sac-cula

sac-cula sac-cu-lo-num et in sac-cu-la sac - - cu-lo - -

605 610 615

sac-cu-lo-num sicut erat in prin-ci-pio et nunc et nunc et sem-per et in sac-cu-

- - - num et nunc et nunc et sem-per et in sac-cu-

620 625

- la sac-cu-lo-num sicut erat in prin-ci-pio et nunc et

- la sac-cu-lo-num sicut e-rat in prin-ci - - - pio et nunc et

f *ritissimo* (630) (635)

- per et tunc et semper et in sae-cu-la sae-cu- lo - rum et tunc et

sem - per et tunc et semper et in sae-cu-la sae-cu- lo - rum et tunc et

f *ritissimo*

(640) (645)

semper et in sae-cu-la sae-cu- lo - rum A - men

semper et in sae-cu-la sae-cu- lo - rum A - men

OMNES GENTES PLAUDITE

(for three voices and organ).

.....

Editorial Notes

Source: Additional Manuscript 35003 (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; it is partially realised by him, the remainder being editorial (see footnotes).

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

Omnes gentes, plaudite manibus:	All you nations, clap your hands:
jubilate Deo in voce exultationis.	rejoice in God with a voice of exultation.

Handwritten musical score for Soprano, Alto, and Organ. The score is in G major (one sharp) and 4/4 time. It consists of five systems. The first system shows the Soprano and Alto parts with lyrics: "Omnes gentes plaudite manibus plaudite no-". The second system continues the lyrics: "di- te ma-ni-bus". The organ part is marked with a circled 'a)' in the second measure. The third system shows the lyrics: "Omnes gentes plaudite". The fourth system continues the organ part. The fifth system shows the organ part with a circled '10' at the end.

Handwritten musical score for Soprano, Alto, and Organ, measures 11-20. It consists of five systems. The first system shows the lyrics: "Jubilate De-o in voce". The second system continues the lyrics: "Jubilate De-o in voce". The organ part is marked with a circled '11' at the beginning. The third system shows the lyrics: "Omnes gentes plaudite manibus". The fourth system continues the lyrics: "manibus plaudite ma-ni-bus". The fifth system shows the lyrics: "Jubilate De-o ju-bi-late Deo omnes gentes".

Handwritten musical score for Soprano, Alto, and Organ, measures 21-25. It consists of five systems. The first system shows the lyrics: "exulta-ti-o-nis in voce exulta-ti-o-nis". The second system continues the lyrics: "exulta-ti-o-nis ju-bi-late De-o". The organ part is marked with a circled '21' at the beginning. The third system shows the lyrics: "jubilare De-o in voce exulta-ti-o-nis ju-bi-late De-o in voce". The fourth system shows the lyrics: "plaudite manibus plaudite te ma-ni-bus". The fifth system shows the organ part with a circled '25' at the end.

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

b) Bar 24: the organ bass note is editorial.

30 35

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

40 45

omnes gentes plaudite manibus in voce ex-ul-ta-ti-o-nis in voce ex-ul-ta-ti-o-nis
 Deo in voce ex-ul-ta-ti-o-nis plaudite manibus omnes gentes plaudite
 Deo omnes gentes jubilate De-o in voce ex-ul-ta-ti-o-nis

50 55

-ti o-nis in voce ex-ul-ta-ti-o-nis omnes gentes
 manibus ju-bi-late De-o in voce ex-ul-ta-ti-o-nis ju-bi-
 plaudite plaudite plaudite manibus omnes gentes plaudite manibus

60 65

plaudite manibus in voce exul - ta - ti - o - nis la voce exul - ta - ti - o - nis
 -late De - o in voce exul - ta - ti - o - nis jubila - te
 ju - bi - la - te De - o in voce ju - bi - la - ti - o - nis Omnes

70 75

omnes gentes plaudite manibus plaudite manibus plaudite manibus
 De - o in voce ju - bi - la - te De - o in voce plaudite manibus
 omnes gentes plaudite manibus jubila - te De - o in voce
 omnes gentes plaudite manibus plaudite manibus

80 85

omnes gentes plaudite manibus omnes gentes plaudite manibus plaudi - te ma
 plaudite manibus omnes gentes plaudite manibus jubilate De - o plaudi -
 exultati - o - nis omnes gentes plaudite

c) Bars 70-72: *albe* = instead of 'jubilate Deo' Wesley has 'jubilationis'!

d) Bars 75-80: the organ part here is editorial.

e) Bars 81-86: Wesley writes the organ part in full (again, simply doubling the voices).

90 95

- nibus jubila - - te De-o in vo - ce ex - ul - ta - ti - o - nis omnes gentes

- te ma - nibus jubi - la - te De - o in vo - ce plaudite omnes gentes

in vo - ce ex - ul - ta - ti - o - nis omnes plaudite

100 105

plaudite manibus jubilate Deo in vo - ce ex - ul - ta - ti - o - nis

plaudite manibus jubi - late De - o plaudite ma - ni - bus

omnes gentes plaudite manibus in vo - ce plaudi - te

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, Dom-
ine Jesu Christe: libera me, secundum
magnam misericordiam tuam. Et sacri-
ficabo tibi hostiam laudis, et nomen
tuum exaltabo atque invocabo in sae-
culum 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.

THE HISTORY OF THE

REPUBLIC OF THE UNITED STATES OF AMERICA

FROM 1776 TO 1863

BY JOHN B. HENNING

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Soprano

Qui tollis pec-ca-ta mun-di mi-se-re-re me-i

Organ

qui con-ci-tus cae-li et ter-rae di-mitte om-nia pec-ca-ta ne-a vi-de an-gu-s-tiam me-

-am et tibi la-ti-tu-dinem re-am quoniam inops et pauper sum e-go ne a-ver-tas faciem

tu-am a me qui a pec-ca-ti to-rum te Do-mine Je-su Chri-ste li-bera me se-cum-dum

- a) Bar 2: from here to bar 5, beat 3 the tenor part of the organ is Wesley's.
- b) Bar 14: from here to bar 16, beat 2 the tenor part of the organ is Wesley's.
- c) Bar 22: alto - from here to the end of the bar the part is Wesley's.
tenor - from here to bar 25, beat 1 the part is Wesley's

(25) *magnam mi-seri-cordiam tu-am et sacrifi-cabo ti-bi ho-stiam lau-dis et vo-men*

(30)

6 5 4 2 6 4 5 7

(35) *tu-um ex-al-ta-bo atque ho-mi-na-bo in sae-culum sae-culi*

1 6 5 6 4 5

d) Bar 27: from here to the end of bar 28, the tune part of the organ is Wesley's

e) Bar 36: from here to the end, the tune 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,
Ad te clamamus, exsules, filii Hevae.	hail.
Ad te suspiramus, gementes et flentes in hac lacrimarum valle.	To you we cry out, exiles, des- cendants of Eve.
Eja ergo, Advocata nostra, illos tuos misericordes oculos ad nos converte.	To you we sigh, groaning and weeping in this vale of tears.
Et Jesum, benedictum fructum ventris tui, nobis post hoc exilium ostende.	Come then, our advocate, turn those merciful eyes of yours towards us.
O clemens: O pia: O dulcis Virgo Maria.	And, after this our exile, show us Jesus, the blessed fruit of your womb.
	O kind, O faithful, O sweet Virgin Mary.

harpetto

5

Alto

Tenor

Bass

Organ

Sal-ve re-gi-na ma-ter mi-seri-cor-diae vi-ta dul-

Sal-ve re-gi-na ma-ter mi-seri-cor-diae dul-

Sal-ve re-gi-na ma-ter mi-seri-cor-diae vi-ta dul-

Organ

10

-cedo et spes no-stra sal-ve ad te cla-ma- ad te cla-ma- 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-

15

20

nus ex-ules Fi-lii He-ve ad te suspi-ramus ad

nus ex-ules Fi-lii He-ve ad te suspi-ramus ad

nus ex-ules Fi-lii He-ve ad te suspi-ramus

a) Wesley has repeat marks both sides of the double bar, but these are now at the end to confirm that 2nd section should be repeated

25

te suspi-ramus gemen-tes et flentes in hac lacry- mationum val-
 te suspi-ramus gementes et flentes in hac lacry- mationum val-
 te suspi-ramus gemen-tes et flentes in hac lacry- mationum val-
 le e-ja
 le e-ja
 le e-ja
 piano
 piano
 piano
 forte
 forte
 forte
 b7 2 b2 6 4 3 6 6 6 4 3

30

ergo Advo-ca-ta no-stra ad-vo-ca-ta il-los tu-os
 ergo Advo-ca-ta no-stra ad-vo-ca-ta no-stra il-los
 ergo Advo-ca-ta no-stra ad-vo-ca-ta no-stra il-los tu-
 ergo Advo-ca-ta no-stra ad-vo-ca-ta no-stra il-los tu-
 ergo Advo-ca-ta no-stra ad-vo-ca-ta no-stra il-los tu-
 7 6 6 4 3 7 6 7 6 7 6

35

40

ni-seri-cordes o-culos ad nos con-ver-tere et Jesum bene-
 tu-os misericordes o-culos ad nos con-ver-tere et Jesum bene-
 -os ni-se-ri-cordes o-culos ad nos con-ver-tere et Jesum bene-
 ni-seri-cordes o-culos ad nos con-ver-tere et Jesum bene-
 ni-seri-cordes o-culos ad nos con-ver-tere et Jesum bene-
 7 6 3 6 3 3 4 3 6 4 3 6 6 6 6 6

45

et Jeum bene-di-ctum fru-ctum vestis tu-i

-di-ctum fru-ctum vestis tu-i

-di-ctum fru-ctum vestis tu-i

6 4 3 4 3 4 3 6 7 7 4 3 6 4 4 3

55

no-bis post hoc ex-i-li-um o-sten-de o de-mens o pi-

no-bis post hoc ex-i-li-um o-sten-de o dul-cis vir-go Ma-ri

no-bis post hoc ex-i-li-um o-sten-de

piano

60

65

o dul-cis vir-go Ma-ri

o dul-cis vir-go Ma-ri

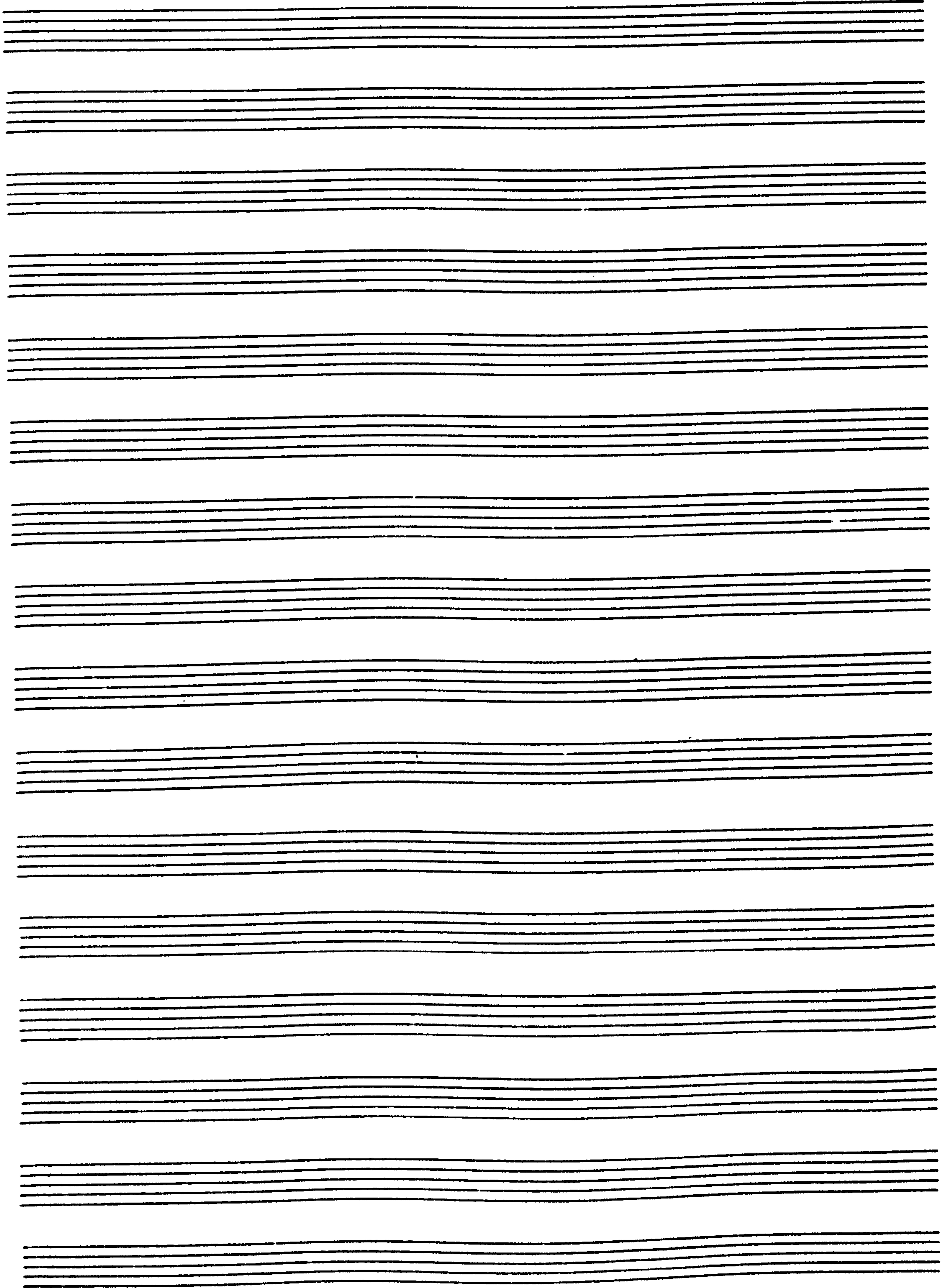
o dul-cis vir-go Ma-ri

forte

forte

forte

7 6 7 3 6 7 3 5 4 3



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 mi-se-ri spe-ra - te mi-se-ri ca-

Soprano II
Spe-ra - te mi-se-ri spe-ra - te mi-se-ri ca-

Organ

5 10

-ve - te fe - li - ces ca - ve - te ca - ve - te fe - li - ces spe - ra - te mi - se - ri spe - ra - te

-ve - te ca - ve - te fe - li - ces ca - ve - te fe - li - ces spe - ra - te mi - se - ri spe - ra - te

15

mi-se-ri ca - ve - te ca - ve - te fe - li - ces spe - ra - te mi - se - ri spe - ra - te mi - se - ri ca -

mi-se-ri 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 ni - scis ca - ve - te fe - li - ces spe -

- ve - te fe - li - ces spe - ra - to ni - scis ca - ve - te fe - li - ces spe -

35 40

-ra - te ni - scis ca - ve - te fe - li - - - - - ces

-ra - te ni - scis ca - ve - te fe - li - - - - - ces

a) Bar 42: Wray has a semibreve in the voice part 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

Bass

Organ

Soli

To - ta pul - chra es Ma - ri - a to - ta pul - chra es Ma -

Repeat in chorus

Soli

Chorus

- 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 -

Soli

tr

- ri - a - sa - lem Tu lac - ti - ti - a Is - ra - el tu hono - rifi -

- ri - a - sa - lem Tu lac - ti - ti - a Is - ra - el tu hono - rifi

a) Wosky does not indicate the voices: soprano and bass is probably the most likely, though tenor and bass is also possible.

Chorus - soft

(30) (35)

-cen - tia po - puli no - sti po - puli no - sti tu ad - vo - ca - ta pec - ca - to -

-cen - tia po puli no - sti tu ad - vo - ca - ta pec - ca - to -

6 # 4 7 6 5 # 6 6 4 # 3 7 6 5 3

Soli Chorus

(40) (45)

-nim O Ma - ri - a Ma - ri - a Ma - ri - a Vir - go pne - den -

-nim O Ma - ri - a Ma - ri - a Vir - go pne - den -

6 7 6 7 # 6 # 4 2 6 6

Soli Chorus - loud

(50)

-tis si - na Vir - go cle - men - tis - si - na O - ra pro no - bis

-tis si - na Vir - go cle - men - tis - si - na O - ra pro no - bis

4 2 6 7 # 3 7

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

7 #6 53 7 5 6 4 #3 4⁵ 3 4 3 6

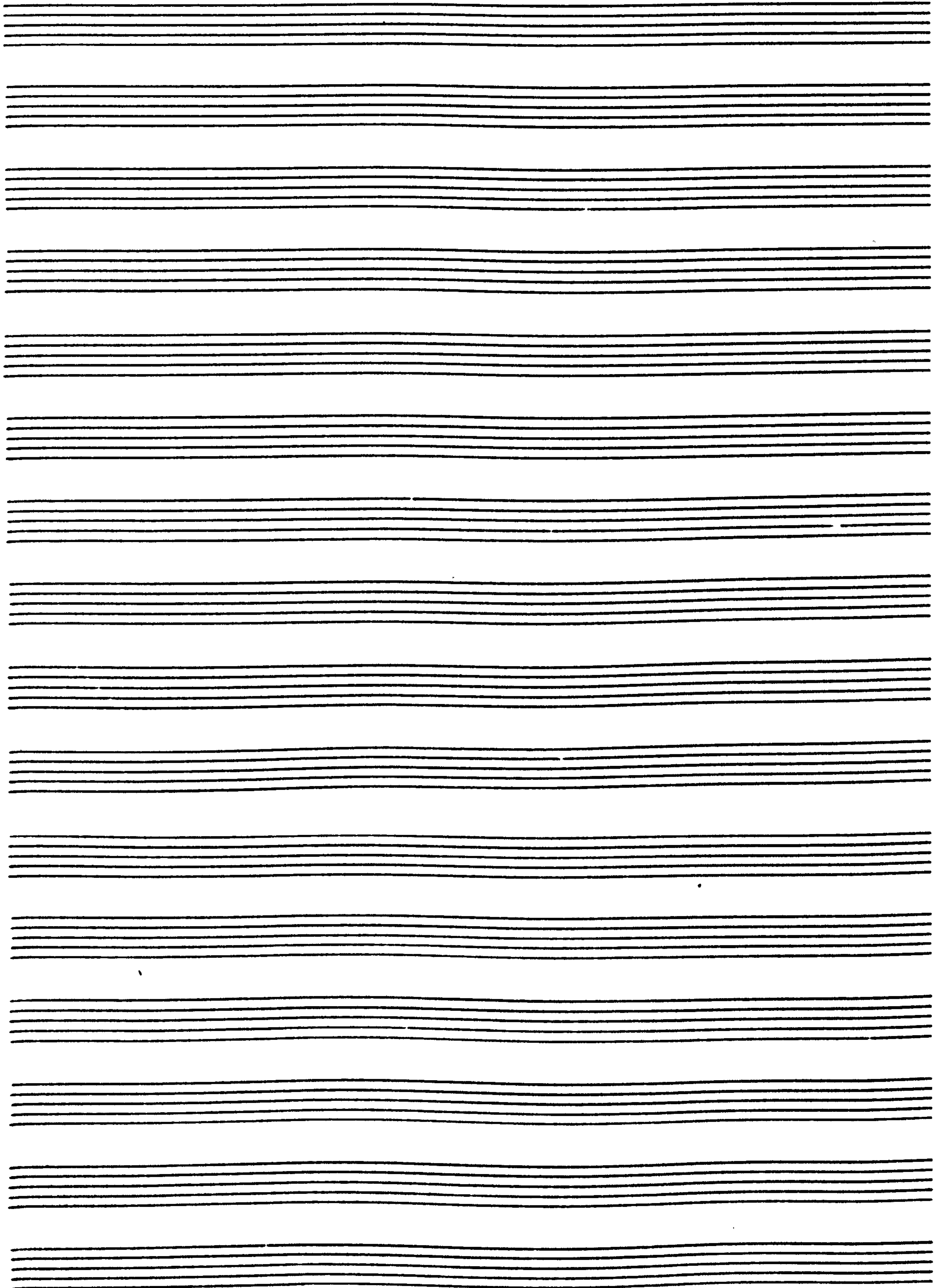
65

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

6 4 #3 7 6 #6 6 7 6 #6 3 7 6 7 7 5 4 2



THE LATIN CHURCH MUSIC

for

UNACCOMPANIED VOICES.

.....
.....
.....

ANIMA NOSTRA

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

(Antiphon for five voices to sing - with or without
organ accompaniment).

Editorial Notes

- Sources: (i) Additional Manuscript 14340 (British Museum). Autograph score, signed but not dated.
- (ii) Egerton Manuscript 2571 (British Museum). A copy in the hand of J.P. Street.
- (iii) Manuscript 4020 (Royal College of Music). Autograph score, not signed or dated.

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

The organ part is wholly editorial.

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

- | | |
|--|---|
| 6. Anima nostra sicut passer erepta
est de laqueo venantium. | 6. Our soul, like a sparrow, has
escaped from the snare of the
hunters. |
| 7. Laqueus contritus est, et nos
liberati sumus. | 7. The snare has been broken, and
we have been freed. |
| 8. Adjutorium nostrum in nomine Domini,
qui fecit caelum et terram. | 8. Our help is in the name of the
Lord, who has made heaven and
earth. |

a) b) c) 5

Soprano
 mezzo forte
 A - ni - ma no - stra c - re - pta est

Alto

Tenor I
 A - ni - ma no - stra c - re - pta est de

Tenor II
 mf
 A - ni - ma no - stra si - cut pas -

Bass
 mf
 of A - ni - ma no - stra si - cut pas -

Organ d)
 (for church only)

10

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 F.
- d) See title page.

15

de laqueo ve-nan - ti-um de la-queo ve-nan -
 ti-um de la-queo ve-nan -
 re - pta est A-ni-ma no-stra c-
 A-ni-ma no-stra c-re-pta est

20

crescendo

25

la-queus contri - tus est ti-um la-queus contri - tus est et nos libe-ra-ti su -
 re - pta est Con-tri - tus est re- pta est libe-ra-ti su -
 la-queus *crescendo* contri - tus est *mp* libe-ra-ti su -
cresc. *mp*

50

et nos libe-ra-ti su
 mp libe-ra-ti su
 mus
 forte ad-ju-
 mp li-be-ra-ti su-mus
 f ad-ju-
 f

55

ad-ju-to-ri-um nos-trum in no-mine Do-ni-ni qui
 ad-ju-to-ri-um nos-trum in no-mine Do-ni-ni qui fe-
 -to-ri-um nos-trum in no-mine Do-ni-ni
 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-ni-ni

d) Bar 58 - Wesley just has 'mezzo' as a dynamic marking.

40

fe. cit coe-lum et ter - ram

qui fe. cit

cit coe-lum et ter. - ram

qui fe. cit coe-lum et terr - ram

qui fe. cit

fe. cit coe - lum et ter - ram

qui fe. cit

qui fe. cit coe - lum et ter - ram

c) mezzo p

a) qui mezzo p

forte

50

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 -

ad - ju - to - ri - um no - strum in no - mi - ne Do - mi -

ad - ju - to - ri - um no - strum in no - mi - ne Do - mi -

ad - ju - to - ri - um no - strum in no - mi - ne Do - mi -

e) Bar 41-42 - Wesley has just 'mezzo'

Handwritten musical score for a choir, measures 53-58. The score is written on six staves (Soprano, Alto, Tenor 1, Tenor 2, Bass, and Piano). The lyrics are in Latin: "ni qui fe-cit caelum et ter-ram ad-ju-to-ri-um no-strum in ad-ju-to-ri-um ad-ju-to-ri-um no-strum in ad-ju-to-ri-um no-strum in ad-ju-to-ri-um no-strum in ad-ju-to-ri-um no-strum in". Performance markings include *mezzo p*, *fortissimo*, and *ff*. A circled measure number "53" is present at the beginning of the first staff.

Handwritten musical score for a choir, measures 60-65. The score is written on six staves (Soprano, Alto, Tenor 1, Tenor 2, Bass, and Piano). The lyrics are in Latin: "no-mi-ne Do-mi-ni qui fe-cit cae-lum et ter-ram ad-ju-to-ri-um no-strum in ad-ju-to-ri-um ad-ju-to-ri-um no-strum in ad-ju-to-ri-um ad-ju-to-ri-um no-strum in ad-ju-to-ri-um ad-ju-to-ri-um no-strum in". Performance markings include *mezzo p*, *ff*, and *pp*. Circled measure numbers "60" and "65" are present at the beginning and end of the first staff, respectively.

f) Bar 53 - Wesley has just 'mezzo'.

Handwritten musical score for a piano piece. The score is written on ten staves, organized into two systems of five staves each. The first system contains a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and includes the lyrics "et ter-". The piano accompaniment is written in a bass clef. The second system contains a piano accompaniment. The score is written in a key signature of one flat (B-flat) and a time signature of 3/4. The notation includes various musical symbols such as notes, rests, and bar lines.

CHRISTE ELELSON

(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
Tenor
Bass

Chi - ste e - le

Chi - ste e - le

Organ
(for church use)

Chi - ste e - le

Chi - ste e - le

Handwritten musical score for the first system, measures 13-16. It features a vocal line with lyrics "i-son", "Christe", "e-le", and "i-son". The accompaniment includes piano and organ parts. A circled measure number "13" is at the top.

Handwritten musical score for the second system, measures 17-20. It continues the vocal line with lyrics "i-son" and "Christe". The piano and organ accompaniment continues.

Two sets of empty musical staves, one for piano and one for organ, located between the first and second systems.

Handwritten musical score for the third system, measures 21-24. It features a vocal line with lyrics "Christe", "e-le", "i-son", and "e-". The accompaniment includes piano and organ parts. Circled measure numbers "21" and "23" are present.

Handwritten musical score for the fourth system, measures 25-28. It continues the vocal line with lyrics "i-son" and "Christe". The piano and organ accompaniment continues.

Two sets of empty musical staves, one for piano and one for organ, located at the bottom of the page.

Handwritten musical score for the first system, measures 30-34. The score is written in a key signature of one flat (Bb) and a common time signature (C). It features four staves: two vocal staves (Soprano and Alto/Tenor) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "le - i - son e - le - i - son Chri - ste e -". Measure 30 is circled with the number 30. The piano accompaniment consists of chords and melodic lines in the right hand and a bass line in the left hand.

Handwritten musical score for the second system, measures 35-40. The score is written in a key signature of one flat (Bb) and a common time signature (C). It features four staves: two vocal staves (Soprano and Alto/Tenor) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "e - le - i - son e - le - i - son e - le -". Measure 35 is circled with the number 35, and measure 40 is circled with the number 40. The piano accompaniment continues with chords and melodic lines in the right hand and a bass line in the left hand.

Handwritten musical score for the first system, measures 45-50. It features four staves with vocal lines and piano accompaniment. The lyrics "i-son e-le" are written under the vocal lines. A circled number "45" is at the top right of the first staff.

Handwritten musical score for the second system, measures 50-55. It features four staves with vocal lines and piano accompaniment. The lyrics "i-son" are written under the vocal lines. A circled number "50" is at the top right of the first staff.

a) Bar 50: Wesley has no pause but writes the last note as a brace.

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.

20

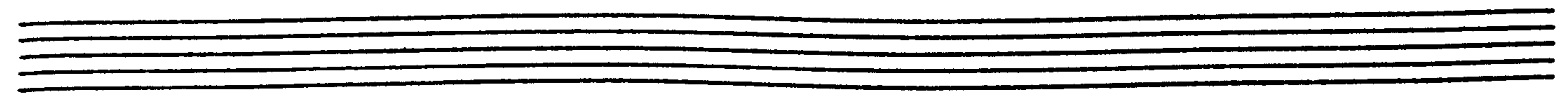
-ram memores erunt nominis tu - i Do - mi - ne

-ram memores erunt nominis tu - i Do - mi - ne

-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

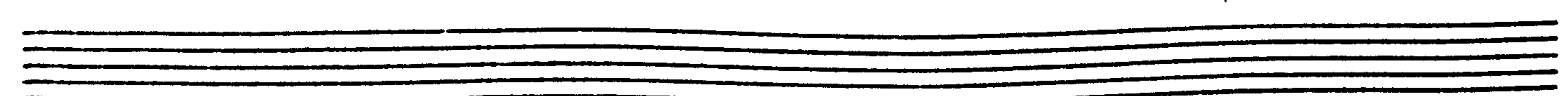
me - mores e - runt no - minis tu - i Do - mi - ne

me - mores e - runt no - minis tu - i Do - mi - ne

Do - mi - ne memores e - runt nominis tu - i Do - mi - ne memores erunt nominis tu - i Do - mi - ne

no - minis no - minis tu - i memores erunt nominis tu - i

memores e - runt no - minis tu - i Do - mi - ne



35

memores erunt no-minis tu-i Do-nine tu-i Do-nine

no-minis tu-i Do-nine tu-i Do-nine

nine tu-i Do-nine

Do-nine

memores erunt no-minis tu-i Do-nine tu-i Do-nine

Con.

40

45

memores erunt nominis tu-i Do-nine

Con-sti-tu-es

memores e-runt

prin-cipes su-per terram

Con-sti-tu-es prin-cipes memores erunt nominis tu-i

memores erunt nominis tui Do-nine no-minis tu-i Do-nine nominis tui Do-ni-

50

ni - ne
Do - ri - ne
memales erunt no - mi - nes tu - i
Con - sti - tu - es a - os prin - ci - pes su - per

55 60

- os prin - ci - pes su - per om - nem ter - ram
- os prin - ci - pes su - per om - nem ter - ram
omnem ter - ram memores
om - nem ter - ram memores
- per om - nem ter - ram om - nem om - nem ter - ram memores

65

no - - nio tu - - i Do - - -

no - - nio tu - - i Do - - - ni - ne no - nio tu - i

erunt nomio tu - i Do - - ni - ne memores erunt nomio tu - i Do - - ni - ne Con - sti -

erunt no - ni - nis no - ni - nis memores erunt erunt nomio tui Do - - ni - ne nomio tu - i

memores erunt nomio tui Do - -

66

67

68

69

70

75

- - ni - ne con - sti - tues prin - cipes con - sti - tu - es principes super omnes ter - ram

Do - - ni - ne memores erunt nomio Con - sti - tues e - os principes super omnes ter - ram

- - tues e - os prin - - - cipes su - per om - nem omnes ter - - ram ve -

Do - - ni - ne memores erunt nomio memores erunt nomio tu - i Do - - ni - ne ve -

ni - ne Con - sti - tues e - os principes su - per omnes ter - ram

71

72

73

74

75

76

77

78

79

Handwritten musical score for a choir and piano. The score is in G major (one sharp) and 4/4 time. It consists of five vocal staves and a piano accompaniment. The lyrics are: "me - mores erunt no - nis tu - i Do -".

Performance markings include *crescendo* and *forte*. A circled number (80) is written above the first measure of the vocal parts.

The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

Handwritten musical score for a choir and piano. The score is in G major (one sharp) and 4/4 time. It consists of five vocal staves and a piano accompaniment. The lyrics are: "nine".

A circled number (83) is written above the first measure of the vocal parts.

The piano accompaniment continues with a similar texture to the previous system, providing harmonic support for the vocal line.

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 Saucto, Natus ex Maria Vir-
gine, Passus sub Pontio Pilato, Cru-
cifixus, mortuus, et sepultus, Descen-
dit ad infernos; Tertia die resurrexit
a mortuis, Ascendit ad caelos, Sedet
ad dexteram Dei Patris Omnipotentis;
Inde venturus est judicare vivos et
mortuos.

Credo in Spiritum Sanctum; Sanctam
Ecclesiam Catholicam; Sanctorum Comm-
unionem; Remissionem peccatorum; Carnis
Resurrectionem; Et vitam sempiternam.¹

Amen.

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.

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

Pa-trem omni-po-ten-tem crea-to-rem coe-li et terrae

Organ^{d)}

Et in Je-su-m Chris-tum fi-lium e-jus u-nicum et in Je-su-m
 Et in Je-su-m Chris-tum fi-lium e-jus u-nicum et in Je-su-m Chris-tum fi-
 Et in Je-su-m Chris-tum in Je-su-m Chris-tum fi-li-um e-jus u-nicum et in Je-su-m Chris-tum fi-

Christum fi-lium e-jus u-nicum
 -lium e-jus u-nicum
 -lium e-jus u-nicum

Piu largo^{e)}

Domini-nus nos-trum qui con-cep-tus est de Spi-ri-tu
 Domini-nus nos-trum qui con-cep-tus est de Spi-ri-tu
 Domini-nus nos-trum qui con-cep-tus est de Spi-ri-tu

d) This is simply a reduction of the voice parts - in performance it would be necessary to complete the harmony in places.

e) Wesley's time signature is $\frac{3}{4}$ although he writes in $\frac{3}{4}$ time.

c) Wesley has 'Piu largo' one bar later.

25

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 Pa - ssus 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

30

35

- firus mor - tu - us et se - pul - tus De - scendit ad in - ferno Tertio di - e resurrexit

- firus mor - tu - us et se - pul - tus De - scendit ad in - ferno Tertio di - e resurrexit

- firus mor - tu - us et se - pul - tus De - scendit ad in - ferno Tertio di - e resurrexit

40

45

a mor - tu - is As - cendit ad coelos se - det ad dex - tra De - i Pa - tris omni - po - tentis

a mor - tu - is As - cendit ad coelos se - det ad dex - tra De - i Pa - tris omni - po - tentis

a mor - tu - is As - cendit ad coelos se - det ad dex - tra De - i Pa - tris omni - po - tentis

d) Wesley's time signature is actually $\frac{3}{2}$

50 55

In-de ven-tus est judicare vi-vos et mor-tuos Cre-do in Spi-ri-tum Sanctum sanctam ecclesi-am Ca-

In-de ven-tus est judicare vi-vos et mor-tuos Cre-do in Spi-ri-tum Sanctum sanctam ecclesi-am Ca-

In-de ven-tus est judicare vi-vos et mor-tuos Cre-do in Spi-ri-tum Sanctum sanctam ecclesi-am Ca-

60 c) Vivace

-tho-licam San-cto-num commu-ni-o-nem re-missionem pecca-to-num re-sur-recti-o-nem corporis et vitam se-mi-ter-nam

-tho-licam San-cto-num commu-ni-o-nem re-missionem pecca-to-num re-sur-recti-o-nem corporis et vitam se-mi-ter-nam

-tho-licam San-cto-num commu-ni-o-nem re-missionem pecca-to-num re-sur-recti-o-nem corporis et vitam se-mi-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

c) Woolf's time signature is ♩: he puts it after the 1st beat of the previous bar (bar 62)

Handwritten musical score for three systems. Each system consists of a vocal line and a piano accompaniment. The lyrics are "Amen A - men A - men A - men". The first system includes a circled page number "80" above the staff.

A system of empty musical staves.

A system of empty musical staves.

A system of empty musical staves.

A system of empty musical staves.

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. | 1. From the depths I have cried
out to you, O Lord: O Lord, hear
my voice. |
| 2. Fiant aures tuae intendentes in
vocem deprecationis meae. | 2. Let your ears incline towards
the voice of my prayer. |
| 3. Si iniquitates observaveris, Domine:
Domine, quis sustinebit? | 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 channel only)

10

15

te Do - mi - ne cla - ma - vi ad te Do - mi -

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 -

20

25

-ne cla - ma - vi ad te Do - - mi - ne

-ne cla - ma - vi ad te Do - - mi - ne

-ne

Domine ex - au - di

30

35

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-

Musical notation for the first system, including piano accompaniment.

40

45

- 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 - - ni-
 - fun - - dis cla- ma - vi ad te Do - - ni-

Musical notation for the second system, including piano accompaniment.

50

55

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-

Musical notation for the third system, including piano accompaniment.

60 65

- au - di vo - cem meam 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 -

70 75

- 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 -

80 85

- ma - - - si de - 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 -

Handwritten musical notation for the second system, including treble and bass staves with notes and rests.

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 -

Handwritten musical notation for the third system, including treble and bass staves with notes and rests.

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

Handwritten musical notation for the fourth system, including treble and bass staves with notes, rests, and dynamic markings like *forte* and *piano*.

115 120

Do - mi - ne Do - mi - ne Do - mi - ne

Do - mi - ne Do - mi - ne Do - mi - ne

Do - mi - ne de pro - fun - dis cla - ma - vi cla -

Domine ex - au - di vo - cem me - am Domine ex -

Domine ex - au - di vo - cem me - am

125 130

- cem me - am vo - cem me - am

- au - di vo - cem me - am vo - cem me - am Domine ex - au - di vo - cem

- ma - vi ad te Do - mi - ne Domine ex - au - di

135 140

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 -

145

150

151

(Fine)

mi-ne Do-mi-ne ex-au-di vo-ccm me-am

mi-ne Do-mi-ne ex-au-di vo-ccm me-am

mi-ne Do-mi-ne ex-au-di vo-ccm me-am

(Fine)

piano

Duetto

largo

Tenor

Bass

Fiat aures tuas inten-dentes in vocem de-pre-ca-ti-o-nis me

Fiat aures tuas inten-dentes in vocem de-pre-ca-ti-o-nis me

Organ

(for rehearsal only)

160

b +

in vocem de-pre-ca-ti-o-nis me et fiat aures inten-dentes fiat aures inten-dentes in vocem depre-

in vocem de-pre-ca-ti-o-nis me et in vo-ccm in vo-ccm depre-ca-ti-o-

165

- ca-ti-o-nis me-ae in vo-cem depre-ca-ti-o-nis me-ae fi-ant au-res tuae in-ten-den-tes in vo-cem depre-

- nis me-ae in vo-cem depre-ca-ti-o-nis me-ae fi-ant au-res tuae in-ten-den-tes in vo-cem depre-

170

- ca-ti-o-nis me-ae in vo-cem depre-ca-ti-o-nis me-ae in vo-cem depre-ca-ti-o-nis me-

- ca-ti-o-nis me-ae in vo-cem depre-ca-ti-o-nis me-ae in vo-cem depre-ca-ti-o-nis me-

175

-ae fi-ant au-res tuae in-ten-den-tes in vo-cem in vo-cem depre-ca-ti-o-nis

-ae fi-ant au-res in-ten-den-tes in vo-cem in vo-cem depre-ca-ti-o-nis

180

me - - - - -

me - - - - -

185

Alto

Tenor

Bass

Organ
(for rehearsal only)

si ini-qui-ta-tes si ini-qui-ta-tes ob-ser-

si ini-qui-ta-tes si ini-qui-ta-tes ob-ser-

si ini-qui-ta-tes si ini-qui-ta-tes ob-ser-

190

195

-va-venis Do-mine quis sus-ti-ne-bit sus-ti-ne-bit si ini-qui-ta-tes

-va-venis Do-mine quis sus-ti-ne-bit sus-ti-ne-bit si ini-qui-ta-tes

-va-venis Do-mine quis sus-ti-ne-bit sus-ti-ne-bit si ini-qui-ta-tes

(200)

si mi-qui-ta-tes ob-ser-va-veis Do-mine quis sus-ti-ne-bit Domine

si mi-qui-ta-tes ob-ser-va-veis Do-mine quis sus-ti-ne-

si mi-qui-ta-tes ob-ser-va-veis Do-mine quis sus-ti-ne-

(205) (210)

quis sus-ti-ne-bit si mi-qui-tates obser-va-veis Do-mine

- bit si mi-qui-tates obser-va-veis Do-mine

- bit si mi-qui-tates obser-va-veis Do-mine

(215)

(Da Capo)^{a)}

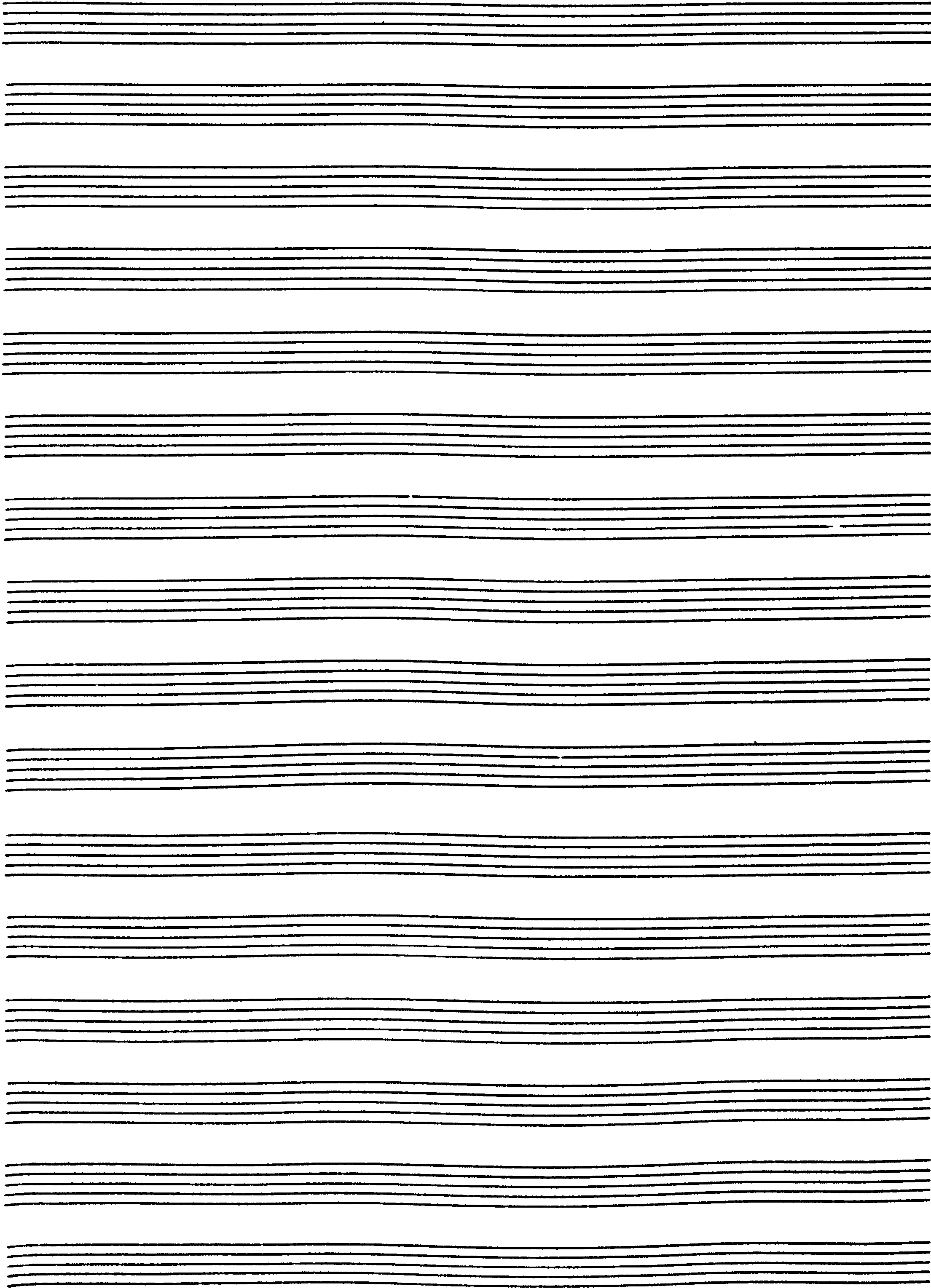
Do-mine mi-qui-ta-tes qui sus-ti-ne-bit

Do-mine mi-qui-ta-tes qui sus-ti-ne-bit

mi-qui-ta-tes qui sus-ti-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. | 1. God is our sanctuary and strength:
our helper in amid troubles which
have come upon us in too great
numbers. |
| 2. Propterea non timebimus dum tur-
babitur terra: et transferentur
montes in medio ¹ maris. | 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. Dominus virtutum nobiscum: sus-
ceptor noster Deus Jacob. | 7. The Lord of all strength is on our
side: our protector is the God of
Jacob. |

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

Tempo moderato

Soprano I
De - us no - ster re - fu - gi - um

Soprano II
De - us no - ster re - fu - gi - um et vir - tus

Bass
De - us no - ster re - fu - gi - um et vir - tus

Organ
(for rehearsal only)

et vir - tus ad - ju - tor in tri - bu - la - ti - o - nibus quae in - ve - ne - runt nos

vir - tus ad - ju - tor in tri - bu - la - ti - o - nibus quae in - ve - ne - runt nos quae in - ve -

ad - ju - tor in tri - bu - la - ti - o - nibus quae in - ve - ne - runt quae in - ve - ne - runt nos

ni - mis. Pro - pter - rea non ti - me - bimus dum tur - ba - bitur ter - ra dum tur -

J. nemus nos ni - mis Pro - pter - rea non ti - me - bimus dum tur - ba - bitur terra dum tur -

ni - mis Pro - pter - rea non ti - me - bimus non dum tur -

a) Could be TTB.

b) Weyer in fact indicates that the second part should also be repeated; but there are no repeat marks at the end.

30

35

-ba - litar ter - ra et transfe- rentur mon- tes et transfe- rentur mon- tes in medio ma -

-ba - litar ter - ra et transfe- rentur mon- tes et transfe- rentur mon- tes in medio ma -

-ba - litar ter - ra et transfe- rentur mon- tes et transfe- rentur mon- tes in medio ma - nis in

40

- nis in me - - dio ma - nis Do - minus vir - tu - tum no - bis - cum Do - minus vir - tu - tum no -

- nis in me - - dio ma - nis Do - minus vir - tu - tum no - bis - cum Do - minus vir - tu - tum no -

medio ma - - - nis Do - minus vir - tu - tum no - bis - cum Do - minus vir - tu - tum no -

45

50

- bis - cum susceptor noster Deus Jacob Deus Ja - cob

- bis - cum susceptor noster Deus Jacob sus - ce - ptor Jacob Deus Ja - cob

- bis - cum susceptor noster Deus Jacob Deus Ja - cob susceptor noster Deus Ja - cob susceptor

55

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

60

65

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

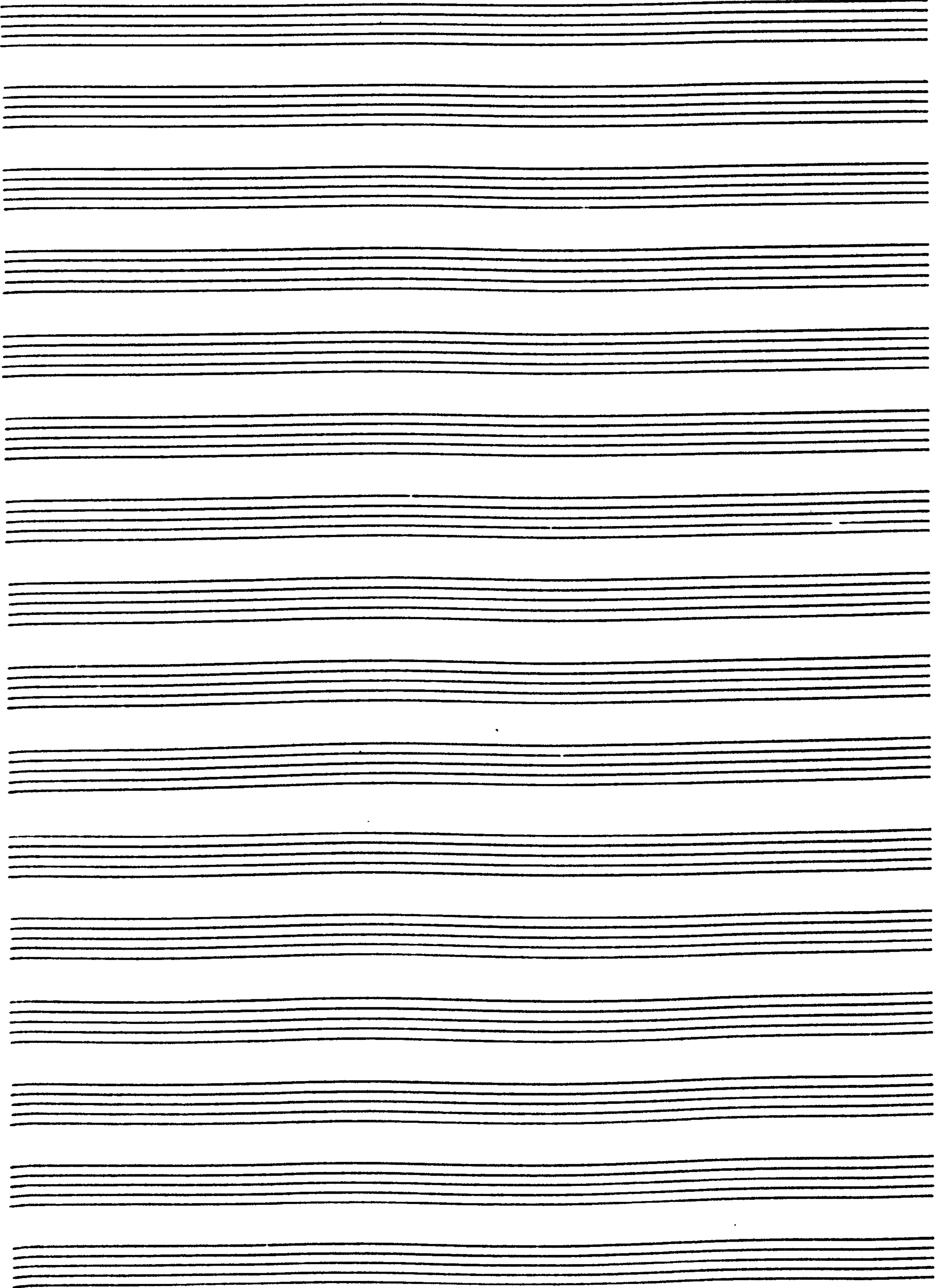
70

75

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 Concenteres; 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)}

5

Alto

Tener

Bass

Organ
(for accompaniment)

Di-xit Do-mi-nus Do-mi-no me-o se-de a dex-tre me-ae donec ponam ini-mi-cos tu-os scabellum pe-dum tu-orum donec ponam ini-mi-cos tu-os

10

15

donec ponam ini-mi-cos tu-os scabellum pe-dum tu-orum donec ponam ini-mi-cos tu-os

20

25

donec ponam ini-mi-cos tu-os scabellum pe-dum tu-orum donec ponam ini-mi-cos tu-os

Cantus firmus - 5th Tone

a) Mostly actually has 'Spiritoso'

30 35

i - ni - ni - cos tu - os donec ponam ini - ni - cos tu - os se - de a dex - tris

i - ni - ni - cos tu - os scabellum pedum tu - o - rum donec

- ni - - cos dixit Do - minus Do - mino me - o se - de a dextris ne - is a

40 *diminuendo* 45

donec ponam ini - ni - cos se - de a dex - tris me - is

ponam ini - ni - cos di - rit Do - minus di - rit Dominus Domino me - o di - rit

der - tris donec ponam ini - nicos donec ponam ini - ni - cos i - ni - ni - cos tu - os donec

(dim)

f 50 55

donec ponam ini - ni - cos di - rit Dominus Do - mino me - o se - de a

Dominus donec ponam ini - ni - cos di - rit Do - minus Do - mino me - o se - de a

ponam ini - ni - cos tu - os tu - os Do - mino me - o

ponam ini- mi- cos tu- os i- ni- ni- cos tu- os se- de

tu- o- rum tu- o- rum ini- ni- cos tu- os se- de

tu- o- rum ini- ni- cos tu- os donec ponam ini- nicos donec

piano *f*

a der- tris ne- is se- de a der- tris ne- is

a der- tris ne- is se- de a der- tris ne- is

ponam ini- nicos donec ponam ini- ni- cos se- de a der- tris ne- is

lento e sempre piano Di- xit Dominus Do- mino me- o se- de a der- tris ne- is

Di- xit Dominus Do- mino me- o se- de a der- tris ne- is

Di- xit Do- minus Do- mino me- o se- de a der- tris ne- is

b) Bar 94: tenor - this note is G in AOD 35001.

c) Bar 115: Wvaky has no piano, but writes the chord as a bass.

ECCE PANIS ANGELORUM

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

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

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical analysis performed.

3. The third part of the document presents the results of the study, showing the relationship between the variables investigated. It includes several tables and graphs that illustrate the findings.

4. The fourth part of the document discusses the implications of the results and provides recommendations for further research. It also includes a conclusion that summarizes the main findings of the study.

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. | 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. In figuris praesignatur,
Cum Isaac immolatur,
Agnus Paschae deputatur,
Datur manna patribus. | 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. Bone pastor, panis vere,
Jesu, nostri miserere:
Tu nos pasce, nos tuere, ²
Tu nos bona fac videre
In terra viventium. | 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. Tu qui cuncta scis et vales,
Qui nos pascis hic mortales:
Tuos ibi commensales,
Coheredes et sodales
Fac sanctorum civium. | 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).

(Amen).

² Wesley omits this line in his setting.

Soprano
Alto
Tenor
Bass

a)

Ecce panis ange-lorum factus cibus via-torum vere Panis

Ecce panis ange-lorum factus cibus via-torum vere Panis

Ecce panis ange-lorum factus cibus via-torum vere Panis

Ecce panis ange-lorum factus cibus via-torum vere Panis

Organ
(for vocal only)

⑤

fi-li-o-rum non mi-tten-dus can-i-bus in fi-gu-ris prae-sig-na-tur cum I-saac

fi-li-o-rum non mi-tten-dus can-i-bus in fi-gu-ris prae-sig-na-tur cum I-saac

fi-li-o-rum non mi-tten-dus can-i-bus in fi-gu-ris prae-sig-na-tur cum I-saac

fi-li-o-rum non mi-tten-dus can-i-bus in fi-gu-ris prae-sig-na-tur cum I-saac

⑩

a) Although Wesley has C as key signature, he writes, in fact, in 2

13

im-mo-la-tur ag-nus paschae de-pu-ta-tur da-tur manna pa-tibus Bone pastor panis vere

im-mo-la-tur ag-nus paschae de-pu-ta-tur da-tur manna pa-tibus Bone pastor panis vere

im-mo-la-tur ag-nus paschae de-pu-ta-tur da-tur manna pa-tibus Bone pastor panis vere

im-mo-la-tur ag-nus paschae de-pu-ta-tur da-tur manna pa-tibus Bone pastor panis vere

20

25

Jesu nostri mi-se-re-re tu nos bo-nae fac vi-de-re in terra vi-ven-ti-um tu qui cuncta

Jesu nostri mi-se-re-re tu nos bo-nae fac vi-de-re in terra vi-ven-ti-um tu qui cuncta

Jesu nostri mi-se-re-re tu nos bo-nae fac vi-de-re in terra vi-ven-ti-um tu qui cuncta

Jesu nostri mi-se-re-re tu nos bo-nae fac vi-de-re in terra vi-ven-ti-um tu qui cuncta

b) Works omits one line of the text - "tu nos paxe nos tuere"

sis et vales qui nos passis hic mortales tu-os i-bi commen-sales cohe-redes et so-da-les

sis et vales qui nos passis hic mortales tu-os i-bi commen-sales cohe-redes et so-da-les

sis et vales qui nos passis hic mortales tu-os i-bi commen-sales cohe-redes et so-da-les

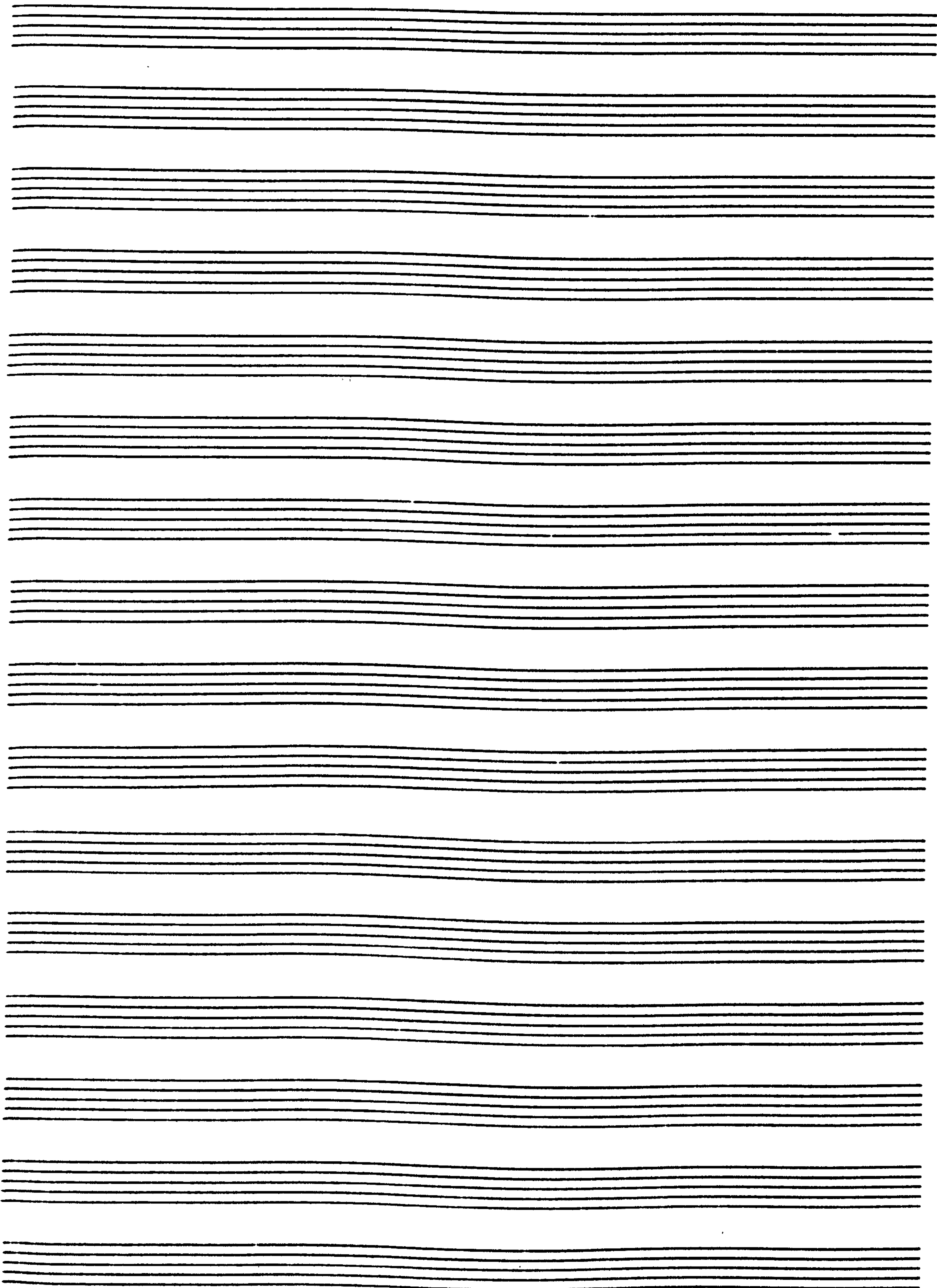
sis et vales qui nos passis hic mortales tu-os i-bi commen-sales cohe-redes et so-da-les

fac sanctorum ci-vium

fac sanctorum ci-vium

fac sanctorum ci-vium

fac sanctorum ci-vium



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

Tenor

Bass

Ec - ce sic be - ne - di - ce - tur

Ec - ce sic bene - di - ce - tur ho - mo be - ne - di - ce -

Organ
(for rehearsal only)

ho - no qui ti - met Do - minum

- tur qui ti - met Do - (ni - num) - num bene - di -

Ec - ce sic bene - di - ce - tur ho - no qui ti - met Do -

- ce - tur ho - no bene - di - ce - tur ho - no qui ti - met

- ce - tur ho - no qui timet qui ti - met qui ti - met

- ni - num Ec - ce sic bene - di - ce - tur ho - no qui ti - met Do - minum qui ti - met

a) Bar 13: Wotky's underlay

(50) (55)

-num Ec - ce sic bene - di - ce - tur ho - mo qui timet Do - - - num

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 - - - num

qui timet Do - - - num qui timet Do - - - num qui timet Do - - - num ec - ce sic ec - ce

(70) (75)

ti - met ec - ce sic ec - ce sic ec - ce sic bene - di -

qui timet Do - - - num bene - di - ce - tur bene di - ce - tur hic benedi - ce - tur ho - mo qui timet

sic sic bene di - ce - tur benedi - ce - tur tur

b) Bar 64-65: editorial 'ecce'

105

be - ne - di - ce - tur qui ti - met Do - mi - num qui ti - met Do - mi - num qui ti - met

be - ne - di - ce - tur qui ti - met Do - mi - num qui ti - met

Ec - ce sic be - ne - di - ca - tur ho - mo qui ti - met qui

115

- num qui ti - met Do - mi - num qui ti - met qui ti - met Do - mi - num qui ti - met

Do - mi - num qui ti - met Do - mi - num qui ti - met Do - mi - num qui ti - met

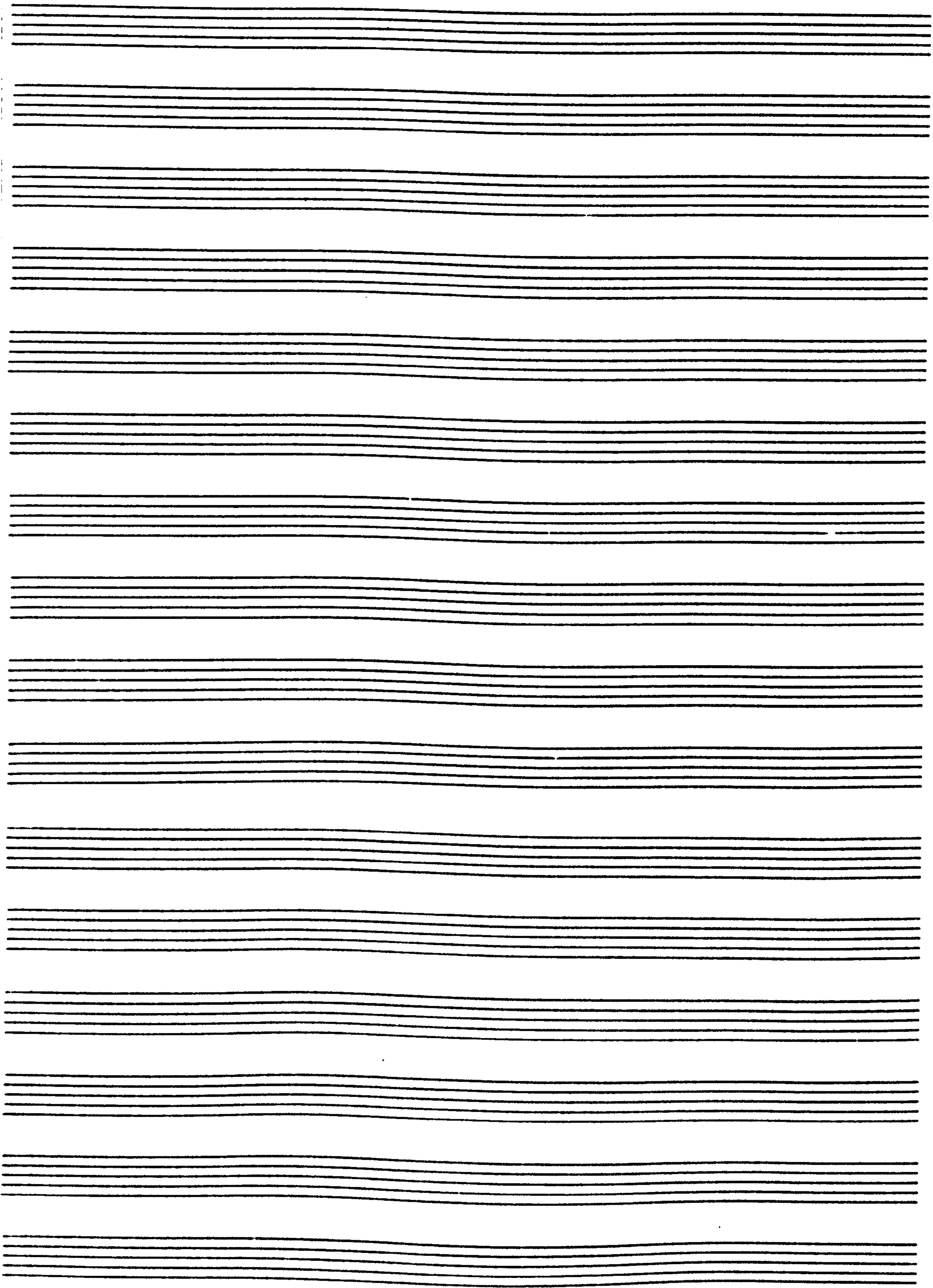
ti - met Do - mi - num qui ti - met Do - mi - num qui ti - met Do - mi - num qui ti - met

120

- mi - num

- mi - num

- mi - num



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 sae-
culorum. 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

Tenor

Bass

Glo - ria Pa - tri et Fi - lio et Spi -

Glo - ria Pa - tri et Fi - lio et Spi - ri - tui

Organ
(brakavolost)

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

si - cut erat in prin - ci - pio et nunc et nunc et sem -

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 -

25

-per et in sac-cula sac-cu-lo-num A - men si-cut e-rat

sac-cu-lo - - - num A - - - men si-cut e-rat

-la saecula - - - rum A - - - men si-cut e-rat

30

35

in prin-ci-pio et nunc et sem-per et in sac-cula sac-cu-lo-num

in prin-ci-pio et nunc et sem-per et in sac-cula sac-cu-lo-num

in prin-ci-pio et nunc et sem-per et in sac-cula sac-cu-lo-num

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	Lift up your heads: see,
redemptio vestra.	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.

Handwritten musical score for Horns I and II, Tenor, Bass, and Organ. The score is in B-flat major and 4/4 time. The lyrics are: "le - va - te ca - pi - ta ves - tra le - va - te".

Annotations: a) b)

Organ (for rehearsal only)

Handwritten musical score for Tenor, Bass, and Organ. The score is in B-flat major and 4/4 time. The lyrics are: "E - cce e - nim ap - pro - pin - quat re -", "le - va - te ca - pi - ta ves - tra", "ca - pi - ta ves - tra ecce e - nim ap - pro - pin -", "ca - pi - ta ves - tra".

Annotations: 10)

a) Although the piece is in Bb major, Wozky only has one flat in his key signature.

b) Although Wozky has 4/4 for his time signature he in fact, writes in 2/2

(15)

-dempti - o ves - tra
 eccc e - nim ap - propinquat
 eccc e - nim ap - propinquat re - dem - ptio ves - tra ap - propinquat
 - quat re - dem - ptio ves - tra
 eccc e - nim appropinquat eccc ap - propinquat

(20) (25)

eccc e - nim
 eccc e - nim ap - pro - pin - quat
 eccc e - nim ap - pro - pin - quat ap - pro - pin - quat
 eccc e - nim appropinquat eccc e - nim
 eccc e - nim ap - pro - pin - quat ap - pro - pin - quat

30

re-dem - ptio ves - tra re-dem - ptio ves - tra

-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 - ptio - o re - dem - ptio

tra ecce enim appro - pin - quat re - dem - ptio - o re - dem - ptio

-te ca - - pita ves - tra ecce enim appro - pin - quat re - dem - ptio ves -

ecce e - nim appro - pin - quat re - dem - ti - o re - dem - ptio

Handwritten musical score for a vocal and piano piece. The score consists of two systems of staves. The first system has four staves: three vocal staves and one piano accompaniment staff. The second system has two staves: one vocal staff and one piano accompaniment staff. The music is in a key with two flats and a common time signature. The lyrics "ves - tra" are written under the vocal staves. The piano part features a melodic line with eighth notes and a bass line with chords and eighth notes.

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

O- stin - de nobis Do - mine mi - se - ri - cor - di - am
 O- stin - de nobis Do - mine mi - se - ri - cor - di - am
 O- stin - de nobis Do - mine mi - se - ri - cor - di - am
 O- stin - de nobis Do - mine mi - se - ri - cor - di - am

Organ
 (for rehearsal only)

tu - am et sa - lu - ta - re tu - um da no - bis Do - mi - ne ex -
 tu - am et sa - lu - ta - re tu - um da no - bis
 tu - am et sa - lu - ta - re tu - um da no - bis Do - mi - ne ex - au - di o - rati - o - nem
 tu - am et sa - lu - ta - re tu - um da no - bis

Handwritten musical score for system 15. It consists of five staves. The top staff is a vocal line with lyrics: "- au-di o-m-ni-ti- o - nem ne - - - am". The second staff is another vocal line with lyrics: "Do-mi-ne ex- au-di o-m-ni-ti- o - nem Do-mi-ne ex-". The third staff is a piano accompaniment line with lyrics: "- nem ne-am ex- au - di o-m-ni-ti-". The fourth and fifth staves are piano accompaniment lines with lyrics: "Do-mi-ne ex- au-di o-m-ni-ti- o - nem me - am". The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Handwritten musical score for system 20. It consists of five staves. The top staff is a vocal line with lyrics: "Do-mi-ne ex- au-di o-m-ni-ti- o - nem ne -". The second staff is another vocal line with lyrics: "au-di Do-mi-ne ex- au-di o-m-ni-ti- o - nem ne -". The third staff is a piano accompaniment line with lyrics: "Do-mi-ne ex- au-di o-m-ni-ti- o - nem ne -". The fourth and fifth staves are piano accompaniment lines. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Handwritten musical score for the first system, measures 25-30. The score is written on five systems of staves. The lyrics are: *-am et cla - mor me - us ad te ve - ni - at* (top line), *-am et cla - mor me - us ad te ve - ni - at et cla - mor me* (second line), *ne - am cla - mor me - us ad te ad te ve - ni - at* (third line), and *-am et cla - mor me - us ad te ad te ve - ni - at et cla - mor* (fourth line). The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for the second system, measures 31-36. The score is written on five systems of staves. The lyrics are: *et cla - mor me - us ad te ad te ve - ni - at* (top line), *- us et cla - mor me - us ad te ad te ve - ni - at* (second line), *et cla - mor me - us ad te ad te ve - ni - at* (third line), and *ad te ad te ad te ve - ni - at* (fourth line). The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical symbols such as notes, rests, and dynamic markings. A circled number '35' is written above the first measure of the second system, and the word *fissimo* is written above the first measure of the third system.

40

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 Doleurs 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 Jacopone, an ascription for which there is no authority:

- | | |
|---|--|
| 7. Pro peccatis suae gentis
Vidit Jesum ¹ in tormentis
Et flagellis subditum. | 7. For the sins of his people
She saw Jesus in anguish
And suffering scourging. |
| 8. Vidit suum dulcem natum
Moriendo desolatum, ²
Dum ³ emisit spiritum. | 8. She saw her dear Son
Dying deserted,
As he breathed his last. |
| 9. Eja, mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam. | 9. Oh, mother, fountain of love,
Make me feel the force of your
sorrow, |
| 10. Fac, ut ardeat cor meum
In amando Christum Deum,
Ut illi ⁴ complaceam. | 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

Tenor

Bass

Organ
(for accompaniment)

Pro pec-ca-tis su-ae gen-tis vi-dit Je-sum in tor-mentis et fla-

Pro pec-ca-tis su-ae gen-tis vi-dit Je-sum in tor-mentis et fla-

Pro pec-ca-tis su-ae gen-tis vi-dit Je-sum in tor-mentis et fla-

5

10

-gellis sub-di-tum vi-dit suum dul-cem na-tum mo-ri-en-do de-so-la-tum dum e-ni-sit spi-ri-

-gellis sub-di-tum vi-dit suum dul-cem na-tum mo-ri-en-do de-so-la-tum dum e-ni-sit spi-ri-

-gellis sub-di-tum mo-ri-en-do de-so-la-tum dum e-ni-sit spi-ri-

5

piano

forte

-tum vi-dit su-um dul-cem na-tum mo-ri-en-do de-so-la-tum dum e-ni-sit spi-ri-tum dum e-

-tum vidit su-um dul-cem na-tum mo-ri-en-do de-so-la-tum dum e-ni-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-ni-sit spi-ri-tum dum e-

20

- mi-sit spi-ri-tum E-ja mater fons a-moris ne sen-ti-re vim do-lo-ris fa-cit tecum lu-ge

25

30

- 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

35

- am fa-cit ar-de-at cor me-um in a-man-do Chri-stum Deum ut il-li com-pla-ce-am fa-cit ar-de-at cor

40

- am in a-man-do Chri-stum Deum ut il-li com-pla-ce-am fa-cit ar-de-at cor

35

meum in a-mando Chri-stum Deum ut illi com-pla-ce-am ut illi com-pla-ce-am ut illi com-pla-ce-am

40

meum in a-mando Chri-stum Deum ut illi com-pla-ce-am ut illi com-pla-ce-am ut illi com-pla-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.

Te decet hymnus, Deus, in Sion: et

tibi reddetur votum in Jerusalem.

Exaudi orationem meam: ad te omnis

caro veniet.

Rest eternal grant to them, Lord:

and may light everlasting shine on them.

In your honour, O God, is the hymn

sung in Sion: and to you shall the prayer be offered in Jerusalem.

Hear my words: to you all flesh

will finally come.

5

Soprano
 Re-qui-am ac-ter-nam do-na e-is Do-mi-

Alto
 Re-qui-am ac-ter-nam do-na e-is Do-mi-

Tenor
 Re-qui-am ac-ter-nam do-na e-is Do-mi-

Bass
 Re-qui-am ac-ter-nam do-na e-is Do-mi-

Organ
 (for rehearsal only)

10

-ne et lux per-pe-tua lux per-pe-tua lu-ccat e-is lu-ccat

-ne et lux per-pe-tua lux per-pe-tua lu-ccat e-is lu-ccat

-ne et lux per-pe-tua lux per-pe-tua lu-ccat e-is lu-ccat

-ne et lux per-pe-tua lux per-pe-tua lu-ccat e-is lu-ccat

(15) Fine^{a)} (20)

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

on et ti - bi re- dde- tur vo - tum in Je- ru - sa- lem ex -

on et ti - bi re- dde- tur vo - tum in Je- ru - sa- lem ex -

on et ti - bi re- dde- tur vo - tum in Je- ru - sa- lem ex -

et ti - bi re- dde- tur vo - tum in Je- ru - sa- lem

(25) (30)

on et ti - bi re- dde- tur vo - tum in Je- ru - sa- lem ex -

on et ti - bi re- dde- tur vo - tum in Je- ru - sa- lem ex -

on et ti - bi re- dde- tur vo - tum in Je- ru - sa- lem ex -

et ti - bi re- dde- tur vo - tum in Je- ru - sa- lem

a) Wesley actually has f (cf. 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)}

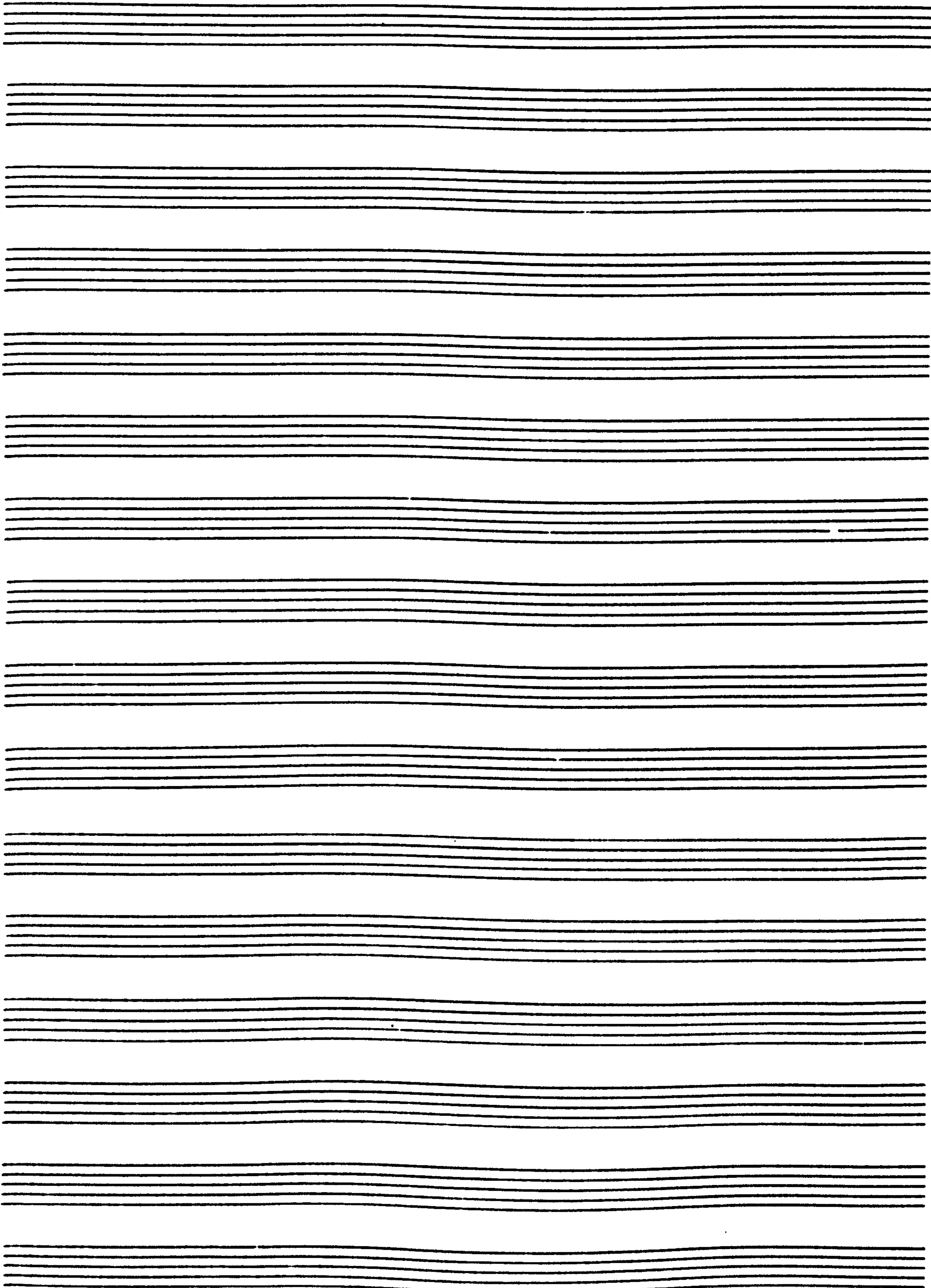
ve - ni - ct

ve - ni - ct

ve - ni - ct

ve - ni - ct

b) Wesley's actual instruction: 'Repetitur requiem ad 18'



SACERDOS ET PONTIFEX

Antiphona a quattro voci ad Magnificat in Comuni 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 goodness,

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.

9)

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

Bass
 Sa - cer - dos et Pon - ti - fex

Organ
 (Chorale)

10)

- fex Pa - stor bone in po - pu - lo

- tu - tem o - pi - fex Pa - stor bo - ne

et vir - tu - tem o - pi - fex Pa - stor

et vir - tu - tem o - pi - fex Pa - stor bo - ne in po - pu - lo

c) Although Wooly 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 - num
 o - ra pro no - bis Do - mi - num o - ra pro no - bis Do - mi - num
 bo - ne in po - pu - lo o - ra pro no - bis Do - mi - num
 o - ra pro no - bis o - ra pro no - bis Do - mi - num

20

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

Handwritten musical score for a hymn, featuring vocal parts and piano accompaniment. The score is divided into two systems. The first system contains four staves, and the second system contains two staves. The lyrics are "Al - le - lu - ia".

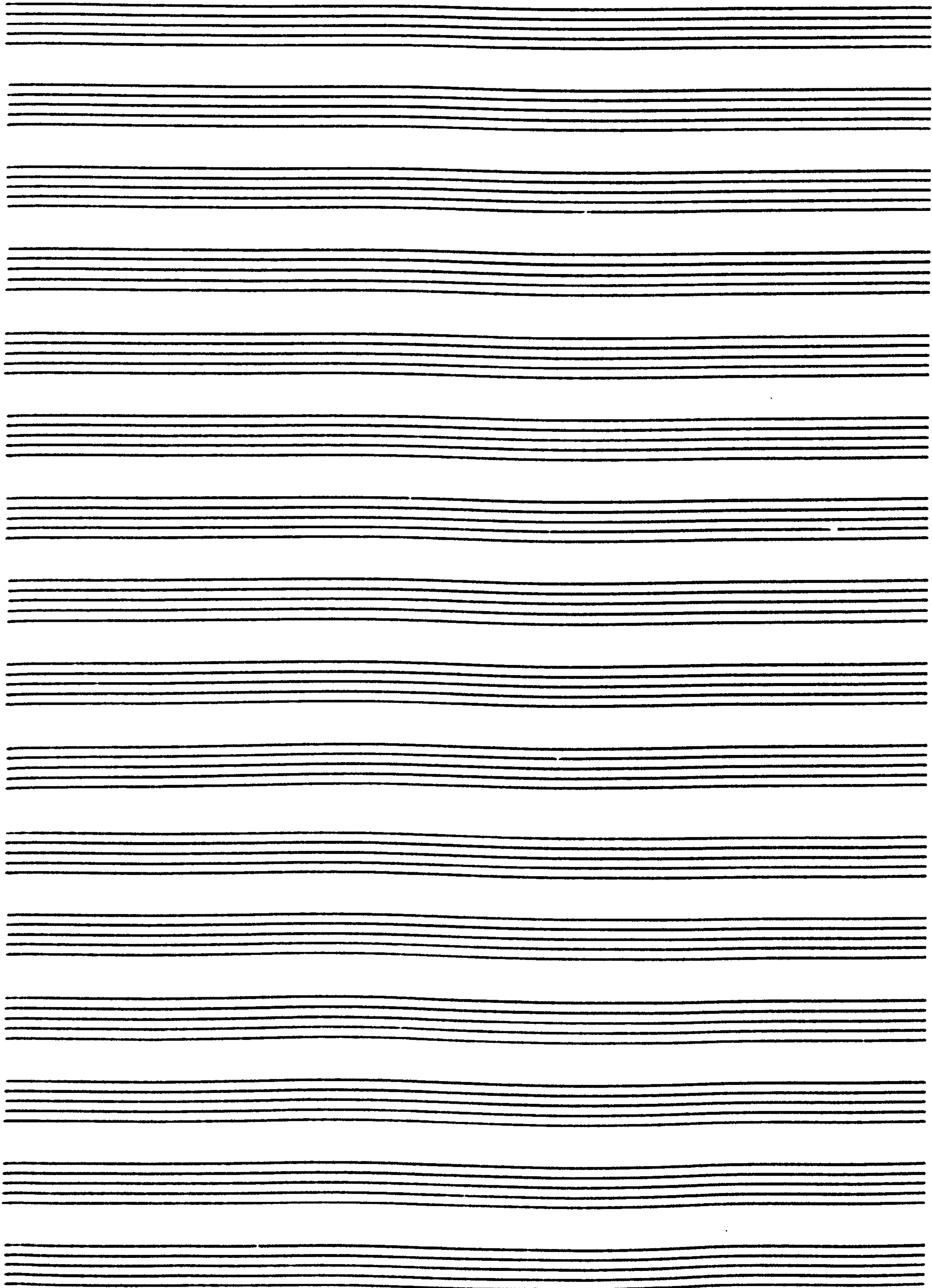
System 1 (Measures 25-30):

- Staff 1 (Soprano): *Al - le - lu - ia* (Measures 25-30)
- Staff 2 (Alto): *Al - le - lu - ia* (Measures 25-30)
- Staff 3 (Tenor): *- ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia* (Measures 25-30)
- Staff 4 (Bass): *- lu - ia Al - le - lu - ia* (Measures 25-30)

System 2 (Measures 31-36):

- Staff 5 (Piano Right Hand): Accompaniment for the first system.
- Staff 6 (Piano Left Hand): Accompaniment for the first system.

Measures 25 and 30 are circled in the original score.



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.

Handwritten musical score for Soprano I, Soprano II, Bass, and Organ. The lyrics are: "Sit no-men Do-mini be-ne-di - - ctum ex hoc".

Soprano I
)
 Sit no-men Do-mini be-ne-di - - ctum ex hoc

Soprano II
 Sit no-men Do-mini be-ne-di - - ctum sit no-men

Bass
 Sit no-men Do-mini be-ne-di - - ctum

Organ
 (for rehearsal only)

Handwritten musical score for Soprano I, Soprano II, Bass, and Organ. The lyrics are: "nunc et us-que in saeculum ex hoc nunc et us-que in sae - cu -".

Soprano I
 nunc et us-que in saeculum ex hoc nunc et us-que in sae - cu -

Soprano II
 Domini sit no - men Domini be - ne - di - ctum ex hoc nunc in sae - cu -

Bass
 sit no - men Domini be - ne - di - ctum ex hoc nunc et us-que in sae - cu -

Organ

Handwritten musical score for Soprano I, Soprano II, Bass, and Organ. The lyrics are: "-lum sit no-men Do-mini be-ne-di - - ctum sit no-men Domini sit no-men".

Soprano I
 -lum sit no-men Do-mini be-ne-di - - ctum sit no-men Domini sit no-men

Soprano II
 -lum sit no-men Do-mini be-ne-di - - ctum ex hoc nunc et us - que in

Bass
 -lum sit no-men Do-mini be-ne-di - - ctum sit no-men Domini sit no-men Domini

Organ

e) Could be TTB.

Domini be - ne - di - ctum ex hoc nunc et us - que in sae - culum

me - culum ex hoc nunc in sae -

ut nomen Do - mini be - ne - di - ctum be - ne - di -

ut no - men Do - mini be - ne - di - ctum ex hoc nunc ex hoc nunc et

- culum ut nomen Domini be - ne - di - ctum

- ctum ut no - men ut nomen Do - mini be - ne - di - ctum ex hoc nunc

us - que in sae - culum

et us - que in sae - culum

ut nomen Do - mini be - ne - di - ctum in sae - culum

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.

Exaudi orationem meam: ad te omnis

caro veniet.

You, O God, are fittingly praised with

hymns in Sion: and to you are prayers

offered in Jerusalem.

Hear my prayer: all flesh shall come

to you.

⑤

Soprano

Alto

Tenor

Bass

Te de - cet hym - nus De - us in Si - on

Organ
(for rehearsal only)

⑩

- 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 Wexley has C for his time signature he, in fact, writes in 3/2

19

Te de - - - cet hym - nus De - us in Si - - on et ti -

- ni - sa - lem, Te de - - - cet hym - nus De - us in Si - on et ti -

- ni - sa - lem, Te de -

b) Te de - - - cet hym - nus De - us in Si - - on

20

21

22

23

24

25

- bi red - de - tur vo - tum in de - ni - - - - sa - lem ex - au - di o - m - ni -

- bi red - de - tur vo - tum in - de - ni - - - - sa - lem ex - au - di o - m - ni -

- cet hym - nus De - us in Si - - on ex - au - di o - m - ni -

ex - au - di o - m - ni -

b) Here, Wesley has written 'Inverted cadence' - indicating that the bass has the tune inverted.

30

f

Handwritten musical score for the first system, measures 30-34. It features vocal lines with lyrics and piano accompaniment. Dynamics include piano (*p*) and forte (*f*). The lyrics are: *-o-nem me am, ad te om-nis ca-ro ve-ni-et*. The piano part includes a key signature change to one sharp (F#) in measure 31.

31

Handwritten musical score for the second system, measures 35-39. It features vocal lines with lyrics and piano accompaniment. Dynamics include forte (*f*). The lyrics are: *-an-di o-m-ni-um me ce-au-di o-m-ni-um me am me Te de-ct bym-nus De-us in Si-*. The piano part includes a key signature change to one flat (Bb) in measure 36.

40

-an ad te om-nis ca - ro ve - ni - et

-on et ti-bi

Te de - cet hinc - nus De-us in si - m - p - d

45

forte

50

ex - au - di ex - au - di o - m - ni - o - nem

ti - bi red - de - tur vo - tum in Je - su - sa - lem

ex - au - di o - m - ni - o - nem

c) Woły again has 'terza ordine'

Handwritten musical score for a vocal piece. The score consists of five staves. The first four staves are vocal lines, and the fifth is a piano accompaniment. The lyrics are: "me - am ad te om-nis ca-ro ve - ni-et te de-ect". The score includes dynamic markings such as *piano*, *p*, *f*, and *forte*. A circled number 64 is written above the first staff. The piano part features a bass line with chords and a treble line with chords and some melodic fragments.

Handwritten musical score for a vocal piece. The score consists of five staves. The first four staves are vocal lines, and the fifth is a piano accompaniment. The lyrics are: "hym-nus Deus in Si-on et ti-bi red-de-tur vo-tum in Je-ru-sa-lem Te de-ect". The score includes dynamic markings such as *piano*, *f*, and *forte*. A circled number 65 is written above the first staff. The piano part features a bass line with chords and a treble line with chords and some melodic fragments.

d) WoUy again has 'Inverso ordine.'

70

hym-nus De-us in Si - on et ti - bi red-de-tur vo-tum in Je - ru -

hym-nus De-us in Si - on et ti - bi red-de-tur vo-tum in Je - ru -

de - - - - - cet hym - nus De-us in

hym-nus De-us in Si - on

71

- sa- lem *piano*

sa- lem, ex - au - di o - mi - ni - o - rum vo - ca - am ad te om-ni-es ca-ro

Si - on ex - au - di o - mi - ni - o - rum vo - ca - am ad te om-ni-es ca-ro

piano

ex - au - di o - mi - ni - o - rum vo - ca - am

80 *crescendo*

ad te om-nis ca-ro ve-ni-et ex-au-di o-ra-ti-o-nem me-

cresc.

om-nis ca-ro ve-ni-et ex-au-di o-ra-ti-o-nem me-

cresc.

ve-ni-et ex-au-di o-ra-ti-o-nem me-

f

ex-au-di o-ra-ti-o-nem me-

82

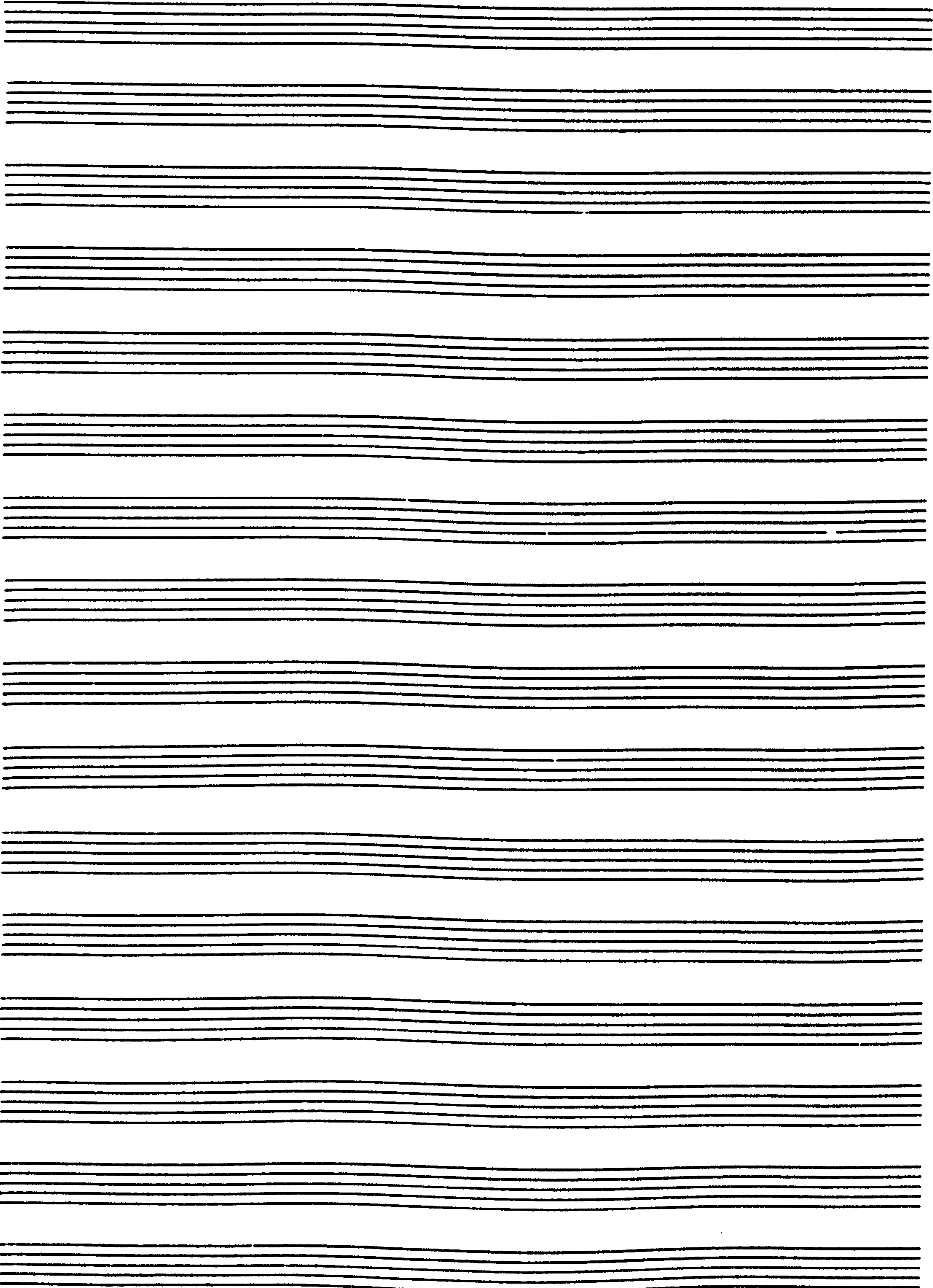
90

-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 Melchizedech.

You are a priest for ever, after
the order of Melchizedech.

Tempo Giusto

Soprano
Alto
Tenor
Bass
Organ (for rehearsal only)

Tu es sacerdos in aeternum
Tu es sacerdos in aeternum
Tu es sacerdos in aeternum

Detailed description: This block contains the first system of a musical score. It features five staves: Soprano, Alto, Tenor, Bass, and Organ. The Soprano, Alto, and Tenor parts have lyrics in Latin. The organ part is marked '(for rehearsal only)'. The music is in 4/4 time and begins with a treble clef and a common time signature.

-num
-ternum
in aeternum
secundum ordinem Melchizedech
Tu es sacerdos in aeternum
in aeternum
secundum ordinem Melchizedech
secundum ordinem Melchizedech Melchi - ge - dech tu es sa -

Detailed description: This block contains the second system of the musical score. It features five staves: Soprano, Alto, Tenor, Bass, and Organ. The Soprano, Alto, and Tenor parts have lyrics in Latin. The organ part continues the accompaniment. The music is in 4/4 time and continues from the previous system.

10

nam in aeternum - nam in aeternum - nam in aeternum sa-cerdos secundum ordinem Melchizedech in aeternum -

- dos in aeternum sa-cerdos in aeternum secundum ordinem Melchizedech

- cordos in aeternum - nam in aeternum in aeternum tu es sa-

15

tu es sacerdos in aeternum - nam secundum ordinem Melchizedech

- nam tu es sacerdos in aeternum secundum ordinem Melchizedech

secundum ordinem Mel-chi - zedech secundum ordinem Melchizedech es sa-

-cer-dos secundum ordinem Melchizedech in aeternum

a) In the MS. 'in' is missing (bar 10).

20

tu es sa-cer-dos 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

-cer-dos 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-chi-zedech tu

25

piano

tu es sa-cer-dos in ae-ter-num secundum ordinem Mel-chi-zedech secundum ordinem Mel-chi-zedech

es sa-cer-dos in ae-ter-num in ae-ter-num secundum ordinem Mel-chi-zedech secundum ordinem Mel-chi-zedech

-cer-dos in ae-ter-num in ae-ter-num secundum ordinem Mel-chi-zedech secundum ordinem Mel-chi-zedech

es sa-cer-dos in ae-ter-num secundum ordinem Mel-chi-zedech secundum ordinem Mel-chi-zedech

f **30**

tu es sa-cer - dos in ac - ter - num secundum ordi - nem Mel - chi - zedech tu es sa -

f tu es sa - cerdos in ac - ter - num secundum ordi - nem Mel - chi - zedech tu es sa -

f es sa - cer - dos in ac - ternam in ac - ternum secundum ordi - nem Mel - chi - zedech sa - cer -

f es sa - cer - dos in ac - ternum in ac - ter - num secundum ordi - nem Mel - chi - zedech secundum ordinem Mel -

35

-cerdos in ac - ter - num se - cundum or - dinem Mel - chi - zedech

-cerdos in ac - ter - num secundum ordinem se - cundum ordi - nem Mel - chi - zedech

-dos secundum ordi - nem Melchizedech se - cun - dam se - cundum or - di - nem Mel - chi - zedech

- chizedech tu es sa - cer - dos in ac - ter - num se - cun - dam or - dinem Mel - chi - zedech

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 1. 5

Soprano I
Mag - ni - fi - cat a - ni - ma me - a Do -

Soprano II
Mag - ni - fi - cat a - ni - ma me - a Do -

Soprano III
Mag - ni - fi - cat a - ni - ma me - a Do -

Organ

- ni - num

- ni - num

- ni - num

EXAMPLE 2. 6

Soprano I
dic - per - sit su - per - bos men - te cor - dis su - ac dis -

Soprano II
dis - per - sit su - per - bos men - te cor - dis su -

Soprano III

10

per - it su - per - hos men - te cor - dis su - ae

dis - per - it su - per - hos men - te cor - dis su - ae

EXAMPLE 3. Sopranos

153 160

Sus - ce - pit Is - rael sus - ce - pit Is - rael pue - rum

sus - ce - pit Is - rael

Organo

165

su - um pue - rum su - um re - cor - da - tus mi - seri - cor - diae su - ae

pue - rum su - um re - cor - da - tus mi - seri - cor - diae su - ae

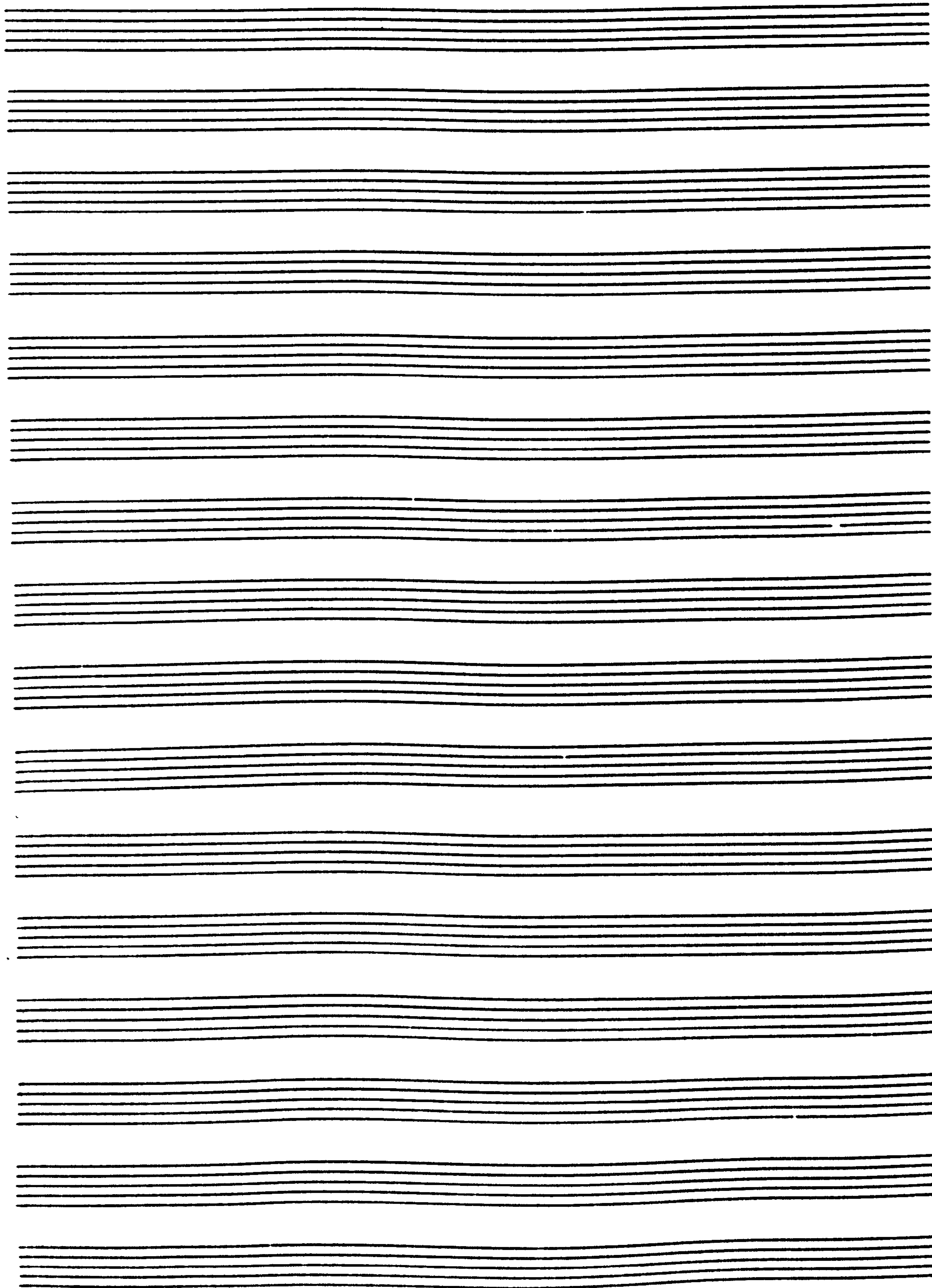
170 175

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 -

- scri- cordi- ae su -

- da- tus mi se- ricor - di- ae su -



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 1. *Soprano*
Christe Eleison.
Tenor
Bass

Violin I
Violin II
Viola
Cello
Bass

Empty musical staves for vocal and piano parts.

Musical notation for strings and piano accompaniment.

Musical score for the first system, featuring four staves. The music is in 4/4 time and includes dynamic markings such as *piano*. The notation includes various rhythmic patterns and melodic lines.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are:

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

Dynamic markings include *crescendo*, *forte*, *piano*, and *argoforte*. The piano accompaniment features complex rhythmic patterns and melodic lines.

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 -

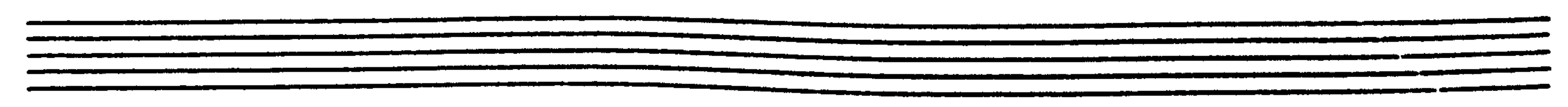
mezzo forte piano

-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

First system of musical notation. It consists of three staves. The top two staves are vocal lines with lyrics: "-son e - lei -" and "son e - lei -". The bottom staff is a piano accompaniment. The music is in 4/4 time and includes various rhythmic patterns and dynamics.

Second system of musical notation. It consists of four staves. The top two staves are vocal lines with lyrics: "-lei - son e - lei - son" and "e - lei". The bottom two staves are piano accompaniment. The music includes dynamic markings such as *sfz.* and *piano*.



Third system of musical notation. It consists of six staves. The top three staves are vocal lines with lyrics: "-son Chi - ste", "-son Chi - ste", and "-son Chi - ste". The bottom three staves are piano accompaniment. The music includes dynamic markings such as *sfz.* and *piano*.

EXAMPLE 2. *Soprano*
Christe Eleison
Tenor
Bass

e - lei - son

Violin I
Violin II
Viola
Cello
Bass

piano

EXAMPLE 3. *Soprano*
Gloria in Excelsis
Alto
Tenor
Bass

Gloria Gloria in excelsis Deo

+ 3 bars orchestral coda.

EXAMPLE 4.

Soprano
 Domine Deus Rex cae. latis De - us Pater De - us Pater De - us

Alto
 Domine Deus Rex cae. latis De - us Pater De - us Pater De - us

Tenor
 Domine Deus Rex cae. latis De - us Pater De - us Pater De - us

Bass
 Domine Deus Rex cae. latis De - us Pater De - us Pater De - us

Violin I
 Violin II
 Viola
 Cello
 Bass

Pater omnipotens Deus Pa-ter om-ni-po-tens om-ni-po-tens Domine Fili unig-e-ni-
 te Je - su

Pater omnipotens Deus Pa-ter om-ni-po-tens om-ni-po-tens Je - su

Pater omnipotens Deus Pa-ter om-ni-po-tens om-ni-po-tens Domine Fili unig-e-ni-
 te Je - su

Pater omnipotens Deus Pa-ter om-ni-po-tens om-ni-po-tens Je - su

Oboes
 f

Oboes

Je - su Chri - ste Je - su Chri - ste Do - mine

Chri - ste Je - su Chri - ste Do - mine

Je - su Chri - ste

Je - su Chri - ste Je - su Je - su

Viola

EXAMPLE 5 Soprano

Cum San - do spi - ritu in gloria Dei Pa - tris A -

Alto

Tenor

Bass

Cum

Violin I

Violin II

Viola

Cello
Bass

San - do spi - ritu in gloria Dei Pa - tris A - men in gloria Dei Pa - tris A -

Cum San - do

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

A - - - men A - - - men A - - - men A - - - men
A - - - men

EXAMPLE 6 Soprano

Cum Sancto Spiritu

cum san - ctō spi - rītu in glōria Dei Pa - tris

Alto

Cum san - ctō spi - rītu in glōria Dei Pa - tris A - men A -

Tenor

in glo - ria De - i Pa - tris

Bass

cum san - ctō spi - rītu in

A - men cum San - ctō

non cum San - ctō

A - men cum San - ctō

glōria Dei Pa - tris A - men

EXAMPLE 7 Soprano

Factorem caeli

canto fermo

Fac - to - rum cae - li cae - li et ter - rae

Alto

Factorem cae - li et ter - rae

Tenor

visi - bilium omnium et in - vi - si - bilium

Bass

Factorem cae - li et ter - rae vi - si - bilium

EXAMPLE 8. Sopranos

Factorem caeli

Alto

Tenor

Bass

coe - li et ter - ras

visi - bi - lium et in - vi - si - bi - li - um fac -

visi - bilium omnium et in - vi - si -

visi - bilium

fac - to - rum coe - li et

to - rum fac - to - rum coe - li et ter - ras visi - bi - li - um om - ni - um et

- bi - li - um

fac - to - rum caeli

visi - bilium om - ni - um et in - vi - si - bi -

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

in - vi - si - bilium

visi - bilium omni - um

visi - bilium et in - vi - si - bi - li -

- li - um visi - bilium om - ni - um et in - visi - bilium coe - li et

fac - to - rum
coe - li
factorem
coe - li et
ter - ras
- um
ter - ras
factorem
coe - li et
ter -

EXAMPLE 9. Sopranos

Factorum caeli

Alto

Tenor

Bass

visi - bilium
omnium et
in - vi - si - bilium
fac - to - rum
coe - li et
ter - ras
factorem
visi - bilium
omnium et
in - vi - si - bilium
fac -
vi - si - bilium
om - ni - um
fac - to - rum

coeli
factorem
coe - li et
ter - ras
visi - bilium
om - ni - um
vi -

coe - li et
ter - ras
visi - bilium
om - ni - um
vi -

factorem caeli et terrae visibilibus omnium et invisibilibus omnium et factorem caeli et factorem

visibilibus omnium et invisibilibus omnium et factorem caeli et factorem

EXAMPLE 10. Soprano I

Et ex Patre natum ante

Soprano II

Et ex Patre natum ante omnia

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
Soprano II
Alto
Bass

de Spi-ri-tu San-cto
de spi-ri-tu san-cto
de spi-ri-tu San-cto

EXAMPLE 12

Et Resurrexit

Presto

Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Cello/Double Bass

Et re-sur-re-xit et re-sur-re-xit
Et re-sur-re-xit et re-sur-re-xit
Et re-sur-re-xit

re - sit ter - tia di - e

ter - tia di - e

ter - tia di - e

ter - tia di - e

EXAMPLE 13

Supra

et as - cendit in cae - lum in cae -

Et ascendit

Alto

et as - cendit in cae - lum in cae -

Tenor

Bass

et as- cen- dit in coelum as- cen- dit in coe- lum

EXAMPLE 14 Soprano

Et ascendit

Alto

Tenor

Bass

non non e- rit non non e- rit

non non e- rit non non

non non non non

non non

EXAMPLE 15 Soprano

Et videm venturi

saeculi A - - - - - men

EXAMPLE 16

Soprano

Osanna in excelsis

Alto

Tenor

Bass

O - sanna in ex - cel - sis

O - sanna in ex - cel - sis

O - sanna in excelsis

- sanna in ex - cel - sis

O - sanna in excelsis

O - sanna in excelsis

EXAMPLE 17

Violin I

Violin II

Viola

Cello
Bass

Agnus Dei

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

Tenor

Bass

No - de sur - gen - tes vi - gi - le - mus om - nes

No - de sur - gen - tes vi - gi - le - mus om - nes

No - de sur - gen - tes vi - gi - le - mus om - nes

re - di - te - mur at - que vo - ce con - cor - di Do - mi - nus ca - na - mus

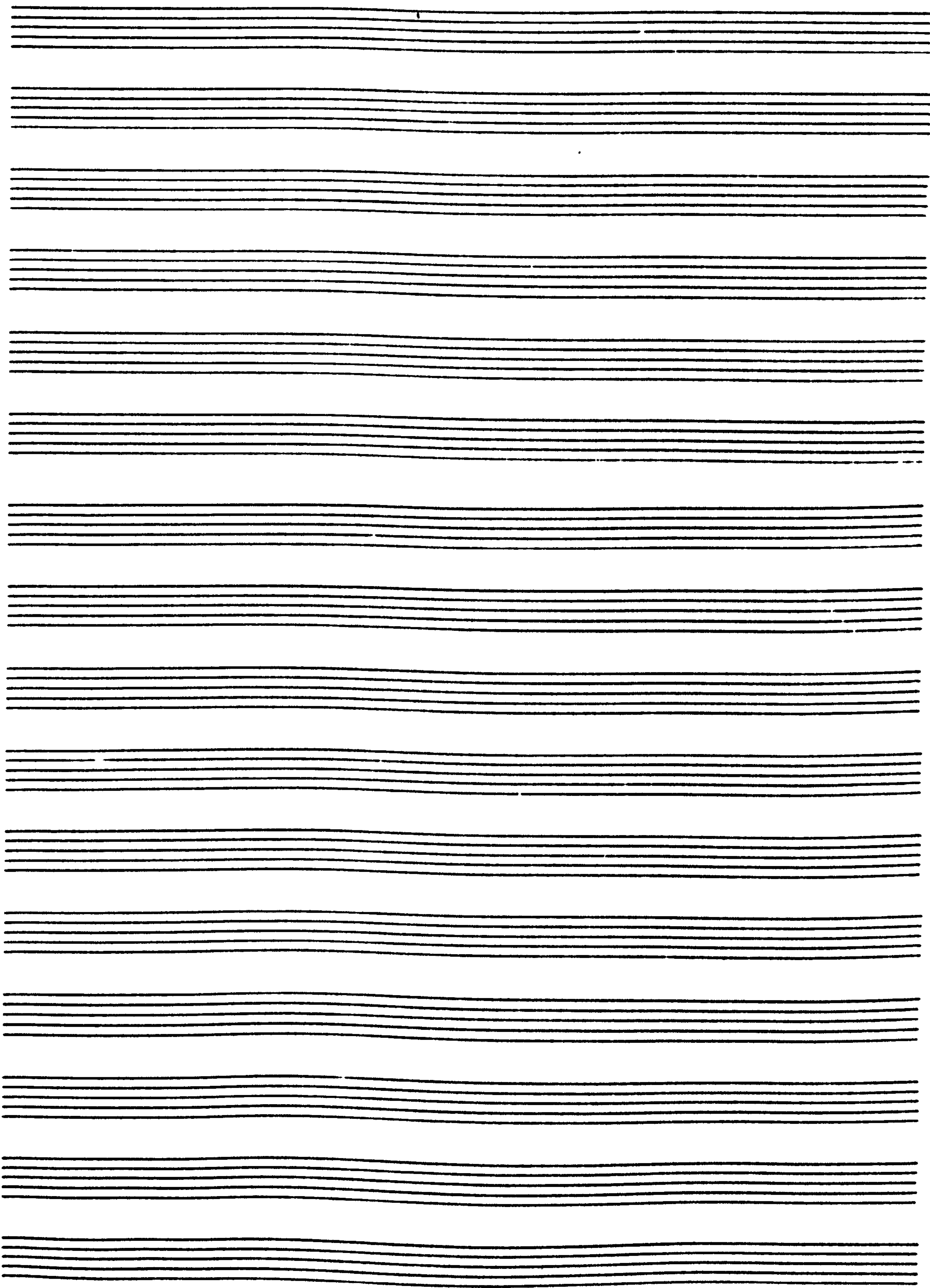
re - di - te - mur at - que vo - ce con - cor - di Do - mi - nus ca - na - mus

re - di - te - mur at - que vo - ce con - cor - di Do - mi - nus ca - na - mus

dul - ci - ter dul - ci - ter hys - vos

dul - ci - ter dul - ci - ter hys - vos

dul - ci - ter dul - ci - ter hys - vos



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-lu-ta-re

Ut que-ant la-xis re-so-lu-ta-re

Ut que-ant la-xis re-so-lu-ta-re

Mi Fa Sol

fi-bis ni-ra ges-to-num fa-ni-li tu-o-num sol-ve pol-lu-ti

fi-bis ni-ra ges-to-num fa-ni-li tu-o-num sol-ve pol-lu-ti

fi-bis ni-ra ges-to-num fa-ni-li tu-o-num 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

5

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

10

ni-se-ri-cor-di-a ni-se-ri-cor-di-a e-jus

-ter-num ni-se-ri-cor-di-a ni-se-ri-cor-di-a

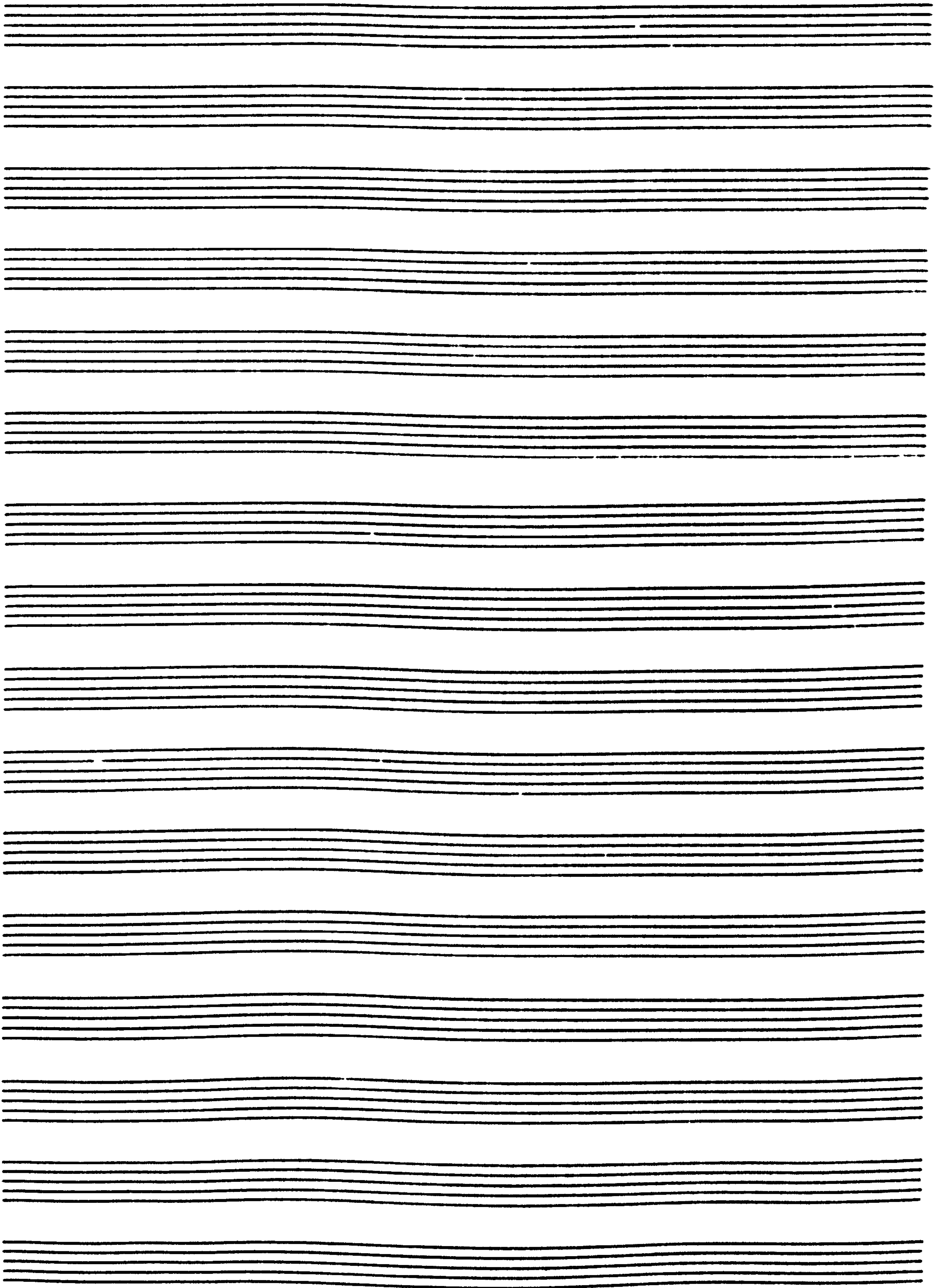
qui-a in ac-ter-num ni-se-ri-cor-di-a

15

om-nes po-pu-li collau-da-te collau-da-te

e-jus om-nes po-pu-li collau-date

ni-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

Bass

Organ
(for church only)

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

10

15

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

20

-le - i - son Chi - ste e - le - i - son Chi -
 - le - i - son Chi - ste e - le - i - son Chi -
 - le - i - son Chi - ste e - lei - son Chi -
 - ste e - le - i - son Chi - ste e - lei - son Chi -

25 30

- ste Chi - - ste Chi - ste e - le -
 - ste Chi - - ste Chi - ste e - le -
 - ste Chi - - ste Chi - ste e - le -
 - ste Chi - - ste Chi - ste e - le -

35 40

Handwritten musical score for the first system, measures 35-40. It features four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "i - son Ky - ri - e e -", "- i - son Ky - ri - e e -", "- son e - le - i - son Ky - ri - e e -", and "i - son Ky - ri - e e -".

45 50

Handwritten musical score for the second system, measures 45-50. It features four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "- 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", and "- le - i - son Ky - ri - e e - le - i - son e - le - i -".

Handwritten musical score for a system of five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features vocal lines with lyrics and piano accompaniment. The lyrics are: "son Ky - - ni-e Ky - - ni-e Ky - - ni-e e-le -". A circled number "55" is written above the second measure of the first staff. The piano part consists of chords and melodic lines in both hands.

Two empty musical staves, one for a treble clef and one for a bass clef, positioned below the first system.

Handwritten musical score for a system of five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features vocal lines with lyrics and piano accompaniment. The lyrics are: "e-le - - - - - son". A circled number "60" is written above the first measure of the first staff, and a circled number "55" is written above the fifth measure of the first staff. The piano part consists of chords and melodic lines in both hands.

Handwritten musical score for a system of five staves, continuing the piano accompaniment from the previous system. It includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature.

Two empty musical staves, one for a treble clef and one for a bass clef, positioned below the second system.

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

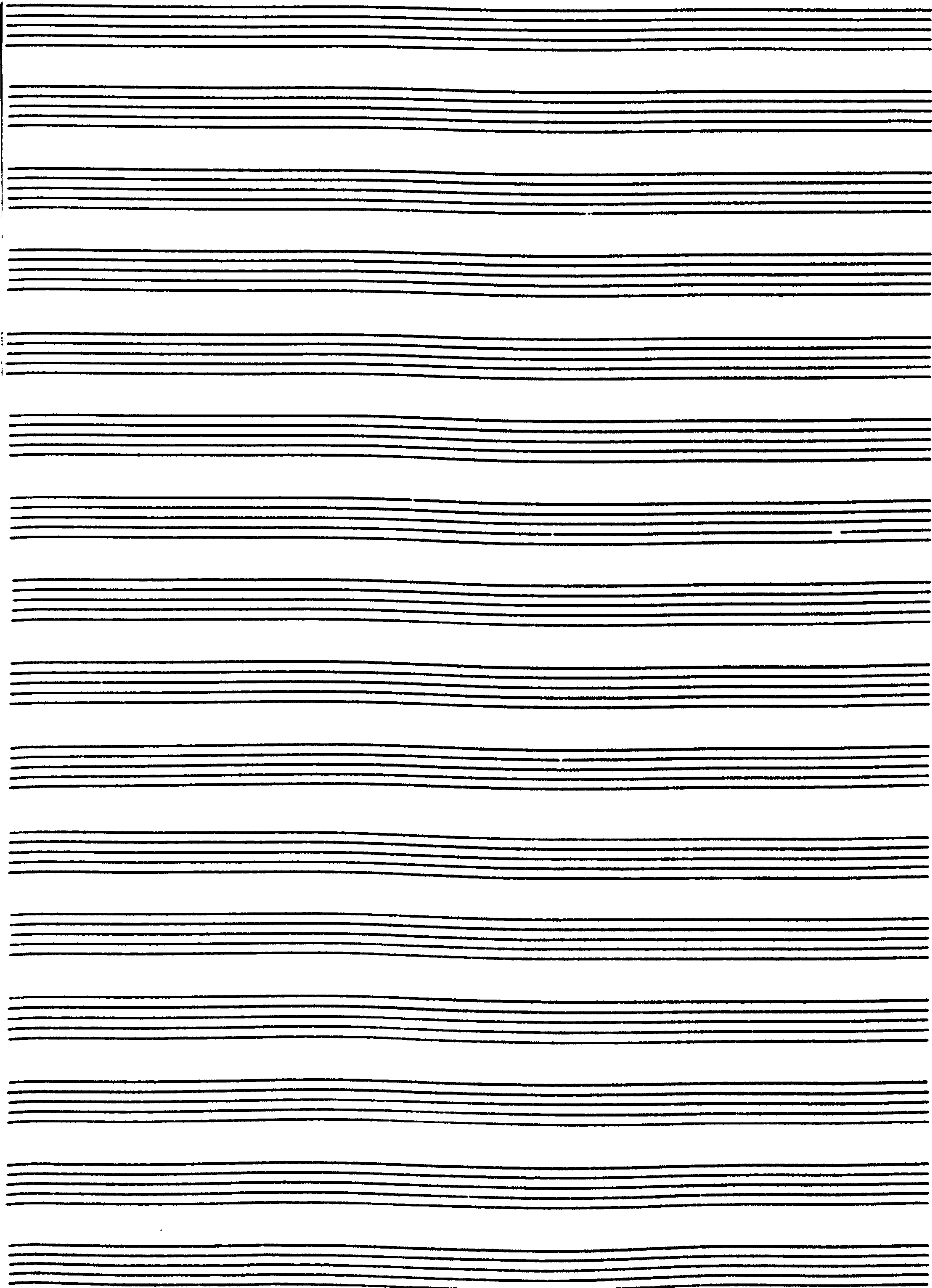
Be - ne - di - ca

Organ
(for rehearsal only)

nus Do

nus Do

nus Do



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 - ni - le est reg - num cae - lo - rum ho - mini ne - go - tia - to - ri quaeren - ti bo - nas

margen - itas in ven - ta u - na pre - ti - o - sa de - dit om - nia su - a

et com - pa - ra - vit e - am

2nd. Vesper - 8th Tone

Ma - num su - am a - por - u - it i - no - pi et pal - mas su - as ex - ten - dit

ad pa - penem et pa - nem o - ti - o - sa non co - me - dit

Missa Defunctorum - Kyrie - 6th. Tone.

Ky - ri - e e - le - i - son Ter repetitur Chi - ste

e - le - i - son Ter repetitur Ky - ri - e e - le - i - son

Bis repetitur Ky - ri - e e - e - le - i - son