THE LATIN CHURCH MUSIC OF SAMUEL WESLEY

(THREE VOLUMES)

VOLUME THREE

by

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of the requirements for the degree of
Doctor of Philosophy

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THE LATIN CHURCH MUSIC

OF

SAMUEL WESLEY

VOLUME THREE

CONFITEBOR TIBI DOMINE

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Editorial Notes

Sources: (i) Additional Manuscript 35002 (British Museum). Autograph score, signed and dated.

(ii) Manuscript 4016 (Royal College of Music). A copy of the score.

(iii) Manuscript 106 (Royal Academy of Music). A copy of the score in the hand of Eliza Wesley.

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

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

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

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

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

All Wesley's dynamic markings are included in full (forte, crescendo, etc.), except for 'sforzando' which has been abbreviated to 'sforz'. All other dynamic markings are editorial (p, sf, dim., etc.).

To incorporate Wesley's phrasing marks has been difficult for several reasons: (i) although parts of the manuscript are marked clearly, other parts are scarcely marked at all (generally, the earlier movements are better marked than the later); (ii) some of his markings are vague and it is difficult to know his precise intentions (for example, it is often difficult to tell exactly where a phrase mark ends, and even more difficult to know whether a vague, wavy line above a passage indicates one or more phrases); (iii) in

other places his markings are inconsistent, marking the repeat of a phrase in a different manner from its original appearance, or varying the marking of a phrase in different instruments. Whenever he requires a special effect, however, he marks it carefully. Thus, the editorial procedure in adding phrase-marks has been: (i) to include Wesley's markings where they are clear; (ii) to add markings as necessary, but based on Wesley's whenever possible; (iii) to alter a few of Wesley's markings to aid consistency. In this, no attempt has been made to distinguish between Wesley's markings and the editor's.

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

I would like to record my indebtedness to Mr. Gordon Pullin for checking and translating the Latin text, and to Mr. Andrew Maries and Miss Georgina Mason for their advice in phrasing the wind and string parts respectively.

The text is Psalm 111 (Psalm 110 - Vulgate):

1. Confitebor tibi, Domine, in toto corde meo: in consilio justorum et congregatione.	1. I shall confess my faith in you, O Lord, with all my heart, both in the intimate assembly of your followers, and in the larger gathering.
2. Magna opera Domini: exquisita in omnes voluntates ejus.	2. Great are the works of the Lord; they are brought to perfection by carrying out all his wishes.
3. Confessio et magnificentia opus ejus: et justitia ejus manet in saeculum saeculi.	3. His work is an acknowledgement of his splendour, and his righteousness remains throughout all ages.
4. Memoriam fecit mirabilium suorum; misericors et miserator Dominus: escam dedit timentibus se.	4. He has handed down to us the memorial of his marvellous doings; compassionate and merciful is the Lord: he has given food to those who are in awe of him.
5. Memor erit in saeculum testamenti sui: virtutem operum suorum annuntiabit populo suo:	5. He will for ever remember his promise: the power of his works he will proclaim to his people:
6. Ut det illis haereditatem gentium: opera manum ejus veritas et judicum.	6. So that he may give his followers the heritage that belonged to the heathen; the works of his hands are to establish truth and pass judgment.
7. Fidelia omnia mandata ejus: confirmata in saeculum saeculi: facta in veritate et aequitate.	7. All his commands are trustworthy: they stand fast throughout all ages: they are founded on truth and justice.
8. Redemptionem misit populo suo: mandavit in aeternum testamentum suum.	8. He has sent release to his people: he has entrusted his promise to all future ages.

9. Sanctum et terribile nomen ejus: initium sapientiae timor Domini.

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

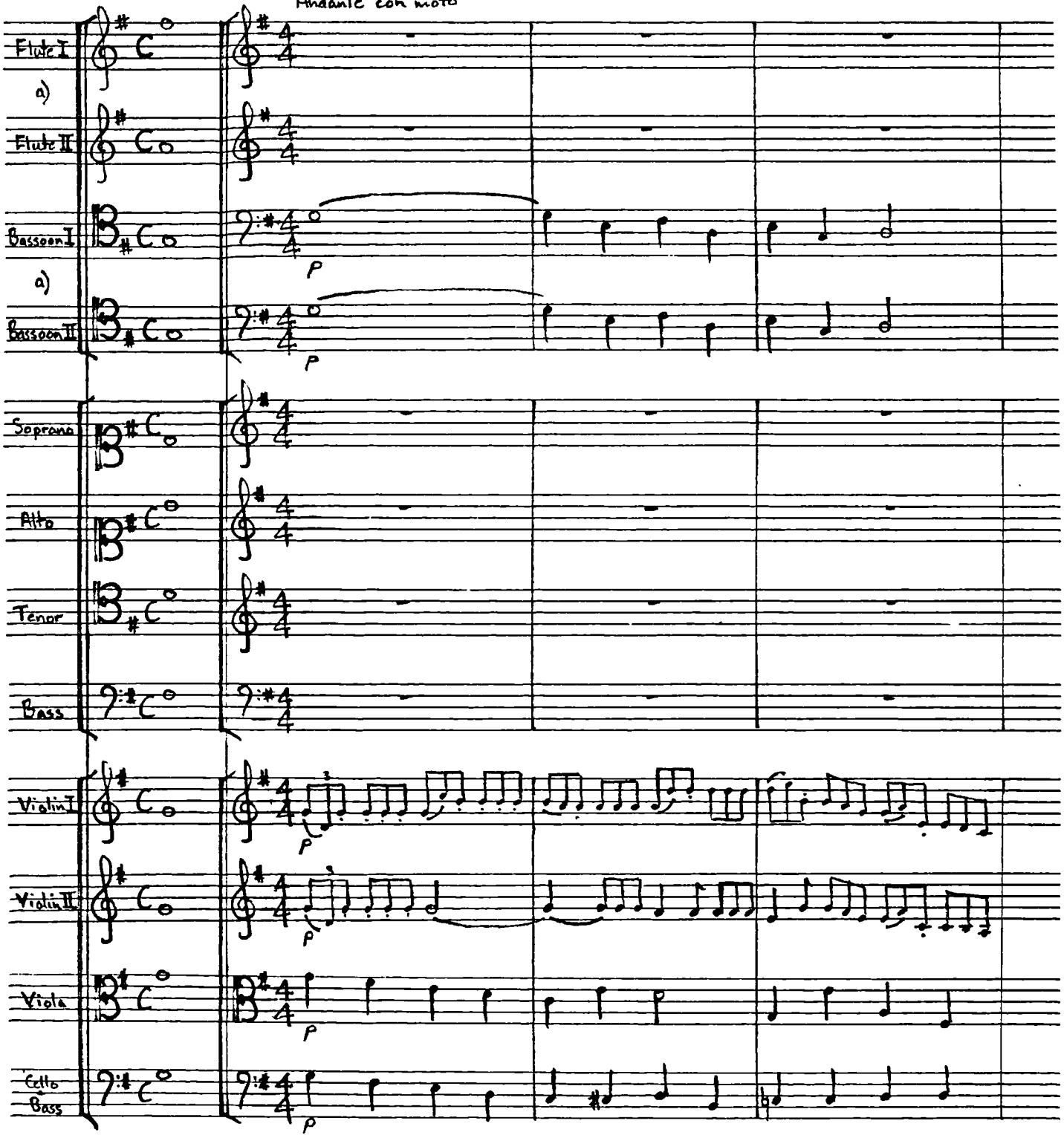
Gloria Patri, et Filio, et Spiritu Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

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

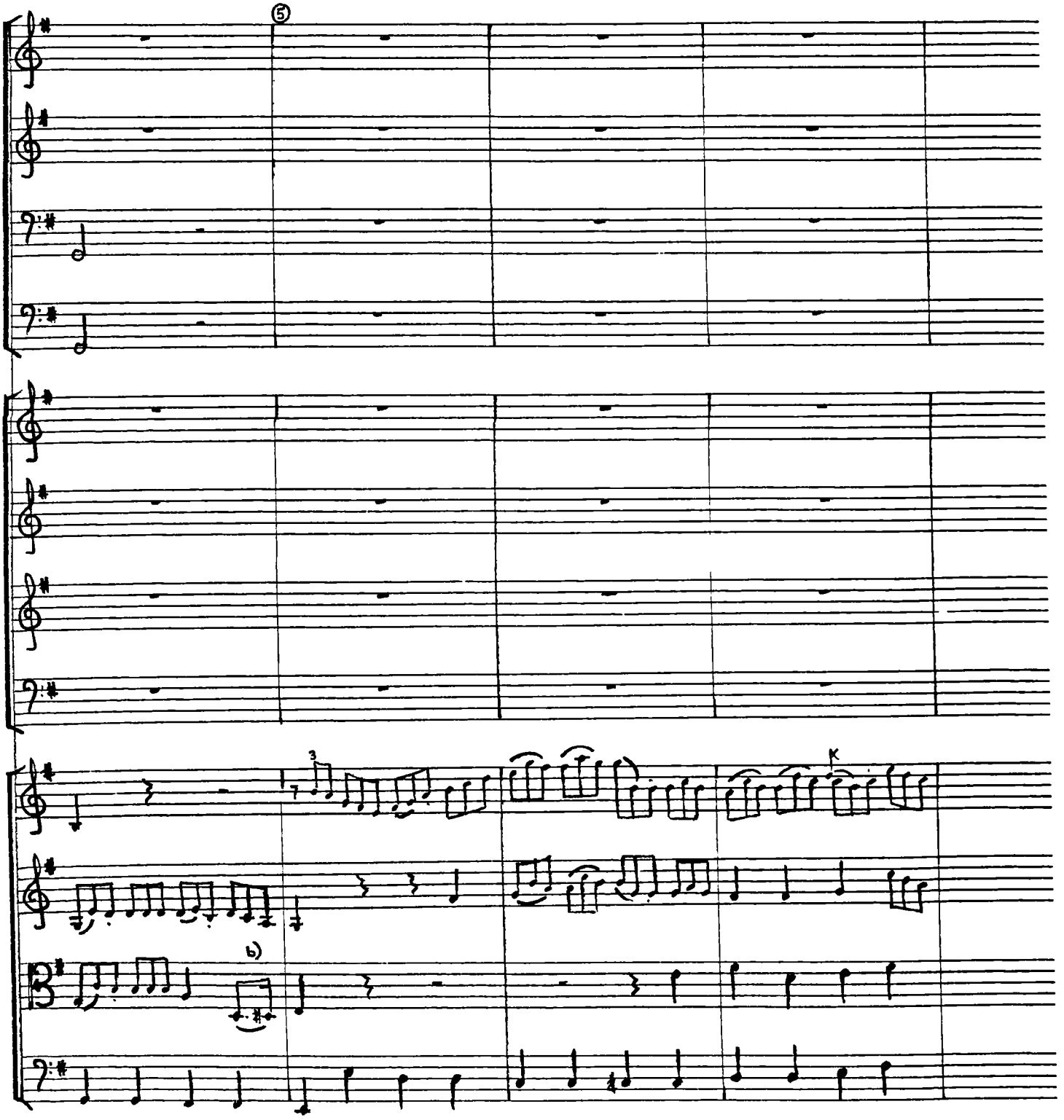
10. Perfect understanding is in the power of all those who walk in awe of him: his praise remains throughout all ages.

Honour be given to the Father, Son and Holy Spirit. It was so given at the beginning of time, also is now, and always will be, in every age in the future. Amen.

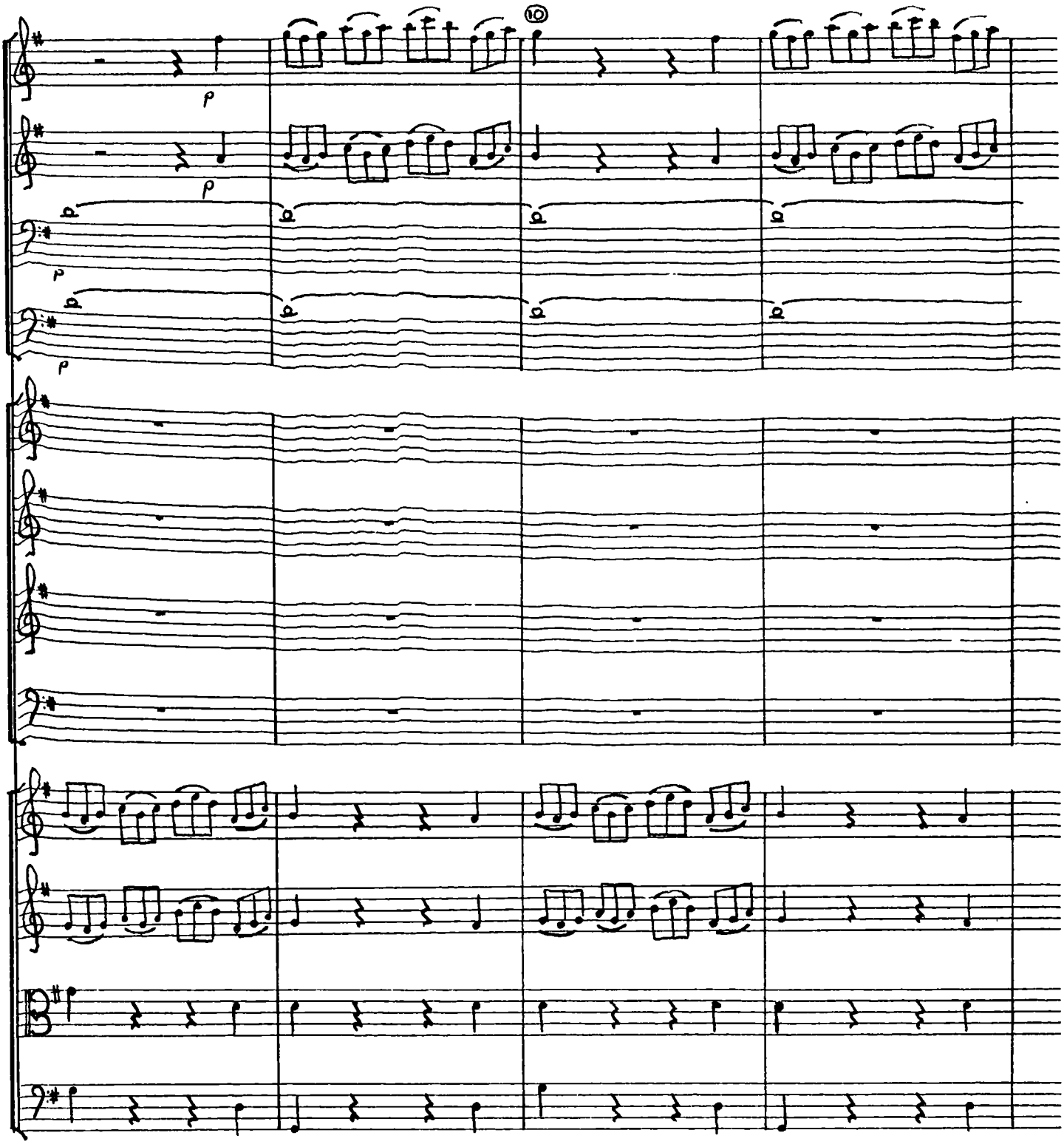
No. 1. QUARTET Andante con moto

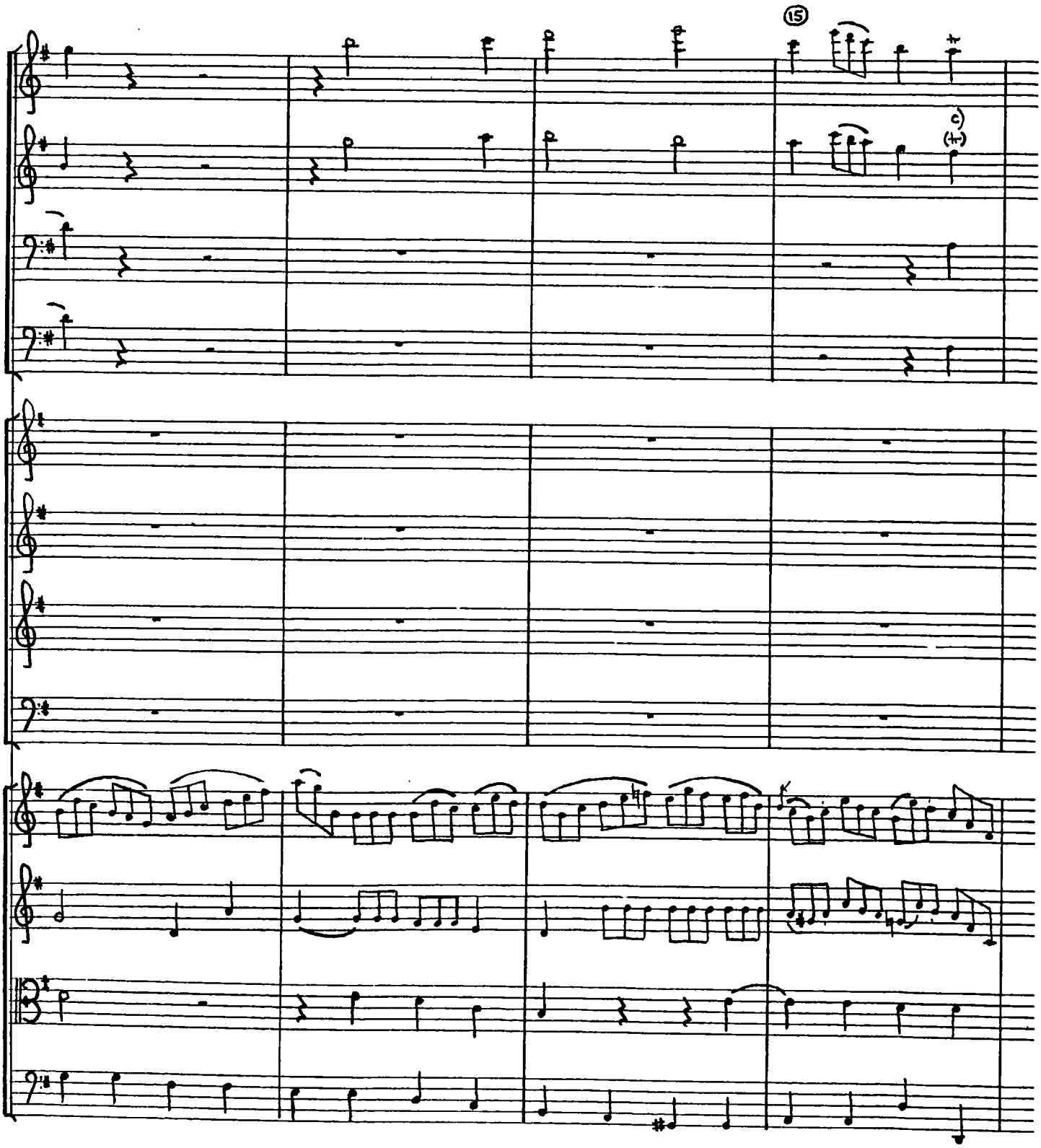


a) Bars 1-25: Wesley employs one stave for both flute parts and one stave for both bassoon parts.

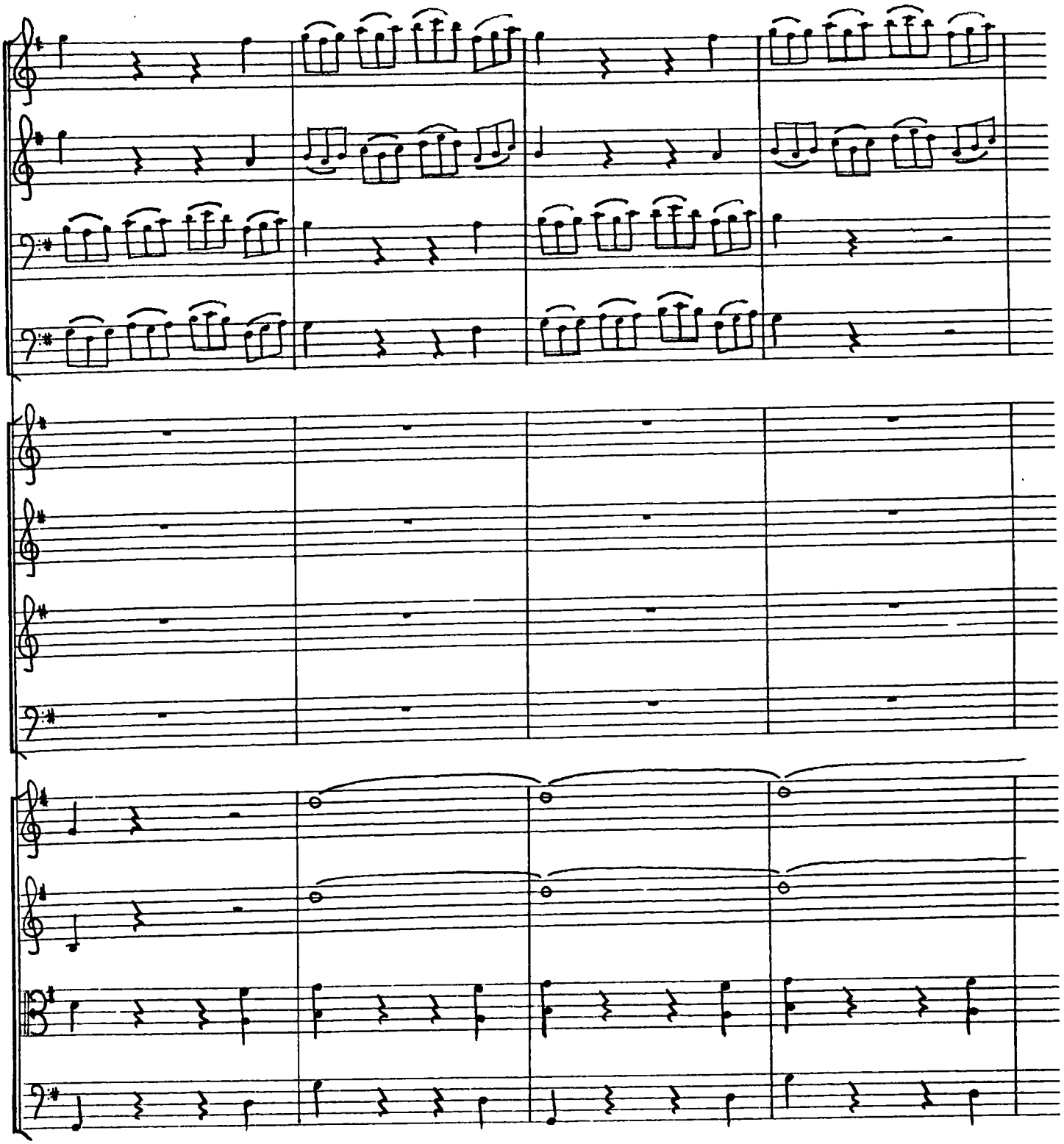


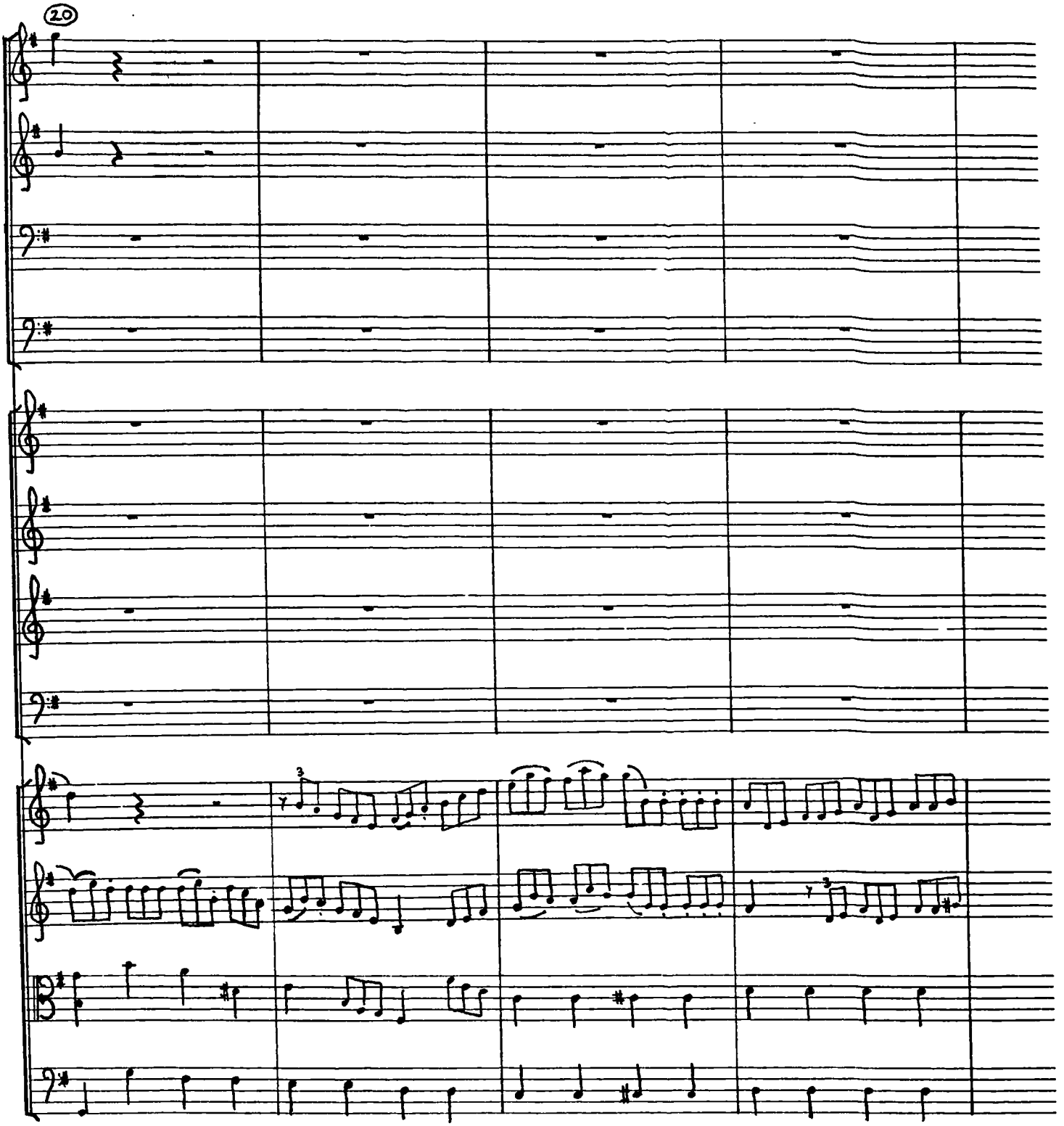
b) I suggest that wherever ♪. ♪ appears in conjunction with ♪♪♪, it should be performed thus: ♪ ♪ (3).


10
p
p
p
p



c) Wesley only specifies a trill on the top part; however, remembering he is writing on one stave only, and comparing other passages where he writes on two staves, thereby making his intentions clearer (e.g. bars 24-27), it would seem that he intended both flute parts to carry a trill at this point.

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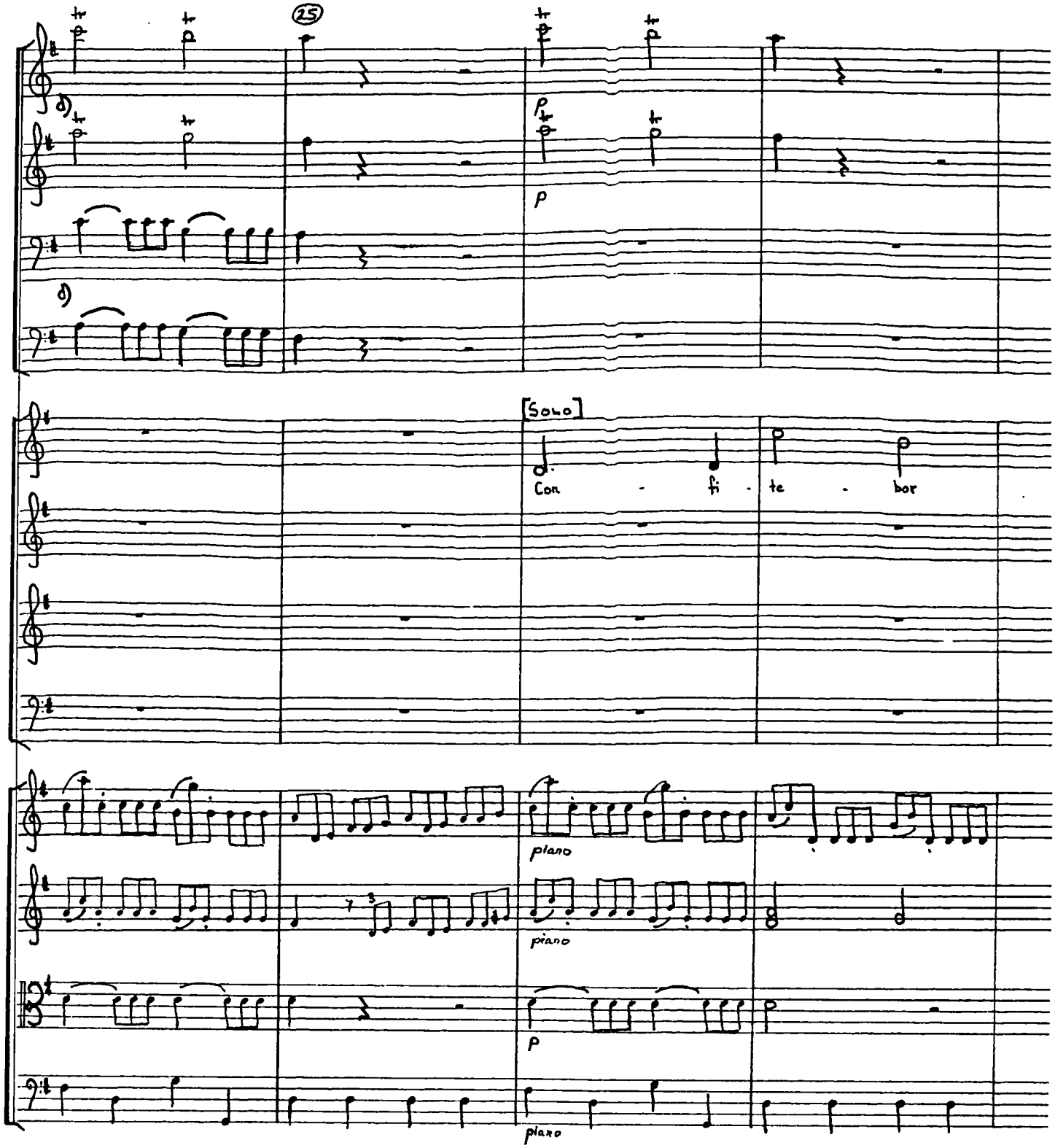
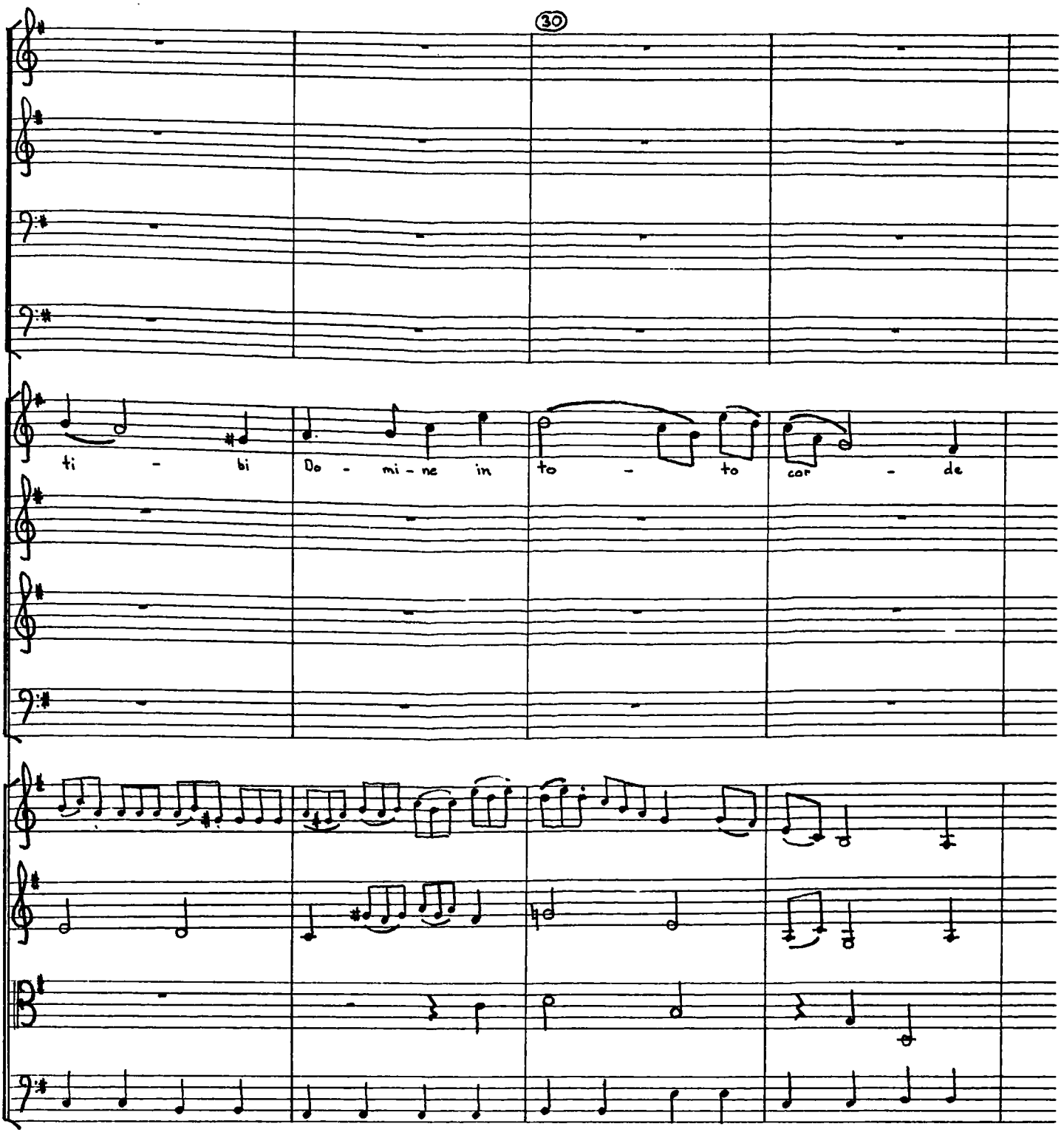
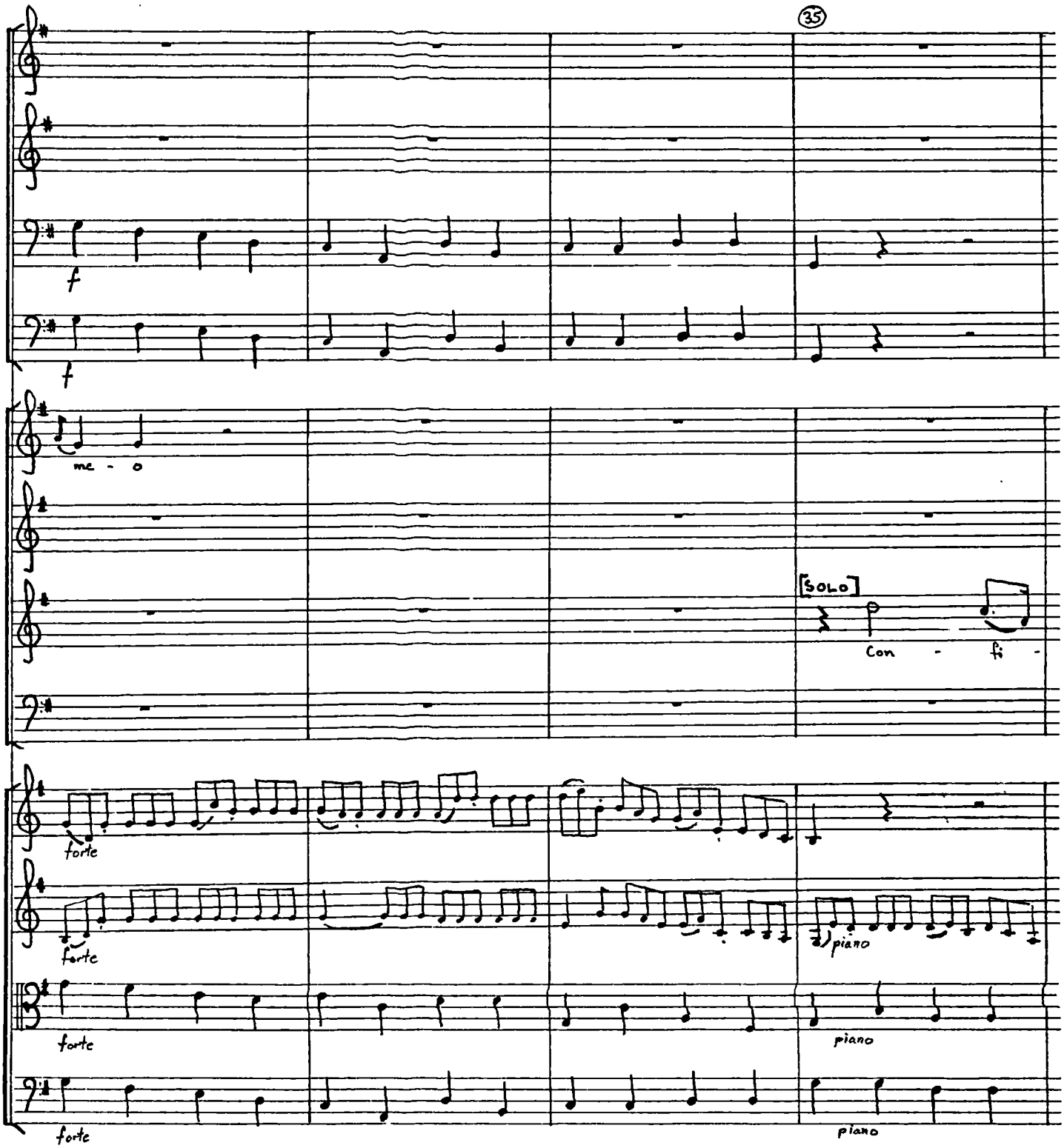
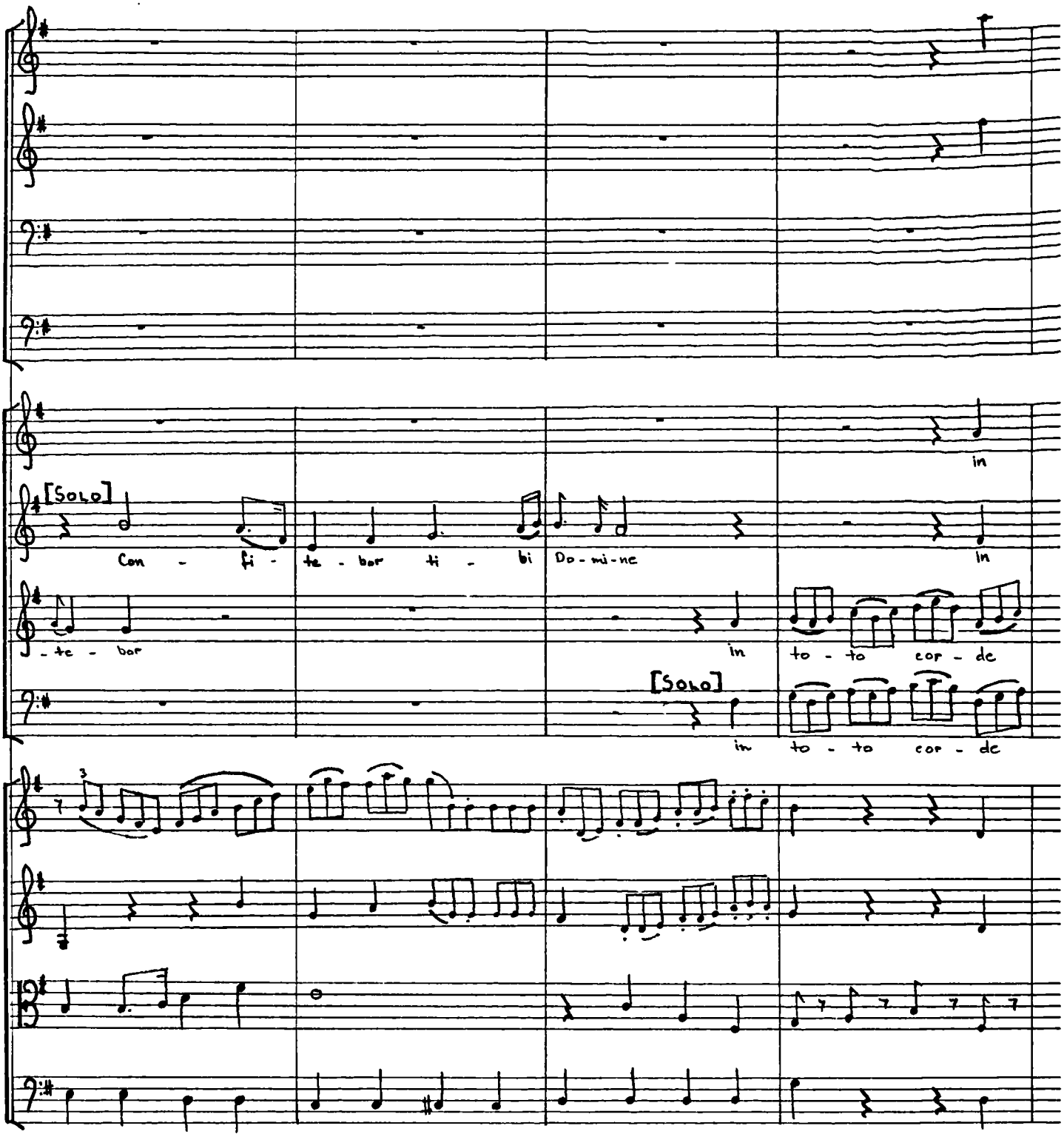
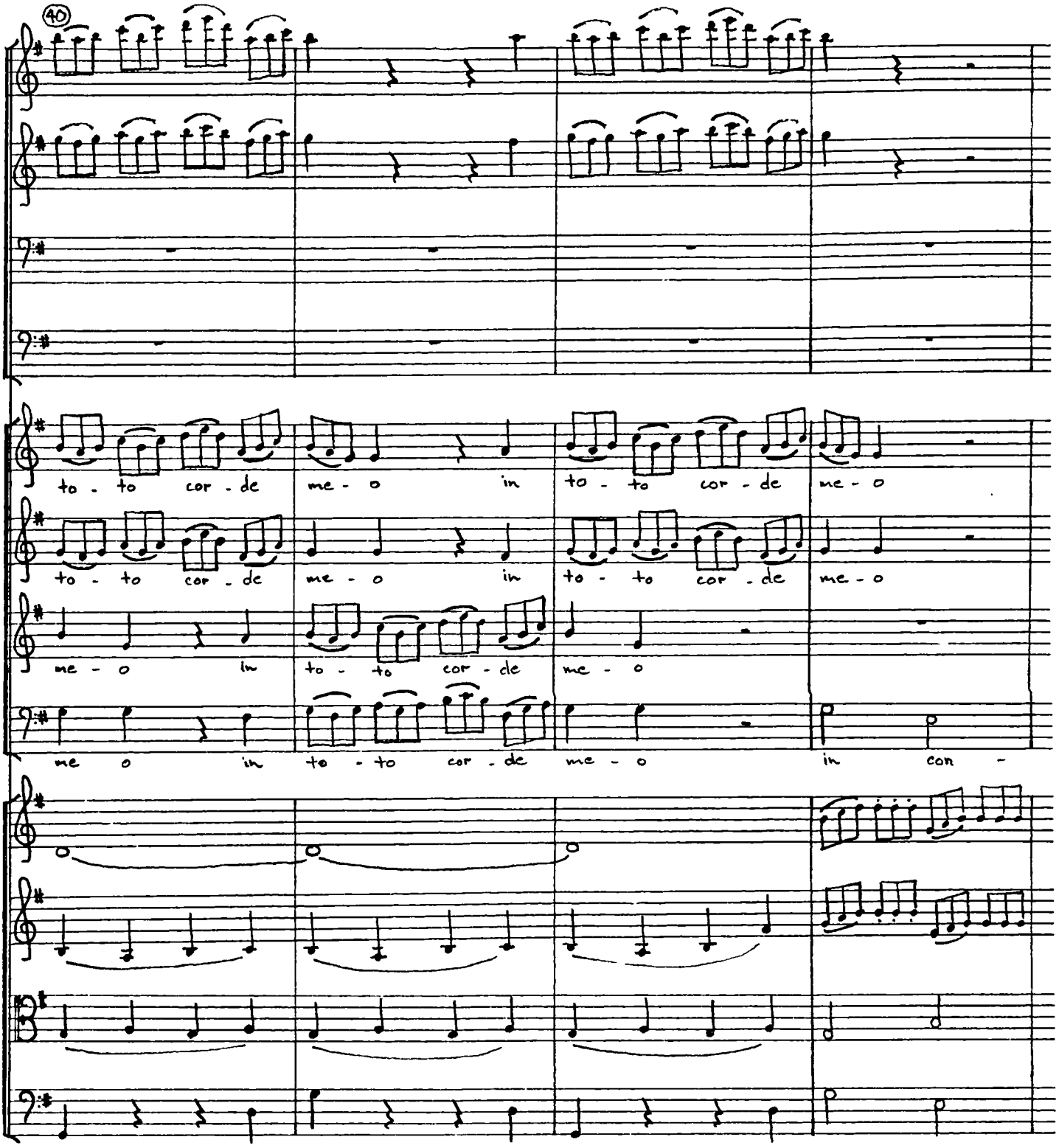


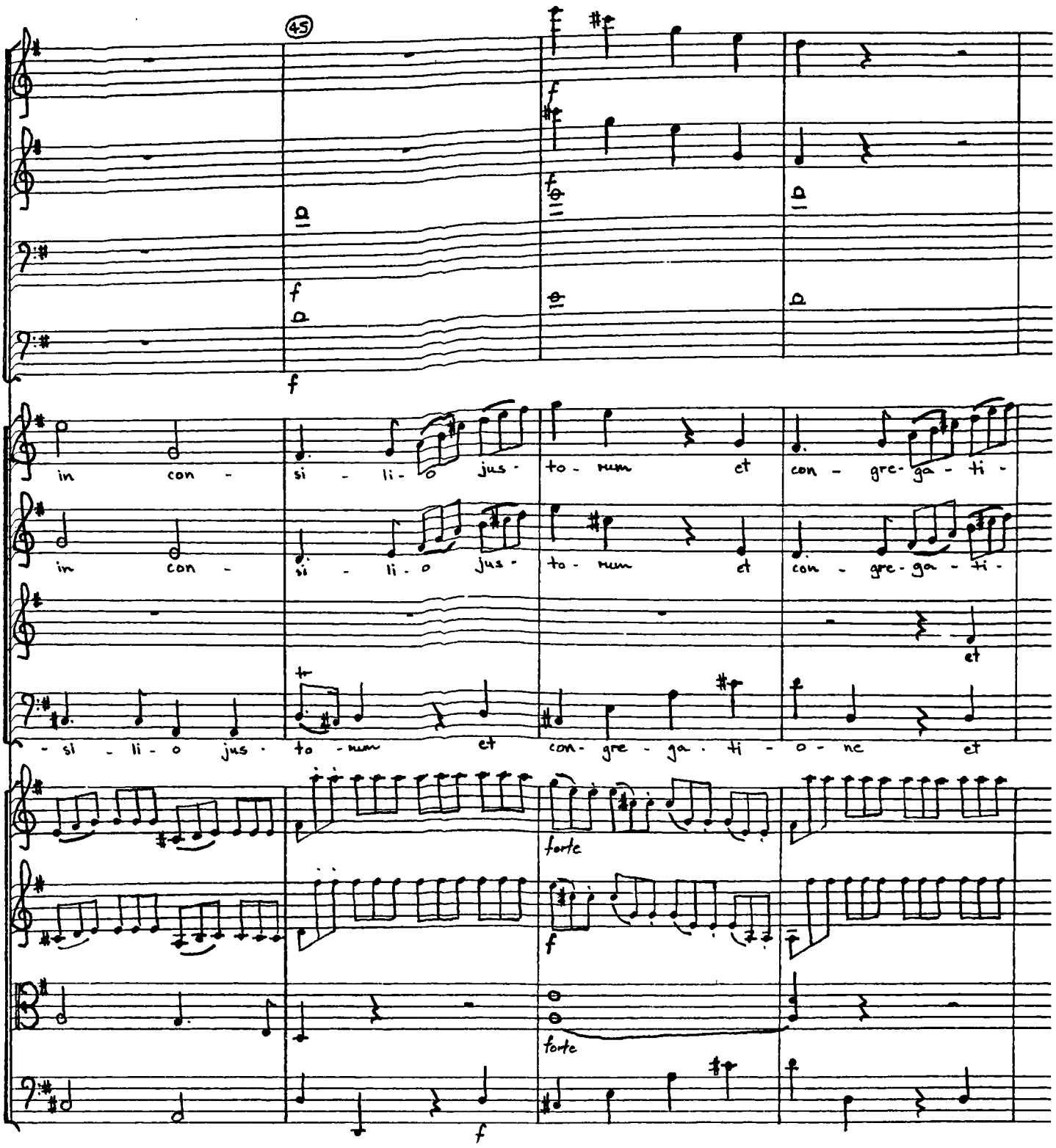
d) Bars 24-154: Wesley employs two staves each for flutes and bassoons.

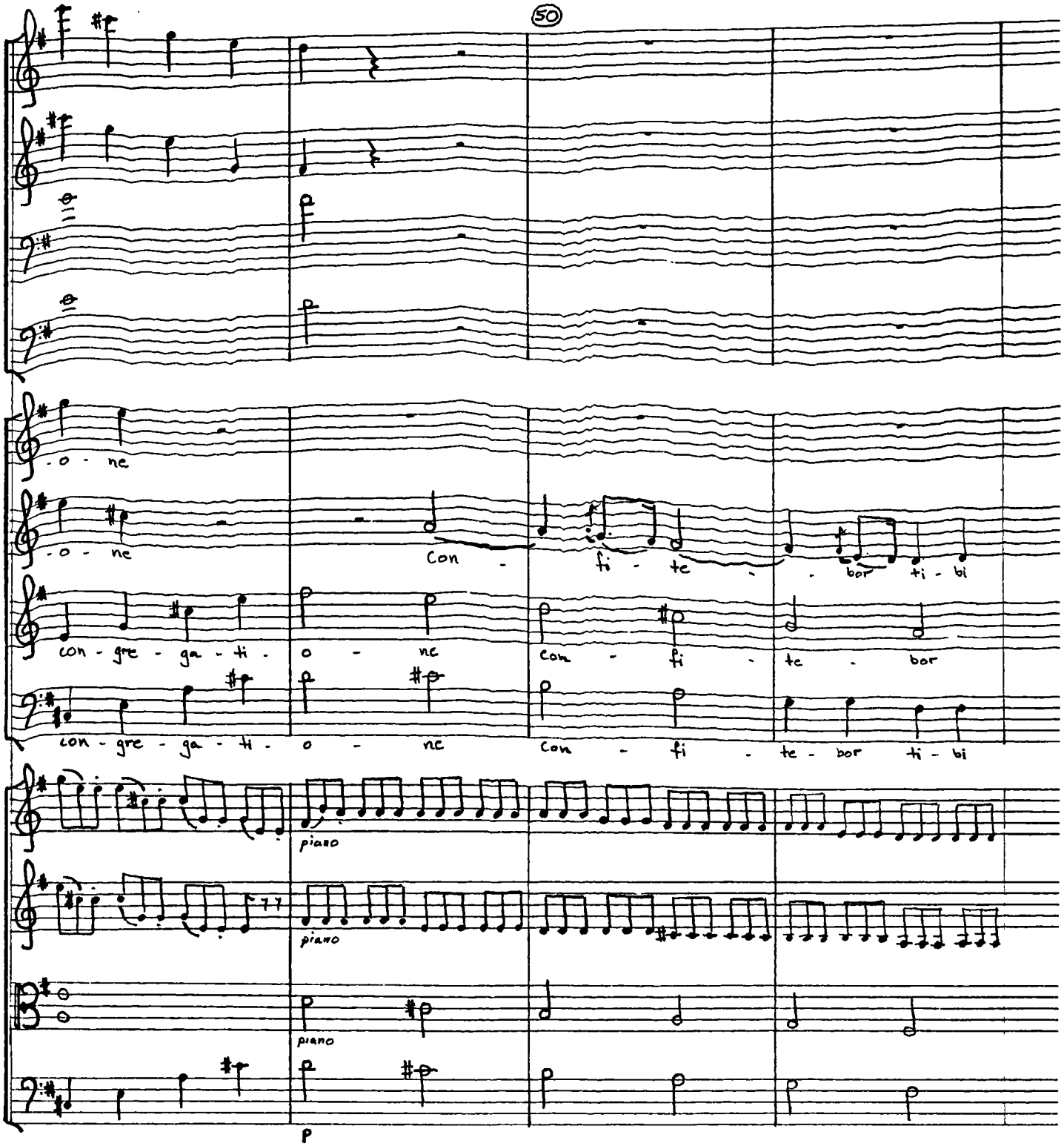

30
ti - bi
Do - mi - ne
in
to - to
car - de

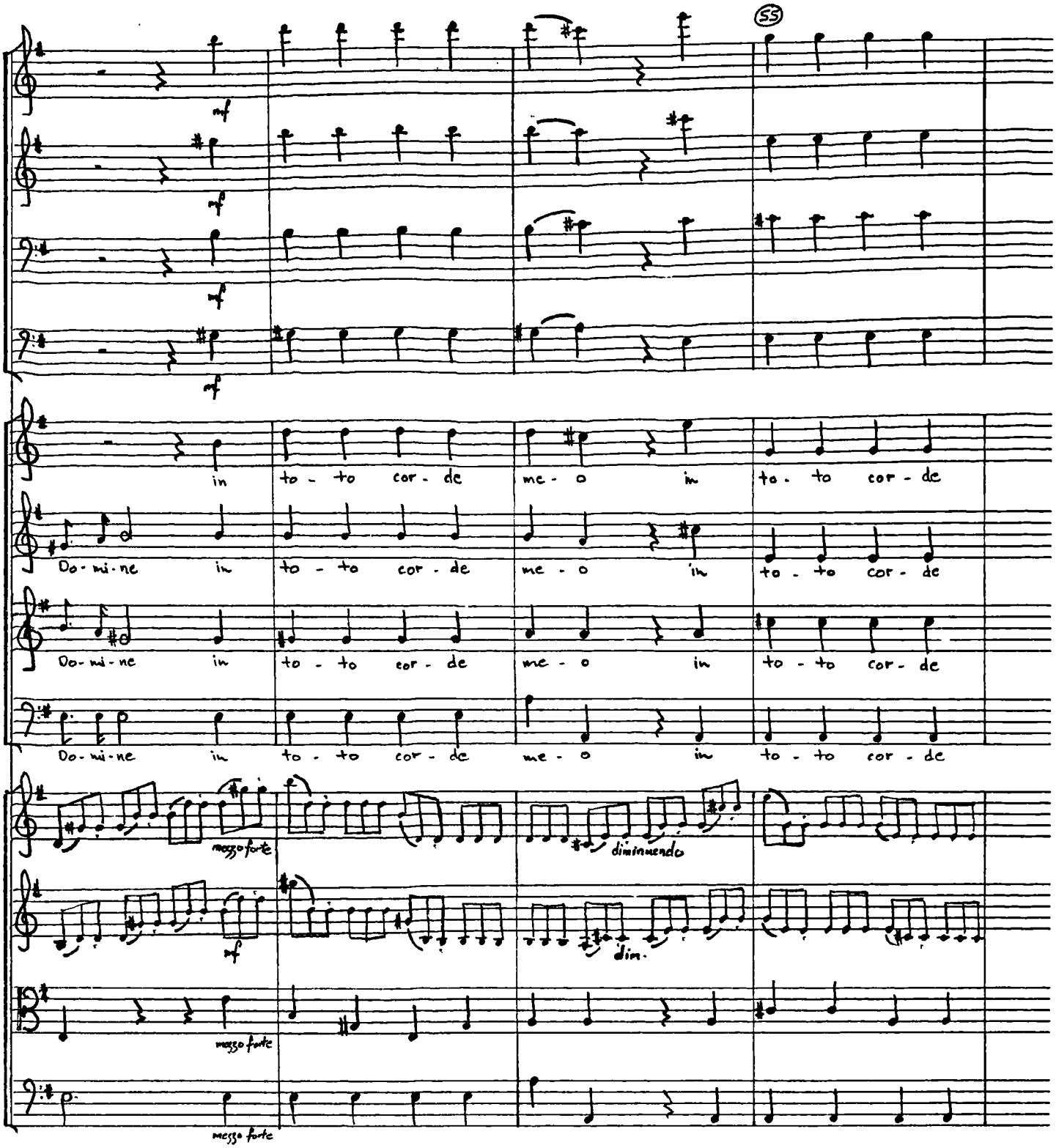

35
f
f
me - o
[SOLO]
Con - fi -
forte
forte
piano
forte
piano
forte
piano

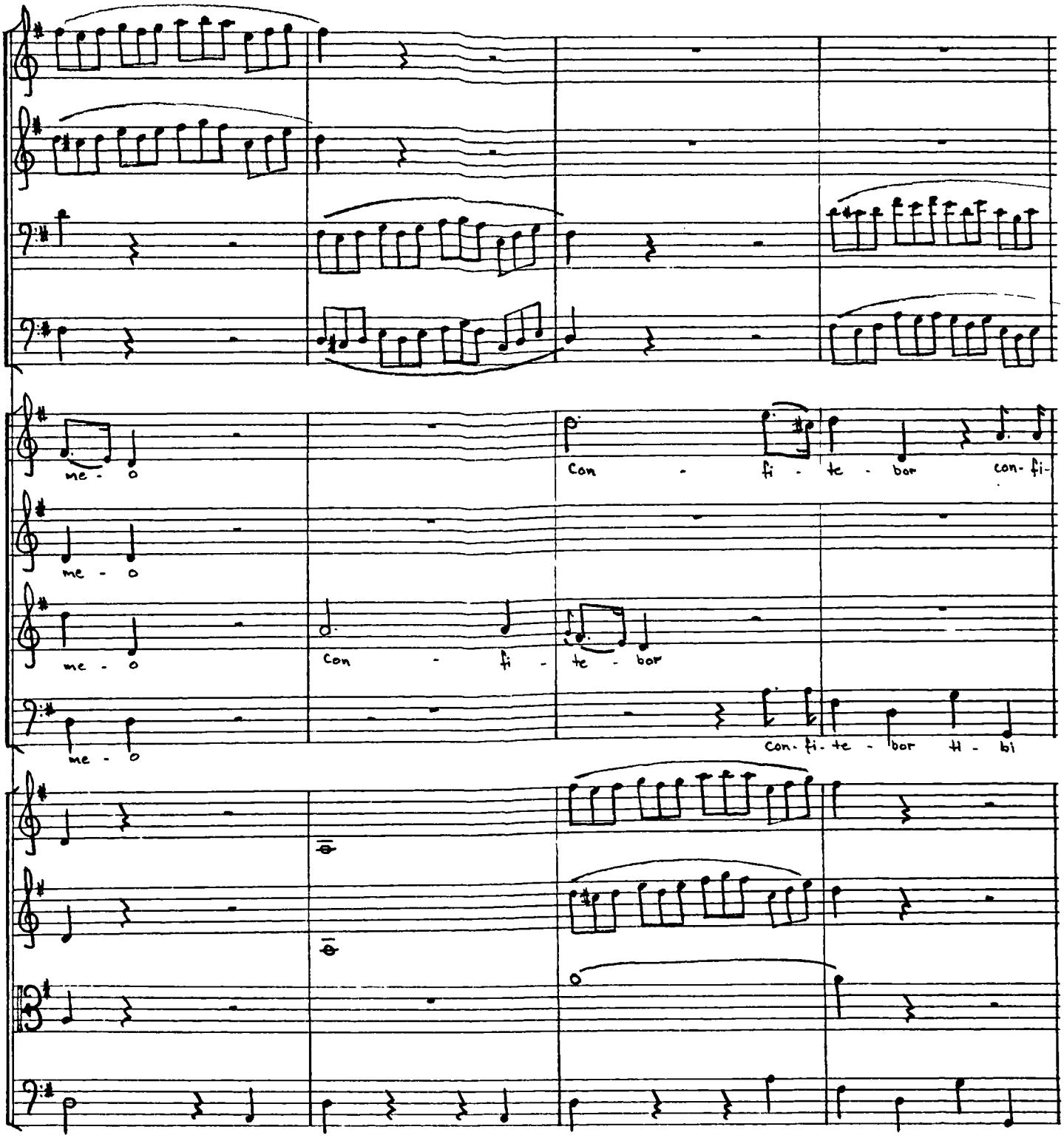

[SOLO]
Con - fi - te - bor ti - bi Do - mi - ne
in
in
- te - bor
in
to - to cor - de
[SOLO]
in
to - to cor - de

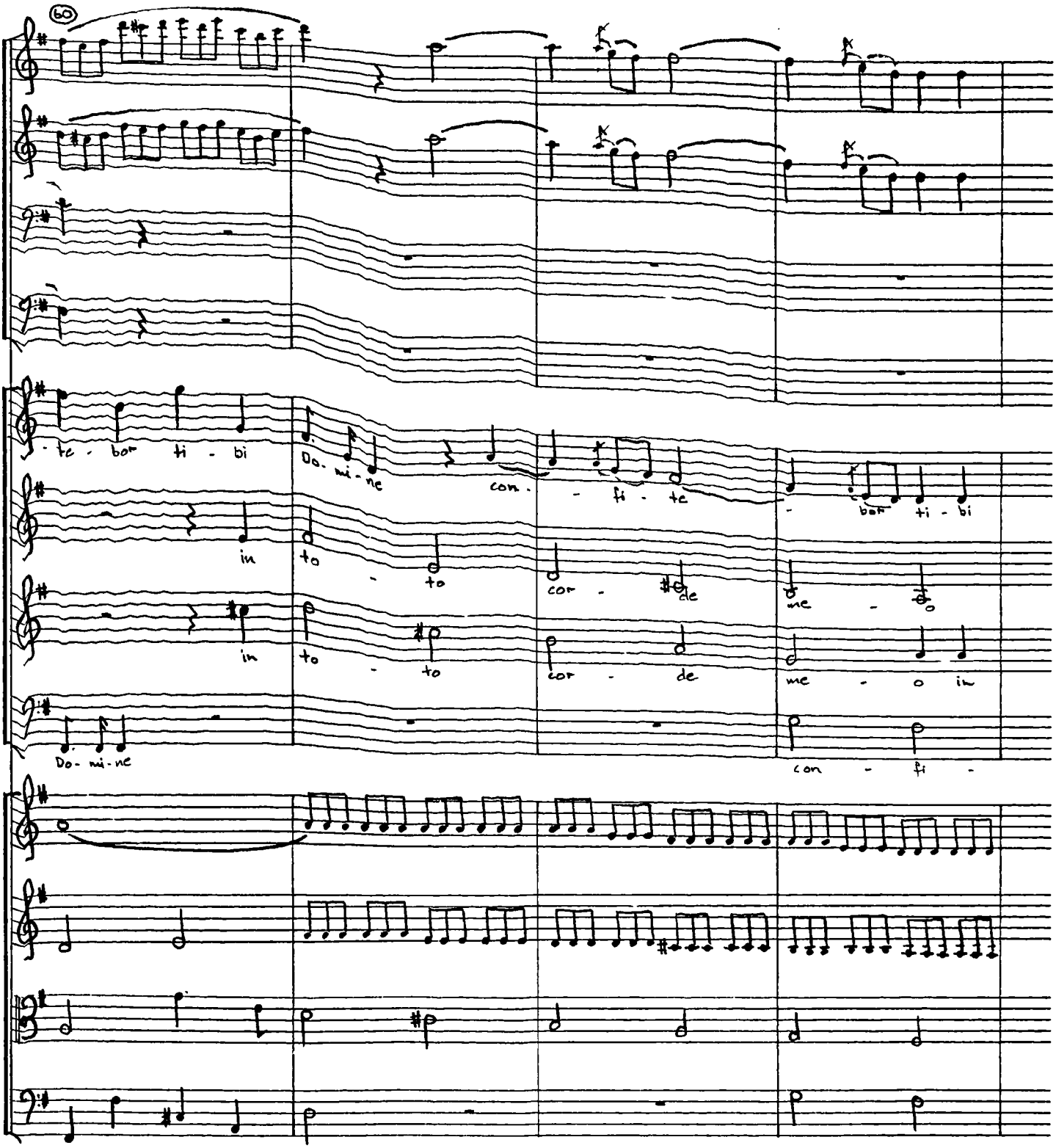

40
to - to cor - de me - o in to - to cor - de me - o
to - to cor - de me - o in to - to cor - de me - o
me - o in to - to cor - de me - o
me o in to - to cor - de me - o in con -

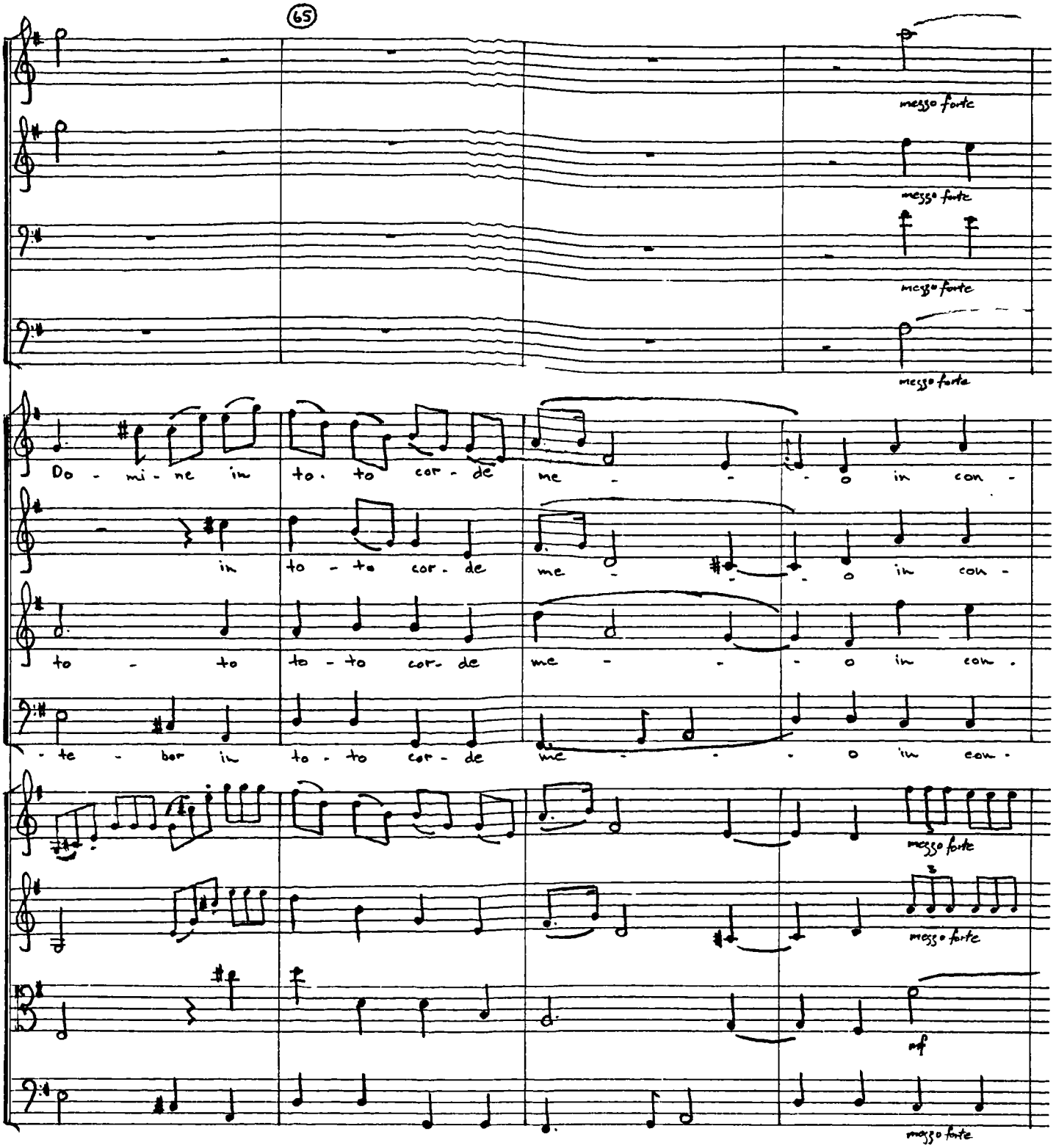

45
f
in con - si - li - o jus - to - num et con - gre - ga - ti -
in con - si - li - o jus - to - num et con - gre - ga - ti -
et
- si - li - o jus - to - num et con - gre - ga - ti - o - ne et
forte
f
forte
f

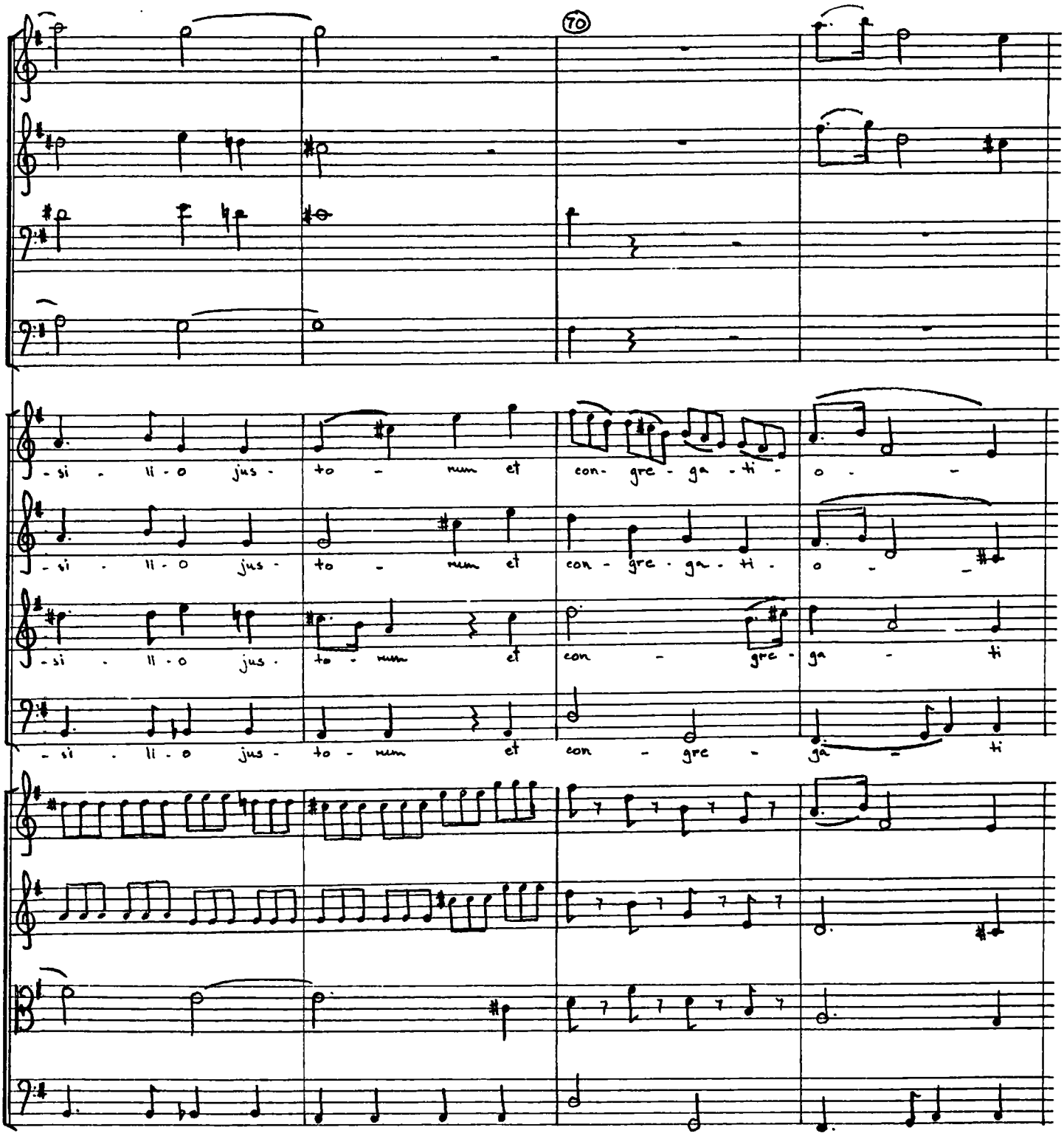

50
-o - ne
-o - ne
Con -
fi - te -
- bor ti - bi
con - gre - ga - ti -
o - ne
Con - fi - te - bor
con - gre - ga - ti - o - ne
Con - fi - te - bor ti - bi
piano
piano
piano
p

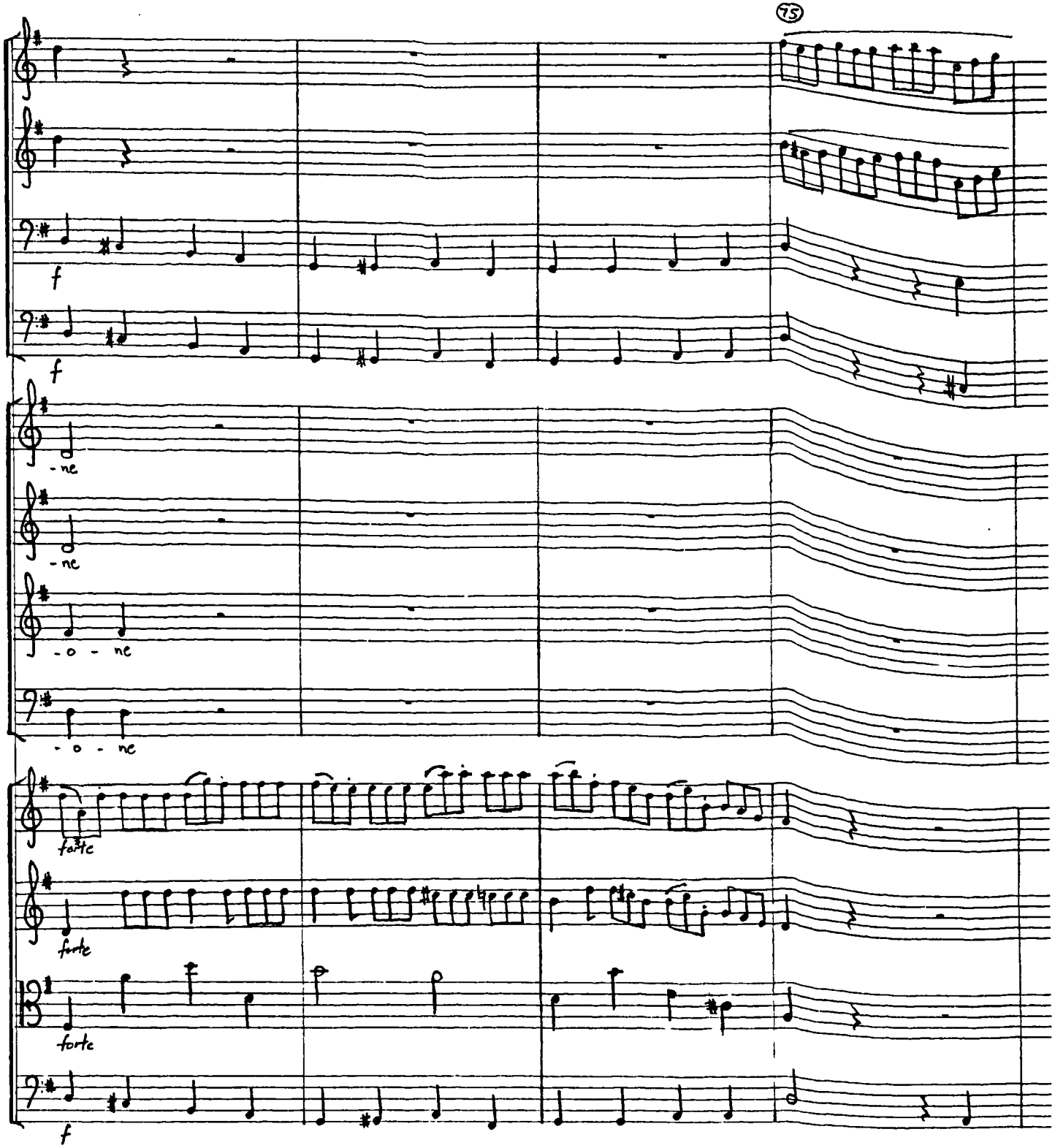

55
mf
mf
mf
mf
in to - to cor - de me - o in to - to cor - de
Do - mi - ne in to - to cor - de me - o in to - to cor - de
Do - mi - ne in to - to cor - de me - o in to - to cor - de
Do - mi - ne in to - to cor - de me - o in to - to cor - de
mezzo forte
diminuendo
mf
dim.
mezzo forte
mezzo forte

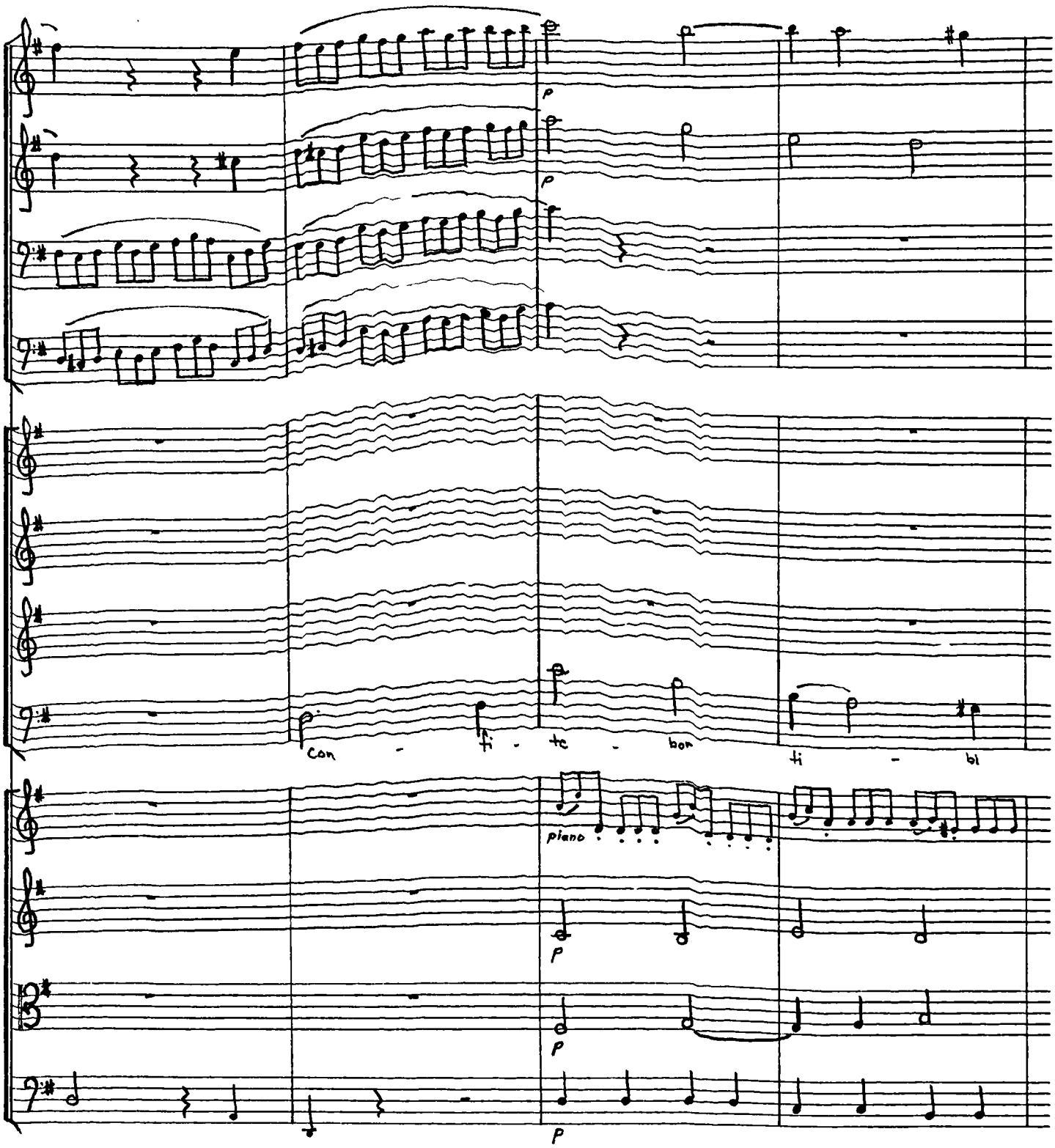

me - o
Con - fi - te - bor con- fi-
me - o
me - o
Con - fi - te - bor
me - o
Con- fi- te - bor ti - bi

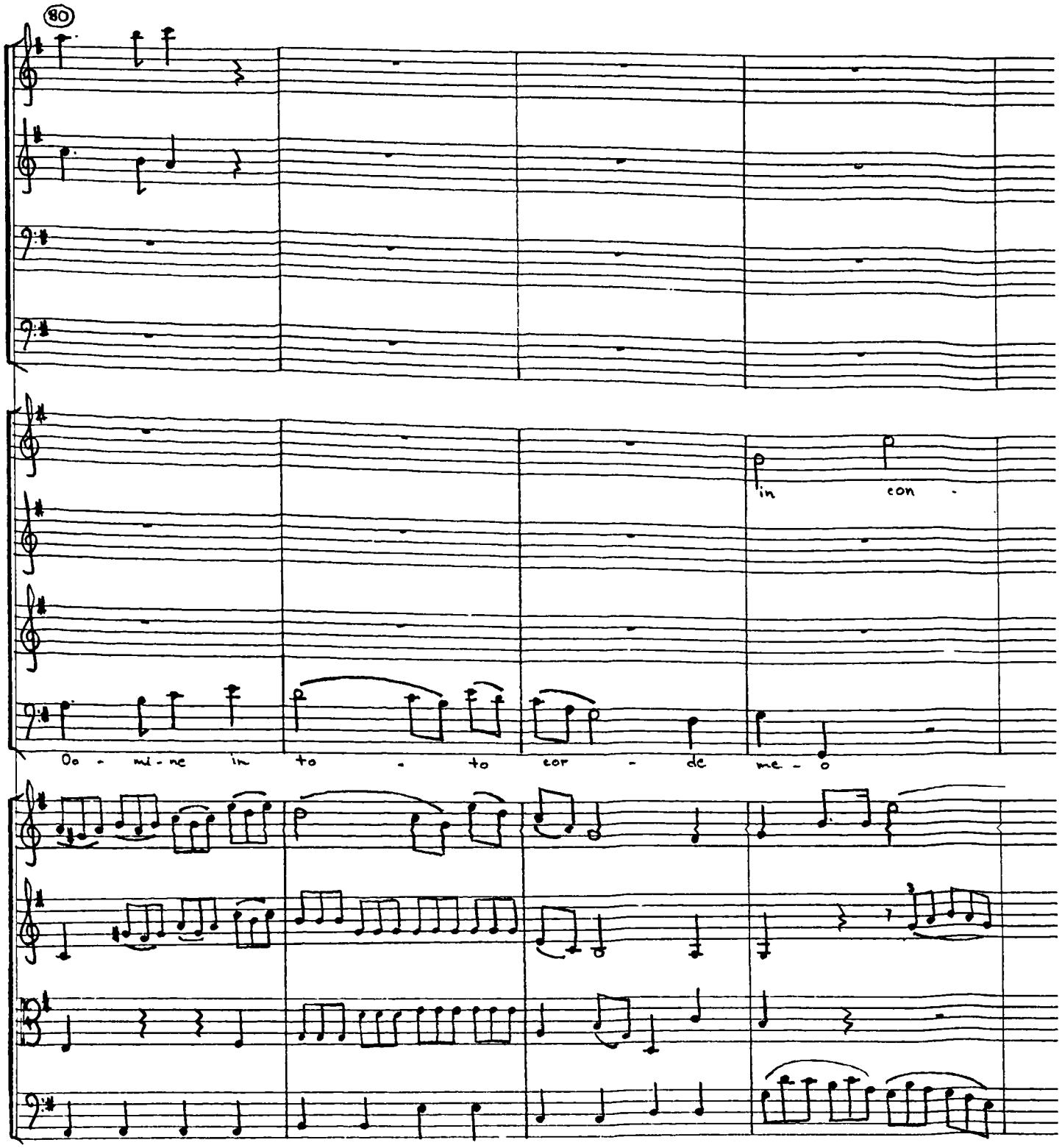

60
te - bor ti - bi
Do - mi - ne
con - fi - te
bor ti - bi
in to - to cor - de me - o
in to - to cor - de me - o in
Do - mi - ne
con - fi -


65
messo forte
messo forte
messo forte
messo forte
Do - mi - ne in to. to cor - de me - - - o in con -
in to - to cor. de me - - o in con -
to - to to - to cor. de me - - - o in con.
- te - ber in to - to cor - de me - - - o in con -
messo forte
messo forte
mf
messo forte


70
-si - li - o jus - to - num et con- gre - ga - ti - o -
-si - li - o jus - to - num et con - gre - ga - ti - o -
-si - li - o jus - to - num et con - gre - ga - ti
-si - li - o jus - to - num et con - gre - ga - ti


75
f
f
- ne
- ne
- o - ne
- o - ne
forte
forte
forte
f


p
p
Con - ti - te - bon
ti - bi
piano
p
p
p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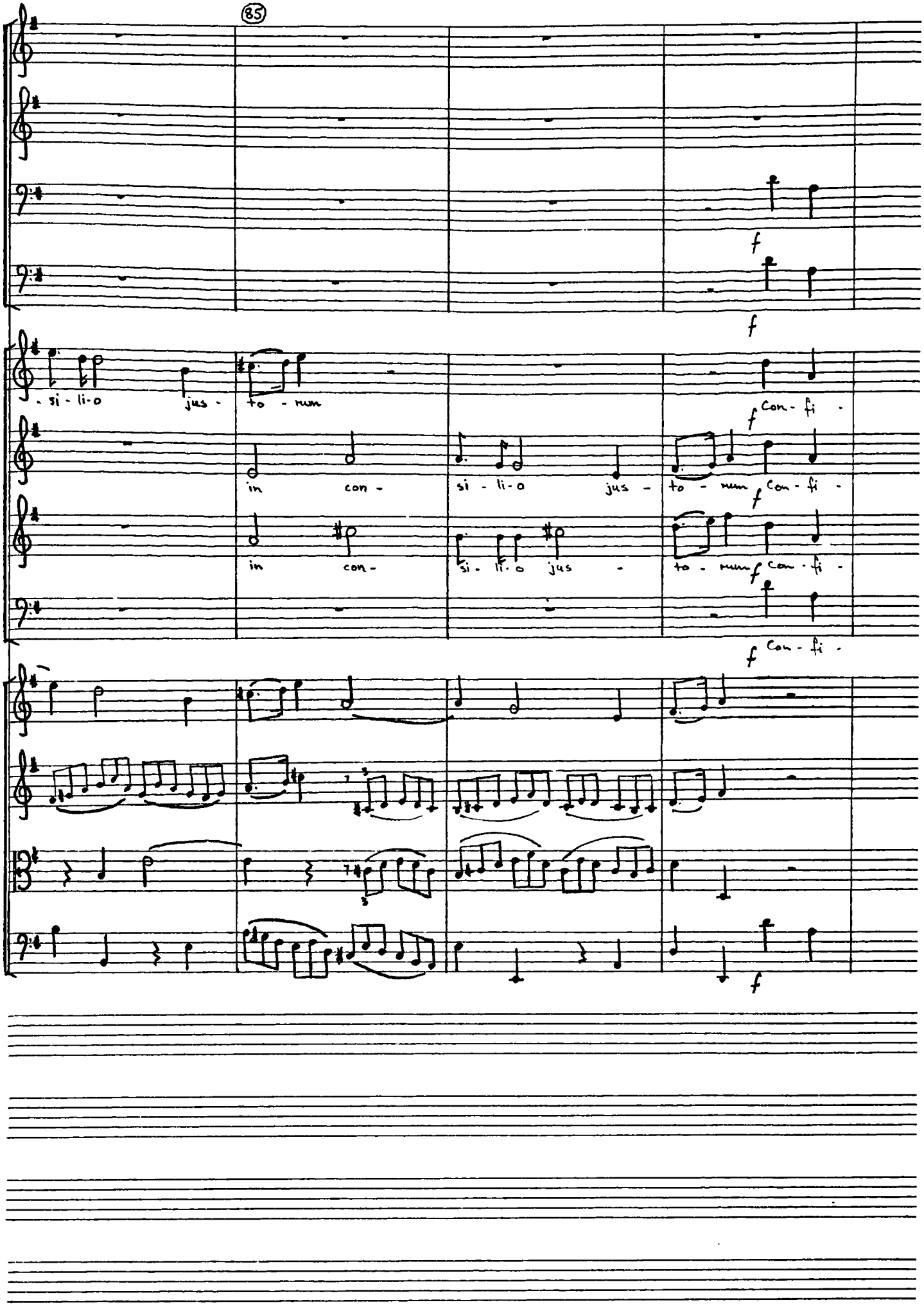
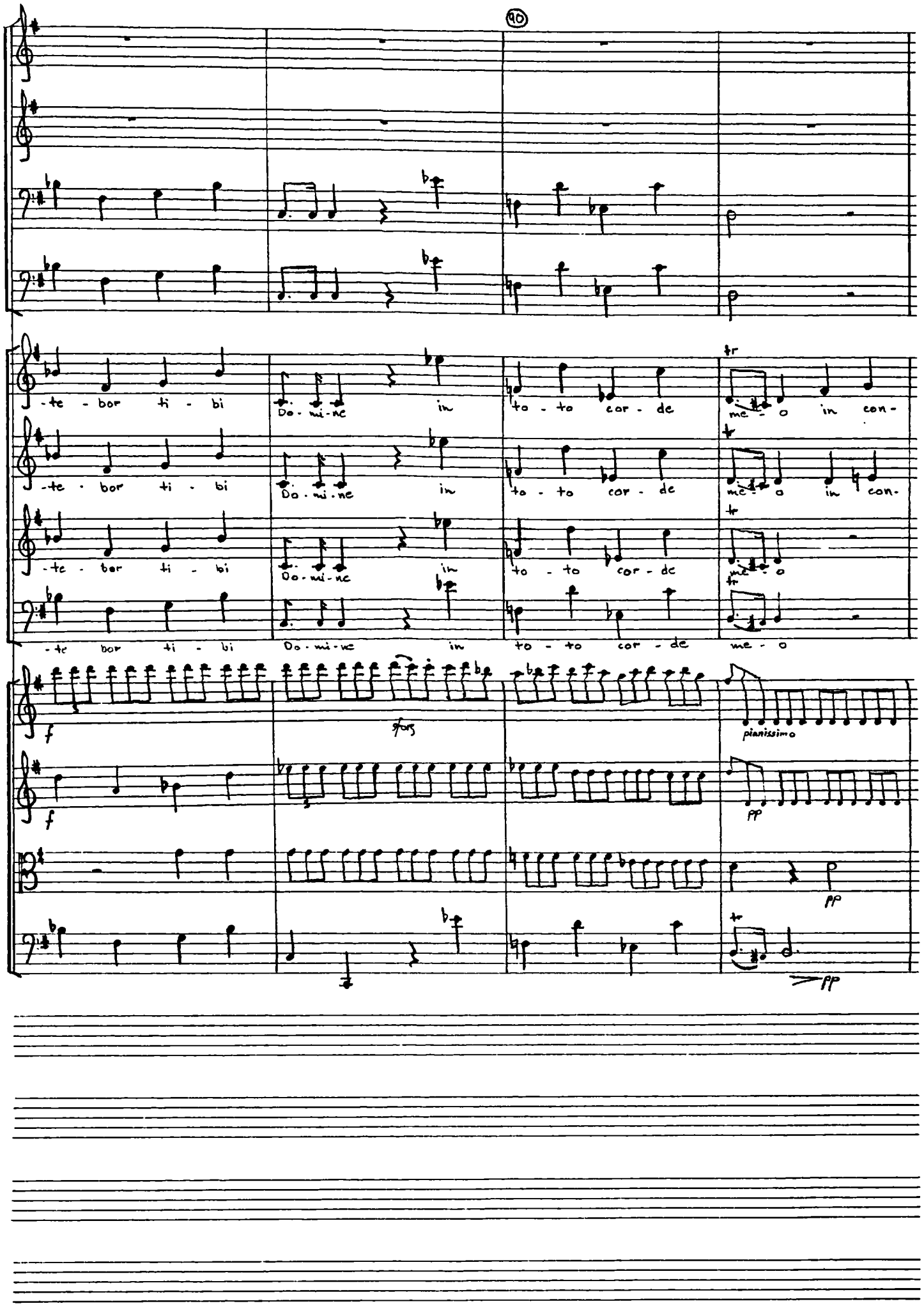
in con -
Do - mi - ne in to - to cor - de me - o


85
f
f
- si - li - o jus - to - rum
f Con - fi -
in con - si - li - o jus - to - rum
f Con - fi -
in con - si - li - o jus - to - rum
f Con - fi -
f Con - fi -
f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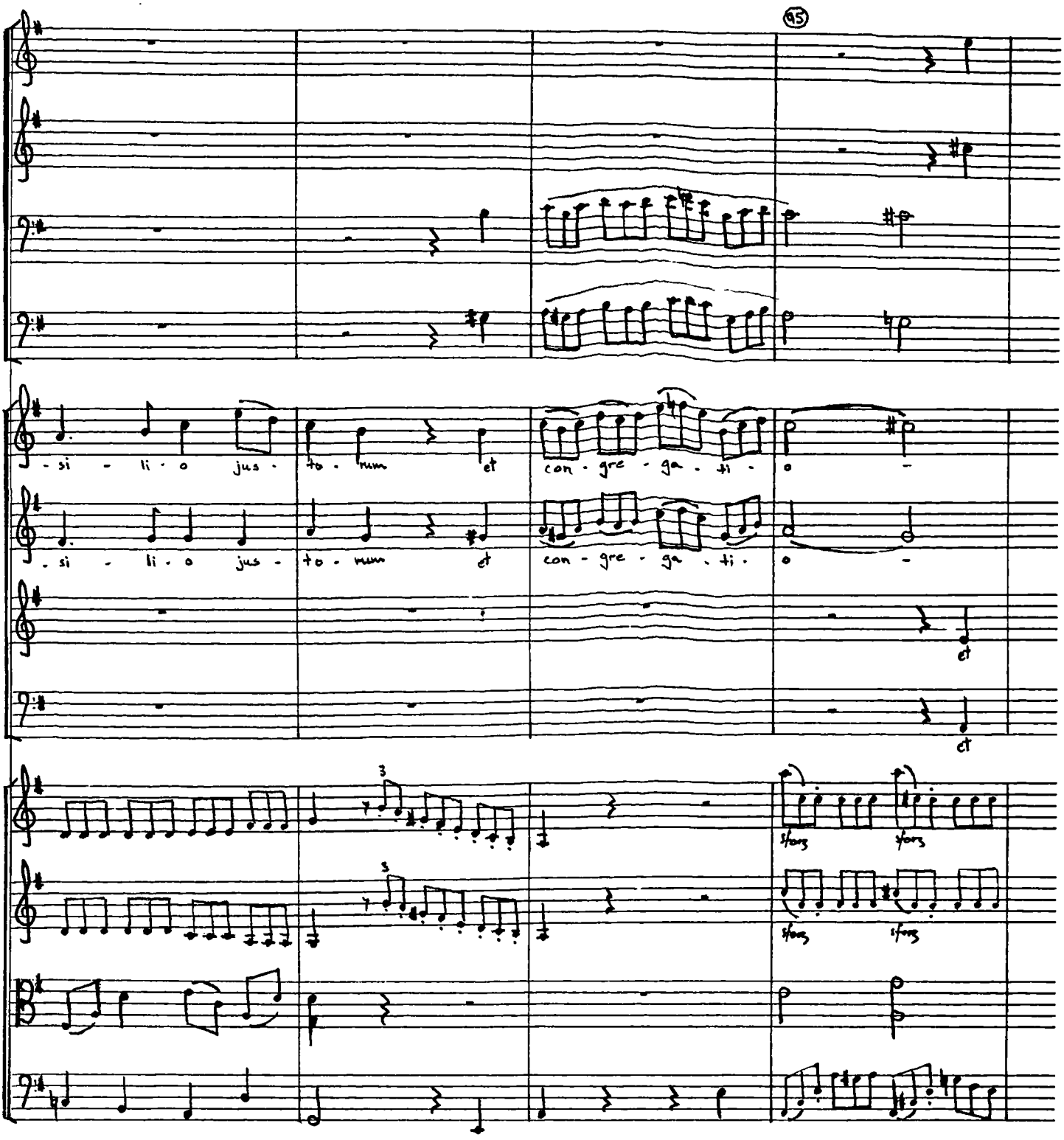
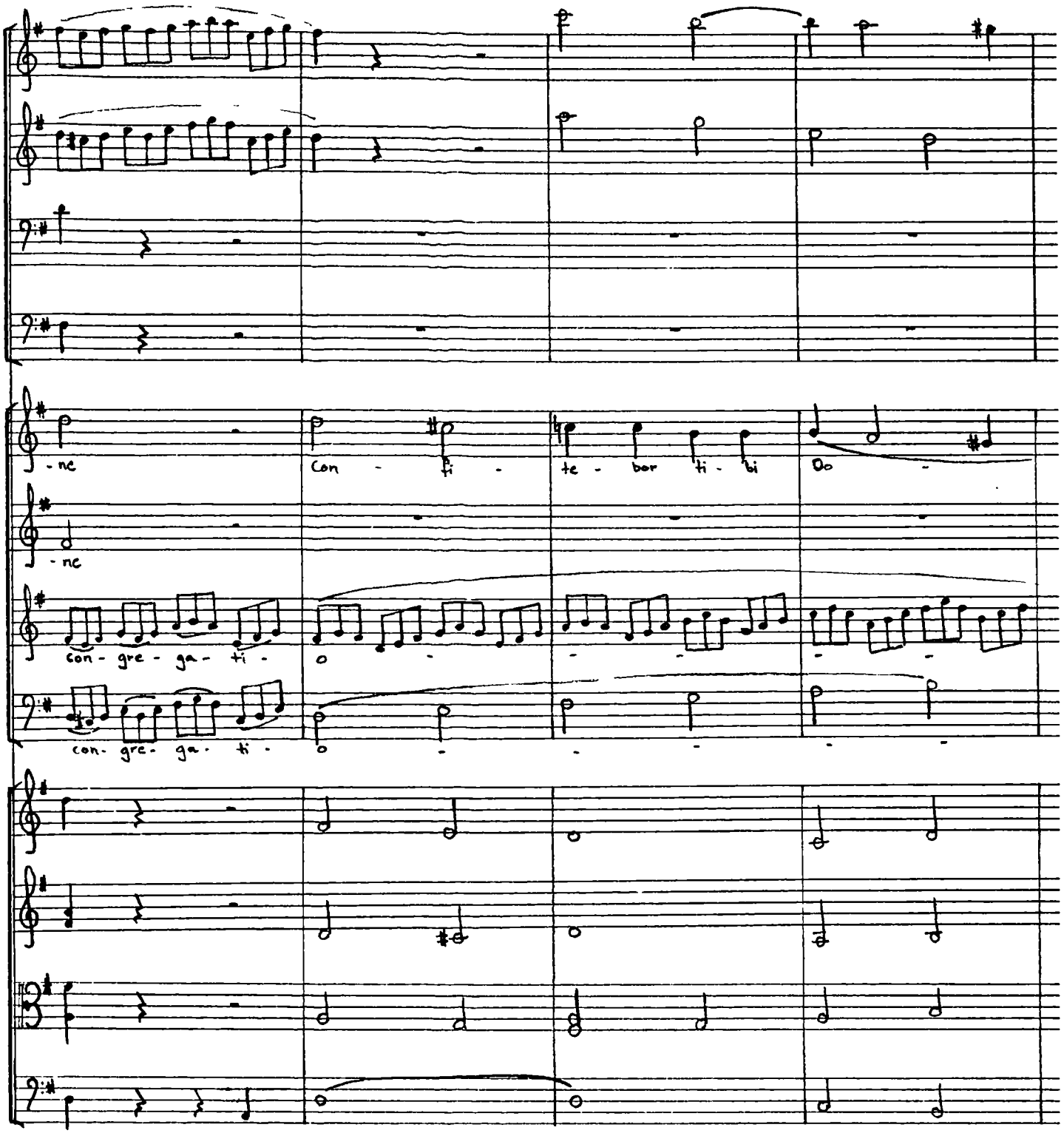
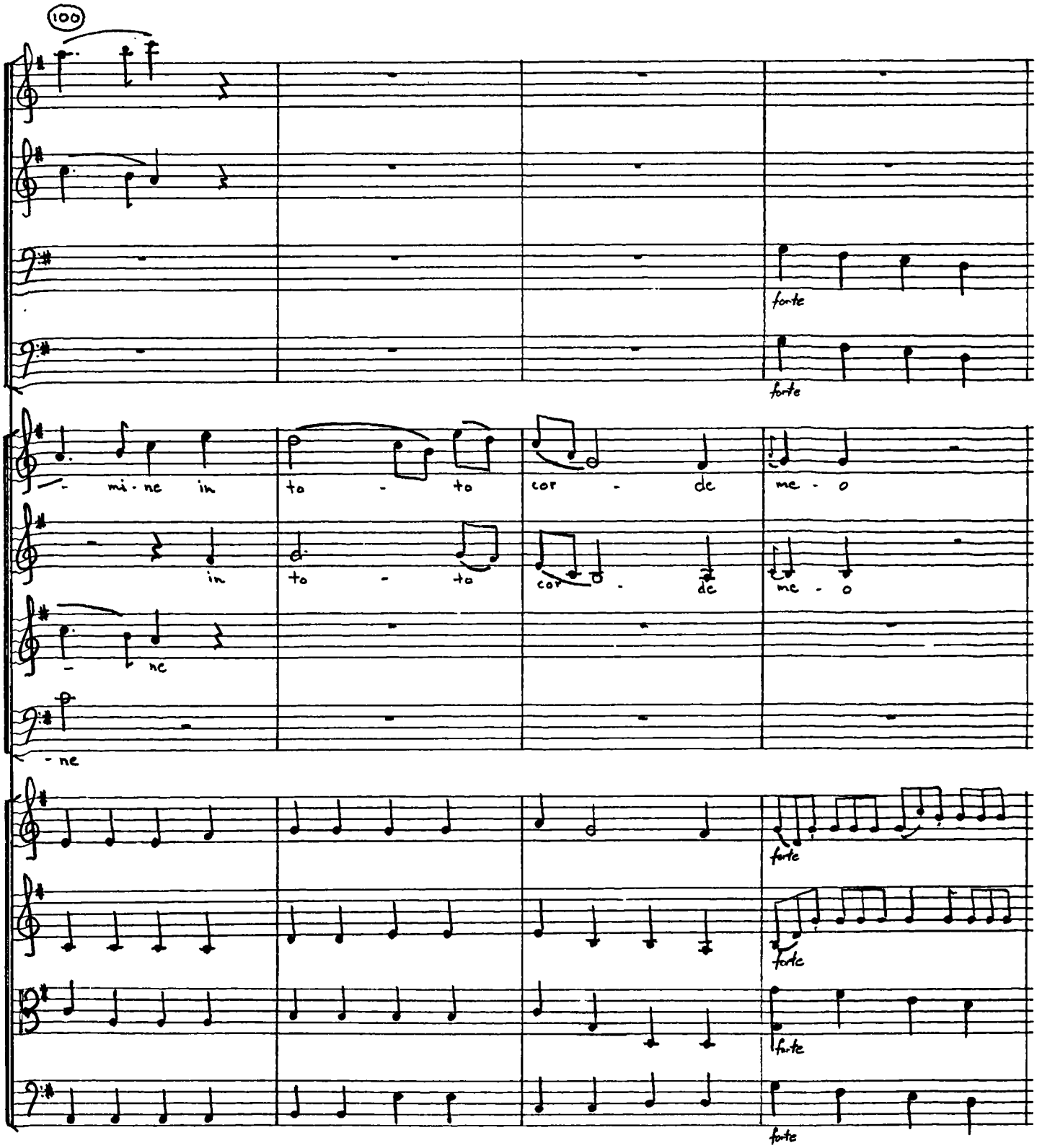
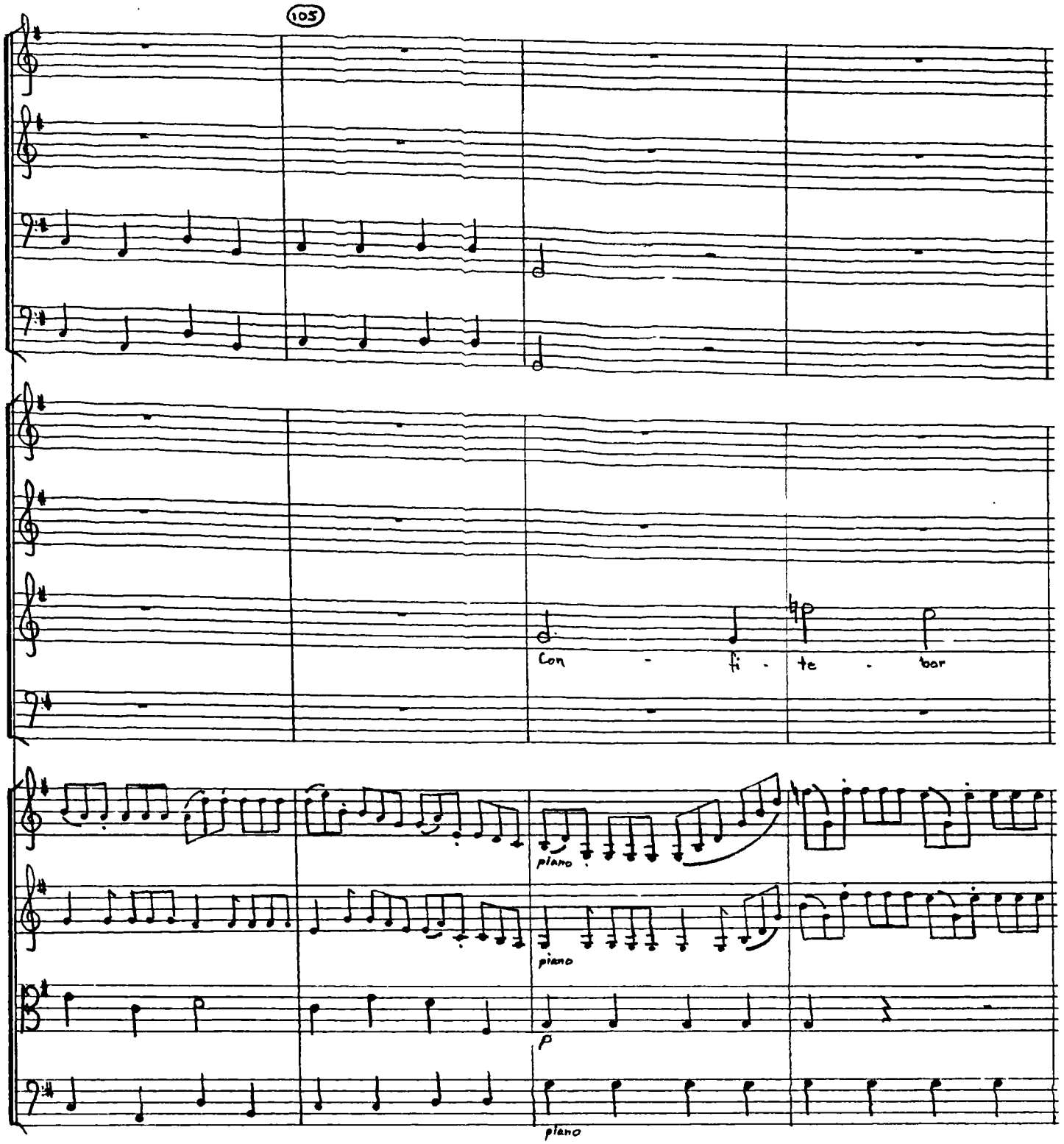
-te - bor ti - bi
Do - mi - ne in
to - to cor - de
me - o in con-
tr
f
sforz
pianissimo
pp


95
si - li - o jus - to - rum et con - gre - ga - ti - o -
si - li - o jus - to - rum et con - gre - ga - ti - o -
et
et
3
3
sfors
sfors
sfors
sfors


-nc
Con - fi -
te - bor ti - bi
Do -
-nc
con - gre - ga - ti -
con- gre- ga- ti -


100
forte
forte
- mi - ne in to - to cor - de me - o
in to - to cor - de me - o
- ne
- ne
forte
forte
forte
forte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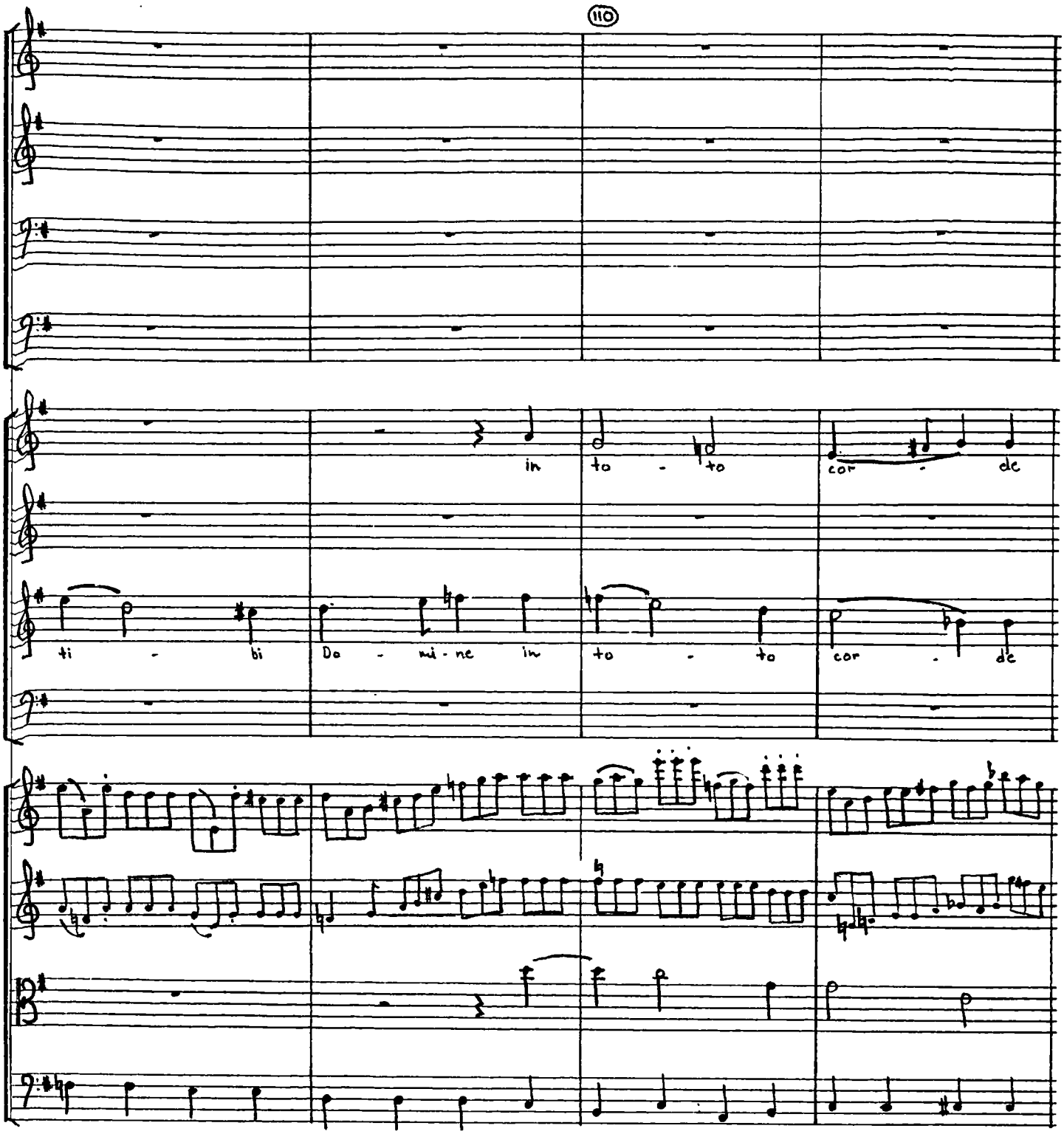
Con - fi - te - bor
piano
piano
p
piano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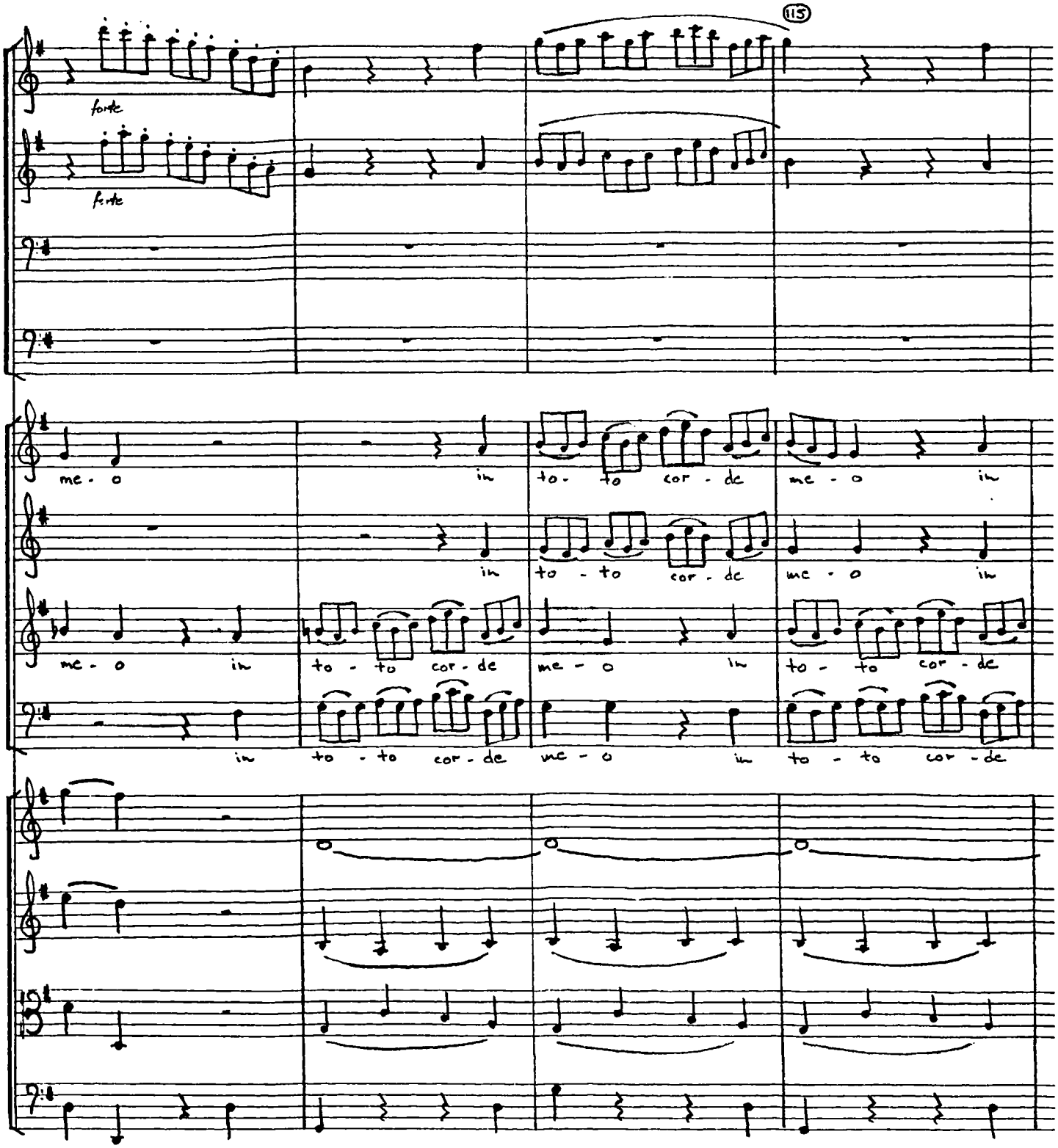
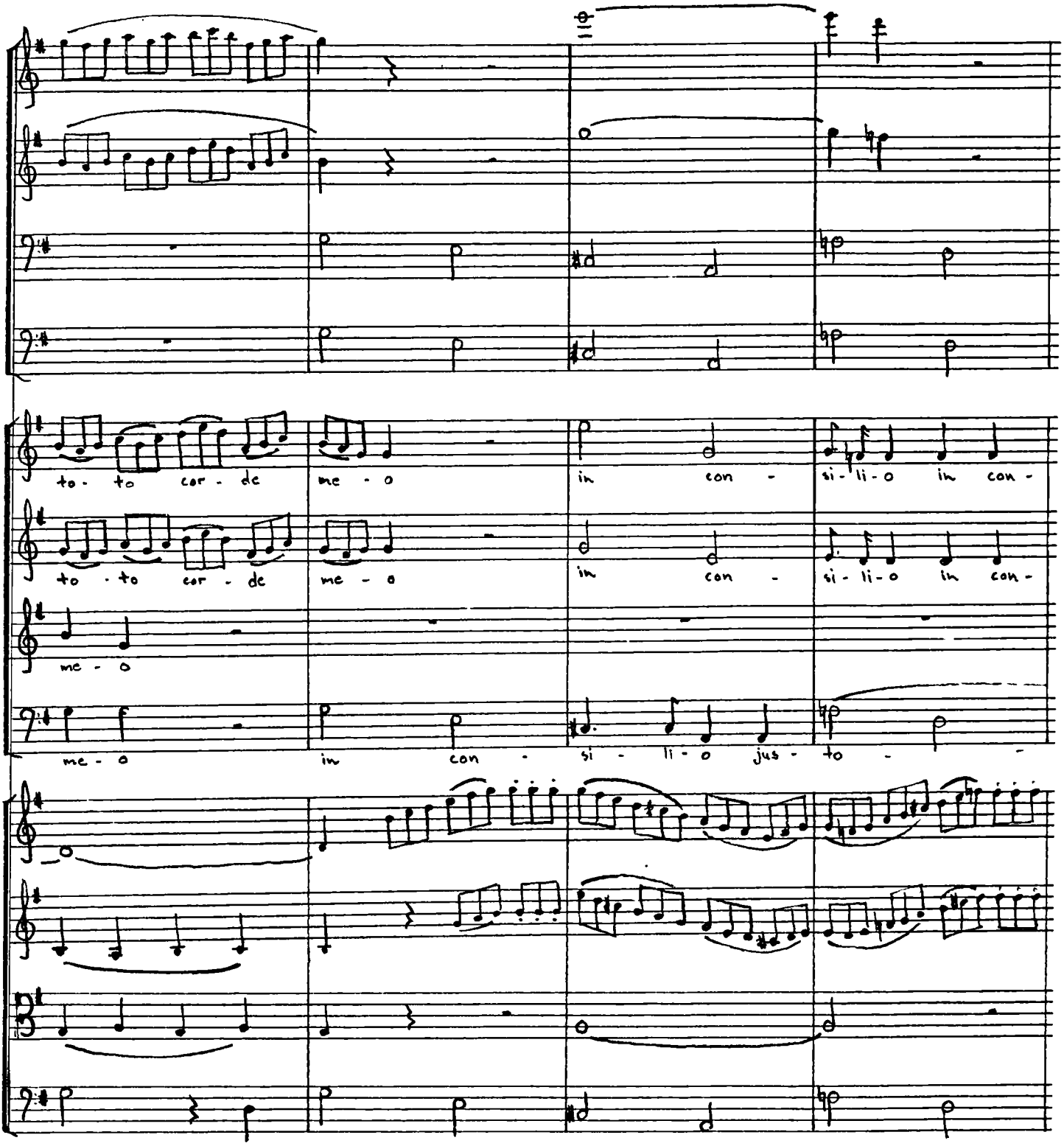
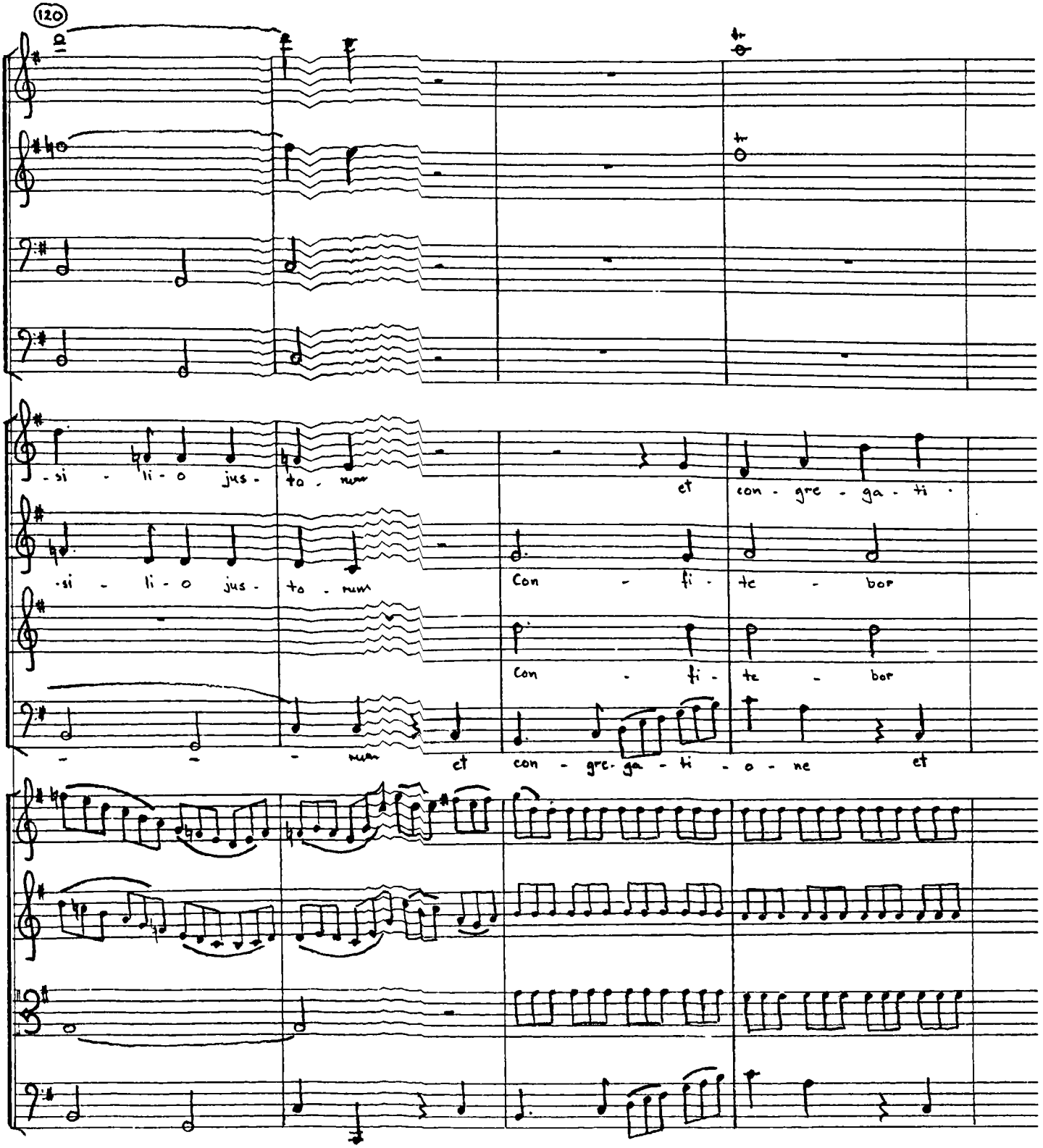
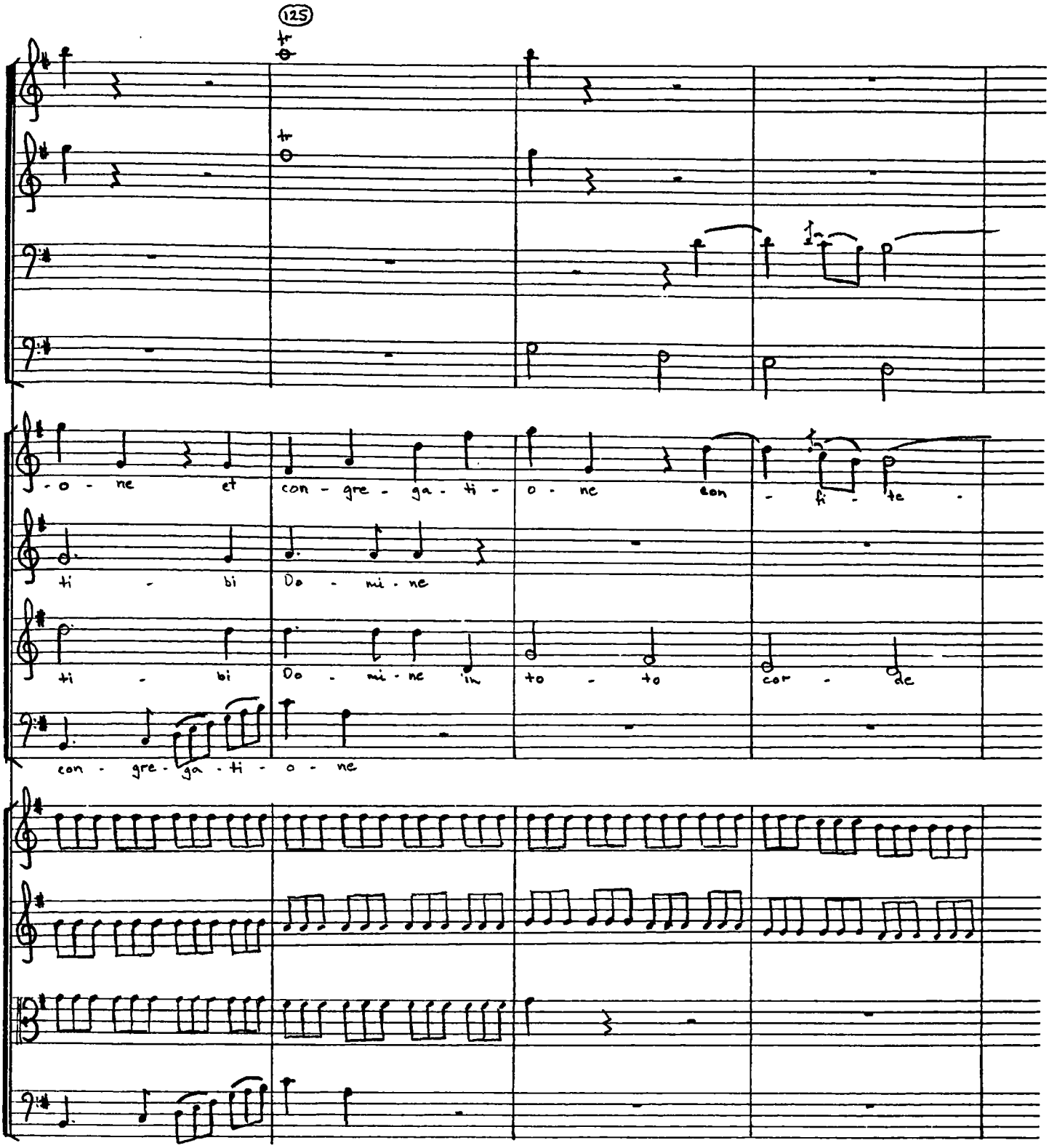
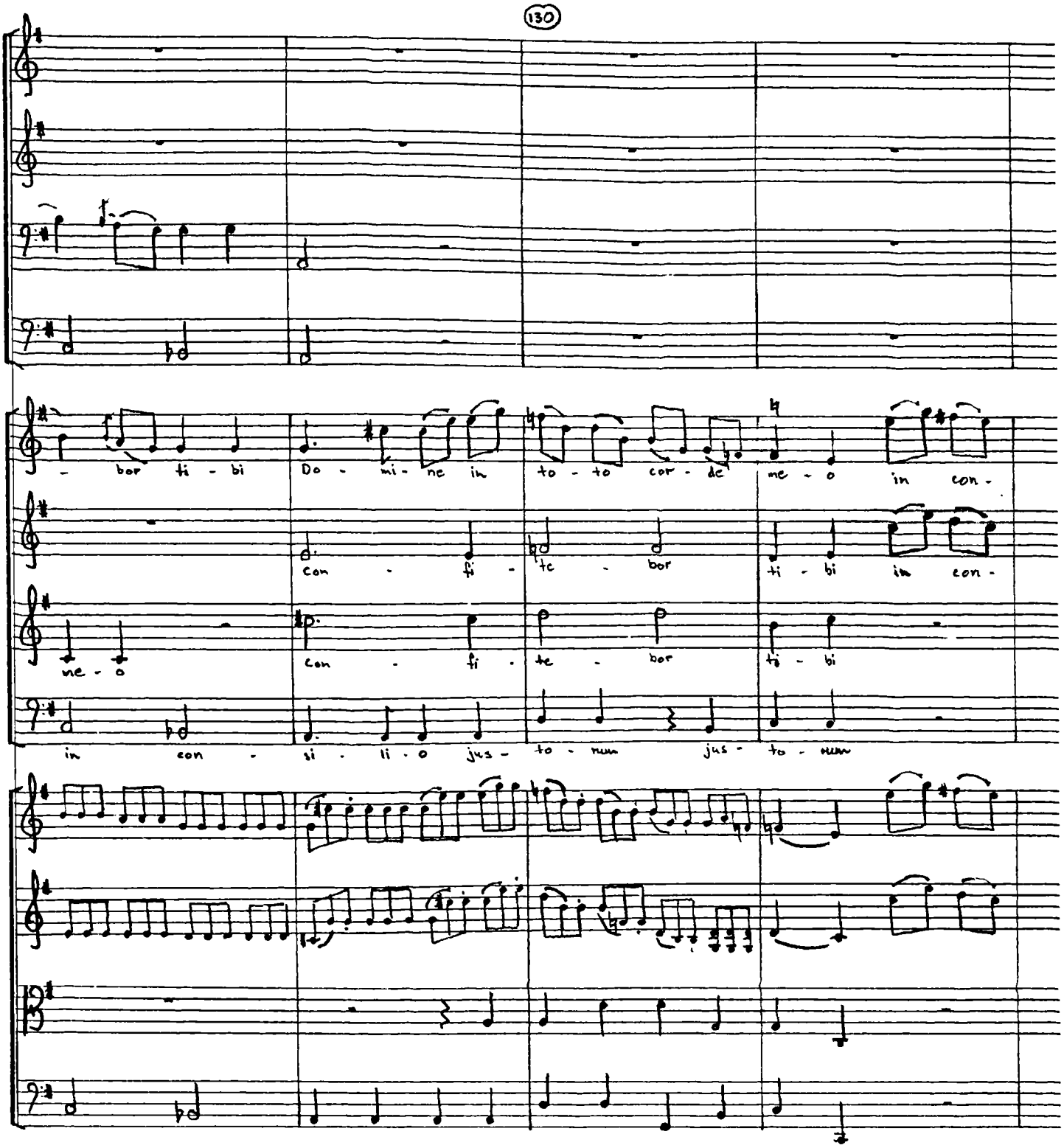
in
to - to
cor - de
ti - bi
Do - mi - ne
in
to - to
cor - de

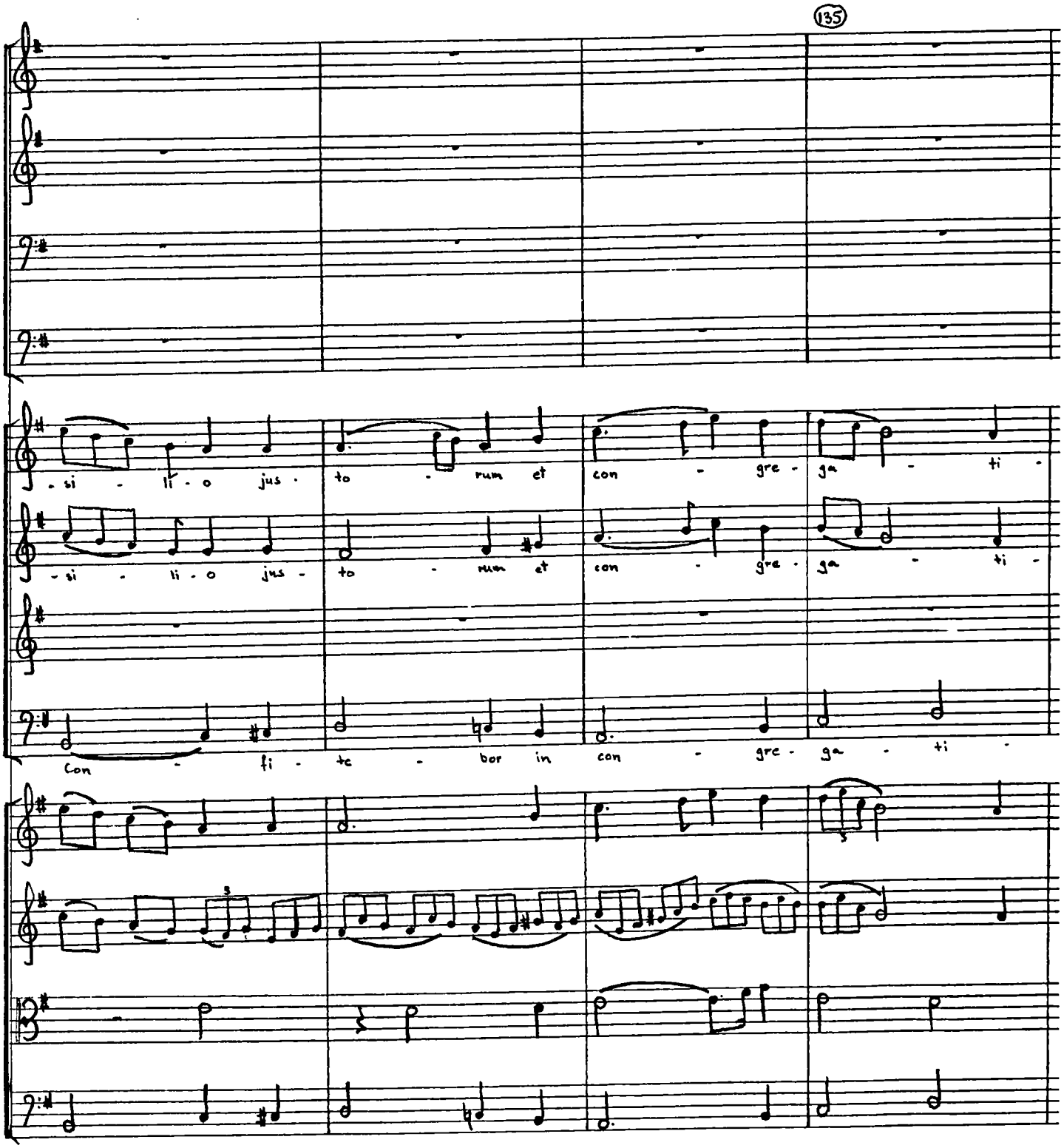

115
forte
forte
me - o in to - to cor - de me - o in
in to - to cor - de me - o in
me - o in to - to cor - de me - o in to - to cor - de
in to - to cor - de me - o in to - to cor - de

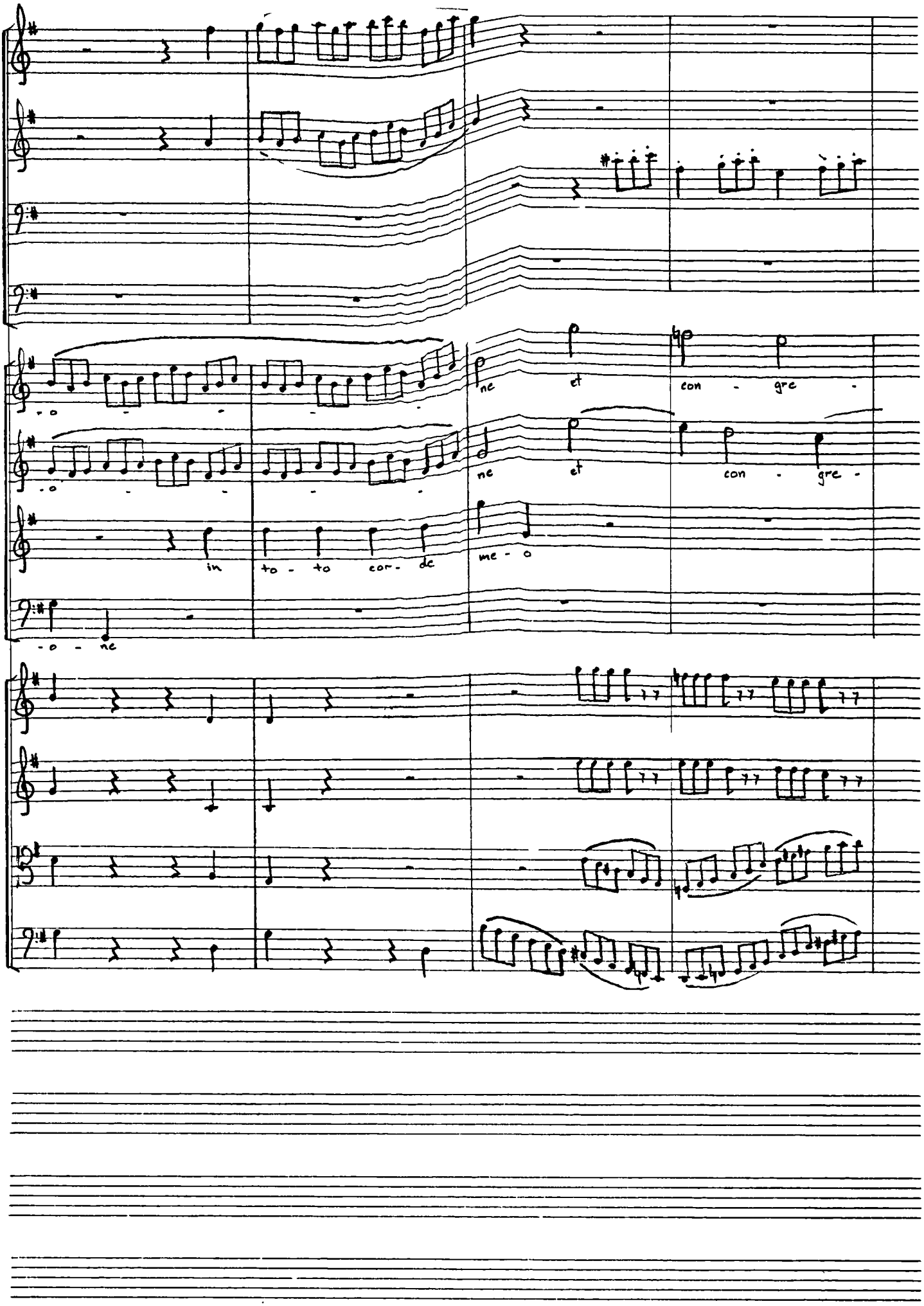

to - to cor - de
me - o
in con -
si - li - o in con -
to - to cor - de
me - o
in con -
si - li - o in con -
me - o
me - o
in con - si - li - o jus - to -

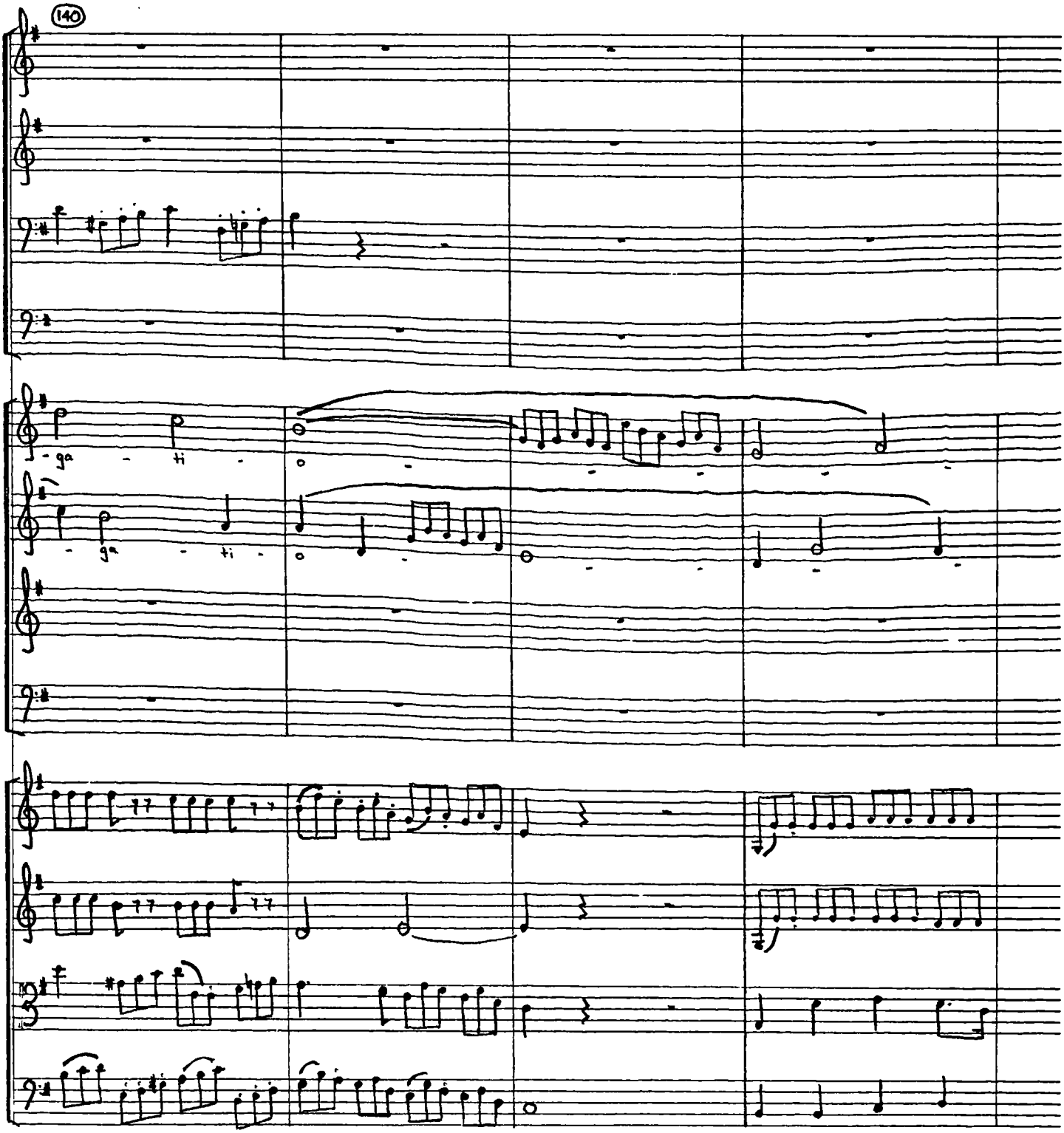

120
-si - li - o jus - to - num
et con - gre - ga - ti -
-si - li - o jus - to - num
Con - fi - te - bor
Con - fi - te - bor
- - - num et con - gre - ga - ti - o - ne et

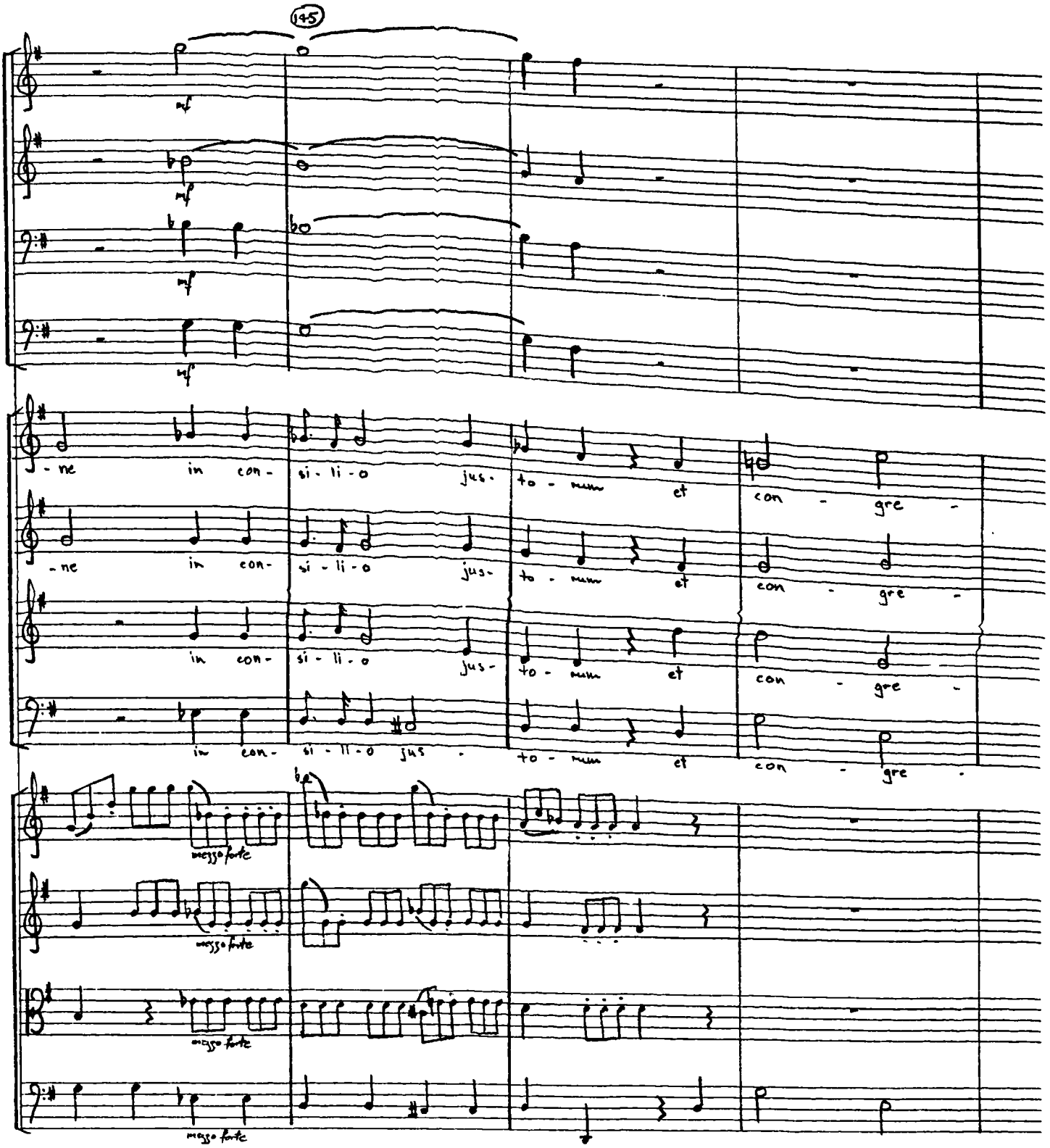

125
tr
tr
-o - ne et con - gre - ga - ti - o - ne con - fi - te .
ti - bi Do - mi - ne
ti - bi Do - mi - ne in to - to cor - de
con - gre - ga - ti - o - ne

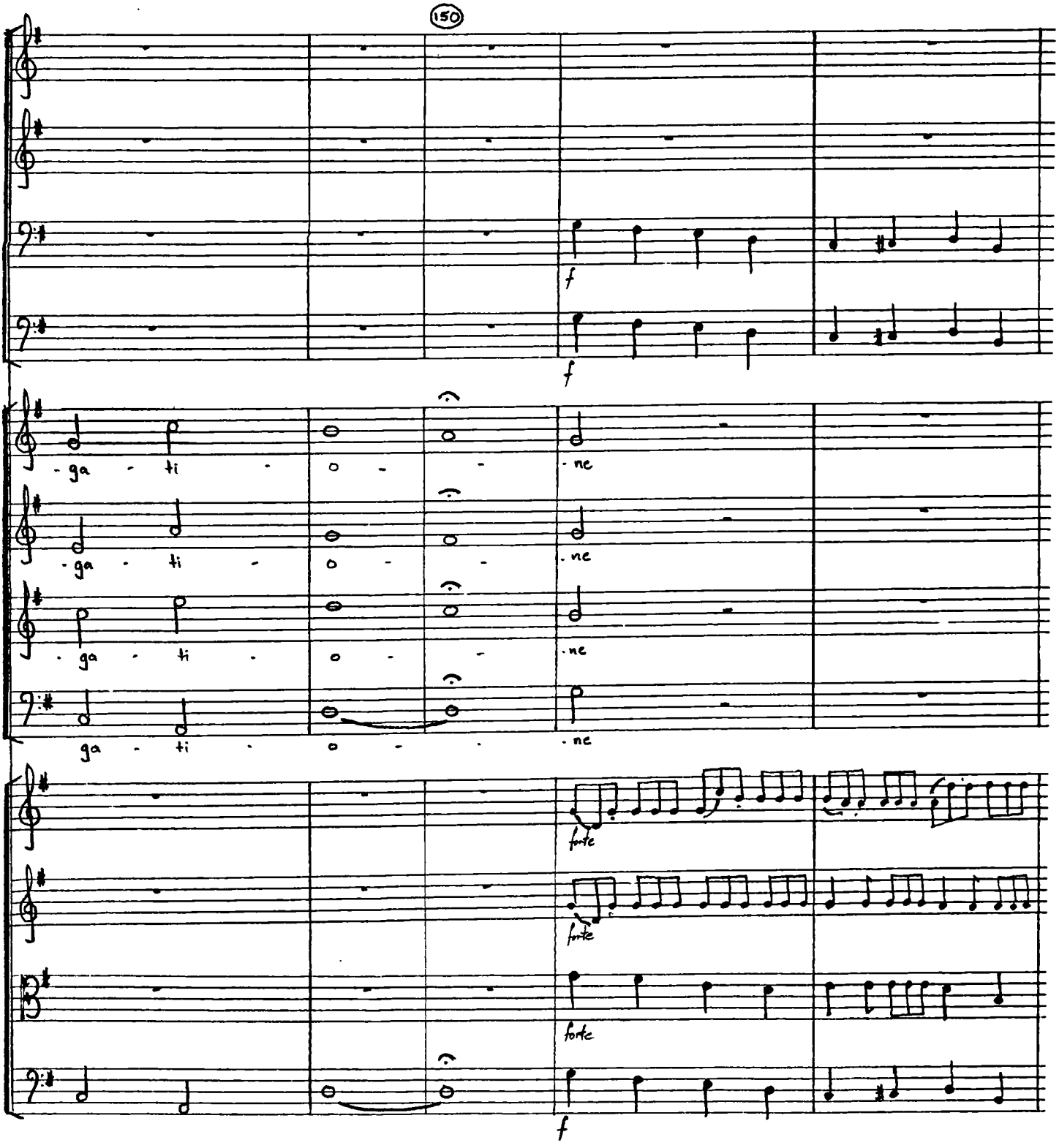

130
- bor ti - bi
Do - mi - ne in
to - to cor - de
me - o
in con -
con - fi -
te - bor
ti - bi
in con -
ne - o
con - fi -
te - bor
ti - bi
in con - si - li - o jus -
to - num
jus - to - num

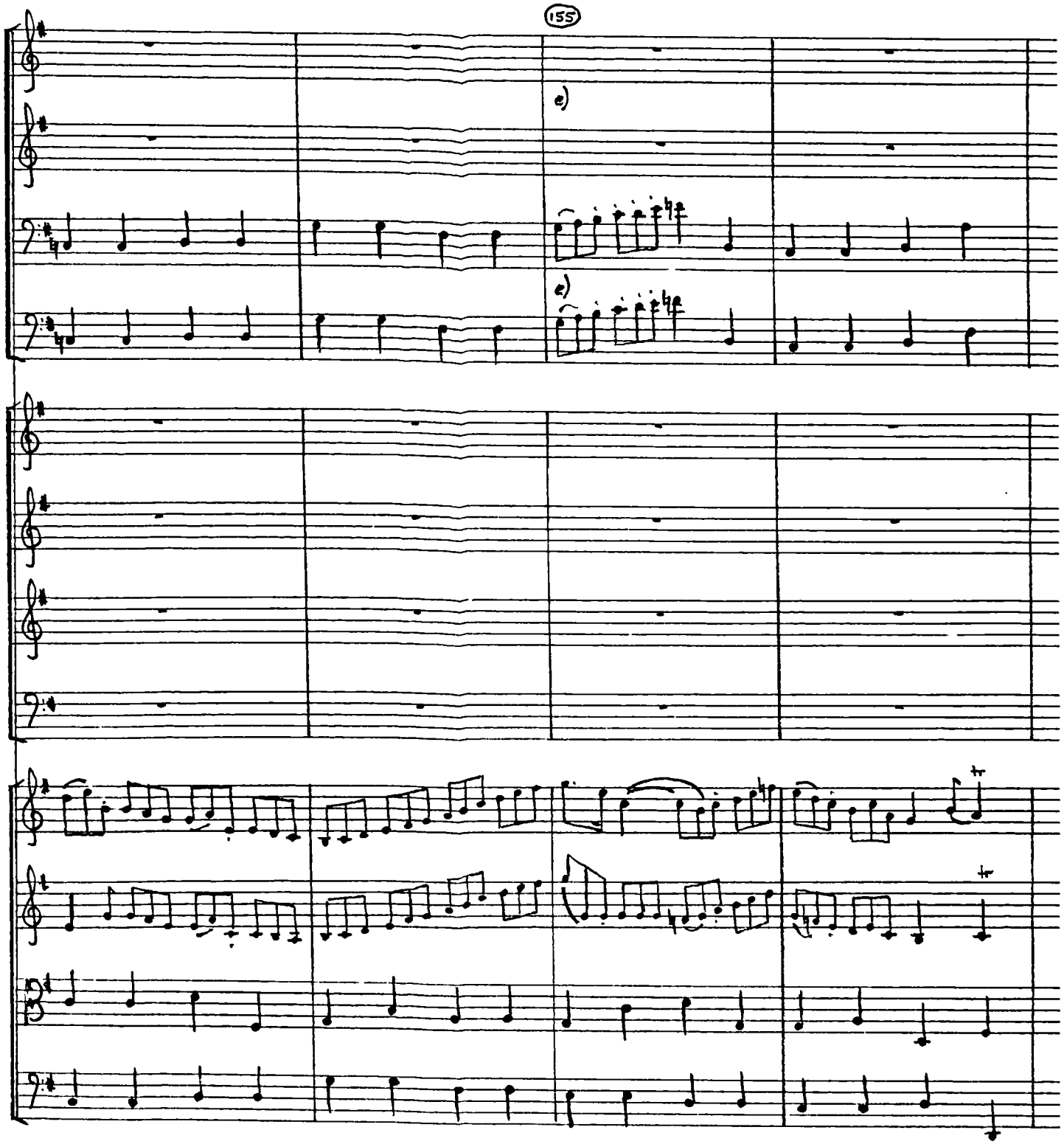

135
-si - li - o jus - to - rum et con - gre - ga - ti -
-si - li - o jus - to - rum et con - gre - ga - ti -
Con - fi - te - bor in con - gre - ga - ti -


-o - - - -
ne et con - gre -
-o - - - -
ne et con - gre -
in to - to cor - de me - o
-o - ne

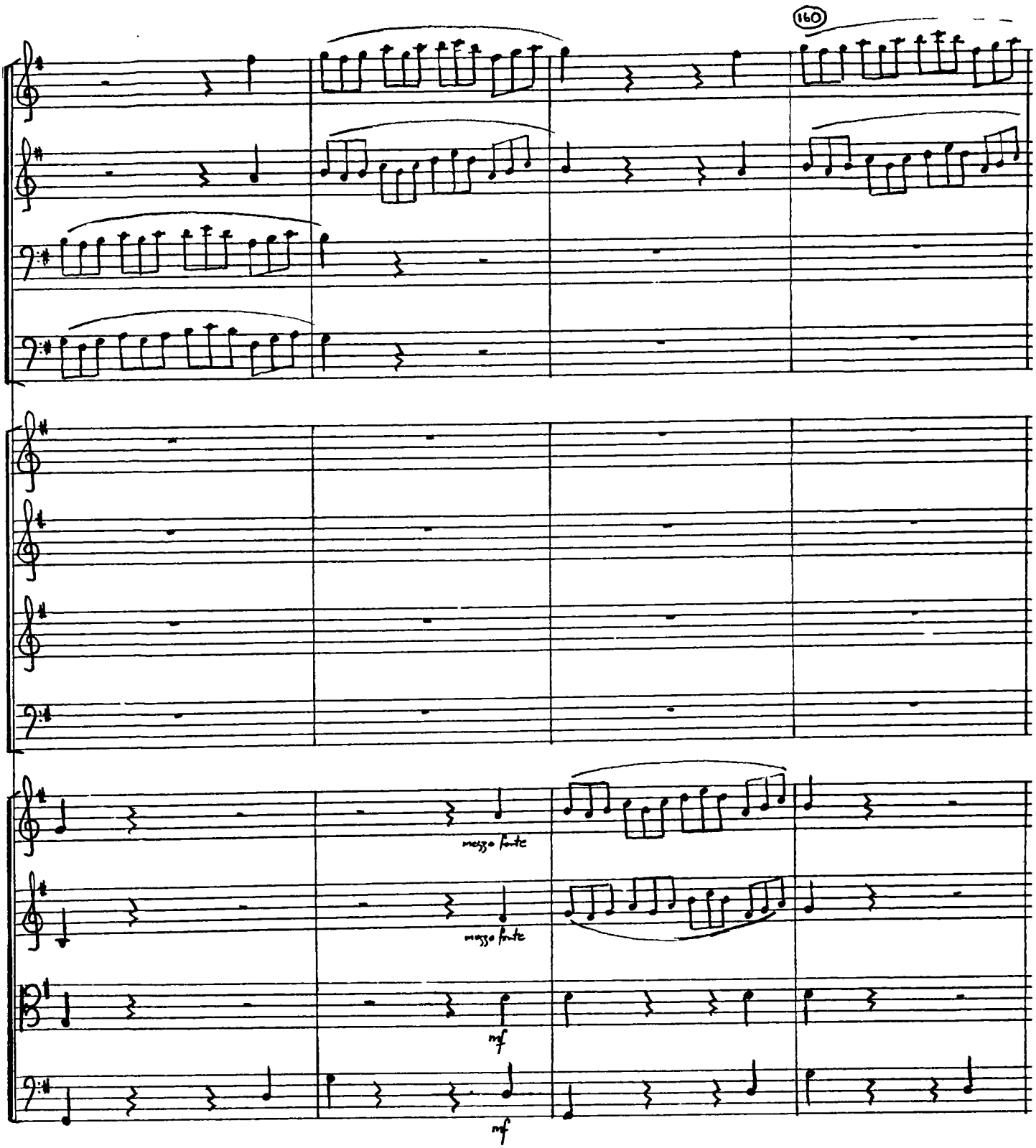

140
ga - ti -
ga - ti -

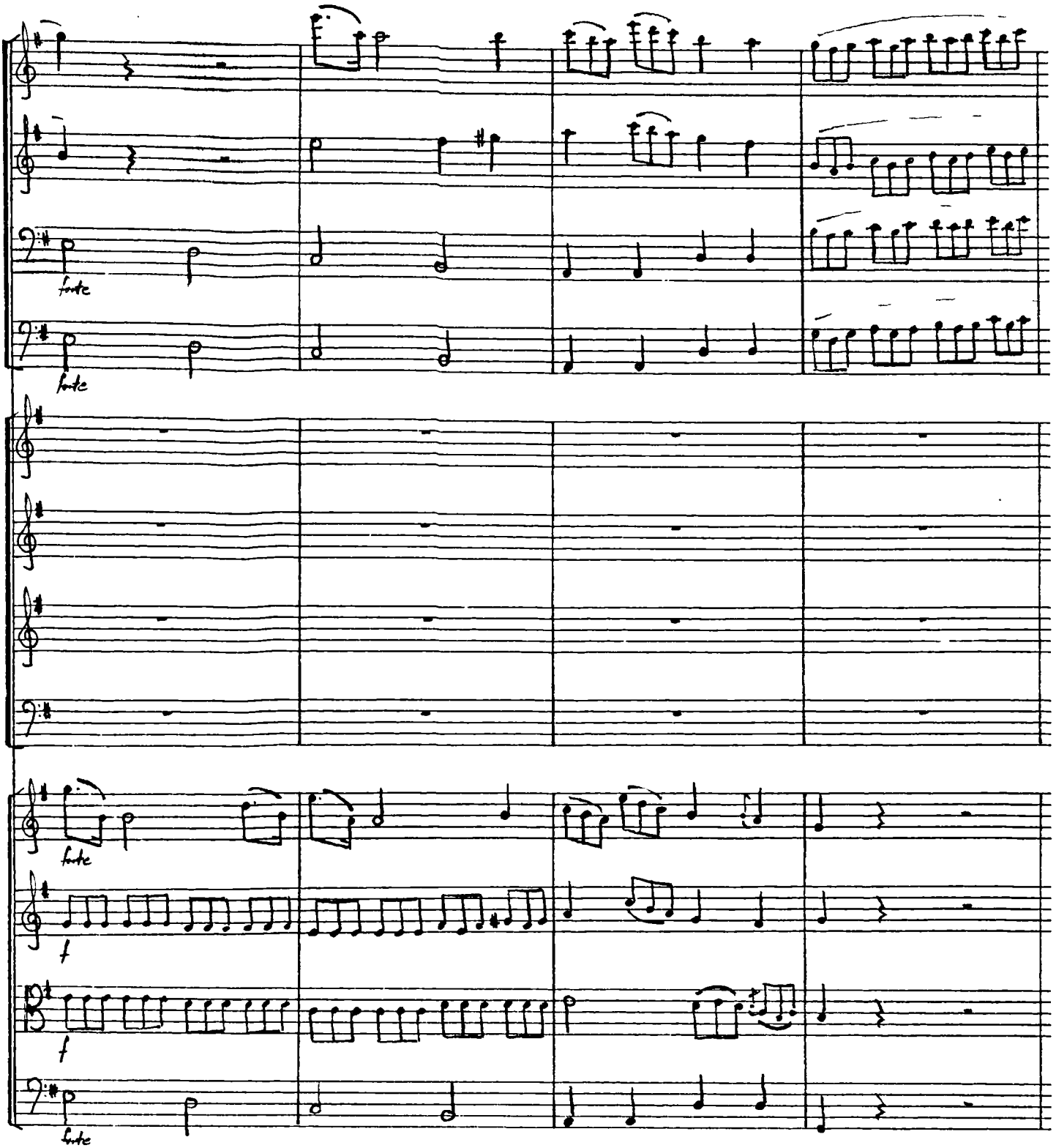

145
mf
mf
mf
mf
- ne in con- si - li - o jus- to - num et con - gre -
- ne in con- si - li - o jus- to - num et con - gre -
in con- si - li - o jus- to - num et con - gre -
in con- si - li - o jus - to - num et con - gre -
mezzo forte
mezzo forte
mezzo forte
mezzo forte

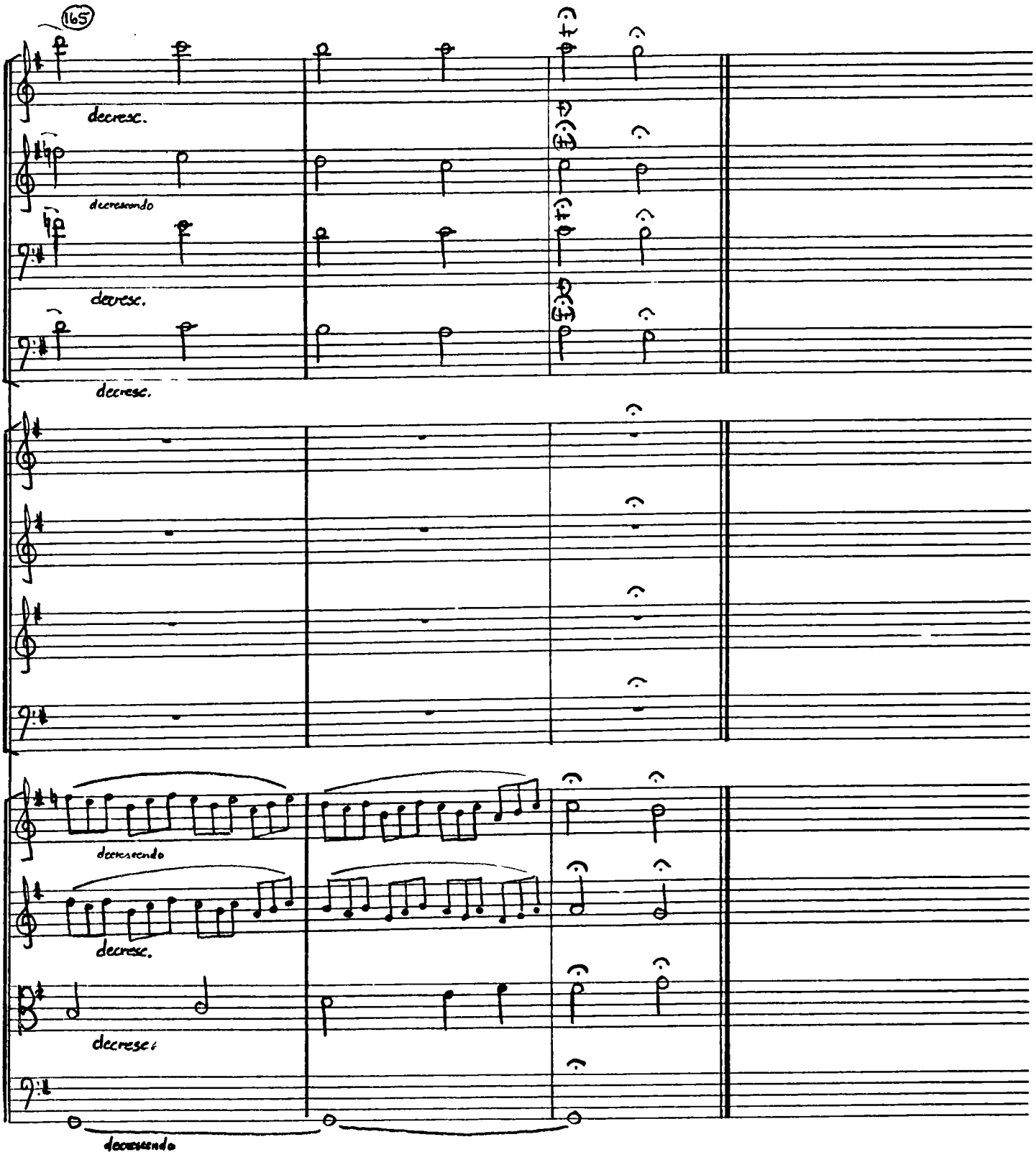

150
f
f
- ga - ti - o - - ne
- ga - ti - o - - ne
- ga - ti - o - - ne
ga - ti - o - - ne
forte
forte
forte
f



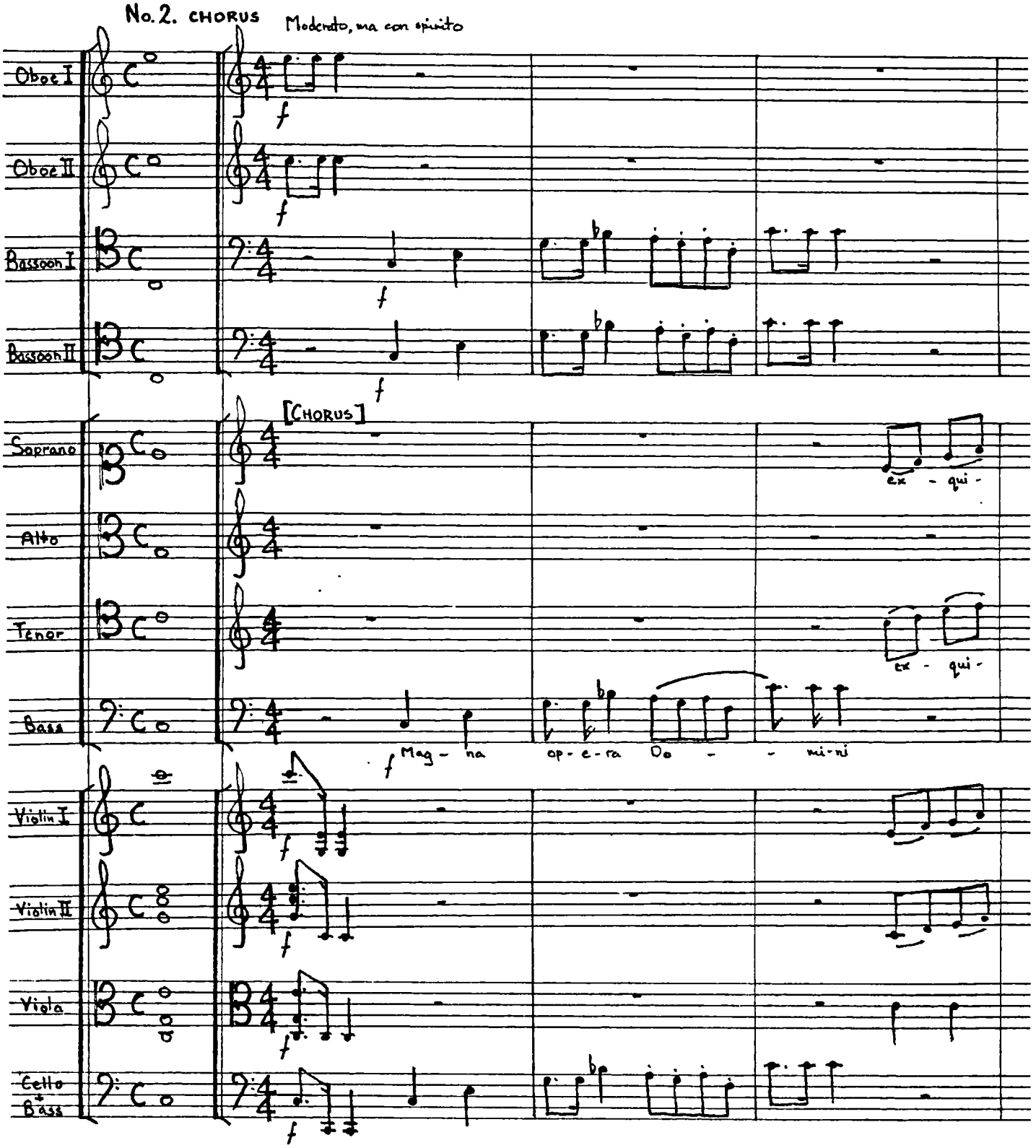
e) Bars 155-167: Wesley reverts to one stave each for flutes and bassoons.

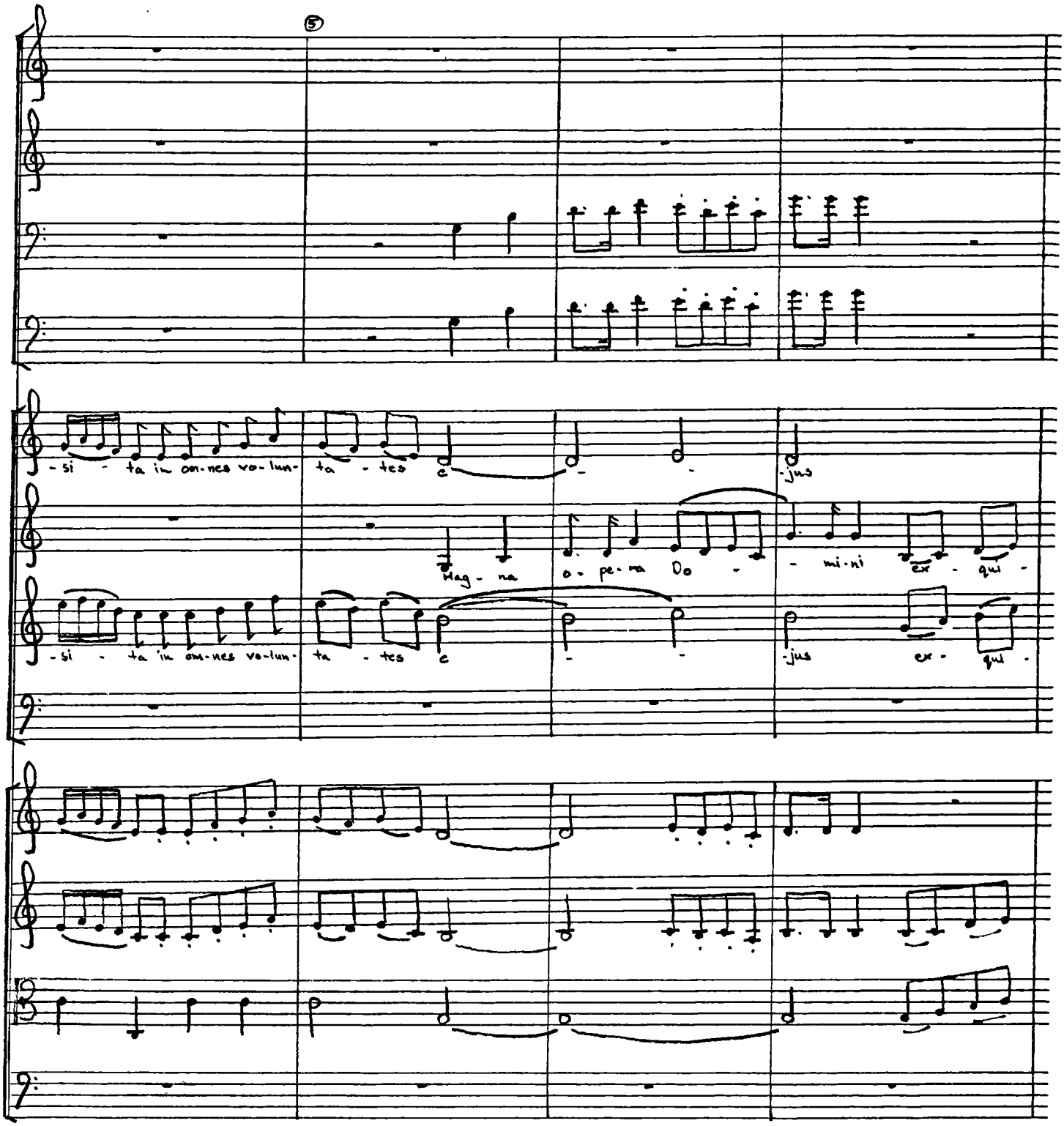

160
mezzo forte
mezzo forte
mf
mf

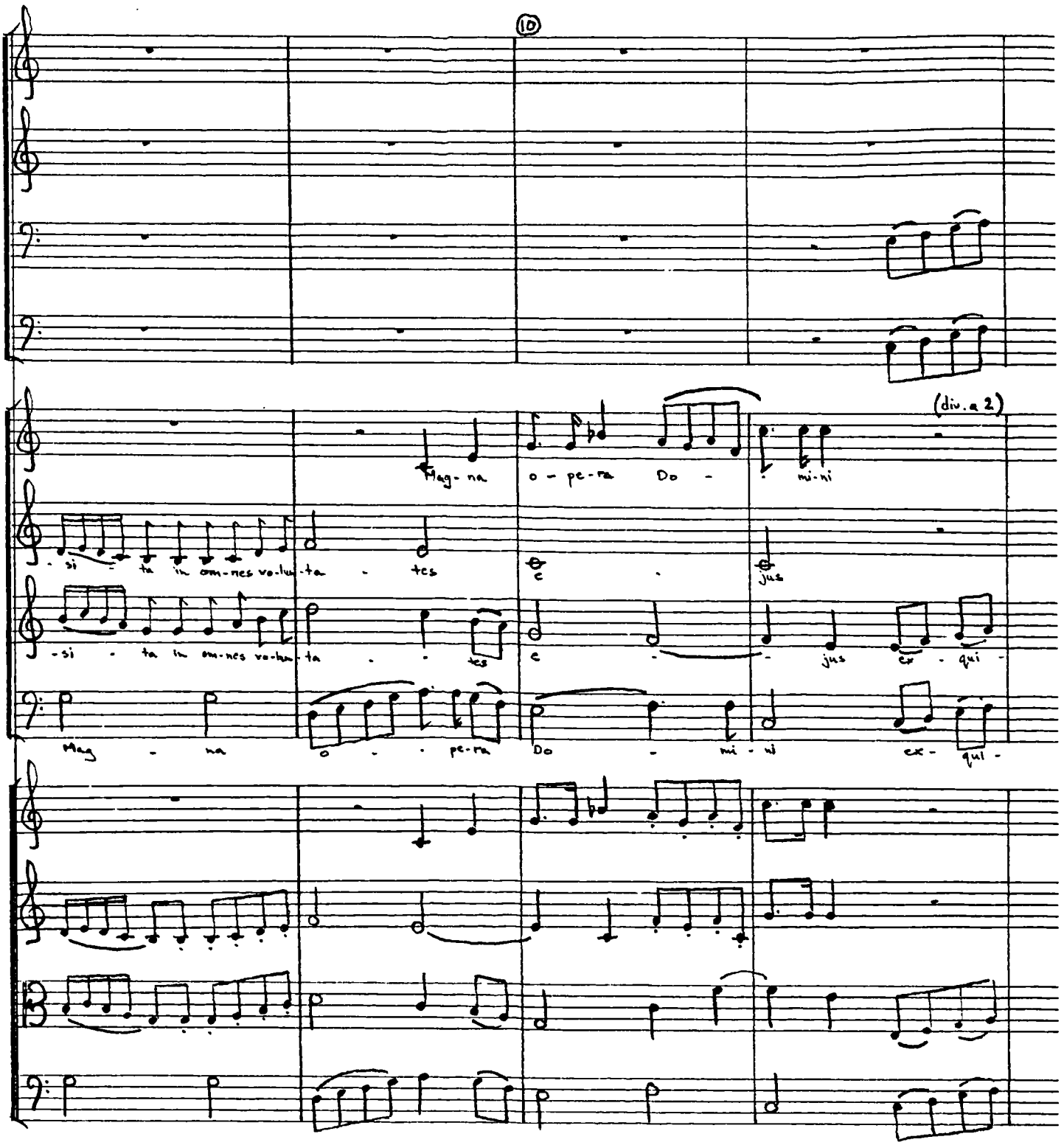

forte
forte
forte
f
f
forte

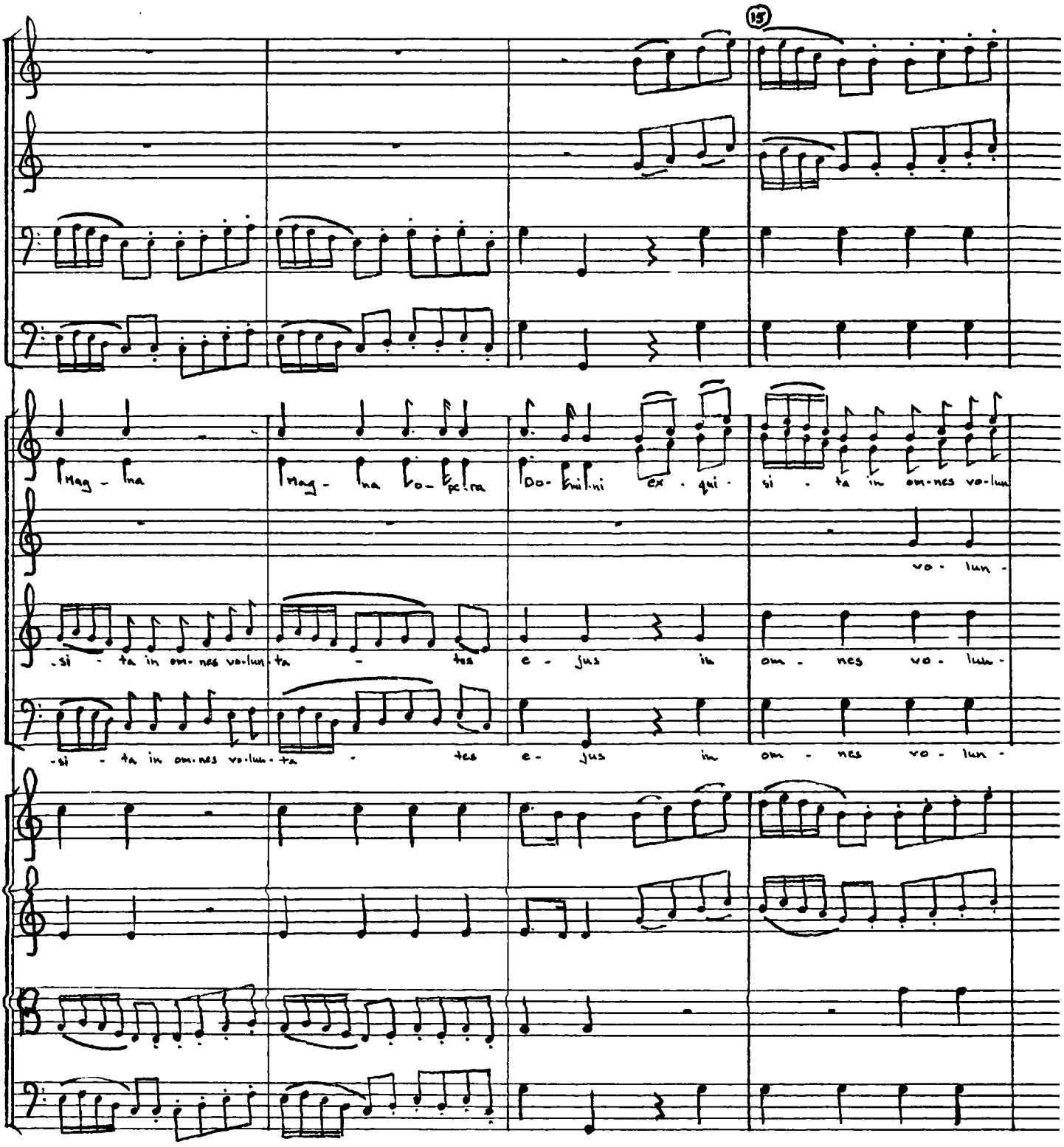


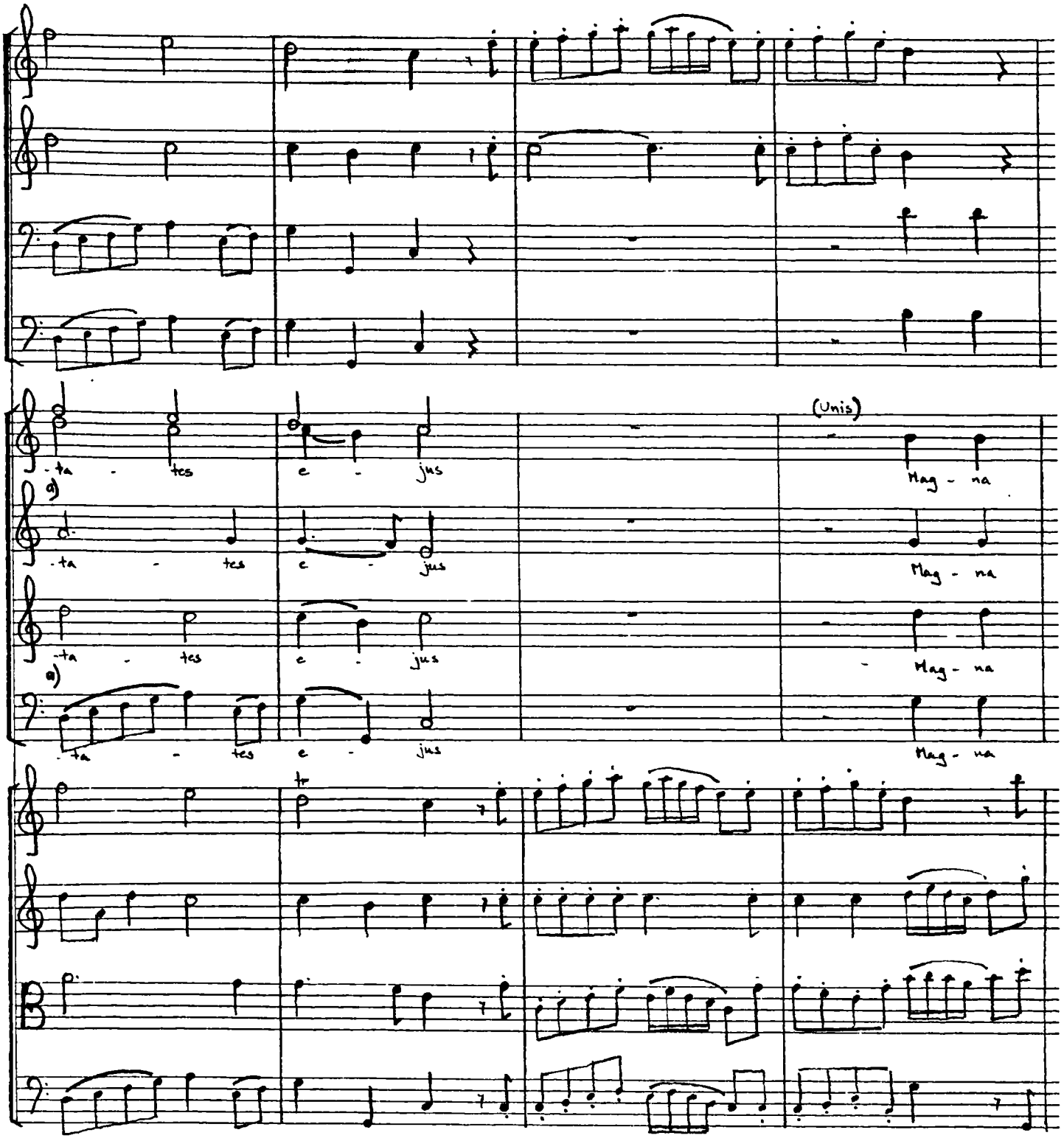
‡) Wesley only specifies a trill ~~for~~ Flute I and Bassoon I. (But cf. note c) p.4.)


No. 2. CHORUS
Moderato, ma con spirito
Oboe I
Oboe II
Bassoon I
Bassoon II
[CHORUS]
Soprano
Alto
Tenor
Bass
ex - qui -
ex - qui -
Mag - na op - e - ra Do - - mi - ni
Violin I
Violin II
Viola
Cello & Bass

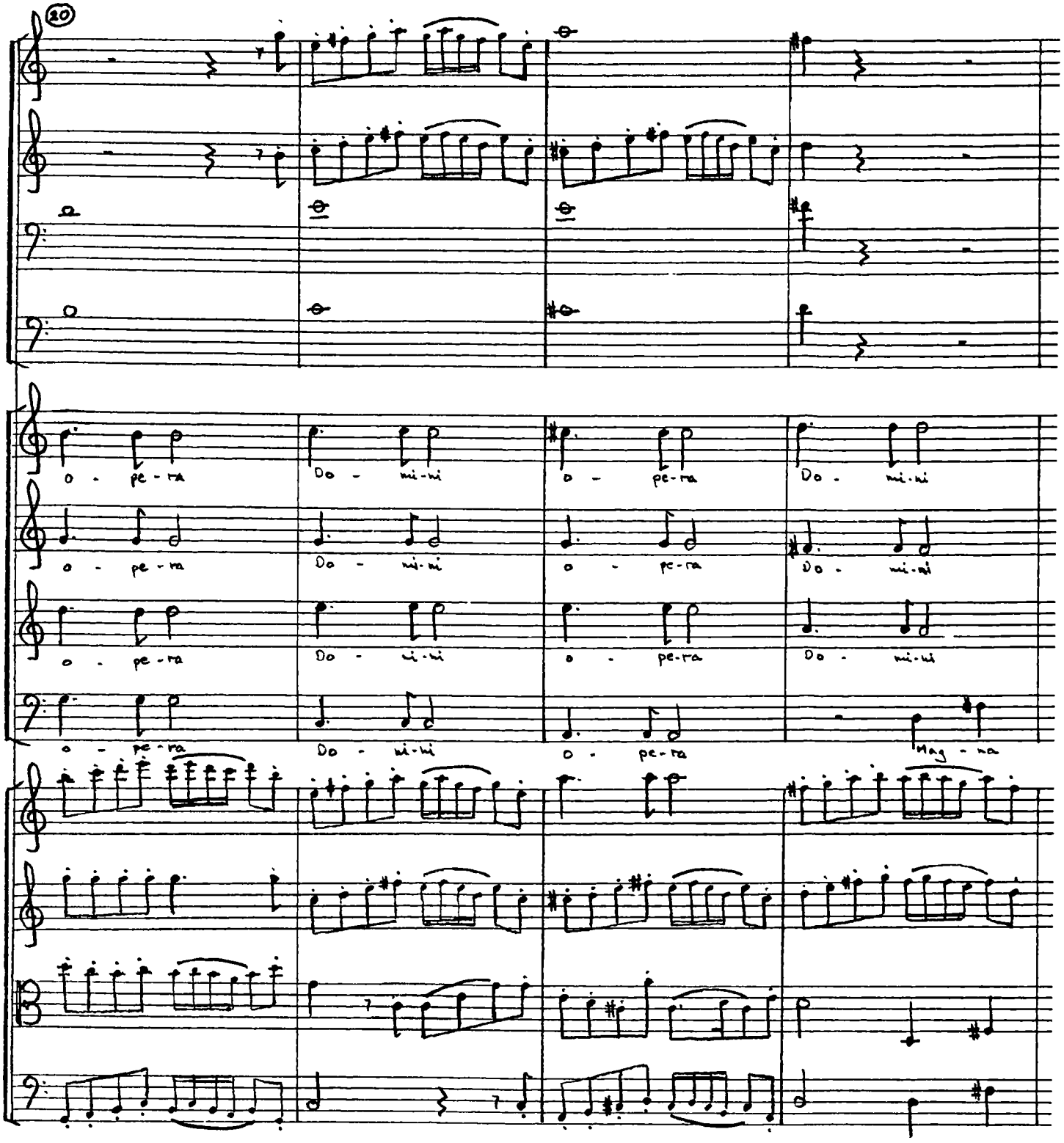

5
-si - ta in om-nes vo-lun- ta - tes c
jus
Mag - na o - pe - ra Do - mi - ni ex - qui -
-si - ta in om-nes vo-lun- ta - tes c
jus ex - qui -

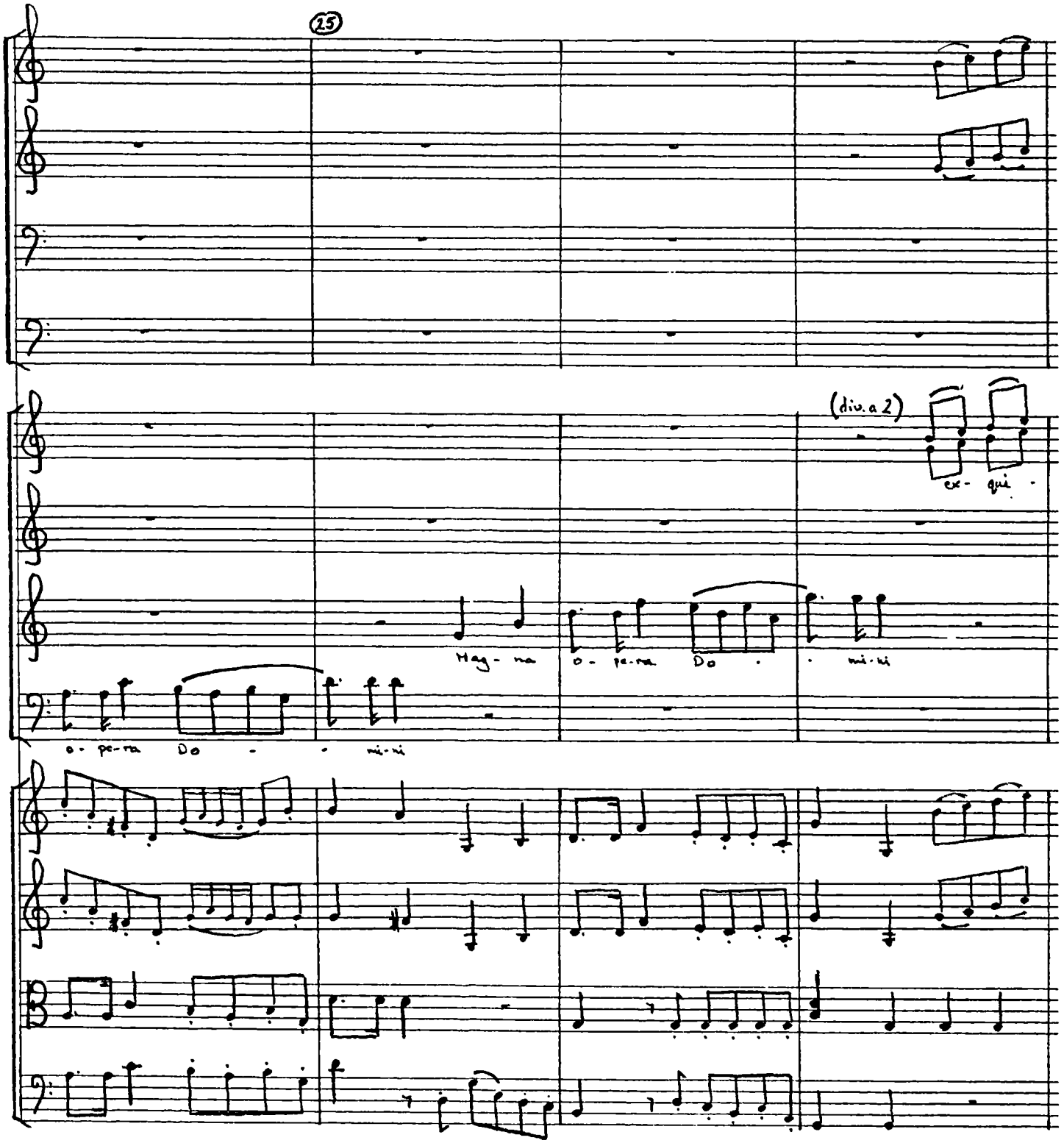

10
(div. a 2)
Mag- na o - pe-ra Do - mi-ni
-si - ta in om-nes vo-lu-ta - tes
jus
-si - ta in om-nes vo-lu-ta - tes
e - jus ex - qui -
Mag - na o - pe-ra Do - mi - ni ex - qui -

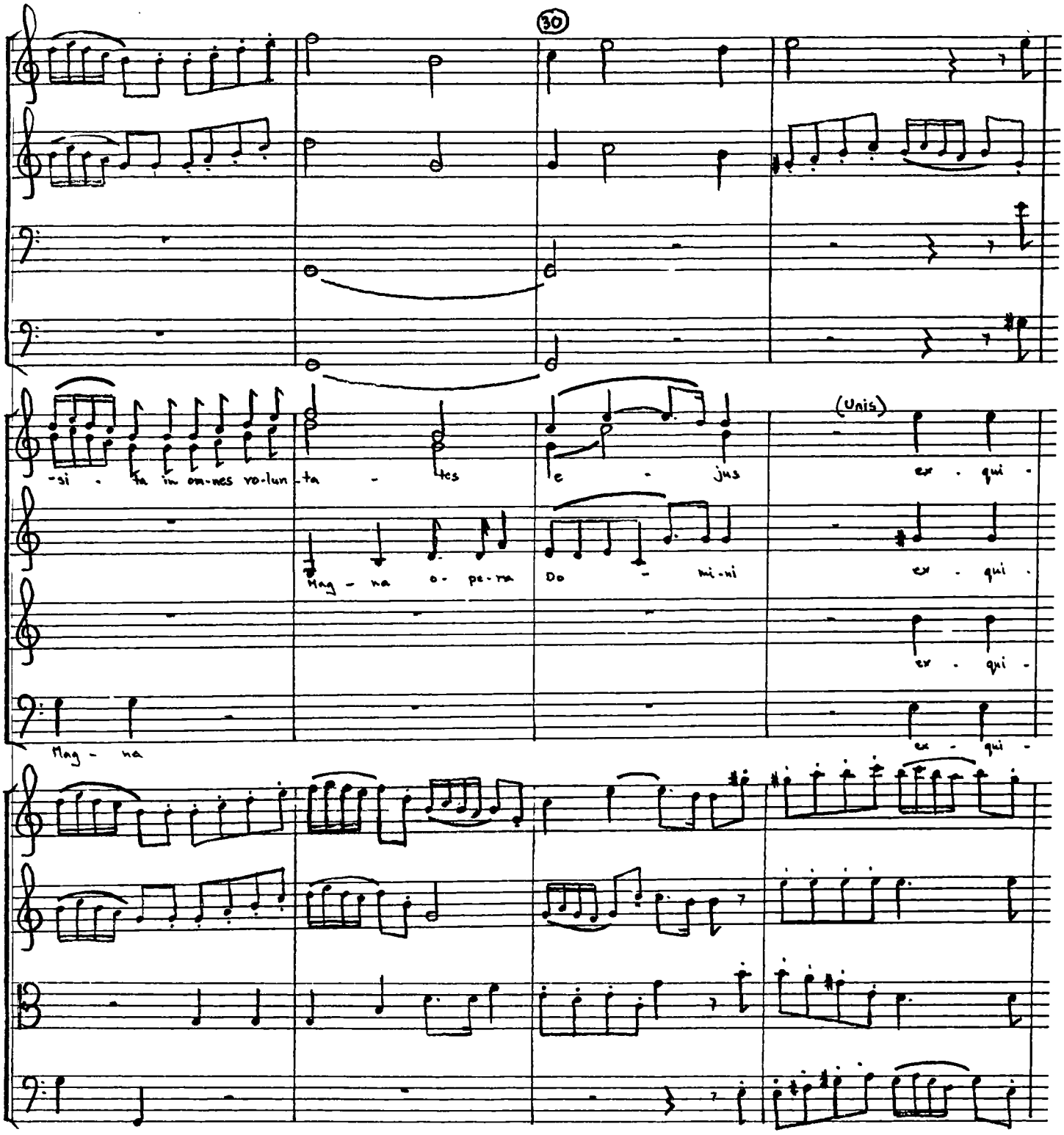

15
Mag - na
Mag - na
Do - mi - ni
ex - qui -
si - ta in om - nes vo - lun -
vo - lun -
si - ta in om - nes vo - lun -
ta - tes
e - jus
in
om - nes
vo - lun -

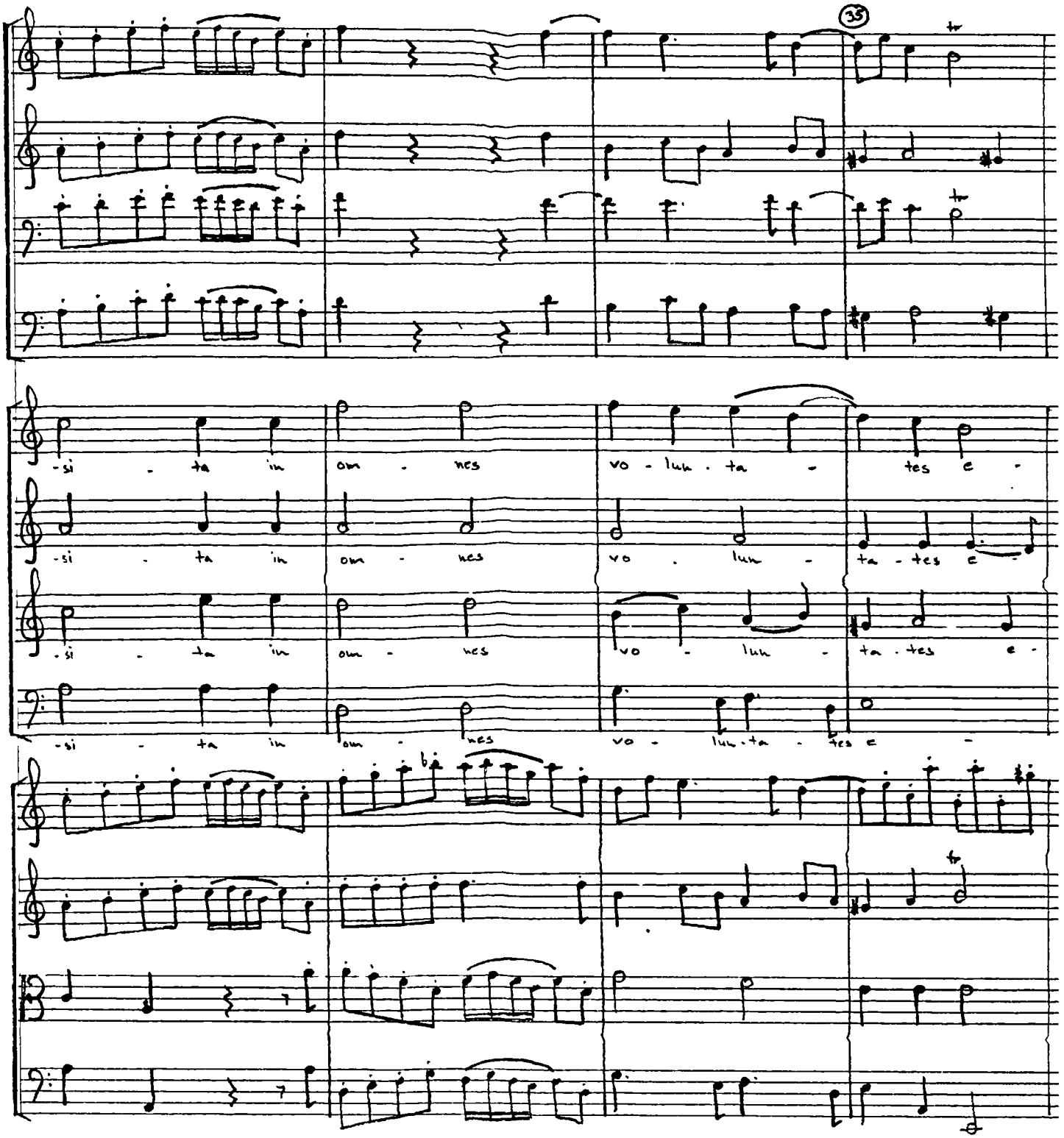


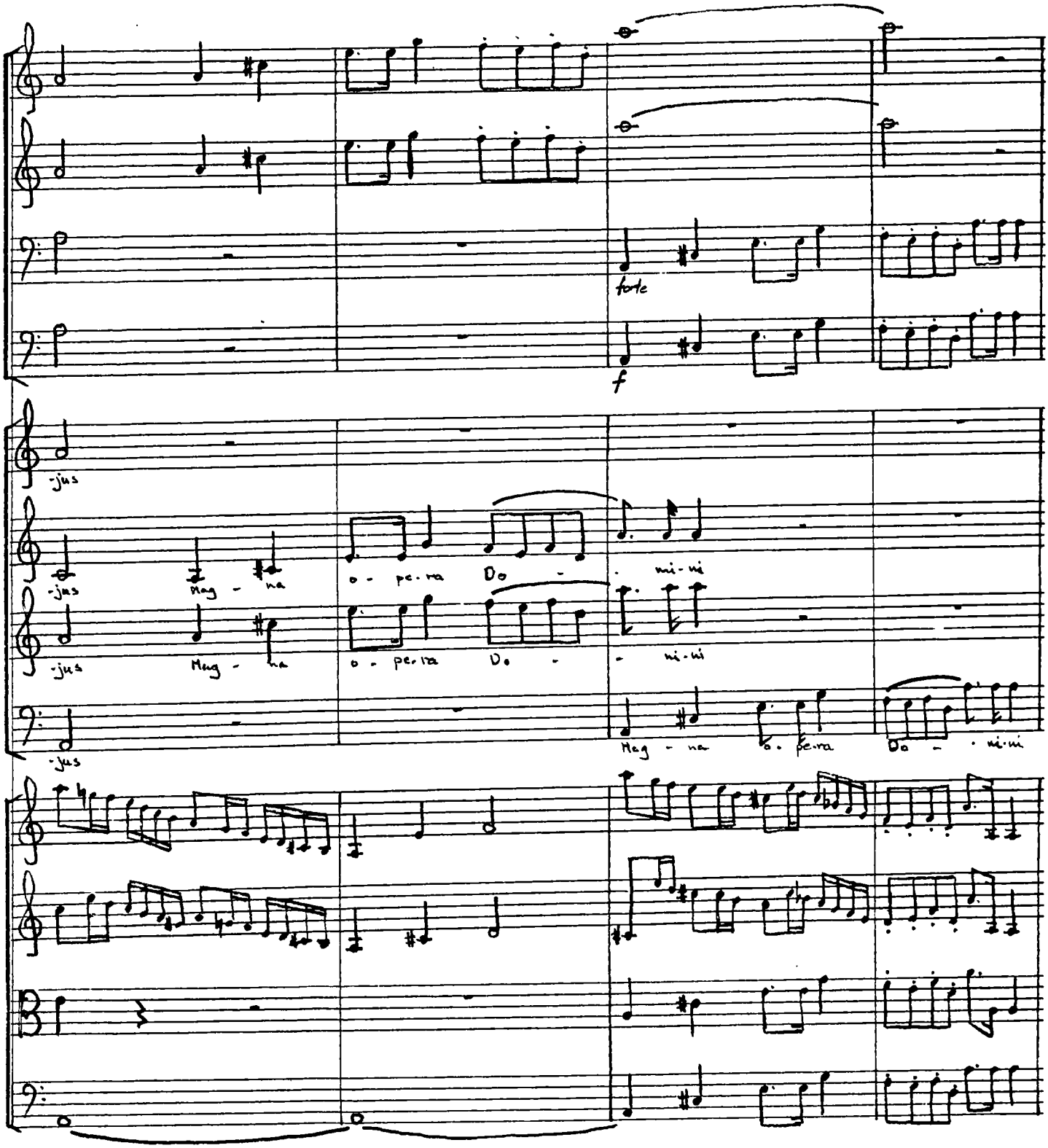
a) Bars 16-17: parallel octaves between Soprano II and Tenor. I submit that this is not a mistake but entirely Wesley's intention. (For fuller explanation, see Vol. 1, Chapter 3, p. 51).

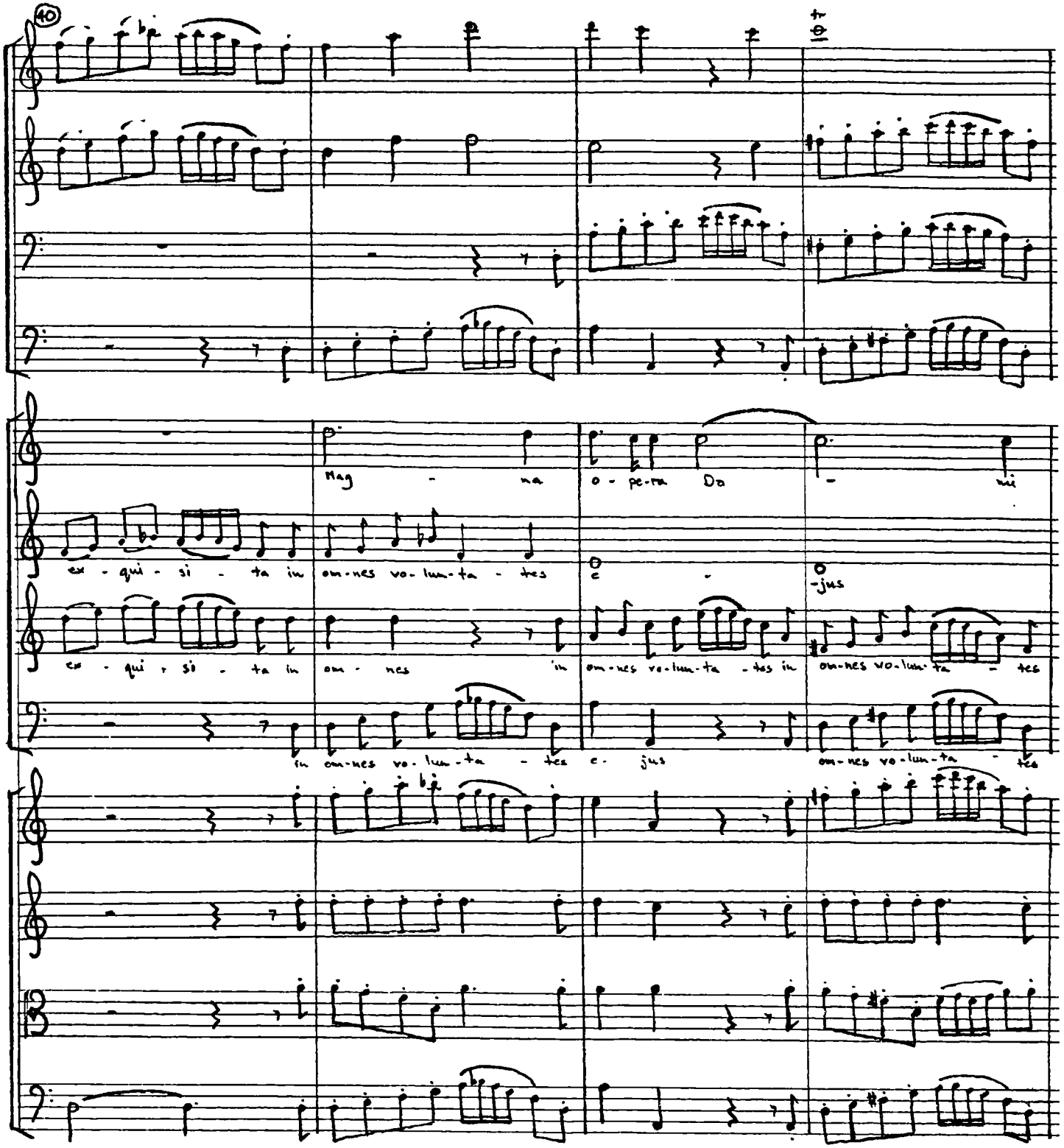

20
o - pe - ra
Do - mi - ni
o - pe - ra
Do - mi - ni
o - pe - ra
Do - mi - ni
o - pe - ra
Do - mi - ni
o - pe - ra
Do - mi - ni
o - pe - ra
Do - mi - ni
o - pe - ra
Do - mi - ni
o - pe - ra
Mag - na

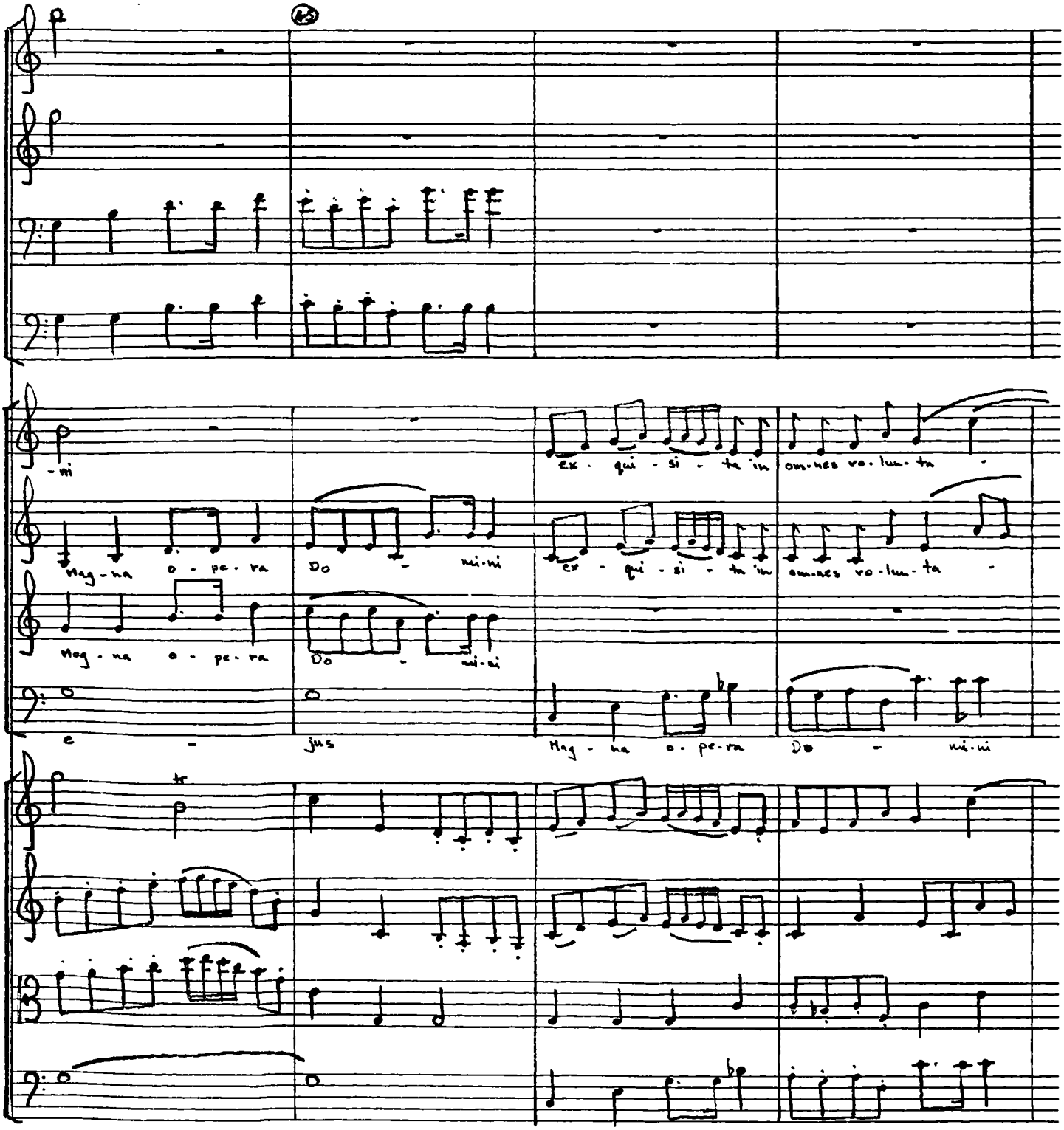

25
(div. a 2)
ex- qui
Mag- na
o- pe-ra Do
mi-ni
o- pe-ra Do - - mi-ni

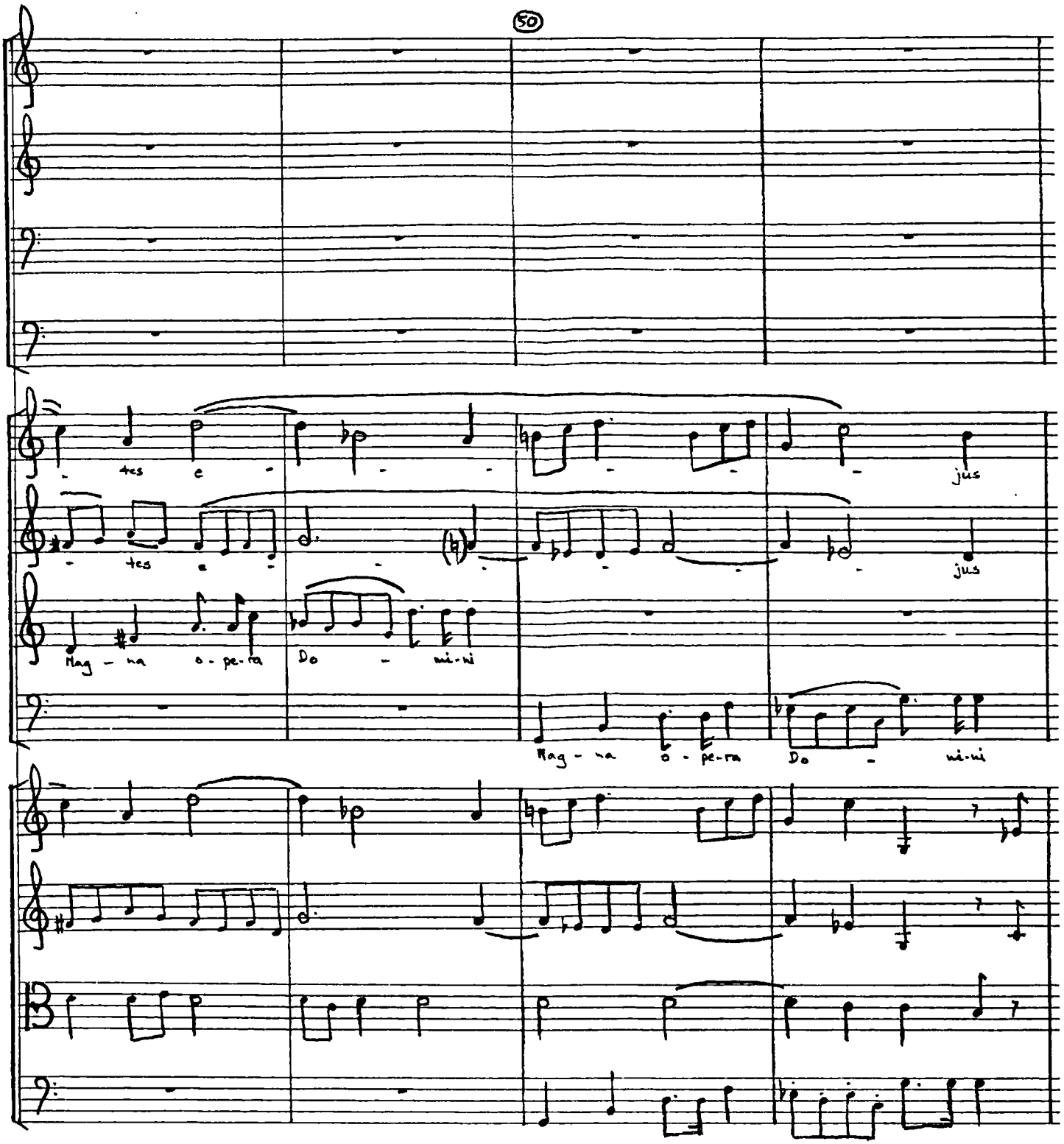

30
-si - ta in om-nes vo-lun-ta - tes
Mag - na o - pe - ra
e - jus
Do - mi-ni
(Unis)
er - qui -
er - qui -
er - qui -
er - qui -
Mag - na

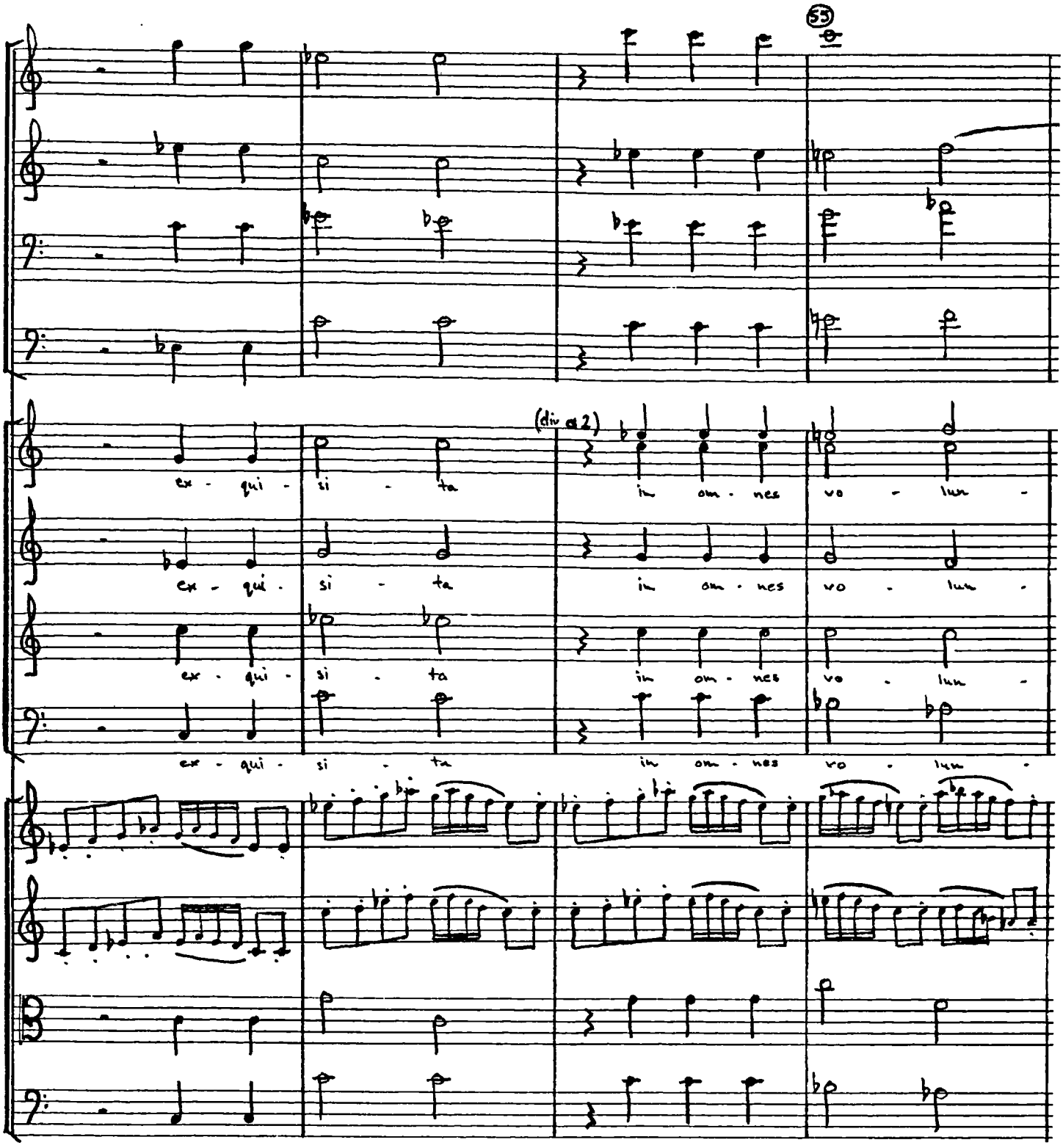

35
-si - ta in om - nes vo - lun - ta - tes e -
-si - ta in om - nes vo - lun - ta - tes e -
-si - ta in om - nes vo - lun - ta - tes e -
-si - ta in om - nes vo - lun - ta - tes e -

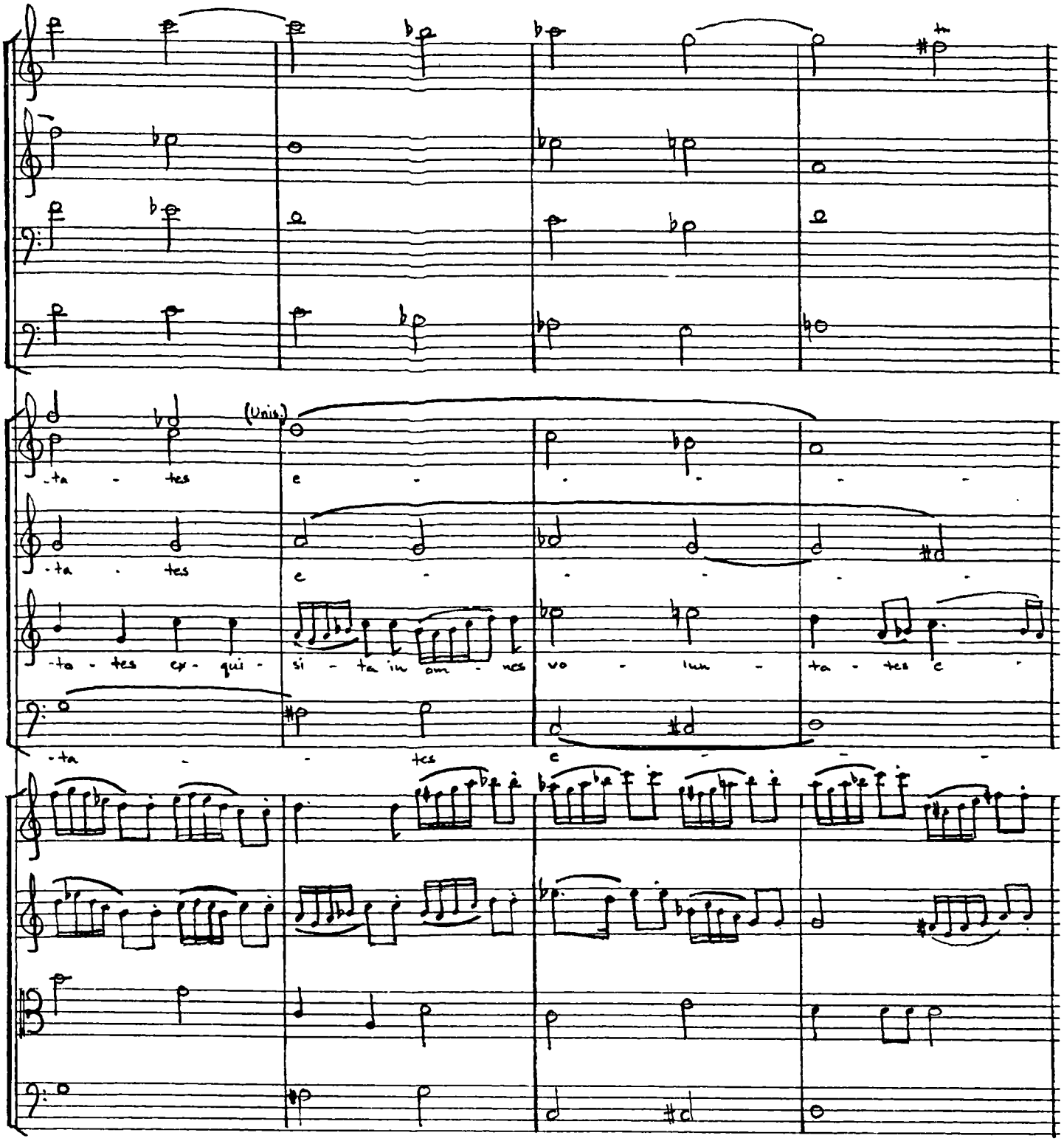

forte
f
-jus
-jus
Mag - na
o - pe.ra
Do -
mi-mi
-jus
Mag - na
o - pe.ra
Do -
- mi-mi
-jus
Mag - na
o. pe.ra
Do - mi-mi

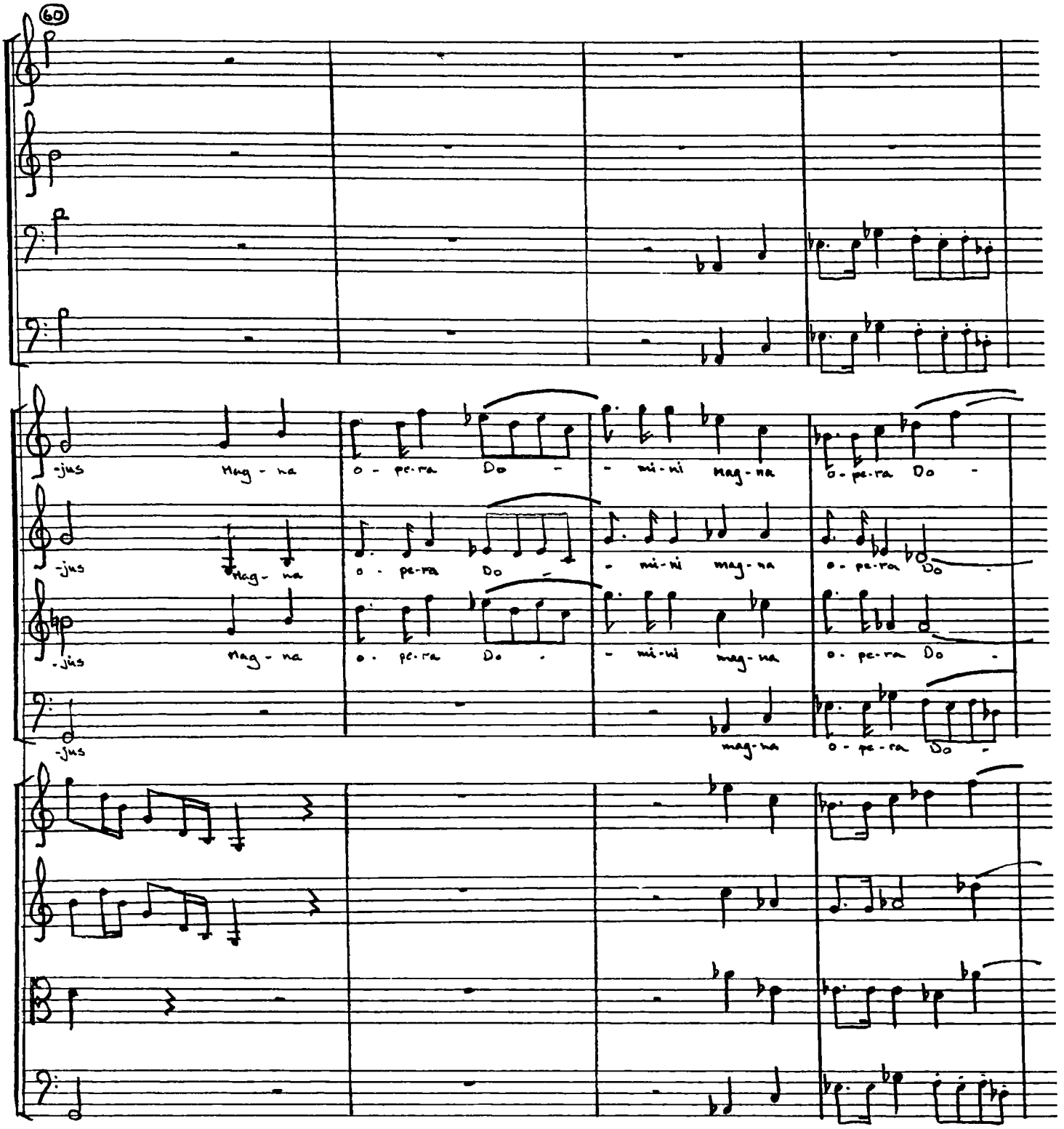

40
Mag - na o - pe-ra Do - mi
ex - qui - si - ta in om-nes vo-lun-ta - tes c - jus
ex - qui - si - ta in om - nes in om-nes vo-lun-ta - tes in om-nes vo-lun-ta - tes
in om-nes vo-lun-ta - tes c - jus om-nes vo-lun-ta - tes

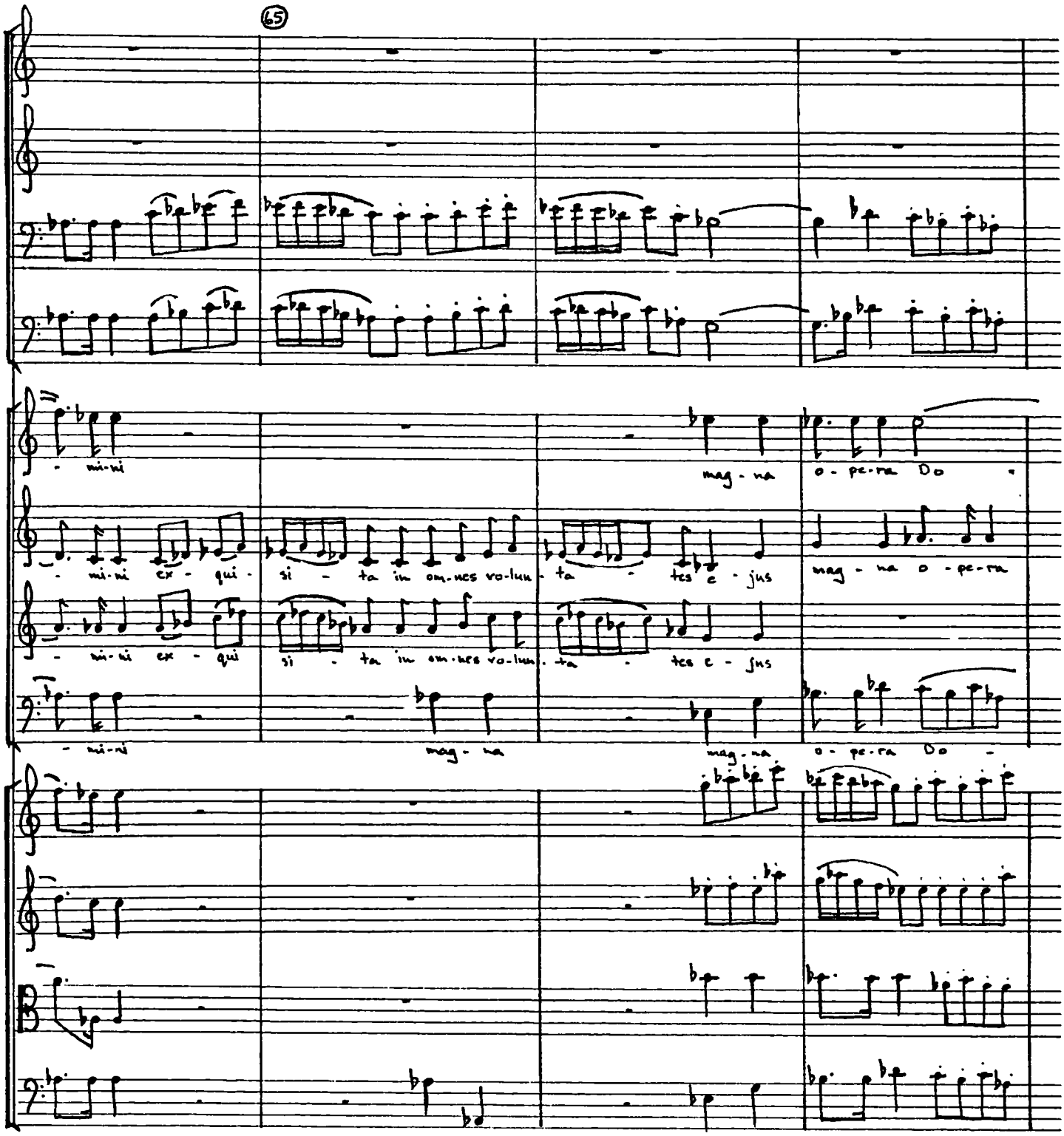

-mi
Mag-na o-pe-ra
Do - mi-ni
ex-qui-si-ta in
om-nes vo-lum-ta
e - jus
Mag-na o-pe-ra
Do - mi-ni

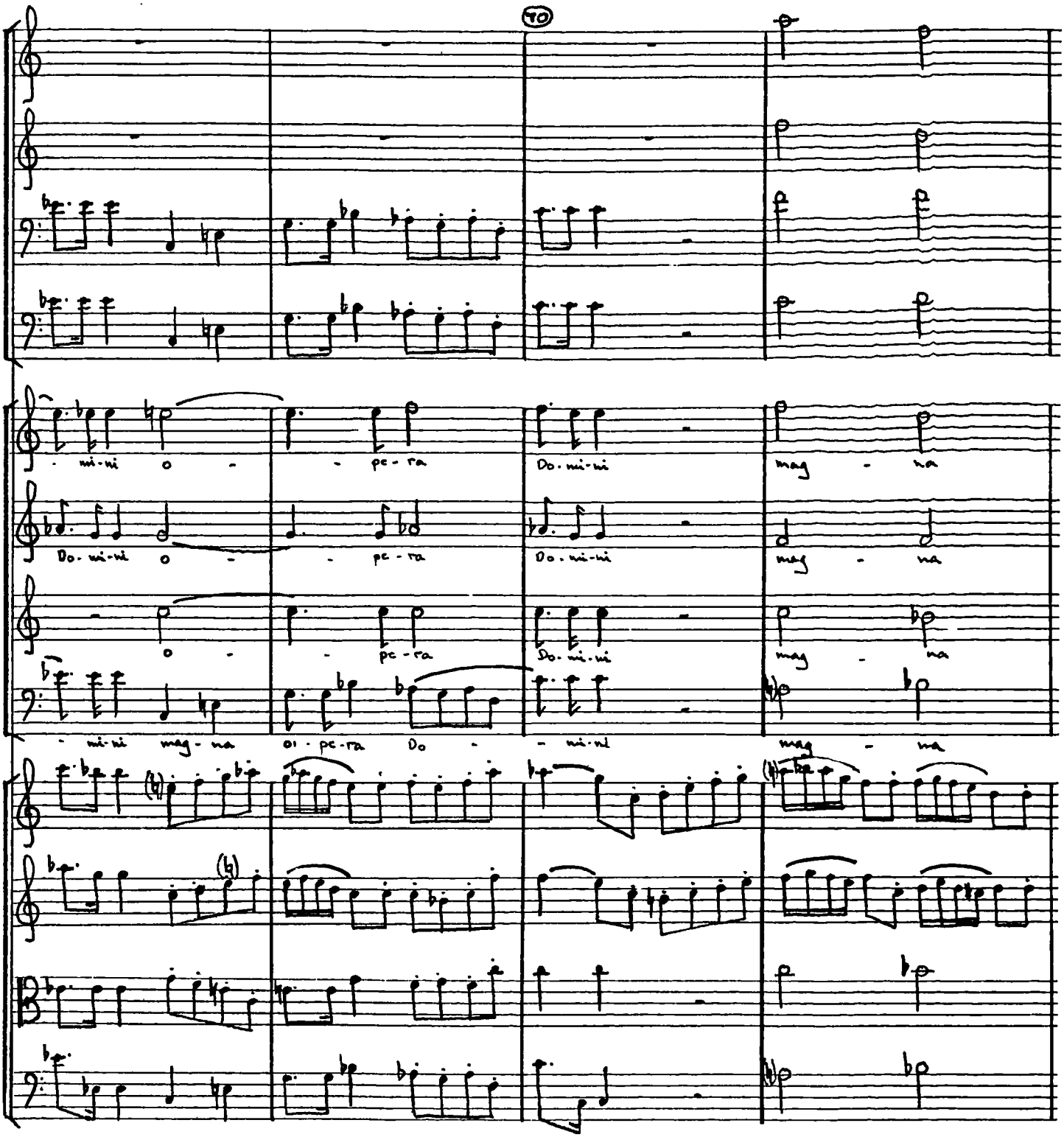

50
tes e
jus
tes e
jus
Mag - na o - pe-ra Do - mi-ni
Mag - na o - pe-ra Do - mi-ni

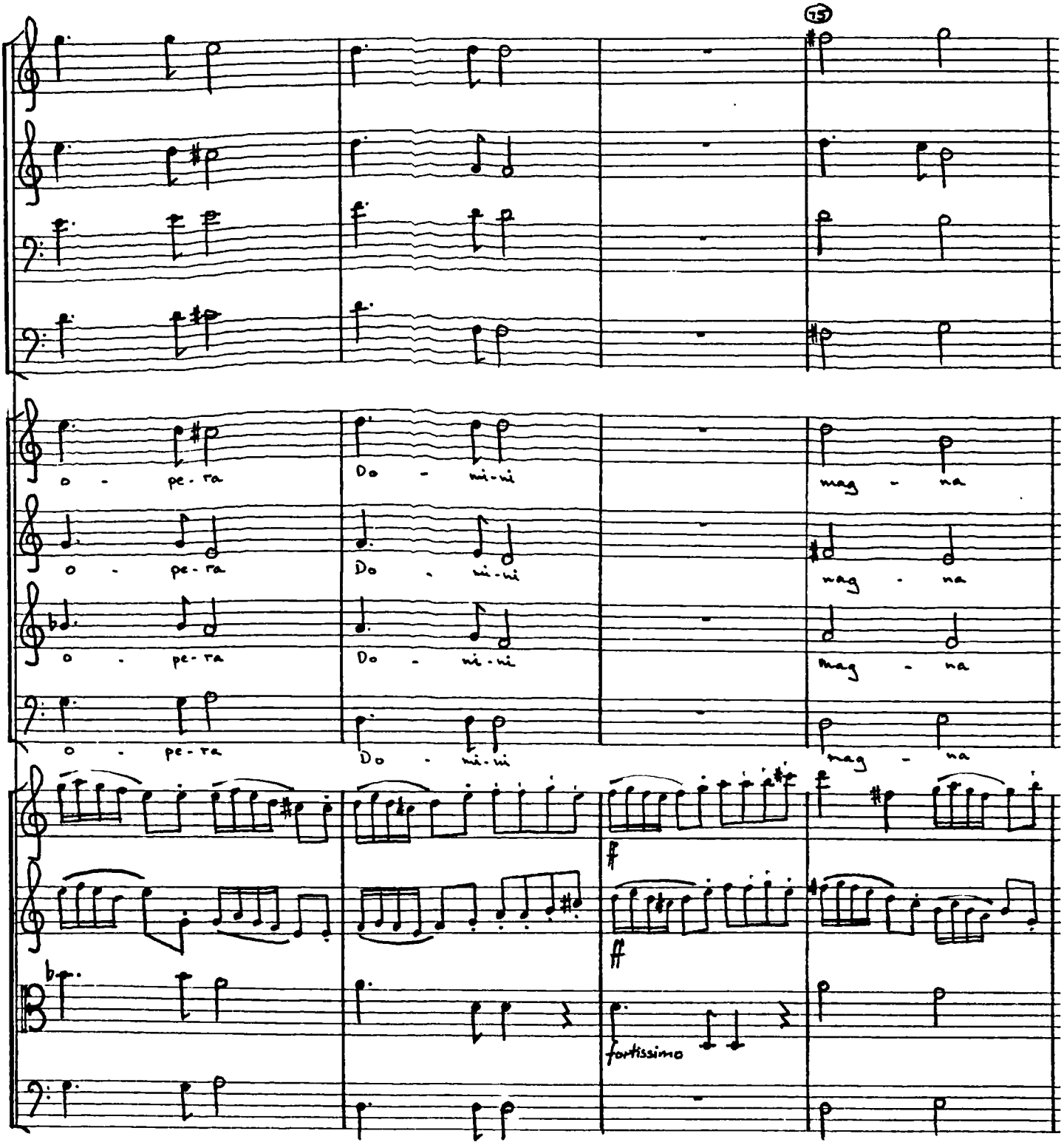

55
(div a 2)
ex - qui - si - ta
ex - qui - si - ta
ex - qui - si - ta
ex - qui - si - ta
in om - nes vo - lun -
in om - nes vo - lun -
in om - nes vo - lun -
in om - nes vo - lun -

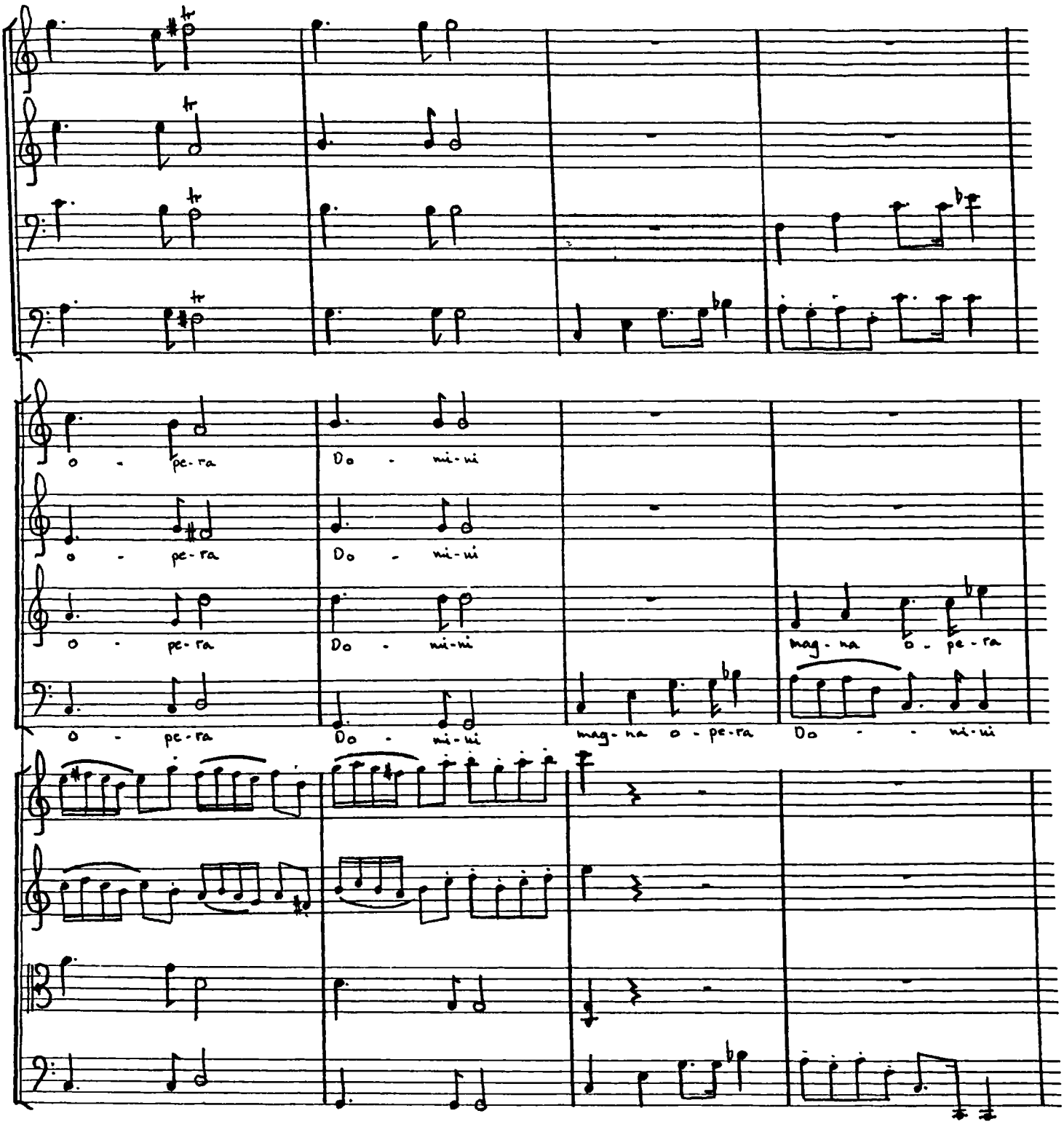

(Unis.)
-ta - tes
e -
-ta - tes
e -
-ta - tes ex - qui - si - ta im am - nes vo - lun - ta - tes c -
-ta - tes
e

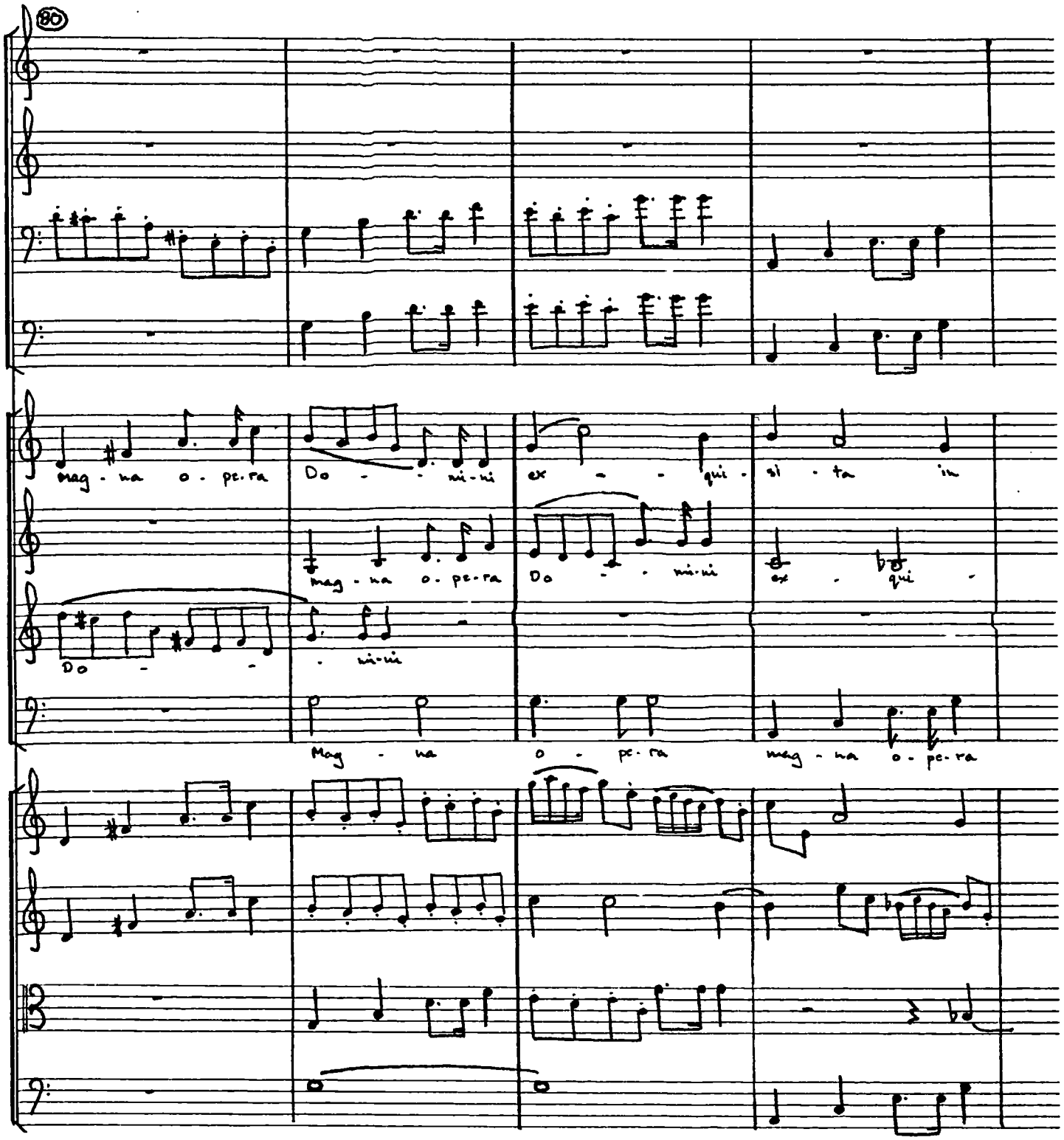

60
-jus
nag - na
o - pe-ra
Do
- mi-ni
mag-na
o-pe-ra
Do
-jus
nag - na
o - pe-ra
Do
- mi-ni
mag-na
o - pe-ra
Do
-jus
nag - na
o - pe-ra
Do
- mi-ni
mag-na
o - pe-ra
Do
-jus
mag-na
o - pe-ra
Do

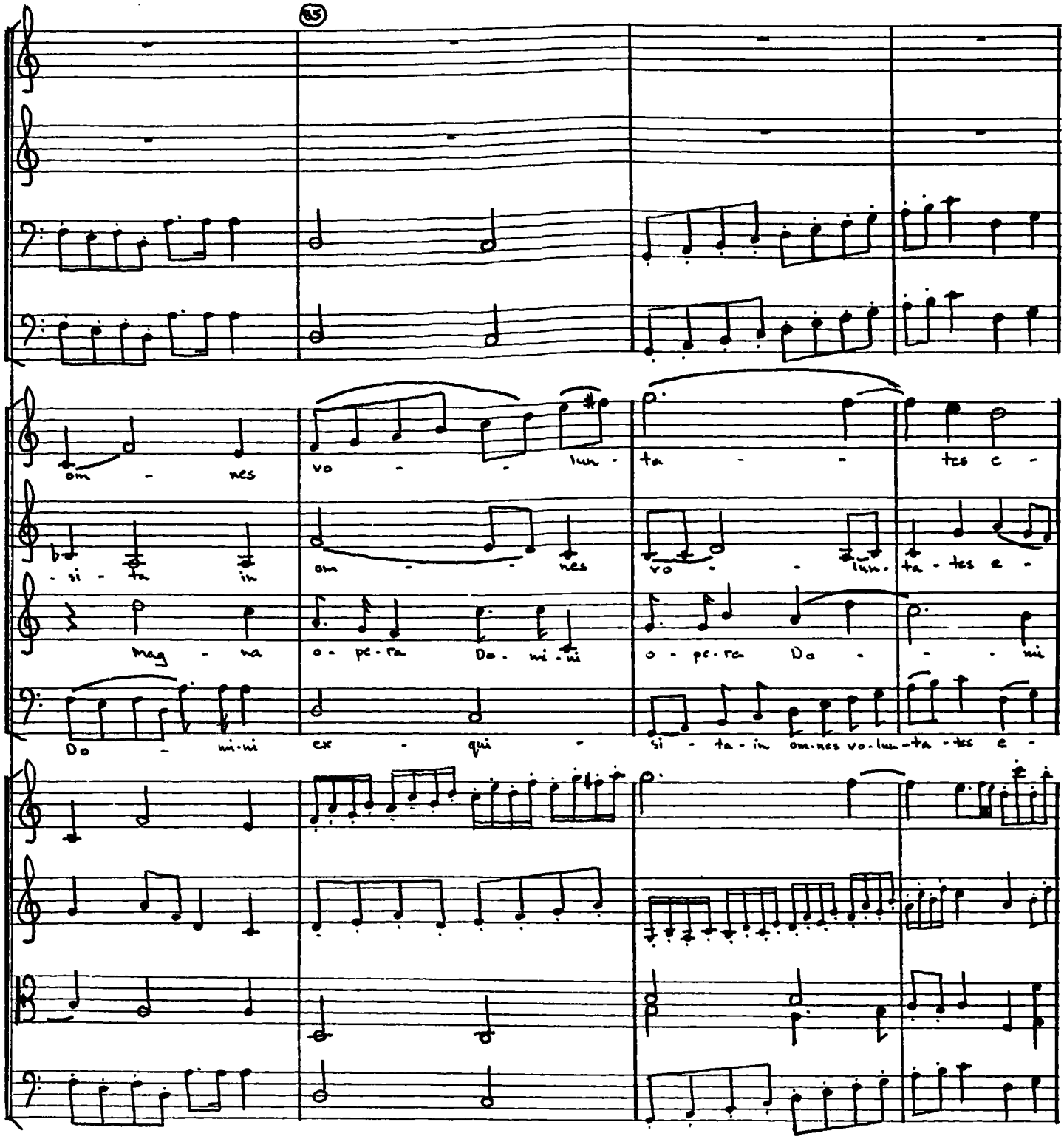

65
mi-ni
mi-ni ex-qui-si-ta in om-nes vo-lun-ta-tes e-jus
mi-ni ex-qui si-ta in om-nes vo-lun-ta-tes e-jus
mi-ni
mag-na
mag-na
o-pe-ra Do
mag-na o-pe-ra
mag-na
o-pe-ra Do

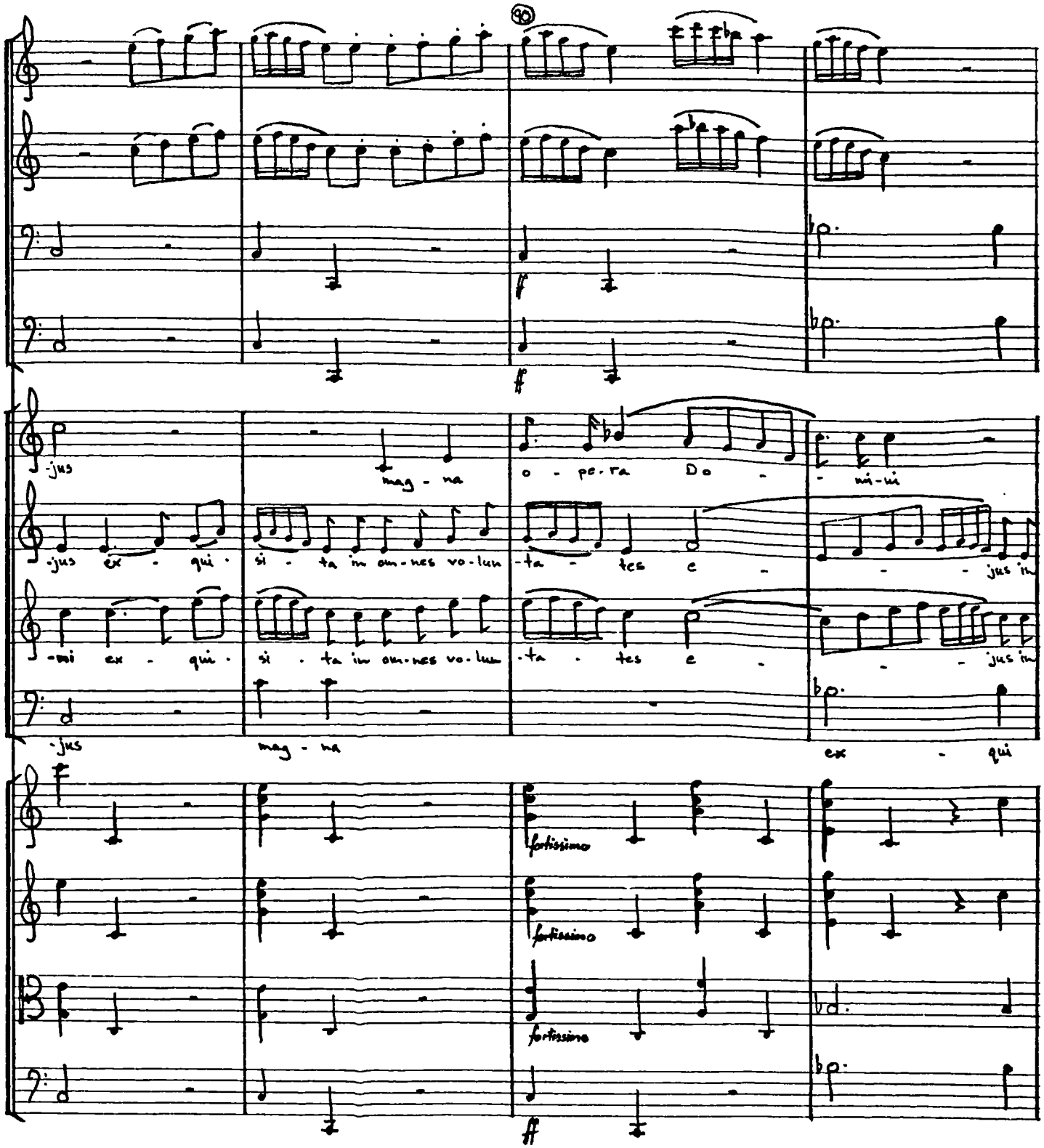

70
- mi-ni o -
- pe-ra
Do-mi-ni
mag - na
Do-mi-ni o -
- pe-ra
Do-mi-ni
mag - na
o -
- pe-ra
Do-mi-ni
mag - na
- mi-ni mag-na
oi-pe-ra Do -
- mi-ni
mag - na

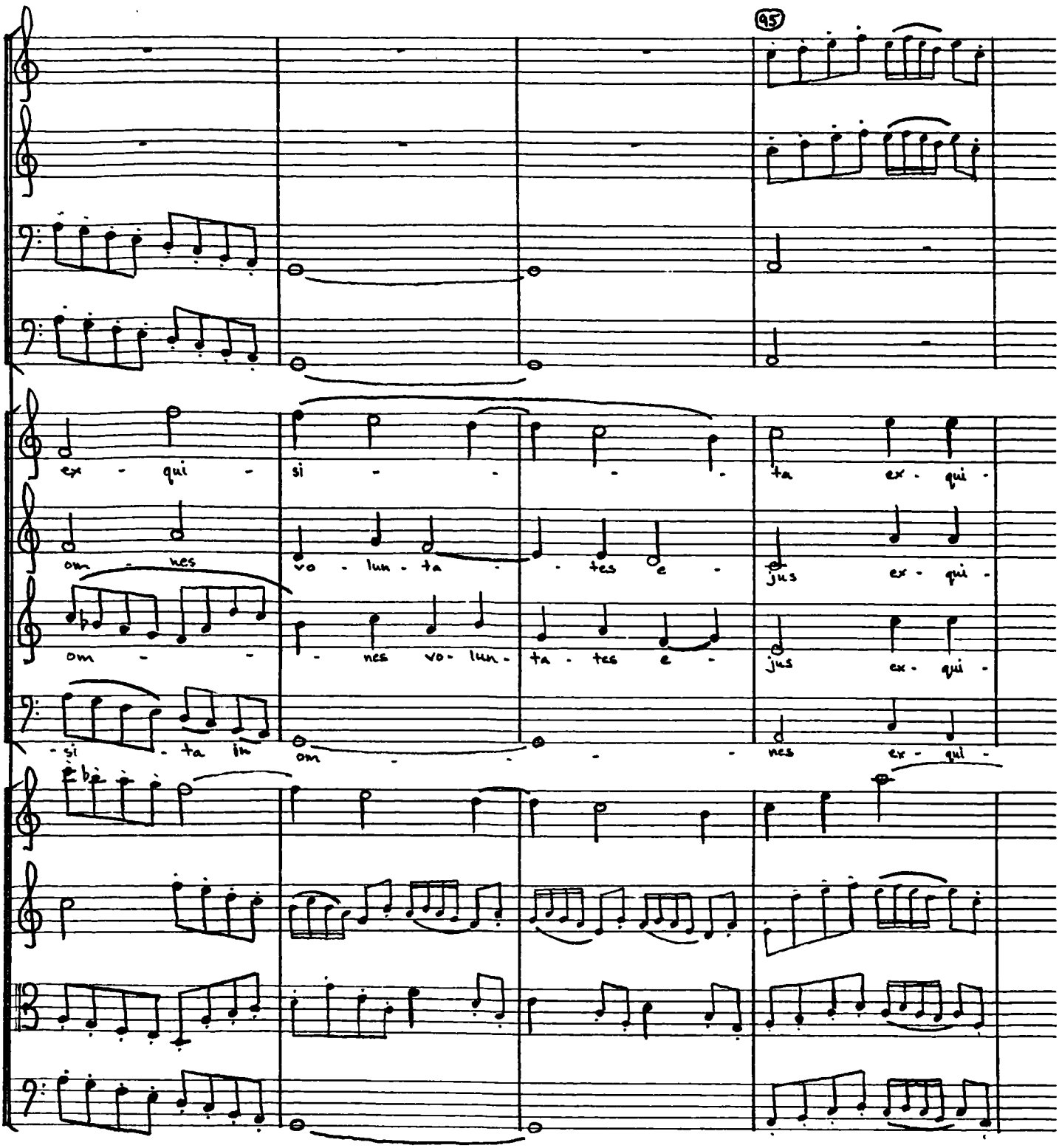

75
o - pe - ra
Do - mi - ni
mag - na
o - pe - ra
Do - mi - ni
mag - na
o - pe - ra
Do - mi - ni
mag - na
o - pe - ra
Do - mi - ni
mag - na
ff
ff
fortissimo

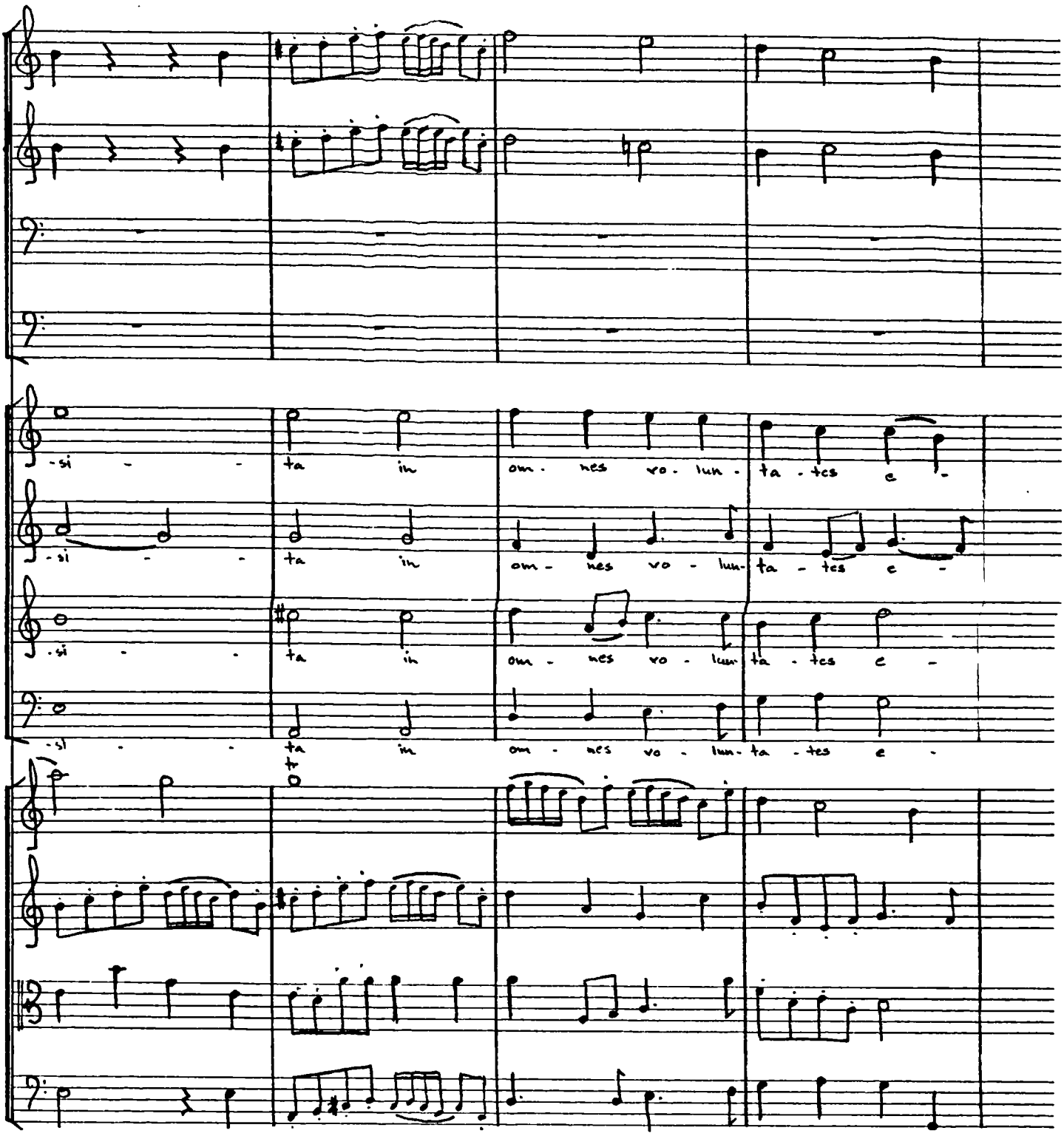

o - pe-ra
Do - mi-ni
o - pe-ra
Do - mi-ni
o - pe-ra
Do - mi-ni
mag-na o-pe-ra
o - pe-ra
Do - mi-ni
mag-na o-pe-ra
Do - - mi-ni

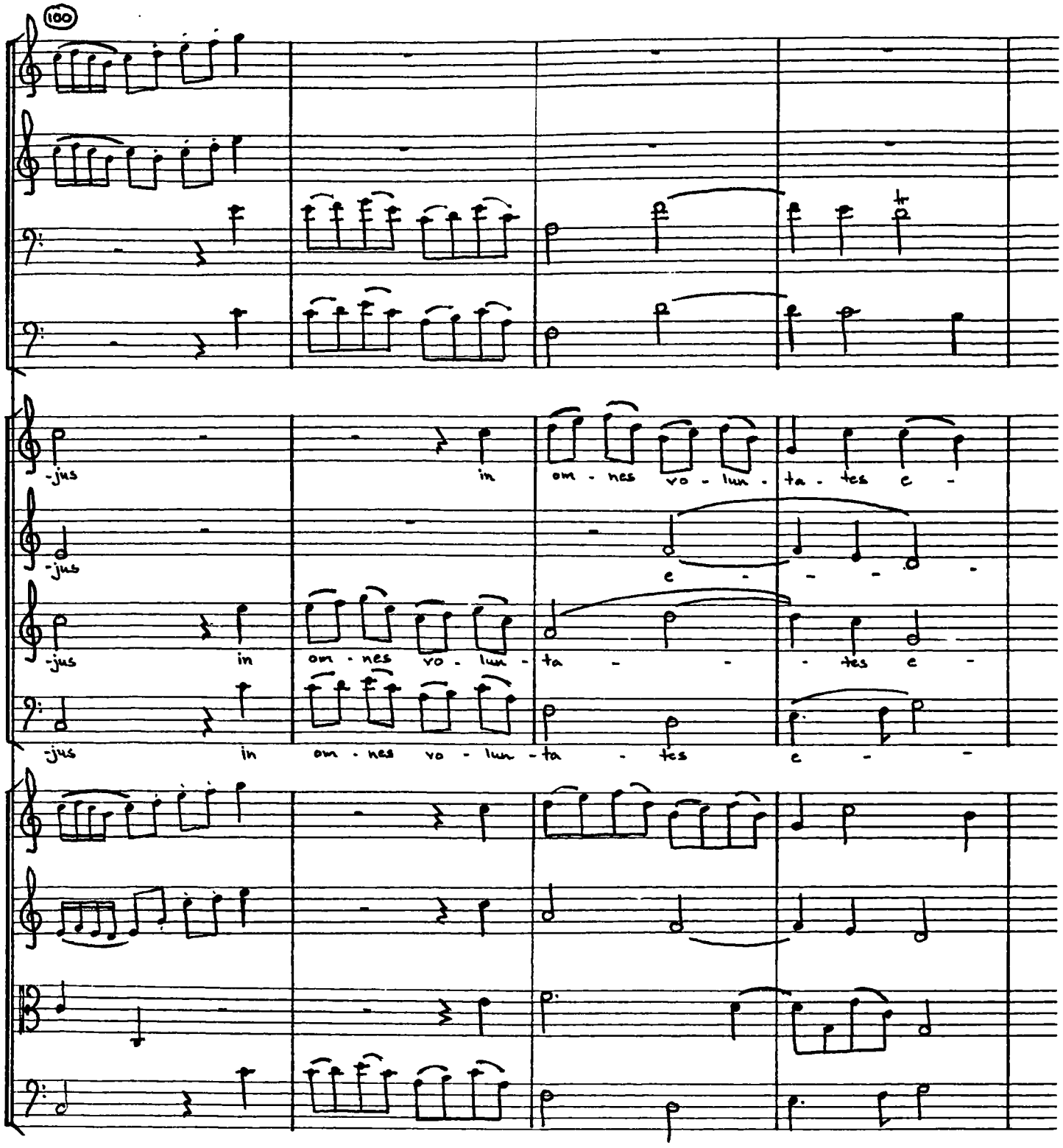

80
mag - na o - pe - ra
Do - - - mi - ni
ex - - - qui - si - ta in
mag - na o - pe - ra
Do - - - mi - ni
ex - qui
Do - - -
- mi - ni
Mag - na
o - pe - ra
mag - na o - pe - ra

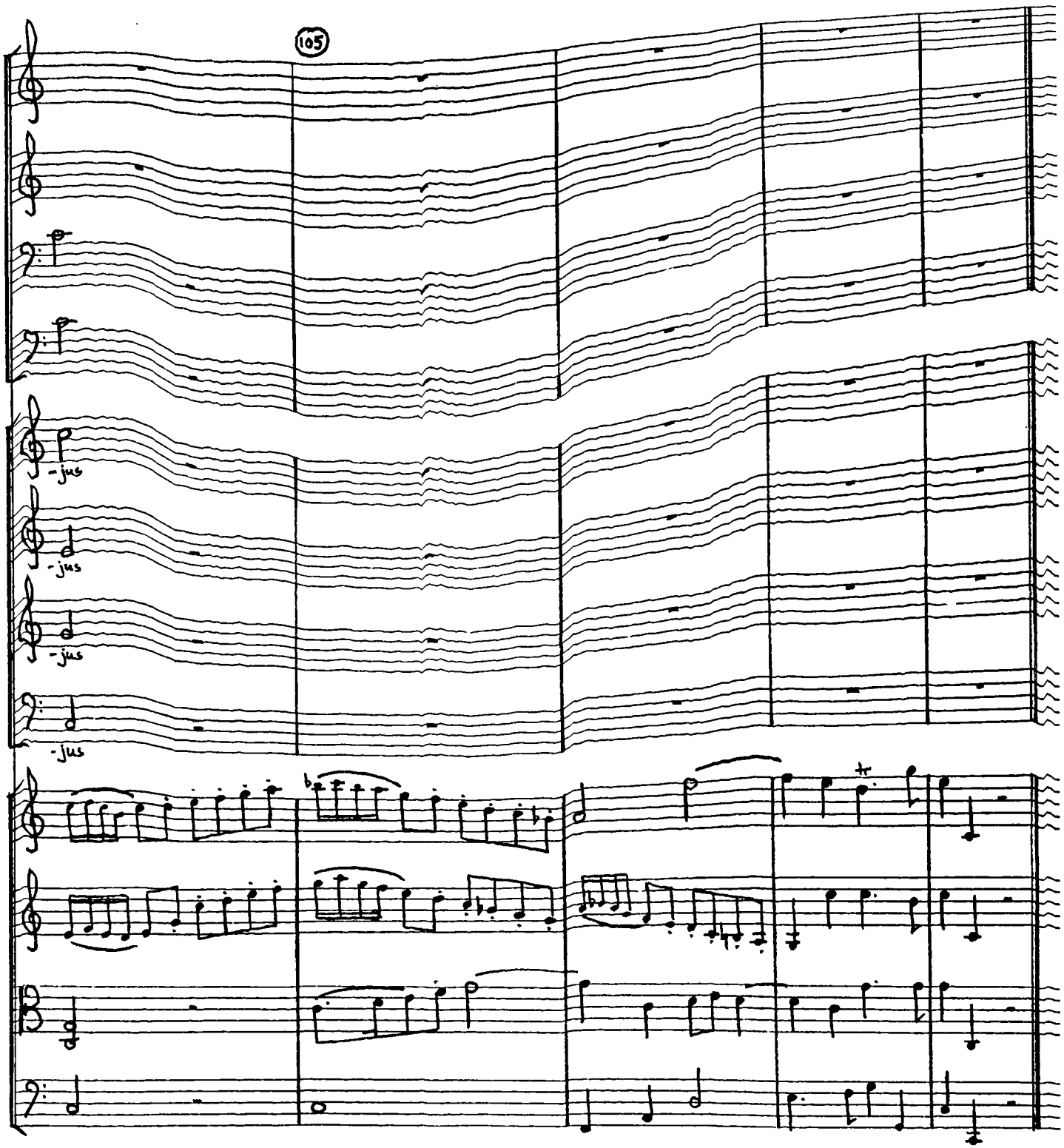

85
om - nes
vo - - lun - ta - - tes c -
si - ta in
om - - nes
vo - - lun - ta - tes a -
mag - na
o - pe - ra
Do - mi - ni
o - pe - ra
Do - - - mi
Do - mi - ni
ex - qui -
si - ta - in om - nes vo - lun - ta - tes e -


90
-jus
mag - na
o - pe - ra Do -
- mi - ni
-jus ex - qui · si - ta in om - nes vo - lun - ta - tes e -
- jus in
-mi ex - qui · si · ta in om - nes vo - lun - ta · tes e -
- jus in
-jus
mag - na
ex - qui
fortissimo
fortissimo
fortissimo

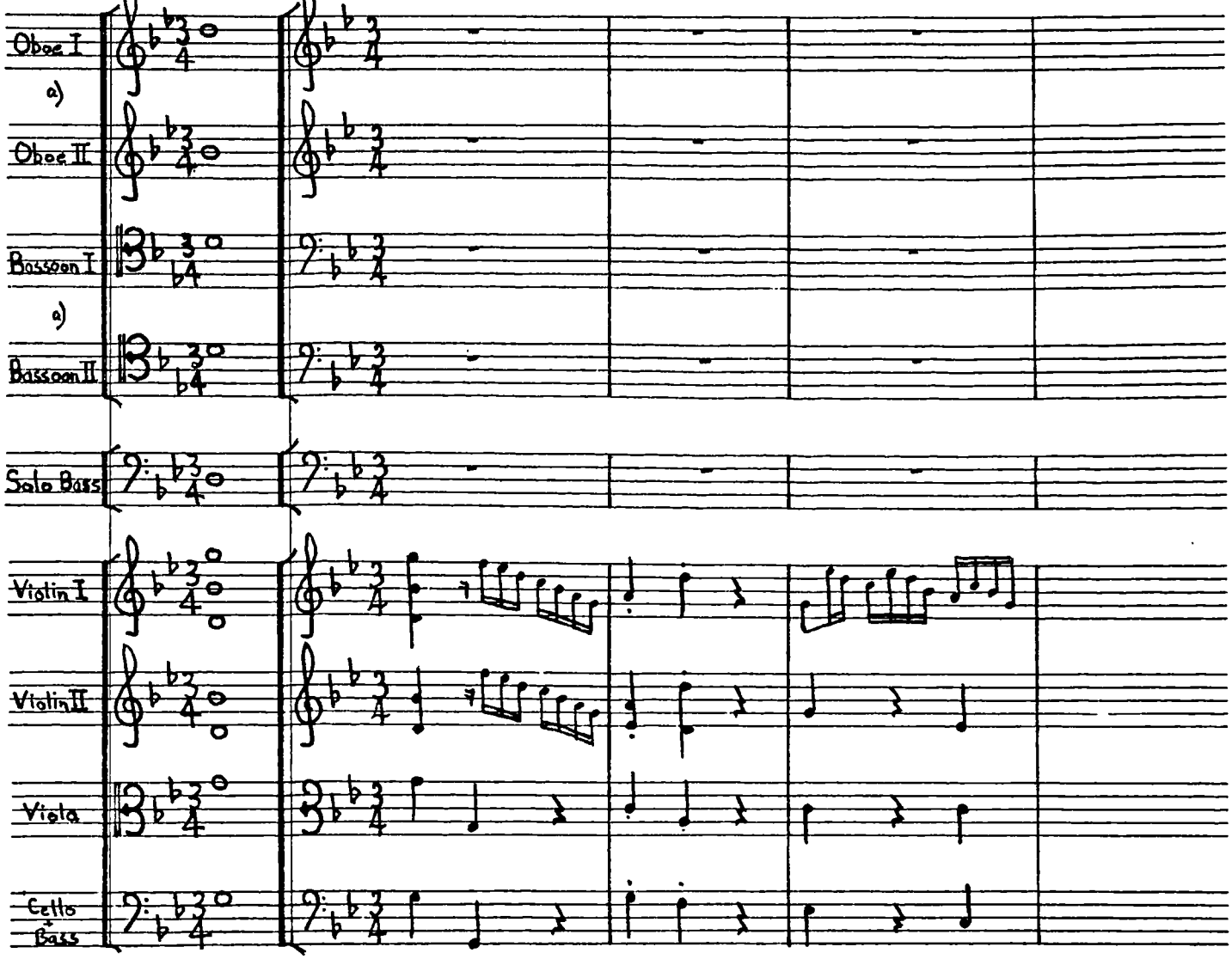

95
ex - qui - si - - - - ta ex - qui -
om - nes vo - lun - ta - - tes e - jus ex - qui -
om - - - nes vo - lun - ta - tes e - jus ex - qui -
- si - ta in om - - - - nes ex - qui -


-si - - ta in om - nes vo - lun - ta - tes e -
-si - - ta in om - nes vo - lun - ta - tes e -
-si - - ta in om - nes vo - lun - ta - tes e -
-si - - ta in om - nes vo - lun - ta - tes e -
tr

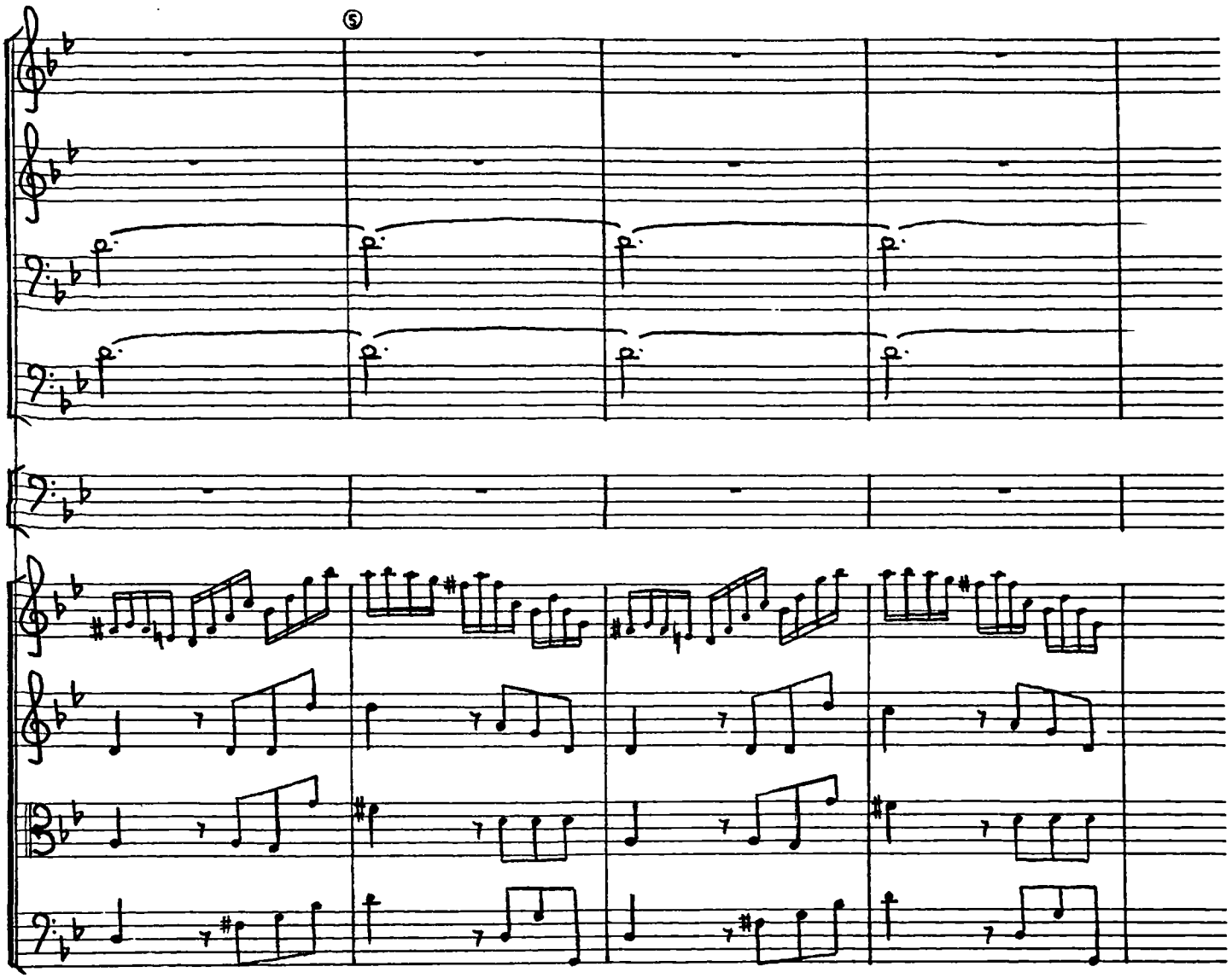

100
-jus
in
om - nes vo - lun - ta - tes c -
e
-jus
-jus
in
om - nes vo - lun - ta
tes c -
-jus
in
om - nes vo - lun - ta - tes
c -

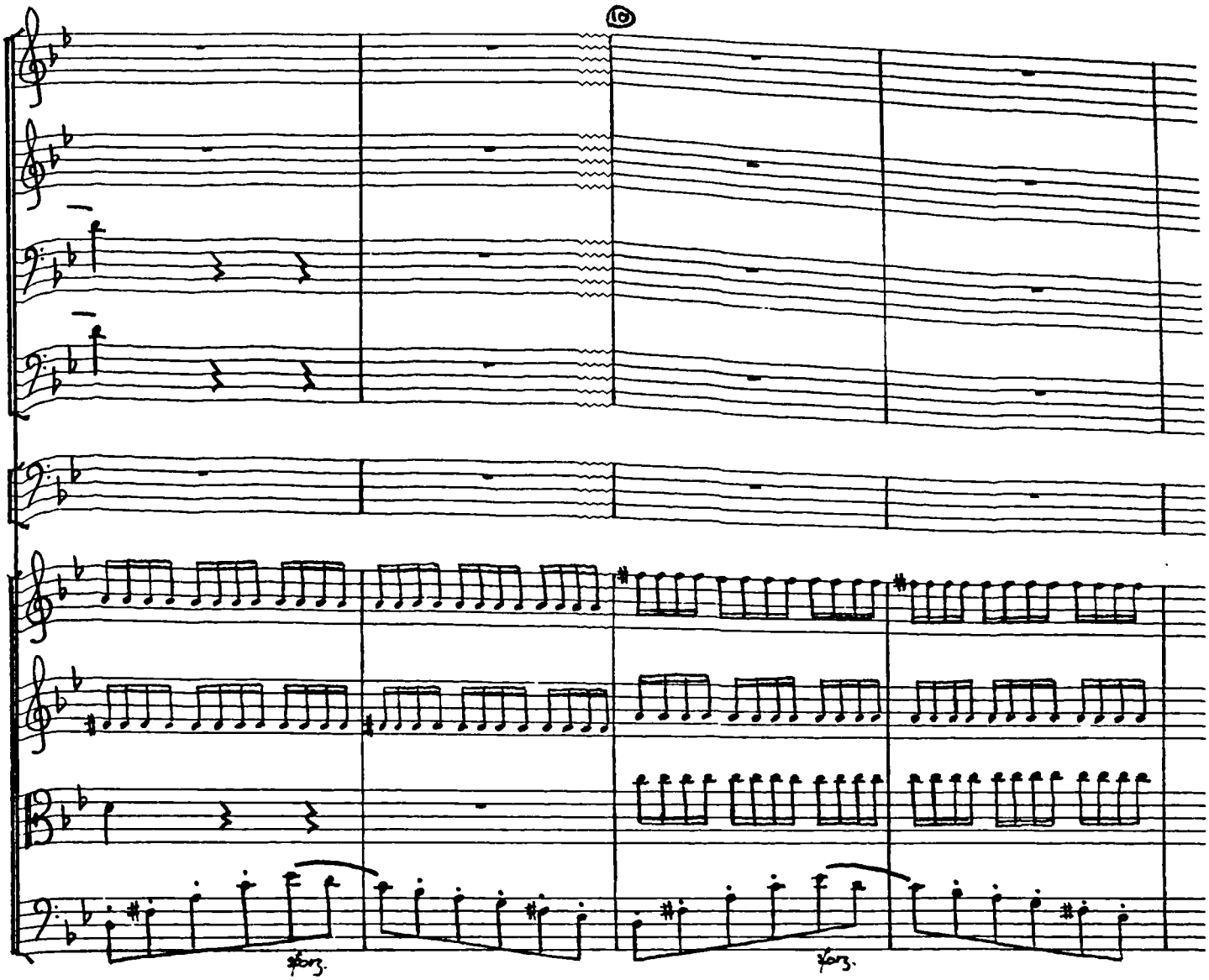

105
-jus
-jus
-jus
-jus

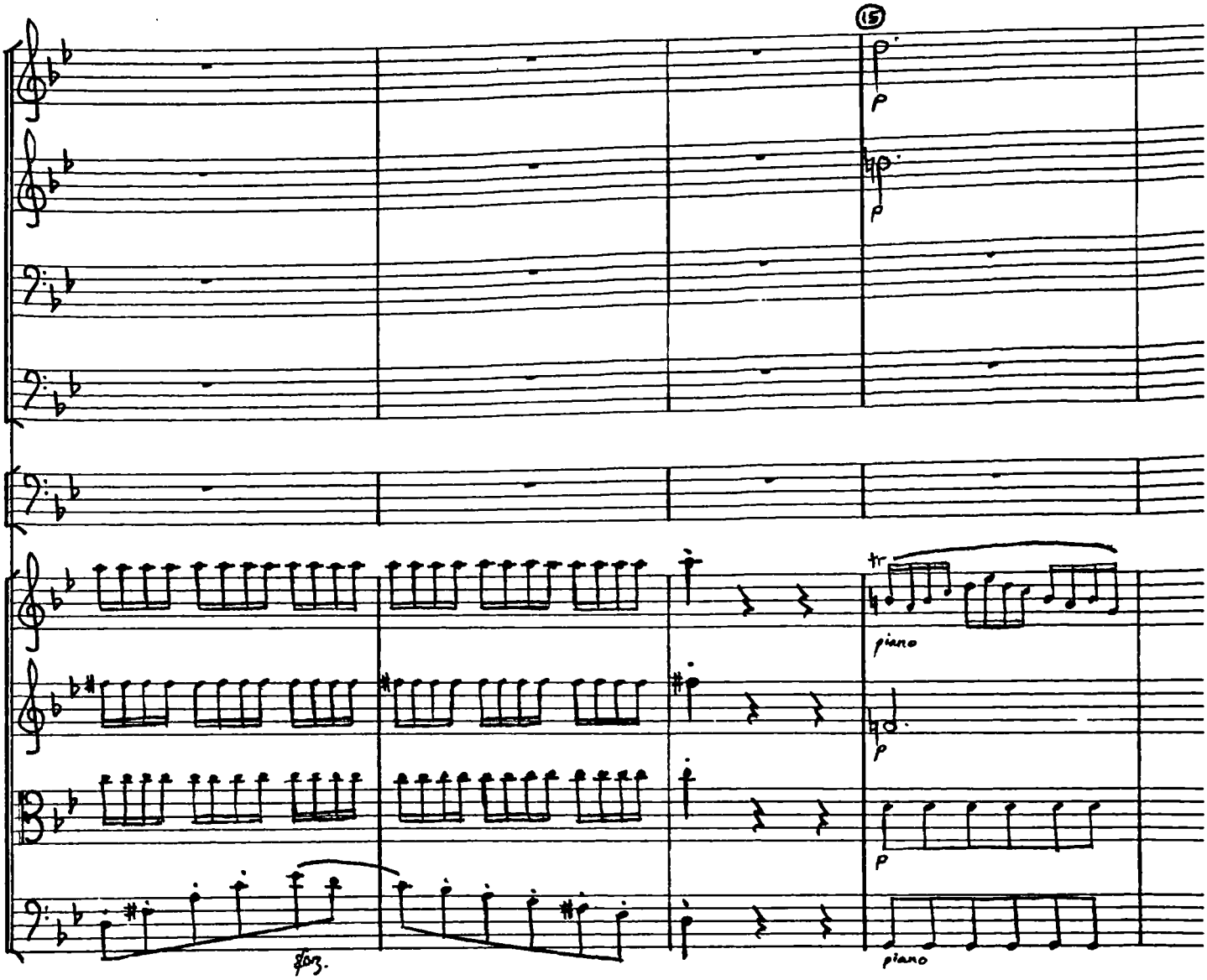
No. 3. BASS ARIA Moderato

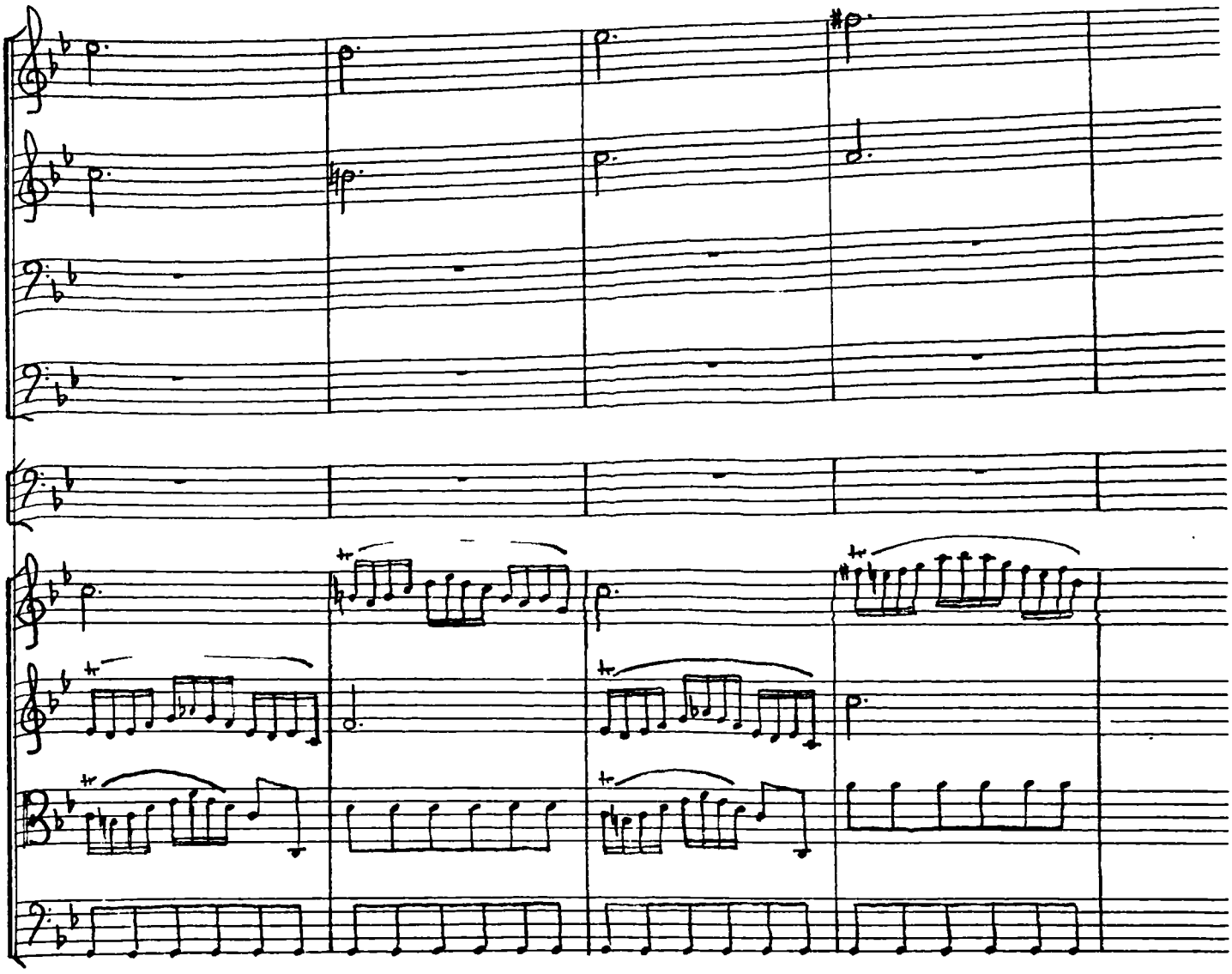


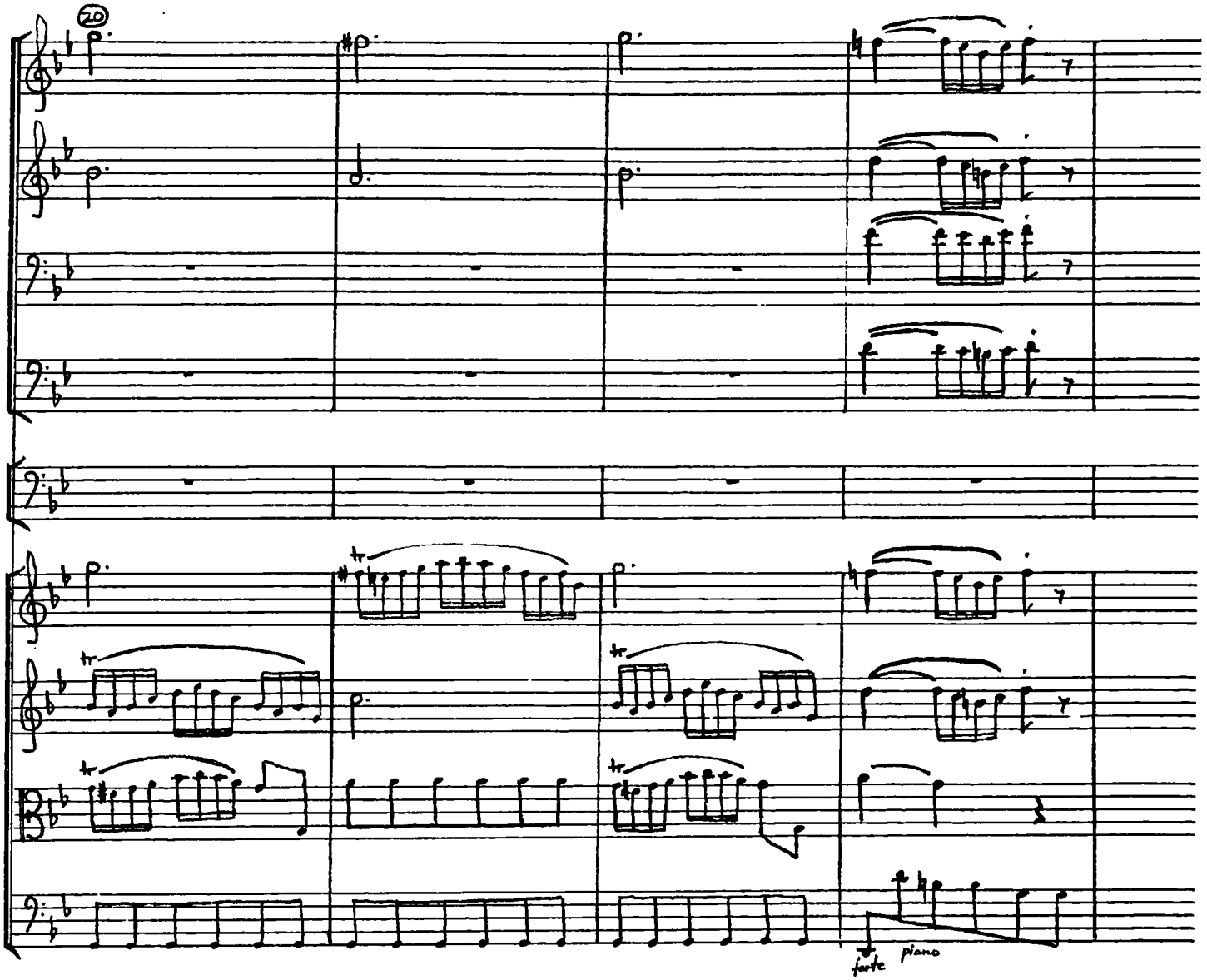
a) Throughout this movement Wesley employs one stave for both oboe parts and one stave for both bassoon parts.

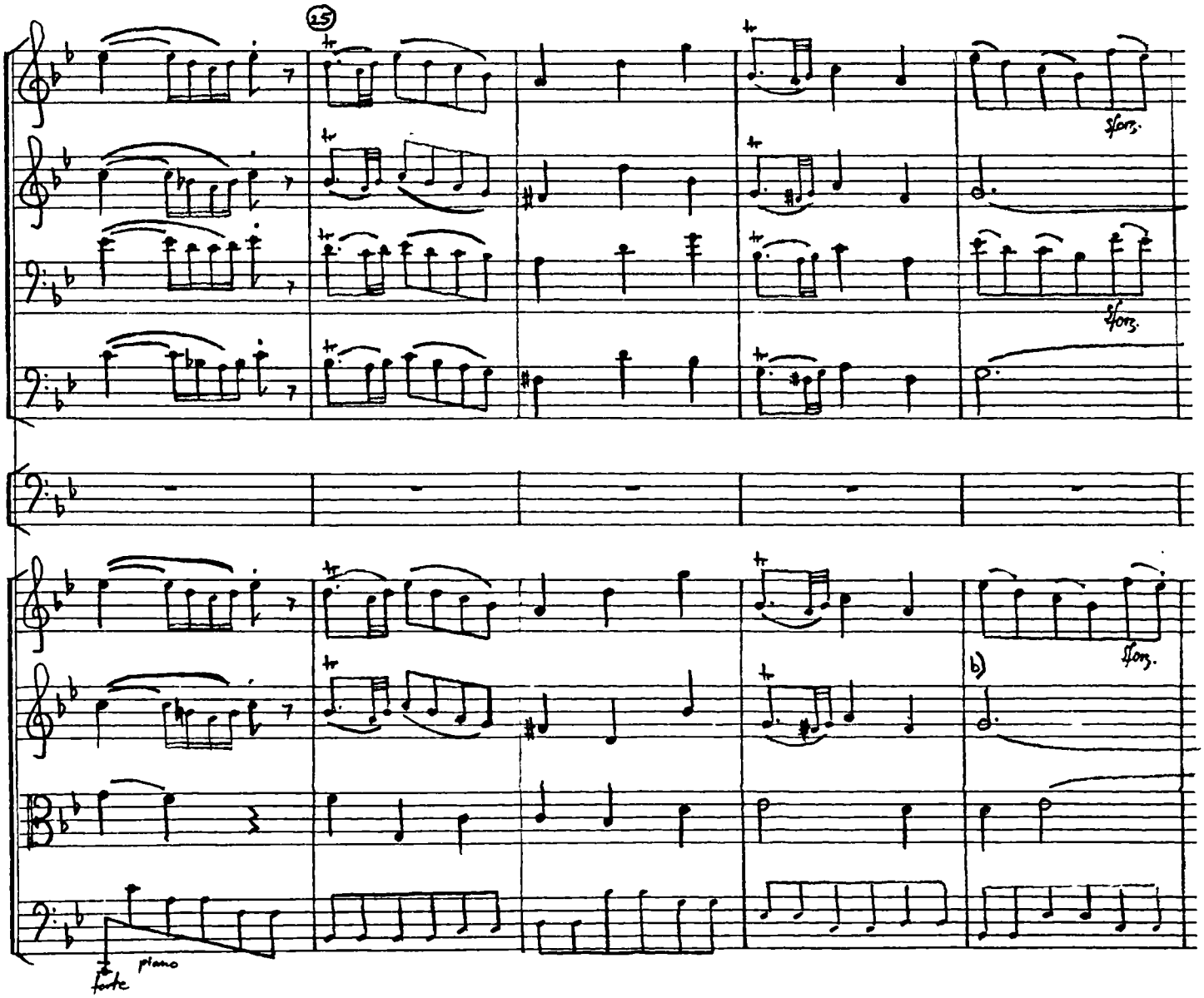

⑤


fp
fp
fp
fp

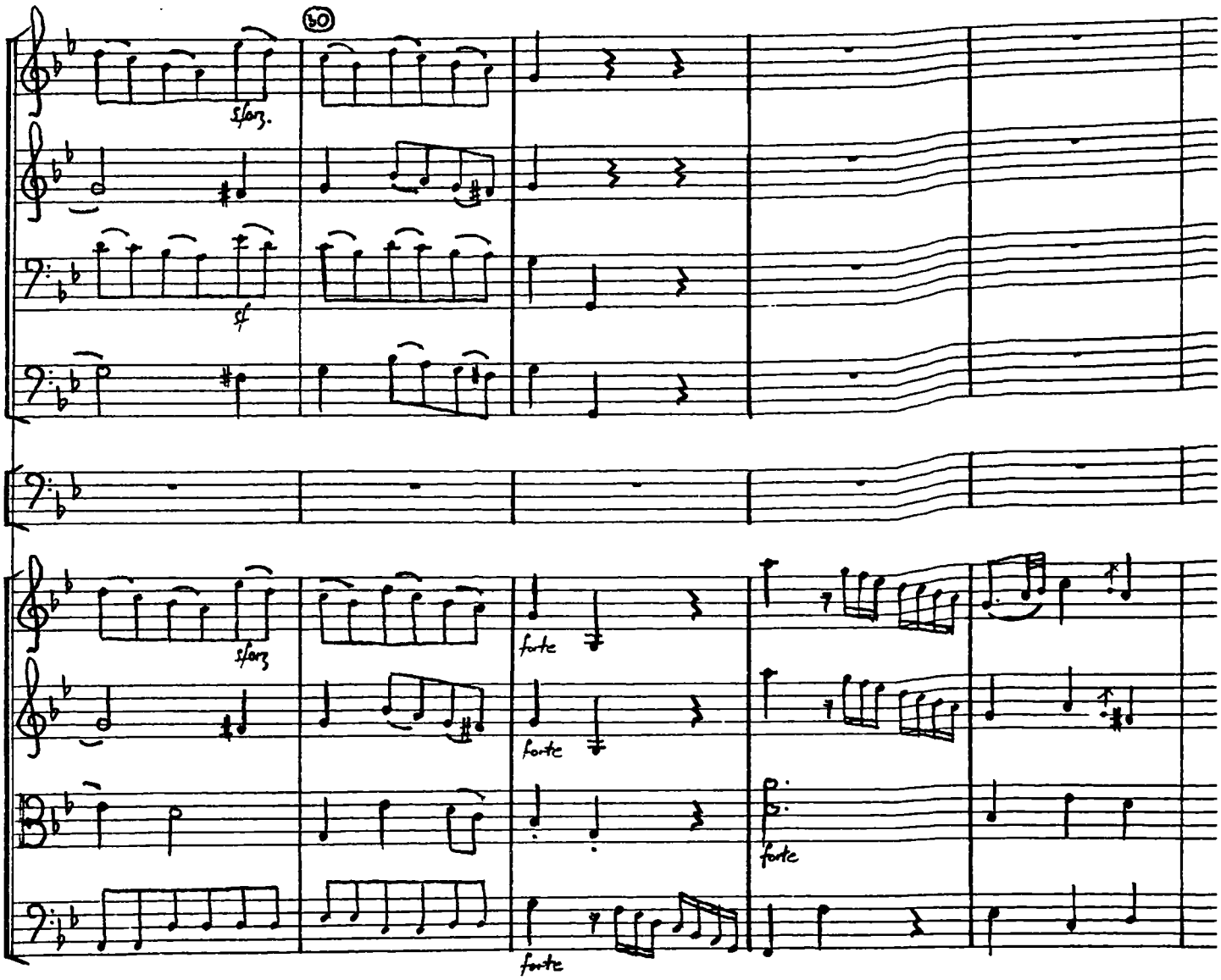

15
p
p
tr
piano
p
p
fltz.
piano

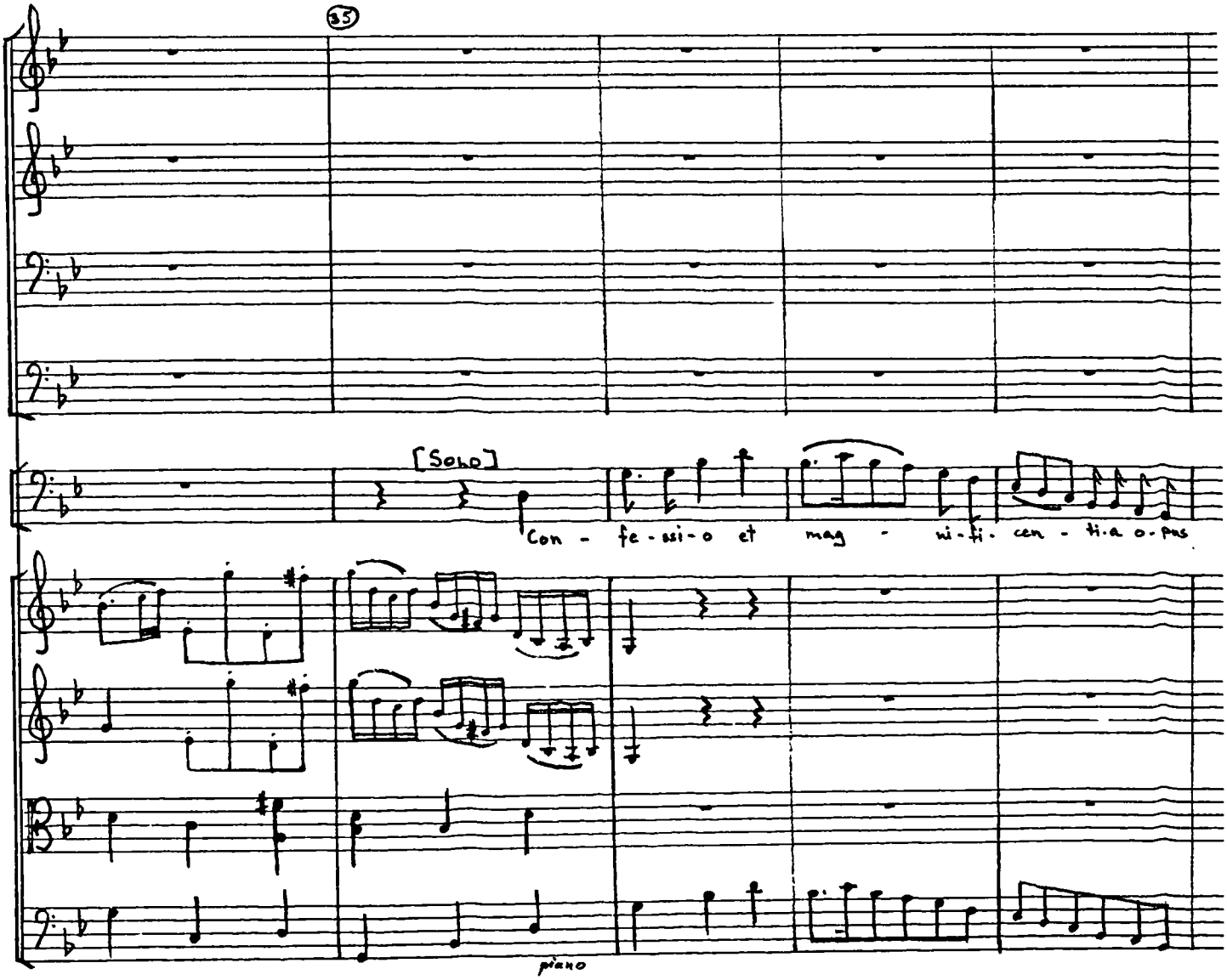


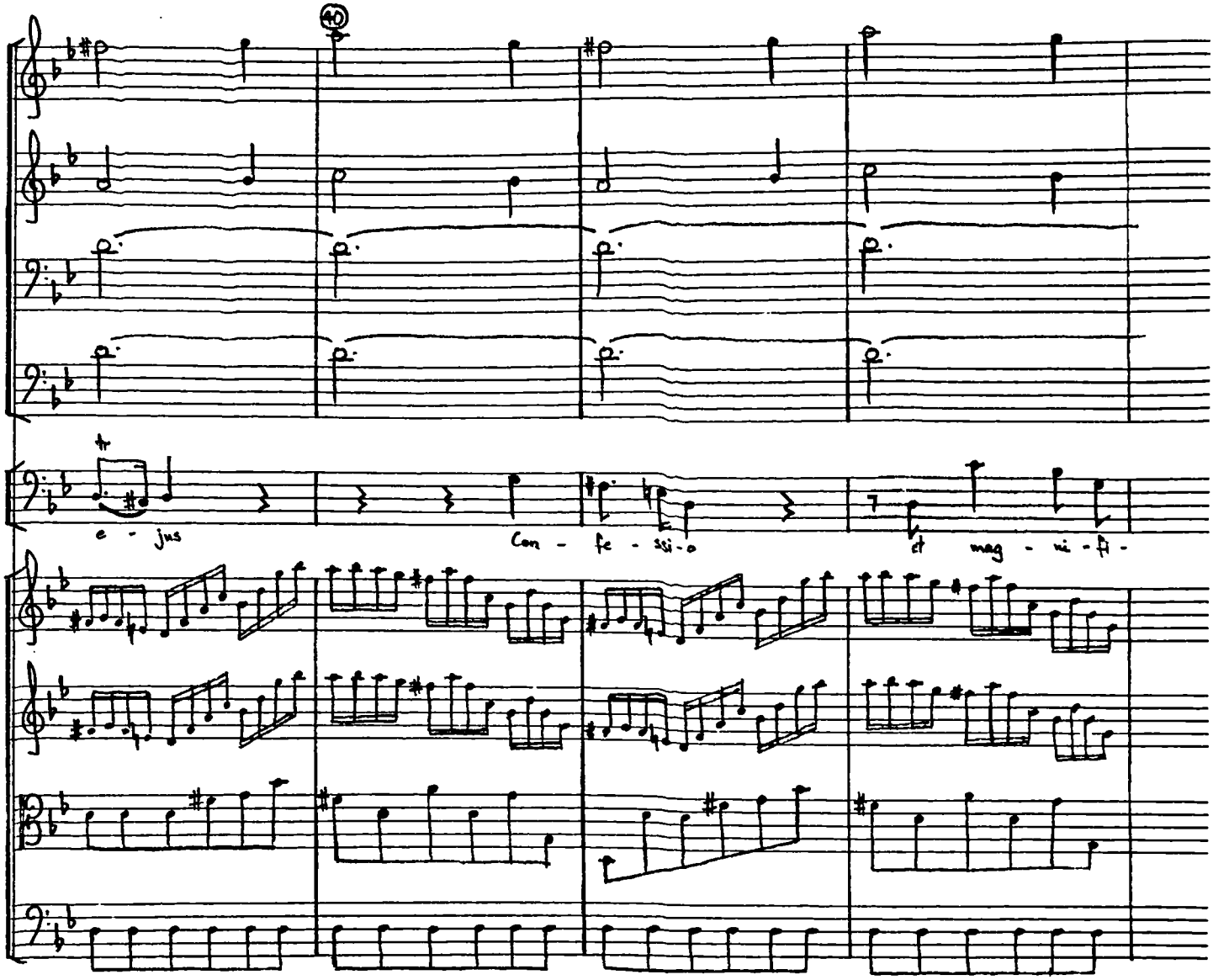

20
forte
piano

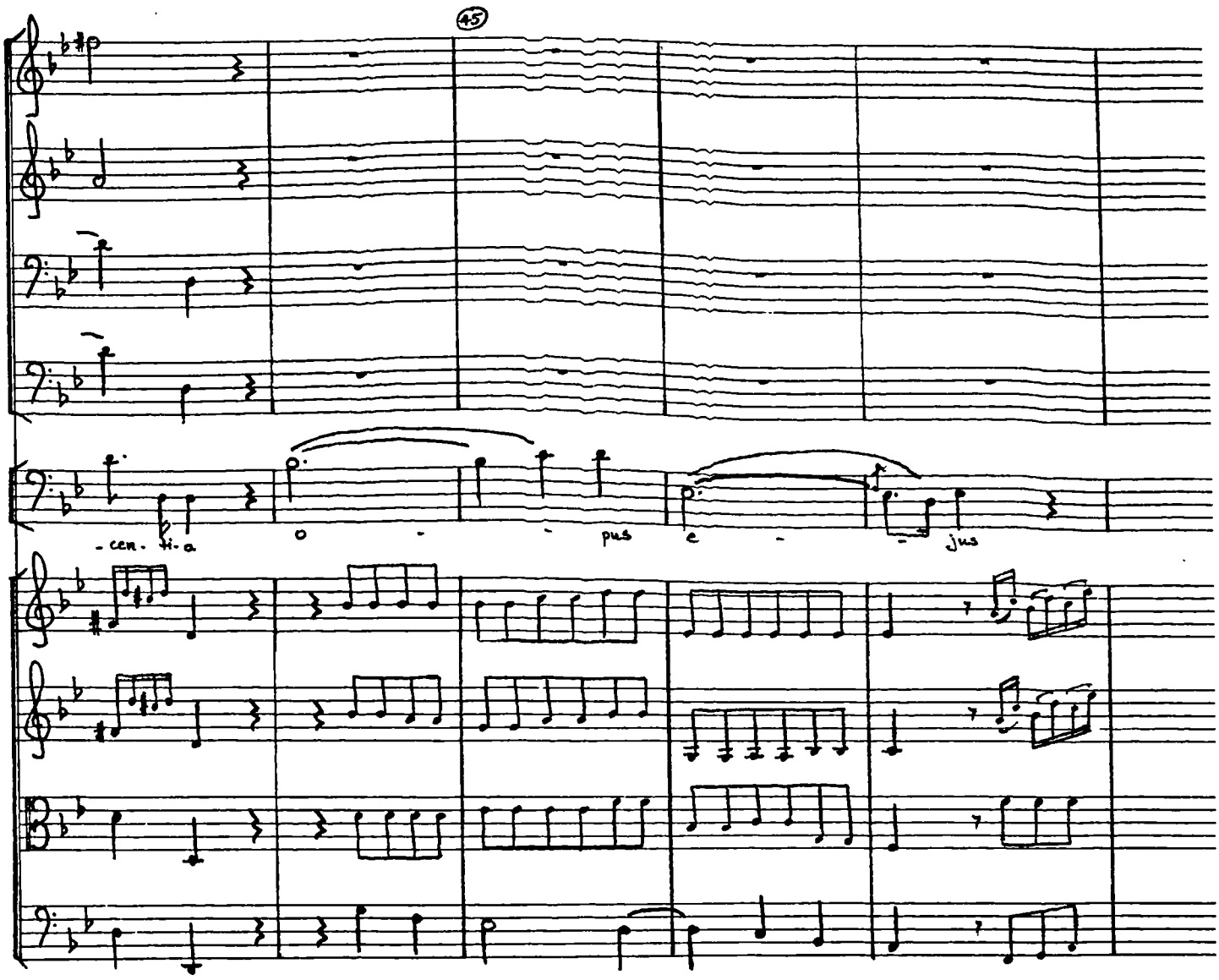


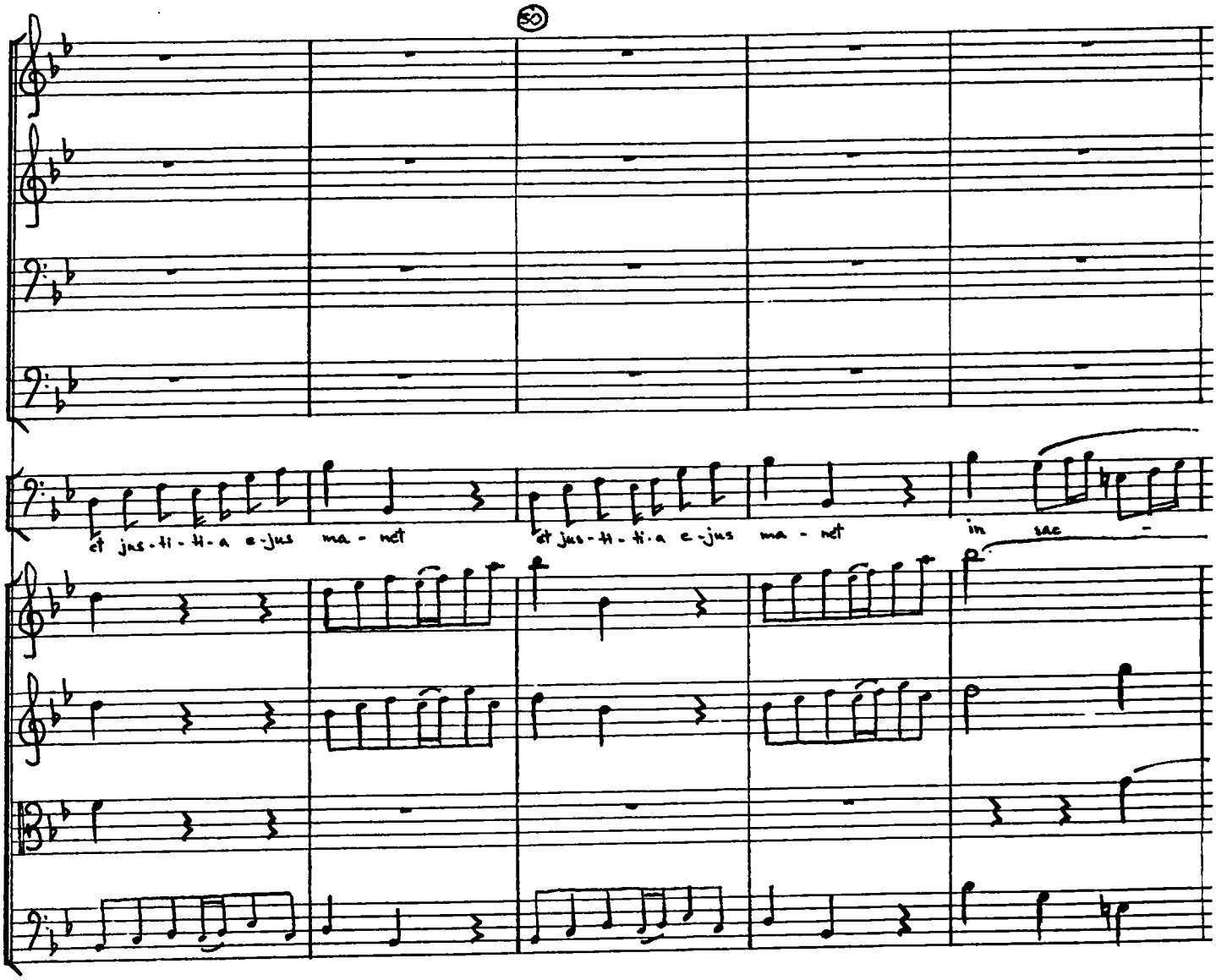
b) Bars 28-186: Wesley writes Violin I and Violin II on one stave.

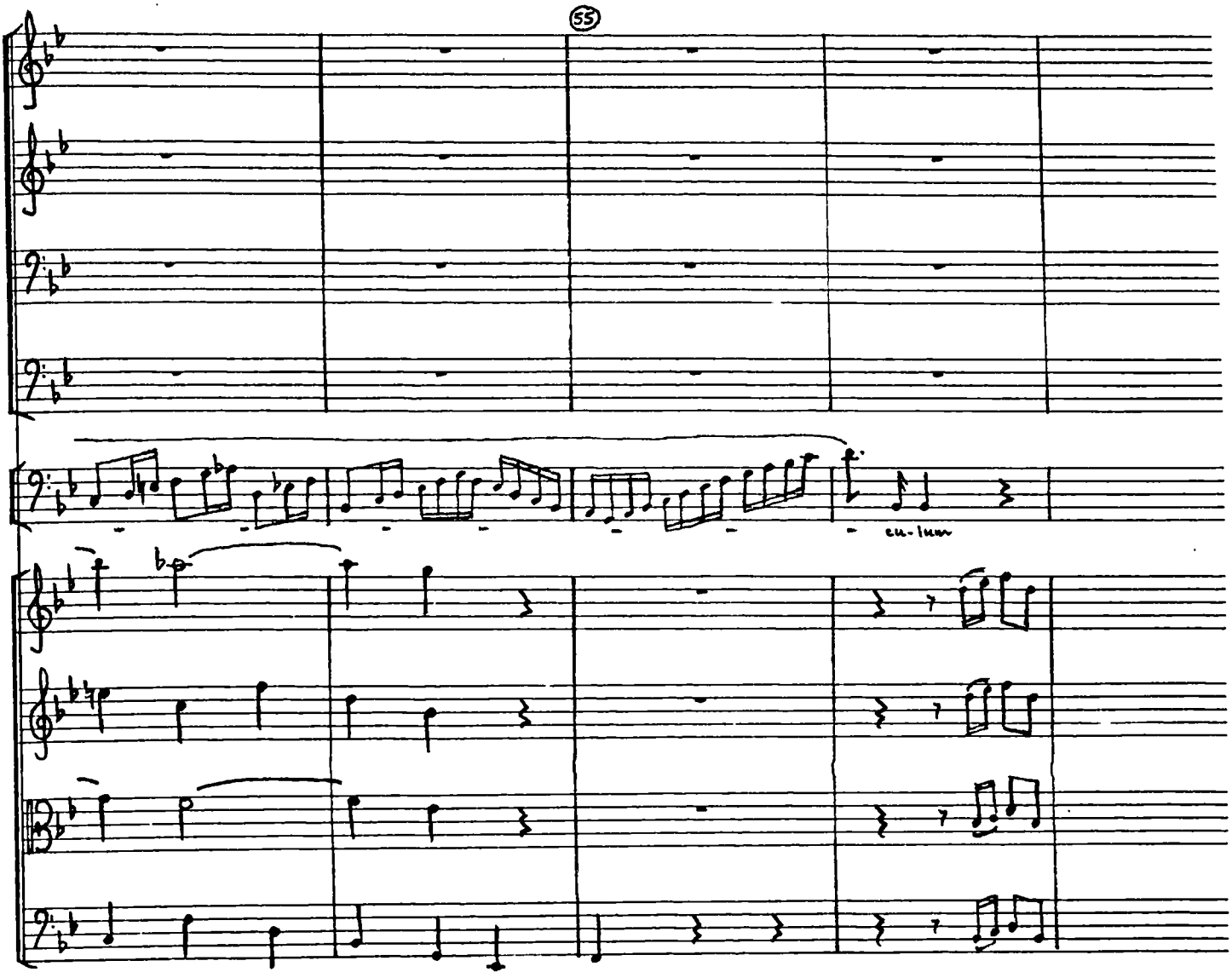

60
sforz.
sf
sforz
forte
forte
forte
forte

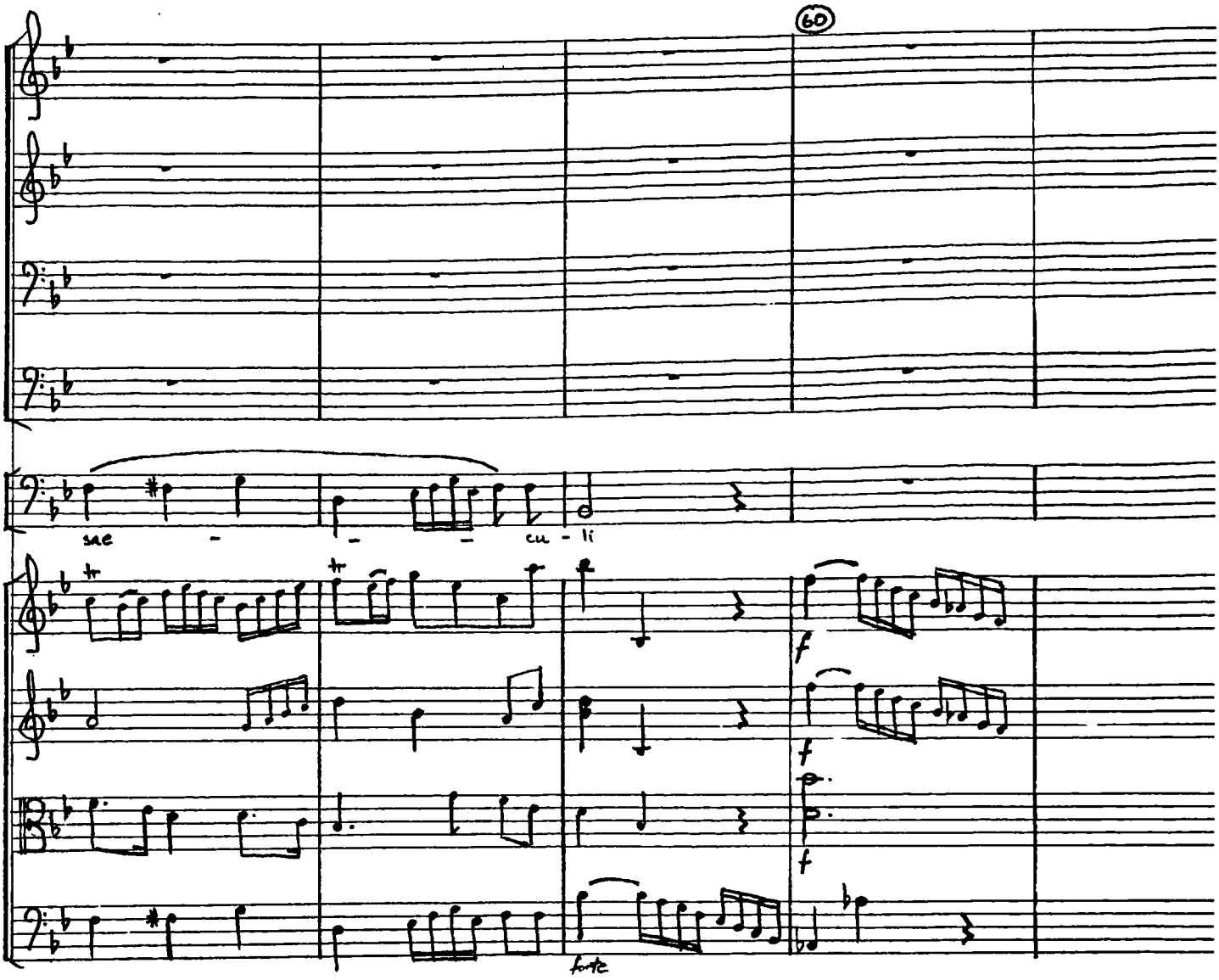

35
[Solo]
Con - fe - ssi - o et mag - ni - fi - cen - ti - a o - pus
piano

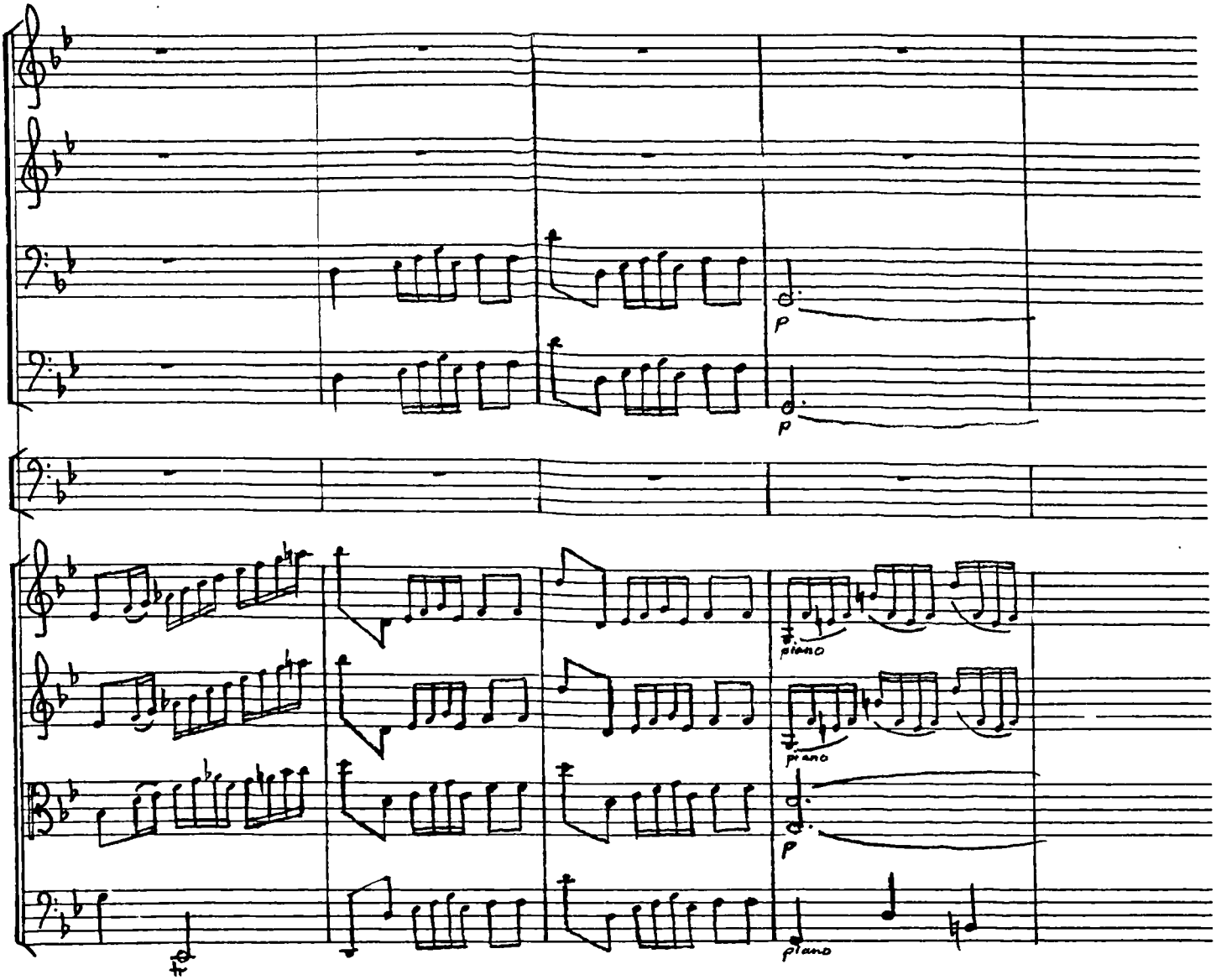

40
e - jus
Con - fe - ssi - o
et mag - ni - fi -

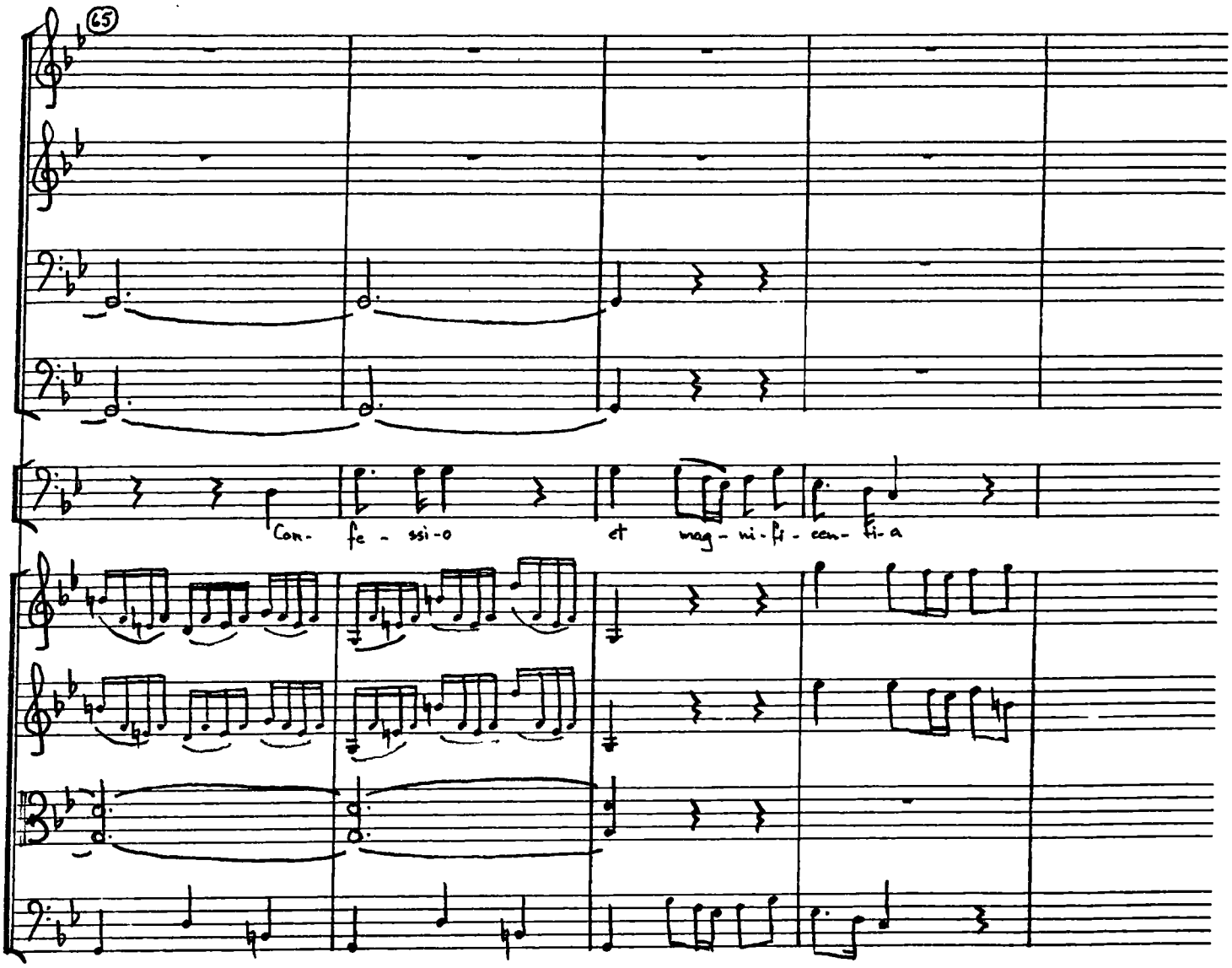

45
-cen- ti- a
o
pus
e
jus

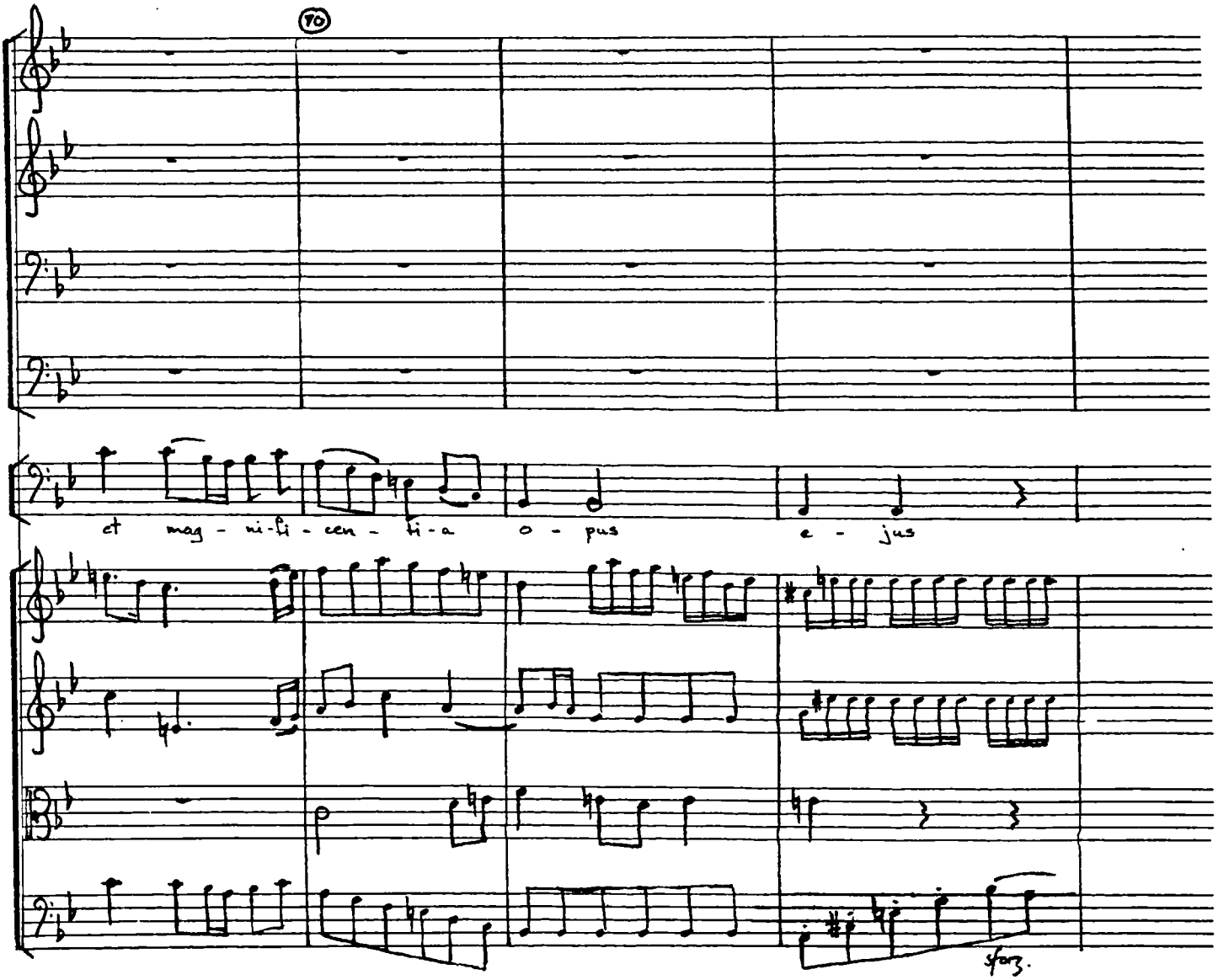

80
et jus-ti-ti-a e-jus ma-net
et jus-ti-ti-a e-jus ma-net
in sae-

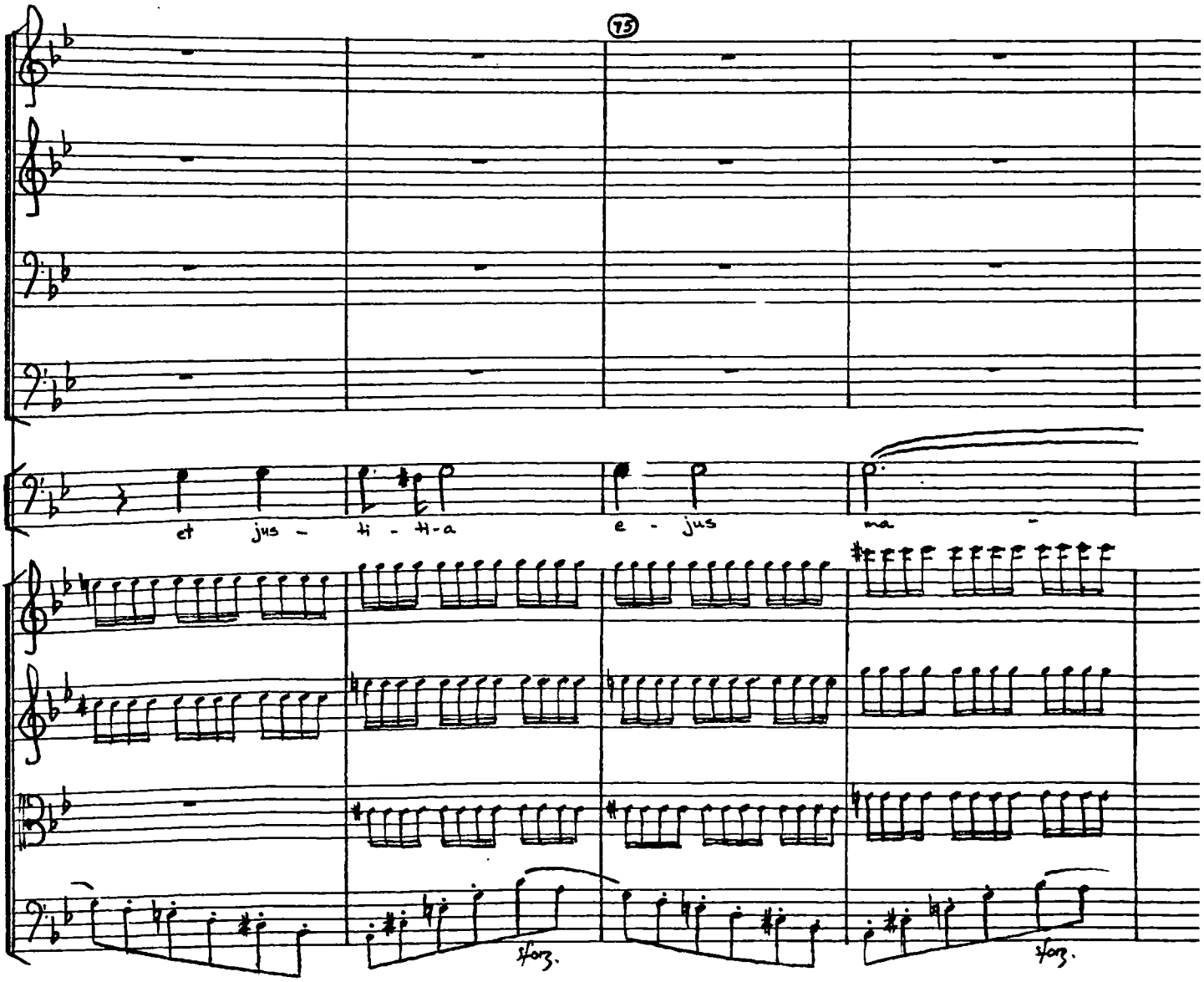

55
eu-lum

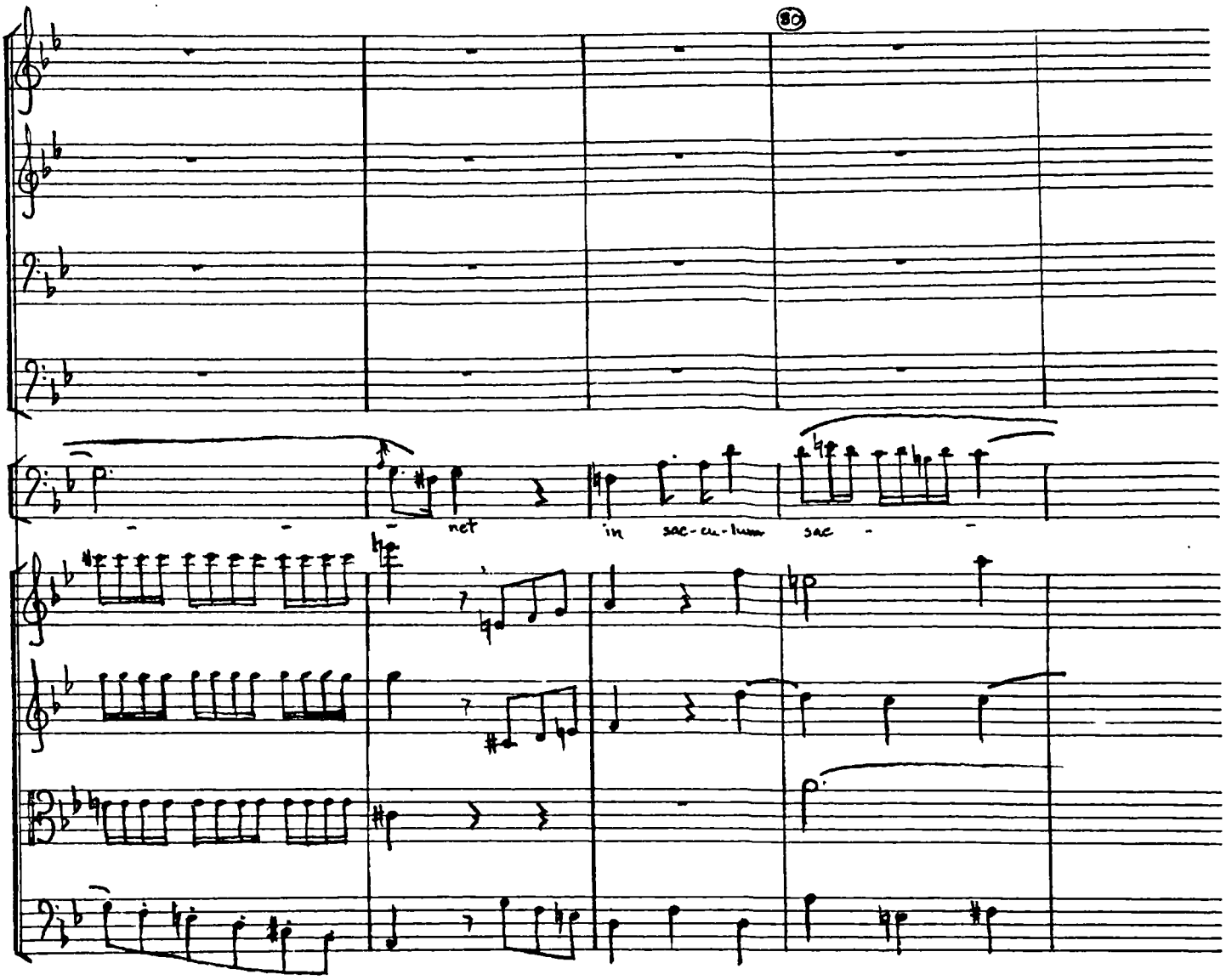

60
sae - - - cu - li
f
f
f
forte

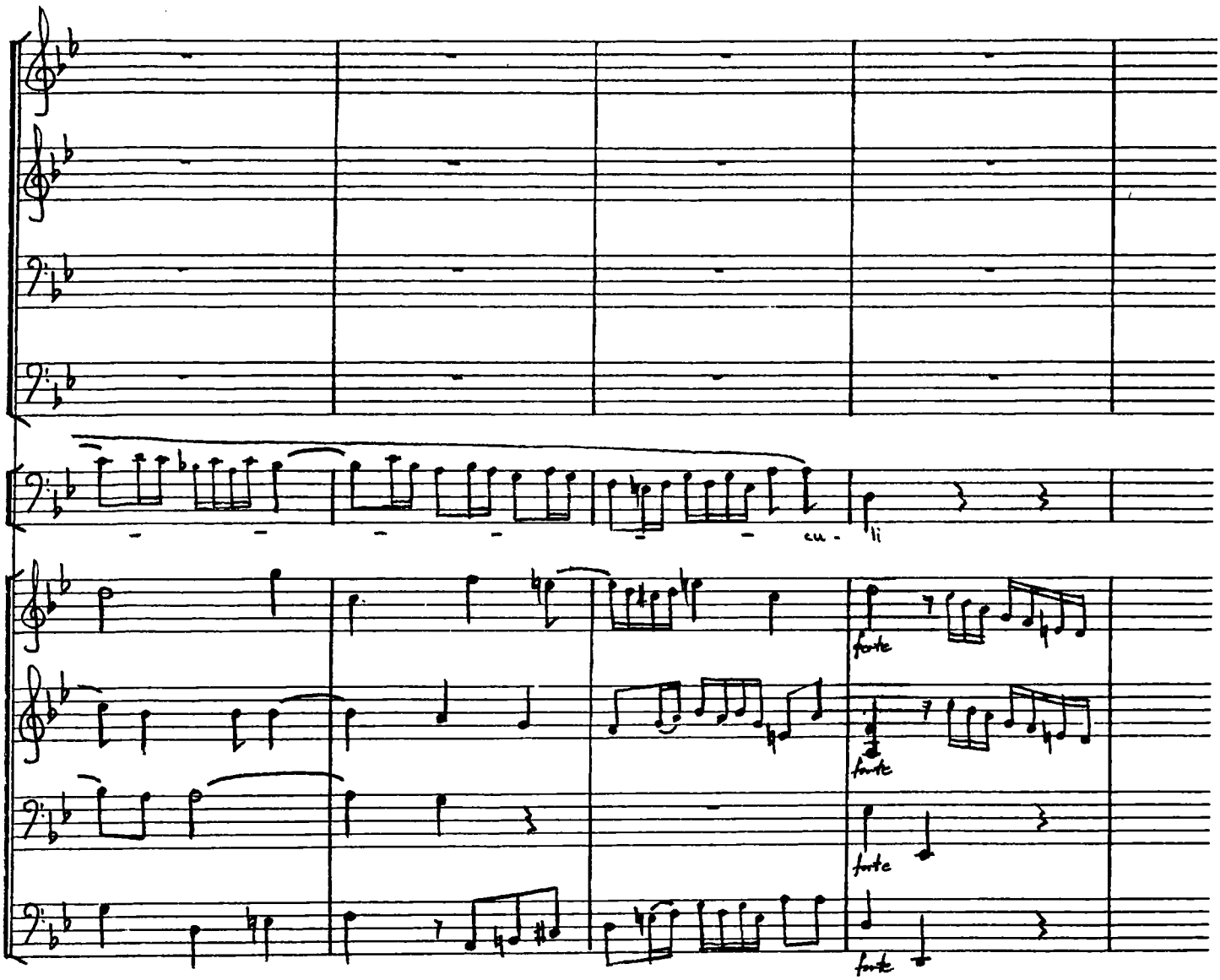

p
p
piano
piano
p
piano

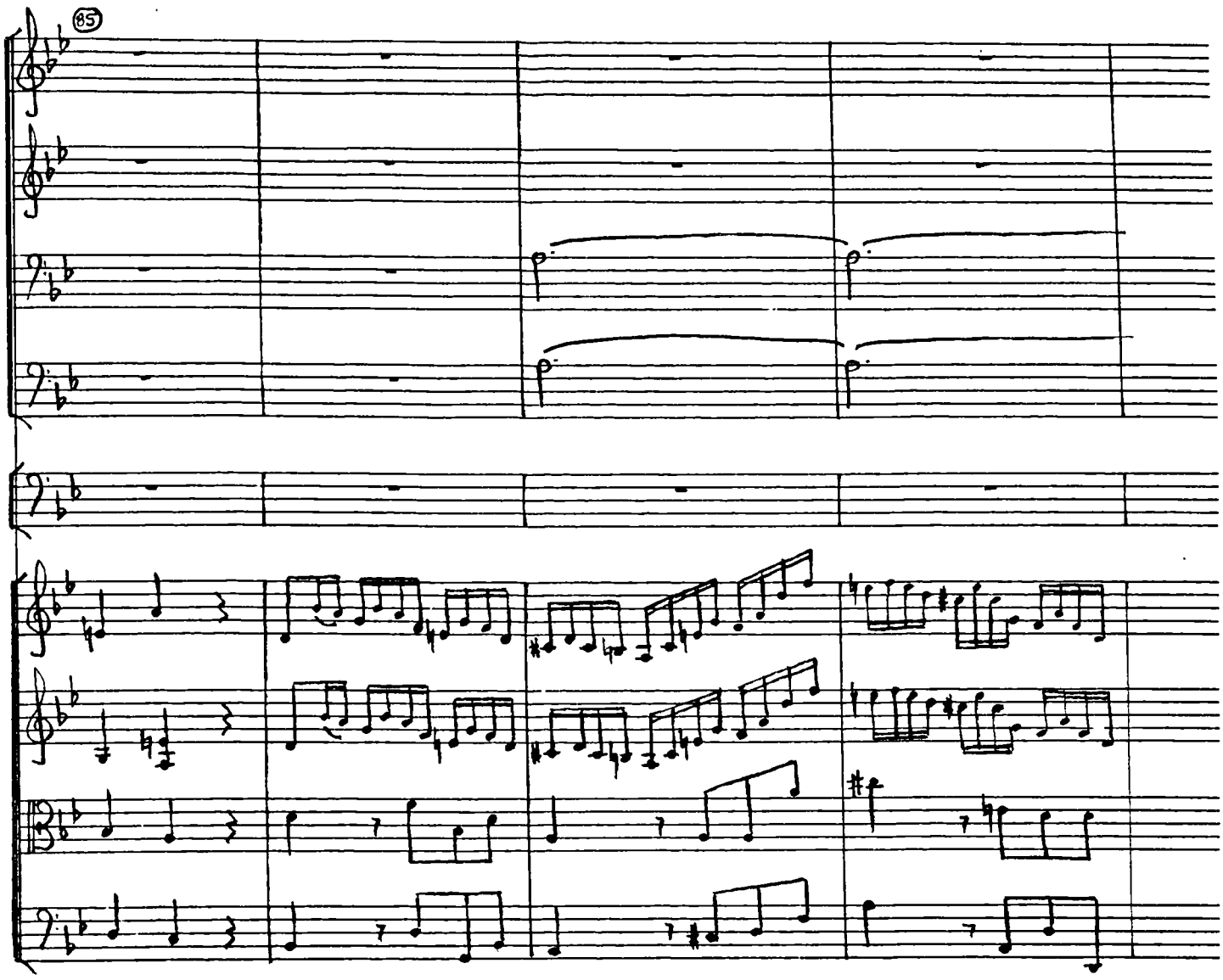

65
Con- fe - ssi-o
et mag - ni-fi - cen- ti-a

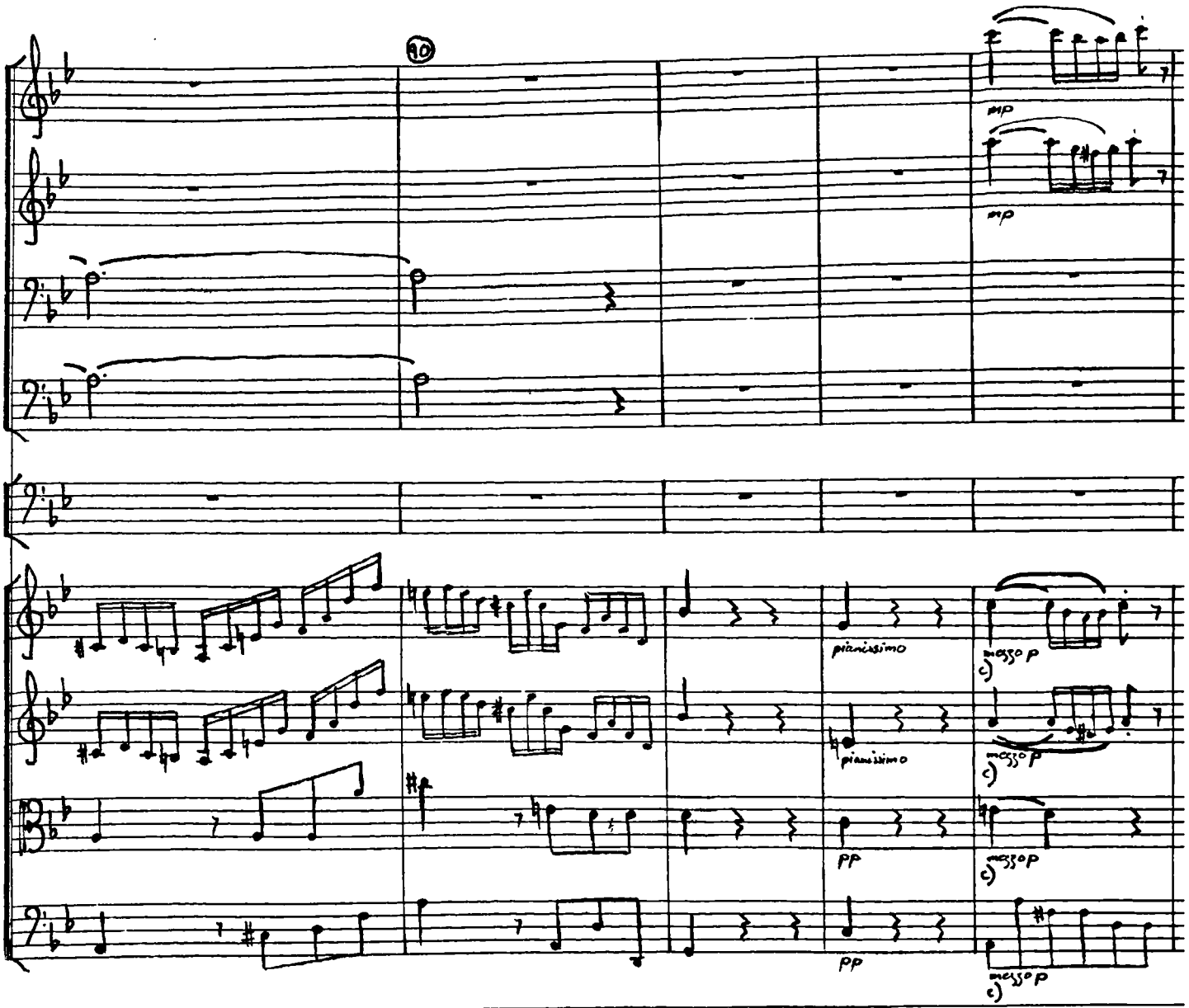

70
et mag - ni-fi - cen - ti-a o - pus e - jus
sforz.


75
et jus - ti - ti - a
e - jus
ma -
forz.
forz.

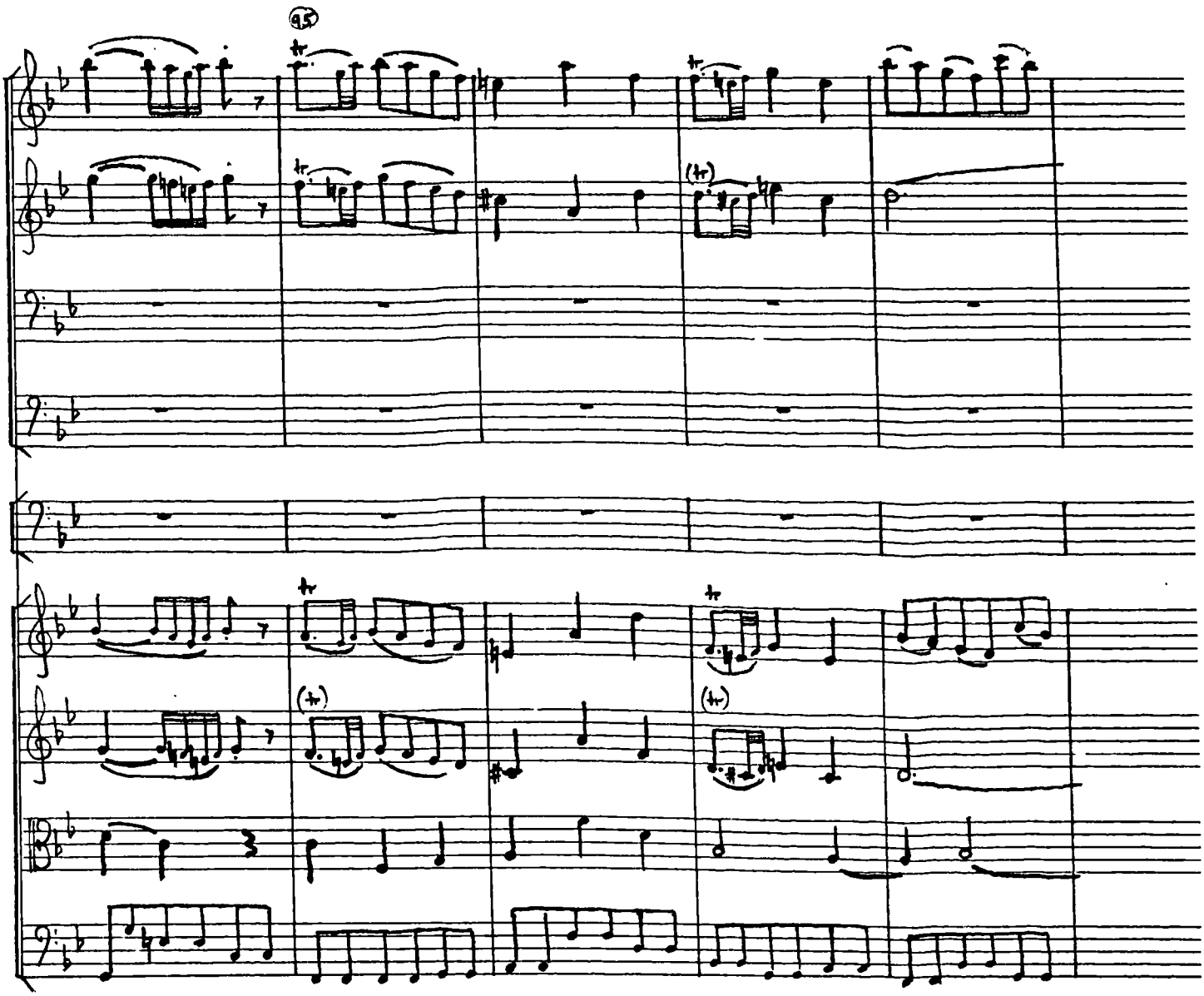

30
net
in sae-cu-lum sae

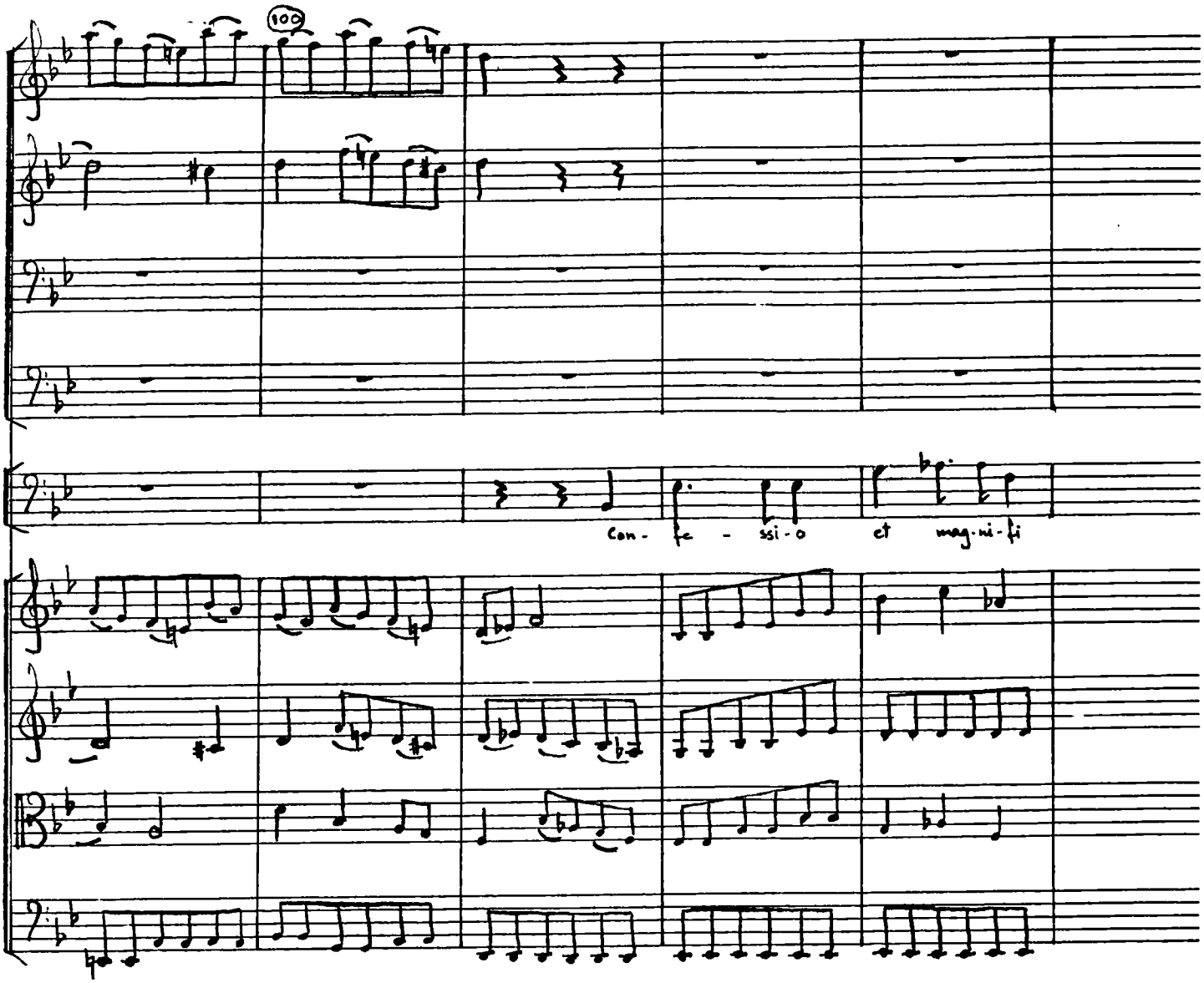

cu - li
forte
forte
forte
forte

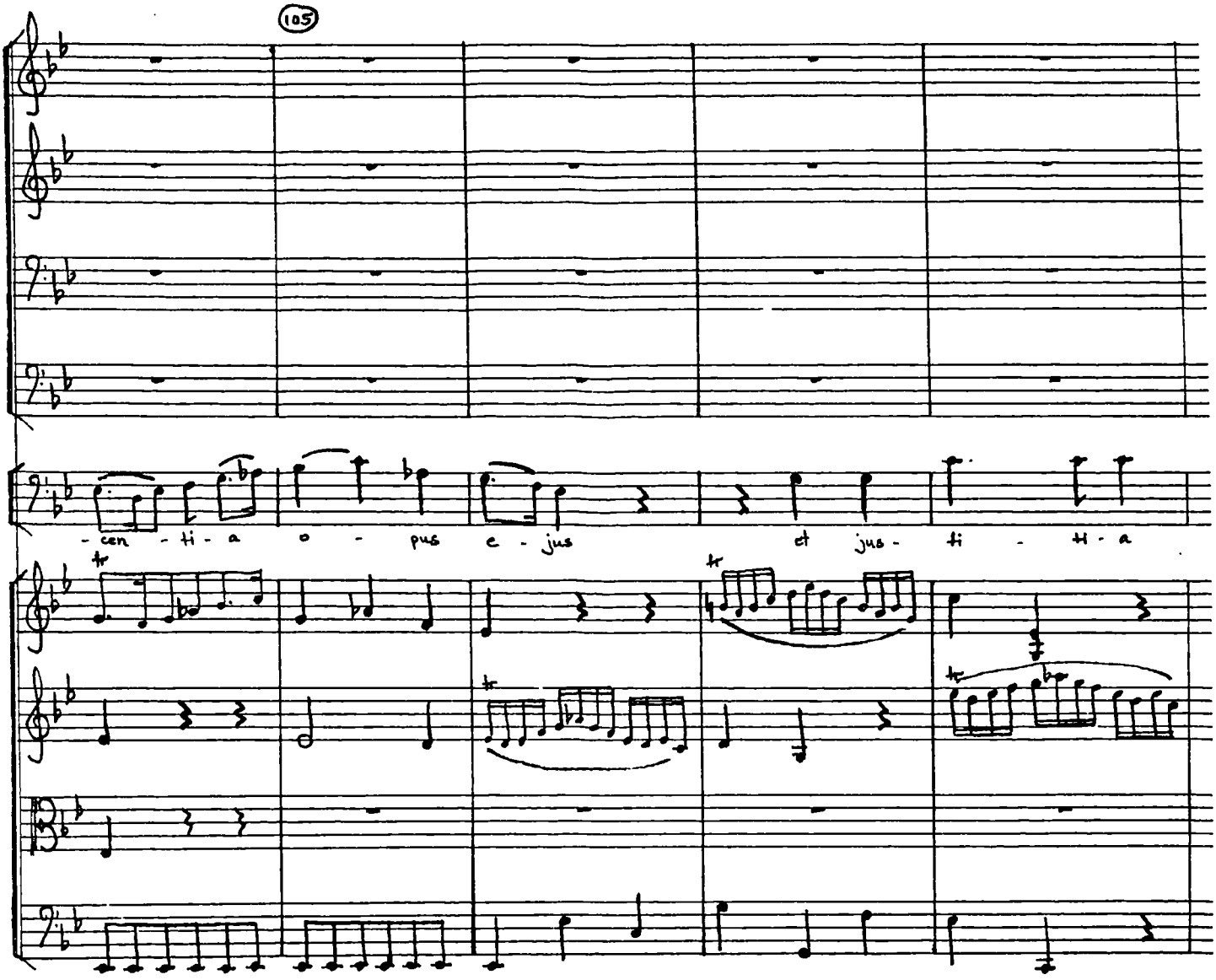

85

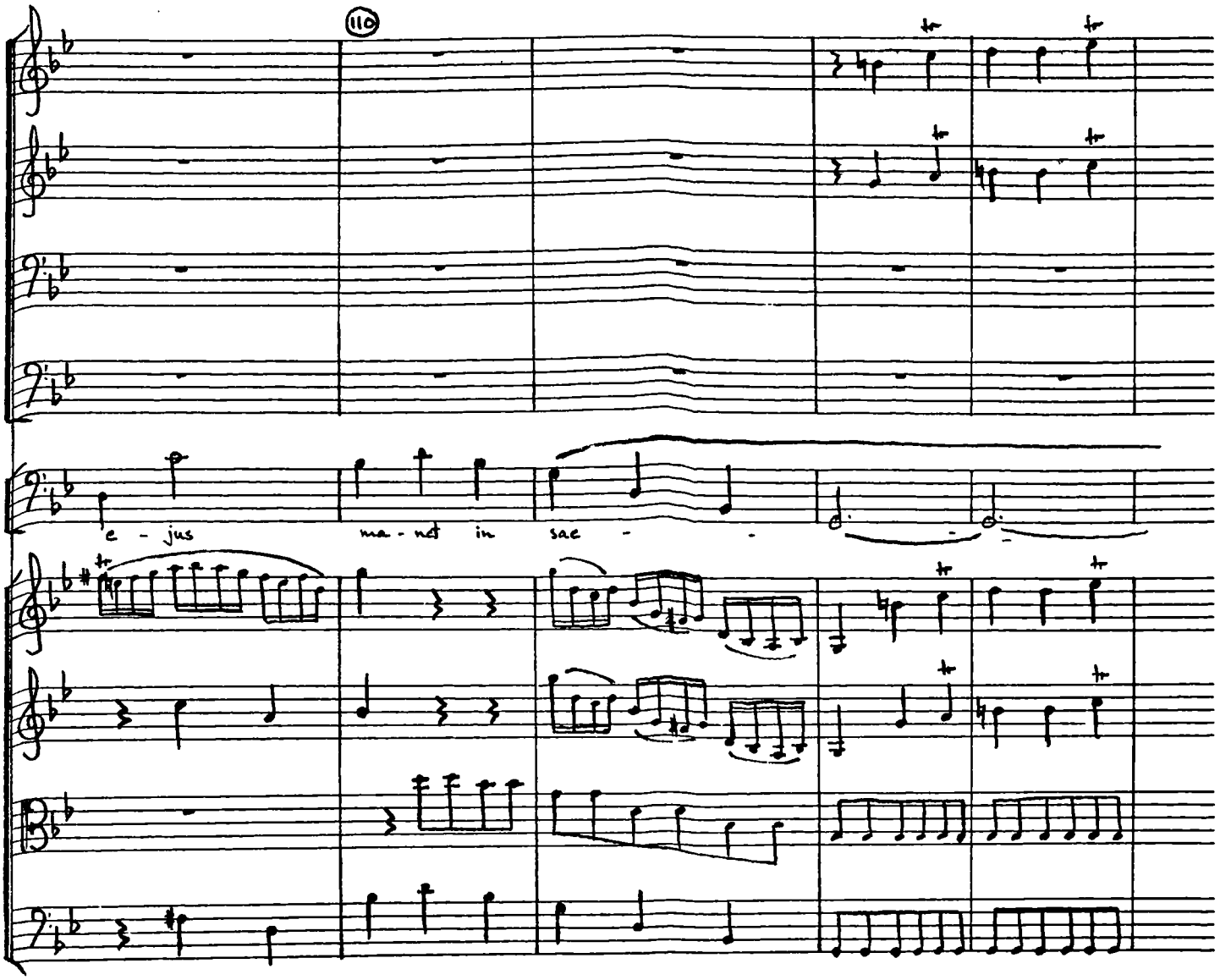


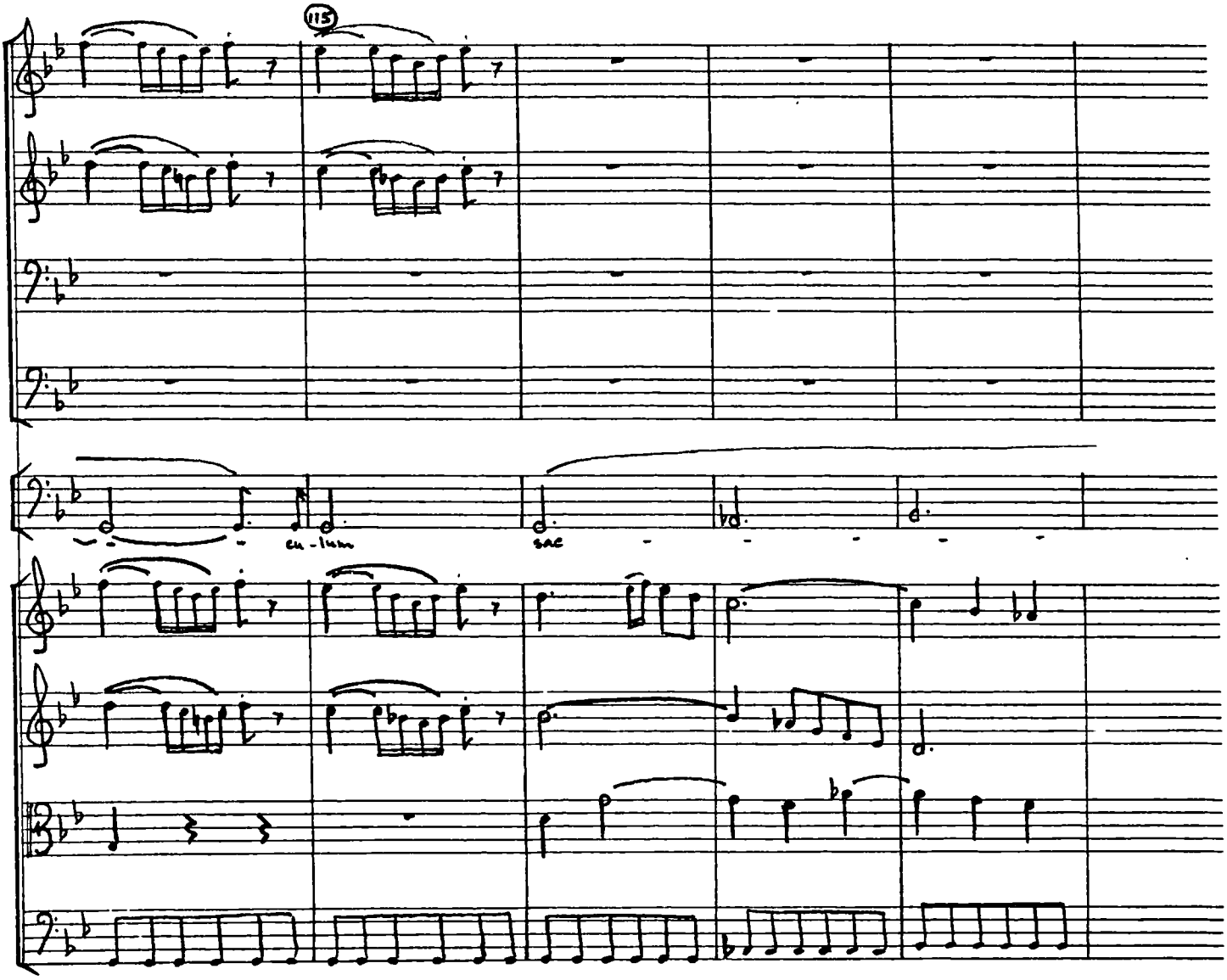
c) Bar 93: Wesley writes the dynamic marking 'mezzo' in the string parts. I suggest he means 'mezzo piano'.

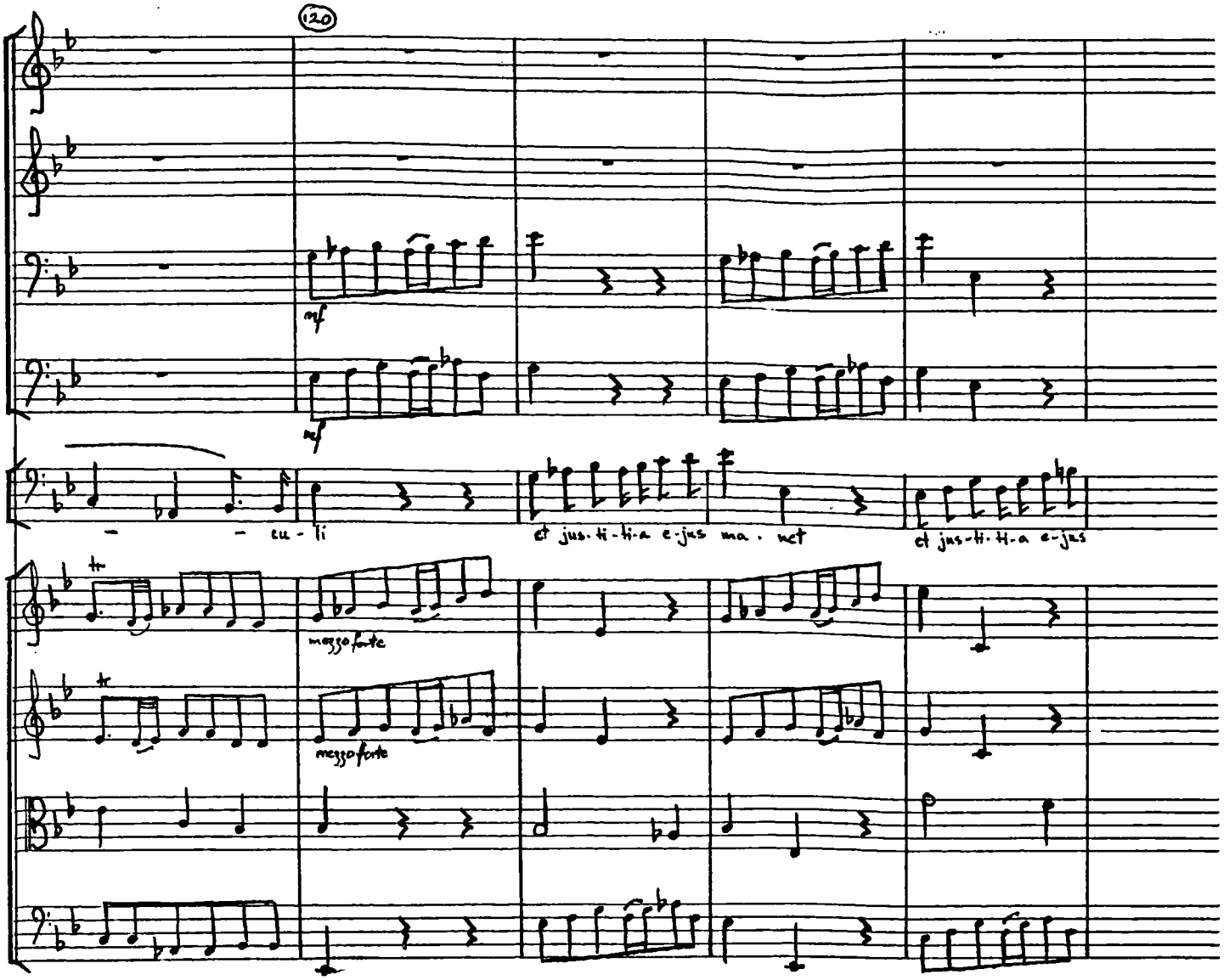


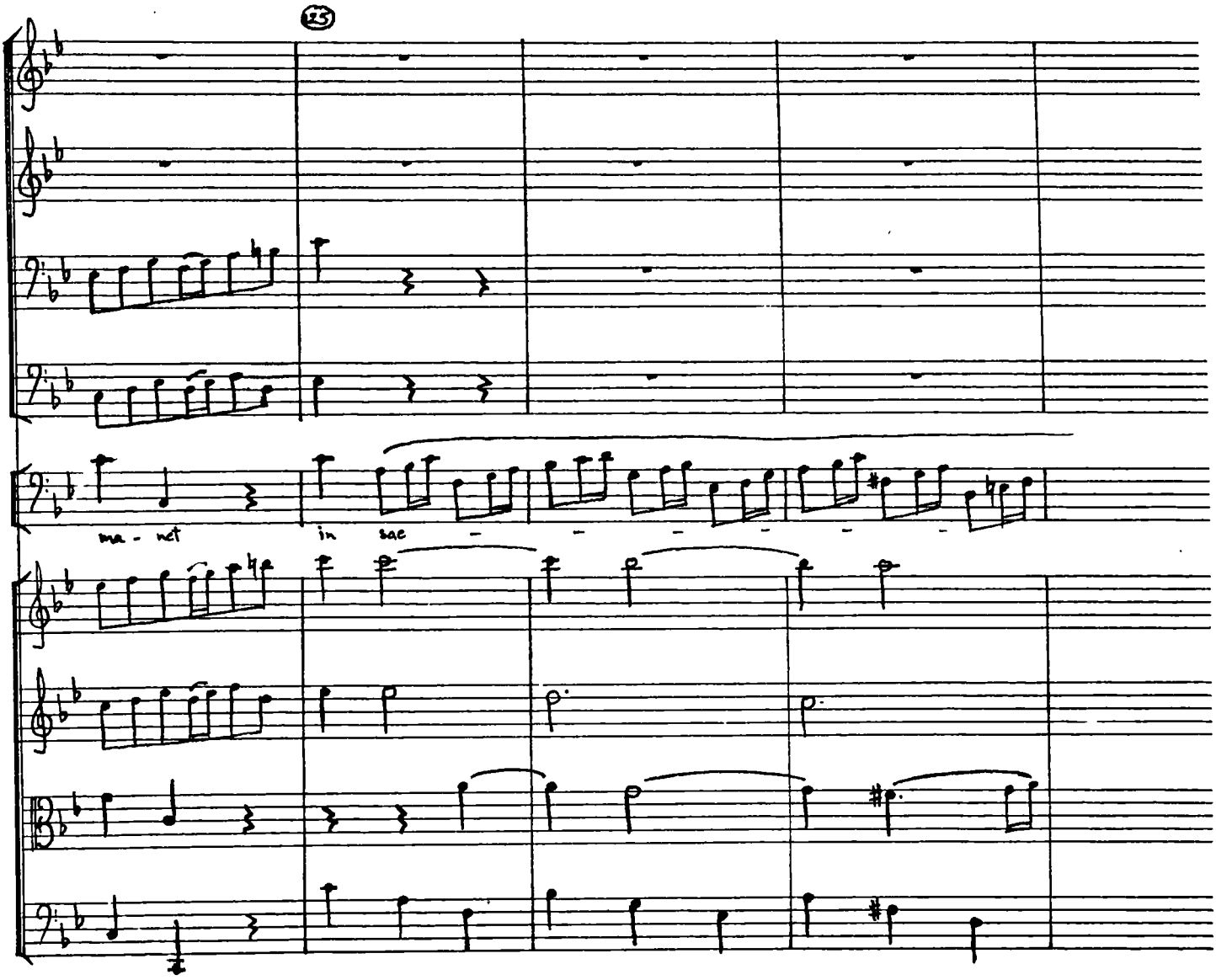

100
con- fe - ssi-o et mag-ni-fi

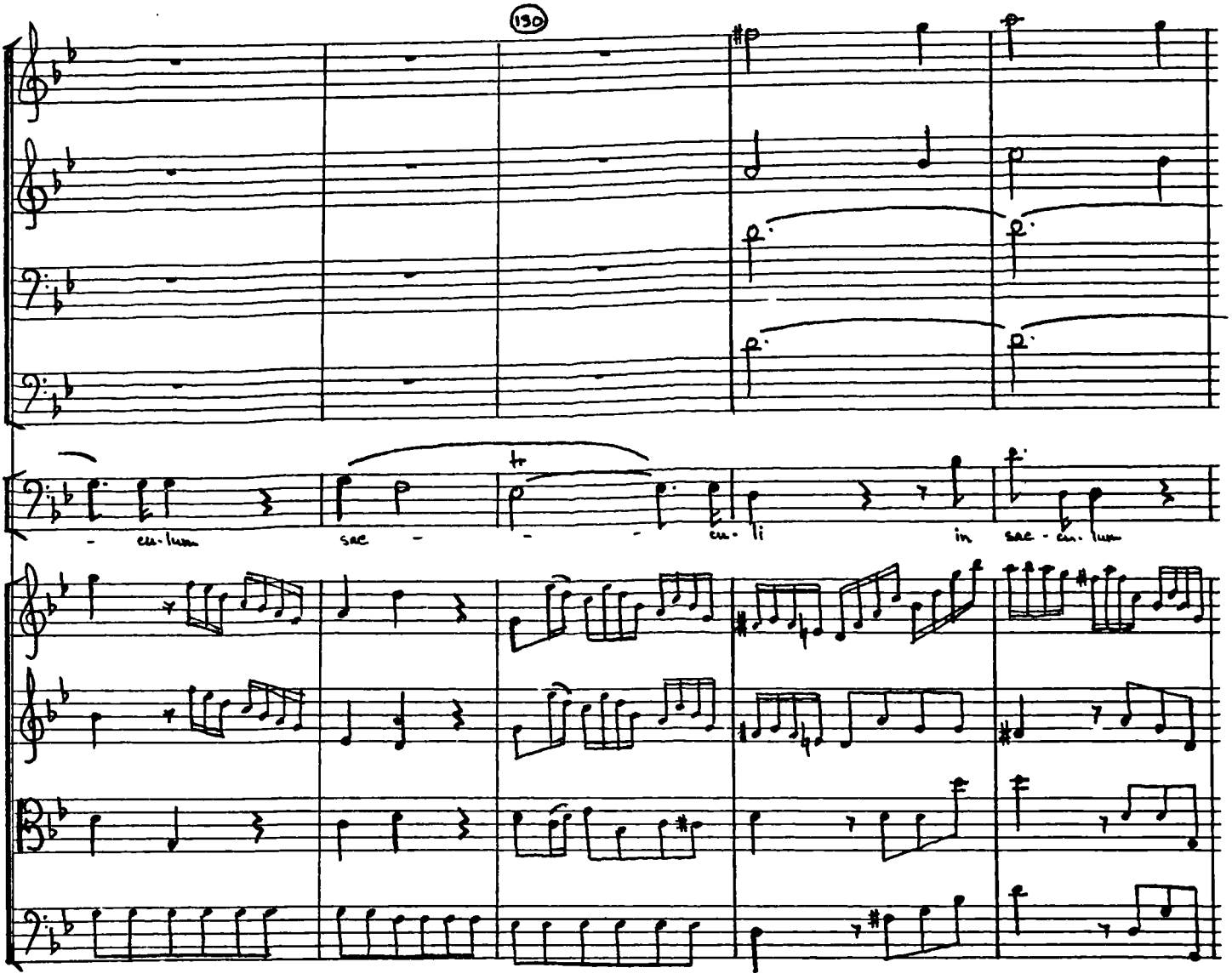

105
-cen - ti - a o - pus e - jus et jus - ti - ti - a

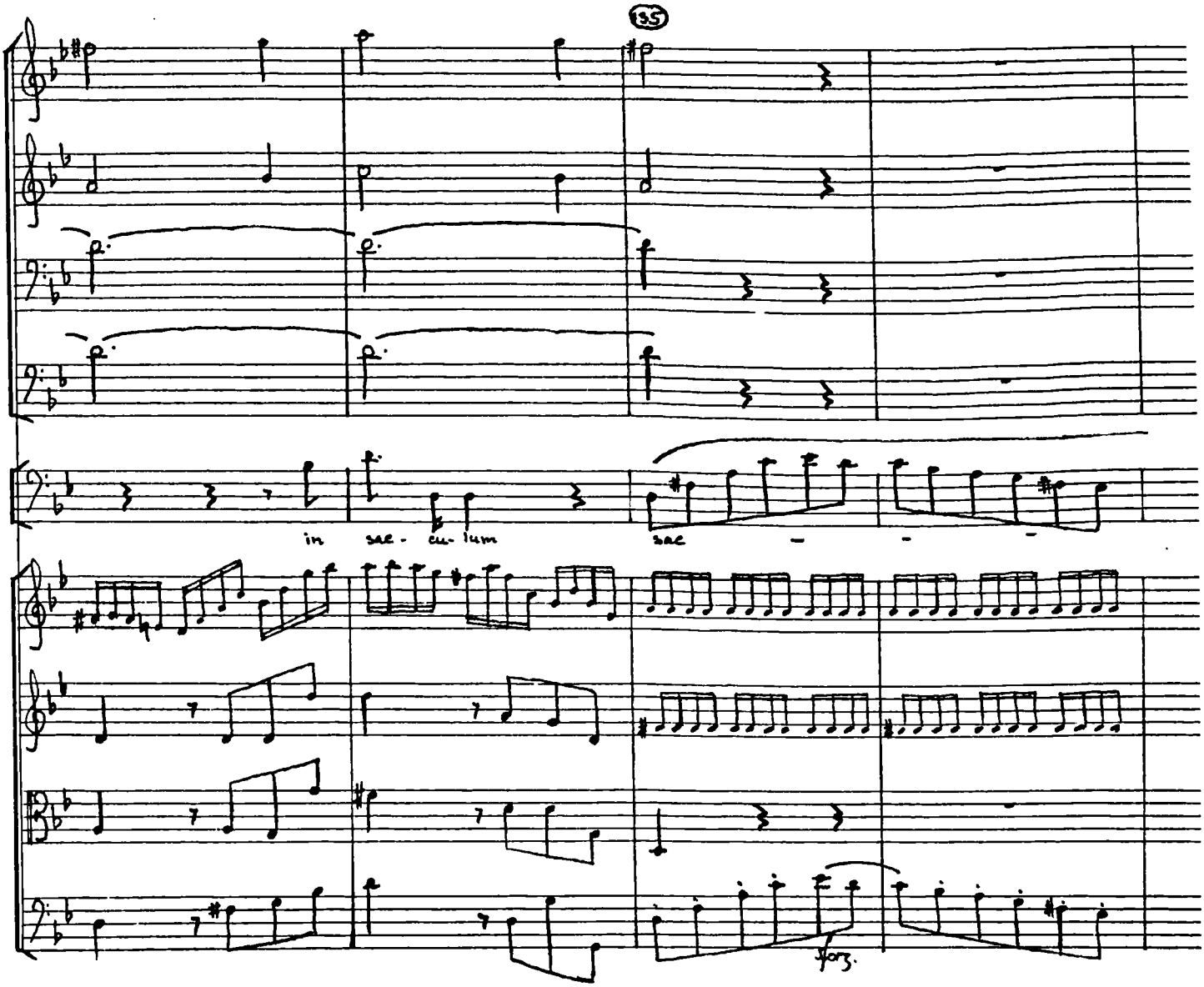

110
e - jus
ma - net in sae - -

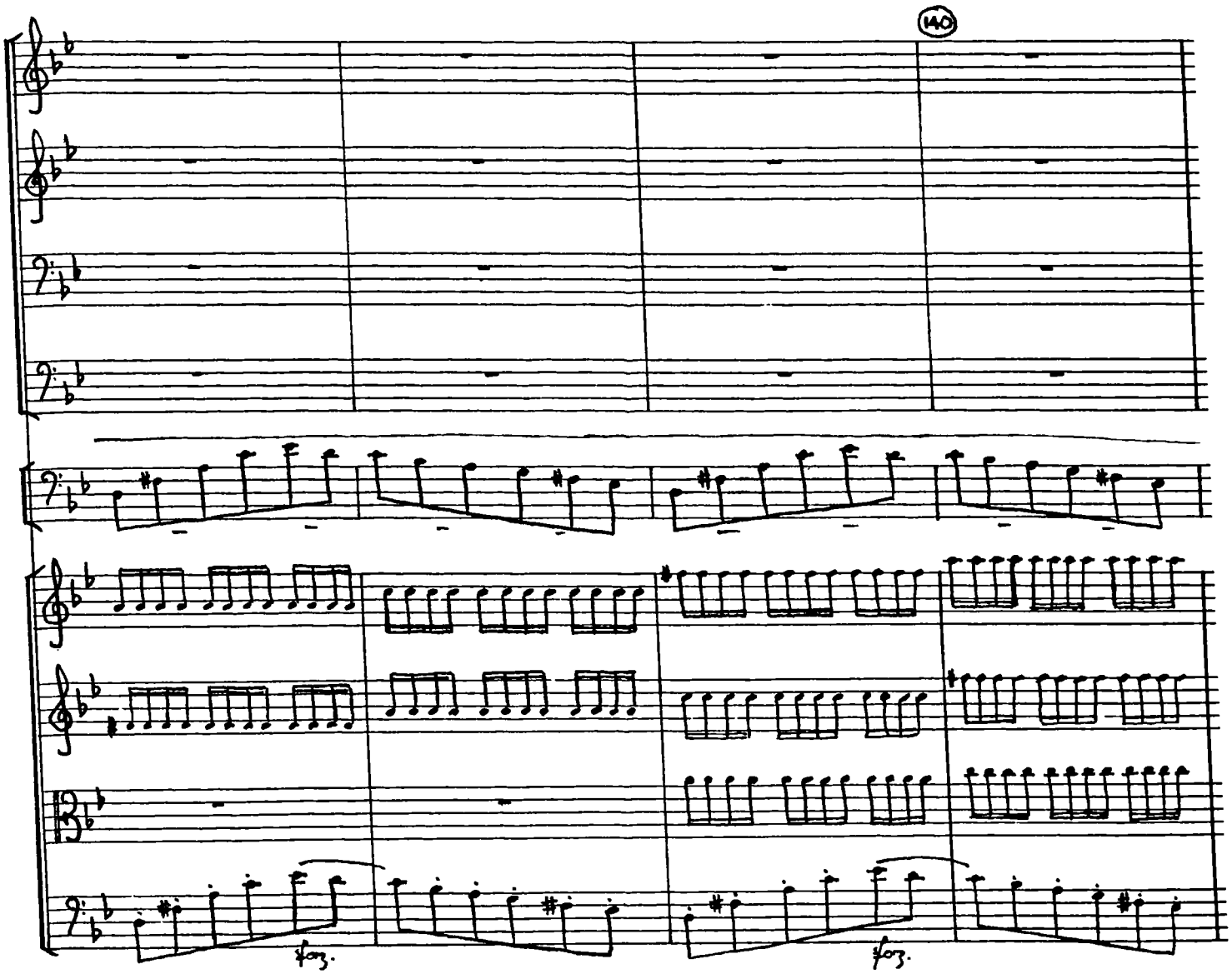

115
en - lum
sae

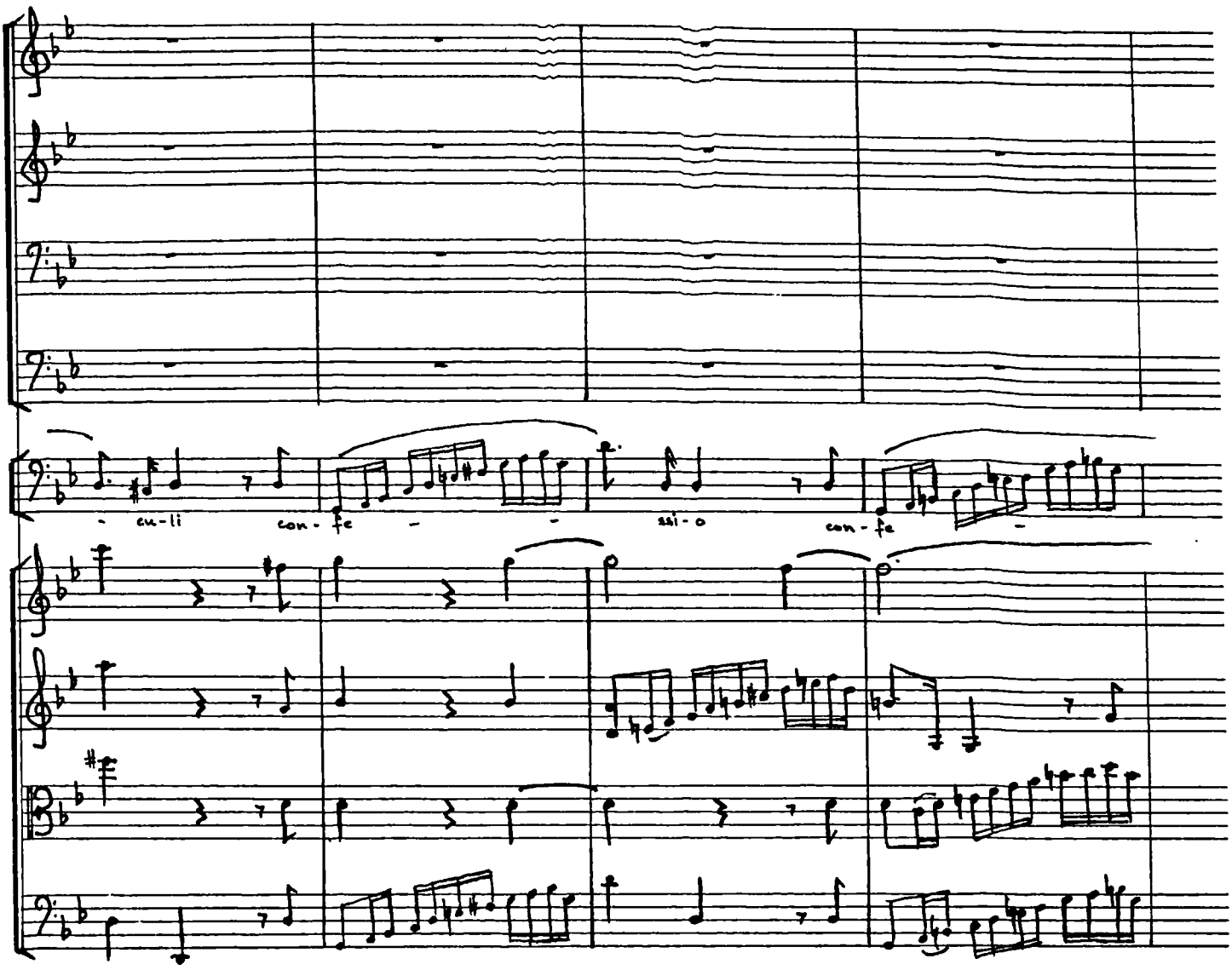

120
mf
mf
- - cu - li
et jus-ti-ti-a e-jus ma-net
et jus-ti-ti-a e-jus
mezzoforte
mezzoforte

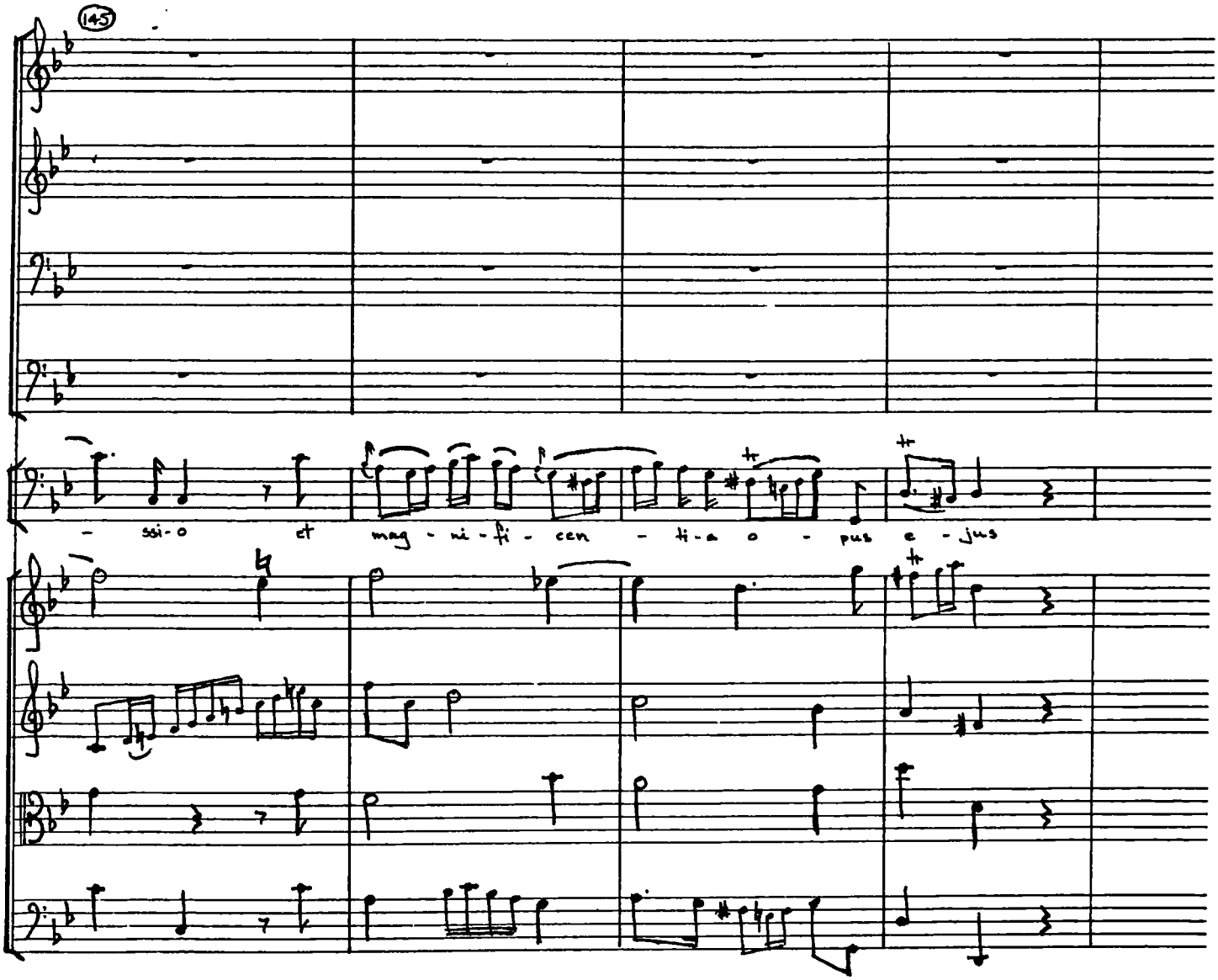

23
ma - net
in sae

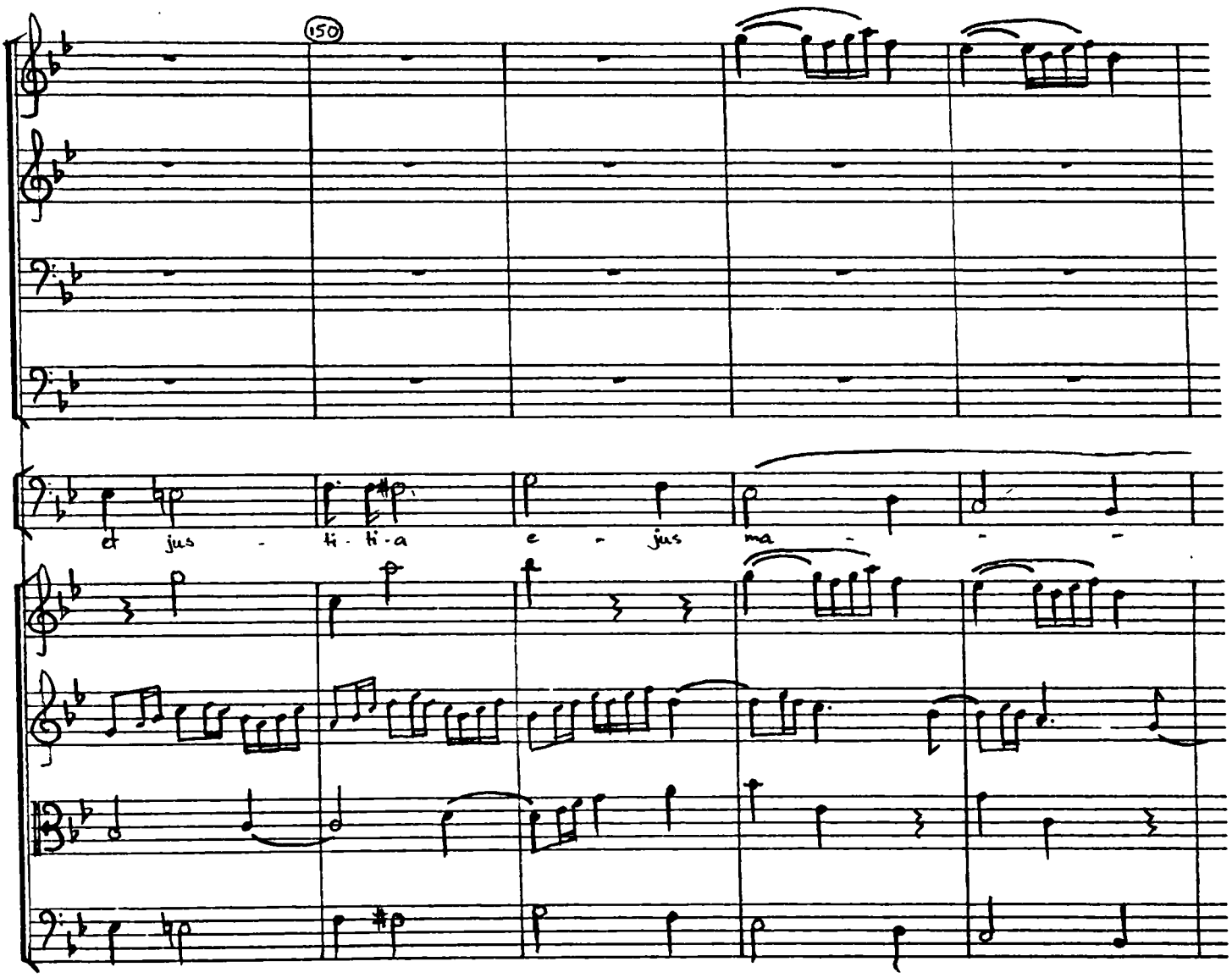

130
tr
- cu-lum
sae -
- - -
cu- li
in
sae - cu- lum

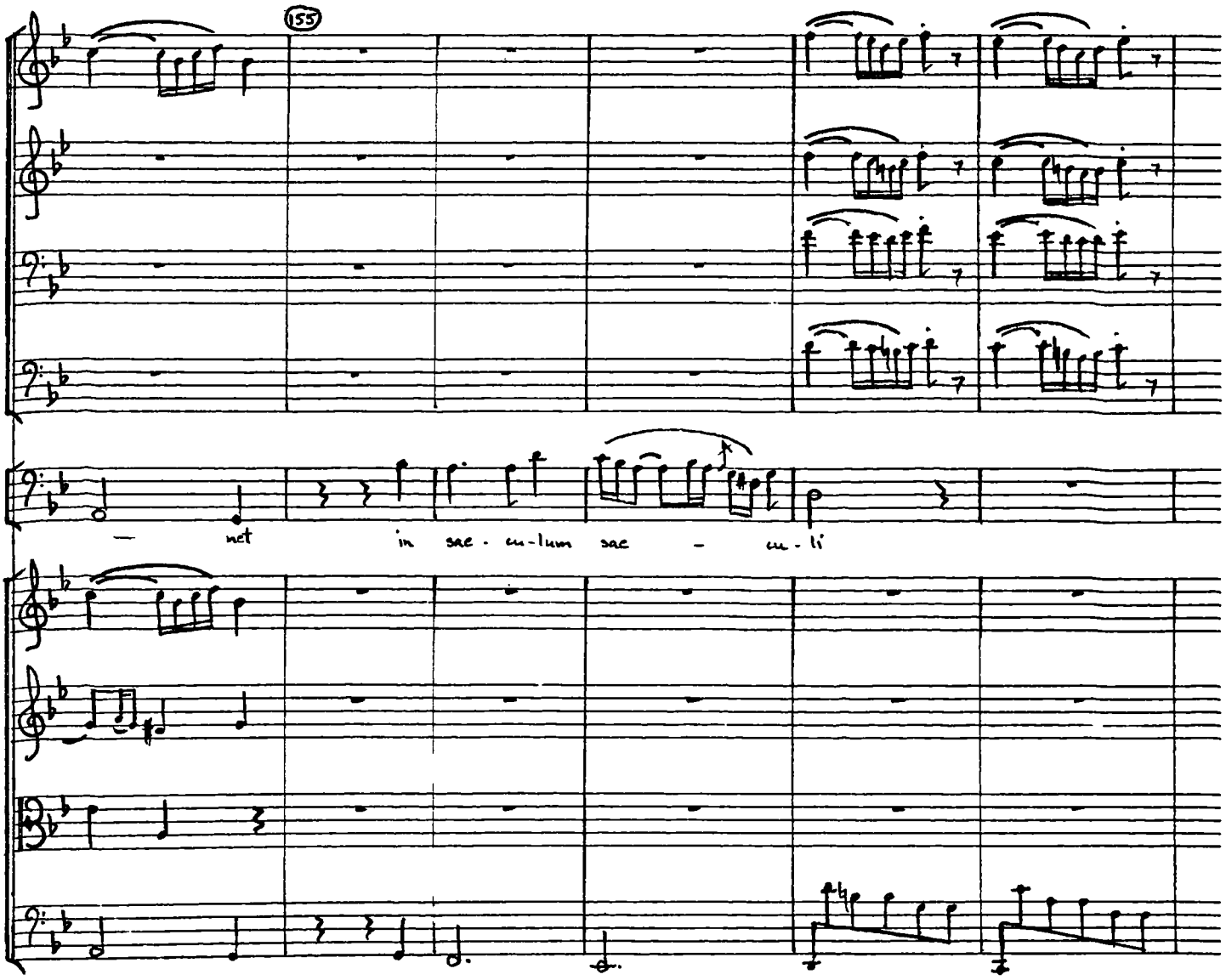

35
in sae - cu - lum
sae
forz.

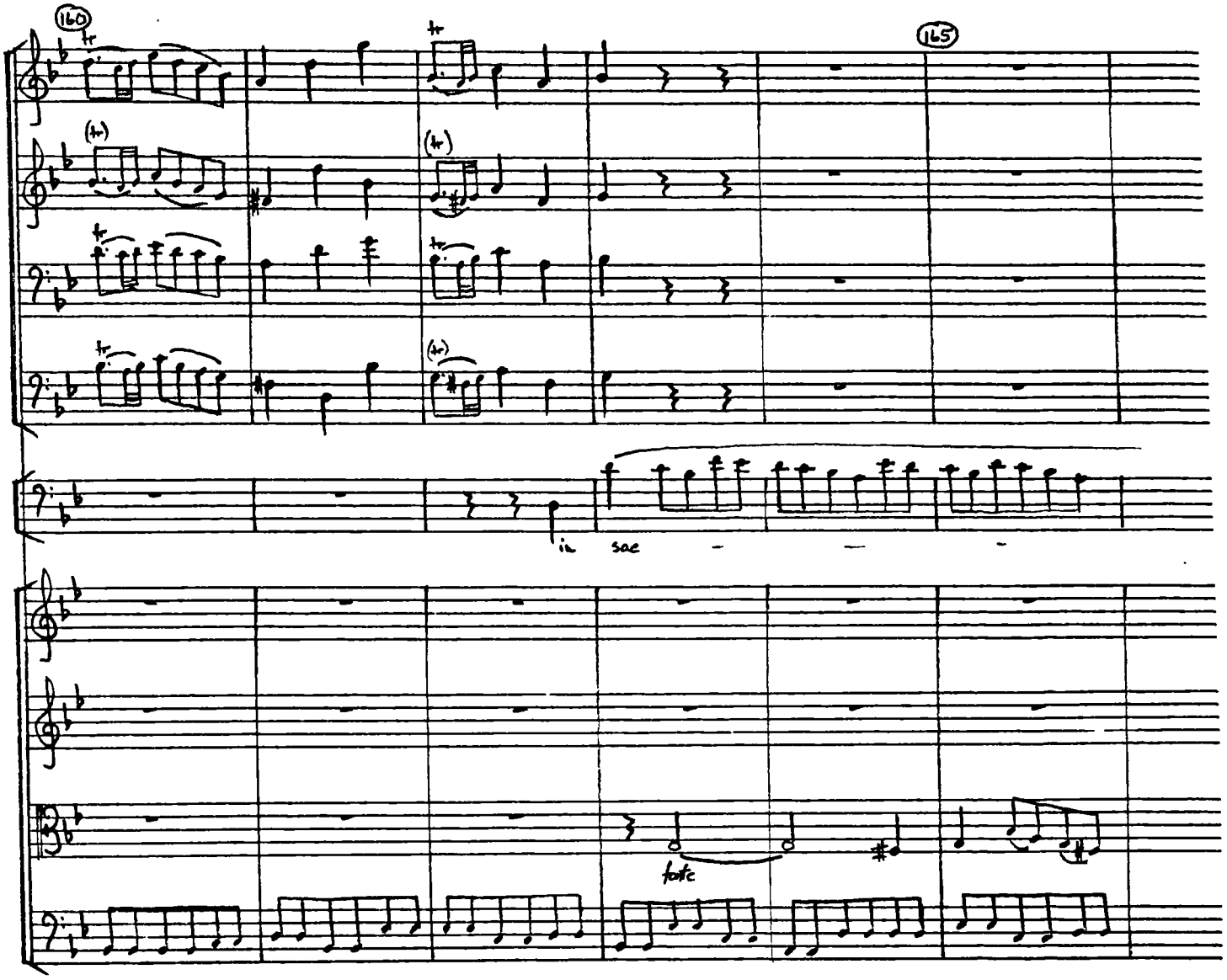

140
fp
fp

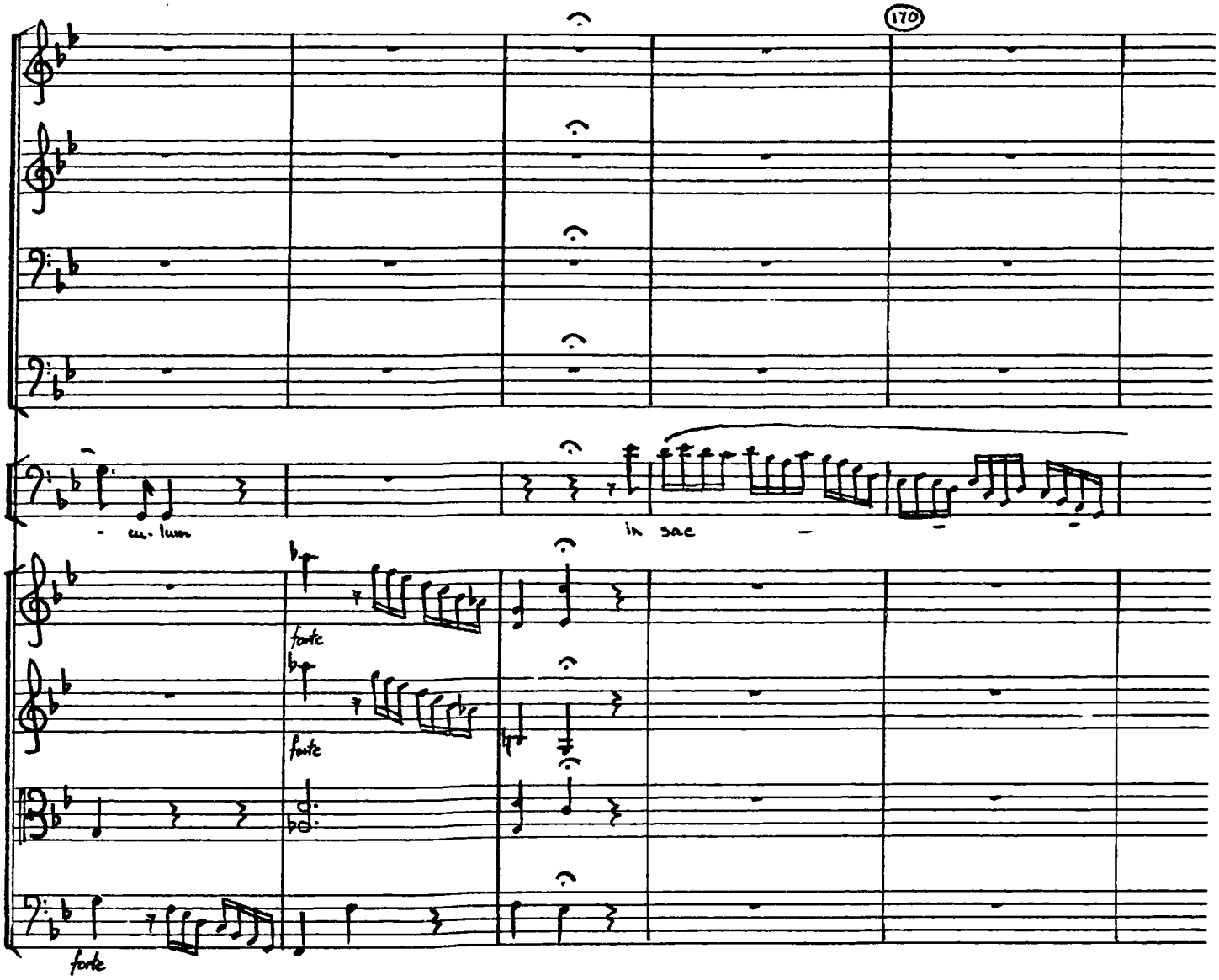

cu-li
con-fe
ssi-o
con-fe

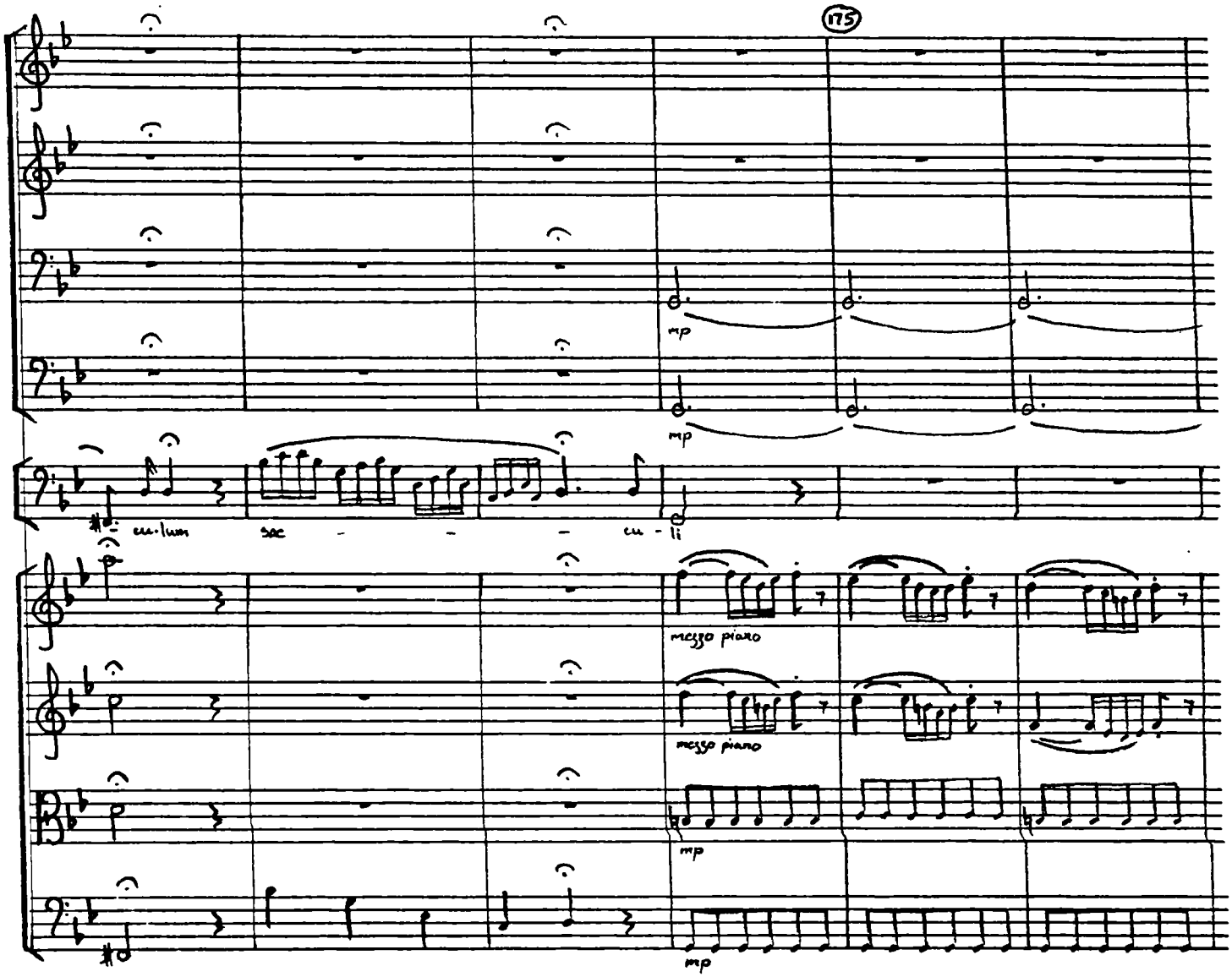

145
- ssi-o et mag-ni-fi-cen-ti-a o-pus e-jus

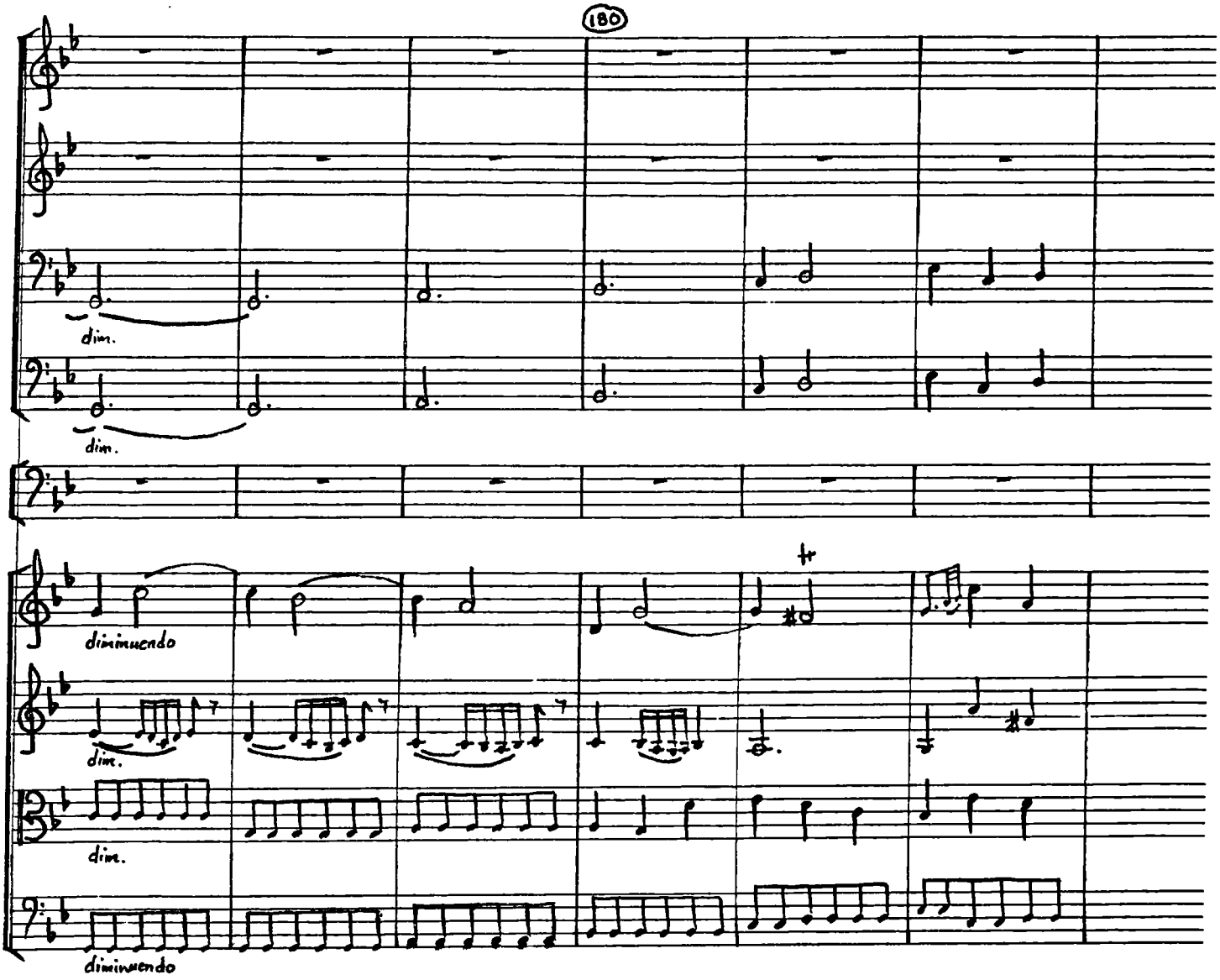

150
et jus - ti - ti - a e - jus ma - - -

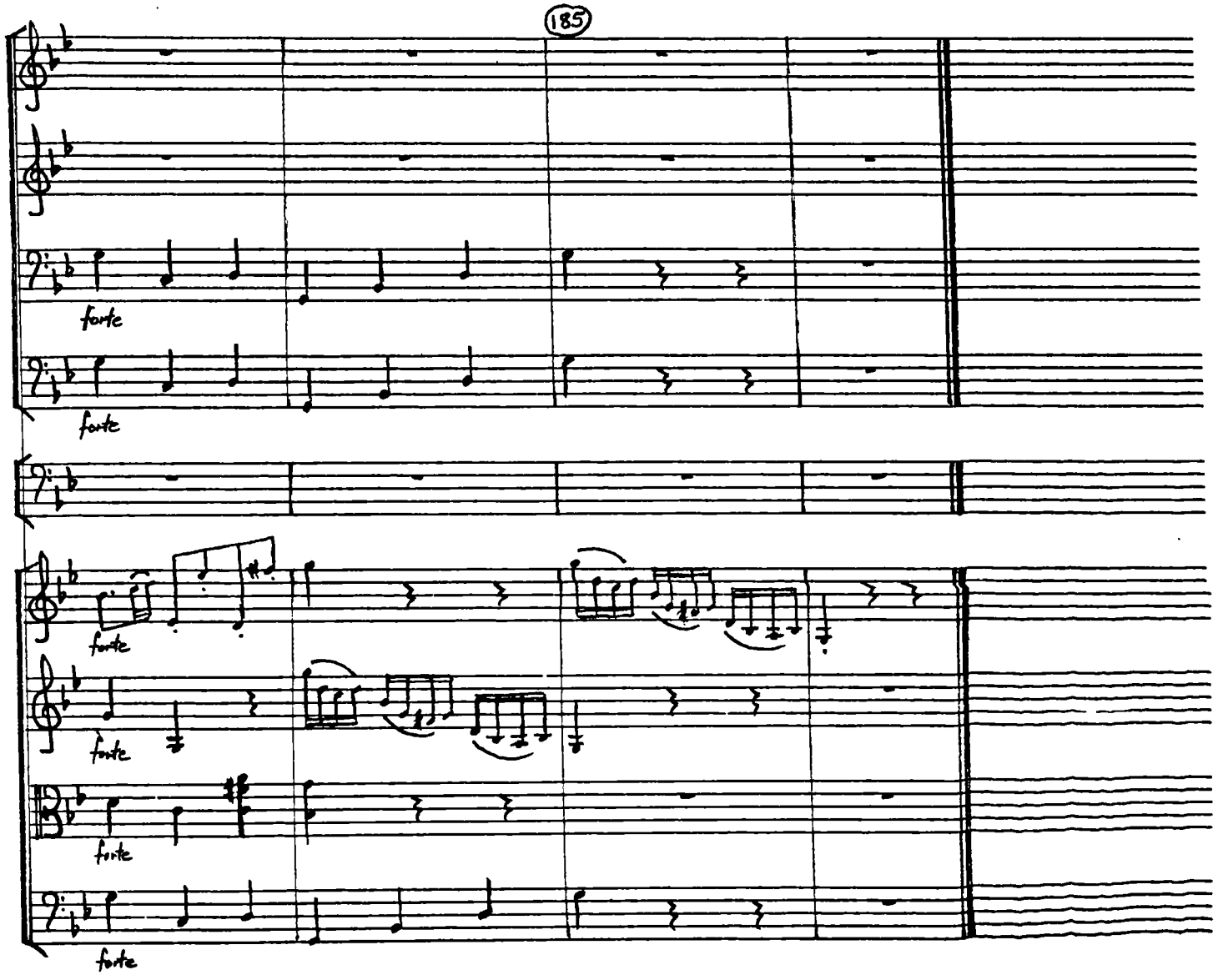

155
net
in sae - cu-lum sae - cu - li


160
165
in sae
forte

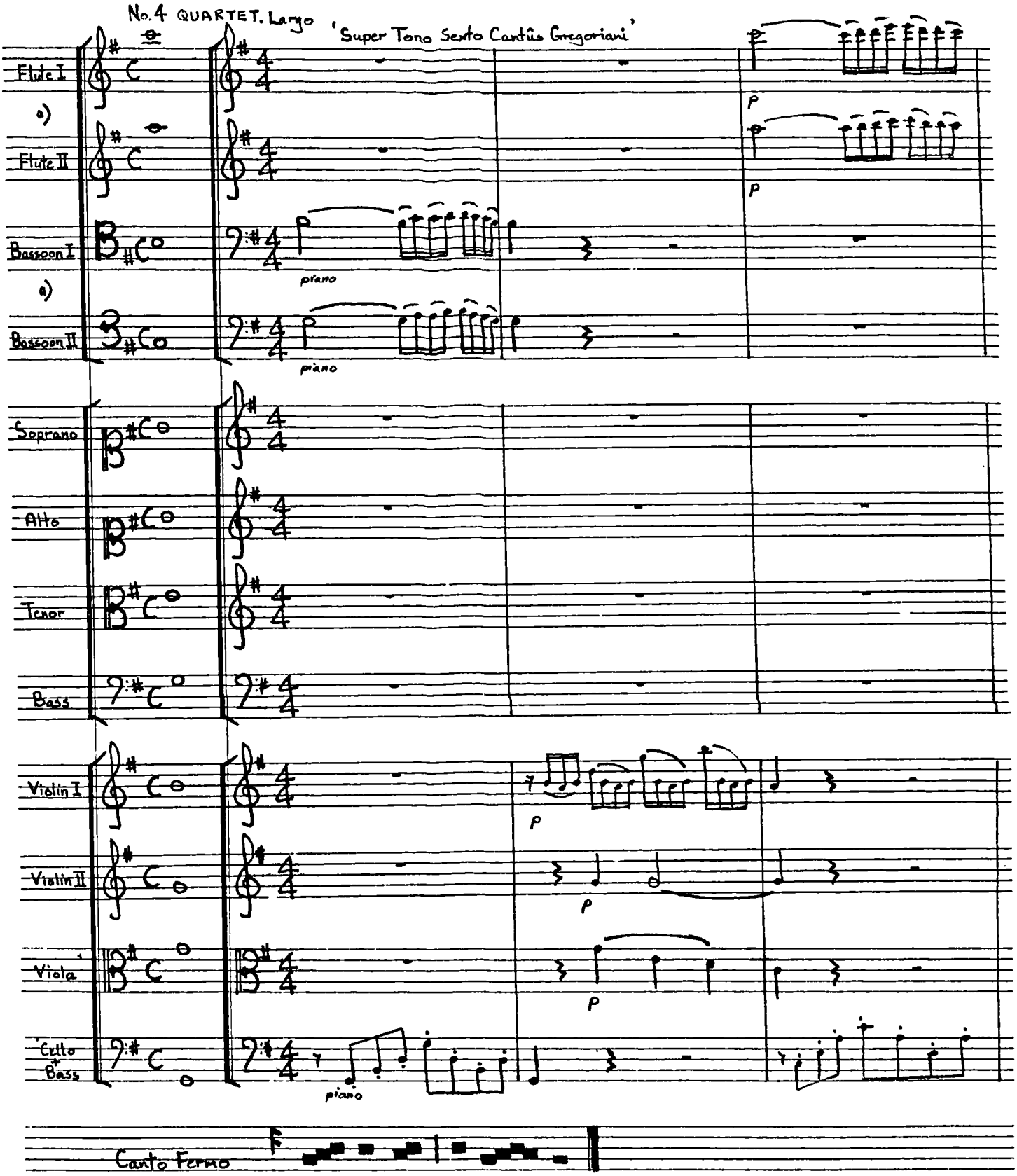

170
- cu- lum
in sae -
forte
forte
forte


175
mp
mp
cu-lum
sae - - - cu - li
mezzo piano
mezzo piano
mp
mp

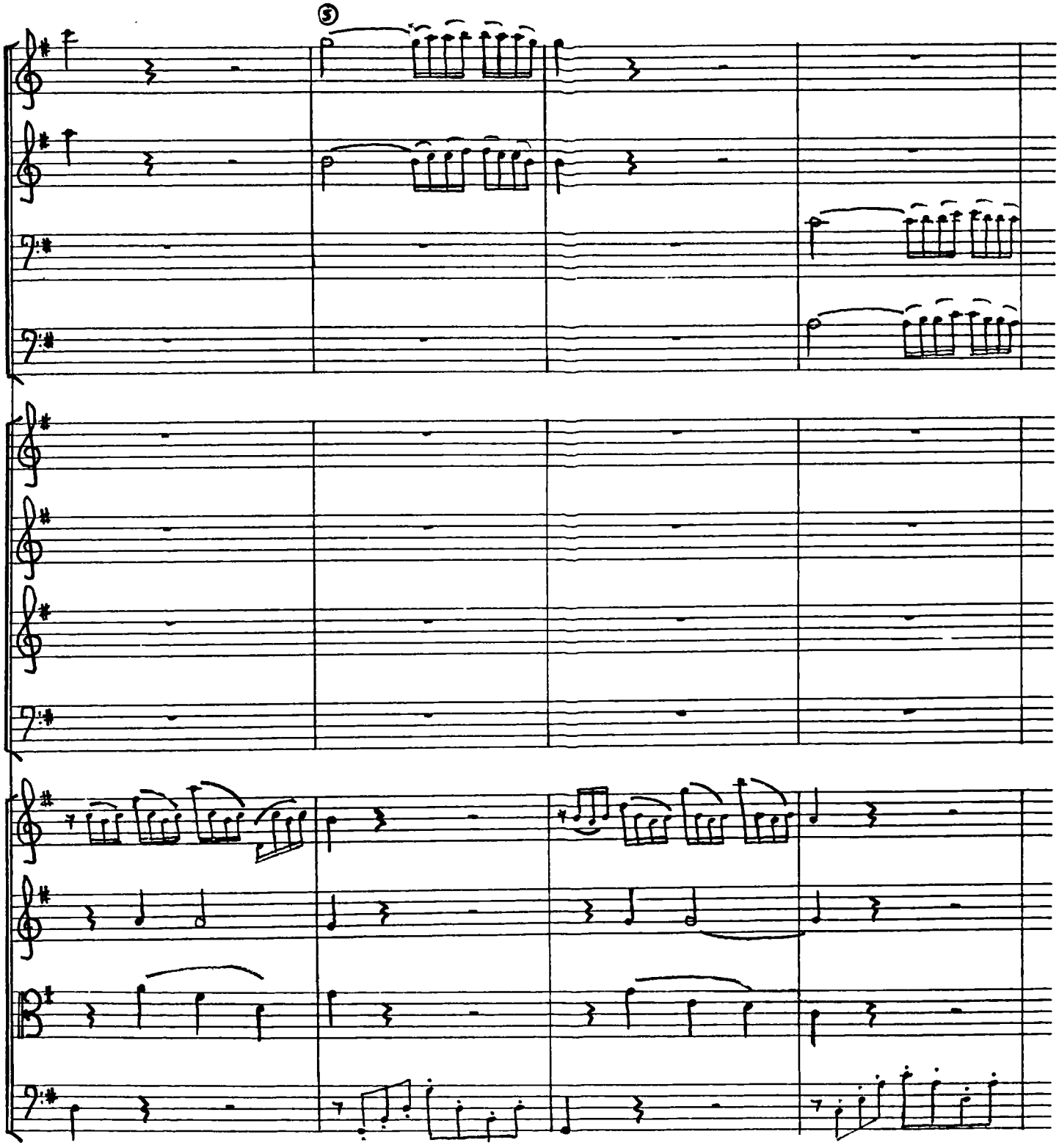

180
dim.
dim.
diminuendo
dim.
dim.
diminuendo
tr

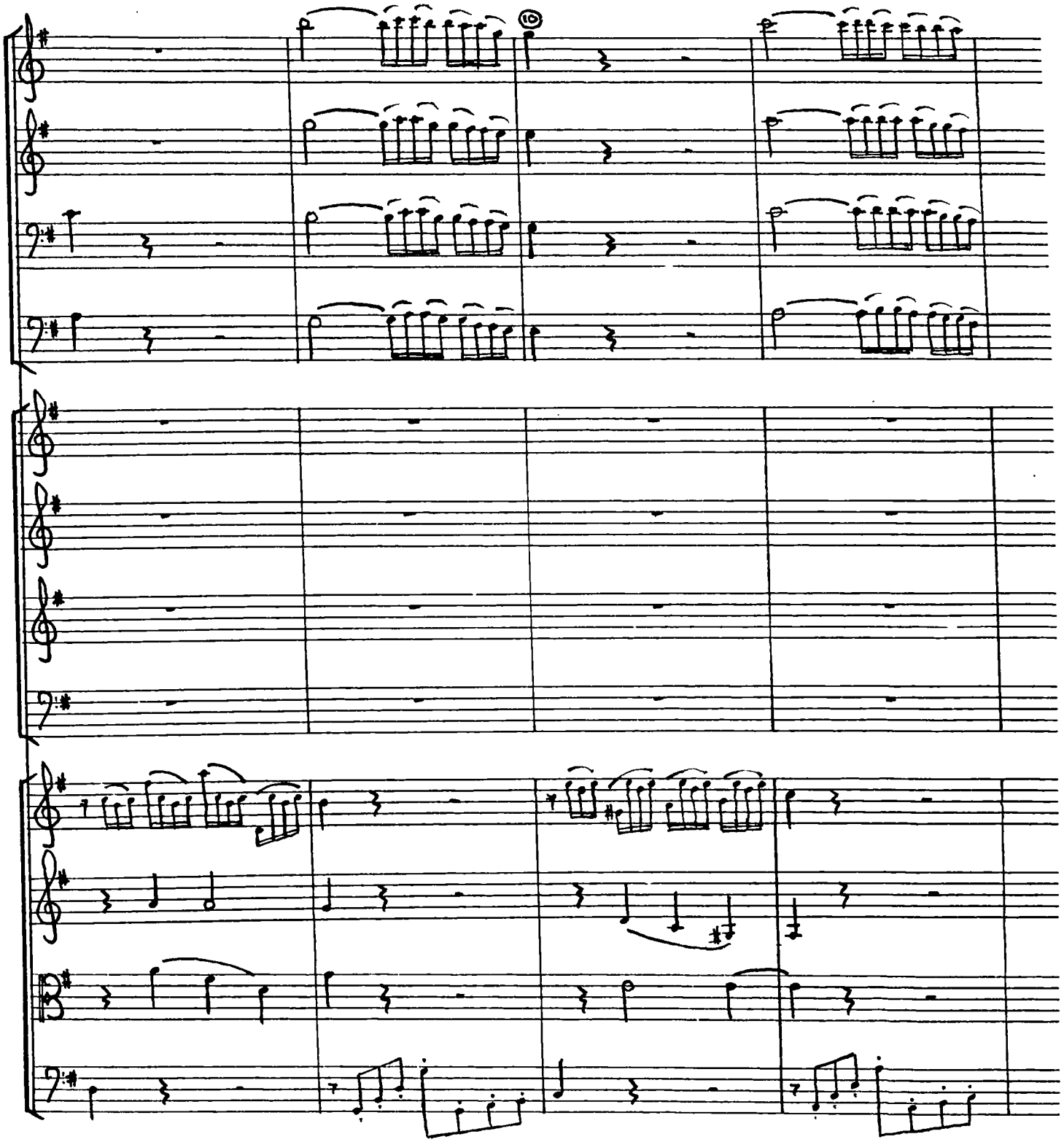

185
forte
forte
forte
forte
forte
forte

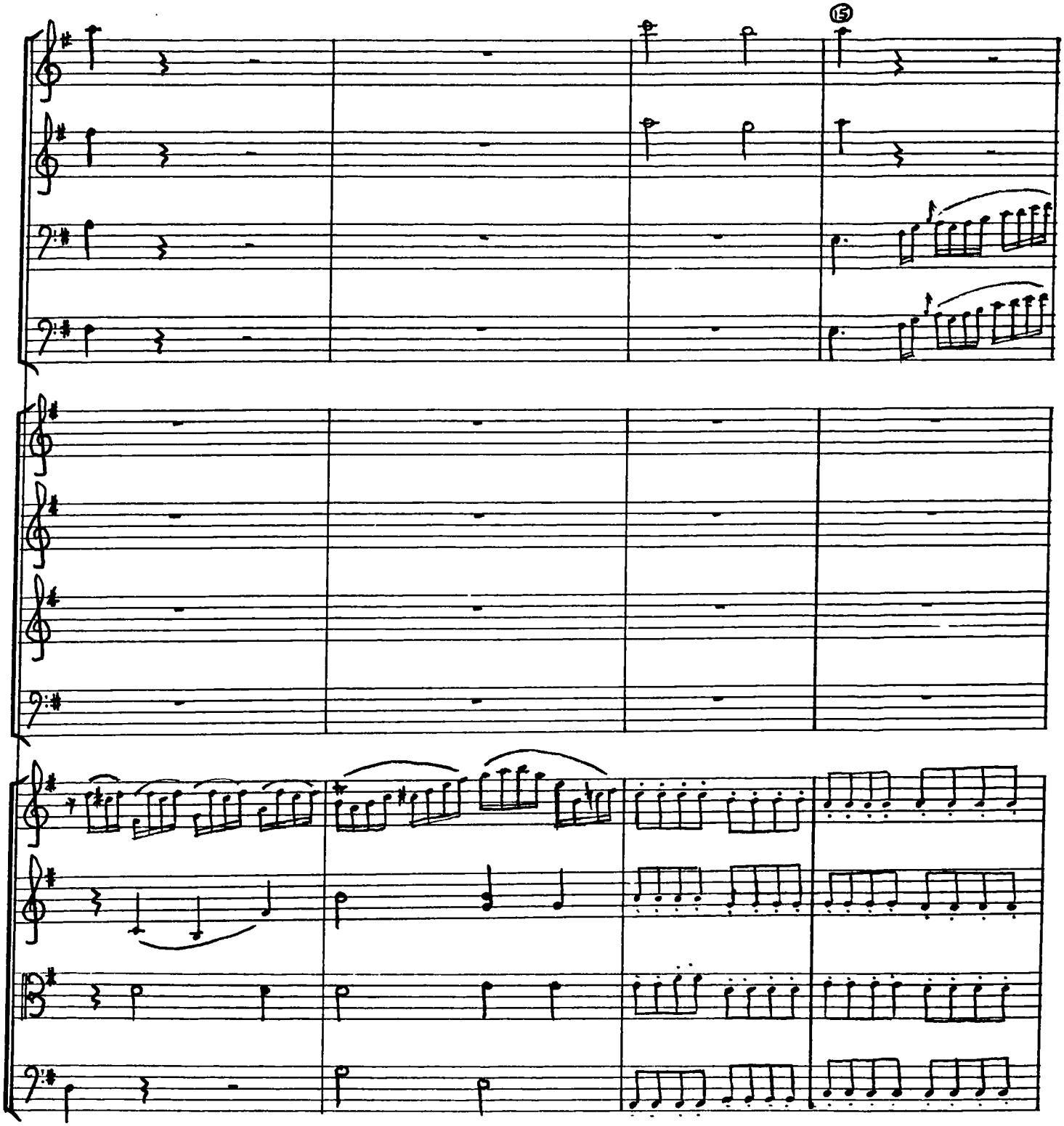
No. 4 QUARTET. Largo 'Super Tono Sexto Cantûs Gregoriani'

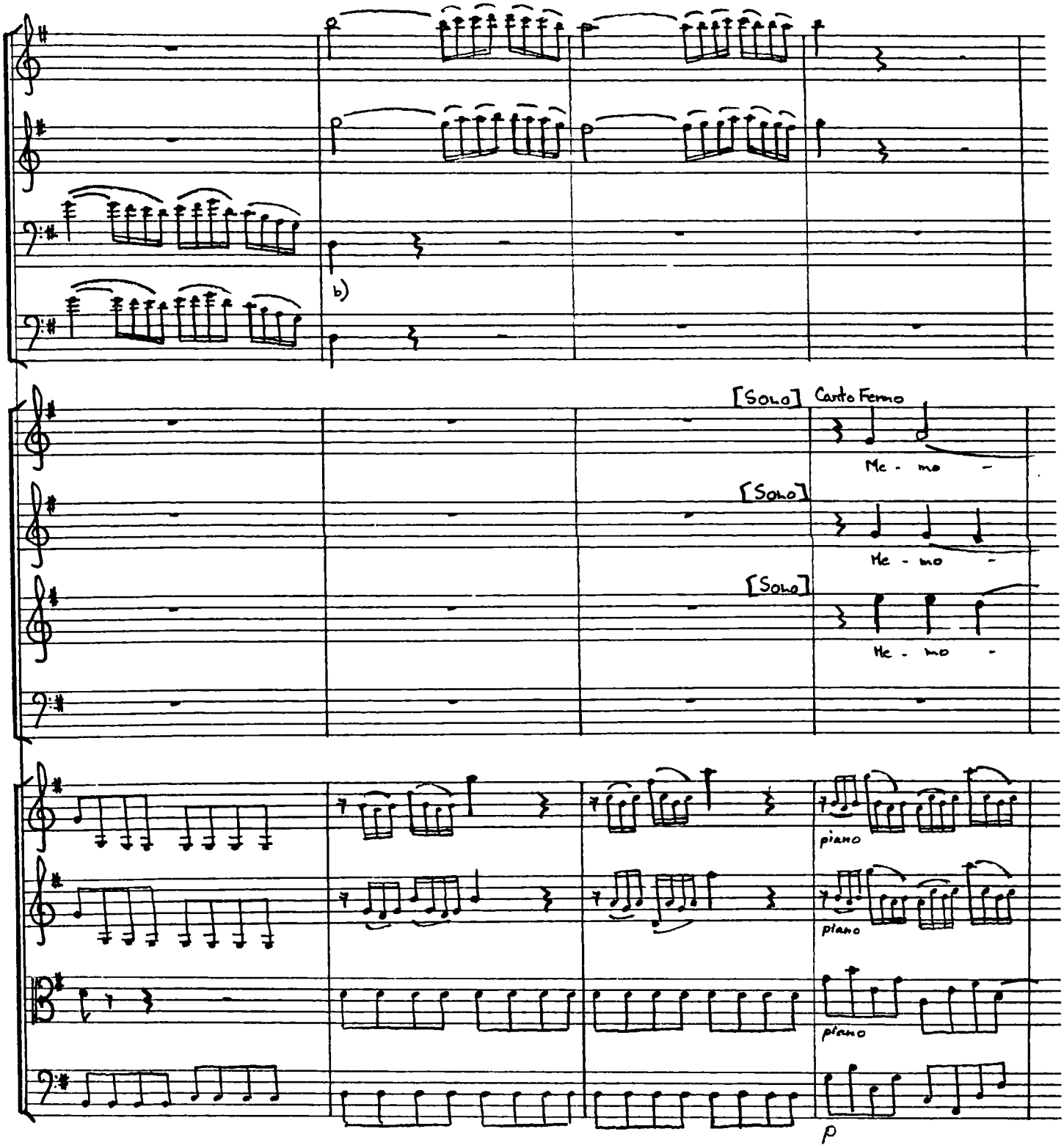


a) Bars 1-17 (bass), 1-20 (ft.): Wesley employs one stave for both flute parts and one stave for both bassoon parts.

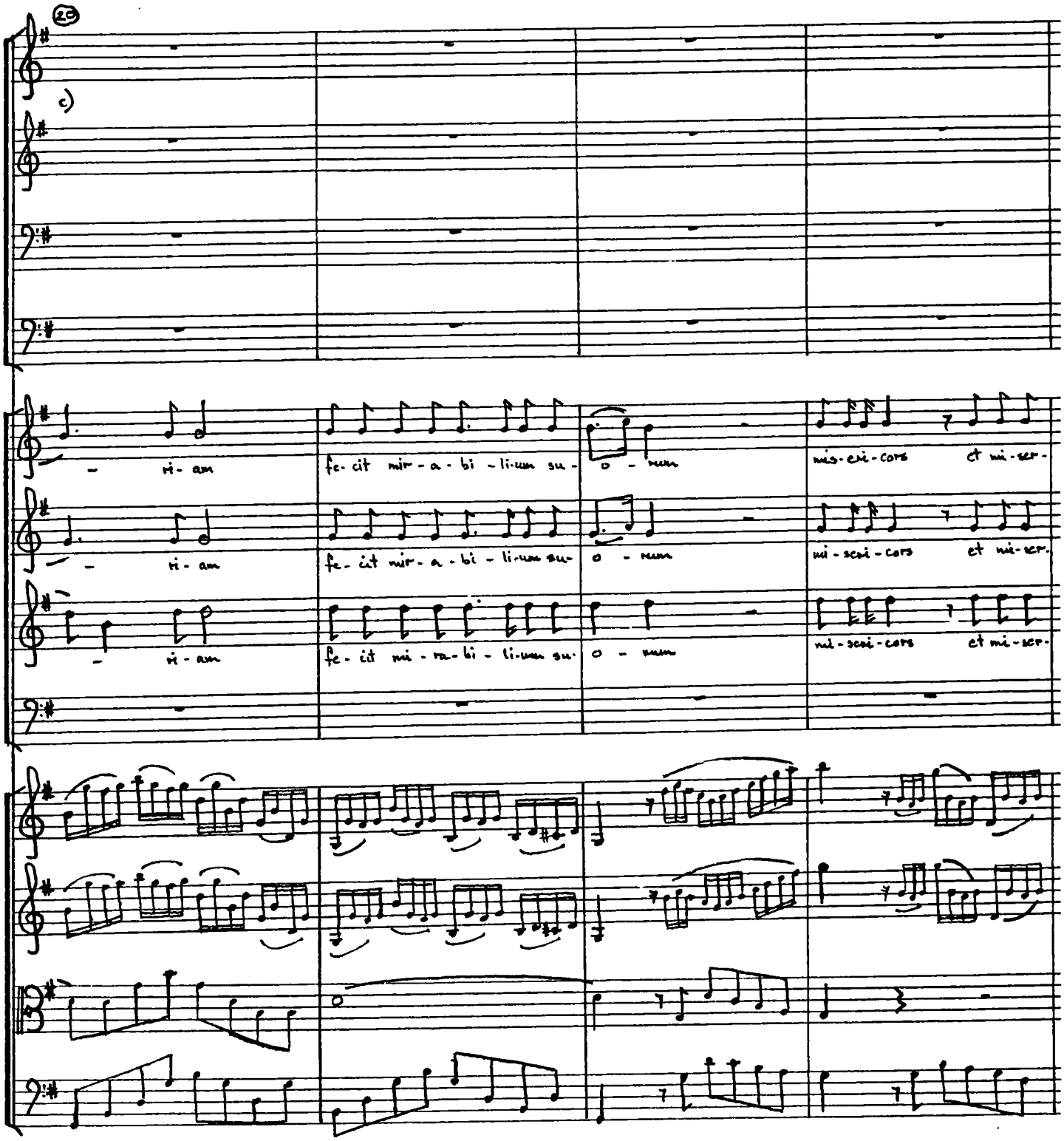

5



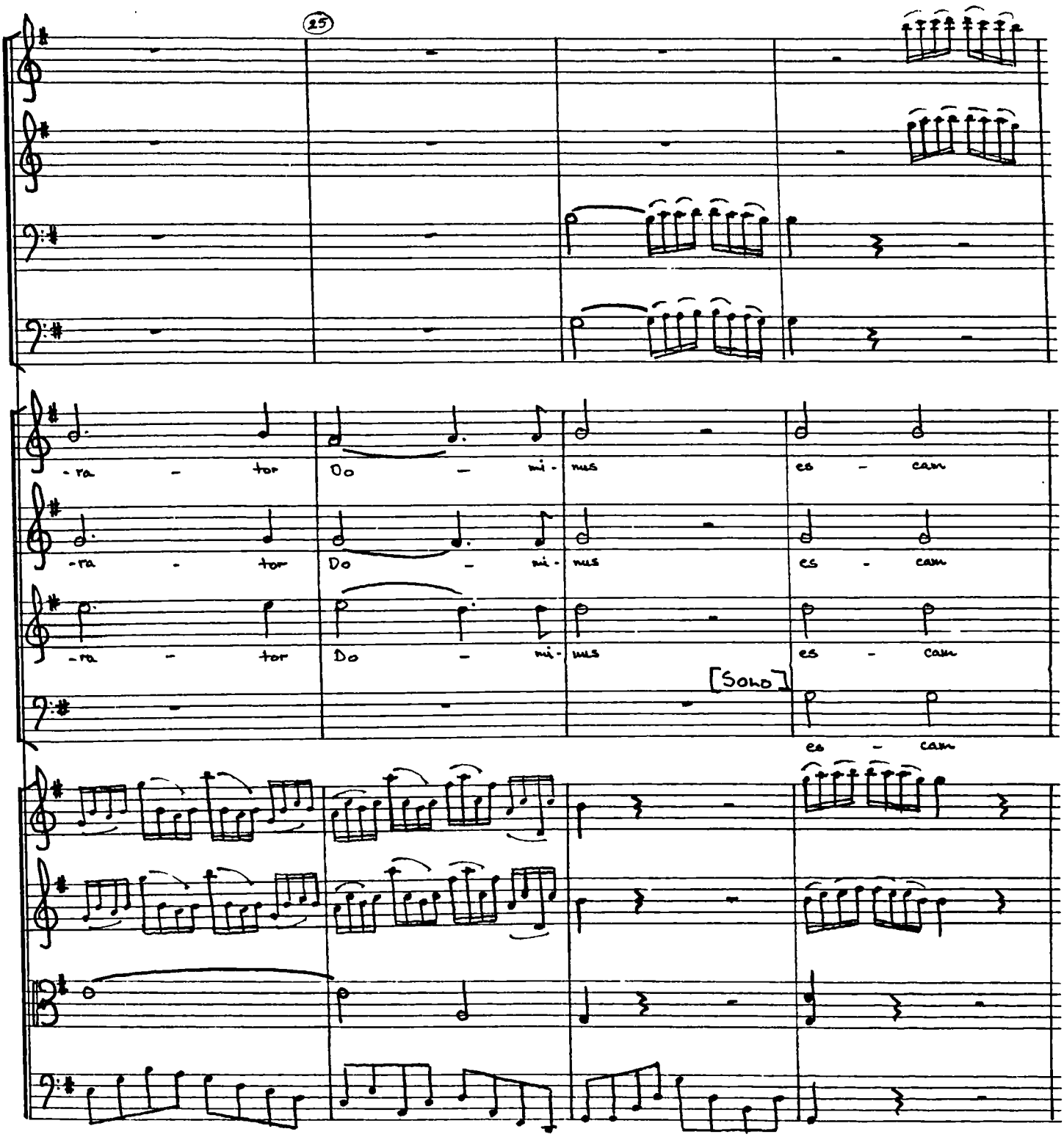

15

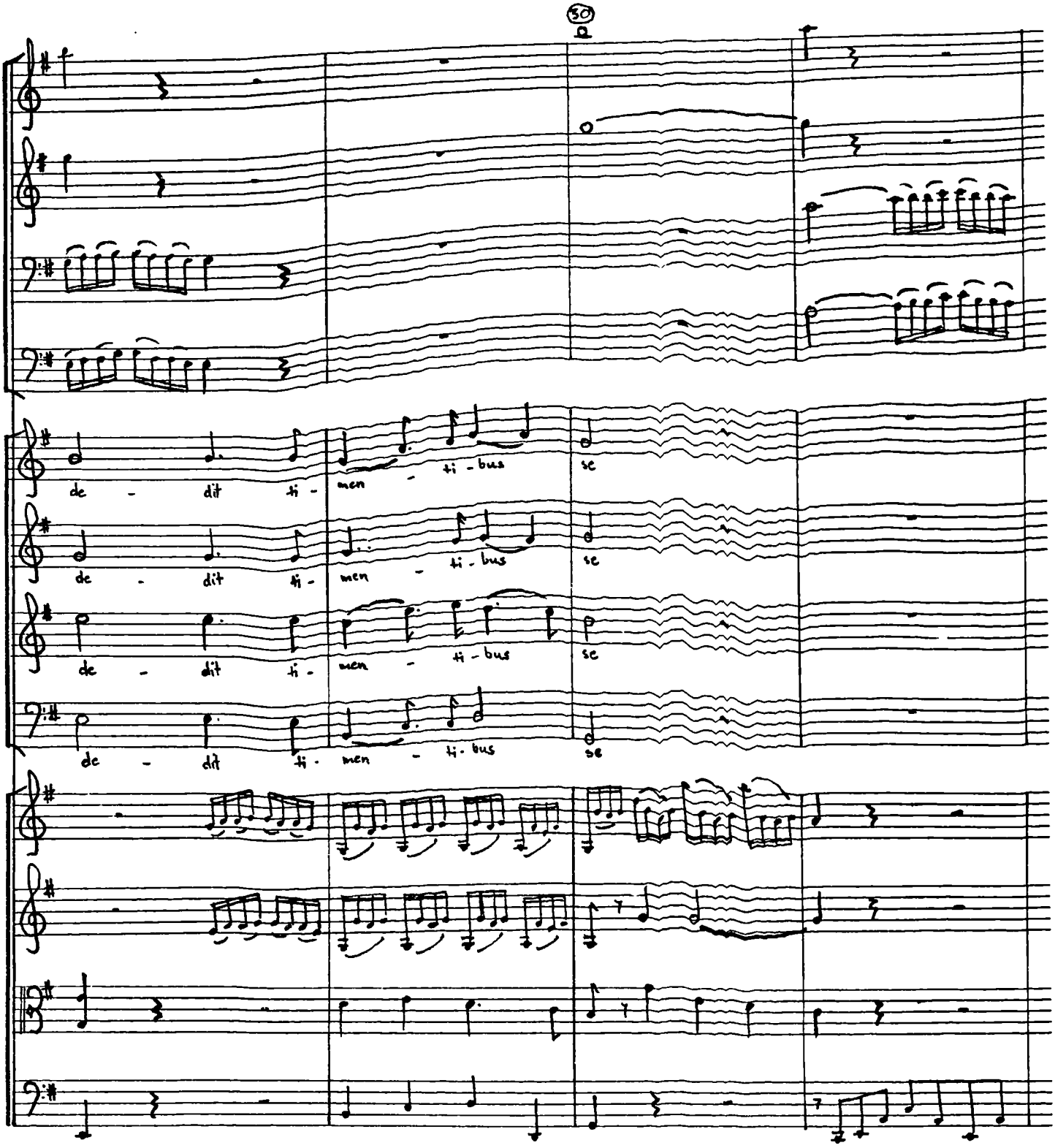


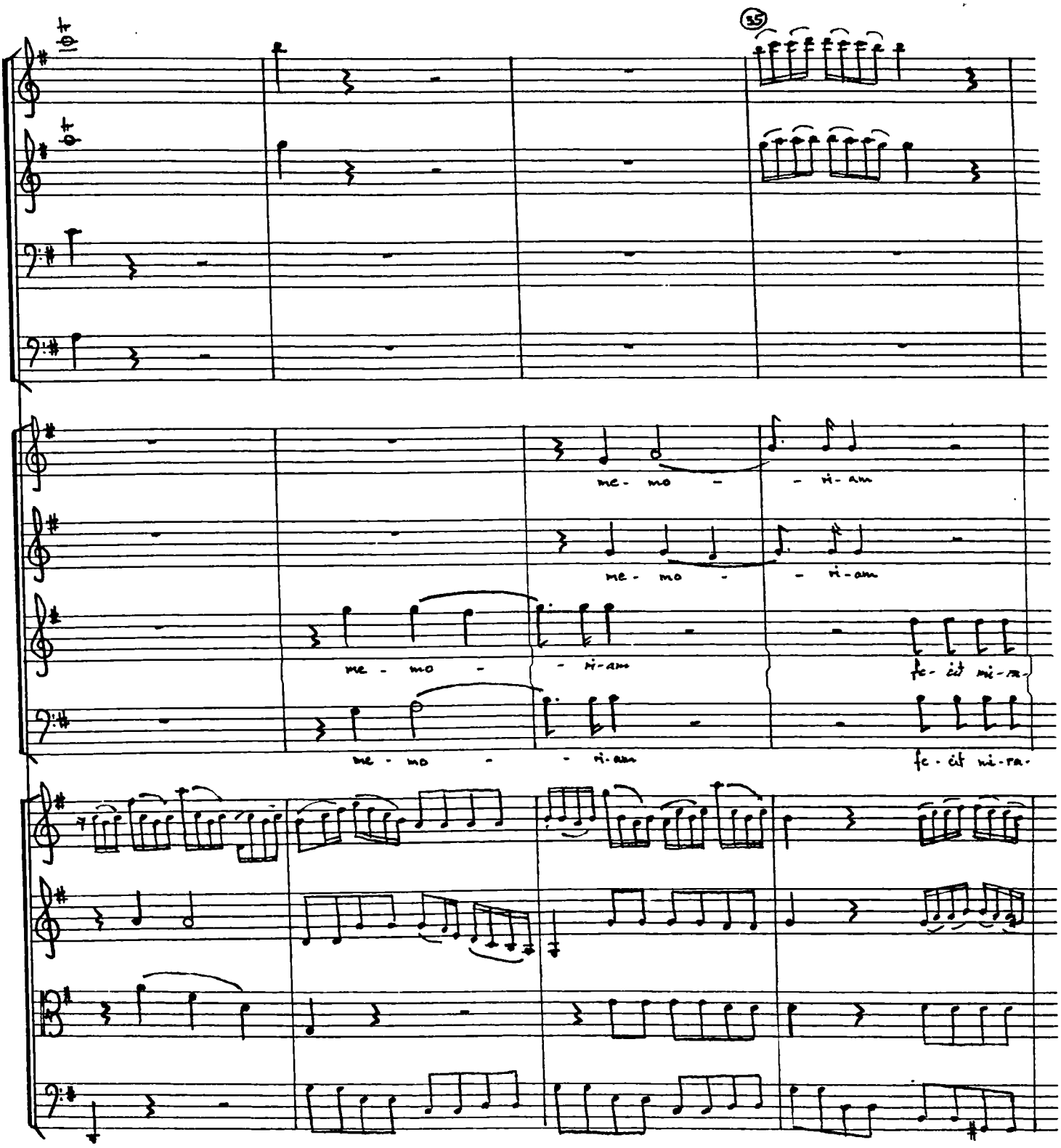
b) Bars 17-80: Wesley writes Bassoon I and Bassoon II on separate staves.

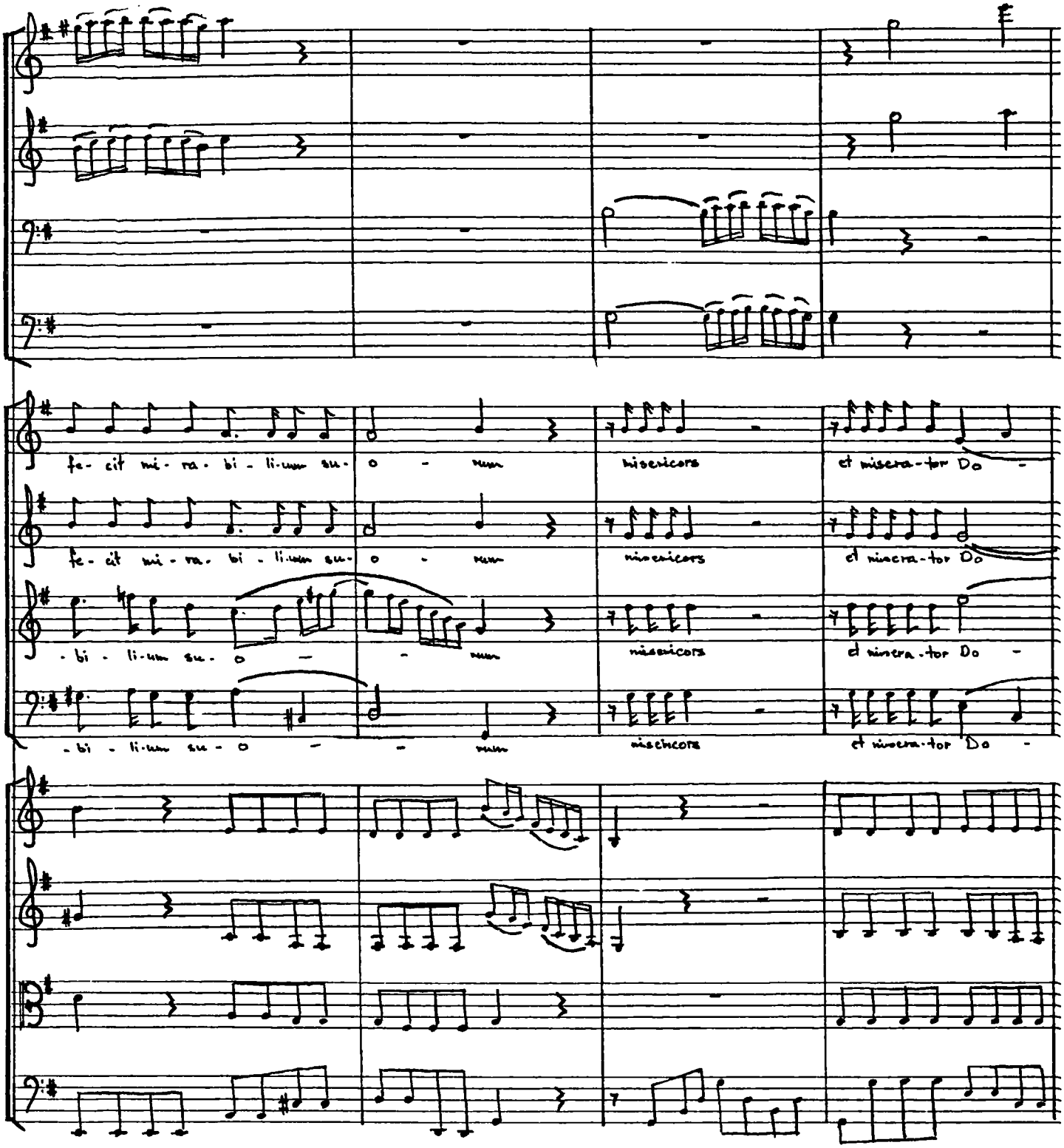


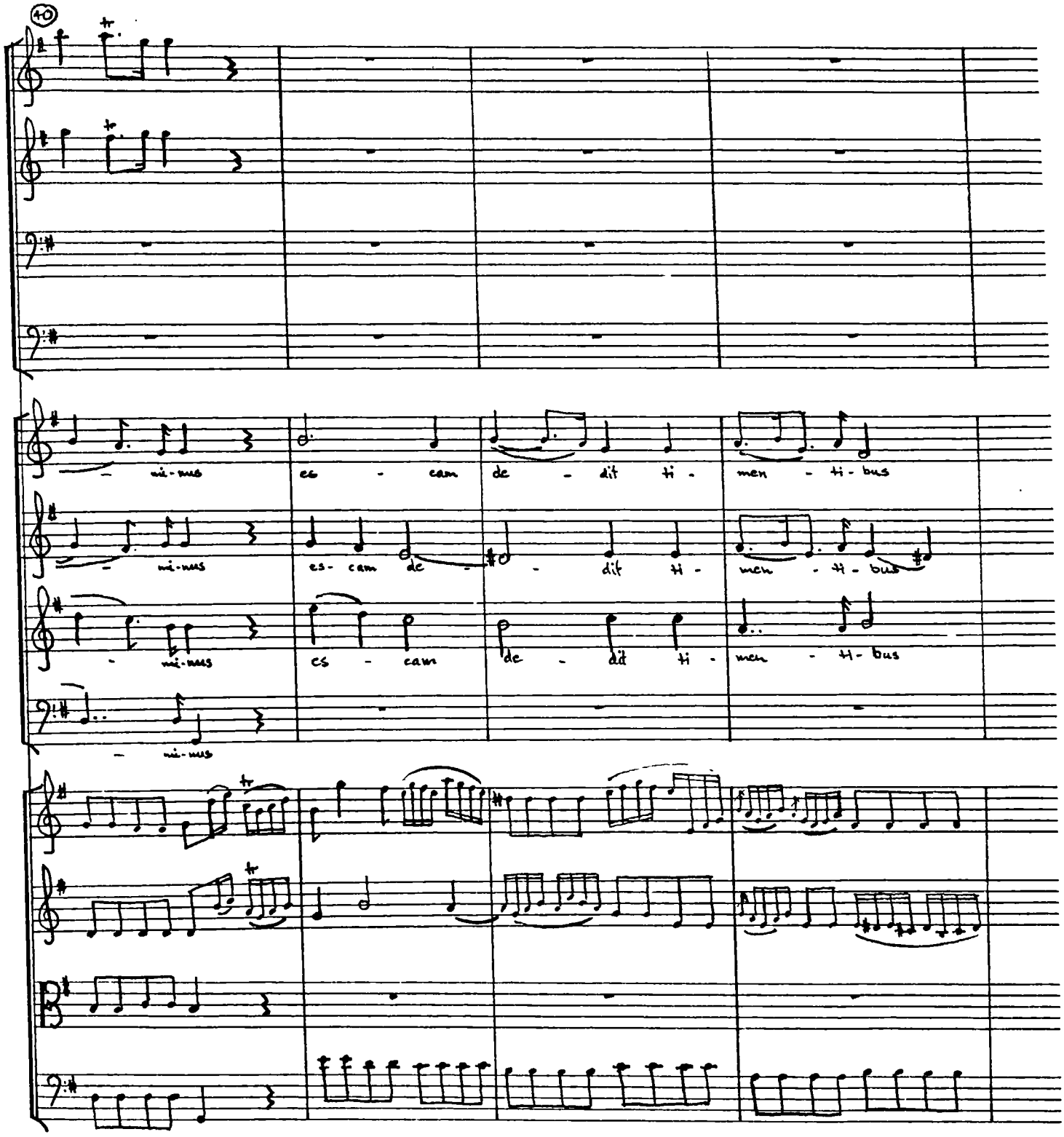
c) Bars 20-80 : Wesley writes Flute I and Flute II on separate staves.

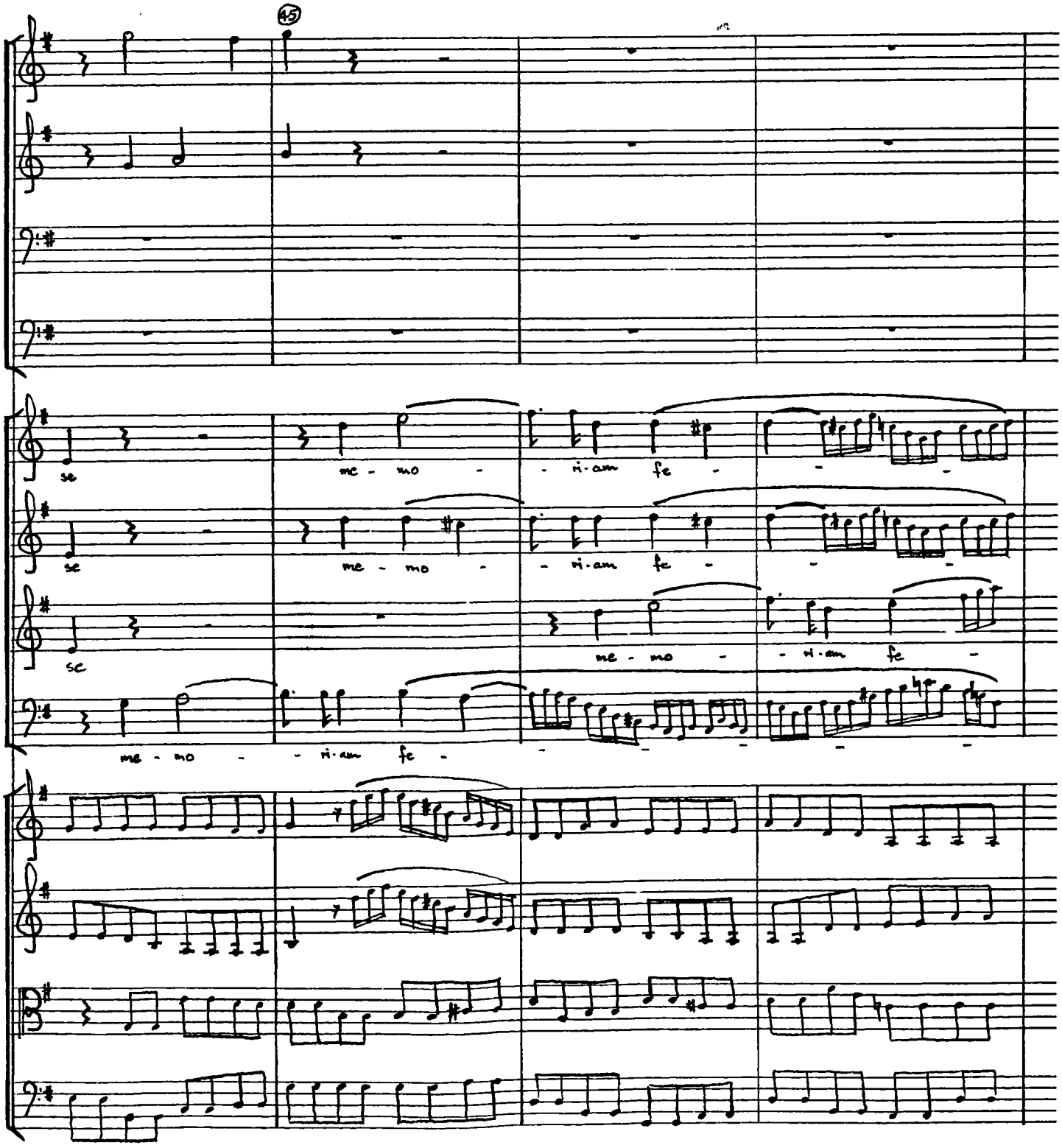

25
-ra - tor Do - mi- nus es - cam
-ra - tor Do - mi- nus es - cam
-ra - tor Do - mi- nus es - cam
[SOLO]
es - cam

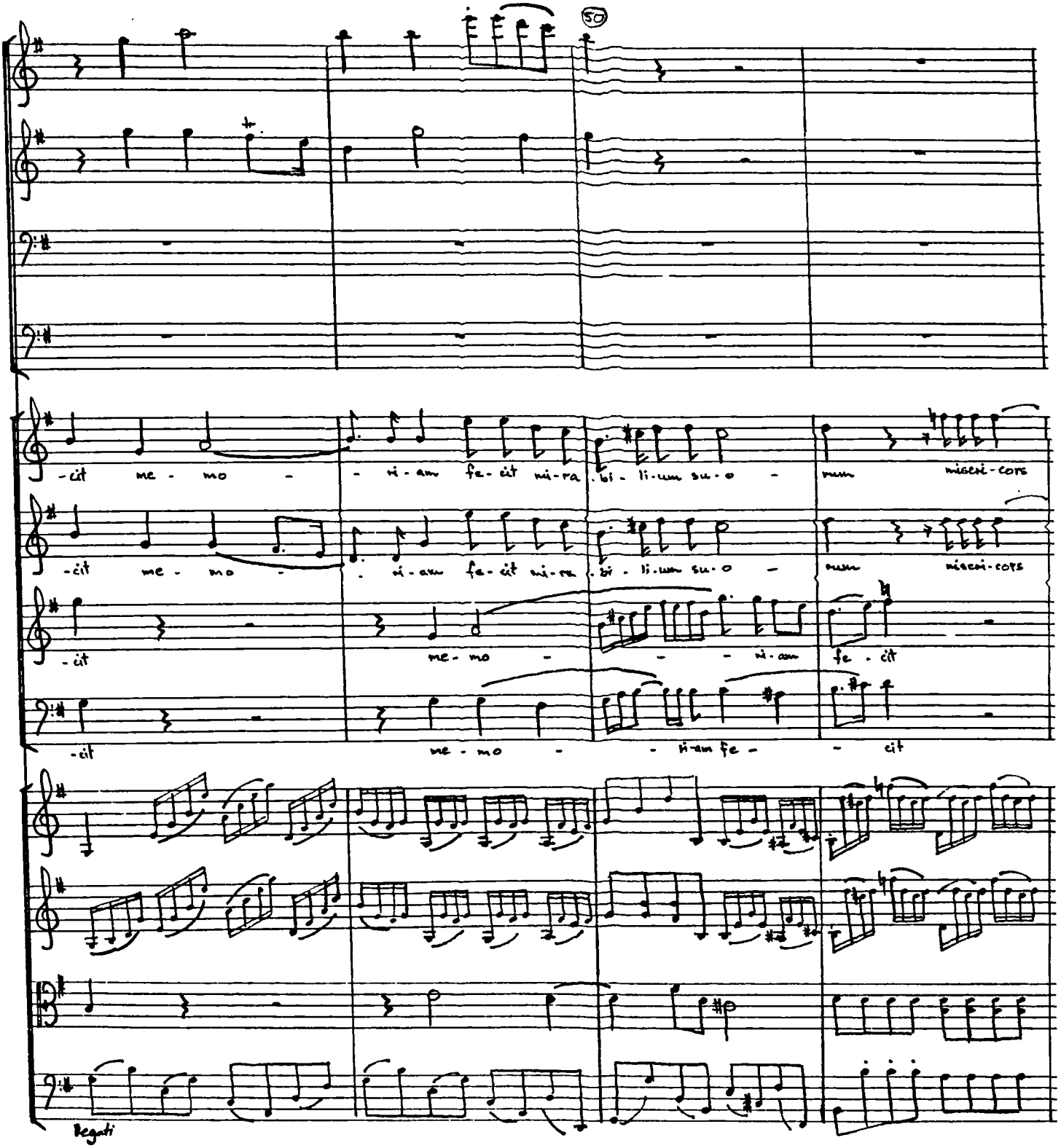

30
de - dit ti - men - ti - bus se
de - dit ti - men - ti - bus se
de - dit ti - men - ti - bus se
de - dit ti - men - ti - bus se

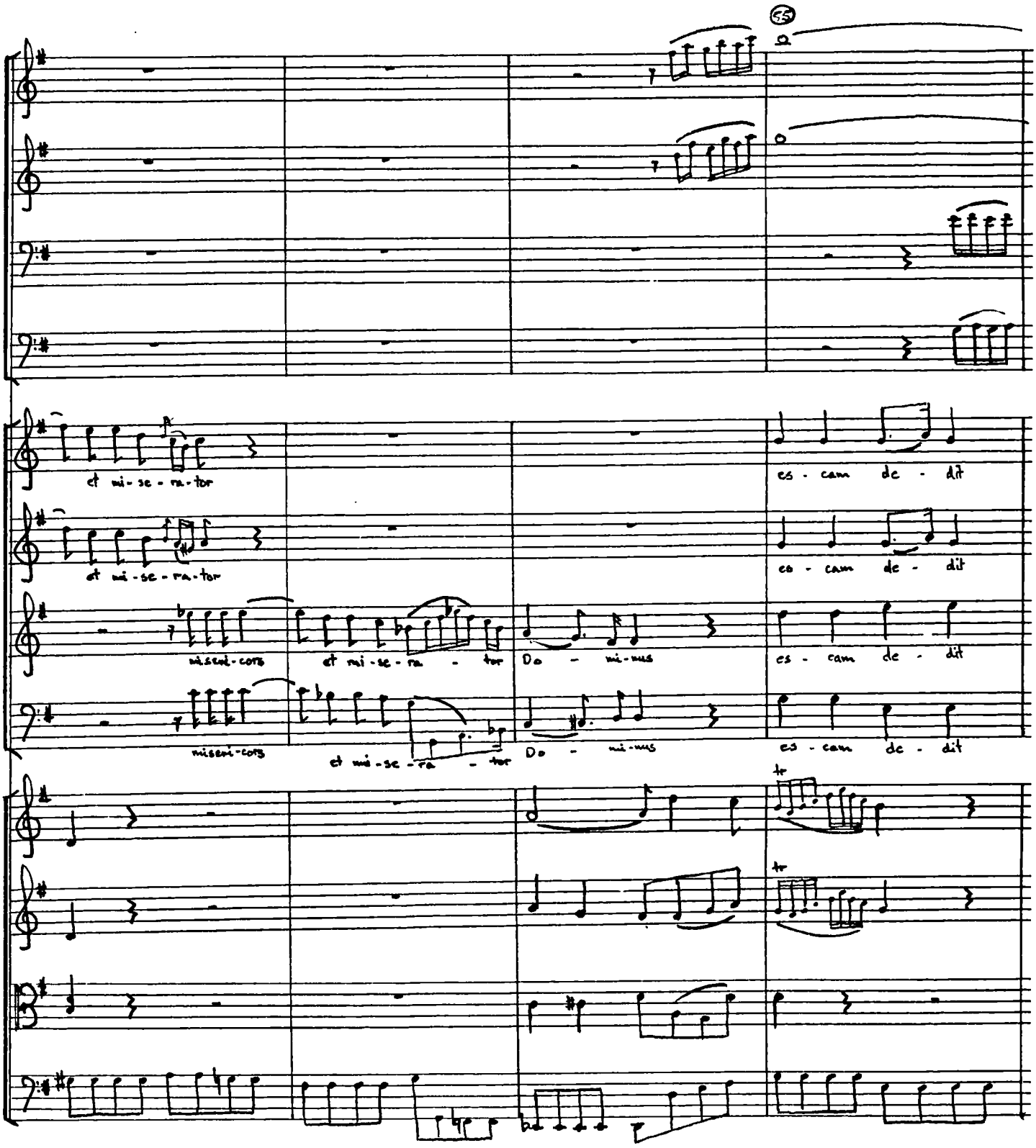

35
me - mo - - ri - am
me - mo - - ri - am
me - mo - - ri - am
fe - cit mi - ra -
me - mo - - ri - am
fe - cit mi - ra -

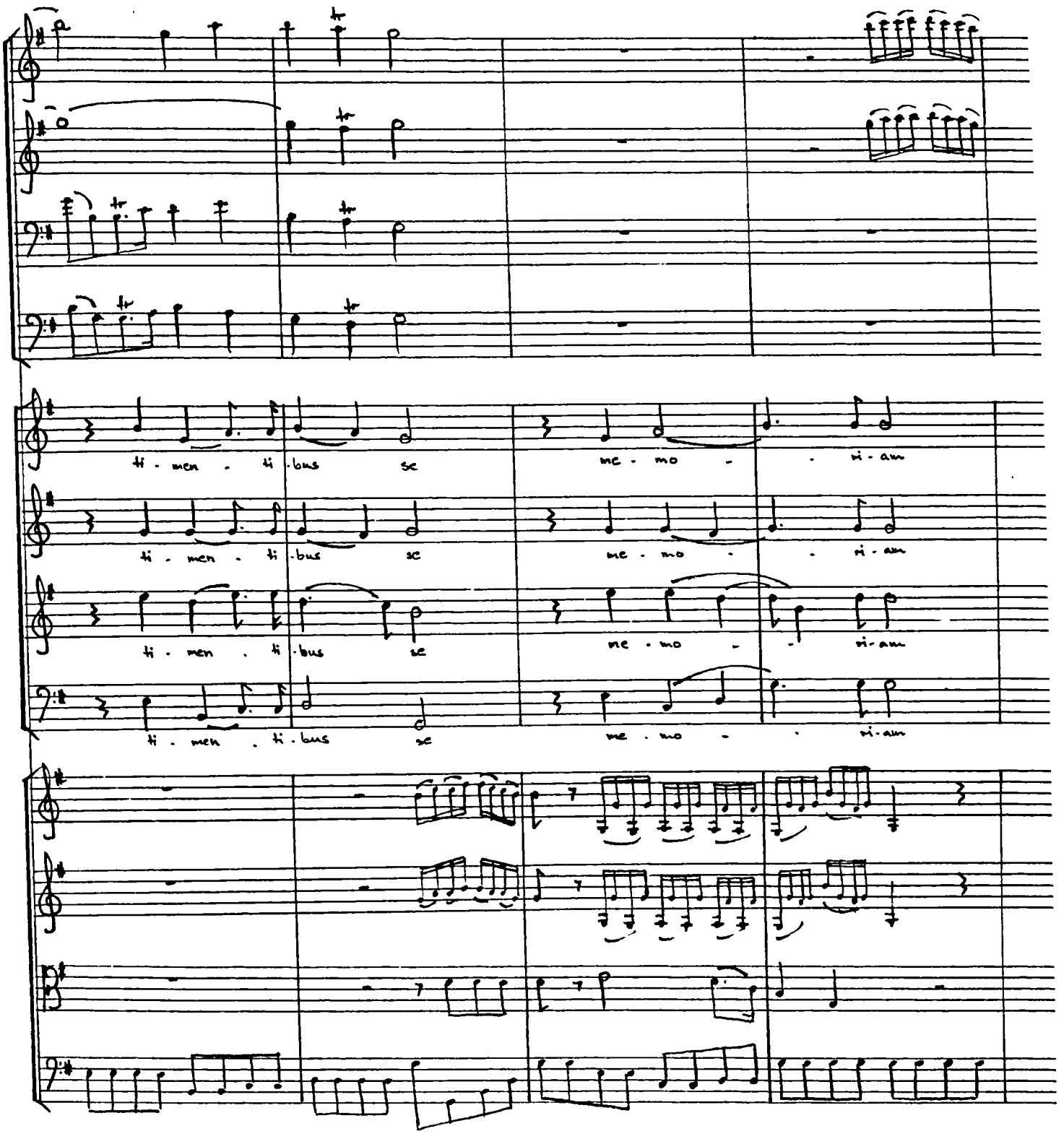

fe- cit mi- ra- bi - li-um su- o - rum misericors et misera-tor Do -
fe- cit mi- ra- bi - li-um su- o - rum misericors et misera-tor Do
- bi - li-um su- o - - rum misericors et misera-tor Do -
- bi - li-um su- o - - rum misericors et misera-tor Do -


40
– mi-nus
es - cam de - dit ti - men - ti - bus
– mi-nus
es- cam de - dit ti - men - ti - bus
– mi-nus
es - cam de - dit ti - men - ti - bus
– mi-nus


45
se
me - mo - - ri-am fe -
se
me - mo - - ri-am fe -
se
me - mo - - ri-am fe -
me - mo - - ri-am fe -


50
-cit me - mo - - ri - am fe - cit mi - ra - bi - li - um su - o - rum miseri - cors
-cit me - mo - - ri - am fe - cit mi - ra - bi - li - um su - o - rum miseri - cors
-cit me - mo - - - ri - am fe - cit
-cit me - mo - - ri - am fe - - cit
Legati


55
et mi-se-ra-tor
es-cam de-dit
et mi-se-ra-tor
es-cam de-dit
miseri-cors
et mi-se-ra-tor
Do-mi-nus
es-cam de-dit
miseri-cors
et mi-se-ra-tor
Do-mi-nus
es-cam de-dit
tr
tr


ti - men - ti - bus se
ne - mo - ri - am
ti - men - ti - bus se
ne - mo - ri - am
ti - men - ti - bus se
ne - mo - ri - am
ti - men - ti - bus se
ne - mo - ri - am

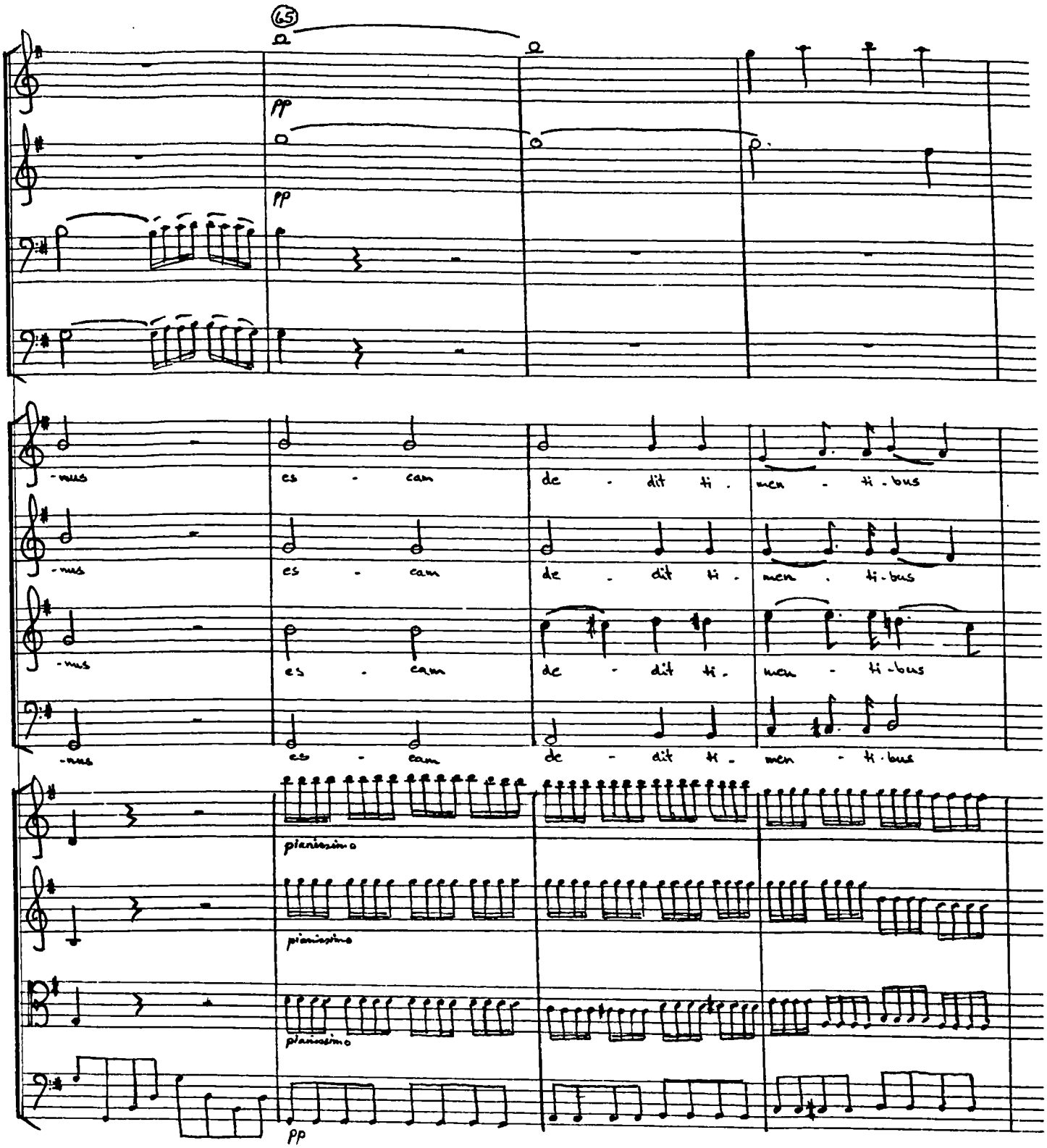
60

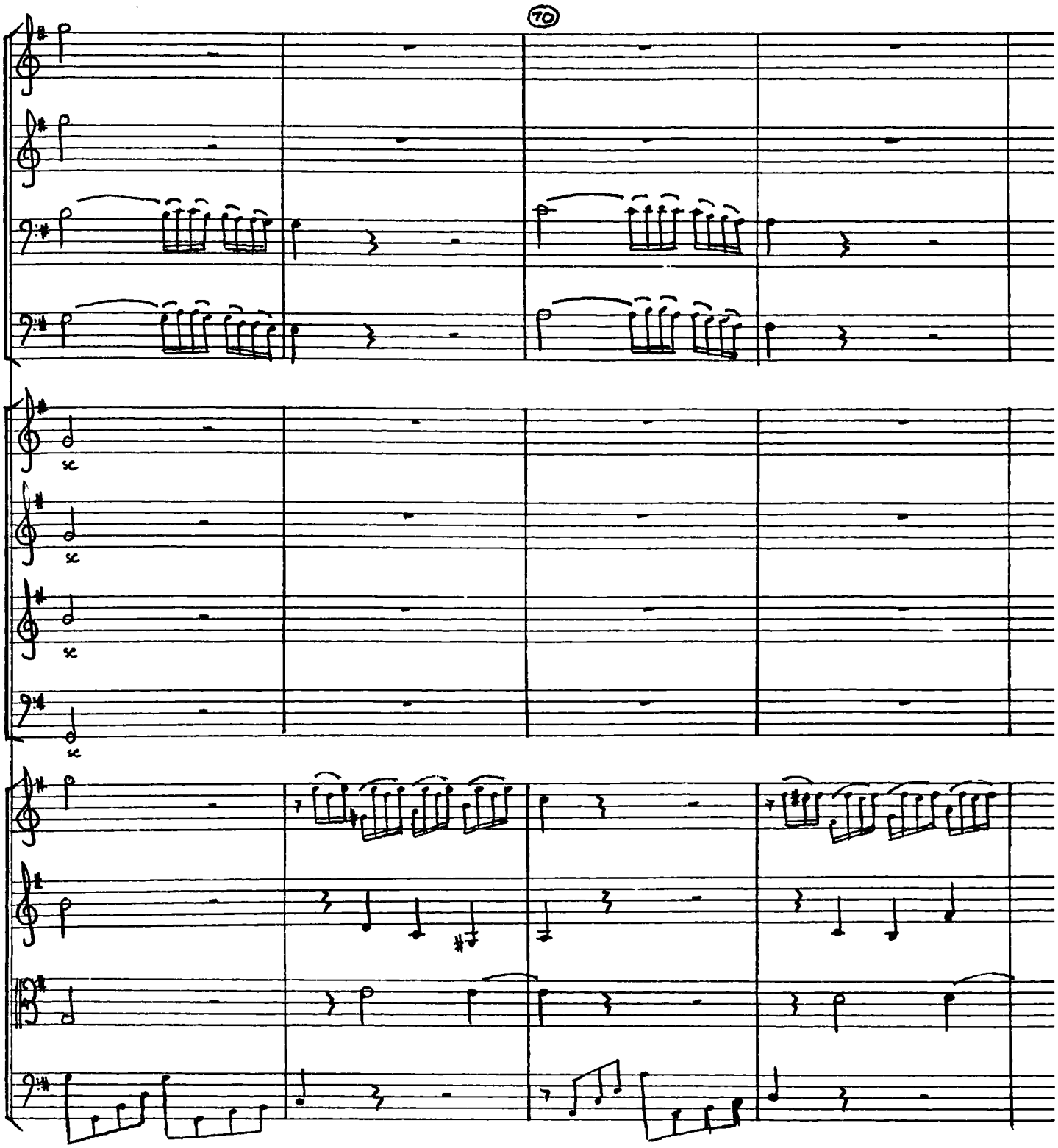
fe-cit mi-ra-bi-li-um su- o - num misericors et miserator Do - - mi-

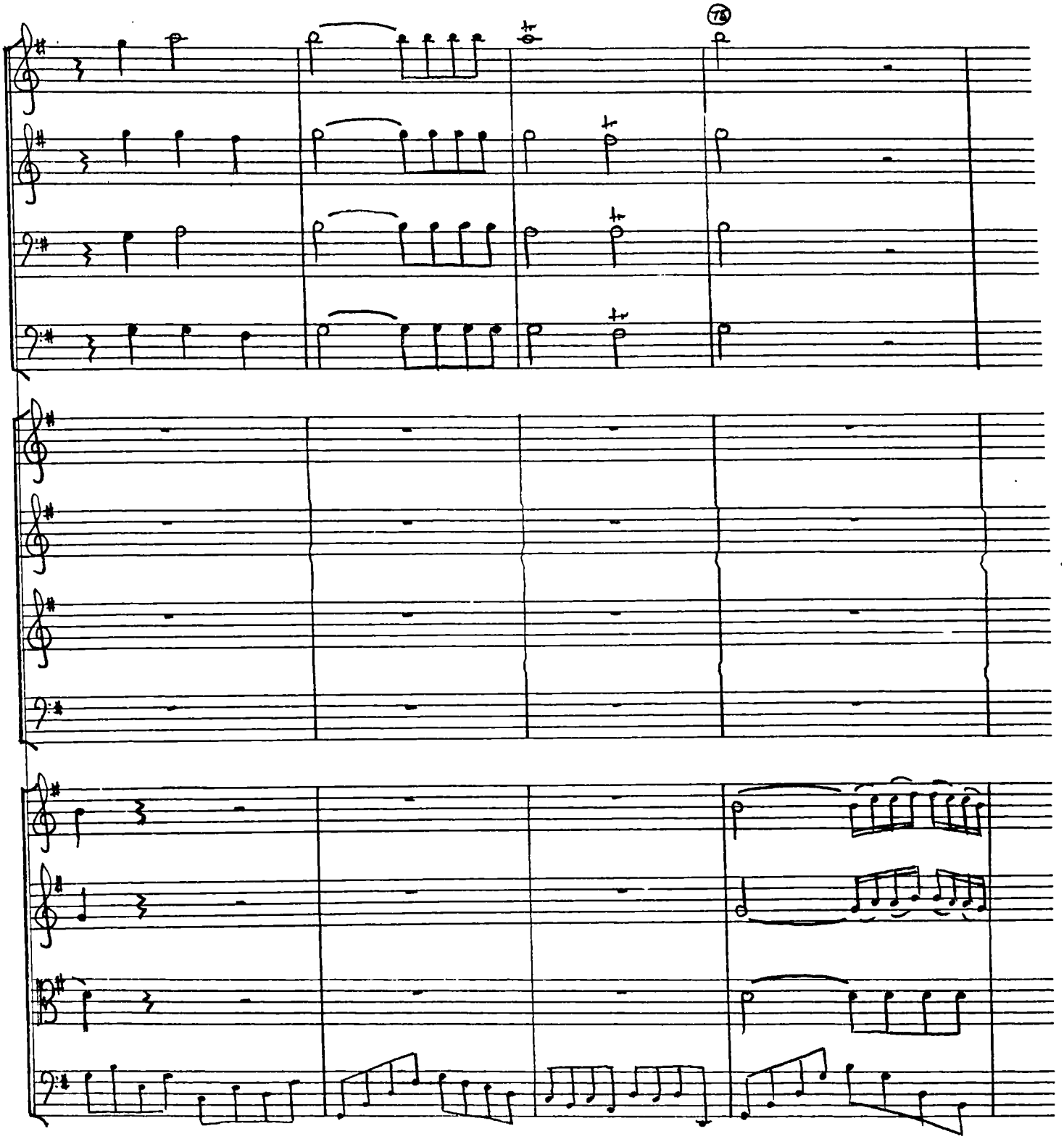
fe-cit mi-ra-bi-li-um su- o - num misericors et miserator Do - - mi-

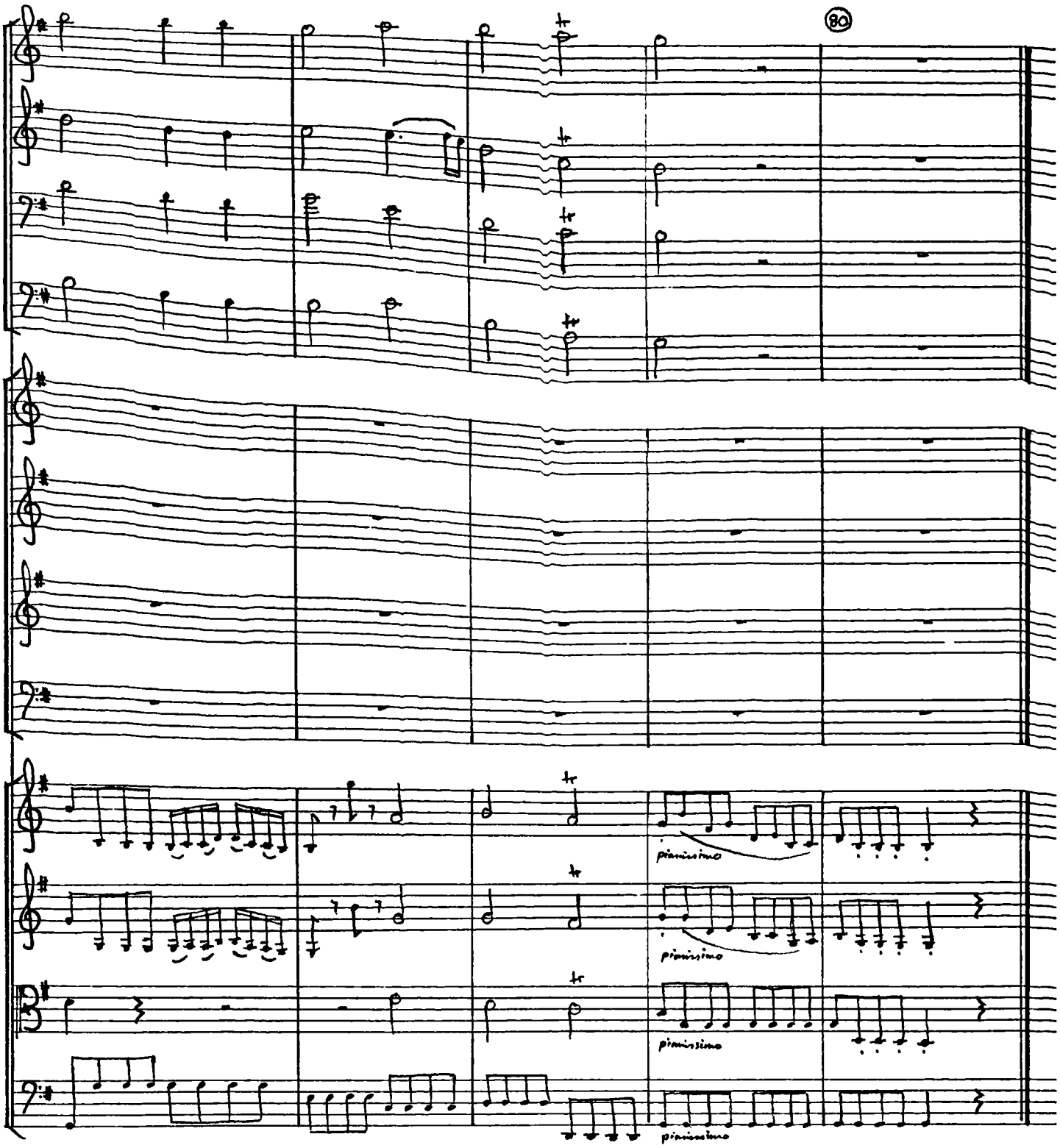
fe-cit mi-ra-bi-li-um su- o - num misericors et miserator Do - - mi-

fe-cit mi-ra-bi-li-um su- o - num misericors et miserator Do - - mi-

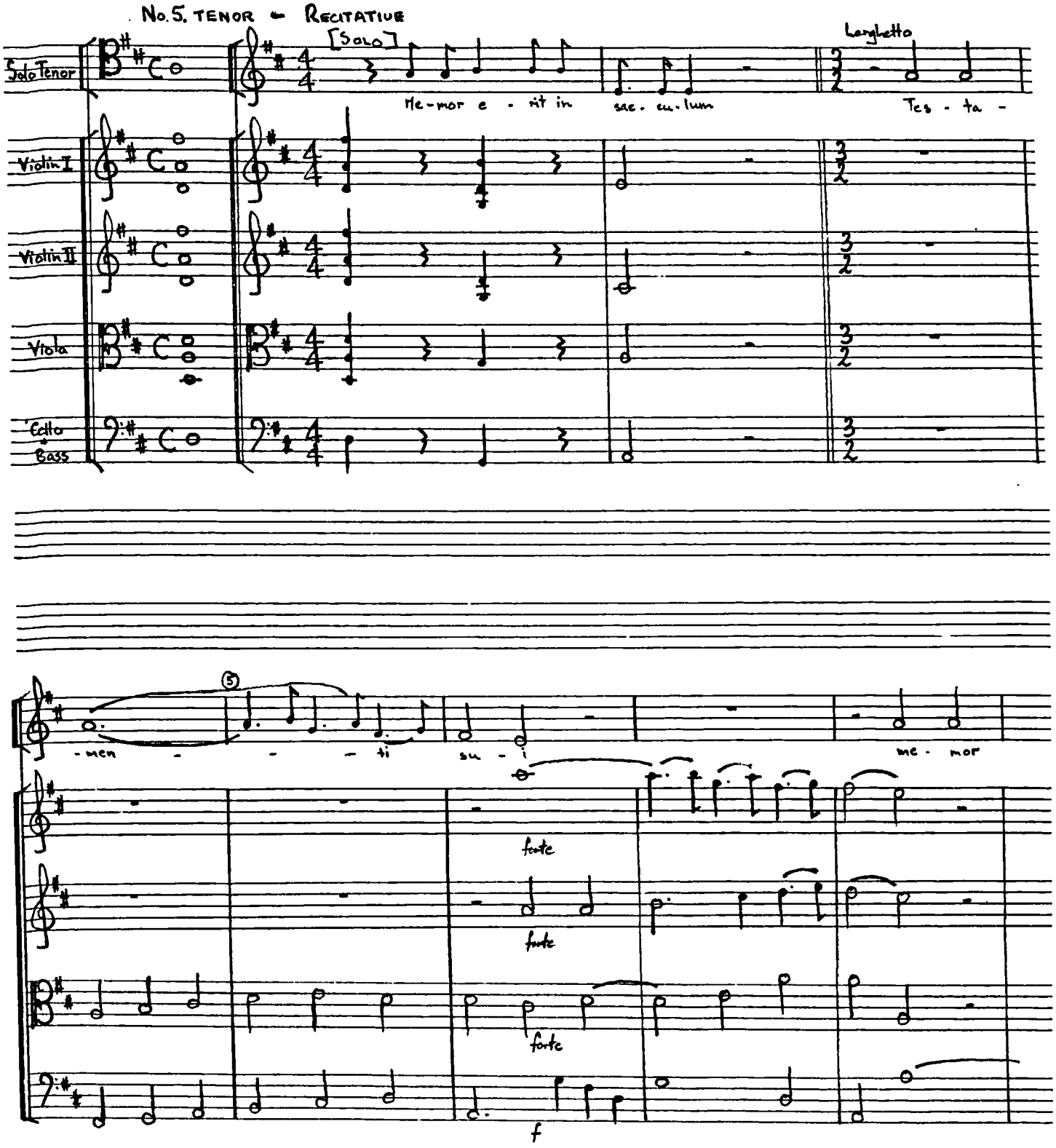

65
pp
pp
-mus es - cam de - dit ti. men - ti-bus
-mus es - cam de - dit ti. men . ti-bus
-mus es - cam de - dit ti. men - ti-bus
-mus es - cam de - dit ti. men - ti-bus
pianissimo
pianissimo
pianissimo
pp

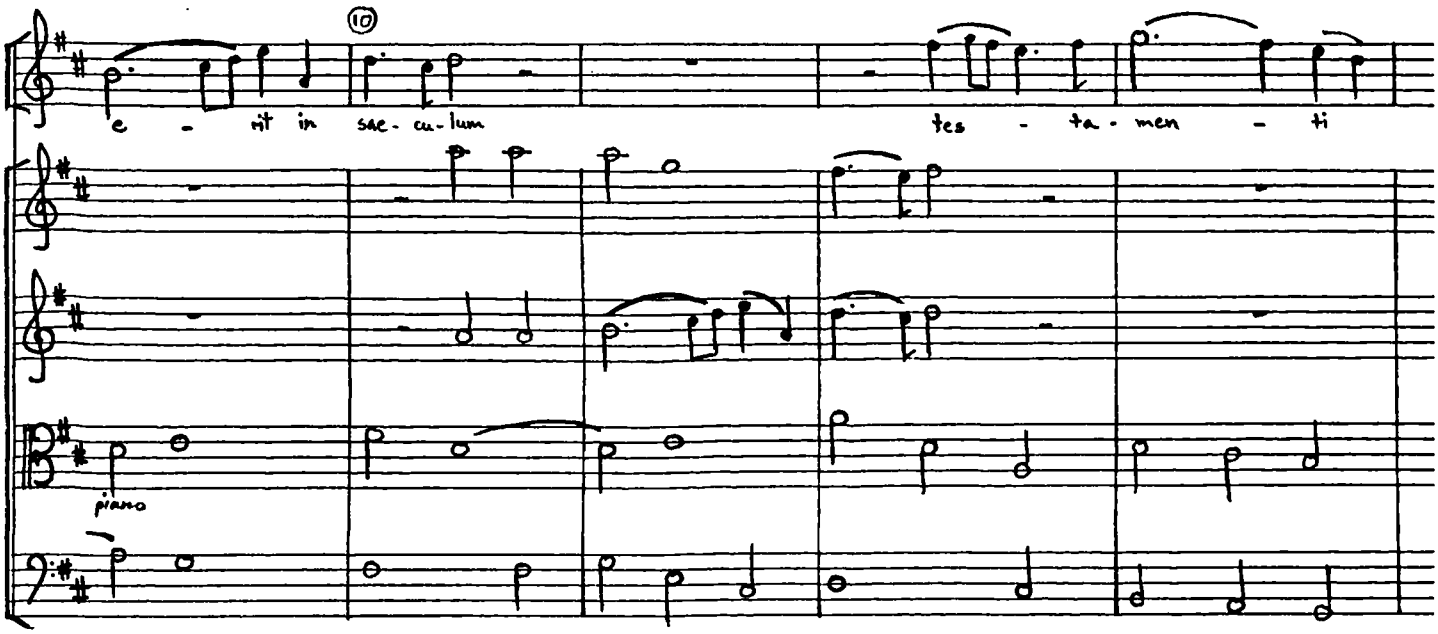

70
sc
sc
sc
sc

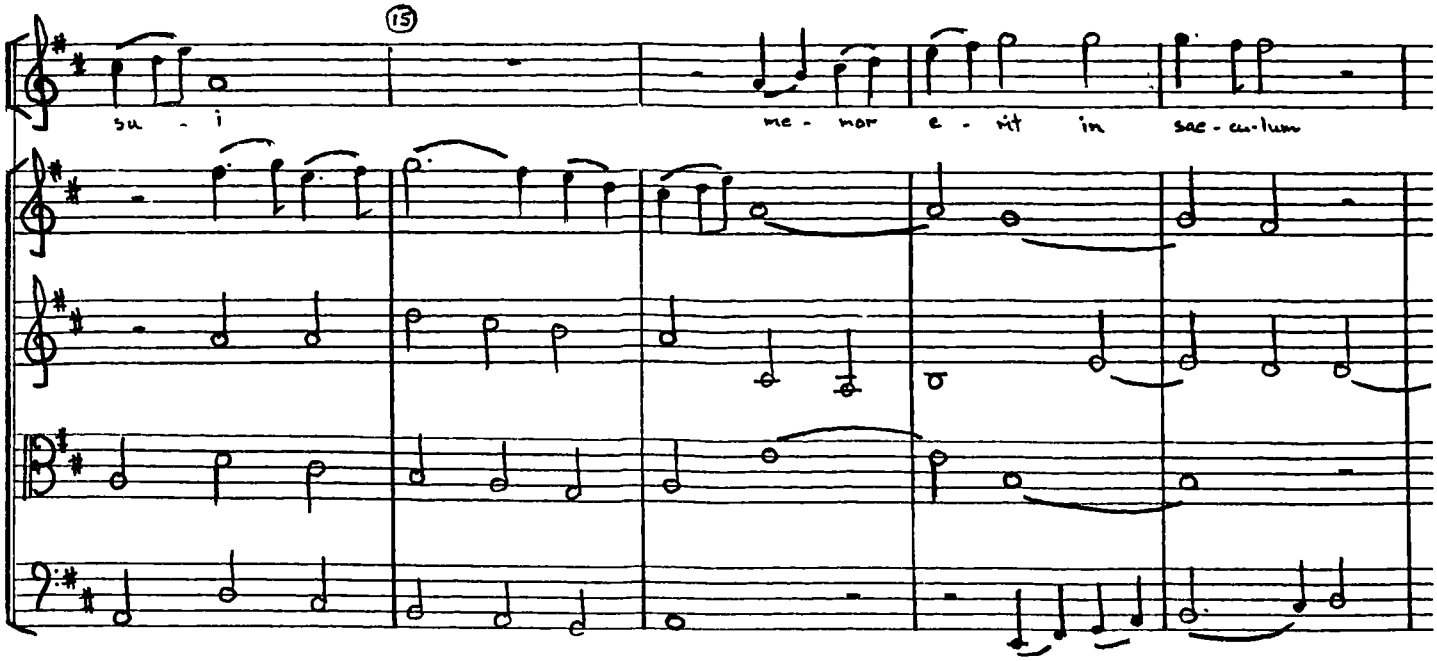

78

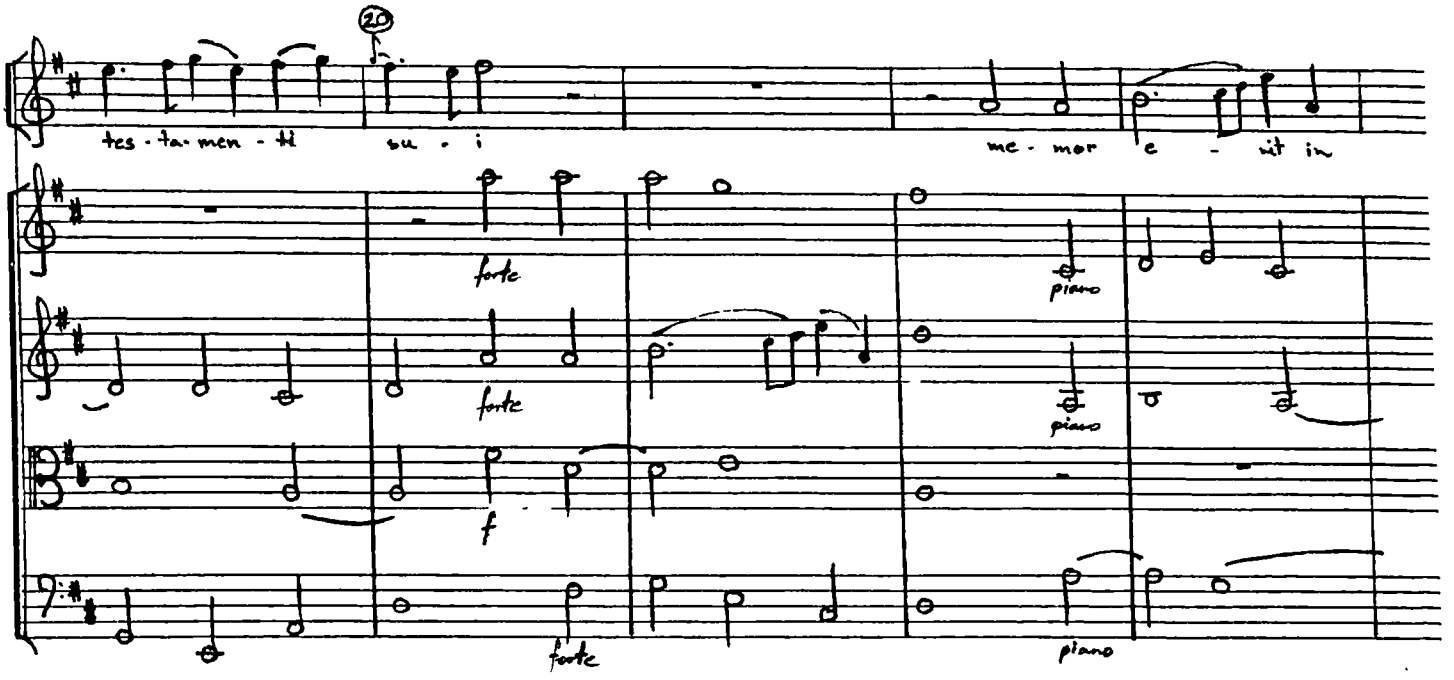

80
pianissimo
pianissimo
pianissimo
pianissimo

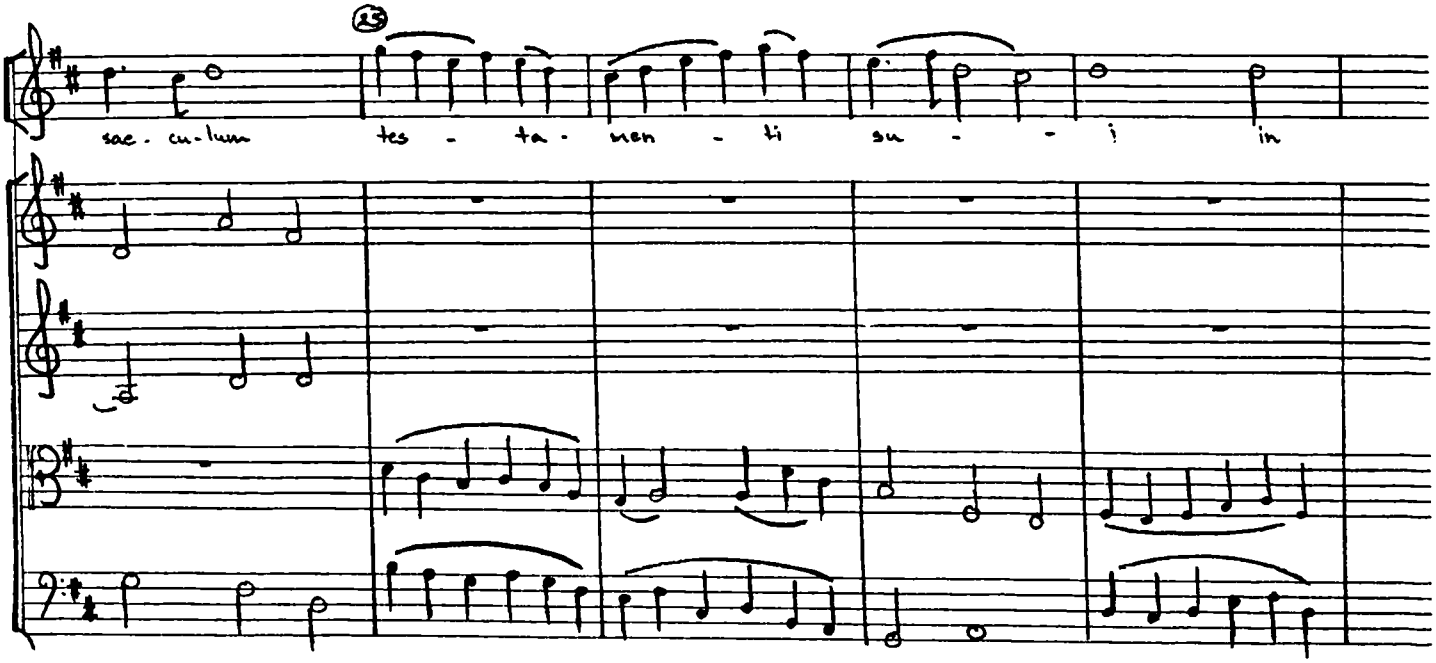
No. 5. TENOR — RECITATIVE

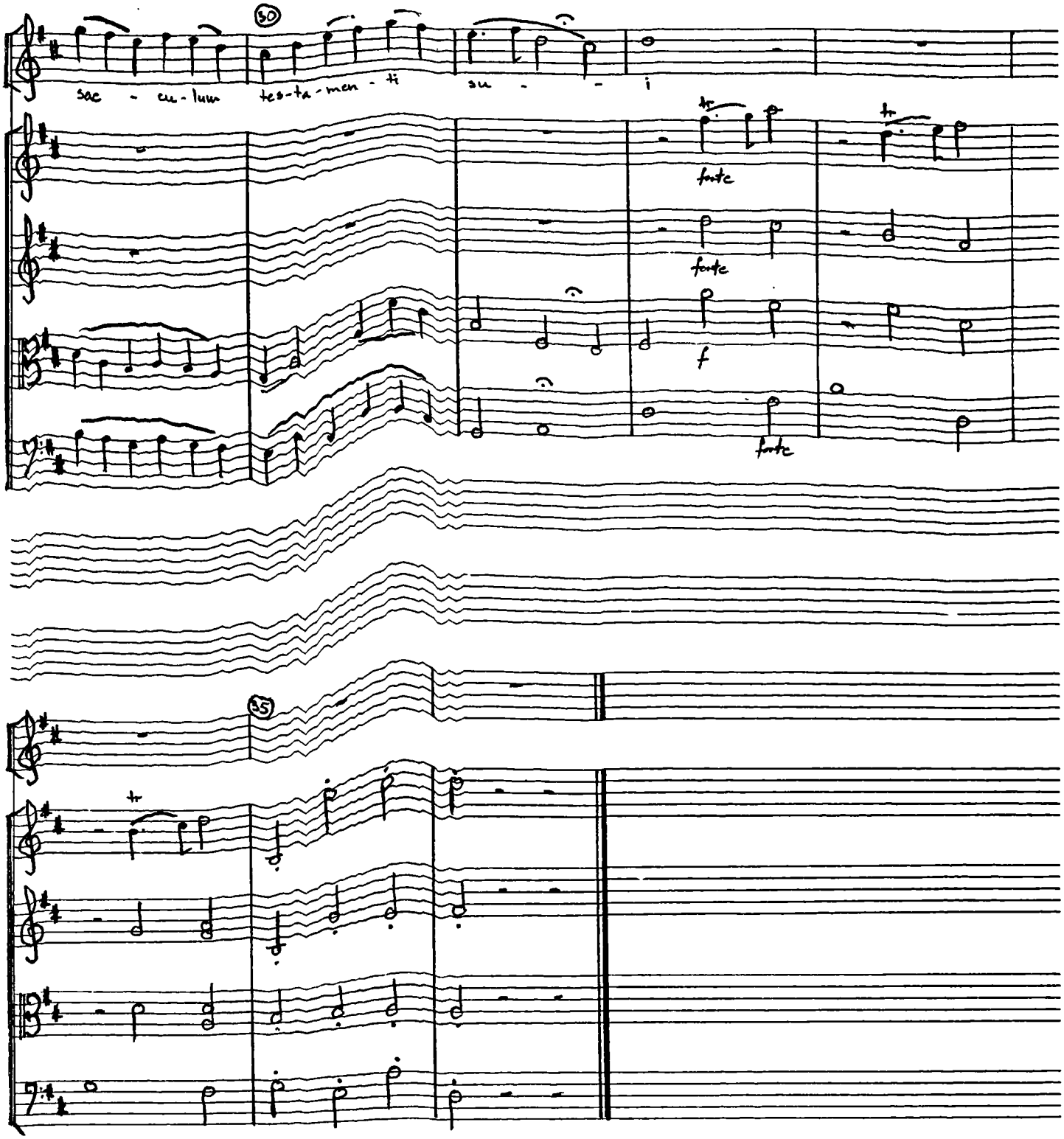



10
e - nit in sae - cu - lum
tes - ta - men - ti
piano


15
su - i
me - mor e - rit in sae - cu - lum

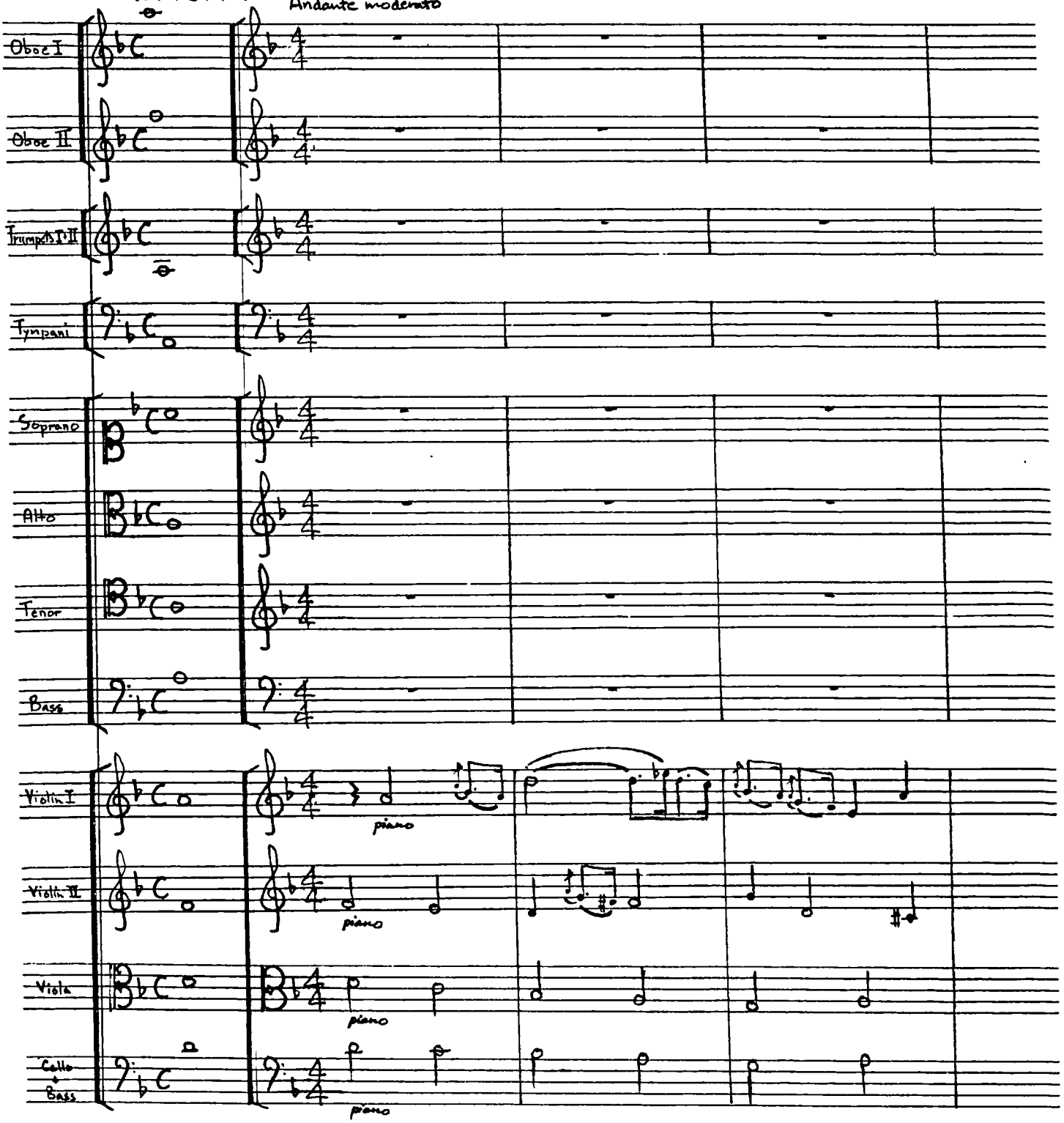

20
tes - ta - men - ti
su - i
me - mor e - rit in
forte
forte
f
forte
piano
piano
piano

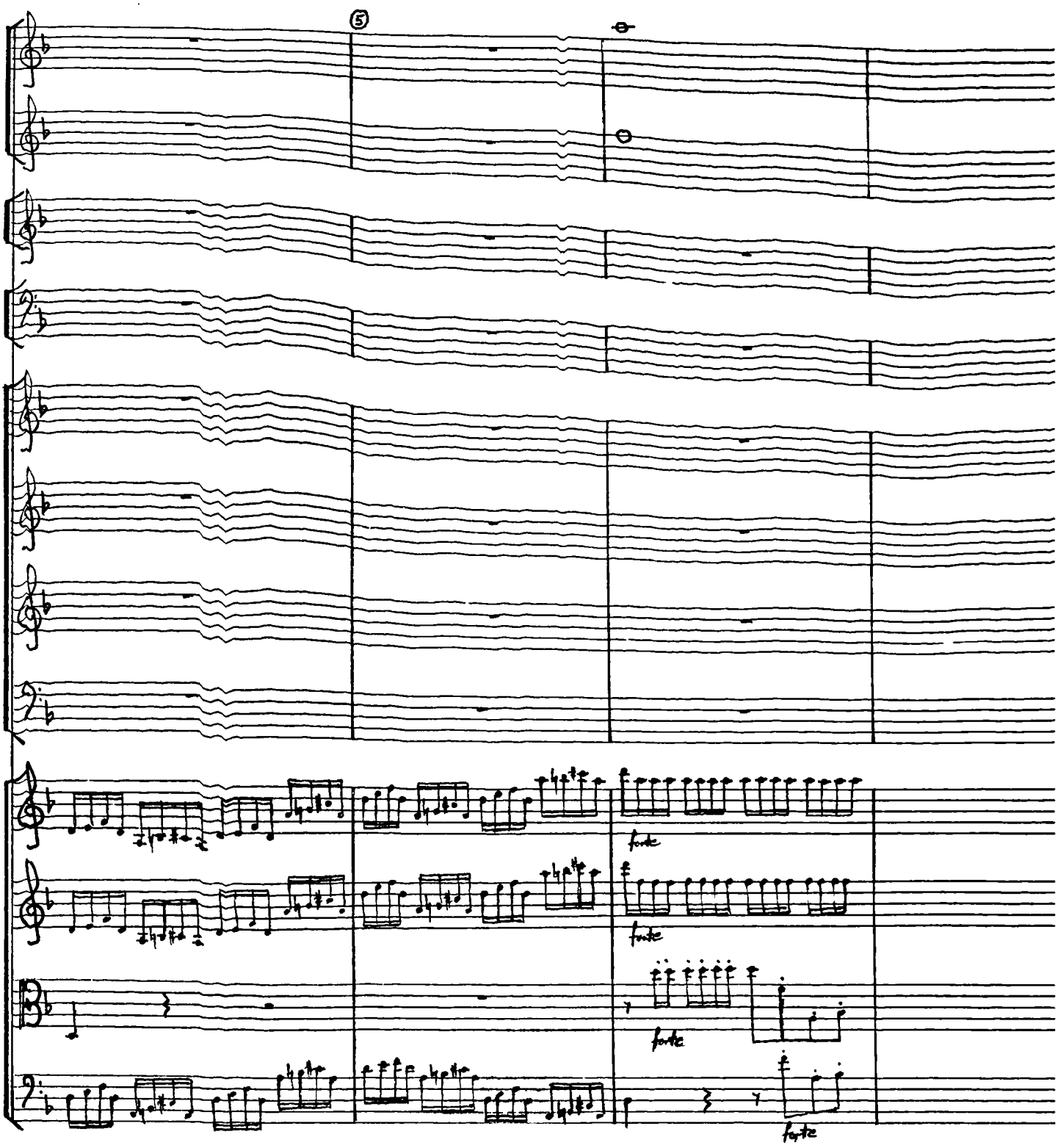

23
sae - cu - lum
tes - ta - men - ti
su - - i
in

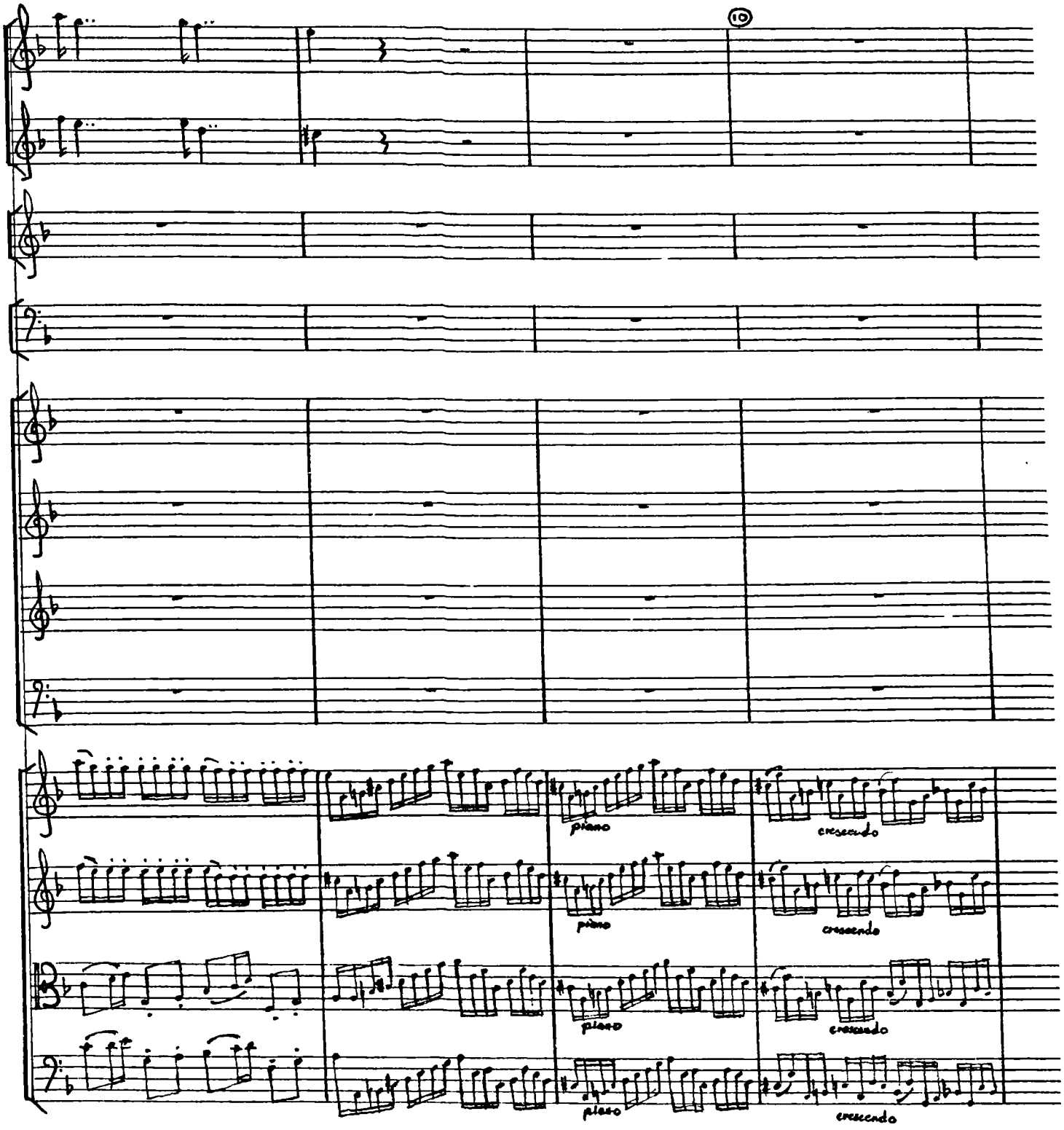

30
sae - cu - lum tes-ta-men - ti su - - i
tr
forte
tr
forte
f
forte
35
tr

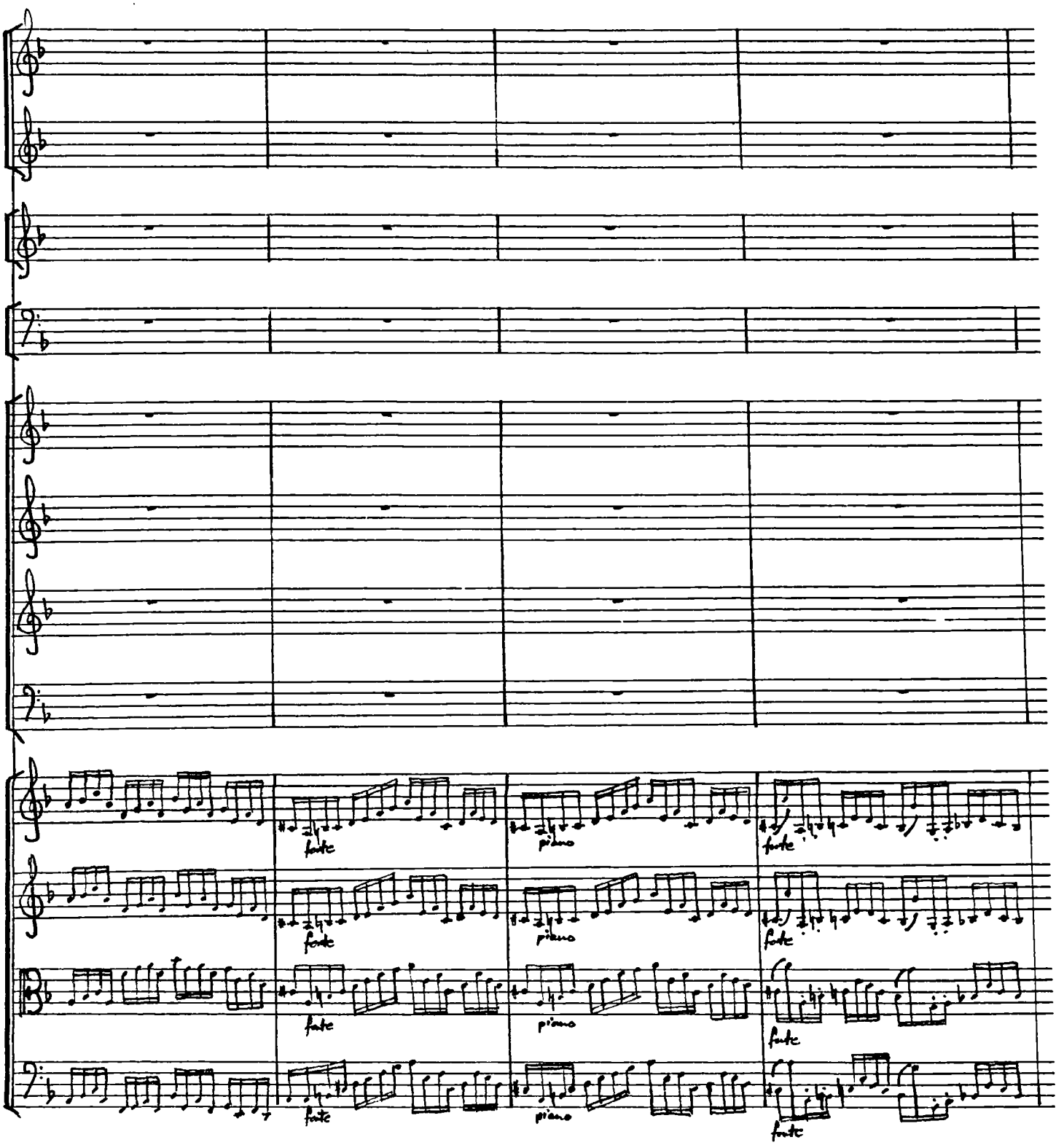
No. 6. CHORUS

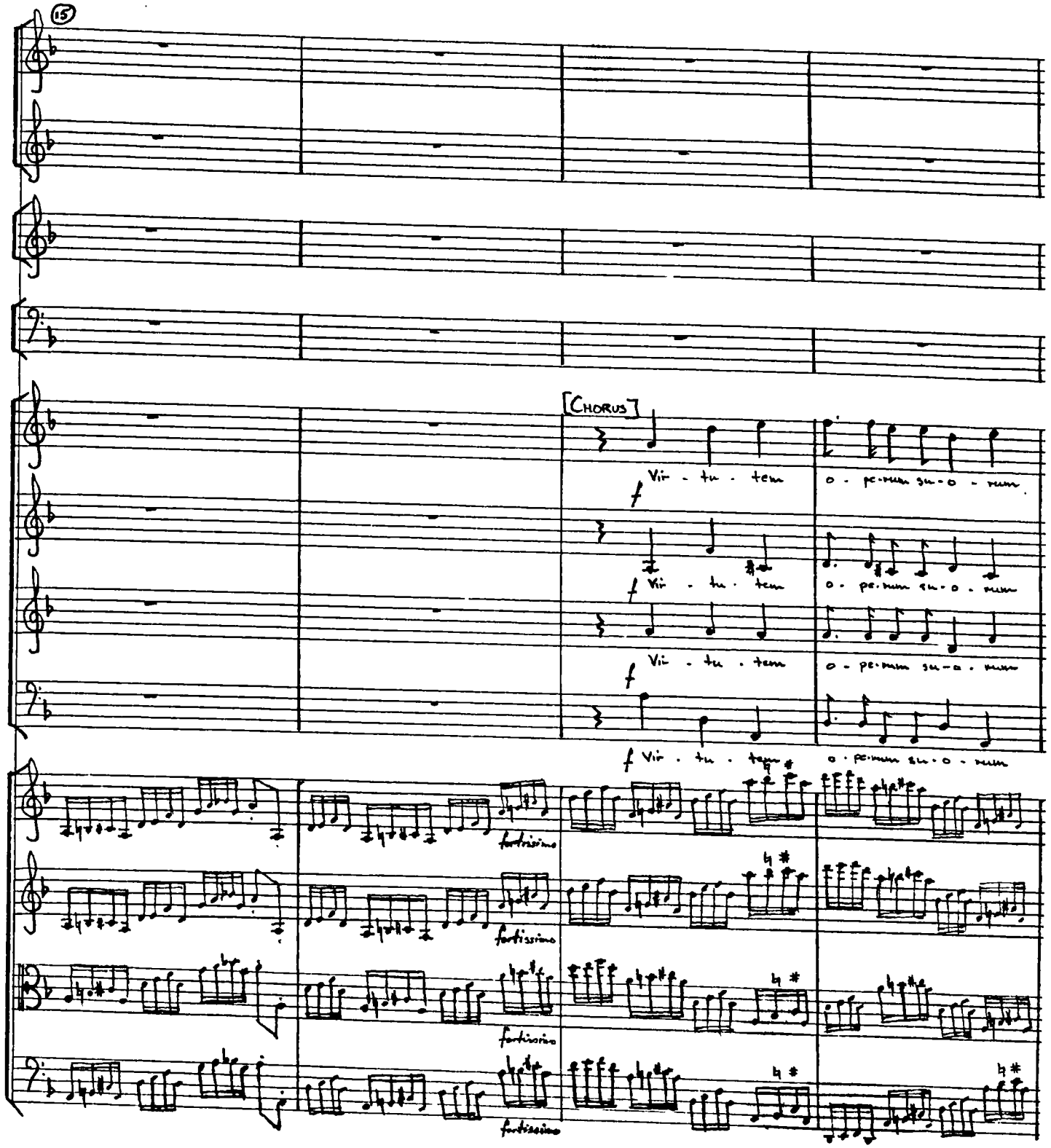
Andante moderato

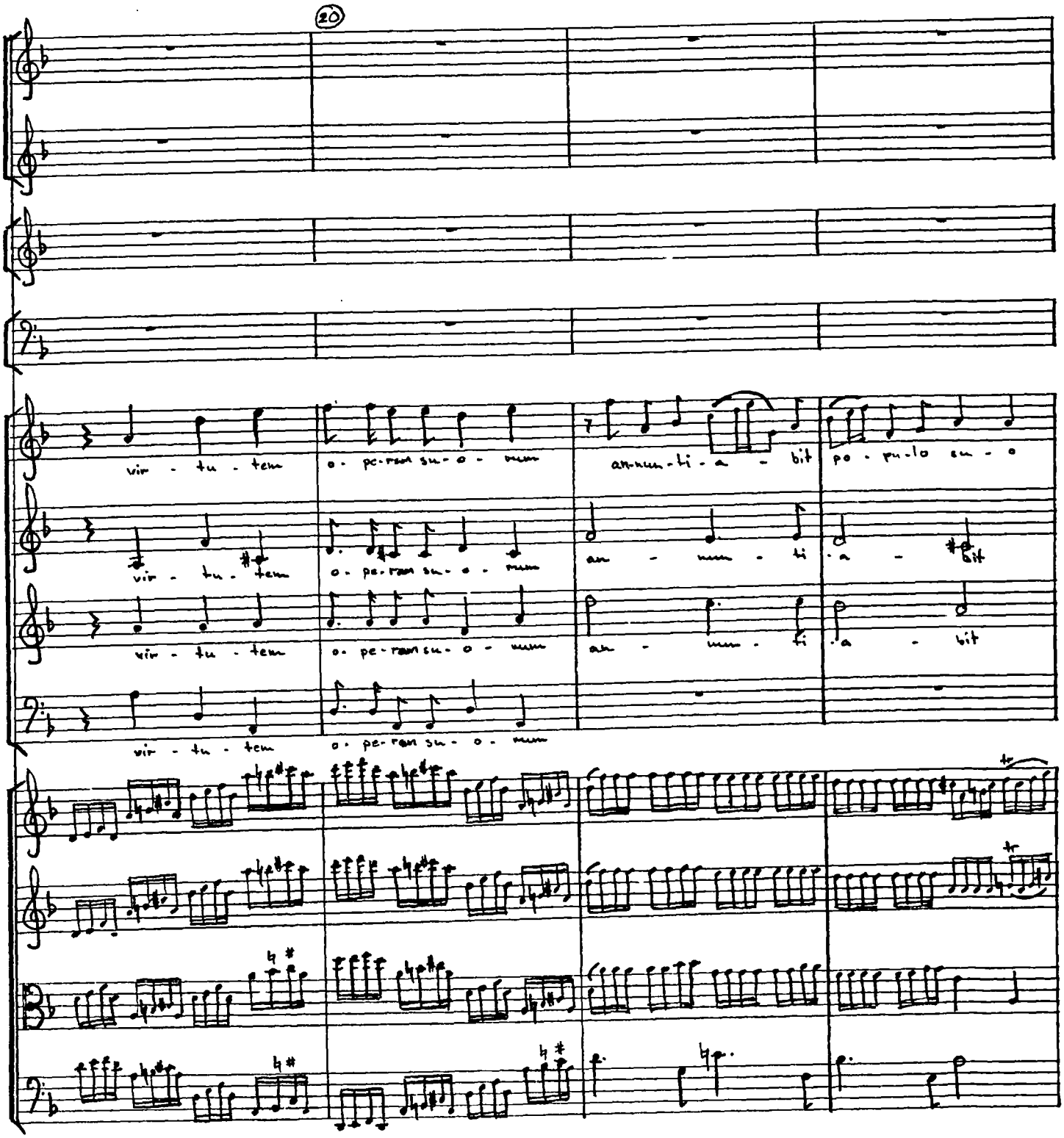


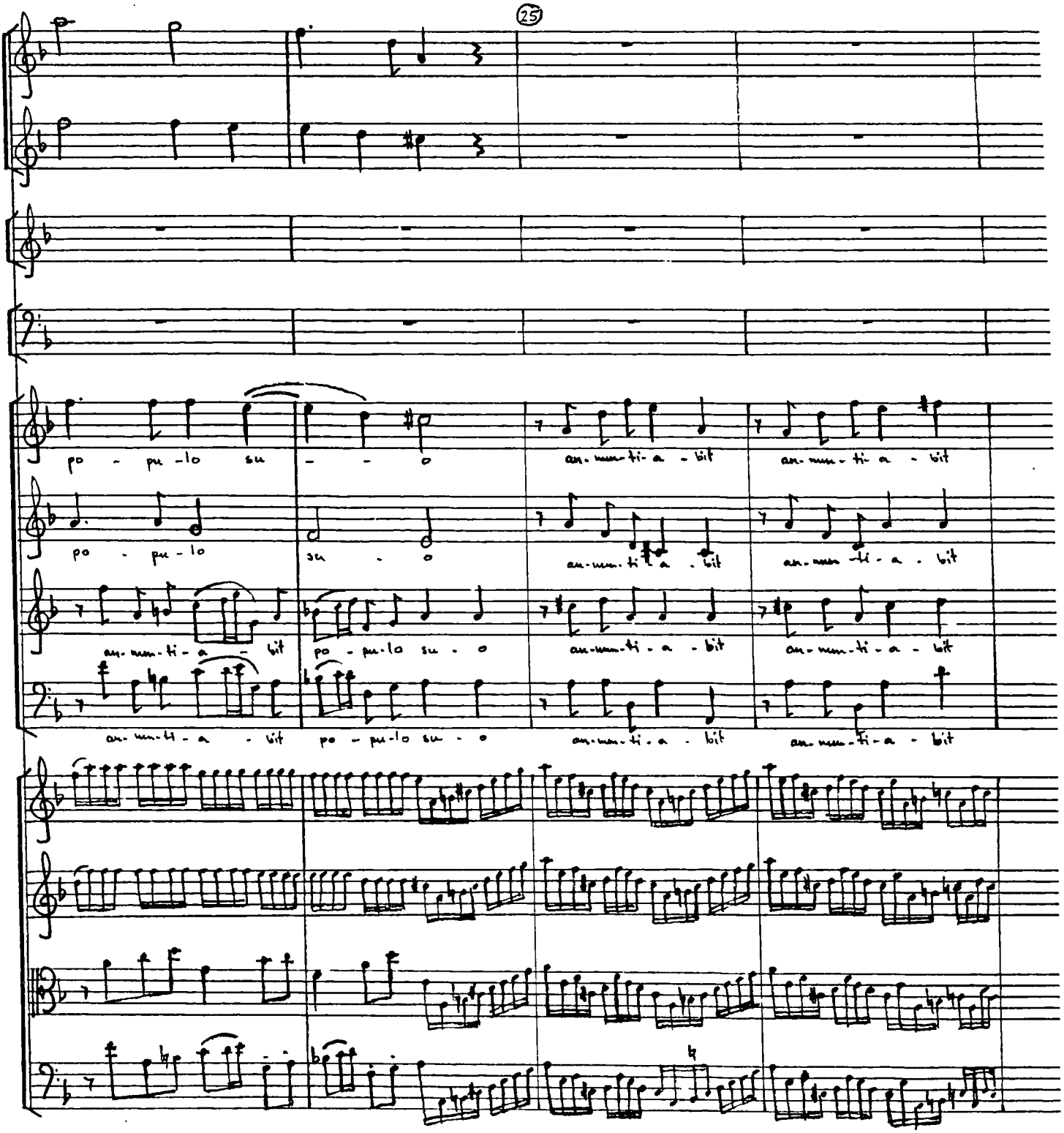

⑤
forte
forte
forte
forte

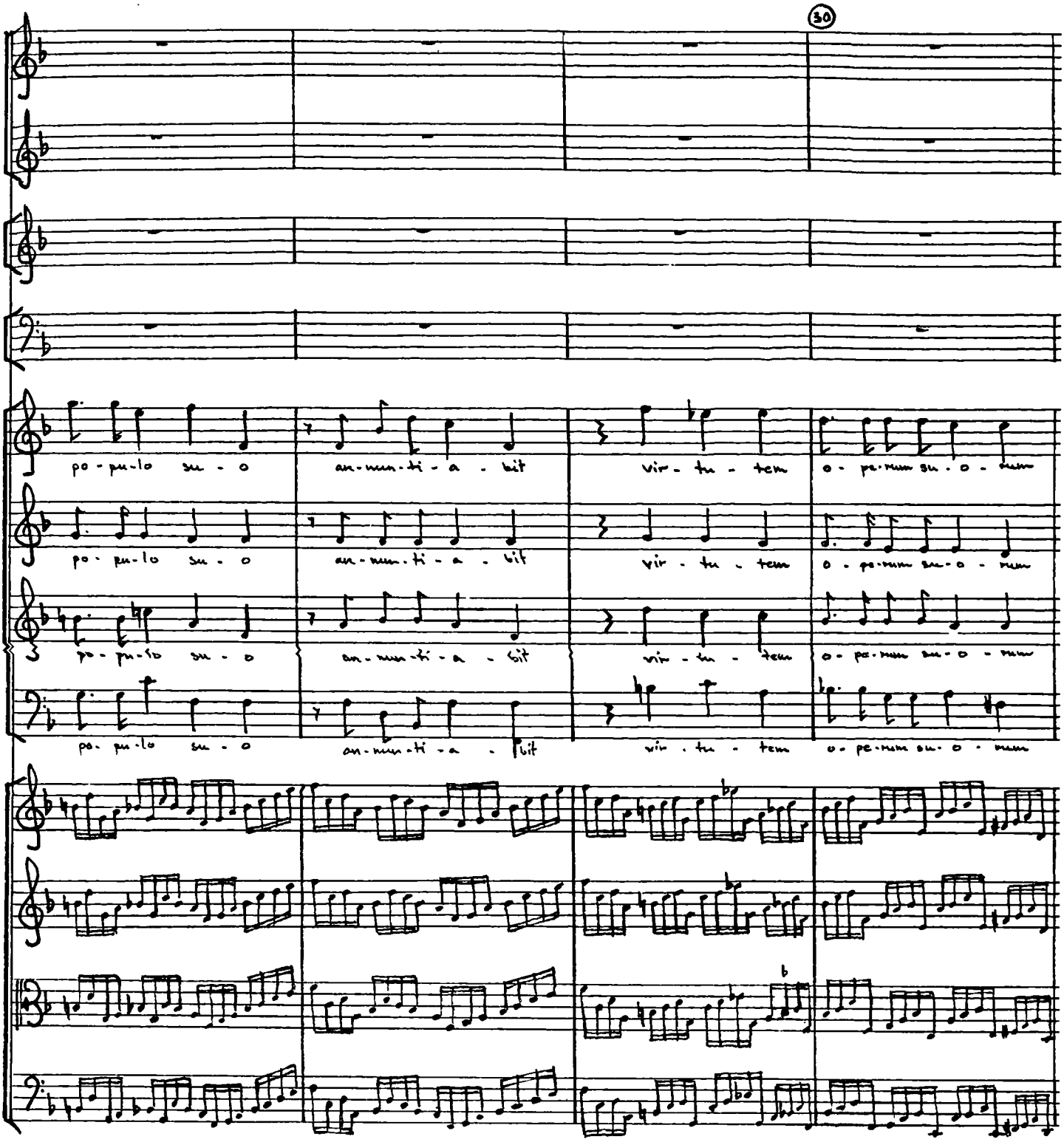

10
piano
crescendo
piano
crescendo
piano
crescendo
piano
crescendo

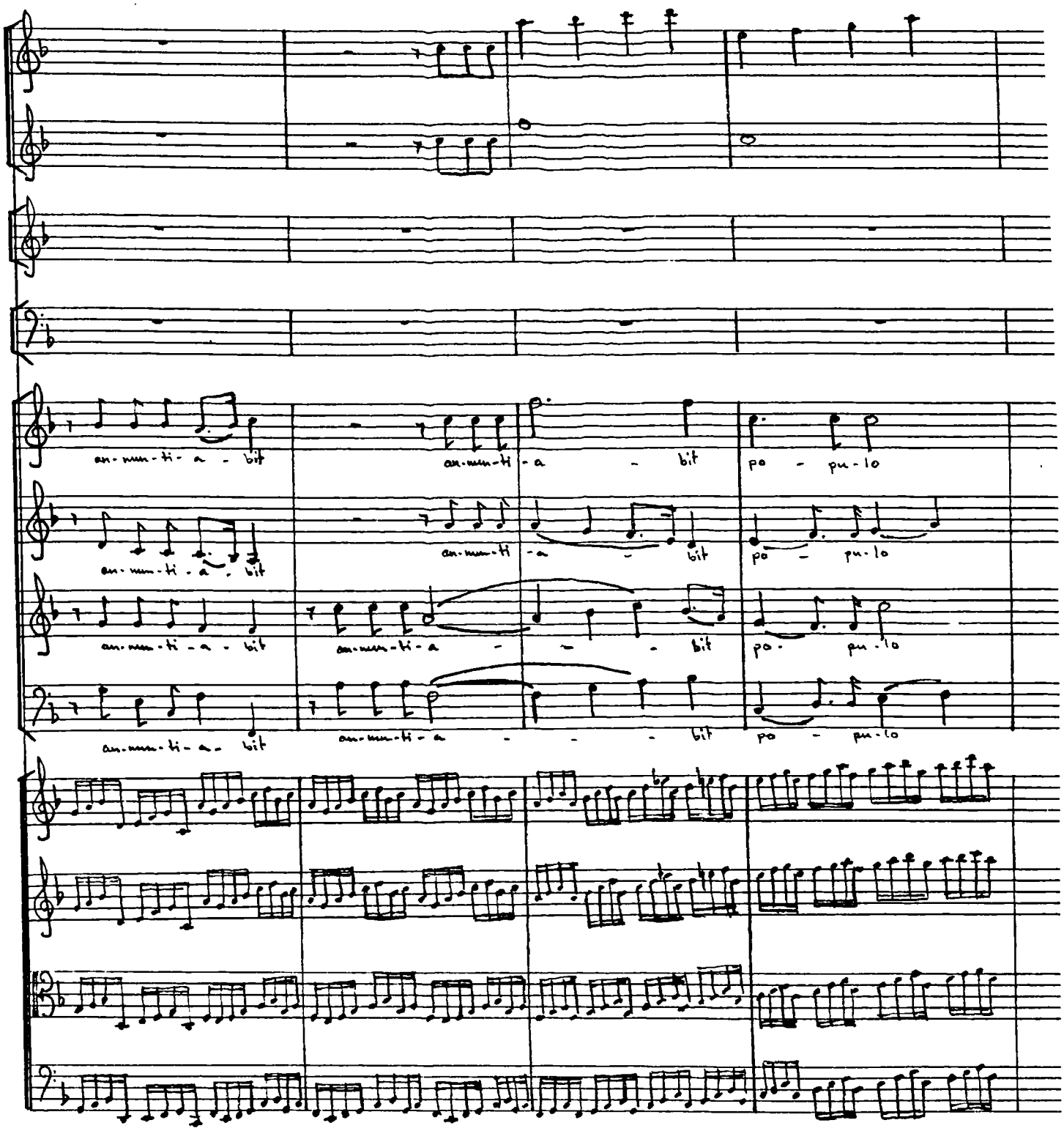

forte
piano
forte
forte
piano
forte
forte
piano
forte
forte
piano
forte

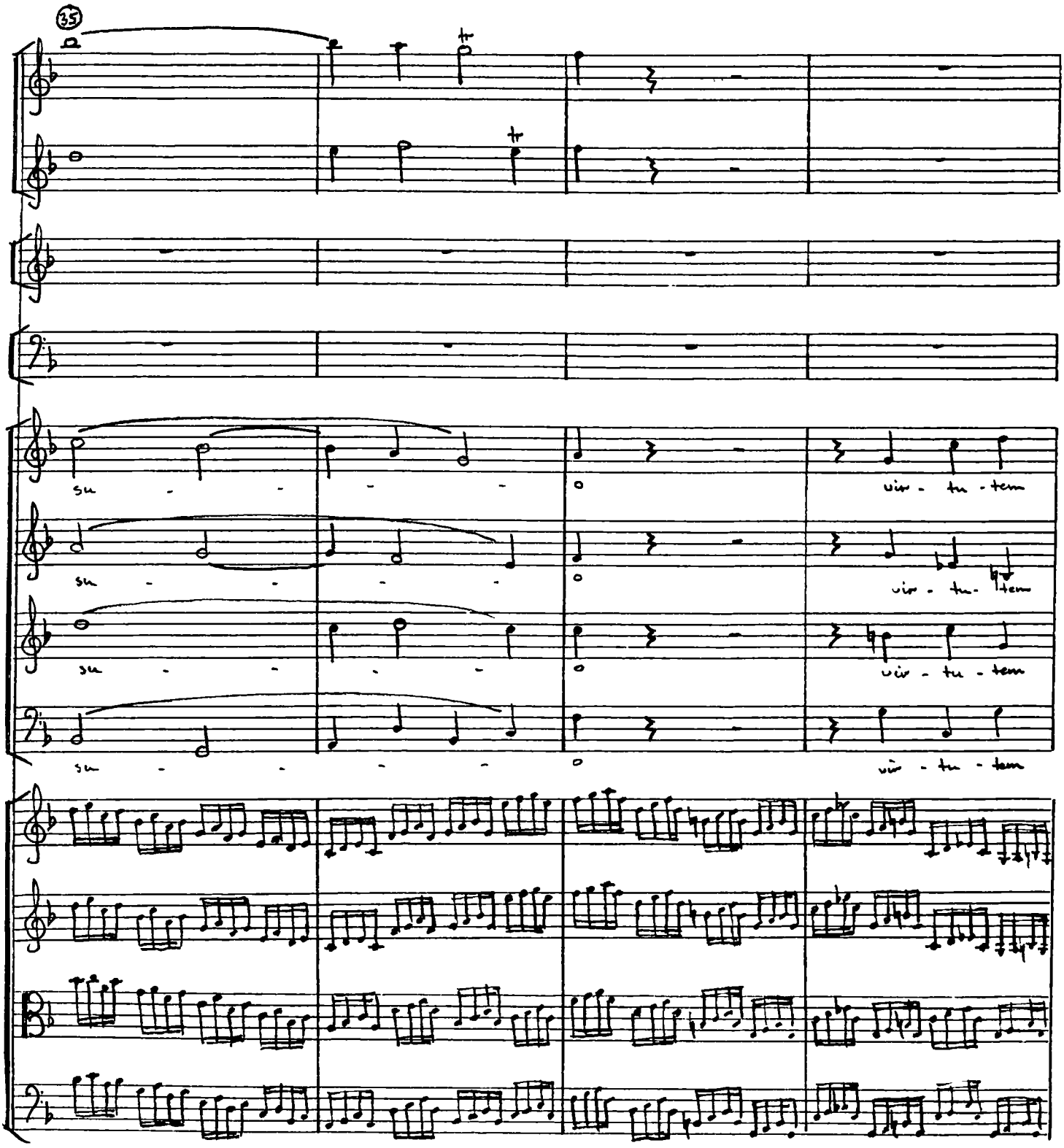

15
[CHORUS]
f Vir - tu - tem
o - pe-rum su-o - rum
f Vir - tu - tem
o - pe-rum su-o - rum
f Vir - tu - tem
o - pe-rum su-o - rum
f Vir - tu - tem
o - pe-rum su-o - rum
fortissimo
fortissimo
fortissimo
fortissimo

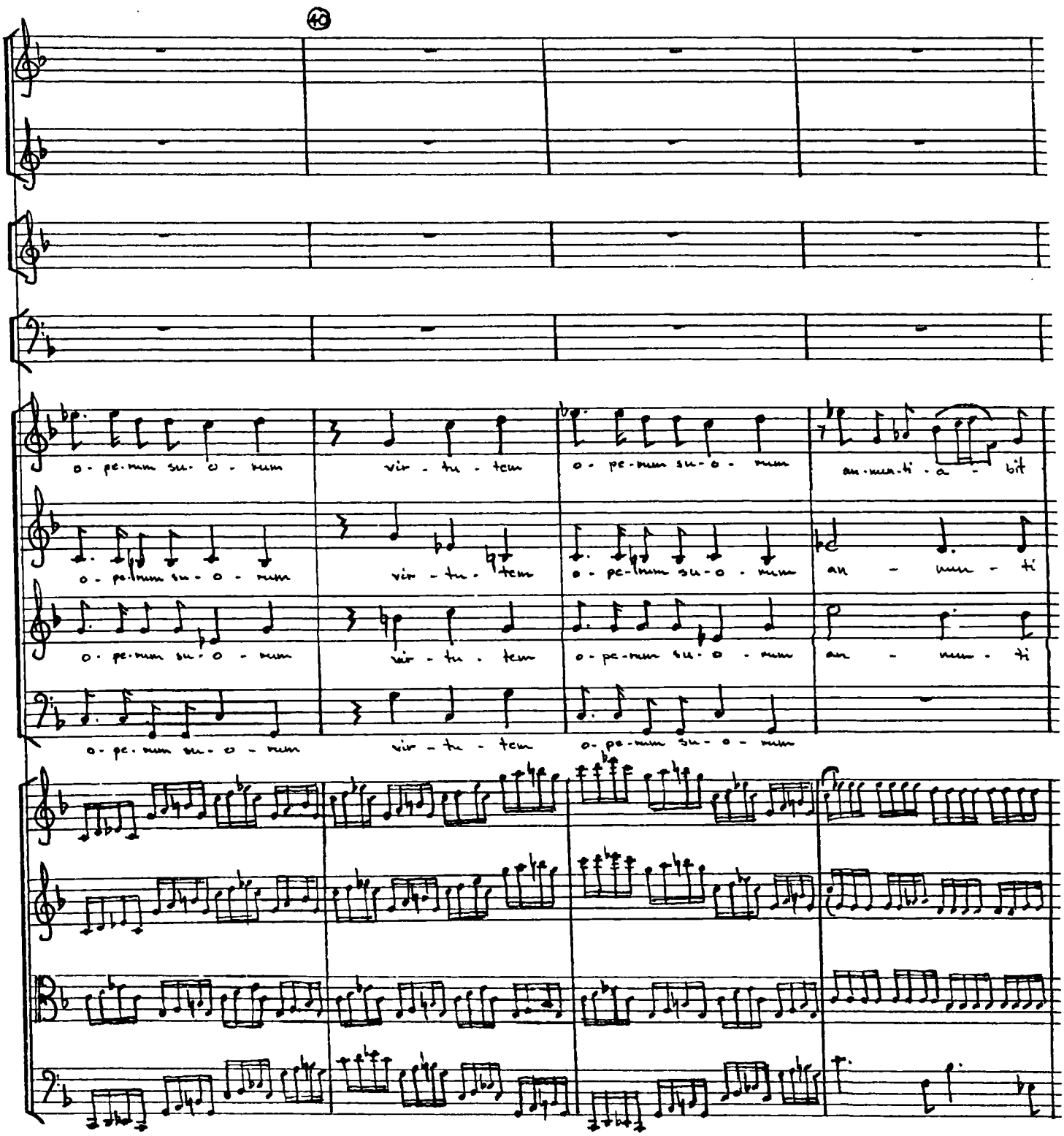

20
vir - tu - tem
o - pe - ran su - o - rum
an - nun - ti - a - bit
po - pu - lo su - o
vir - tu - tem
o - pe - ran su - o - rum
an - nun - ti - a - bit
vir - tu - tem
o - pe - ran su - o - rum
an - nun - ti - a - bit
vir - tu - tem
o - pe - ran su - o - rum

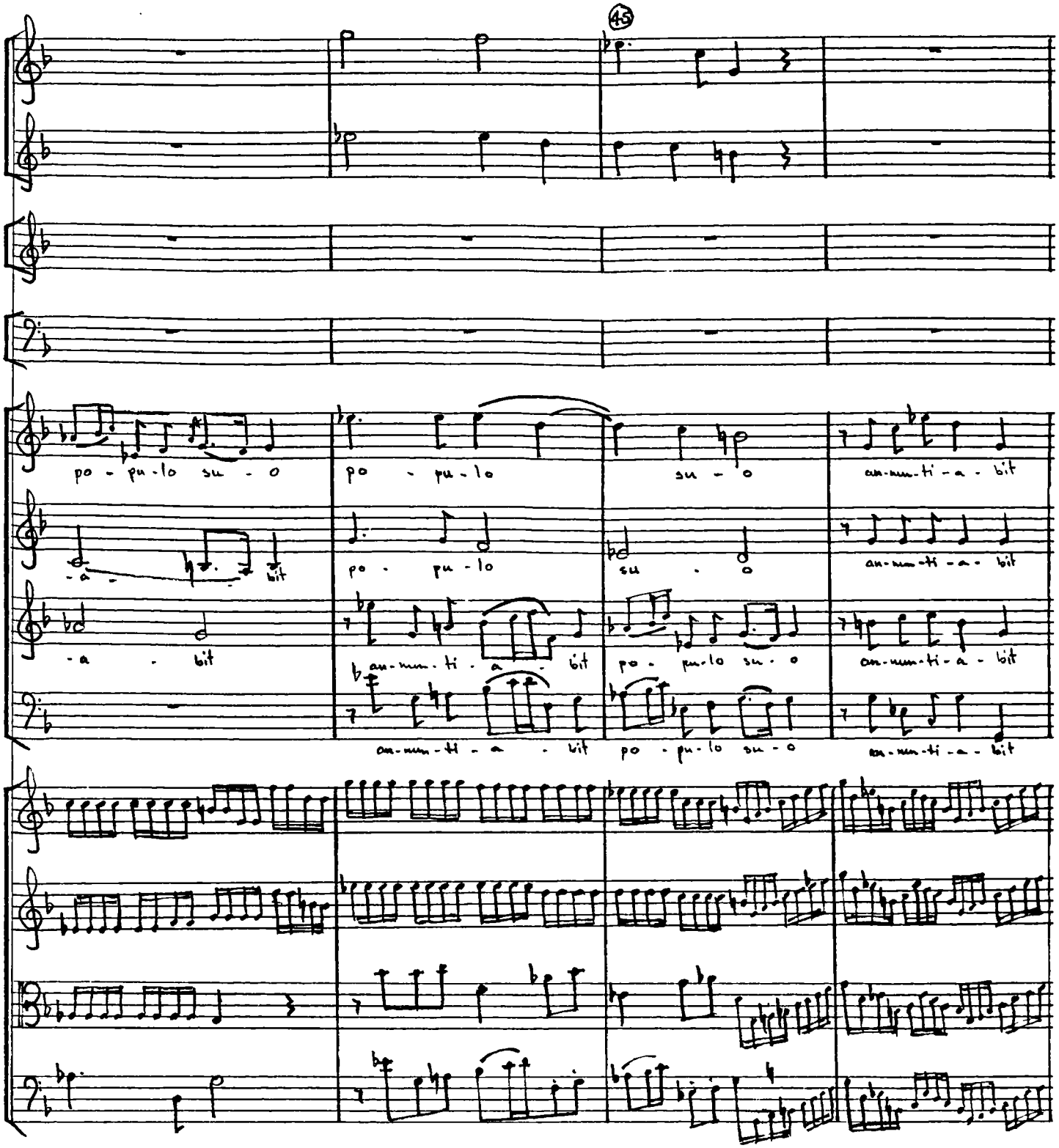

25
po - pu - lo su - - o
an - nun - ti - a - bit
an - nun - ti - a - bit
po - pu - lo
su - o
an - nun - ti - a - bit
an - nun - ti - a - bit
an - nun - ti - a - bit
po - pu - lo su - o
an - nun - ti - a - bit
an - nun - ti - a - bit
an - nun - ti - a - bit
po - pu - lo su - o
an - nun - ti - a - bit
an - nun - ti - a - bit

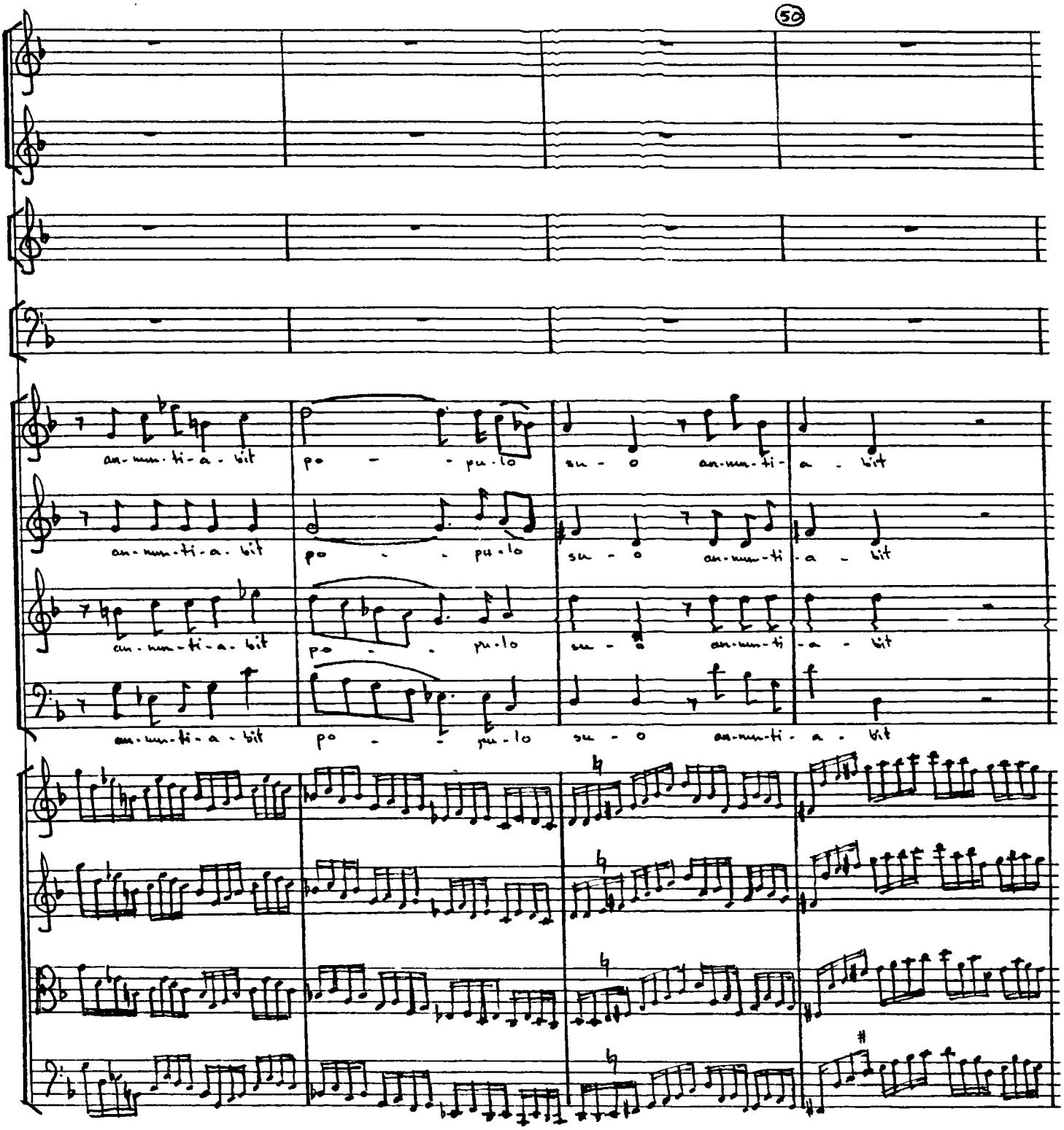

30
po - pu - lo su - o
an - nun - ti - a - bit
vir - tu - tem
o - pe - rum su - o - rum

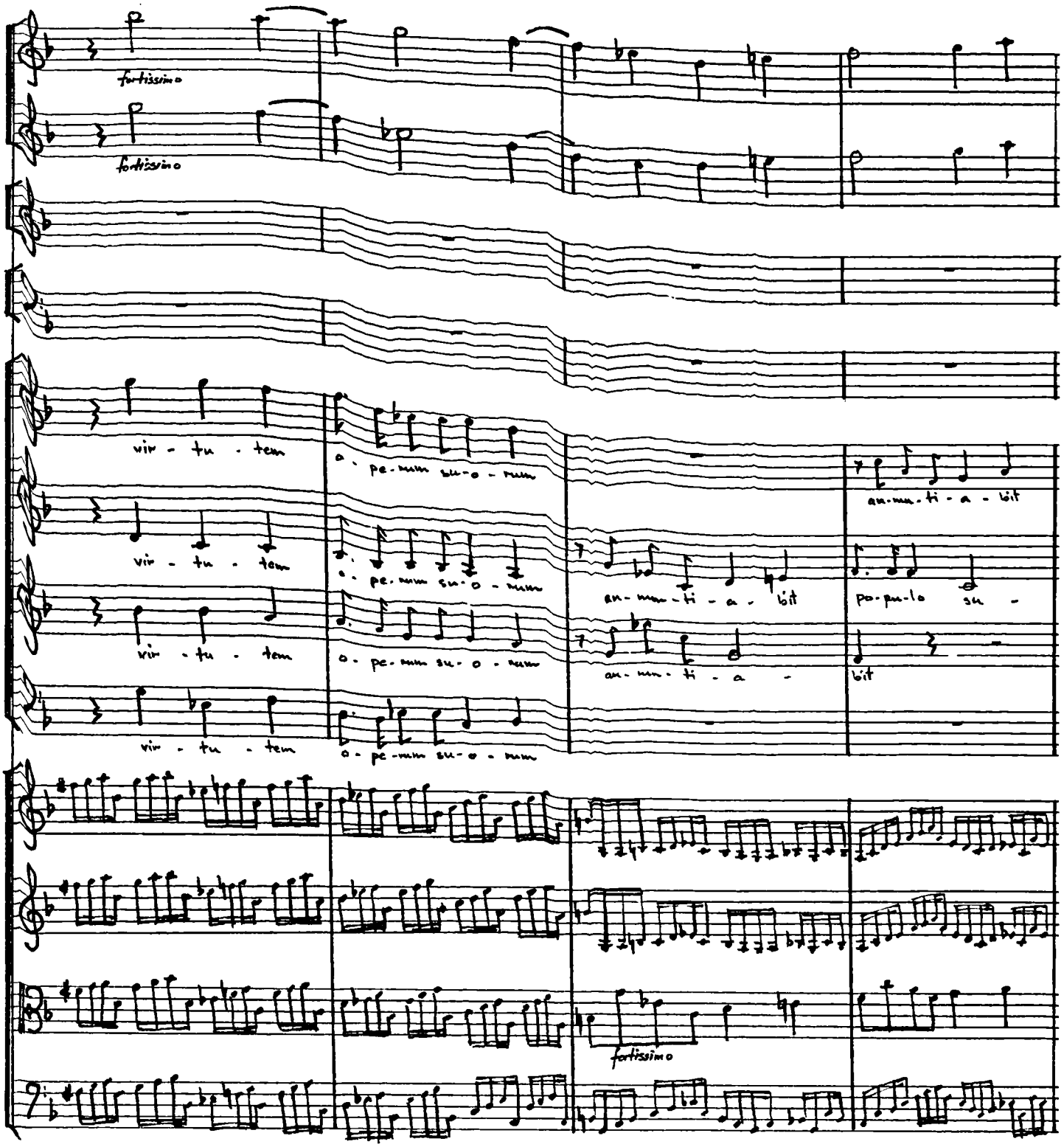

an-mm-ti-a - bit
an-mm-ti - a - bit
po - pu-lo
an-mm-ti-a - bit
an-mm-ti - a - bit
po - pu-lo
an-mm-ti-a - bit
an-mm-ti-a - - - bit
po - pu-lo
an-mm-ti-a - bit
an-mm-ti-a - - - bit
po - pu-lo

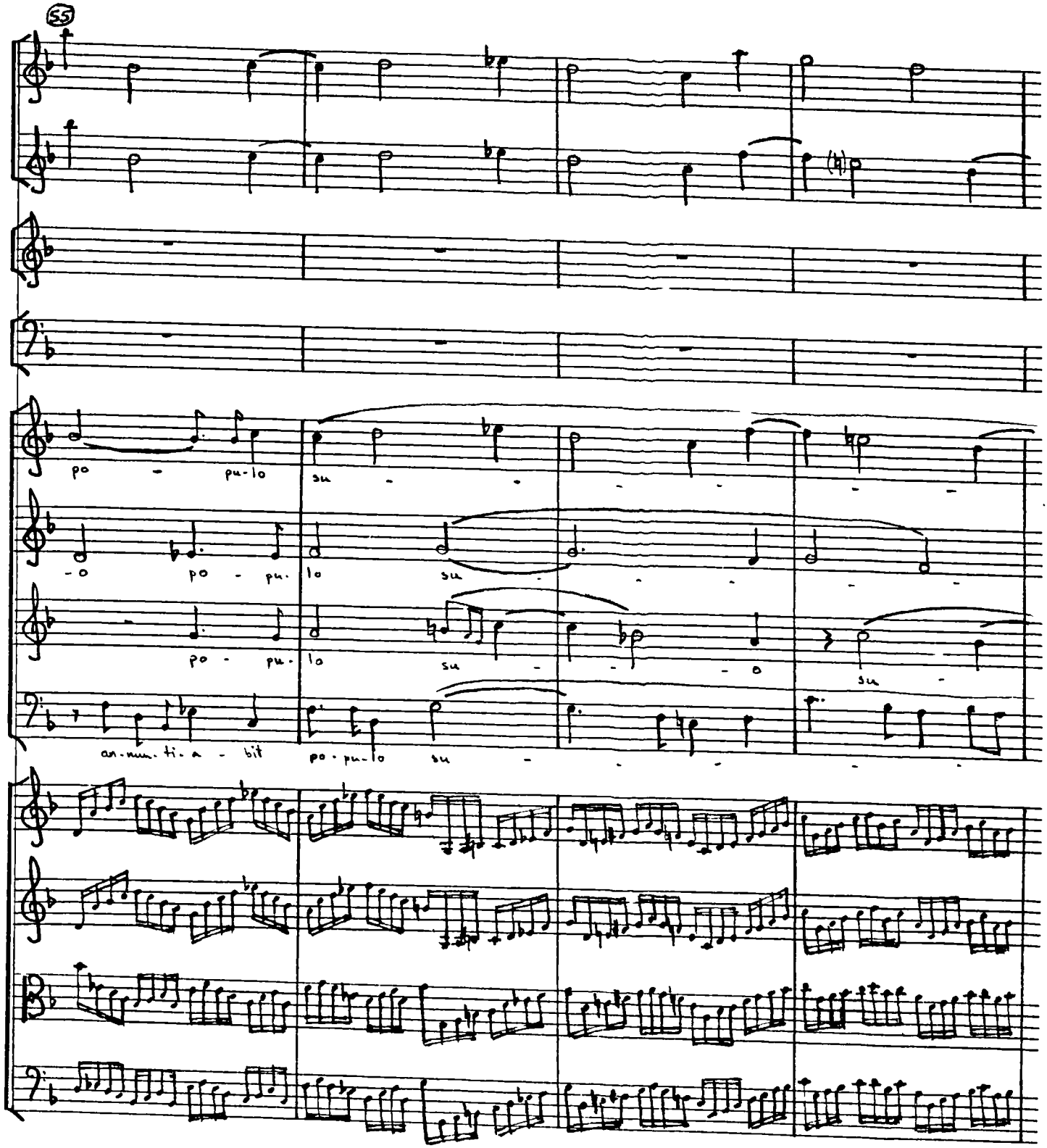

35
su - - - -
uir - tu - tem
su - - - -
uir - tu - tem
su - - - -
uir - tu - tem
su - - - -
uir - tu - tem

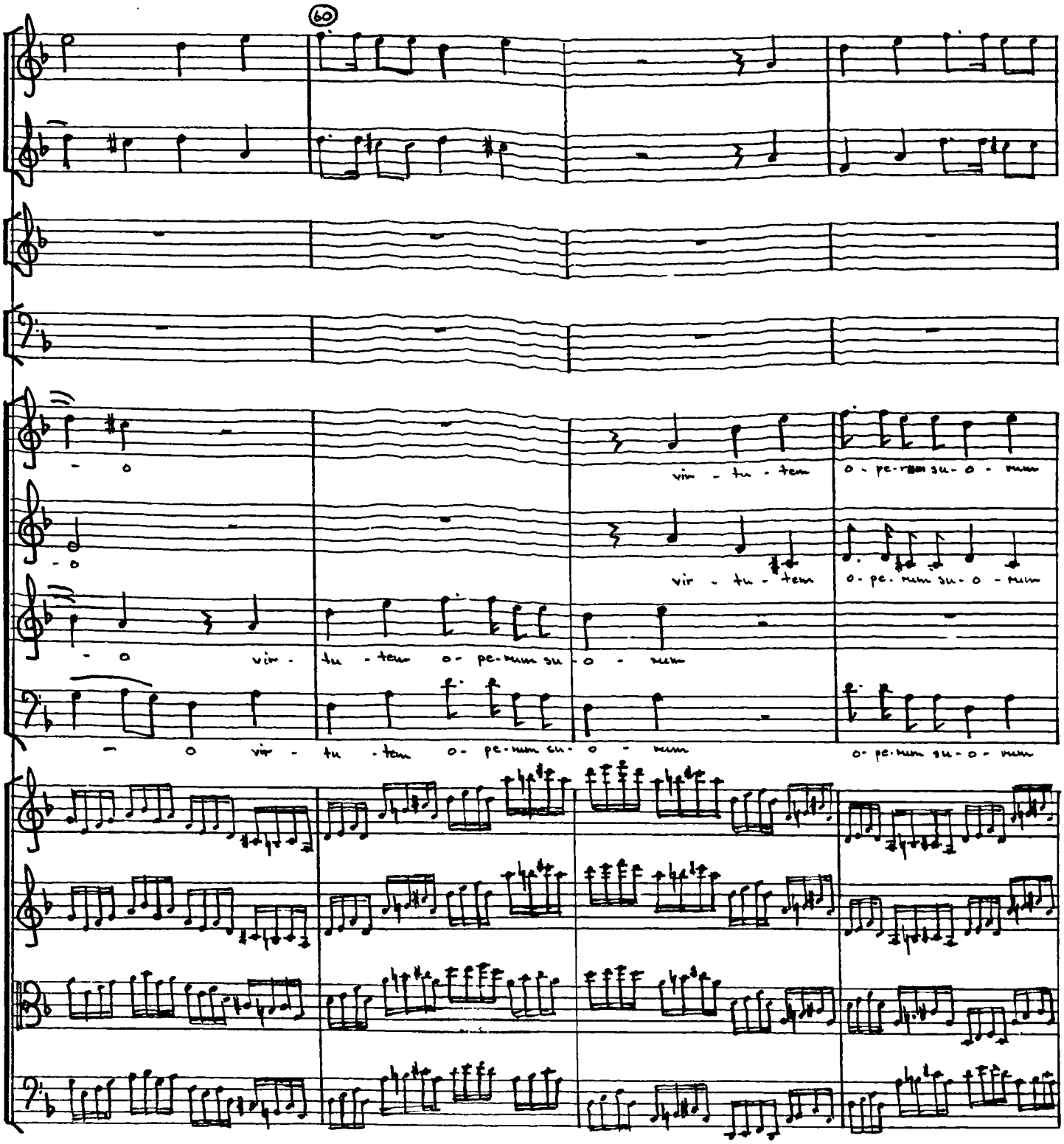

40
o - pe - rum su - o - rum
vir - tu - tem
o - pe - rum su - o - rum
an - nun - ti - a - bit
o - pe - rum su - o - rum
vir - tu - tem
o - pe - rum su - o - rum
an - nun - ti
o - pe - rum su - o - rum
vir - tu - tem
o - pe - rum su - o - rum
an - nun - ti
o - pe - rum su - o - rum
vir - tu - tem
o - pe - rum su - o - rum

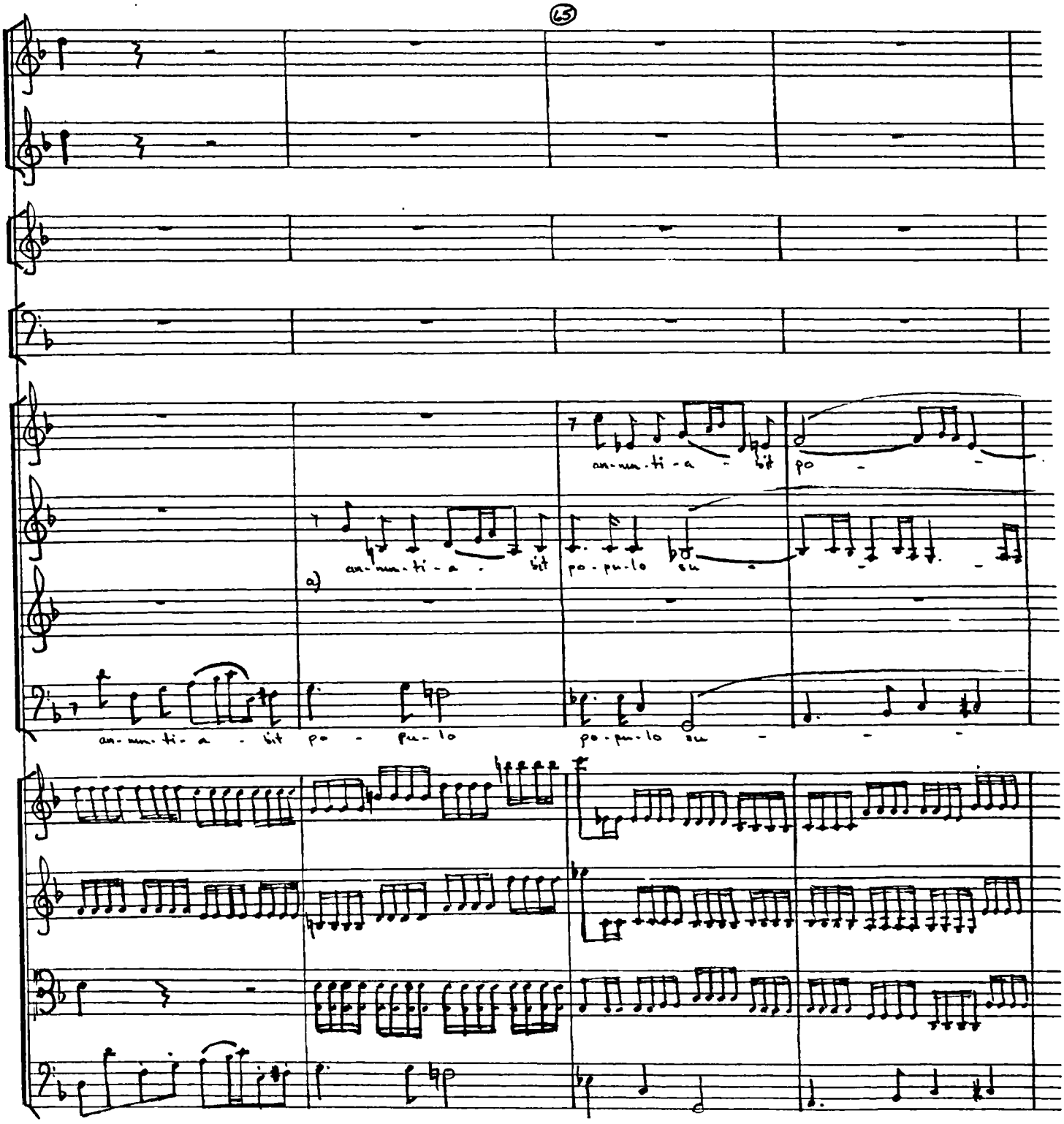

45
po - pu - lo su - o
po - pu - lo
su - o
an - num - ti - a - bit
- a - bit
po - pu - lo
su - o
an - num - ti - a - bit
- a - bit
an - num - ti - a - bit
po - pu - lo su - o
an - num - ti - a - bit
an - num - ti - a - bit
po - pu - lo su - o
an - num - ti - a - bit


50
an-nun-ti-a-bit
po - - pu-lo
su - o an-nun-ti-a - bit

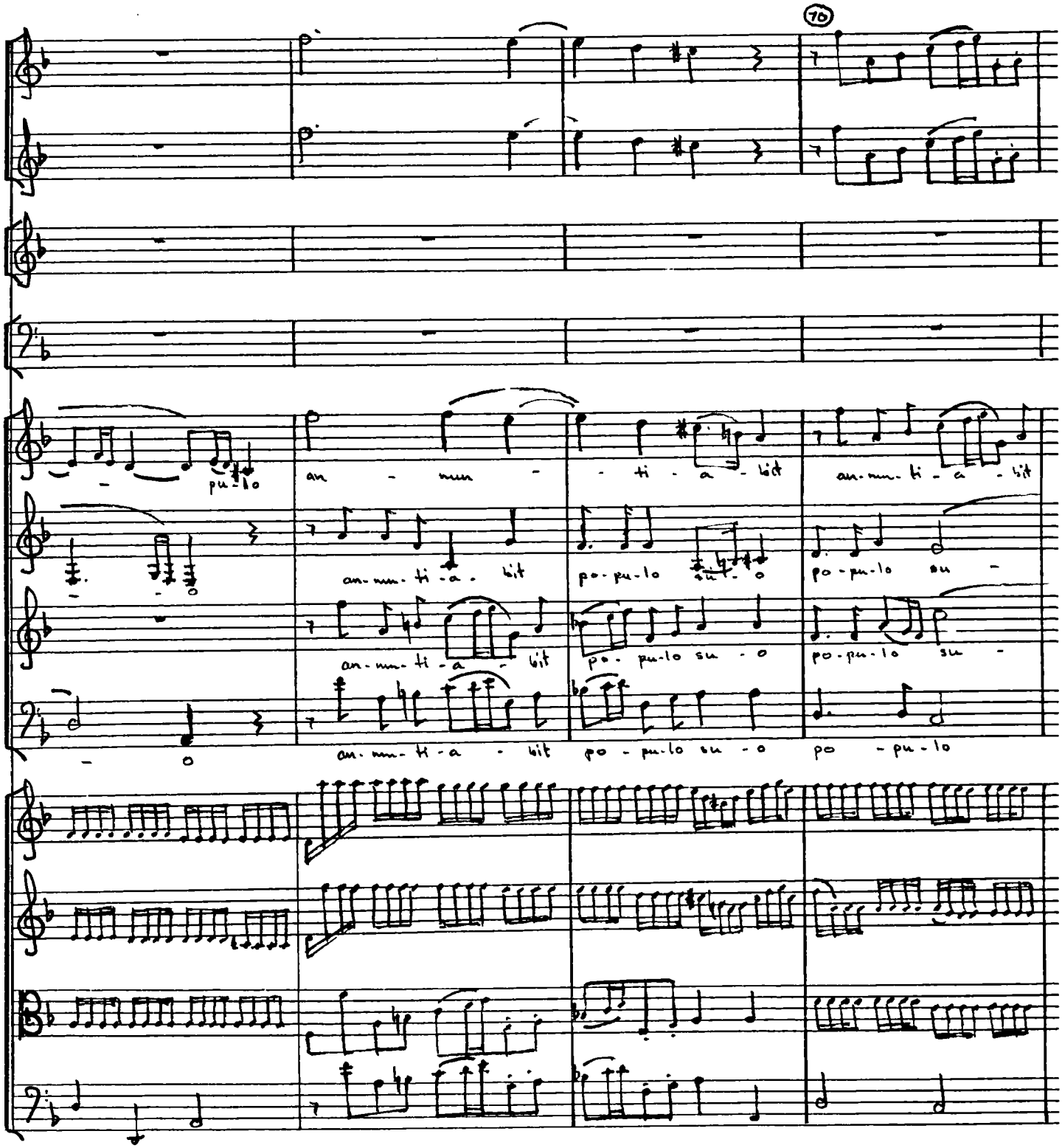

fortissimo
fortissimo
vir - tu - tem
vir - tu - tem
vir - tu - tem
vir - tu - tem
o - pe - rum su - o - rum
o - pe - rum su - o - rum
o - pe - rum su - o - rum
o - pe - rum su - o - rum
an - nun - ti - a - bit
an - nun - ti - a -
an - nun - ti - a - bit
po - pu - lo su -
bit
fortissimo

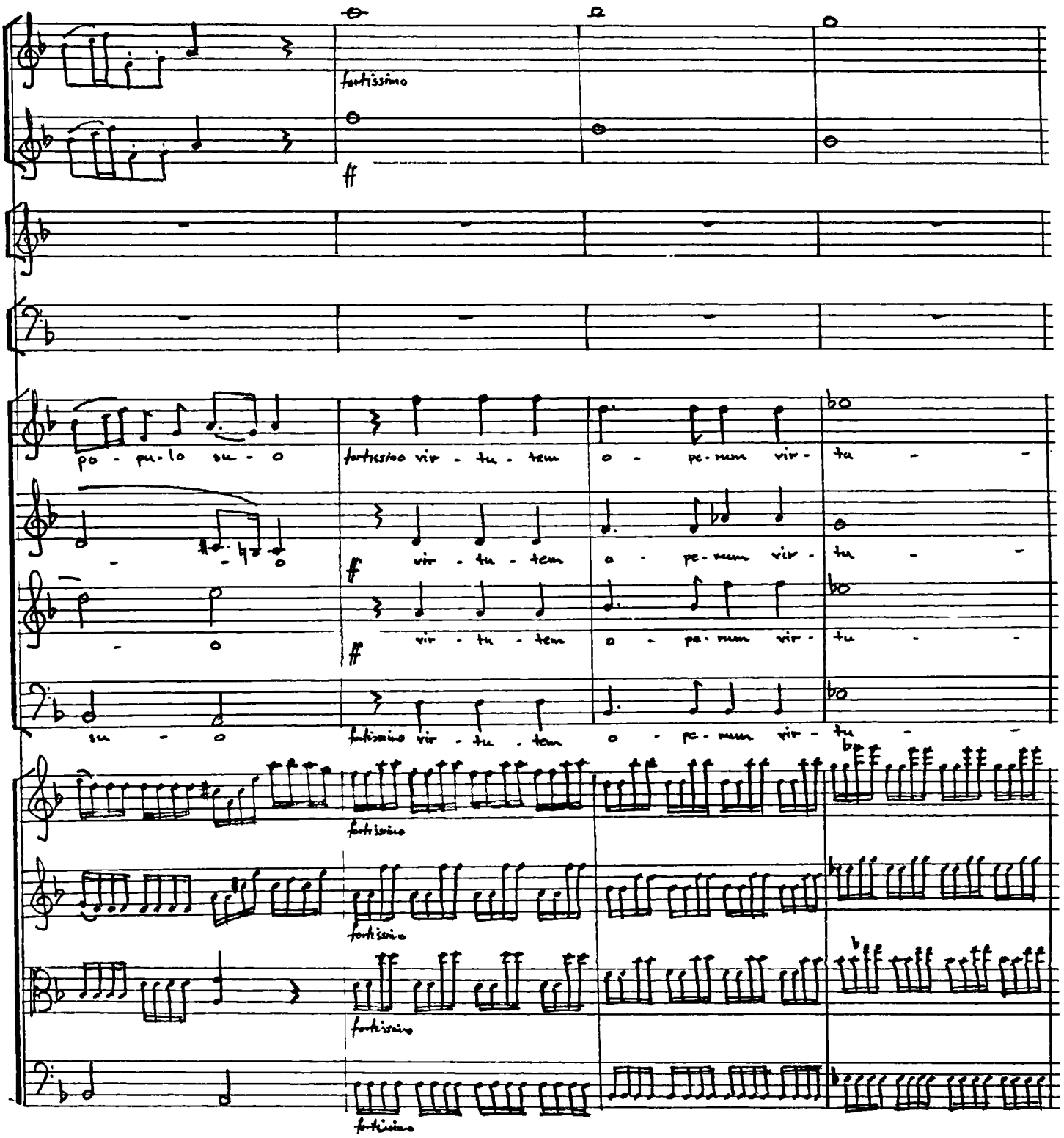

55
po - pu-lo
su -
-o po - pu- lo
su -
po - pu- lo
su - o
su -
an-nun-ti-a - bit
po-pu-lo
su -


60
- o
- o
- o vir - tu - tem o - pe - rum su - o - rum
vir - tu - tem
o - pe - rum su - o - rum
vir - tu - tem
o - pe - rum su - o - rum
- o vir - tu - tem o - pe - rum su - o - rum
o - pe - rum su - o - rum



a) Bars 64-67: this phrase could more conveniently be sung by the tenors. (See Vol. 1, Chapter 3, p. 52).


70
an - mm - ti - a - bit
an-mm-ti-a - bit
po-pu-lo su - o
po-pu-lo su -
po - pu - lo


fortissimo
ff
po - pu - lo su - o
fortissimo vir - tu - tem
o - pe - rum vir - tu
ff vir - tu - tem
o - pe - rum vir - tu
ff vir - tu - tem
o - pe - rum vir - tu
su - o
fortissimo vir - tu - tem
o - pe - rum vir - tu
fortissimo
fortissimo
fortissimo
fortissimo

15

tr

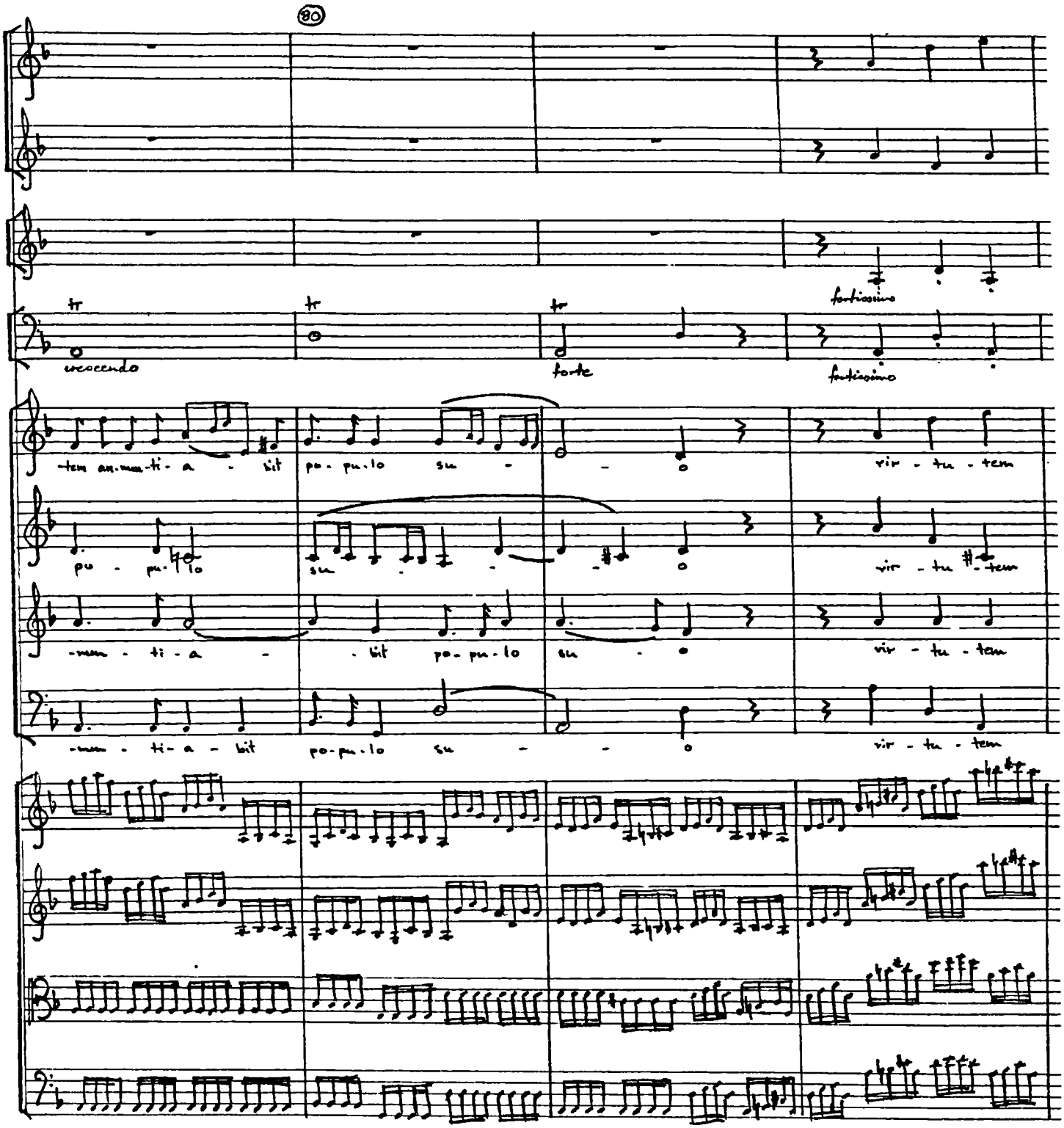
piano

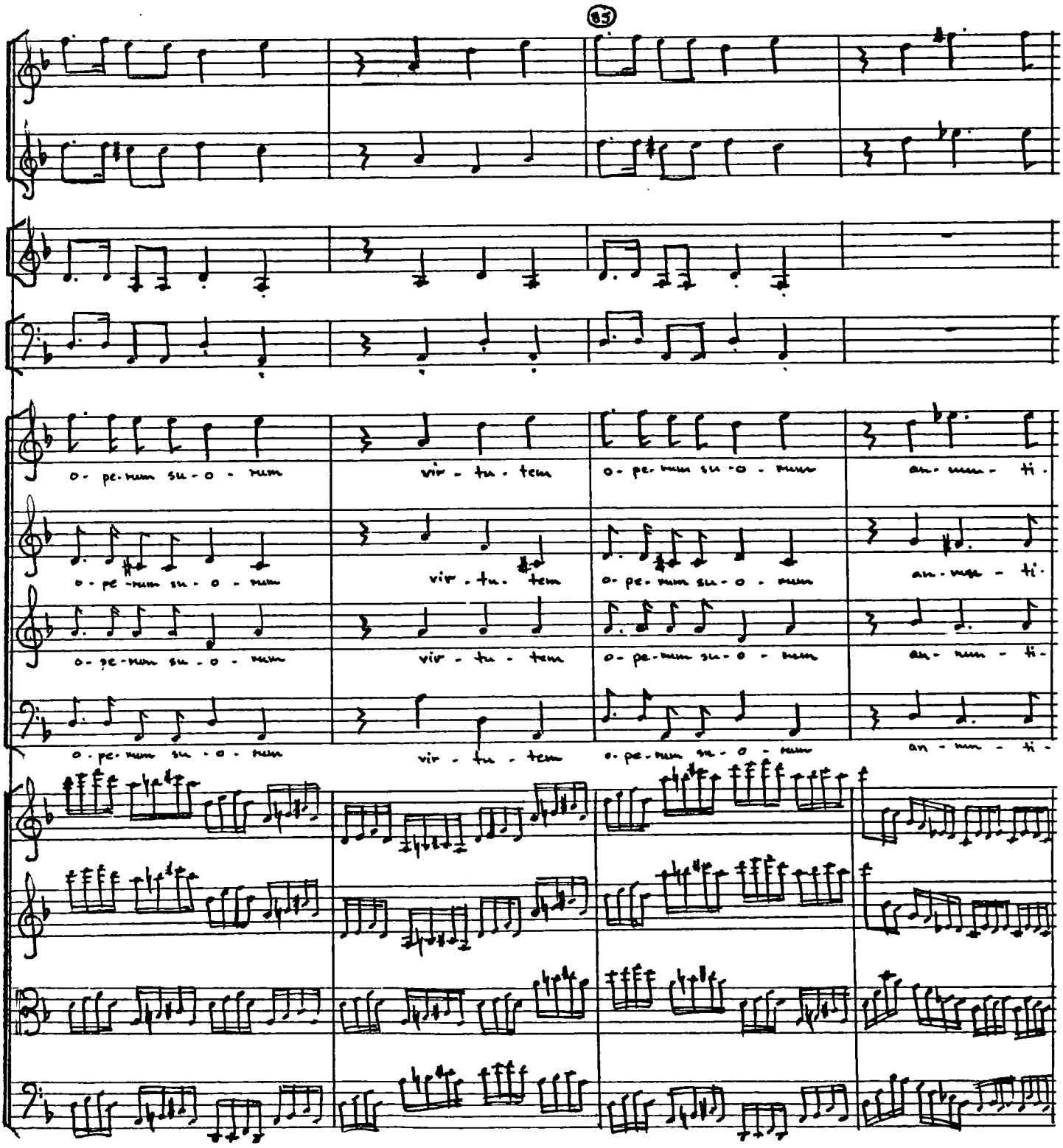
-tem o - pe-rum su- o - - num vir - tu -

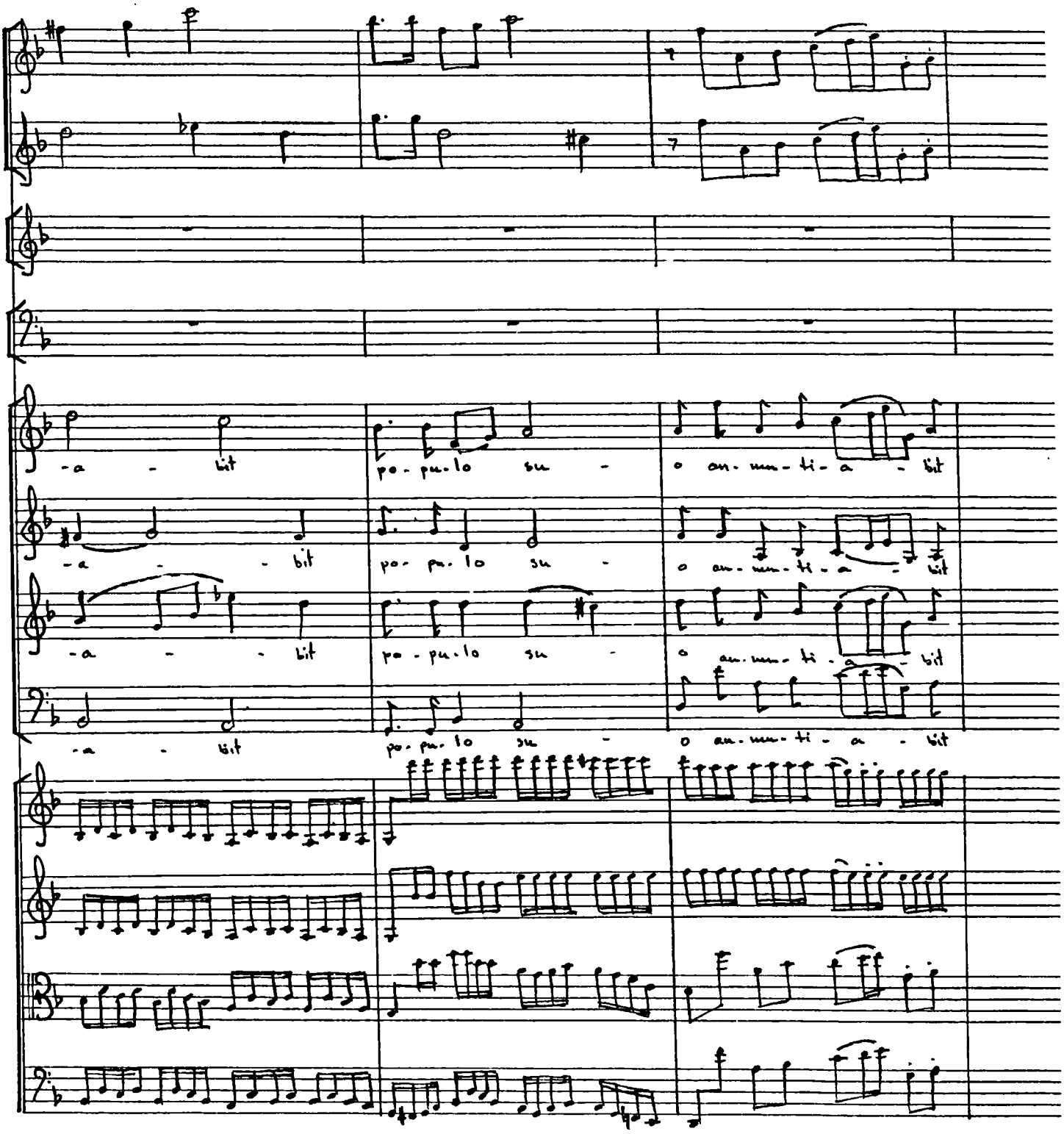
-tem o - pe-rum su- o - - num an-nun-ti - a - bit

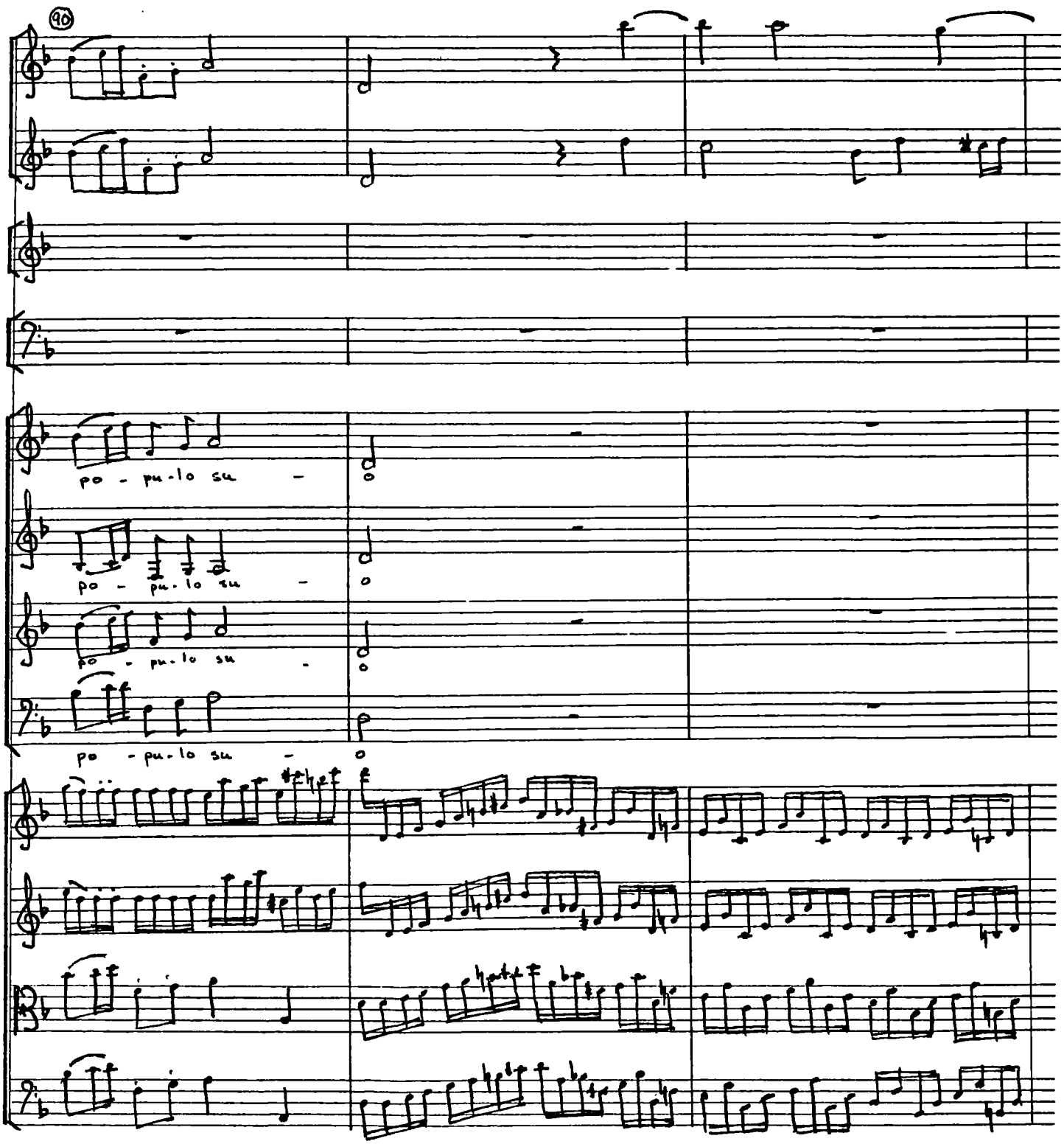
-tem o - pe-rum su- o - - num an -

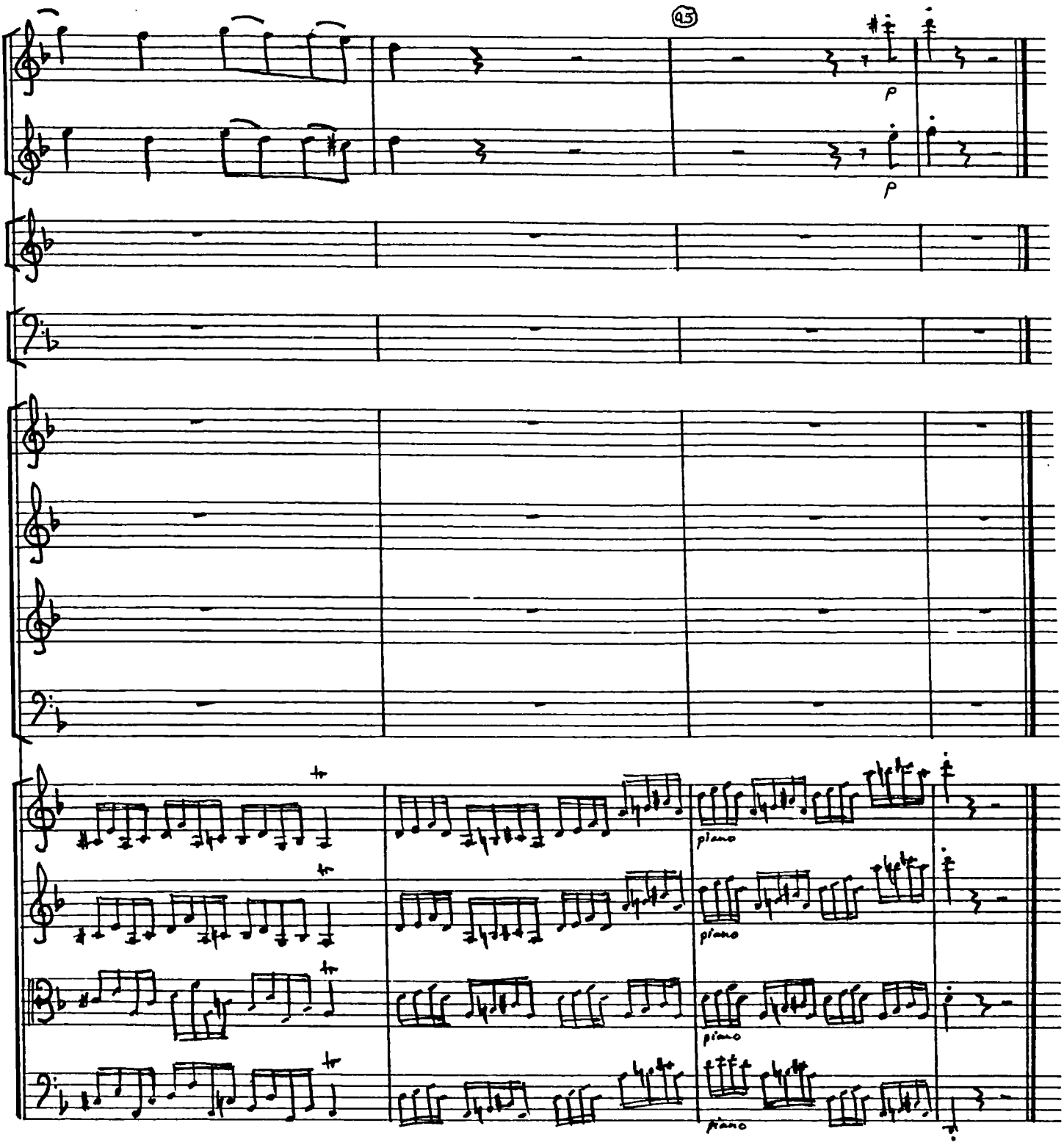
-tem o - pe-rum su- o - - num an -


80
tr
tr
tr
fortissimo
crescendo
forte
fortissimo
-tem an-mm-ti- a - bit po- pu-lo su - - o vir - tu - tem
pu - pu-lo su - - o vir - tu - tem
-mm - ti - a - bit po- pu-lo su - o vir - tu - tem
-mm - ti- a - bit po-pu-lo su - - o vir - tu - tem

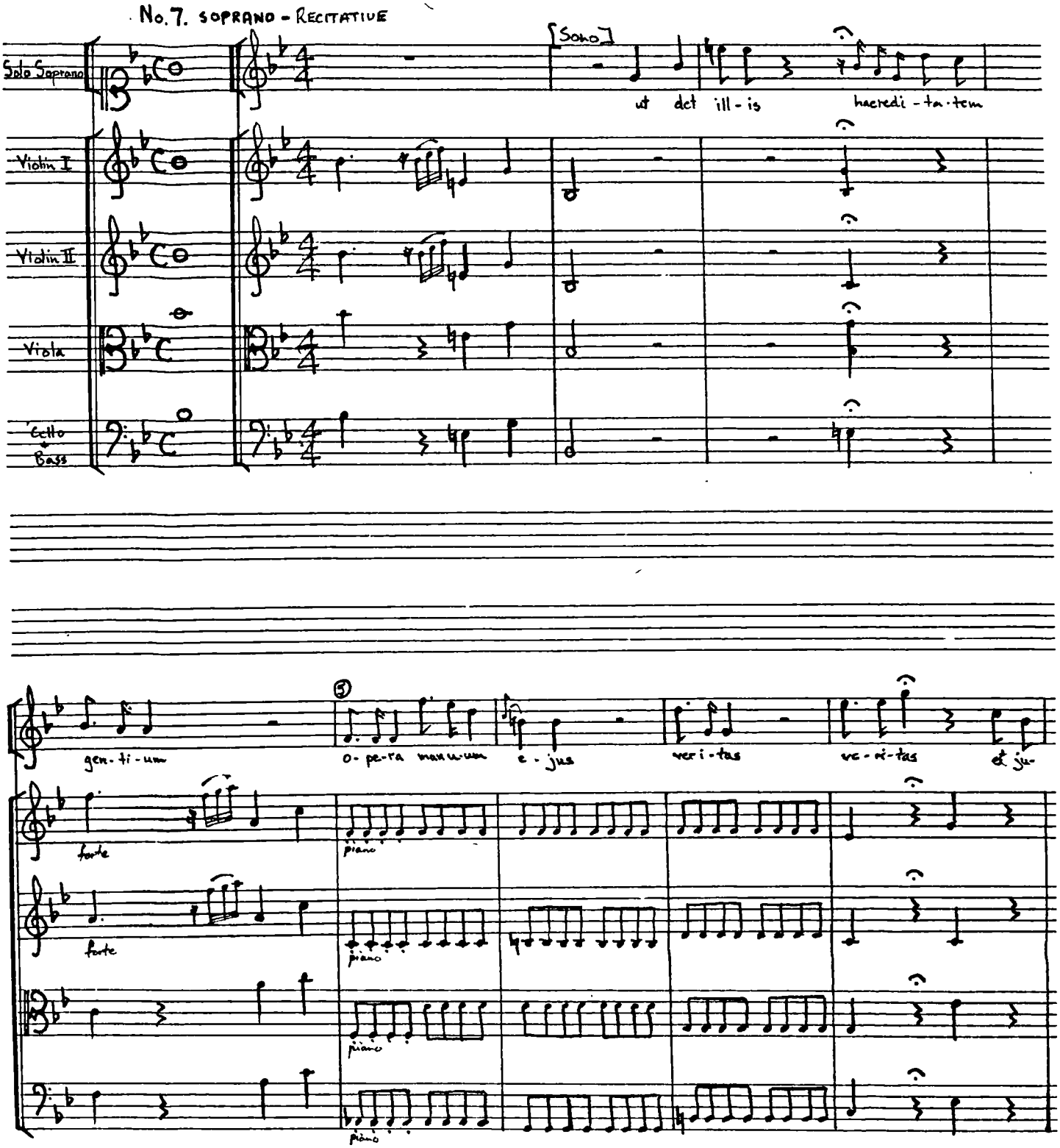

65
o - pe - rum su - o - rum
vir - tu - tem
o - pe - rum su - o - rum
an - num - ti -

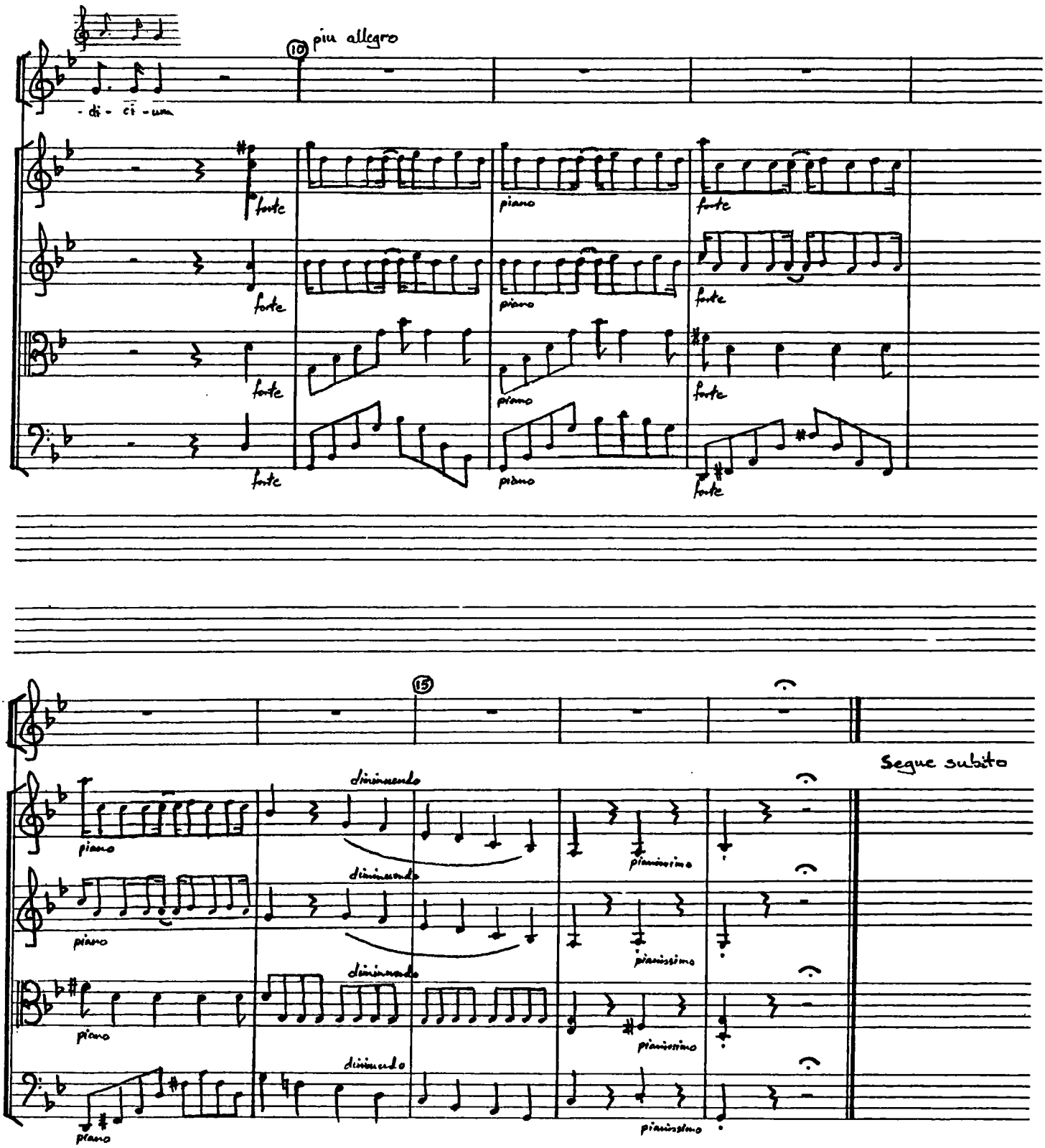

-a - bit
po-pu-lo su -
o an-nun-ti-a - bit
-a - bit
po-pu-lo su -
o an-nun-ti-a - bit
-a - bit
po-pu-lo su -
o an-nun-ti-a - bit
-a - bit
po-pu-lo su -
o an-nun-ti-a - bit


90
po - pu-lo su -
po - pu-lo su -
po - pu-lo su -
po - pu-lo su -

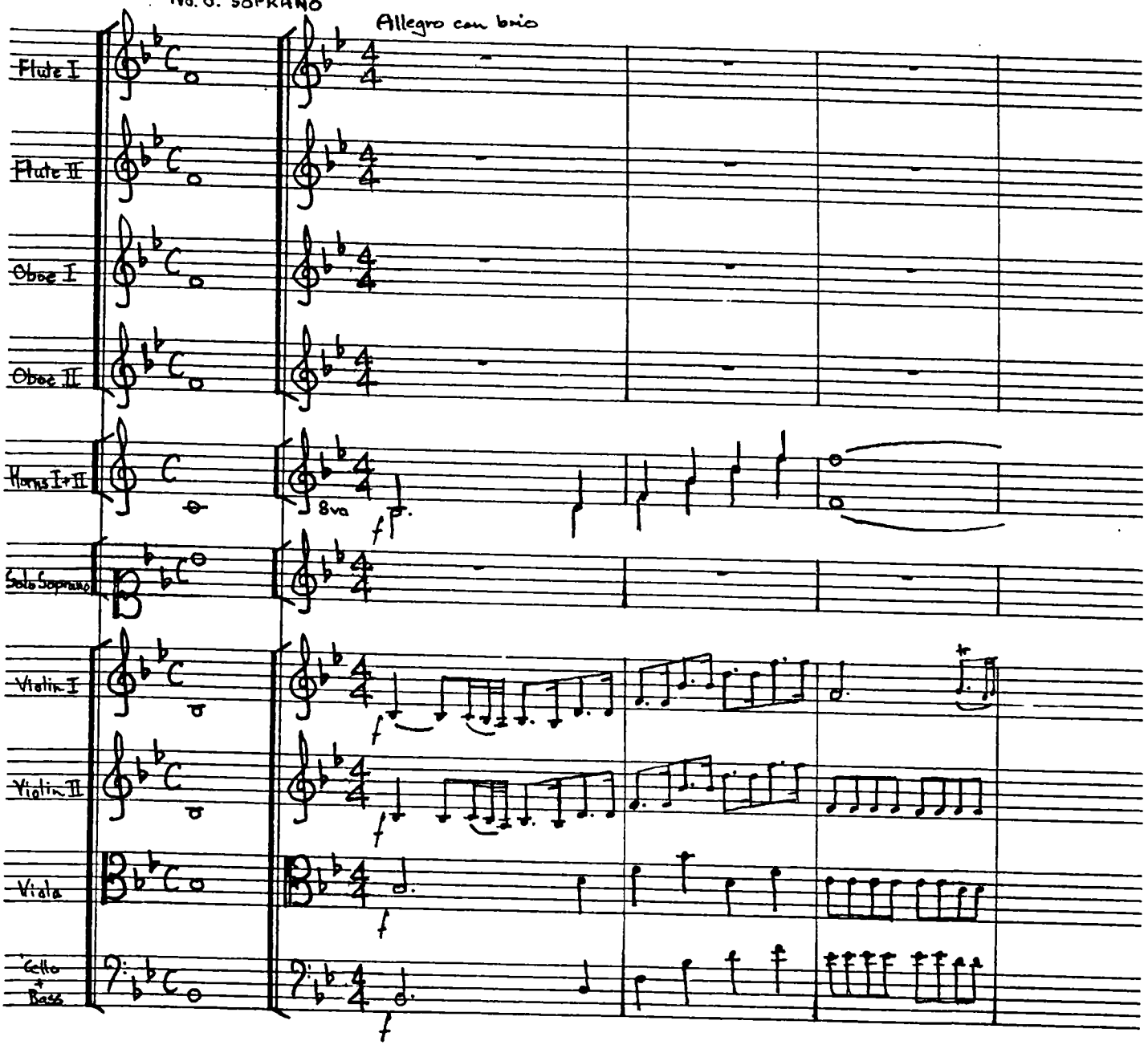

45
p
p
tr
tr
tr
tr
piano
piano
piano
piano

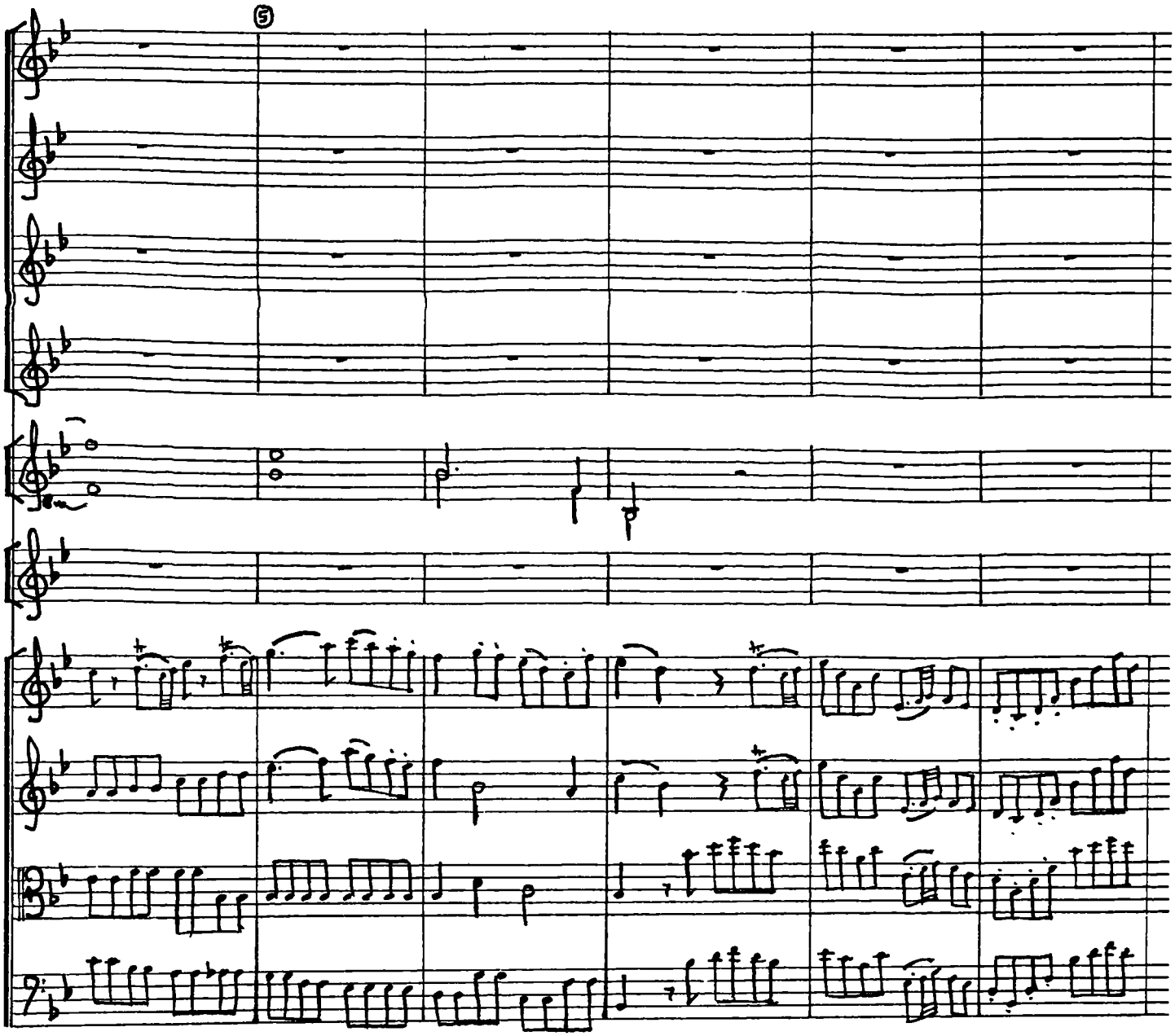
No. 7. SOPRANO - RECITATIVE

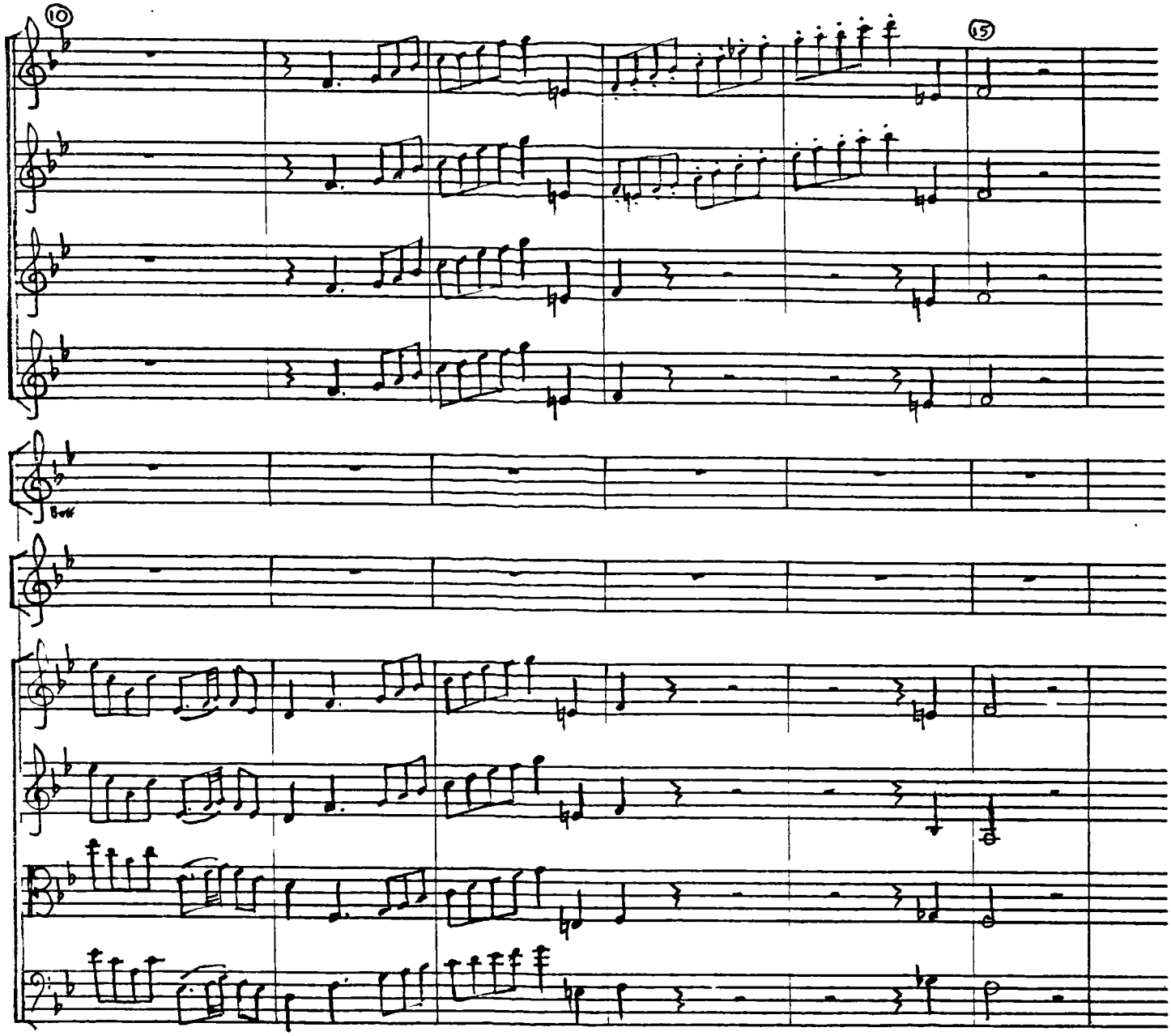


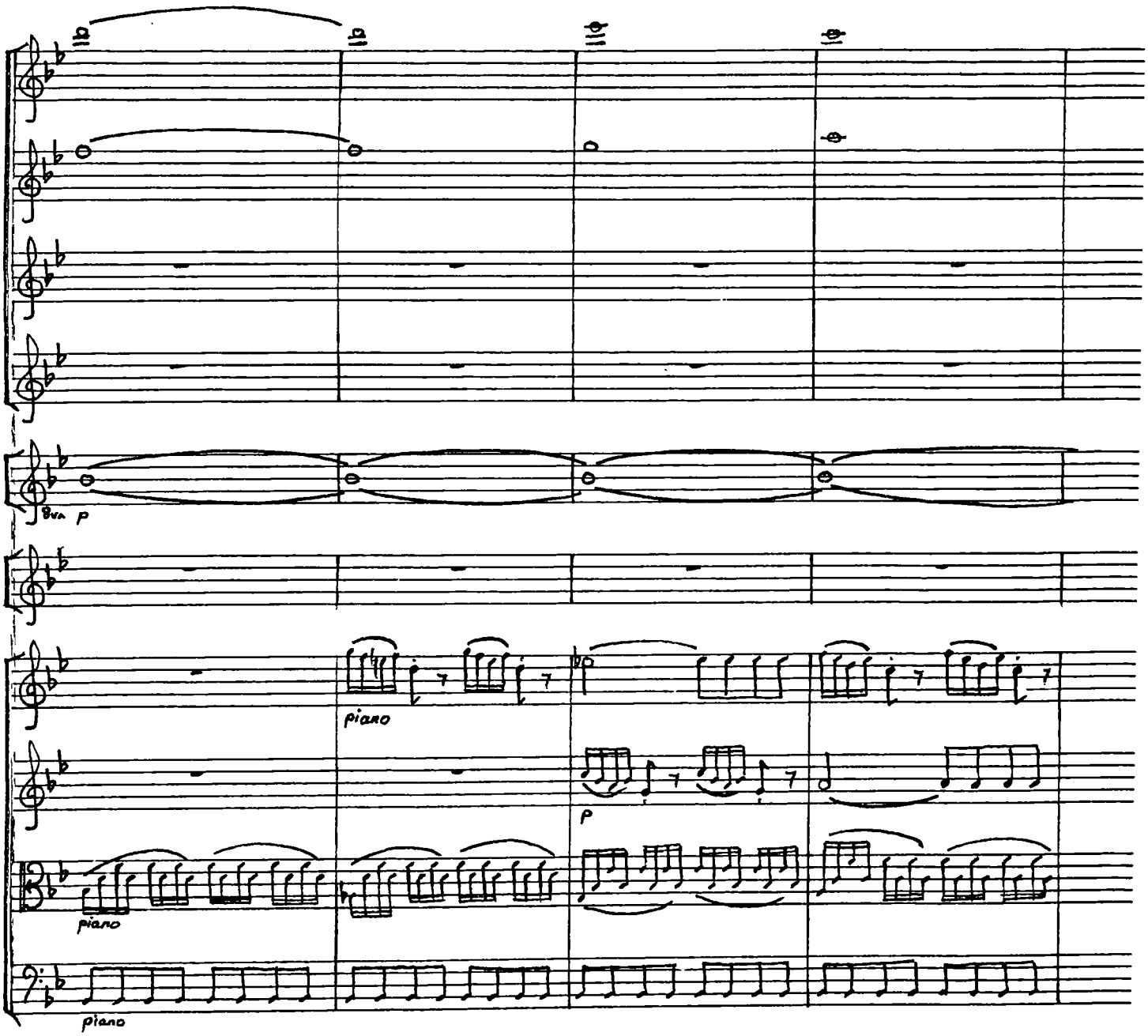

10
più allegro
- di - ci - um
forte
piano
15
diminuendo
pianissimo
Segue subito

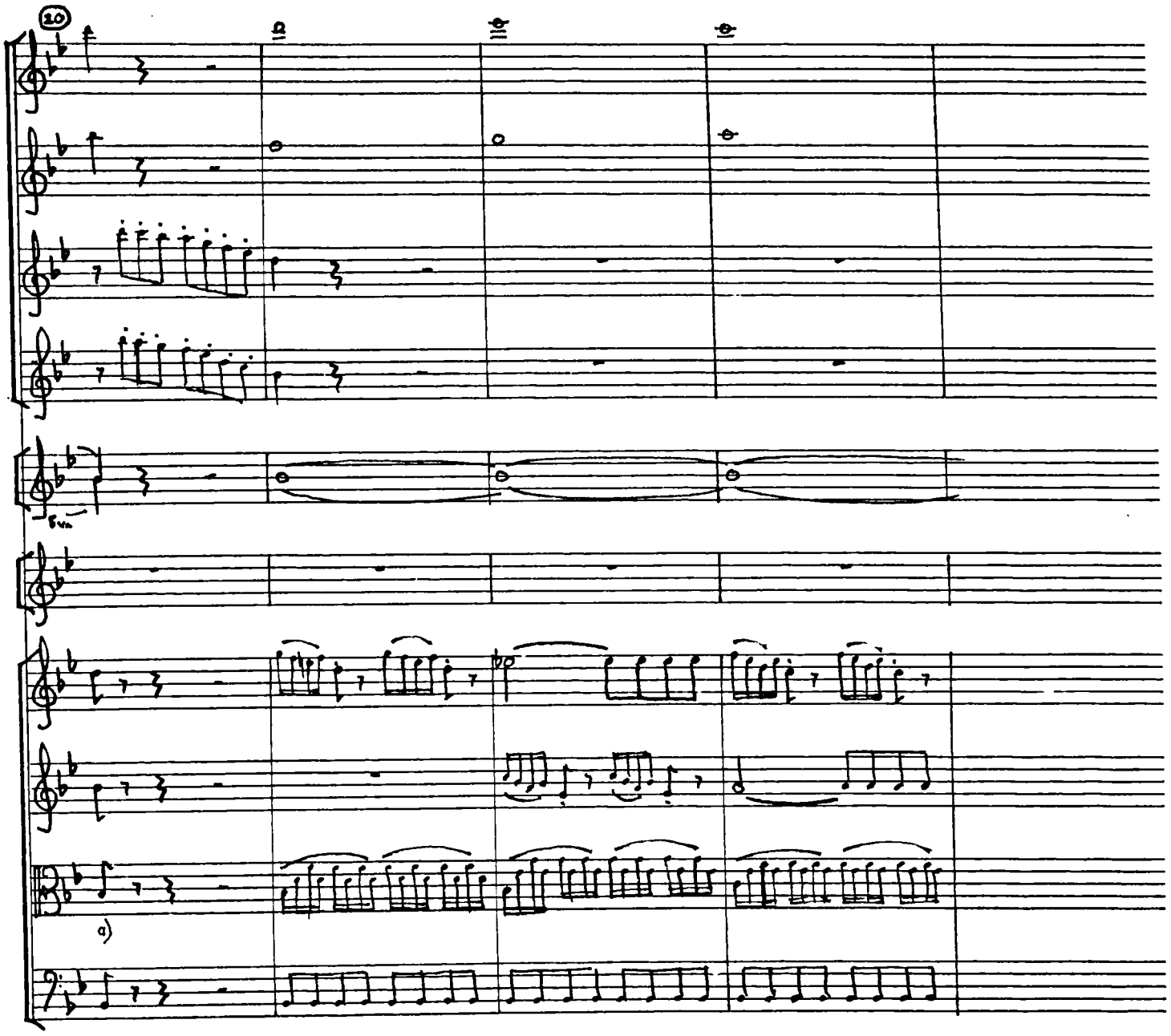
No. 8. SOPRANO


Allegro con brio
Flute I
Flute II
Oboe I
Oboe II
Horns I+II
8va
Solo Soprano
Violin I
Violin II
Viola
Cello + Bass

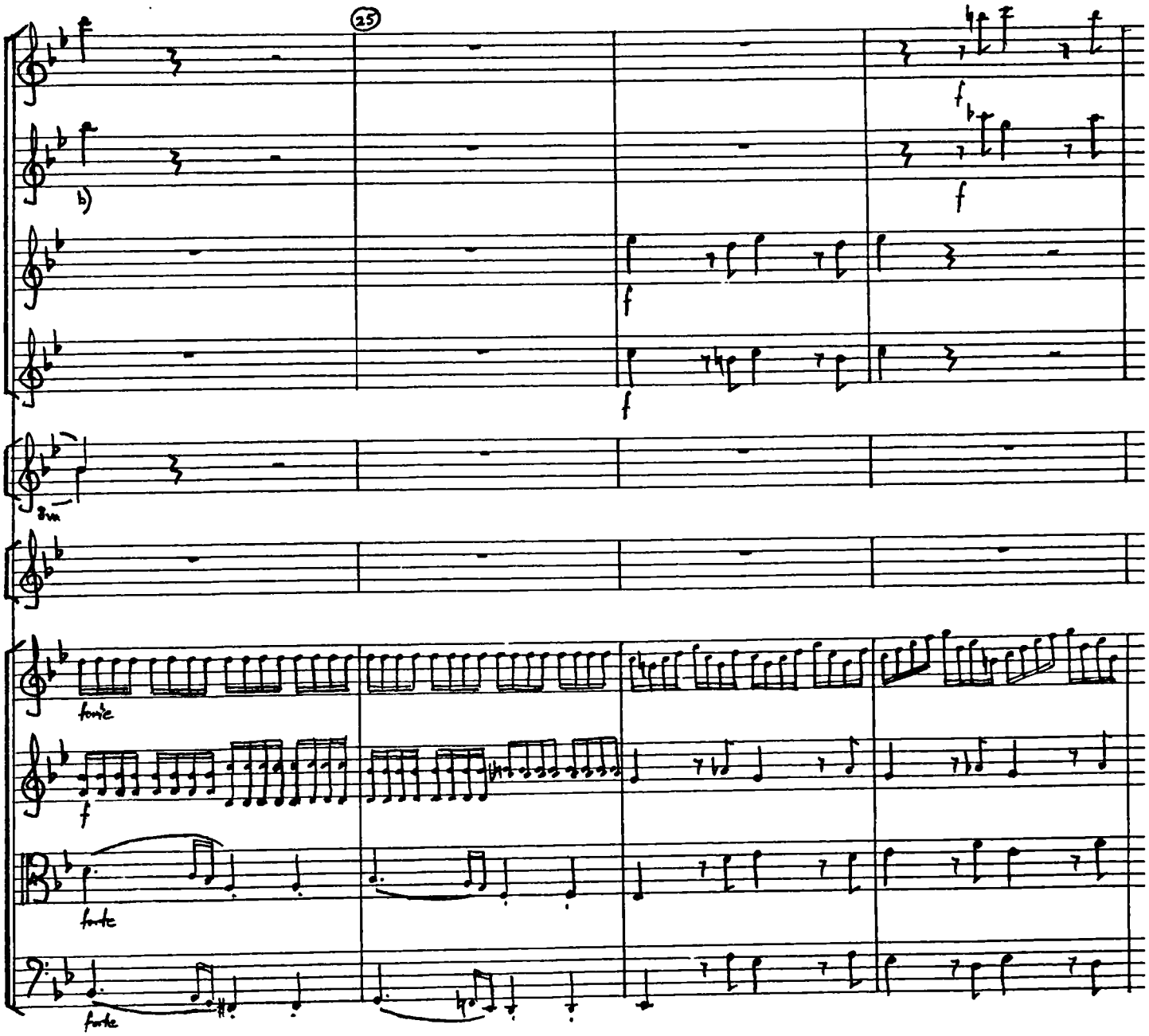

⑤


10
15
8va


8va p
piano
p
piano
piano



a) Bar 20: In the manuscript, the viola part has an additional rising scale of Bb (in contrary motion to oboes), but it would seem to be a later addition, by someone other than Wesley.



b) Bar 24: In the manuscript this note is D (same note as Flute I). I suggest Wesley intended Bb (cf. bar 20 p.169)

60

P

P

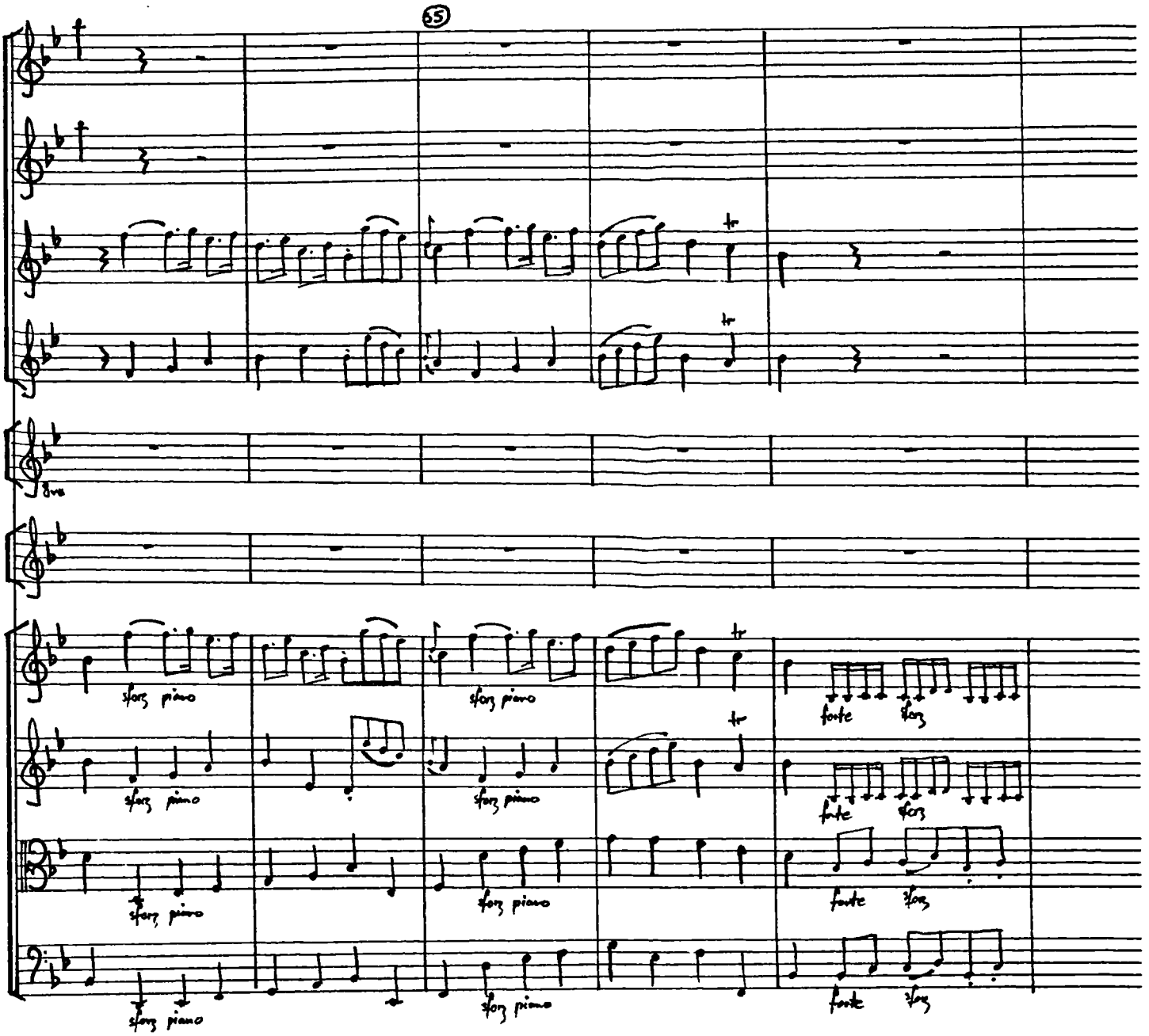
8va

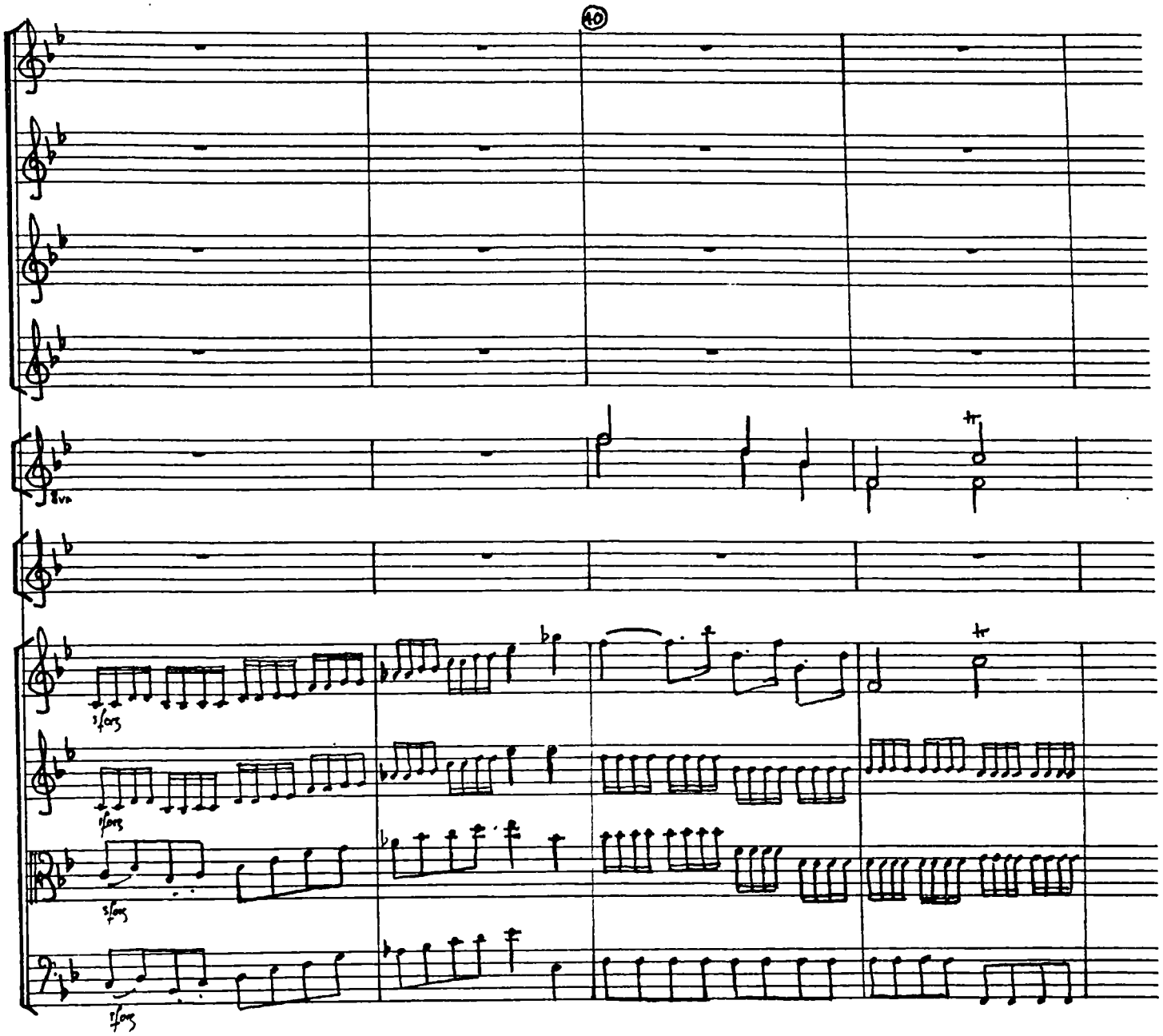
piano

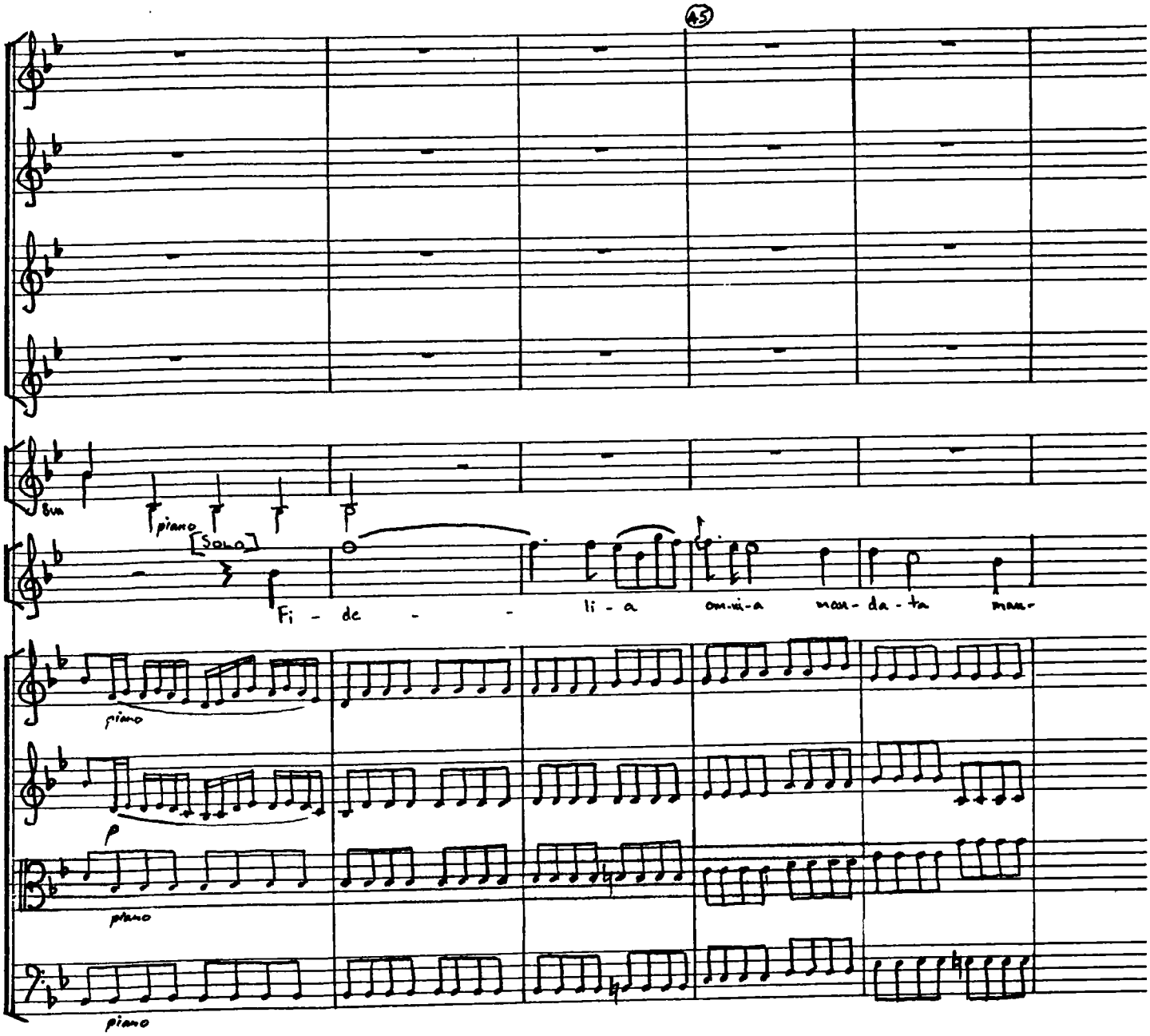
P

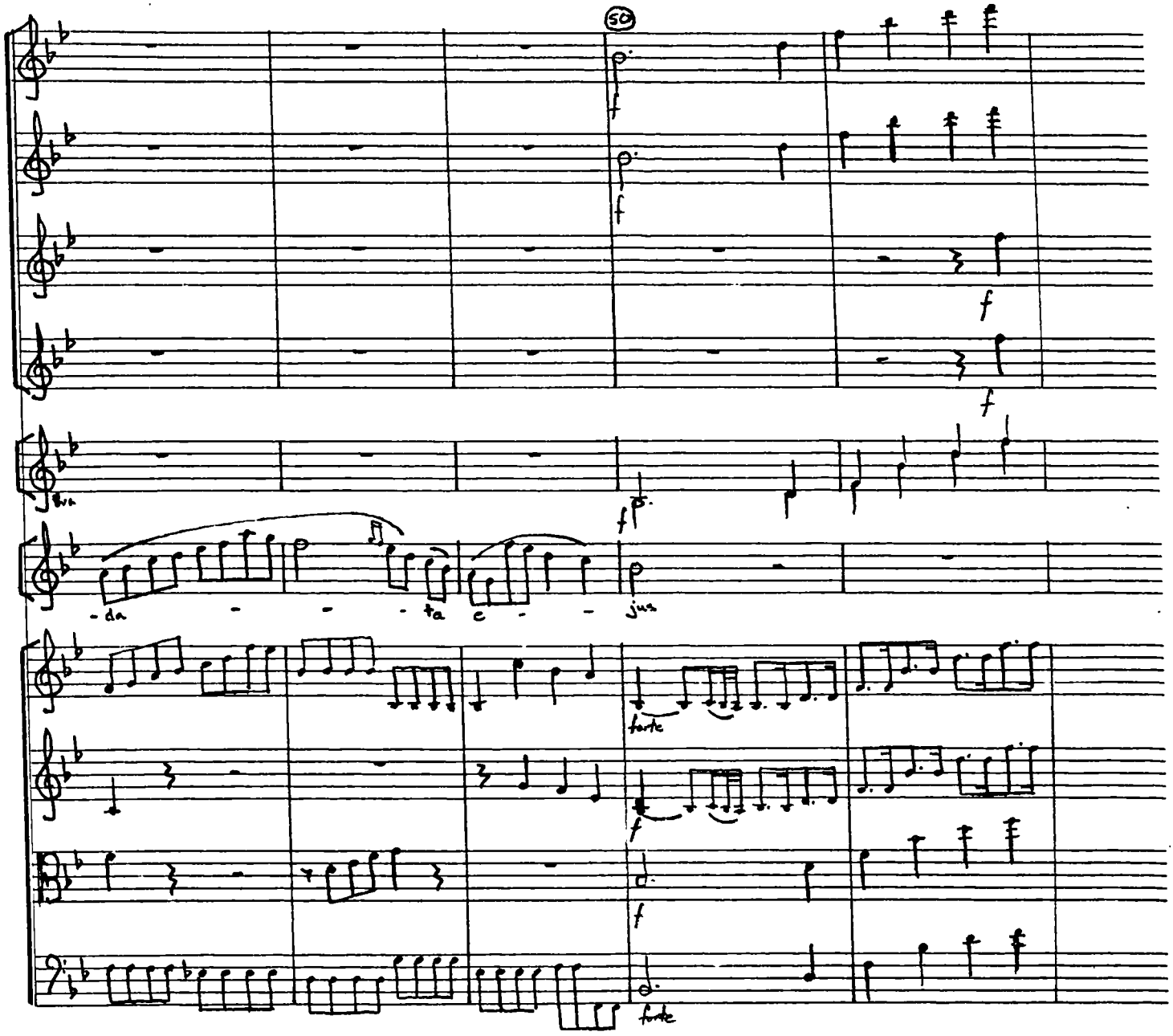
piano

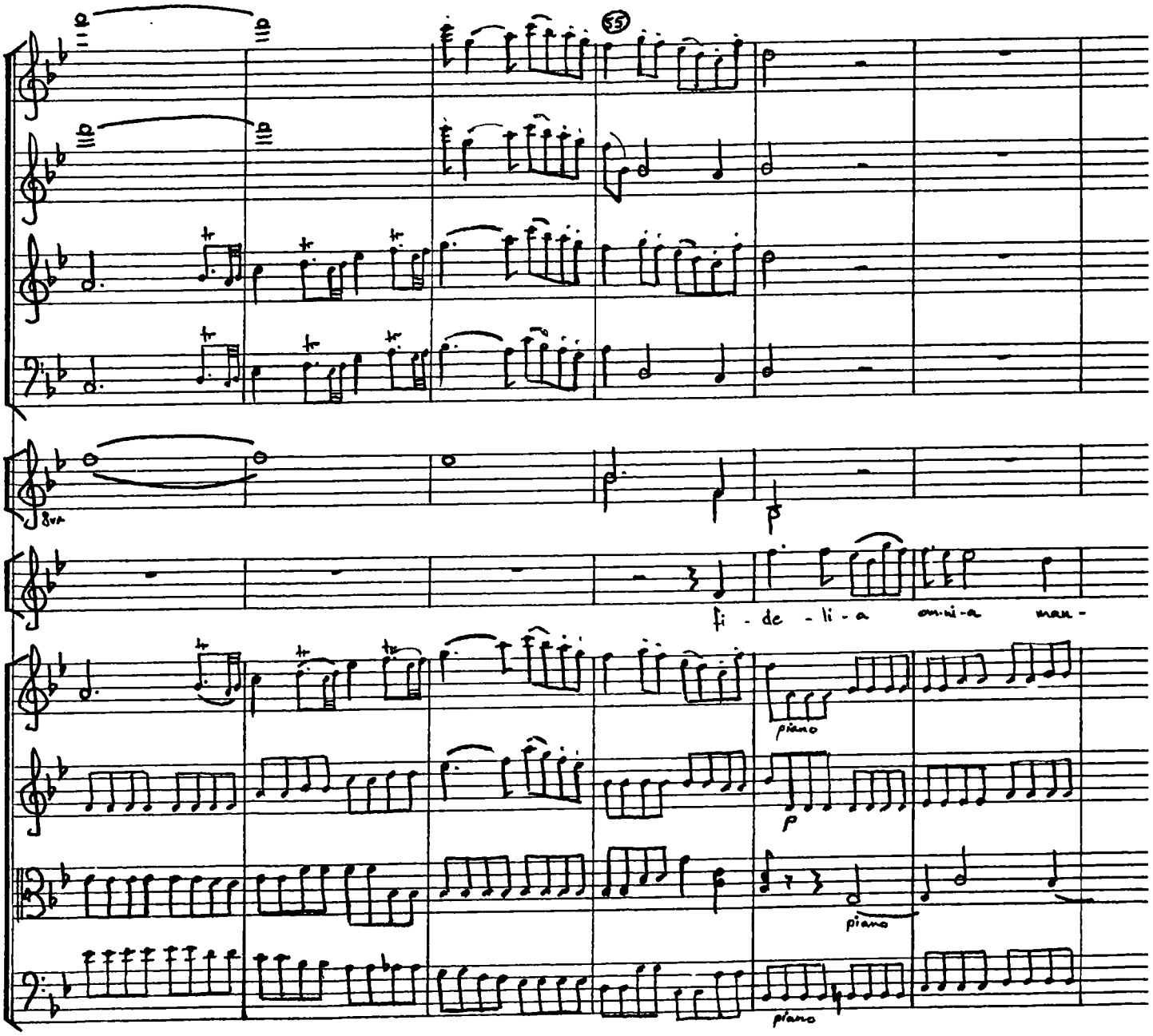
piano

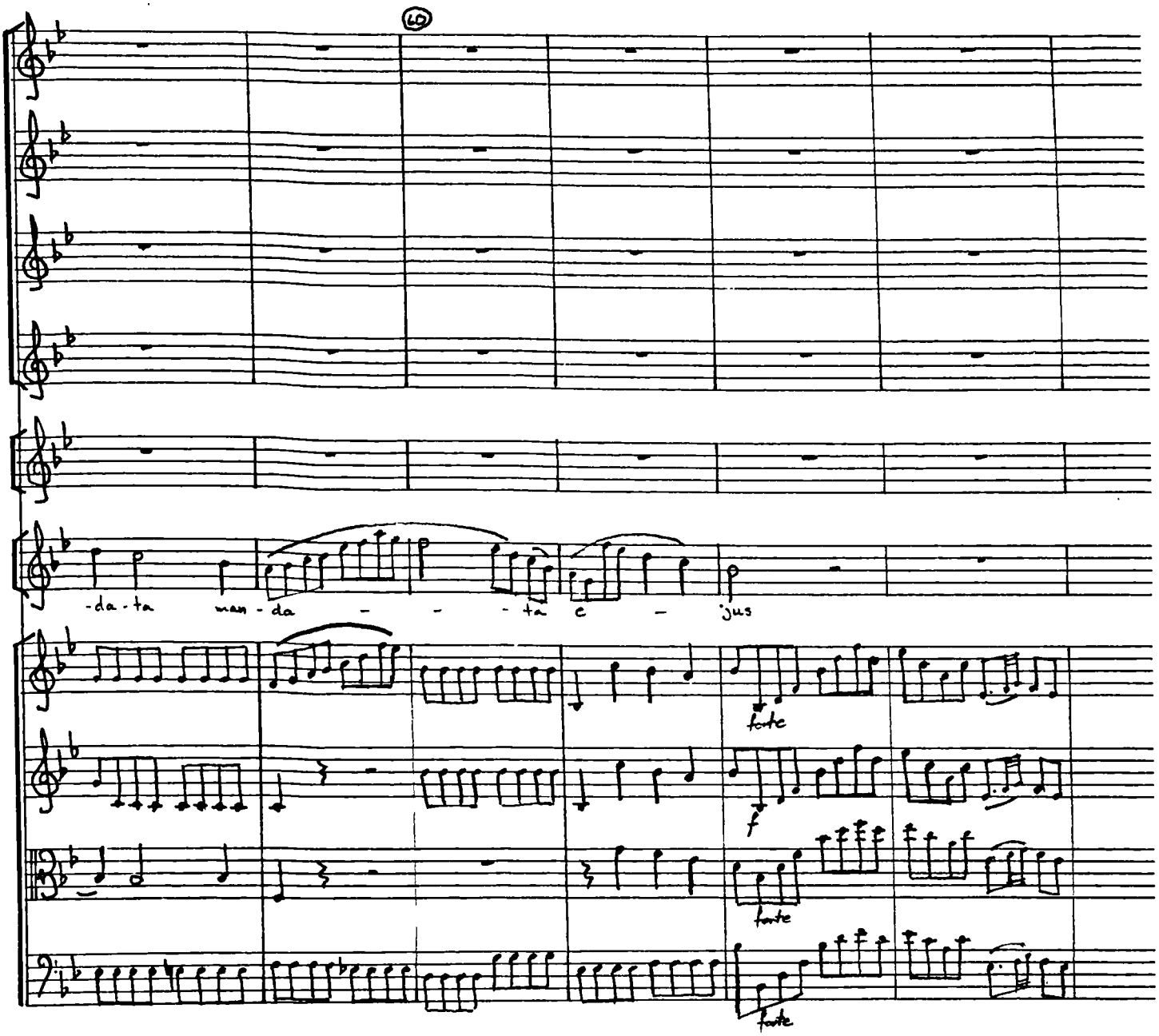

65
8va
tr
sforz piano
fforte sforz

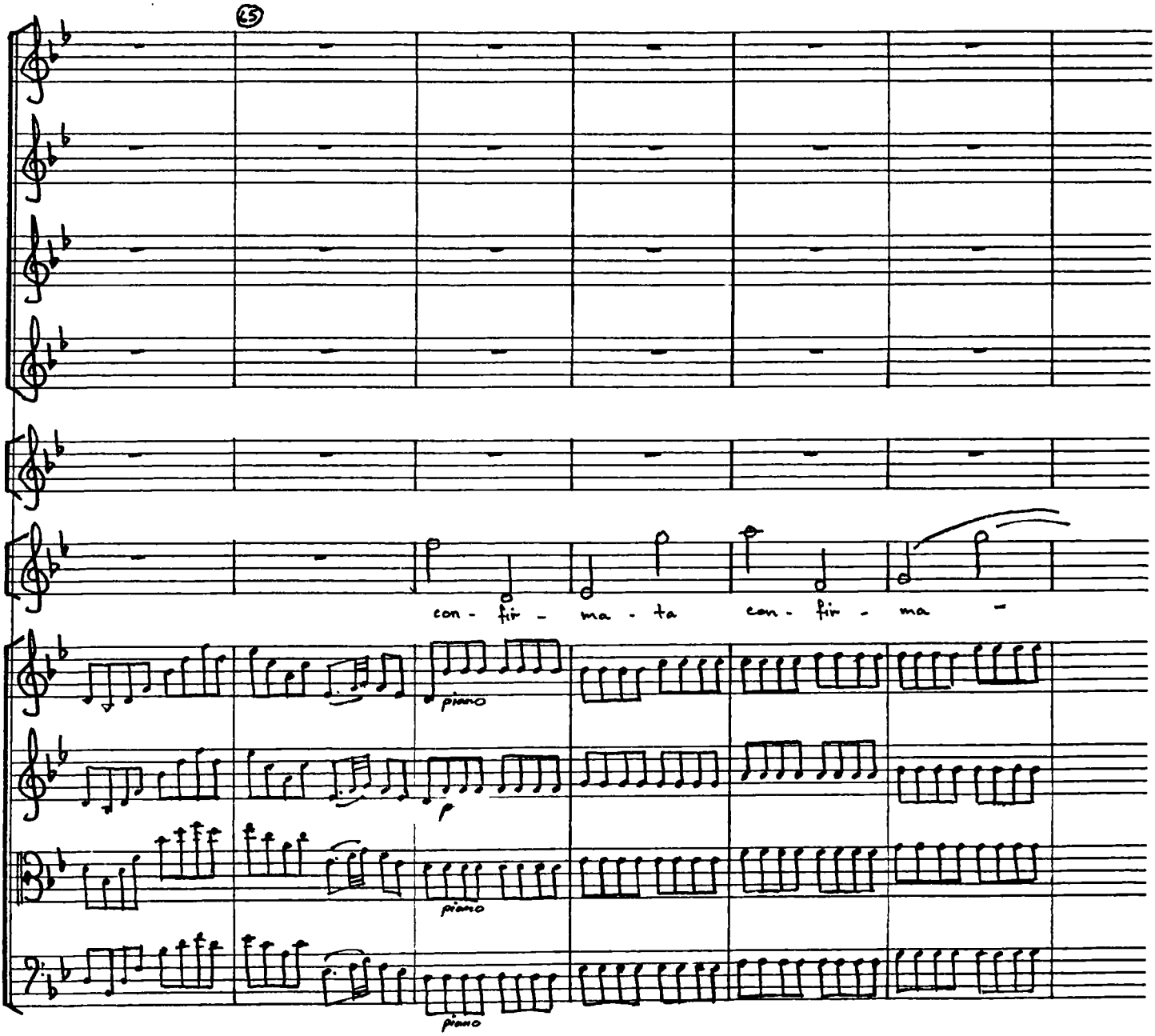

40
8va
sfors
sfors
sfors
sfors

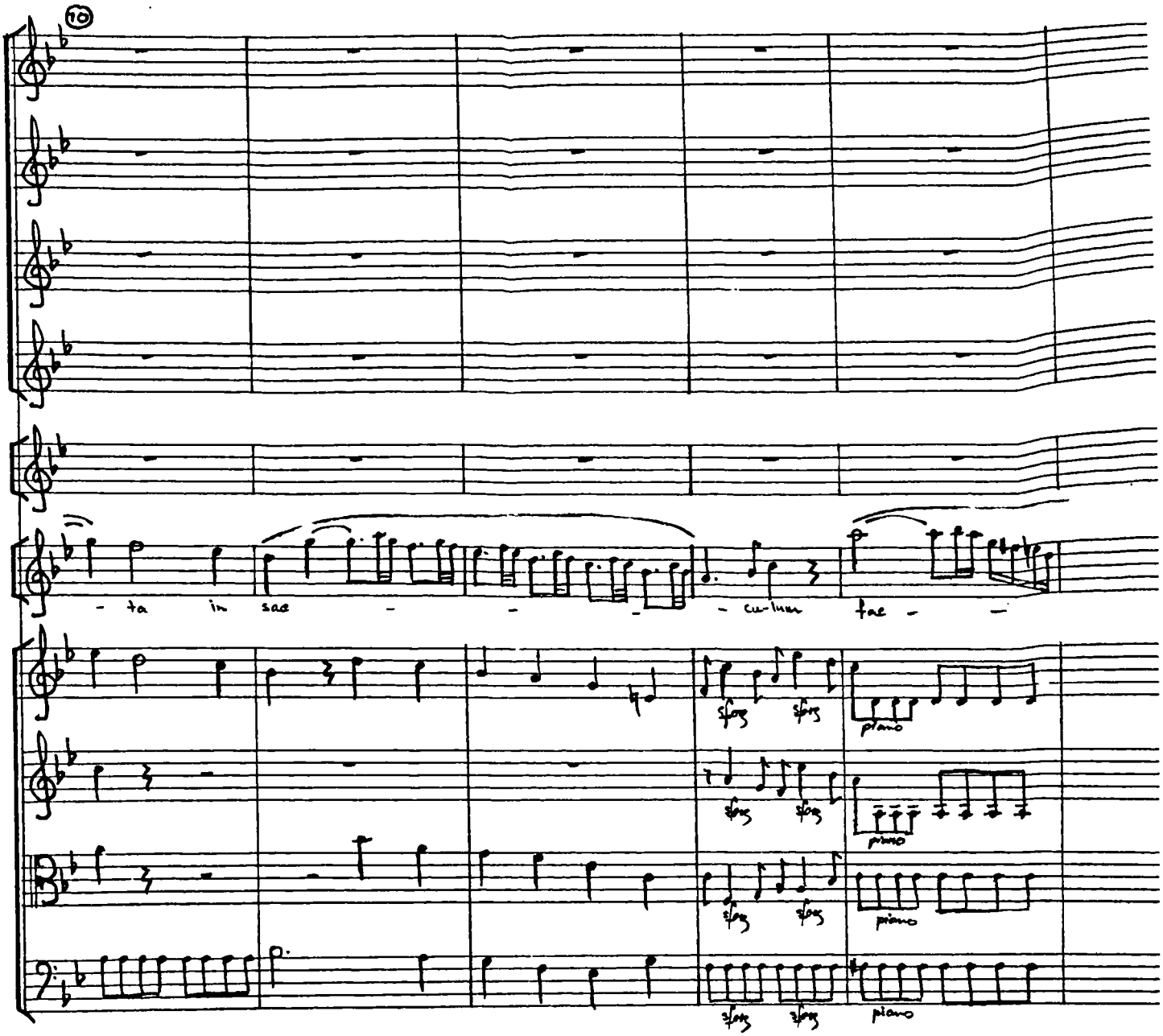

45
Fl
piano
[Solo]
Fi - de - li - a om-ni-a man-da-ta mam-
piano
p
piano
piano

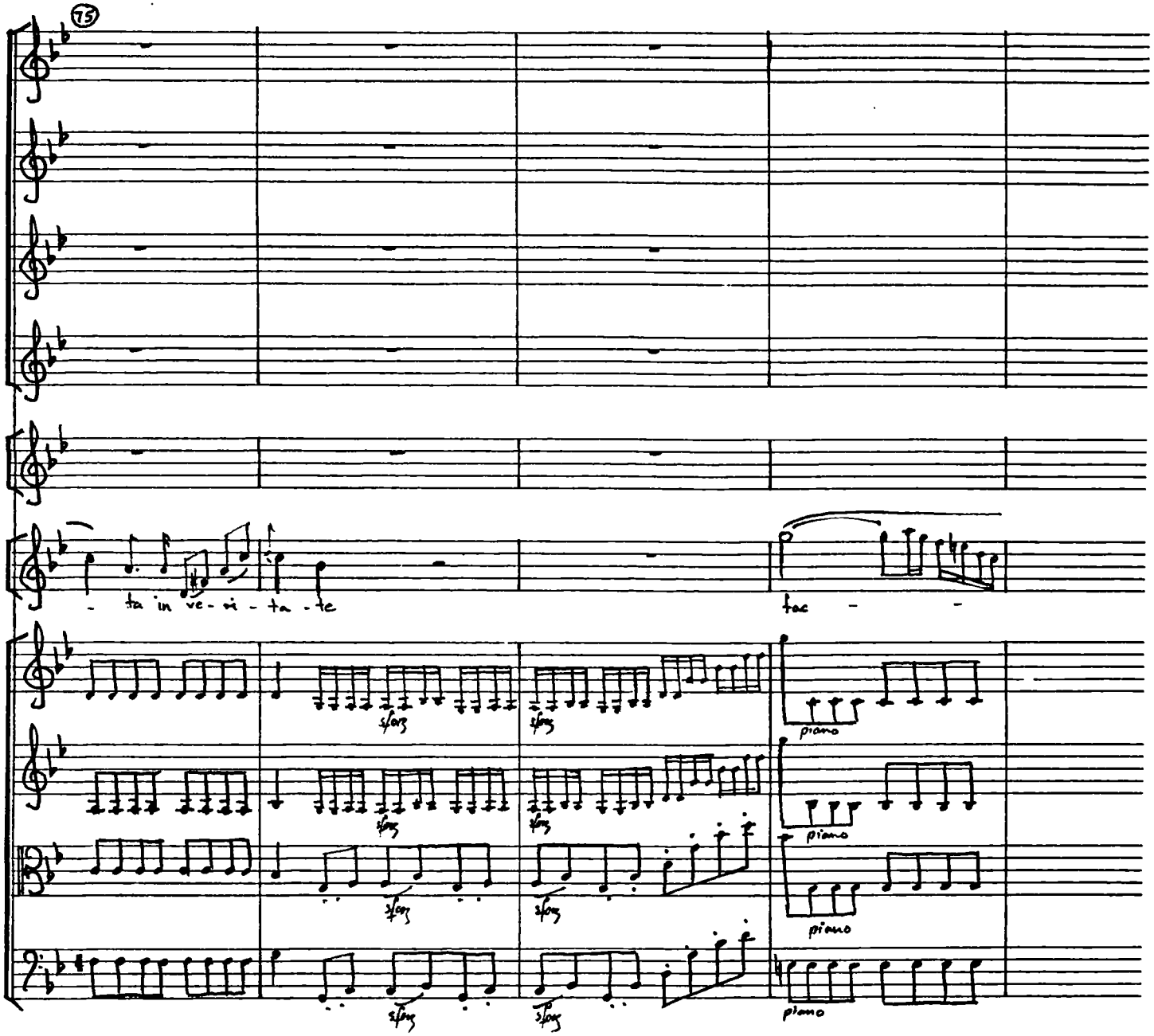

50
f
f
f
f
f
-da - - - ta e - - jus
forte
f
f
forte

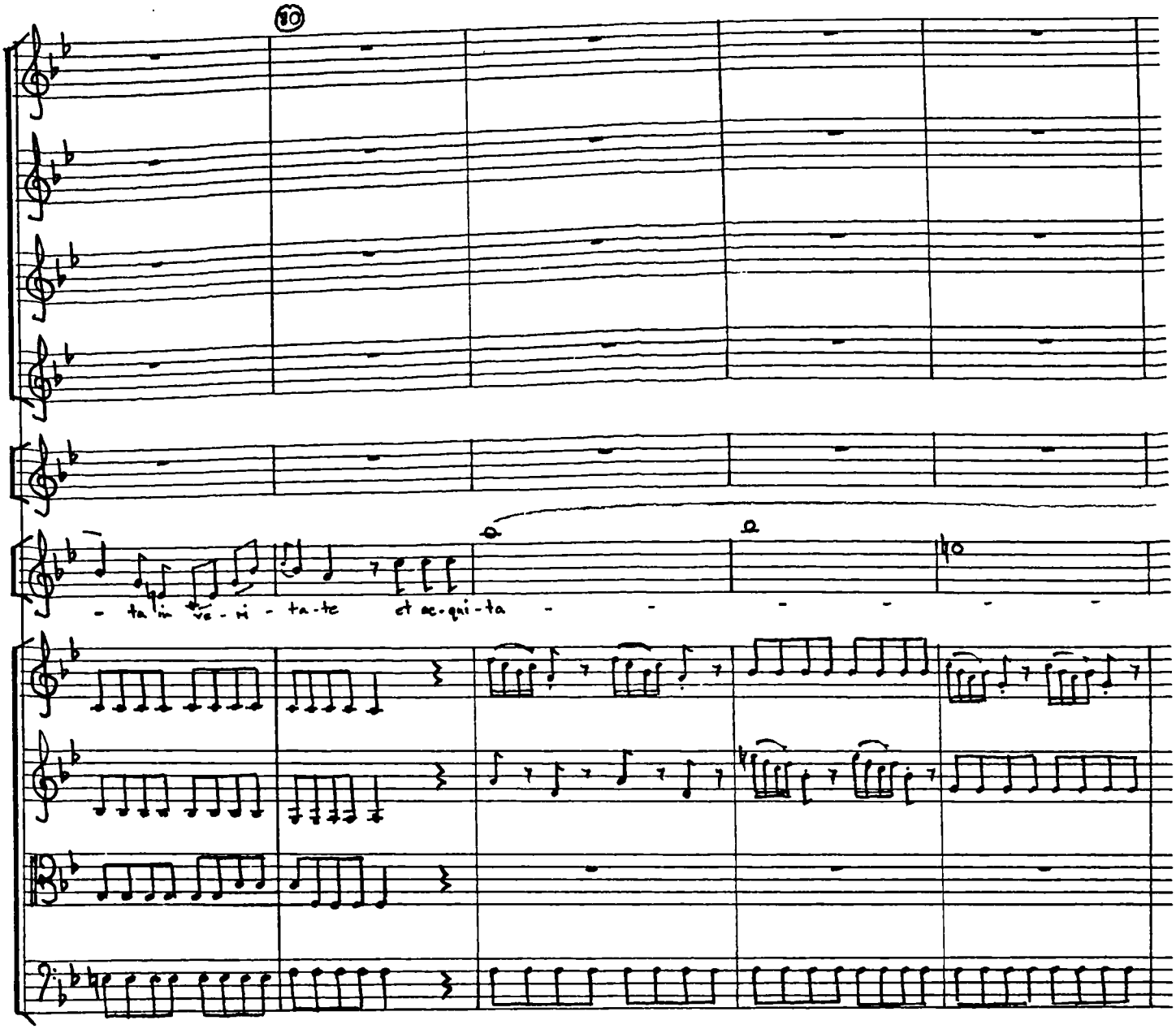

55
8va
fi - de - li - a
om-ni-a
man -
piano
p
piano
piano

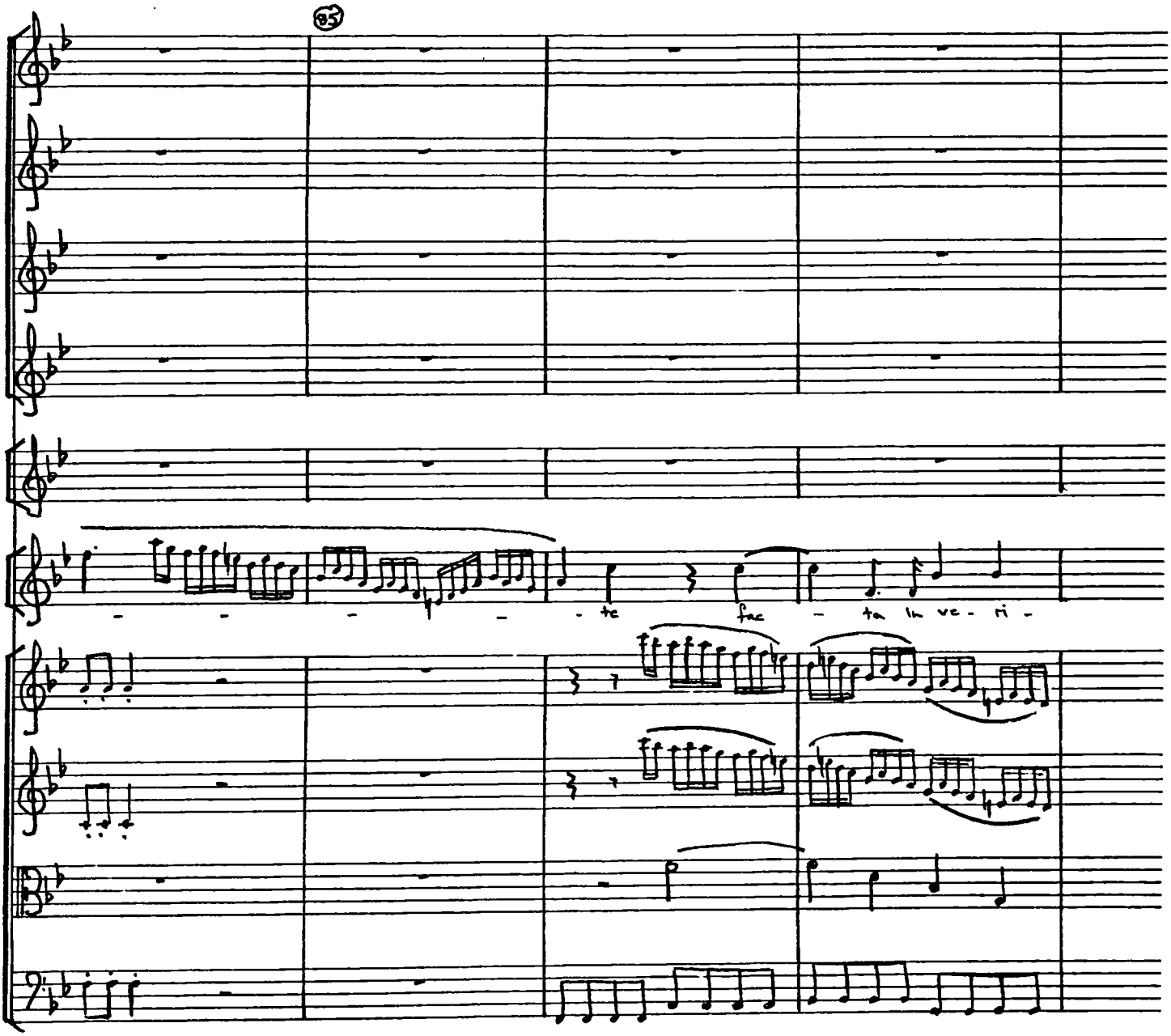

60
-da - ta man - da - - - ta c - jus
forte
f
forte
forte

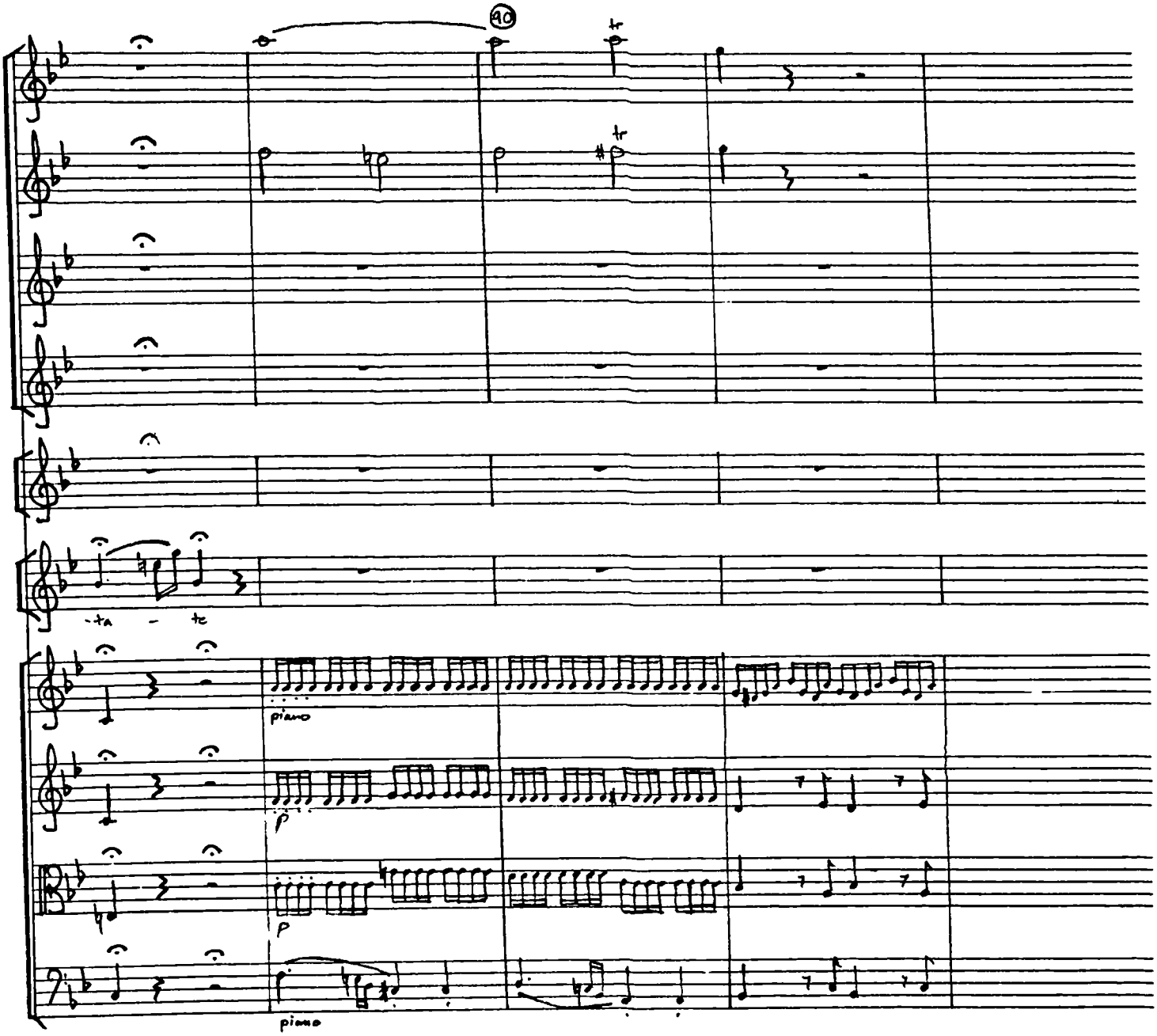

65
con - fir - ma - ta
con - fir - ma -
piano
p
piano
piano

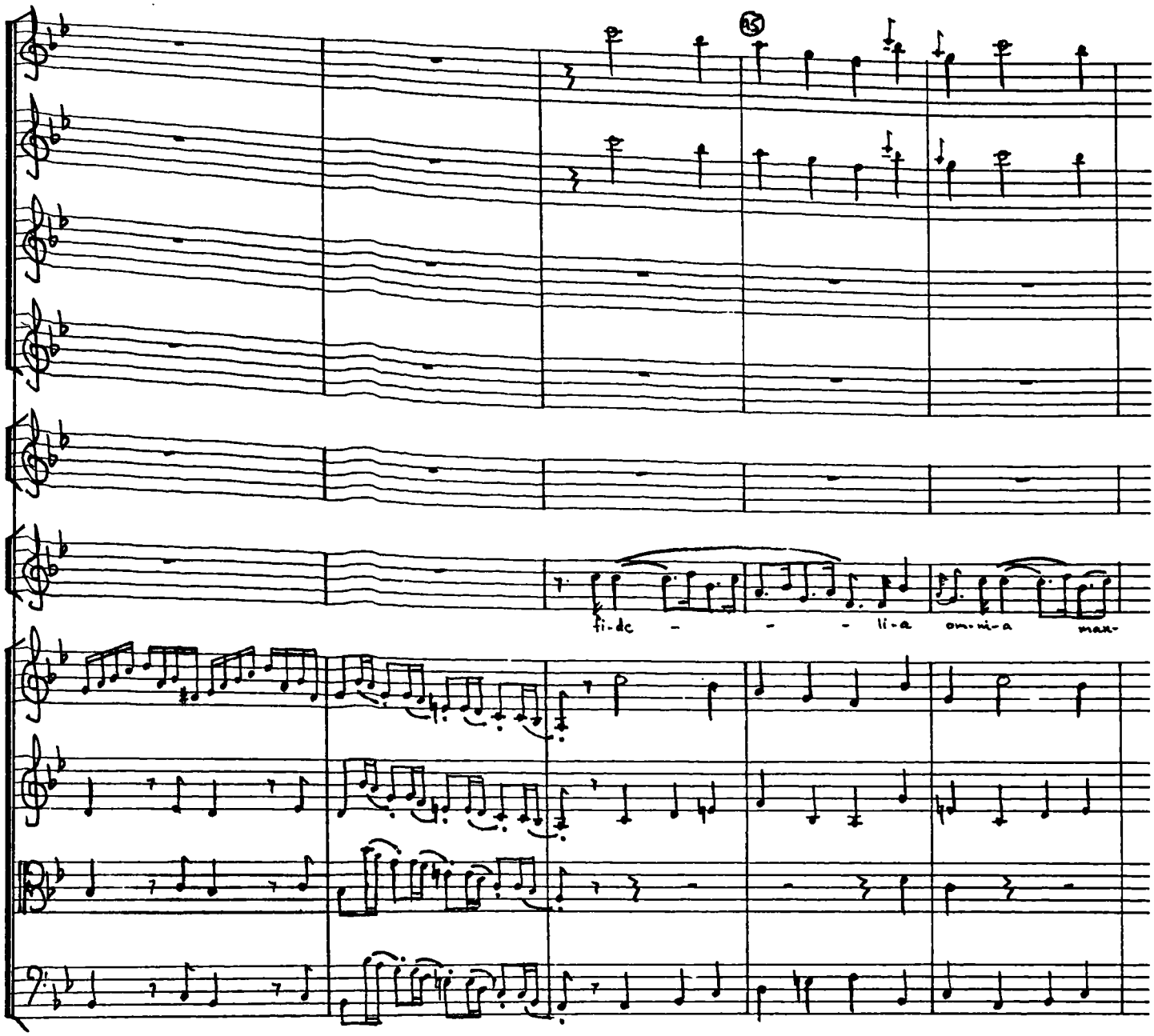

70
- ta in sac - - - - cu-lum fac - -
sforz sforz
piano
sforz sforz
piano
sforz sforz
piano
sforz sforz
piano

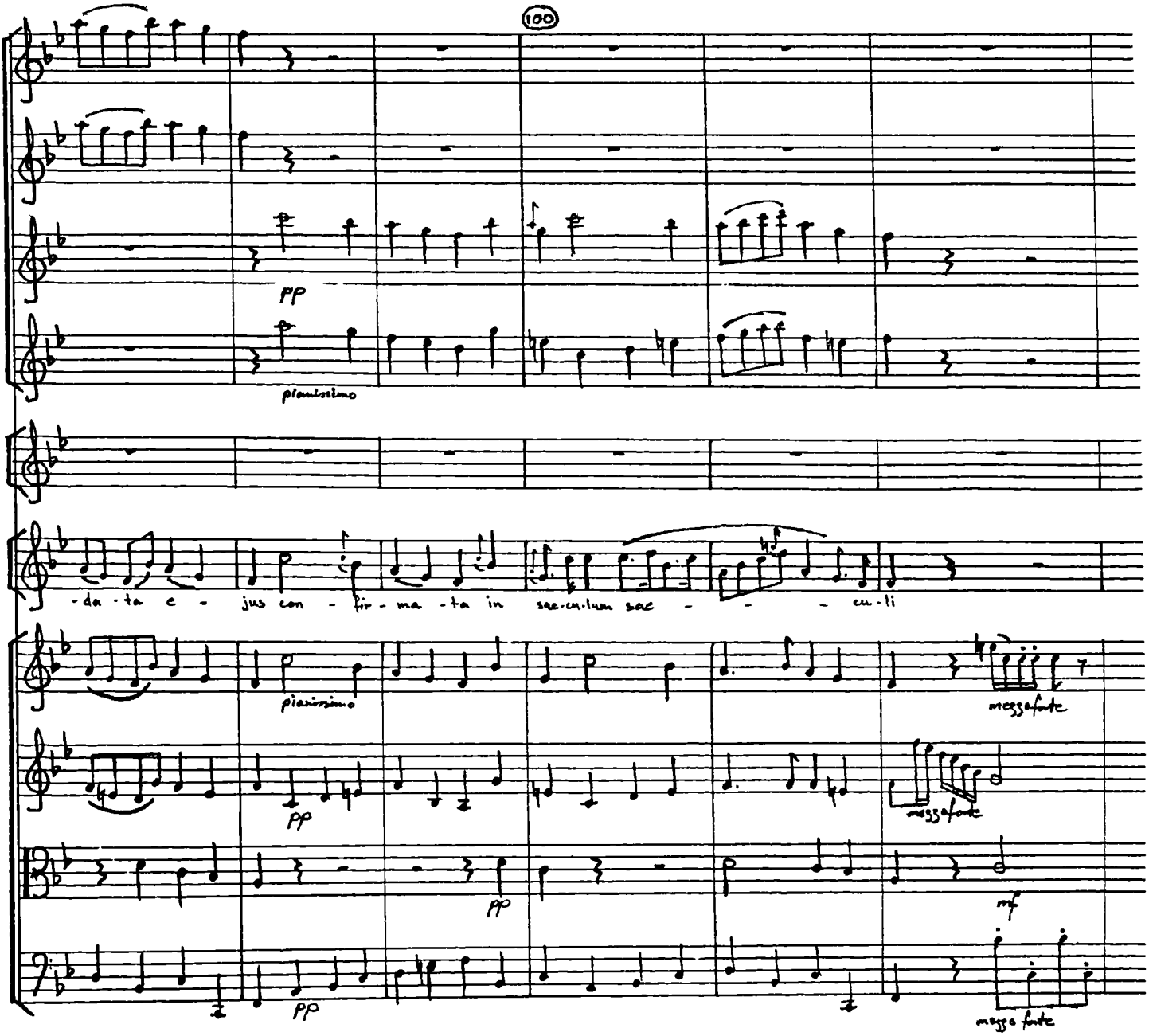

75
- ta in ve - ni - ta - te
tac - -
sforz
piano

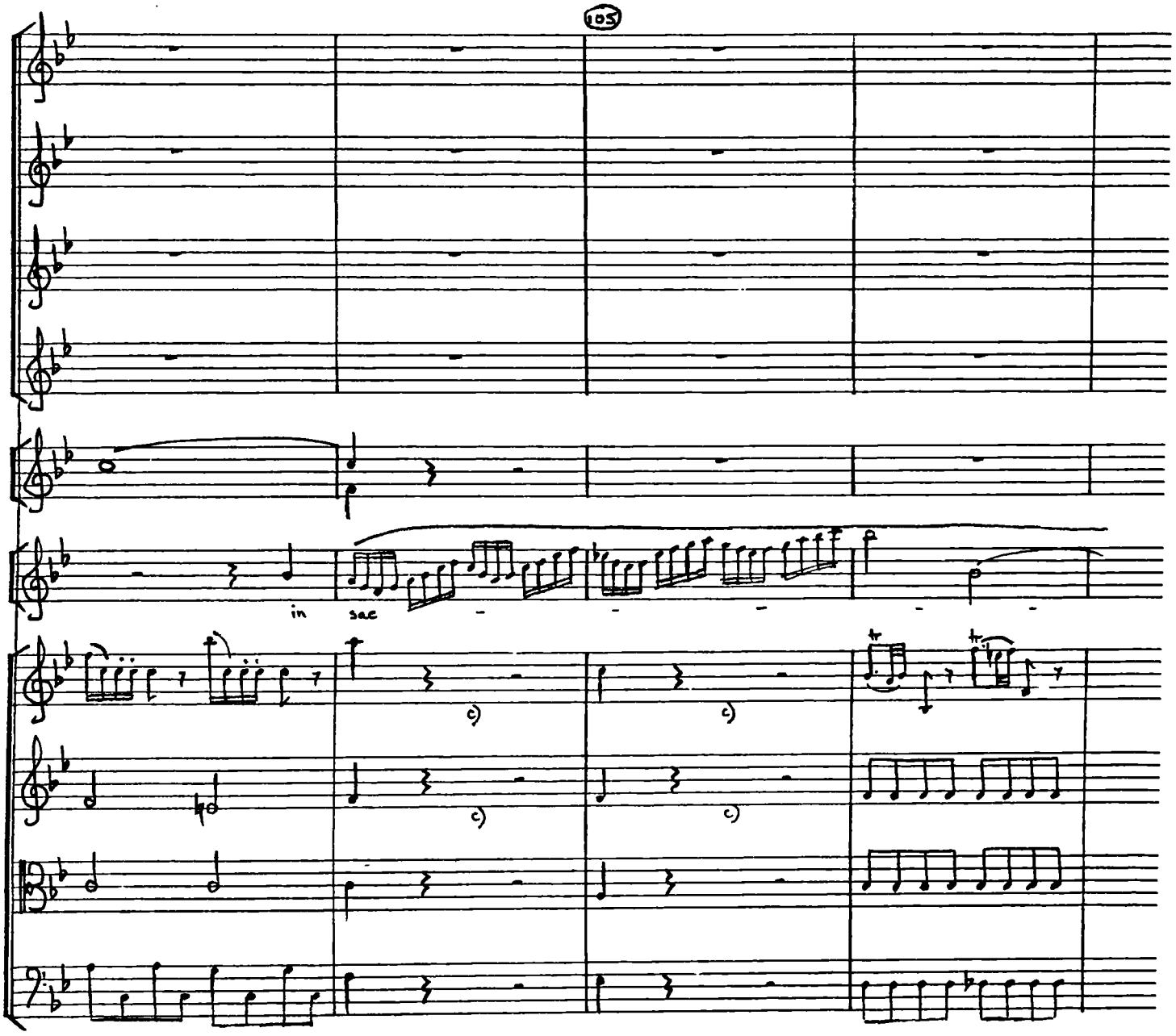

10
- ta in ve - hi - ta - te et ac - qui - ta -


85
- - - - - te fac - ta in ve - ri -

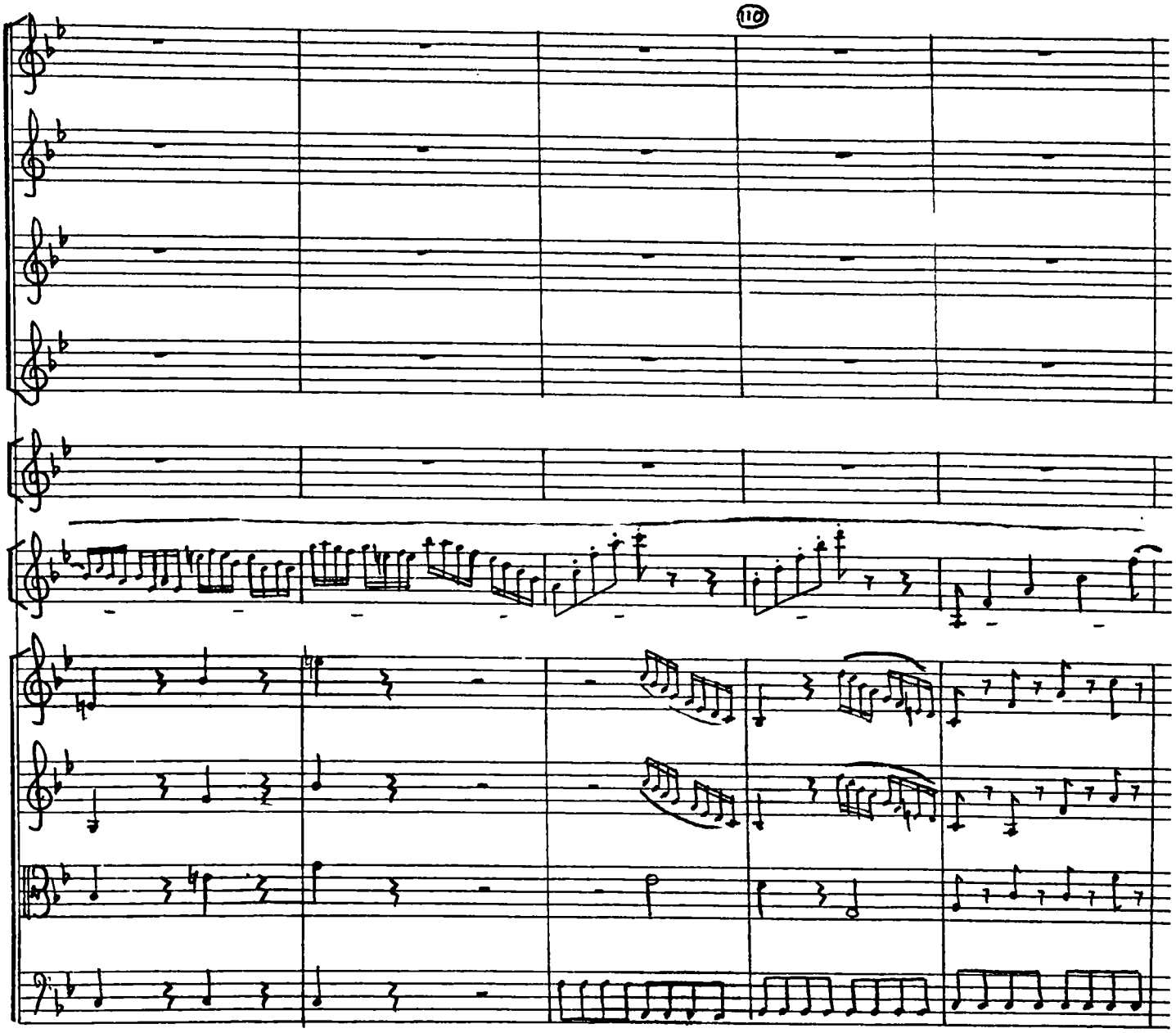

40
tr
tr
-ta - te
piano
p
p
piano

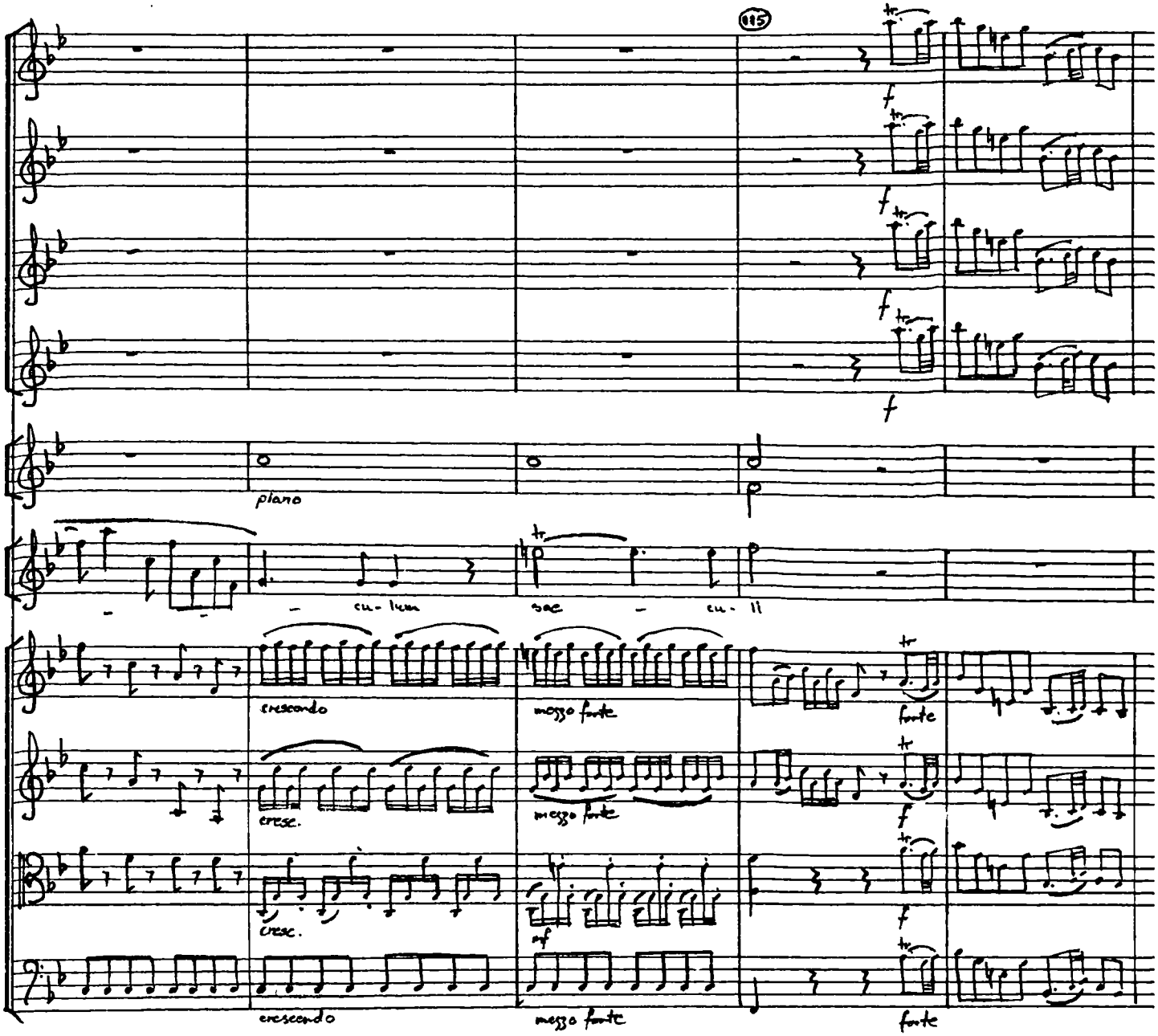

fi-de - - - li-a om-ni-a man-

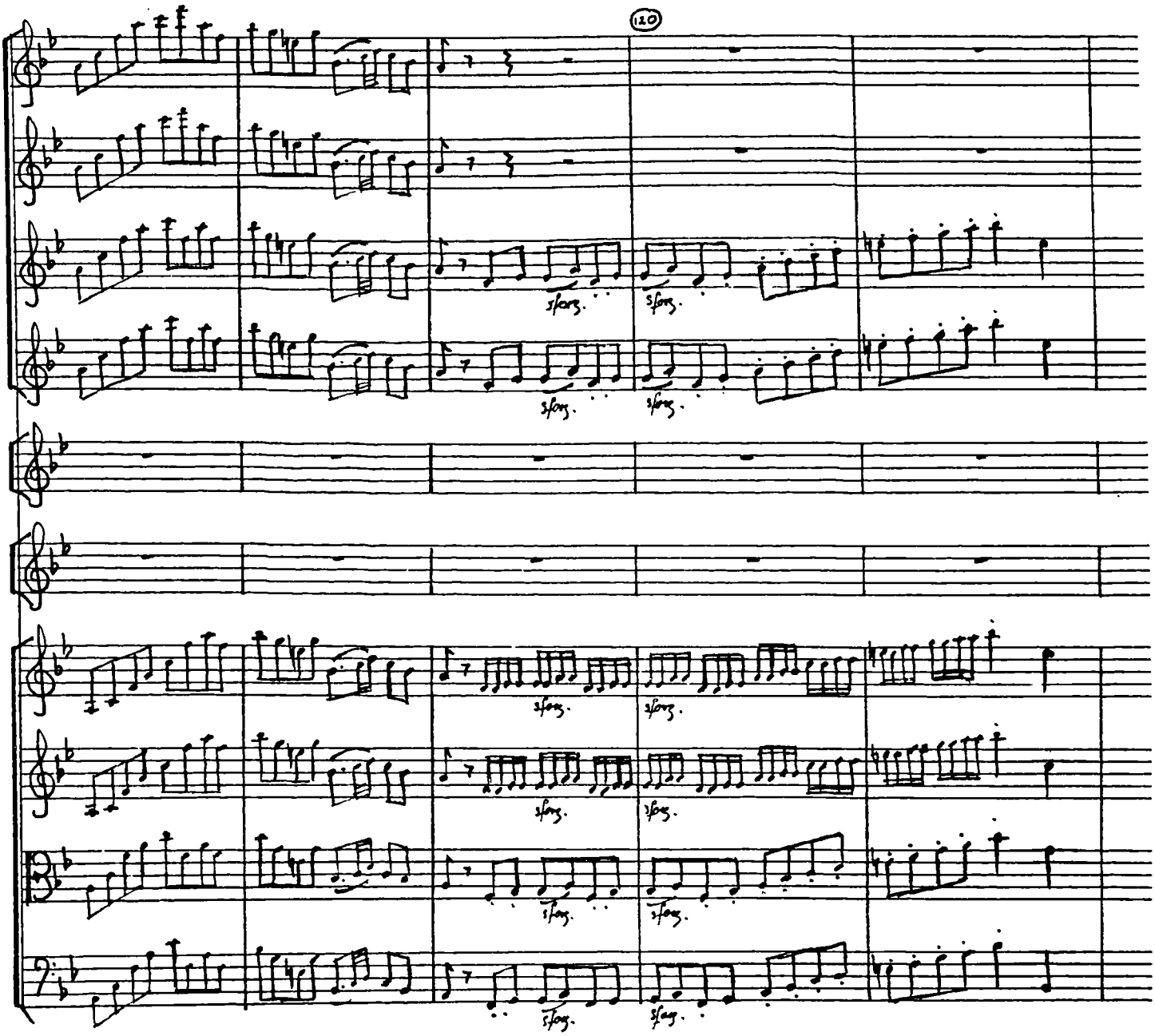

100
pp
pianissimo
-da -ta e - jus con - fir - ma -ta in sae-cu-lum sae - - - cu-li
pianissimo
pp
mezzoforte
pp
mf
pp
mezzo forte

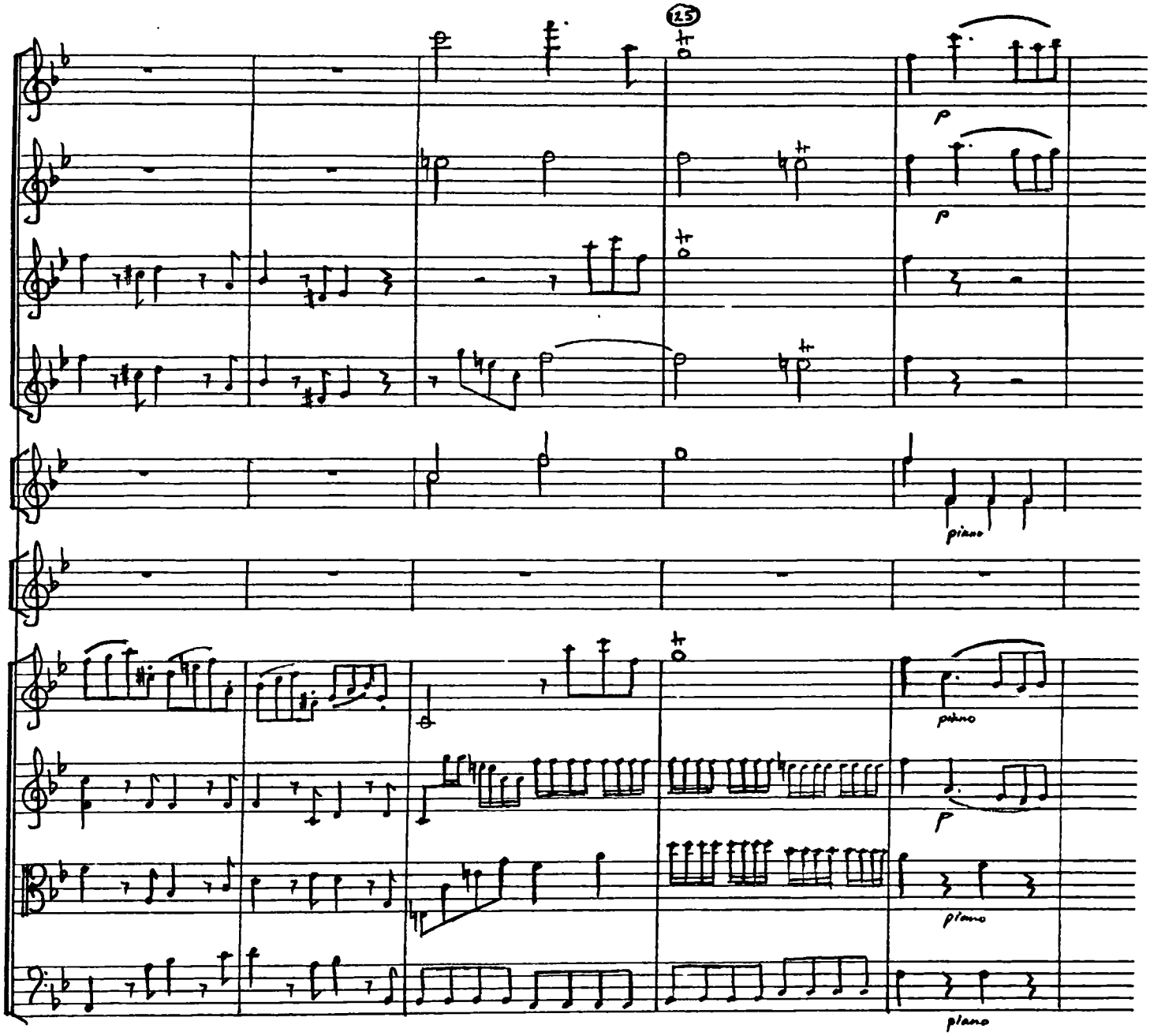


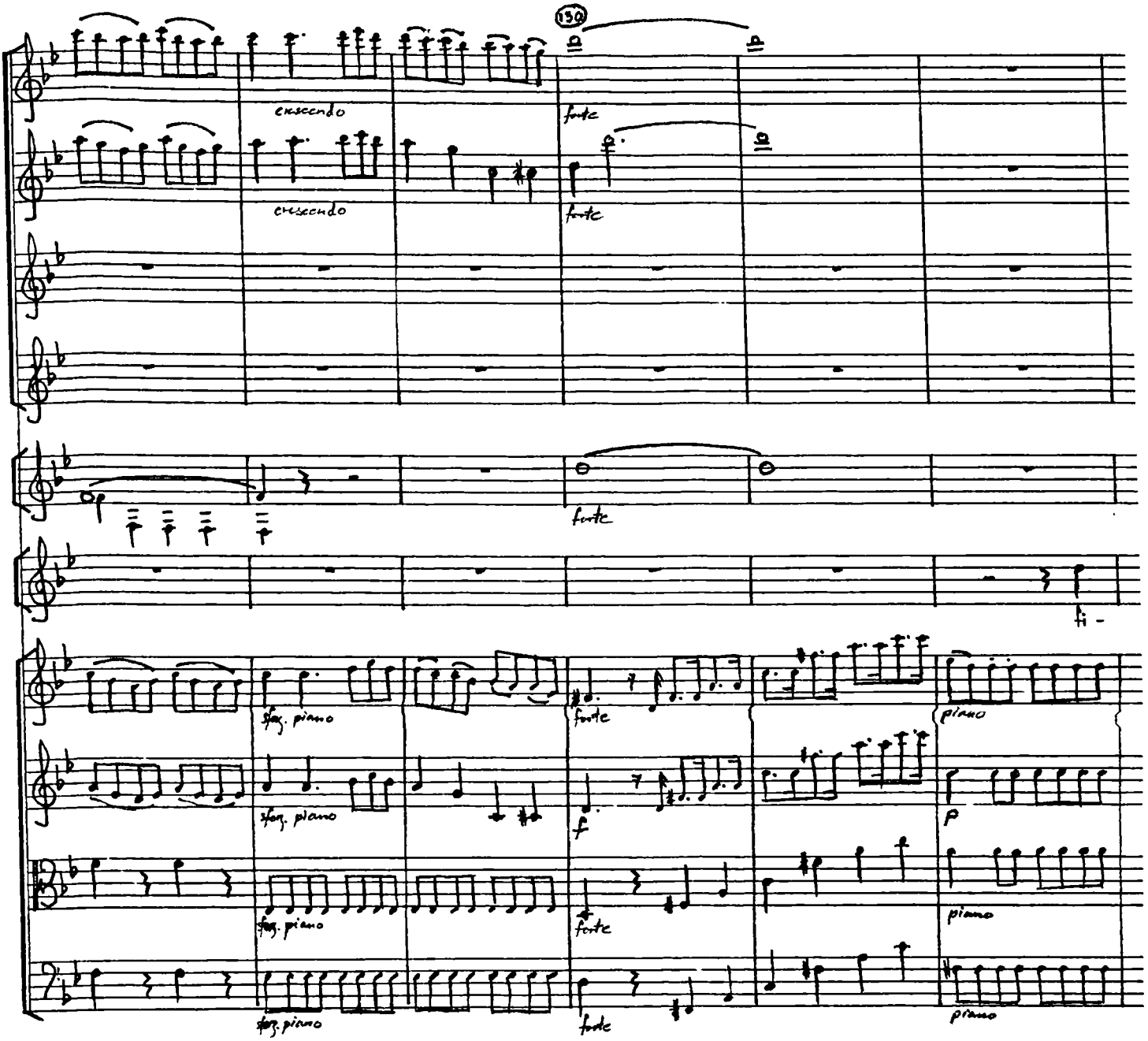
c) Bars 104-105: In the manuscript the violins have two additional chords: f 3rd. beat bar 104, 3rd. beat bar 105. However, these would seem to be later additions, by someone other than Wesley.

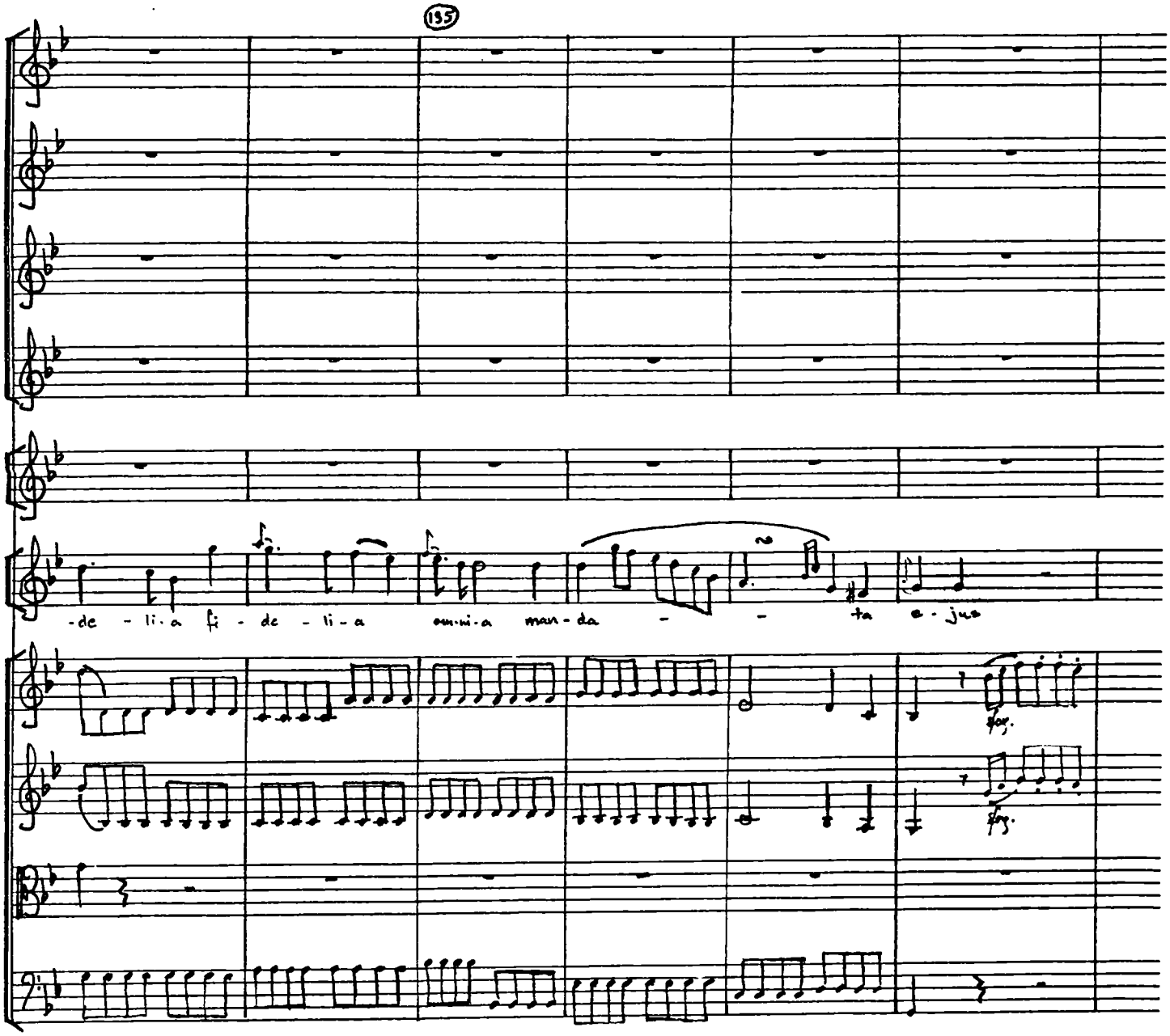

110

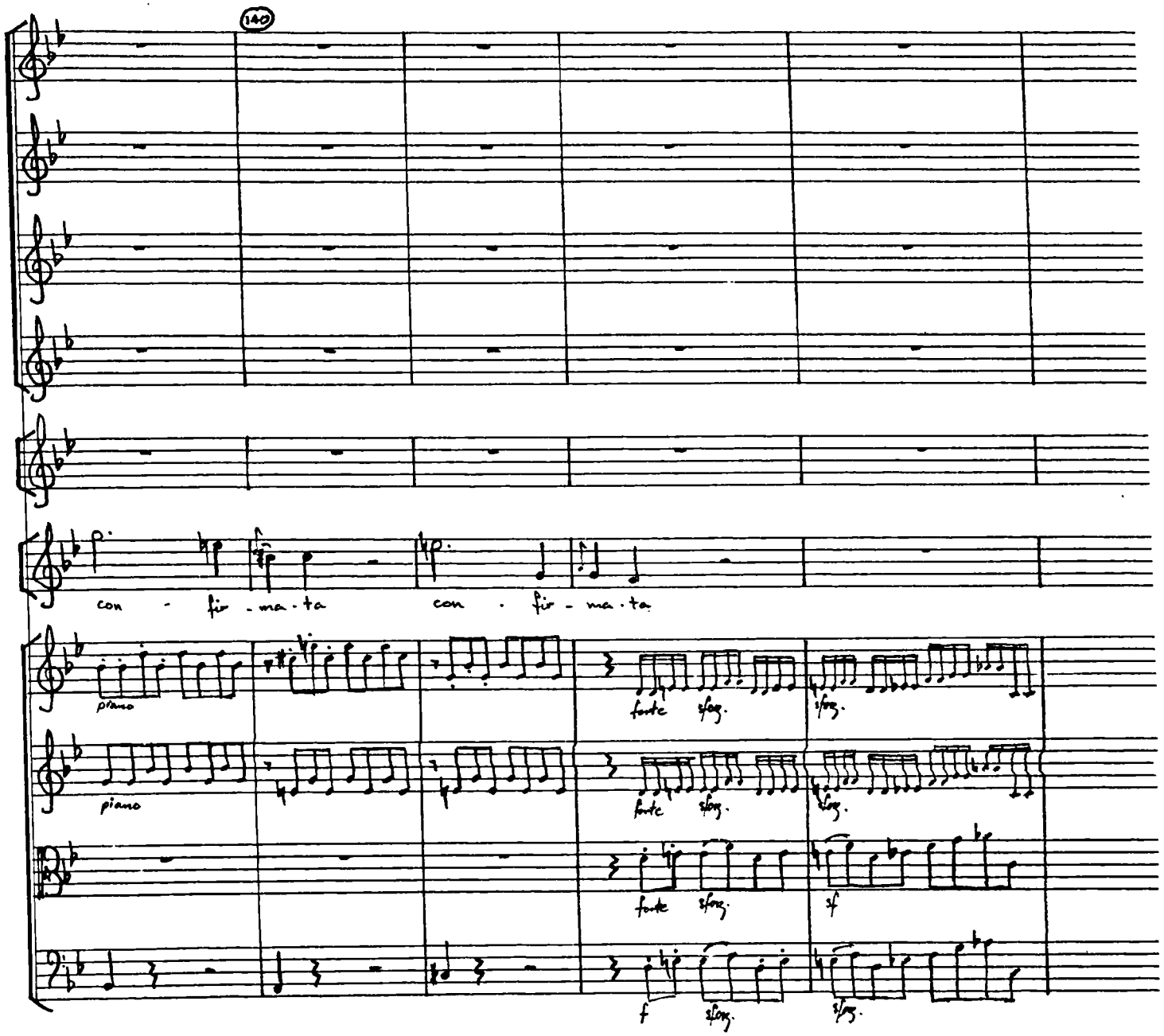

115
f
piano
cu- lum
sae - cu- li
crescendo
mezzo forte
forte
cresc.
mezzo forte
cresc.
mf
crescendo
mezzo forte
forte

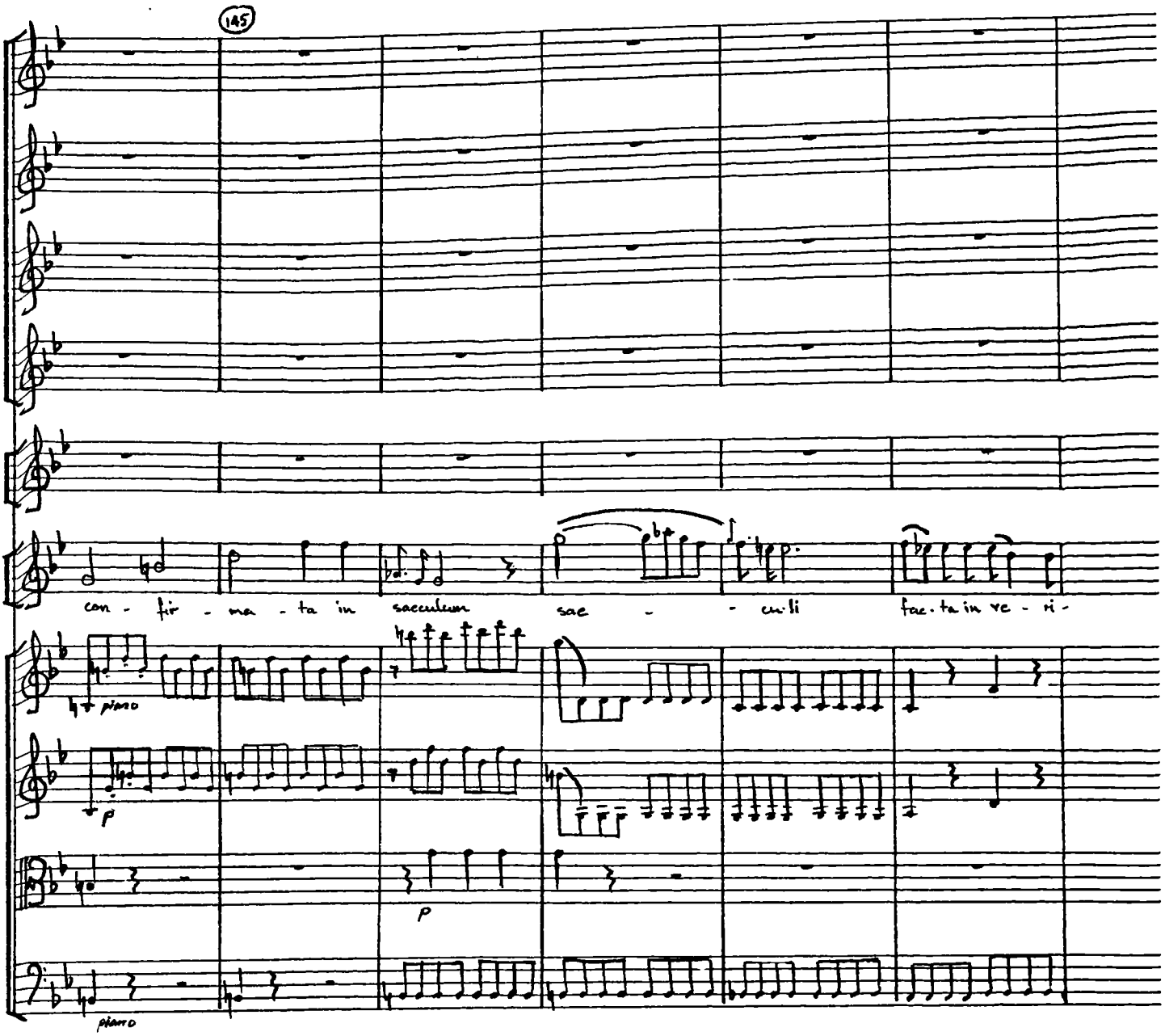

120
sforz.

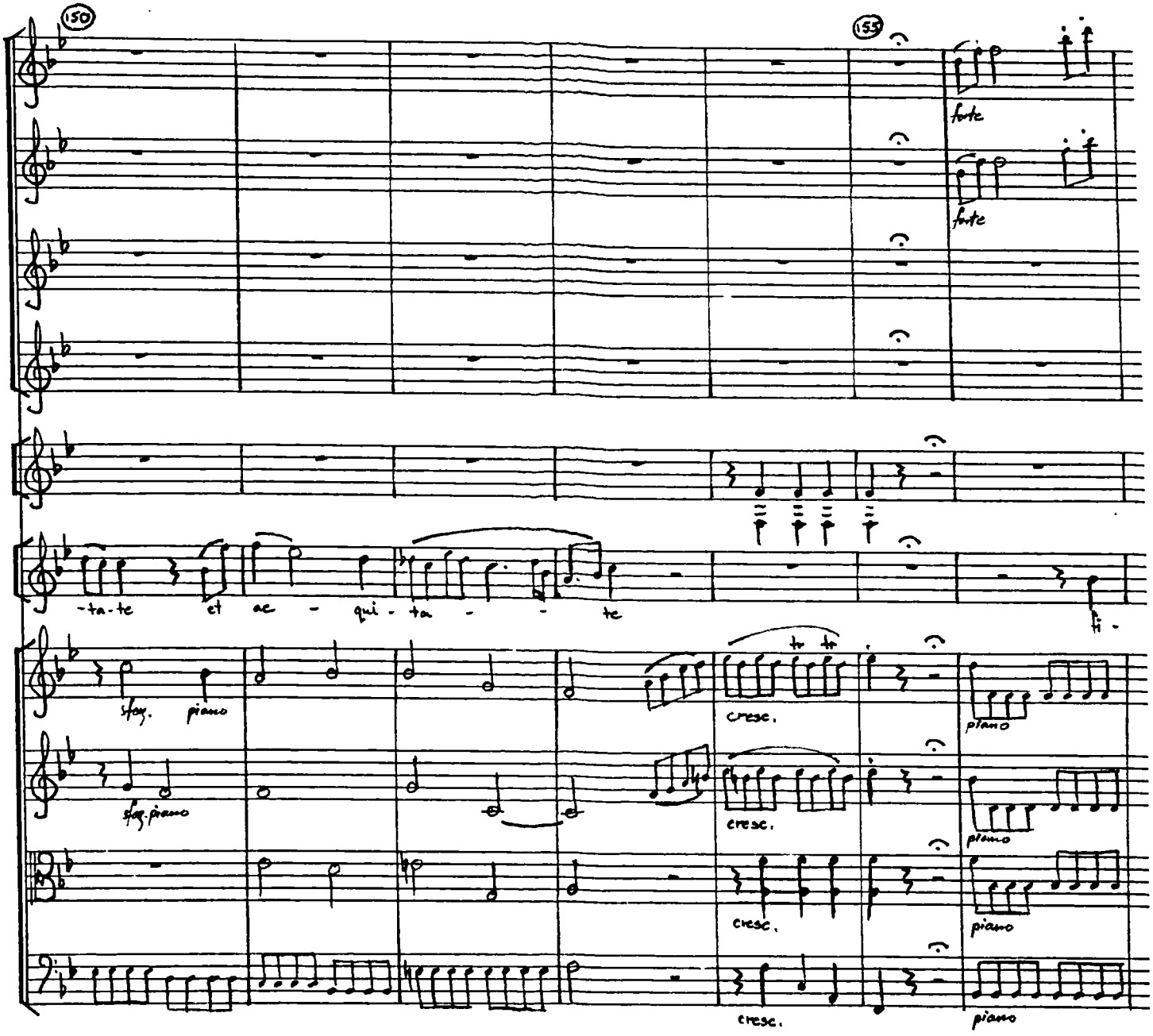

125
p
p
piano
piano
p
piano
piano

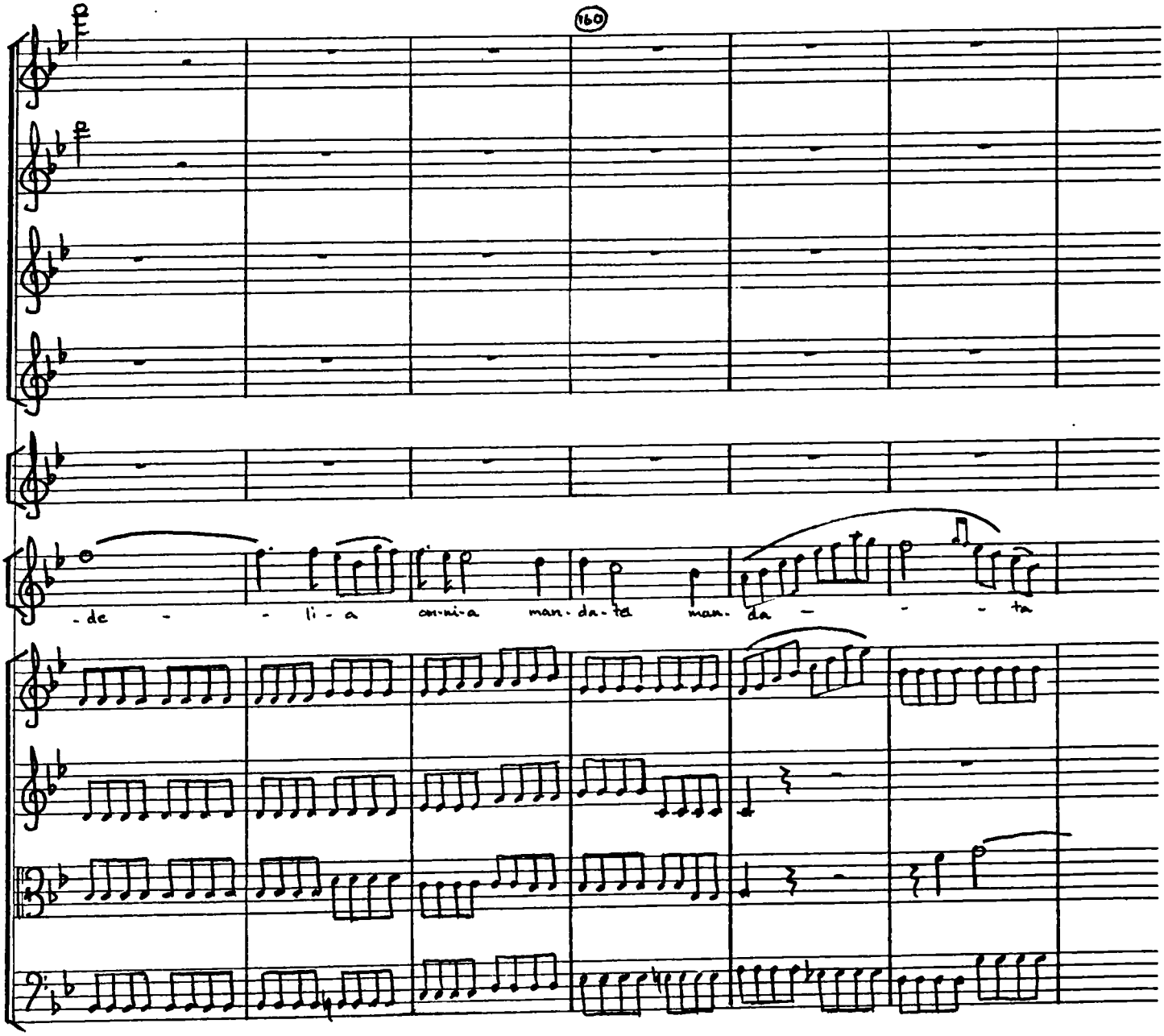

150
crescendo
crescendo
forte
forte
forte
ti -
sfor. piano
sfor. piano
sfor. piano
sfor. piano
forte
f
forte
forte
piano
p
piano
piano

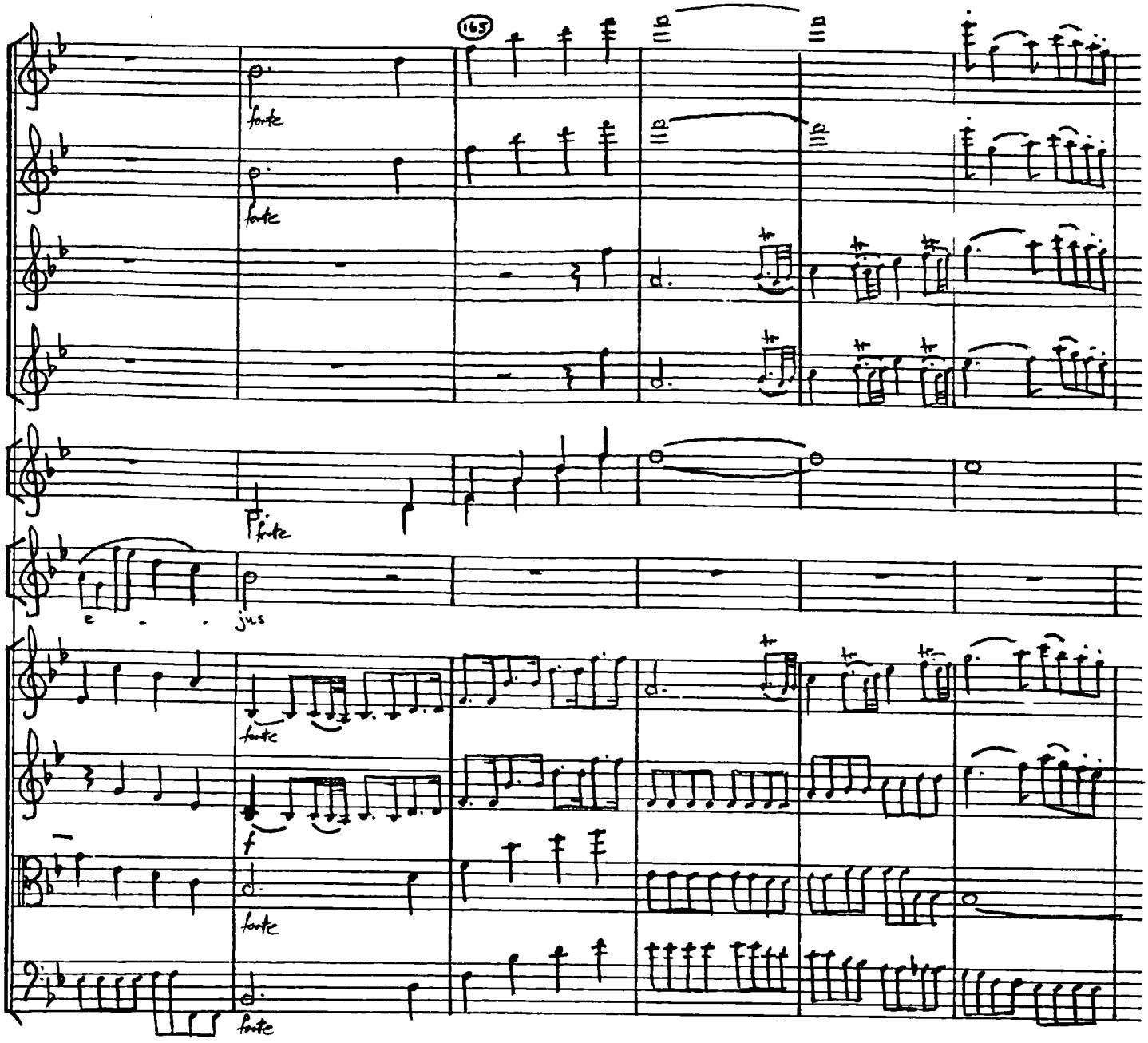

135
-de - li-a fi - de - li-a om-ni-a man-da - - ta e-jus
fag.
fag.

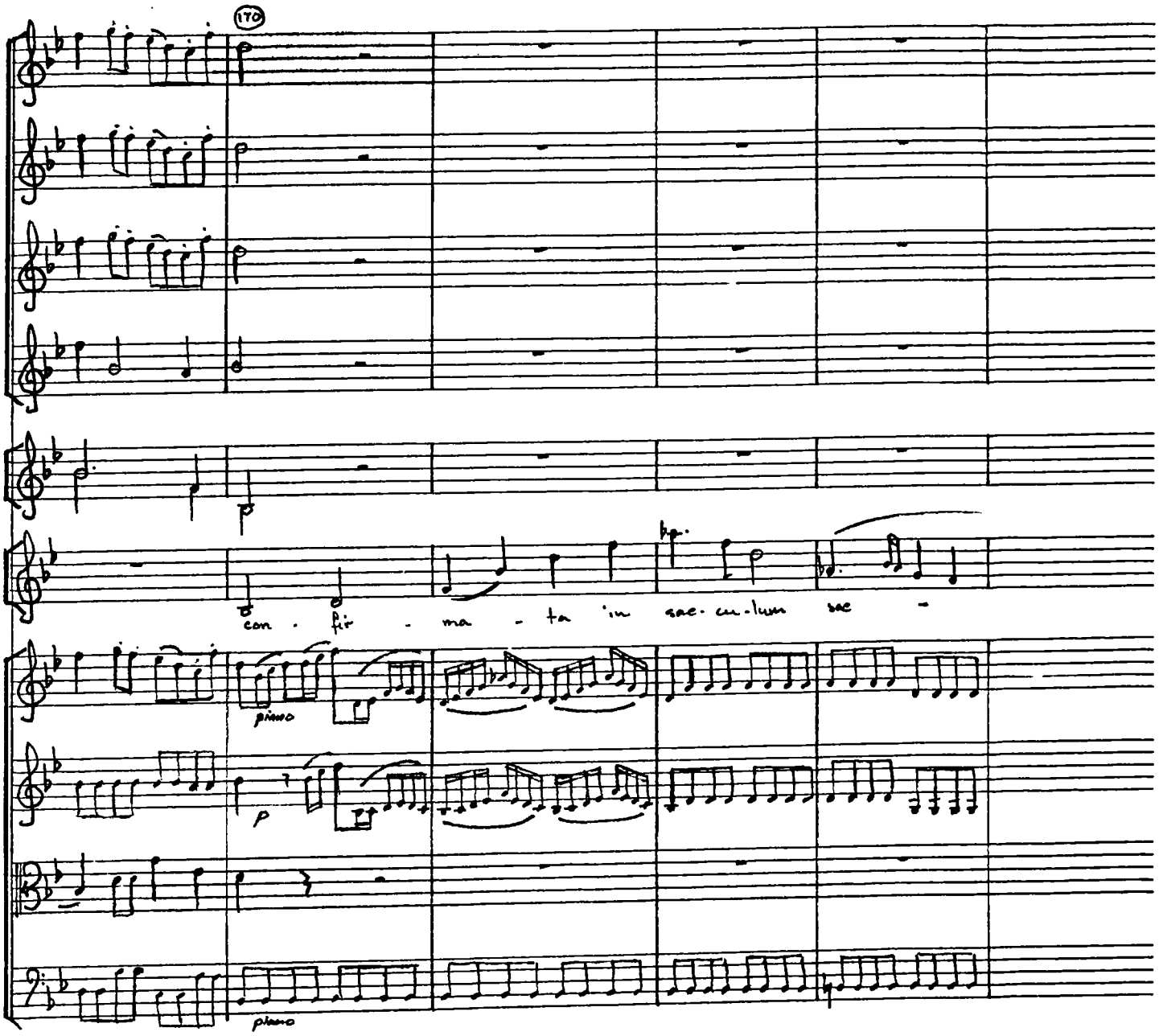

140
con - fir - ma - ta
con - fir - ma - ta
piano
fforte sforz.
sforz.
piano
fforte sforz.
sforz.
fforte sforz.
sf
f sforz.
sforz.

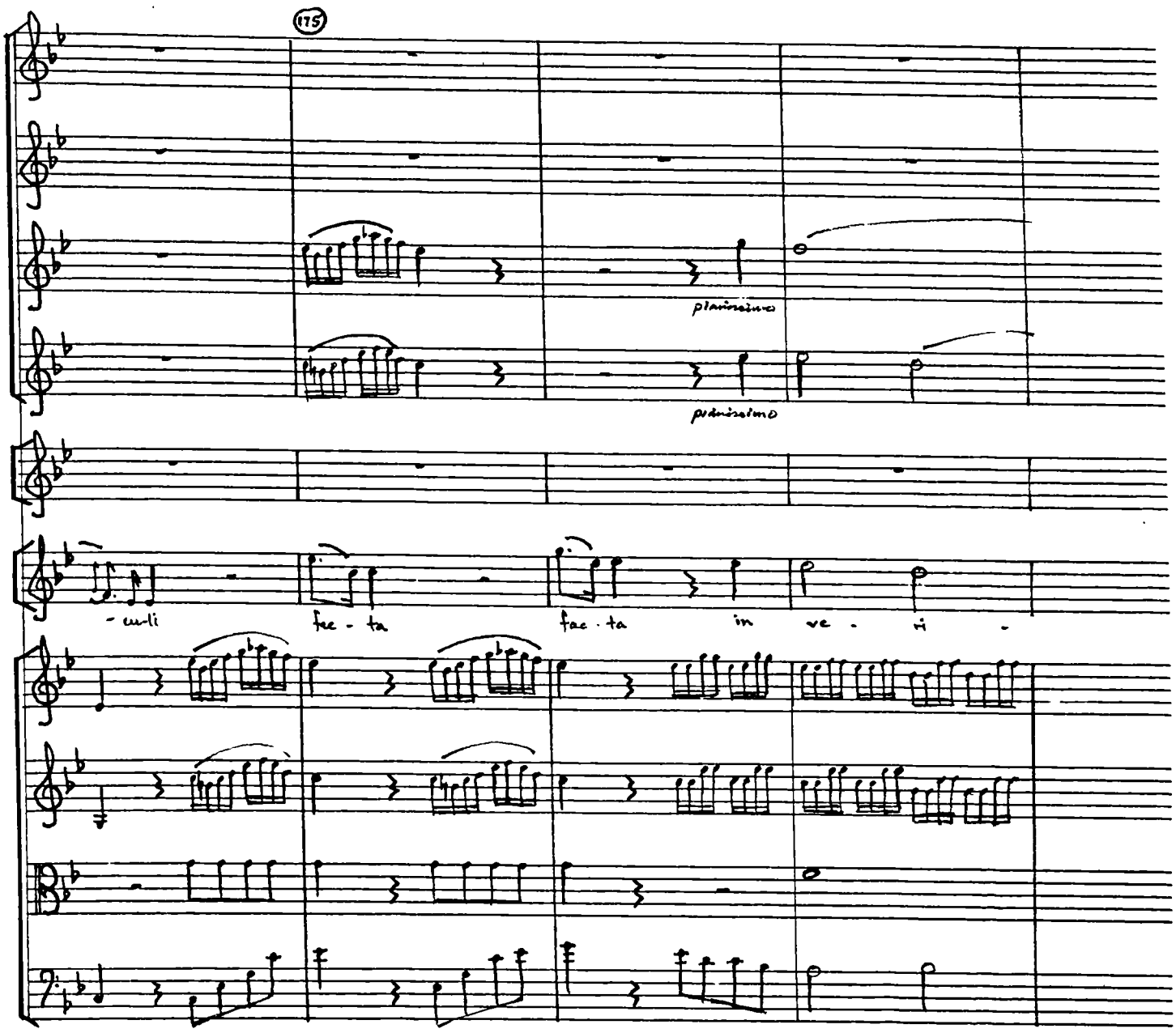

145
con - fir - ma - ta in saeculum
sae - - cu·li
fac·ta in ve - ri -
piano
p
p
piano

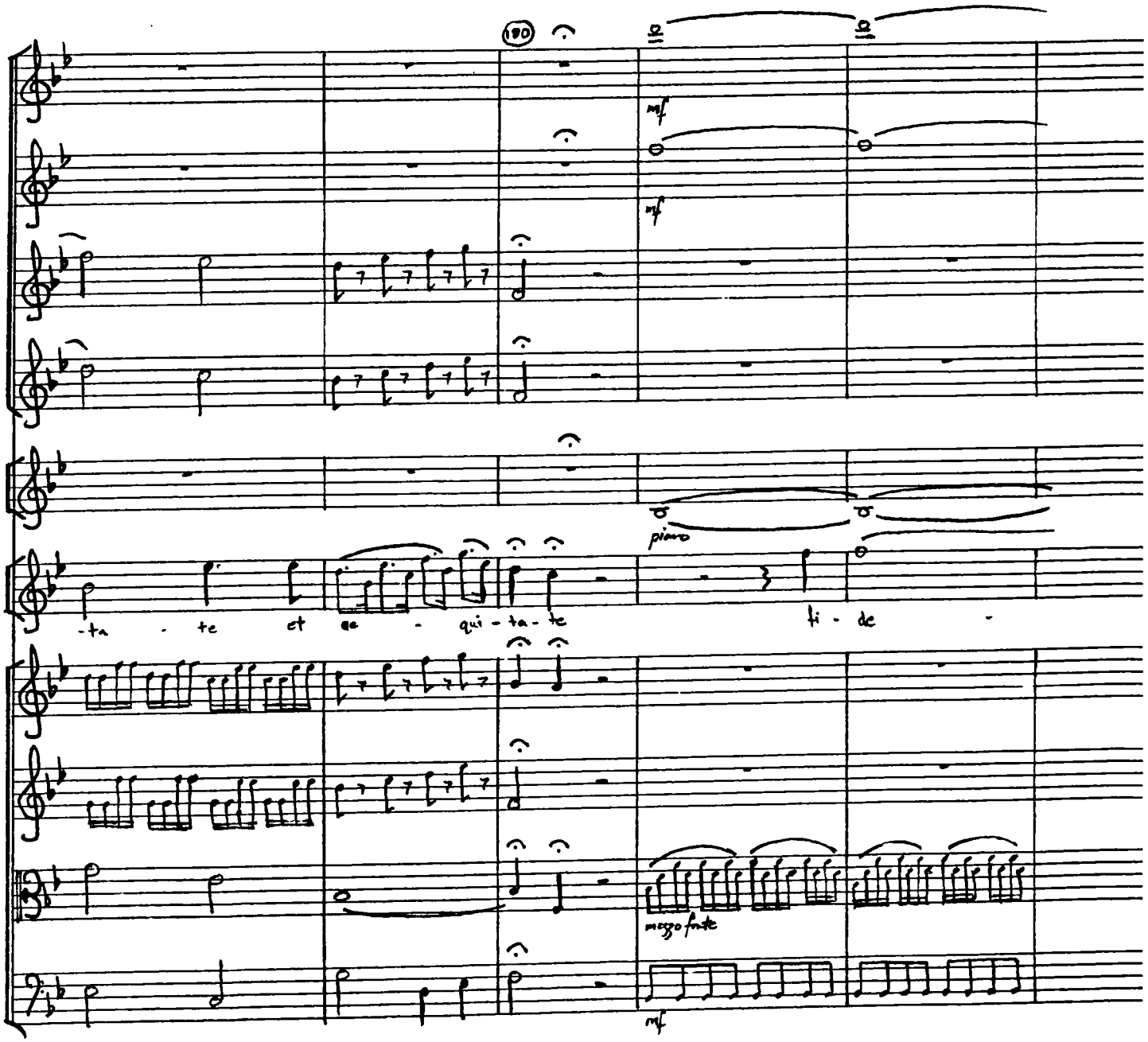

150
153
forte
forte
-ta-te et ac - qui - ta - - te
fi -
sfor. piano
sfor. piano
cresc.
cresc.
cresc.
cresc.
piano
piano
piano
piano

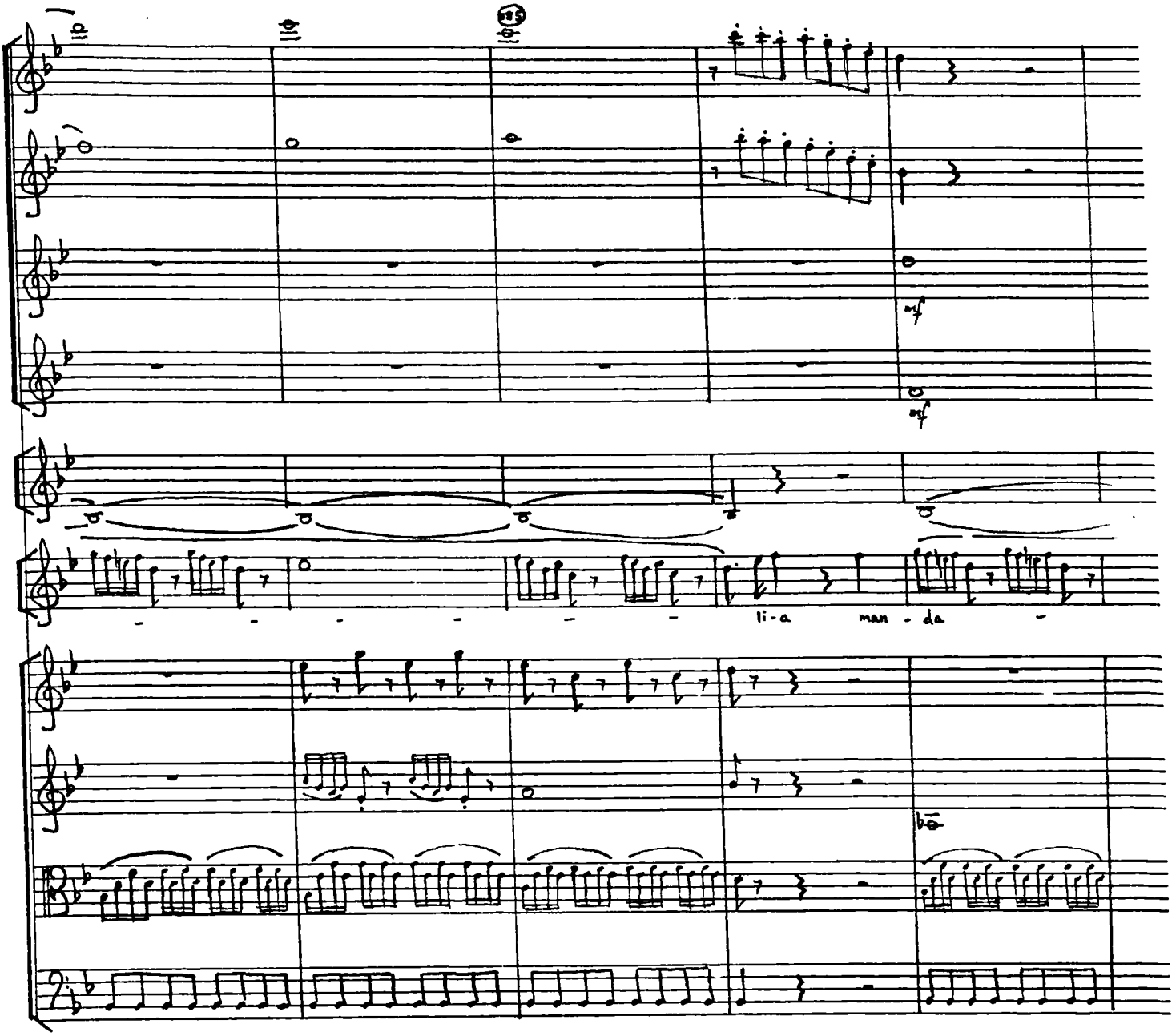

160
-de - - li - a
om-ni-a
man-da-ta
man-da - - - ta

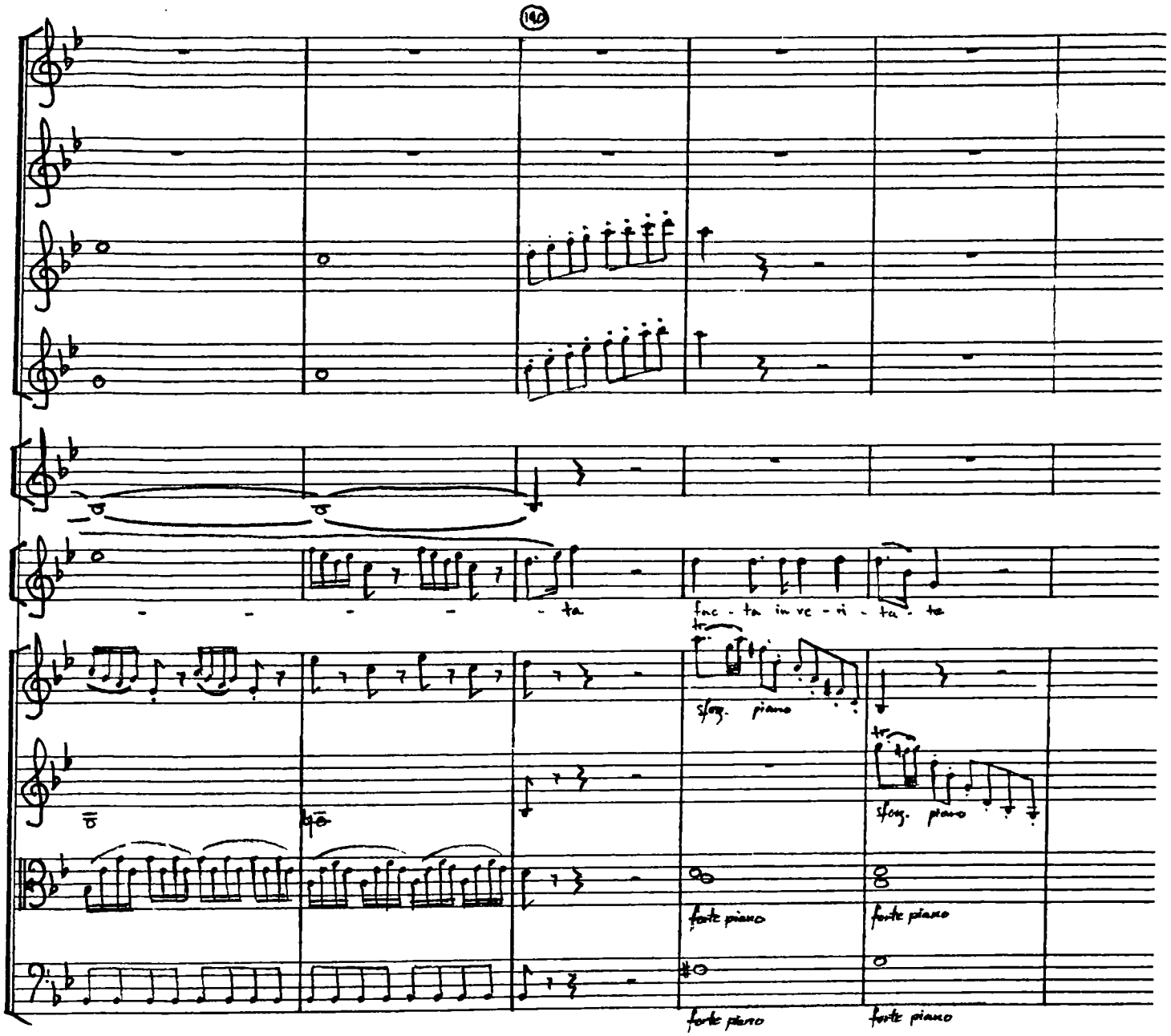

165
forte
forte
forte
e - - jus
forte
f
forte
forte

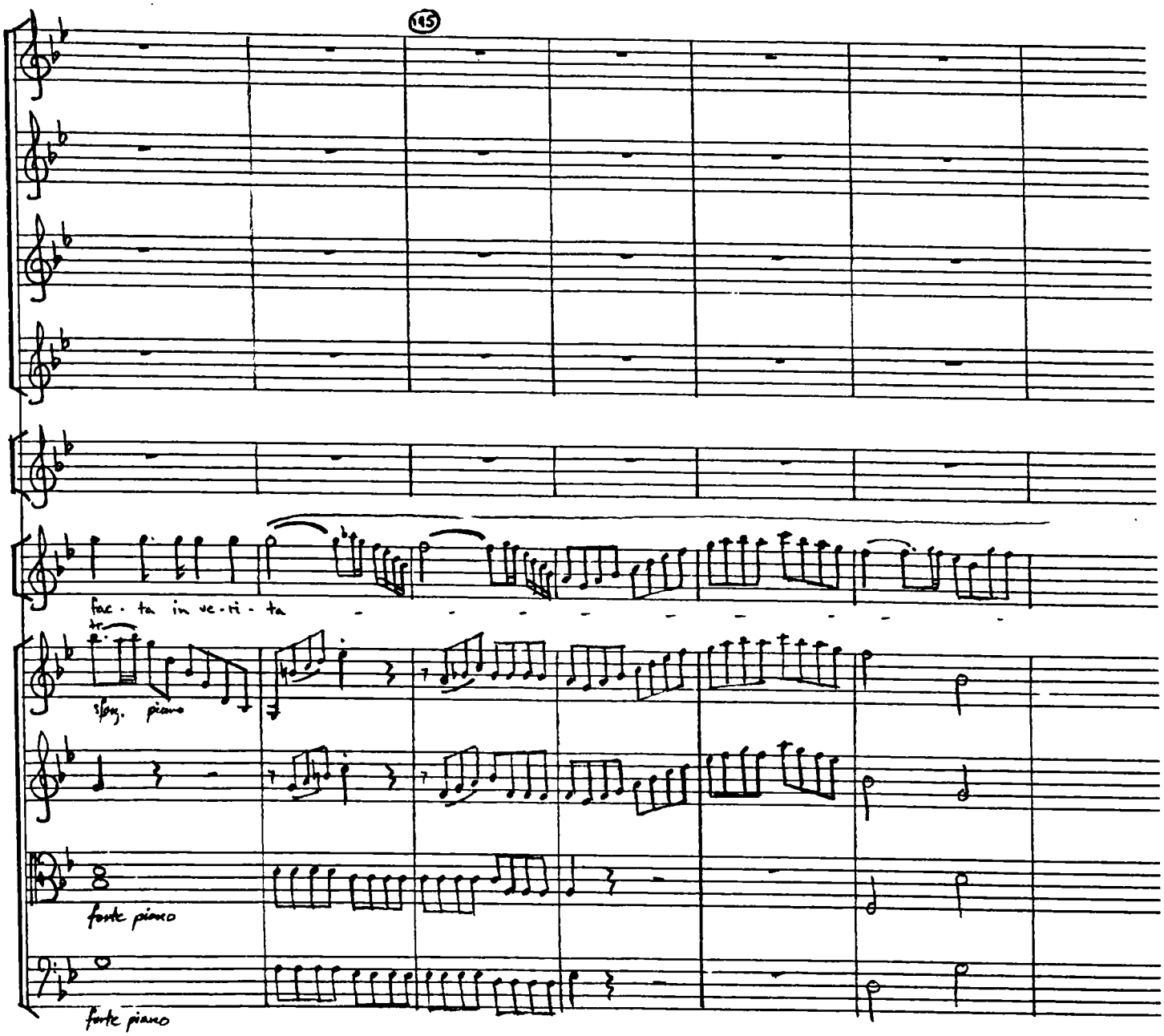

170
con - fir - ma - ta in saec - cu - lum sae -
piano
p
piano

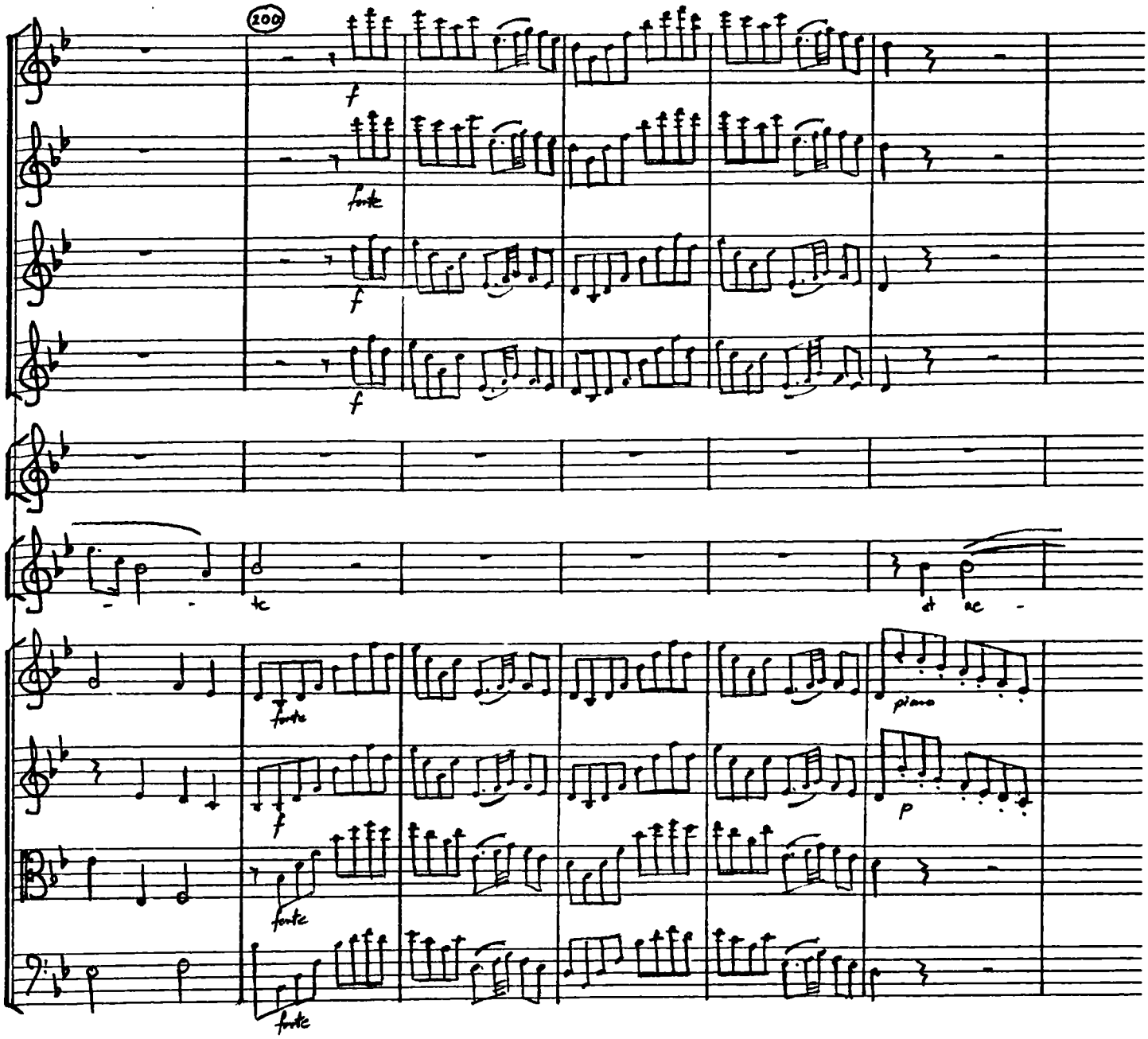

175
planissimo
pianissimo
- culi
fac - ta
fac - ta
in
ve - ni -

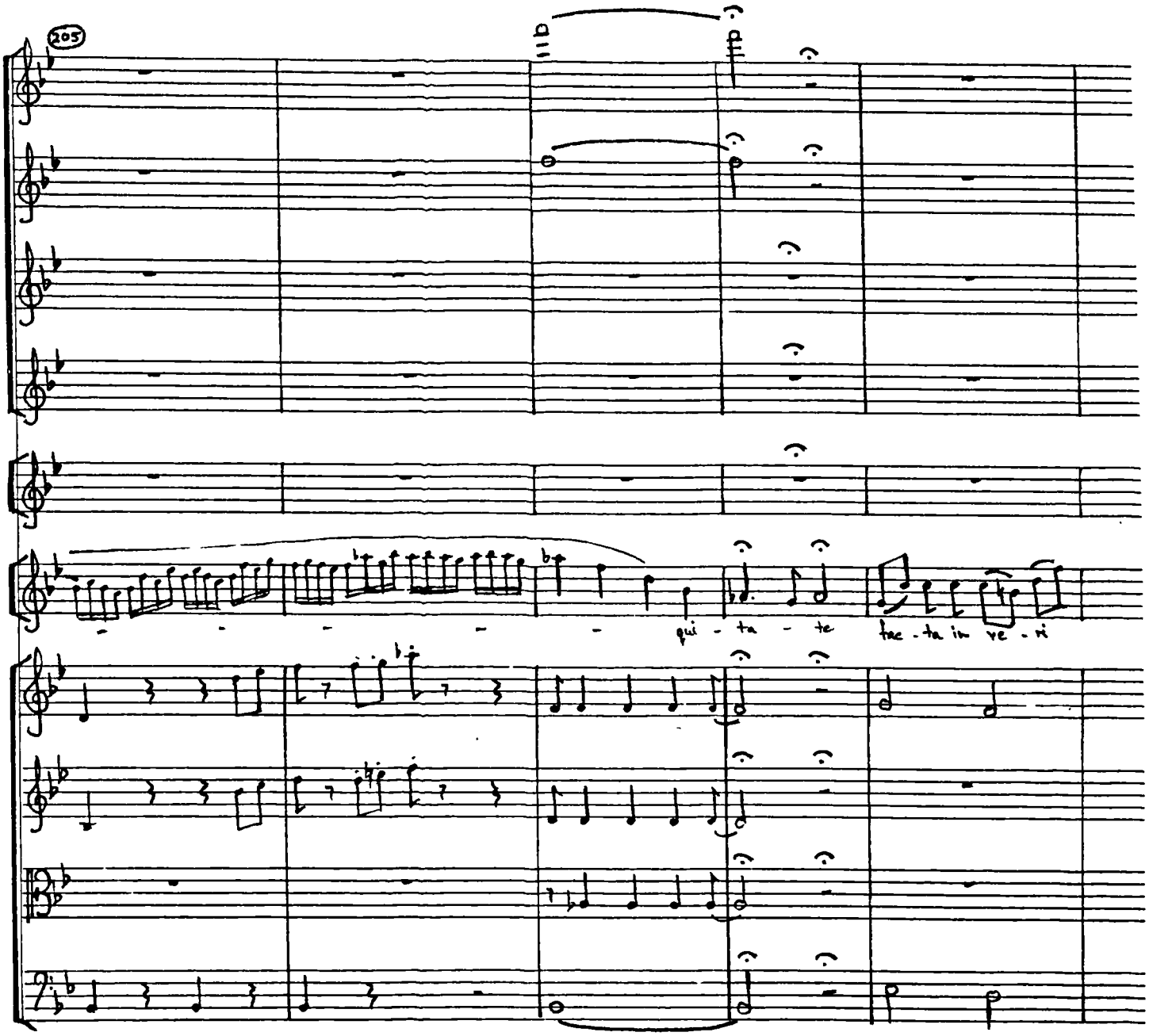

190
mf
mf
piano
-ta - te et ae - qui - ta - te
ti - de
mezzo forte
mf

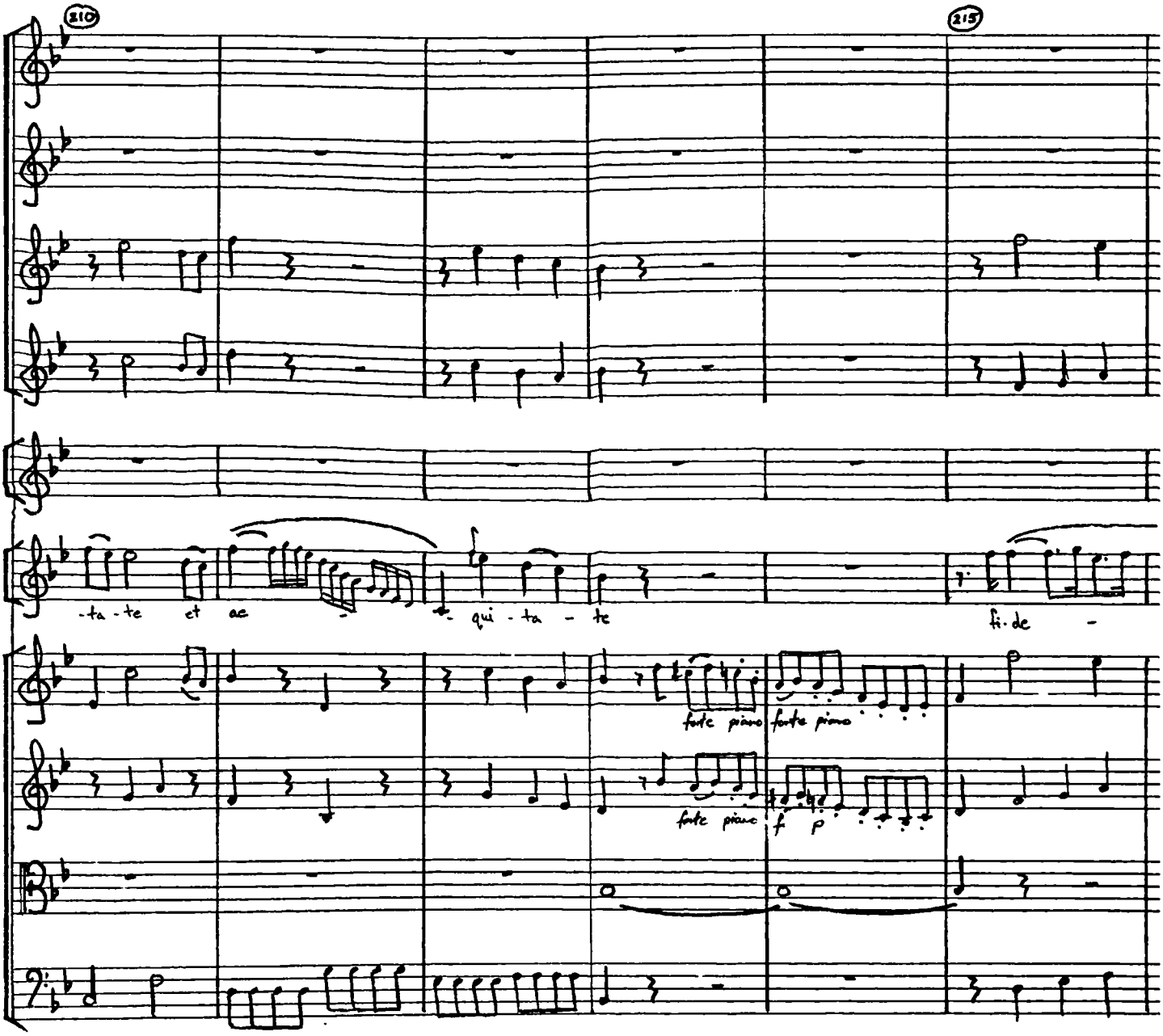

mf
mf
li-a man - da

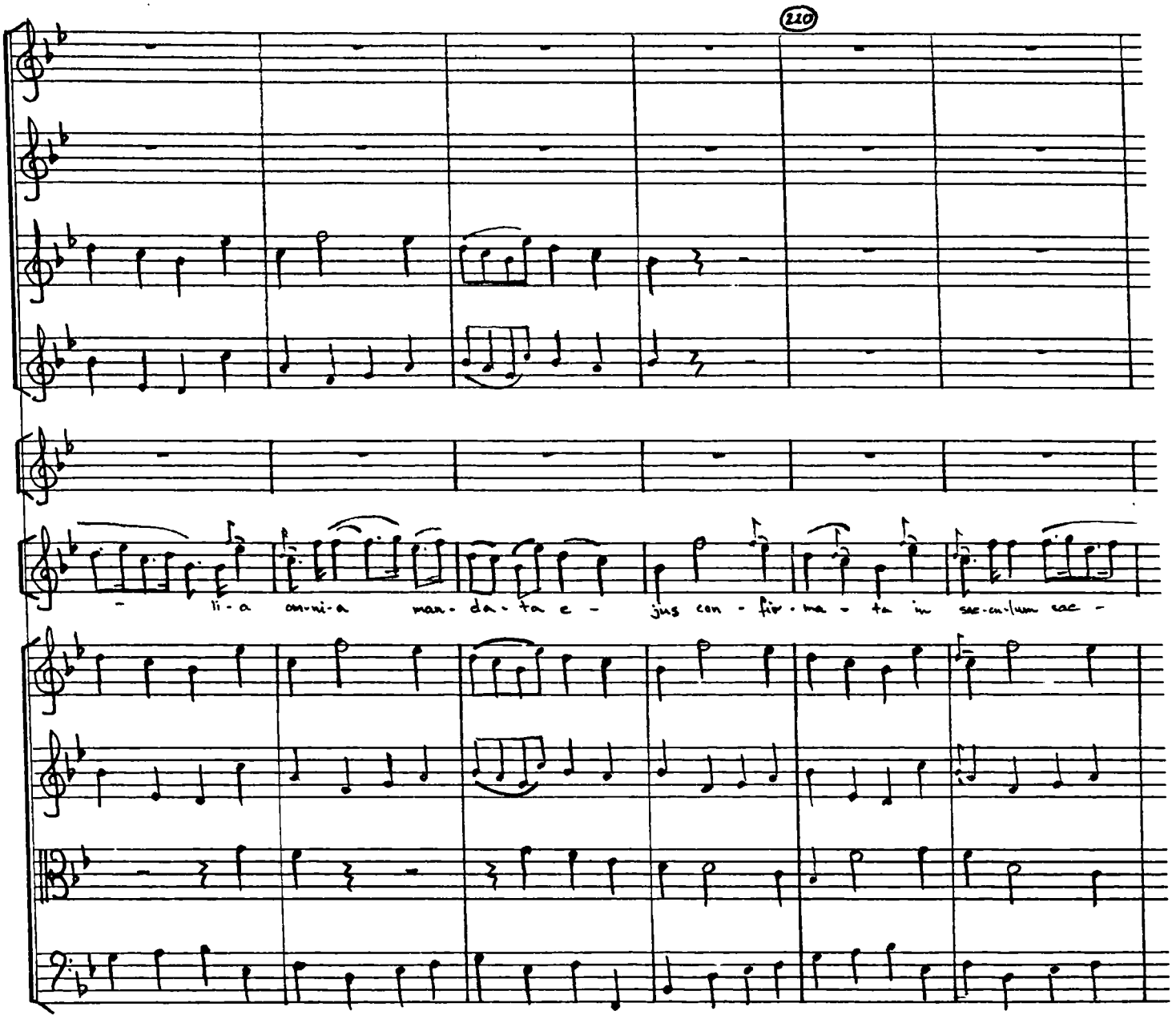

190
- - - - - ta
fac - ta in ve - ri - ta - te
sforz. piano
sforz. piano
forte piano
forte piano
forte piano
forte piano

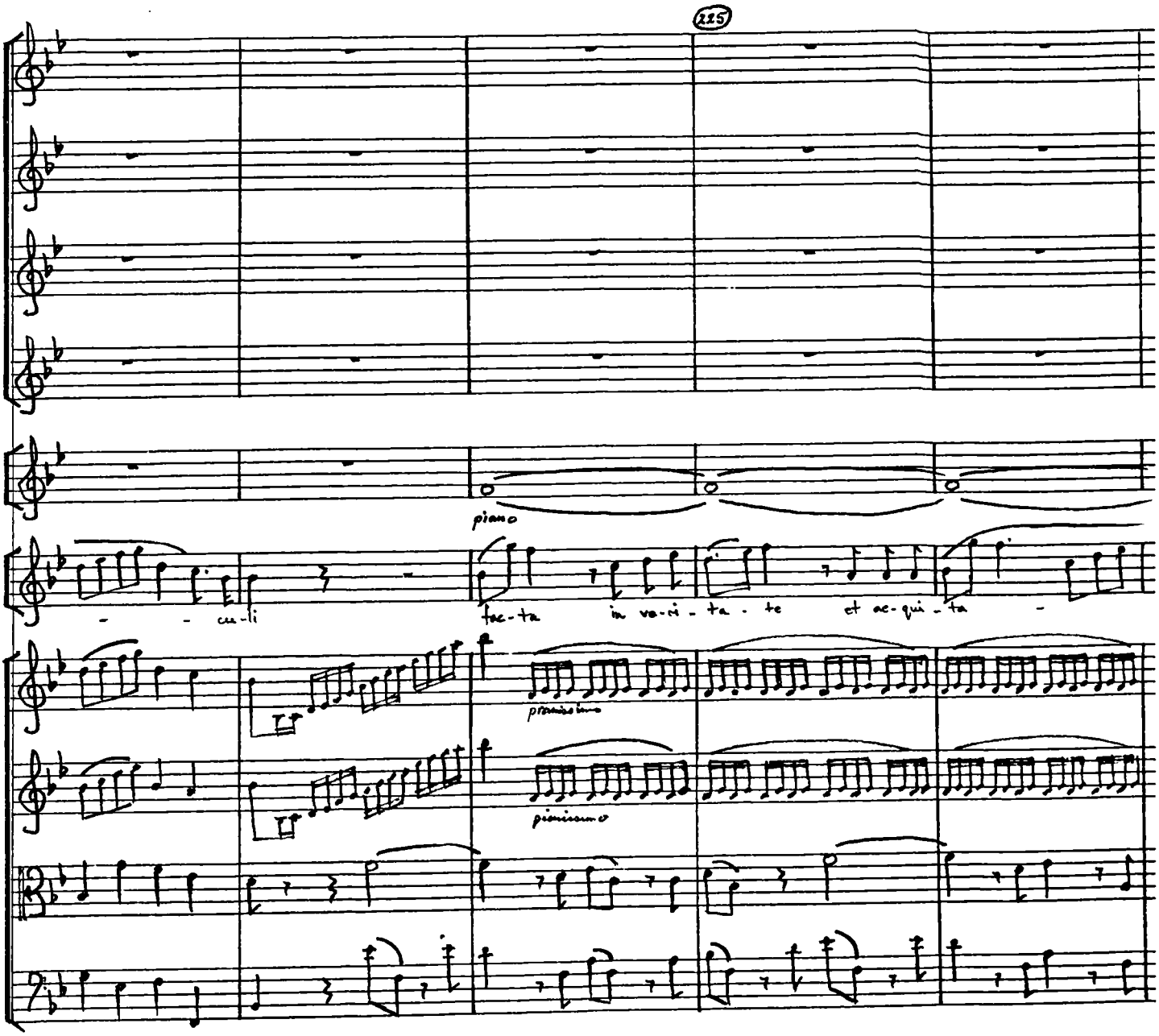

145
fac · ta in ve · ri · ta
tr
sfpz. piano
forte piano
forte piano

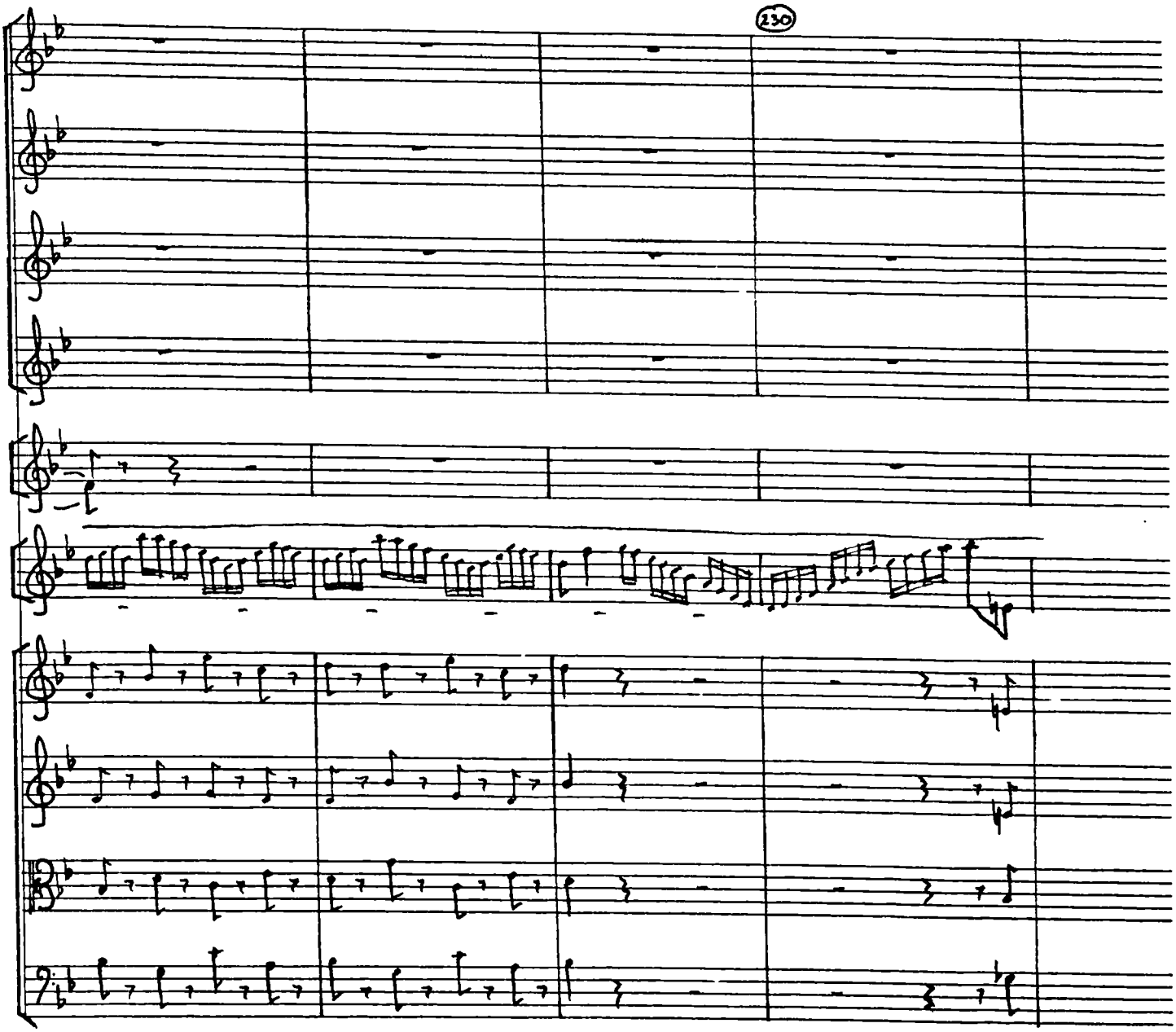

200
f
forte
f
f
tc
dt ac
forte
piano
f
p
forte
forte

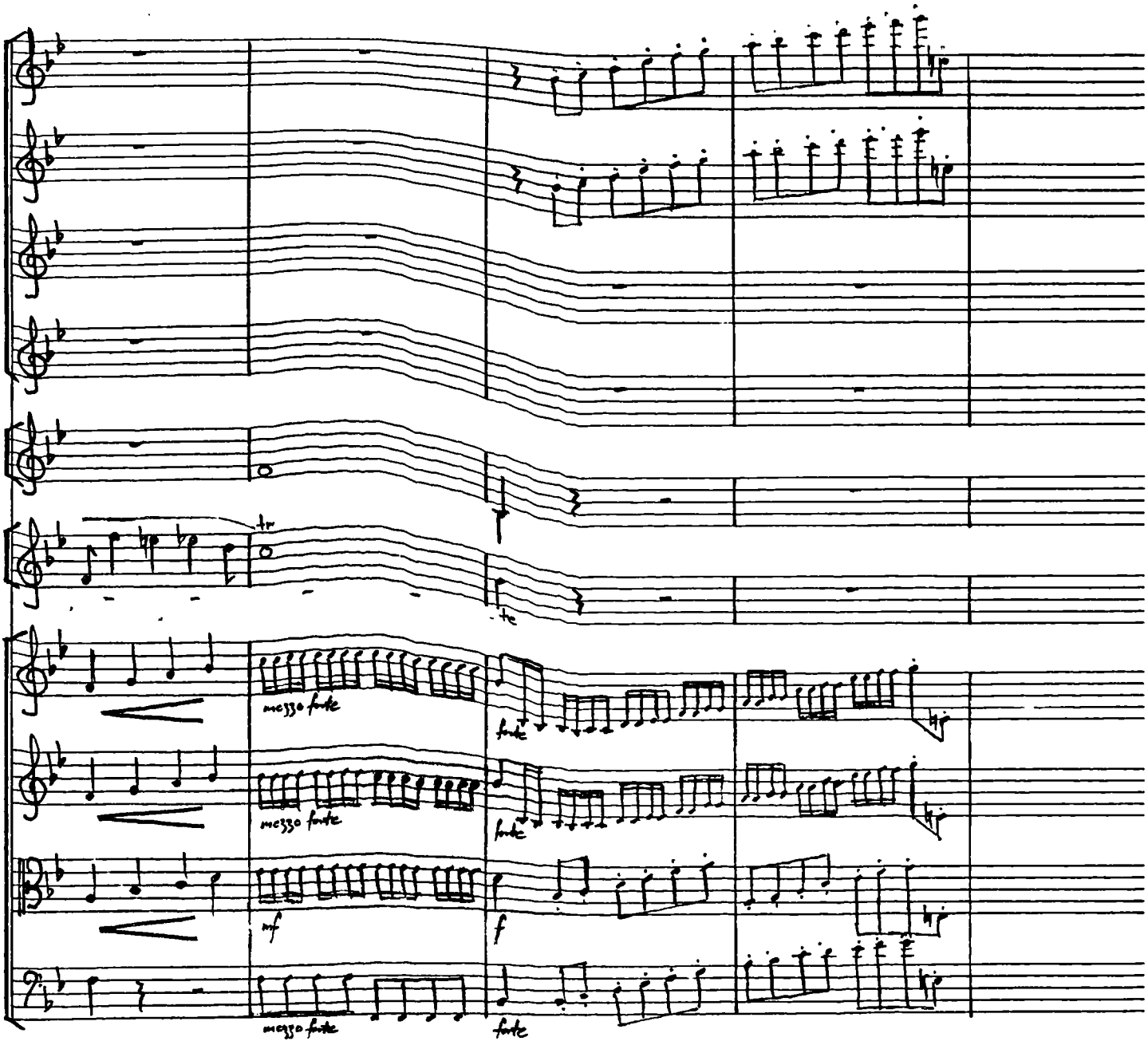

205
qui - ta - te
tac - ta in ve - ri

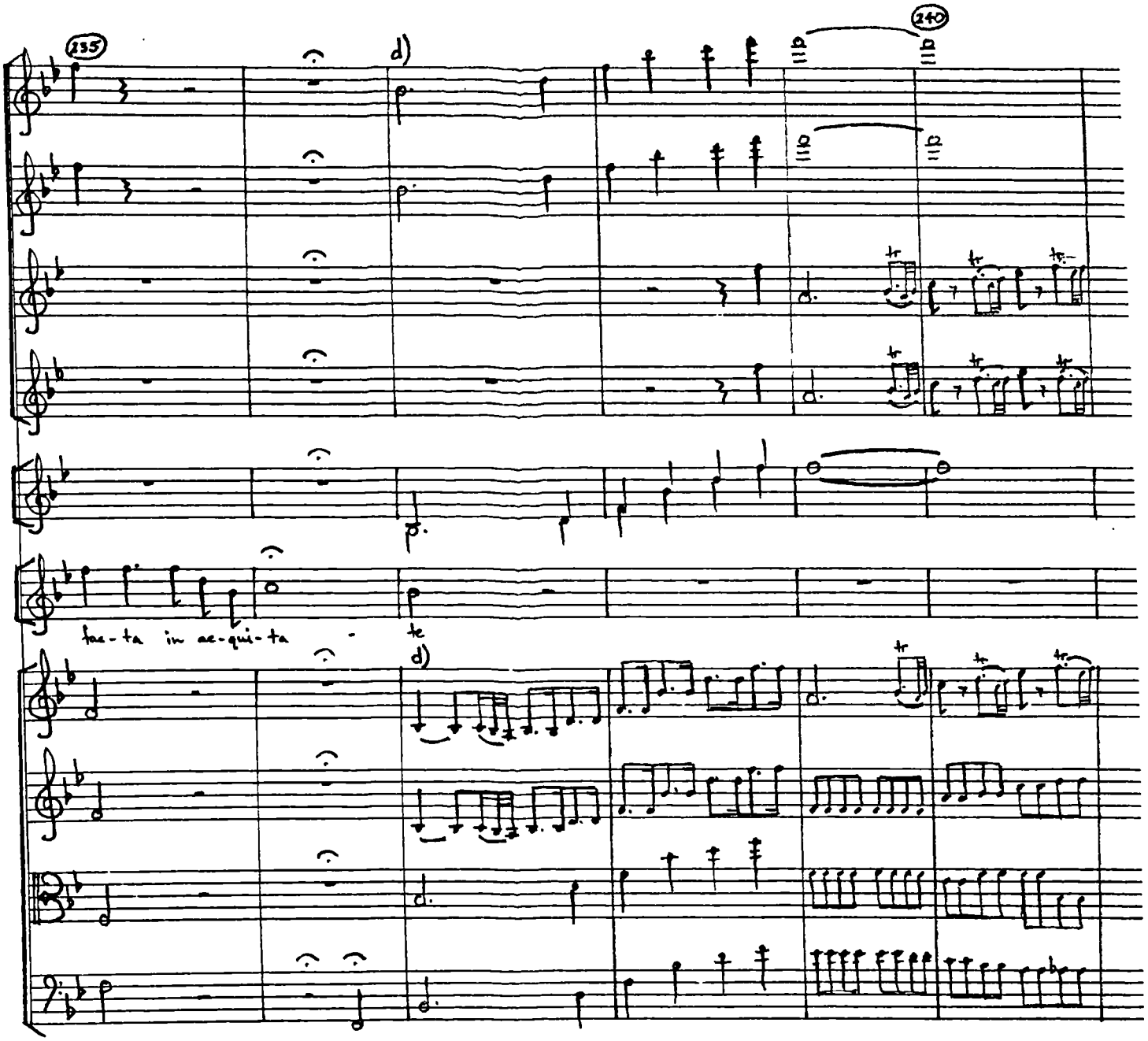

210
215
-ta - te et ae -
qui - ta - te
fi - de -
forte piano
forte piano
forte piano
f p


110
li - a om-ni-a man - da - ta e - jus con - fir - ma - ta in sae-cu-lum sae -

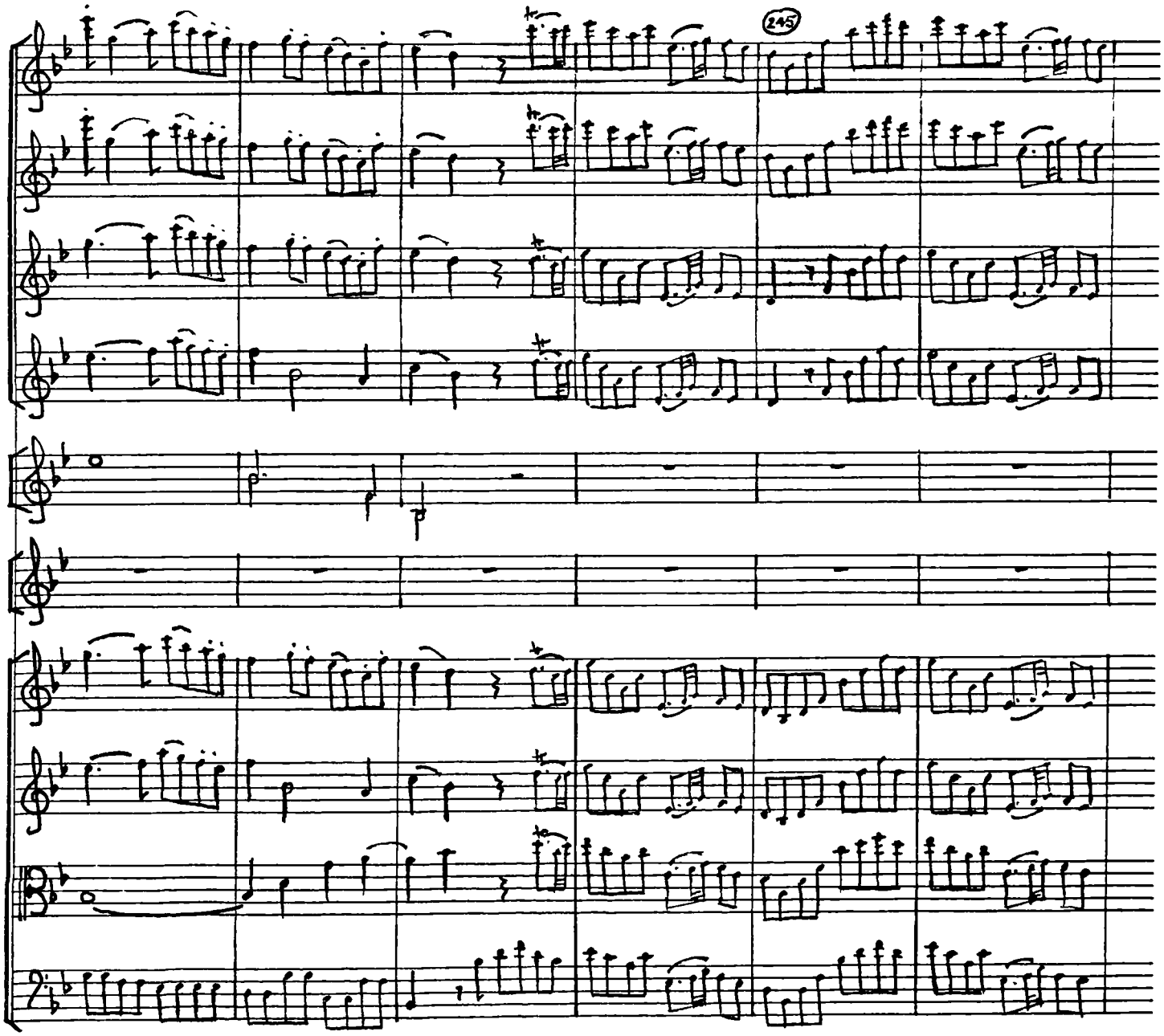

115
piano
- - cu-li
fac-ta in ve-ri-ta-te et ac-qui-ta -
pizzicato
pizzicato

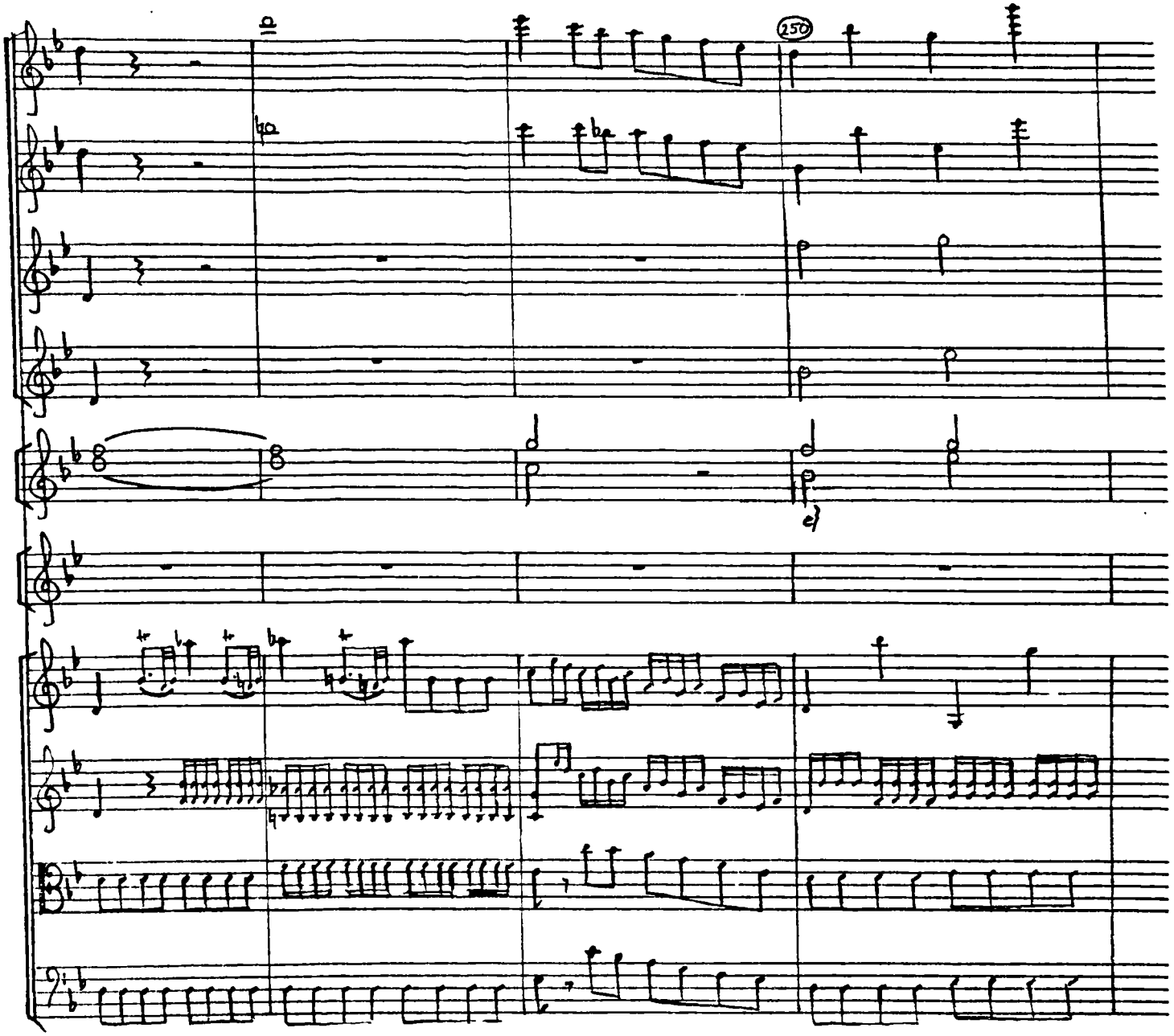

230


tr
mezzo forte
forte
mezzo forte
forte
mf
f
mezzo forte
forte

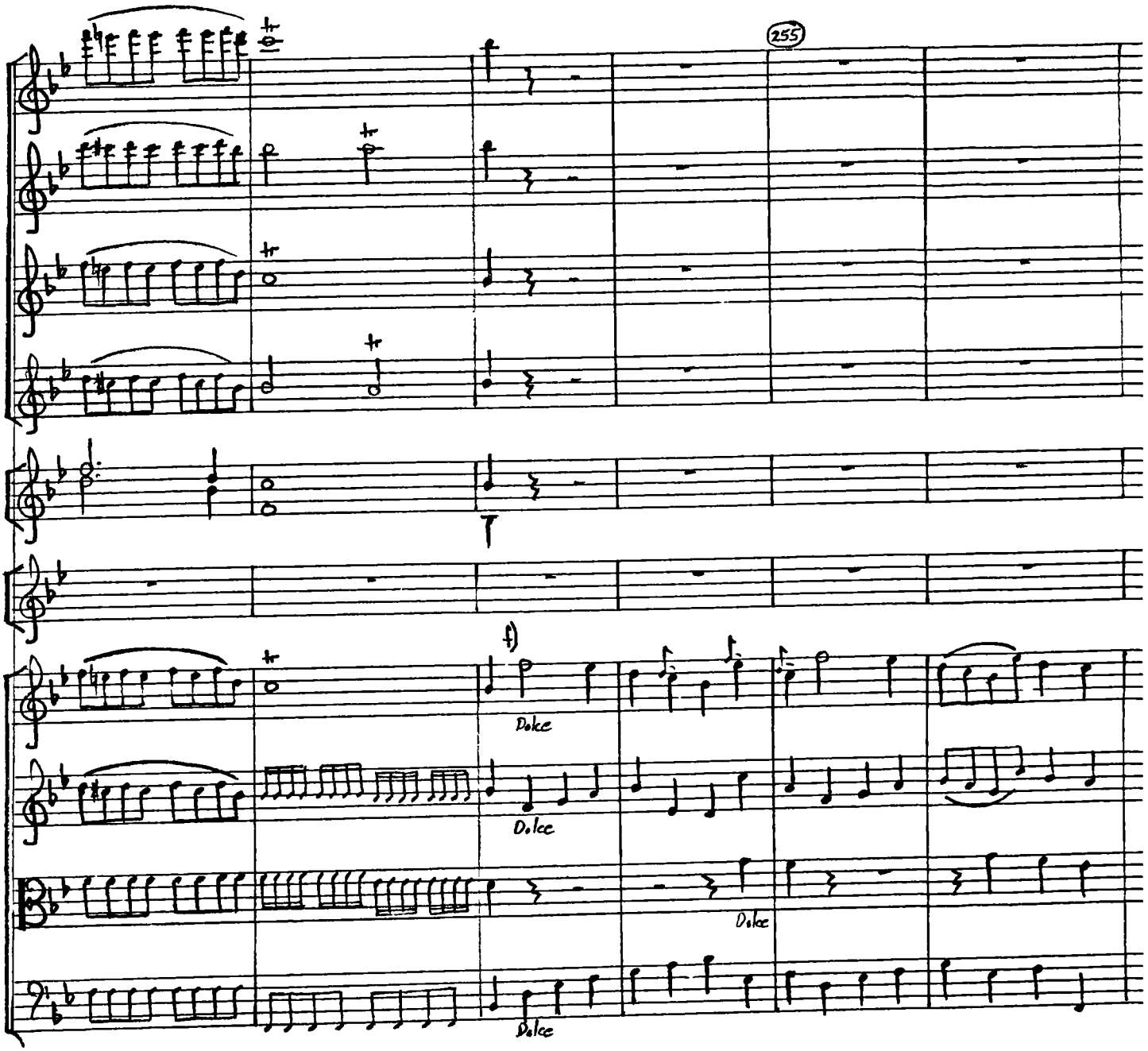


d) Bars 259-265: In the manuscript there is an editorial suggestion to cut these bars. (Presumably the editor was not Wesley!)

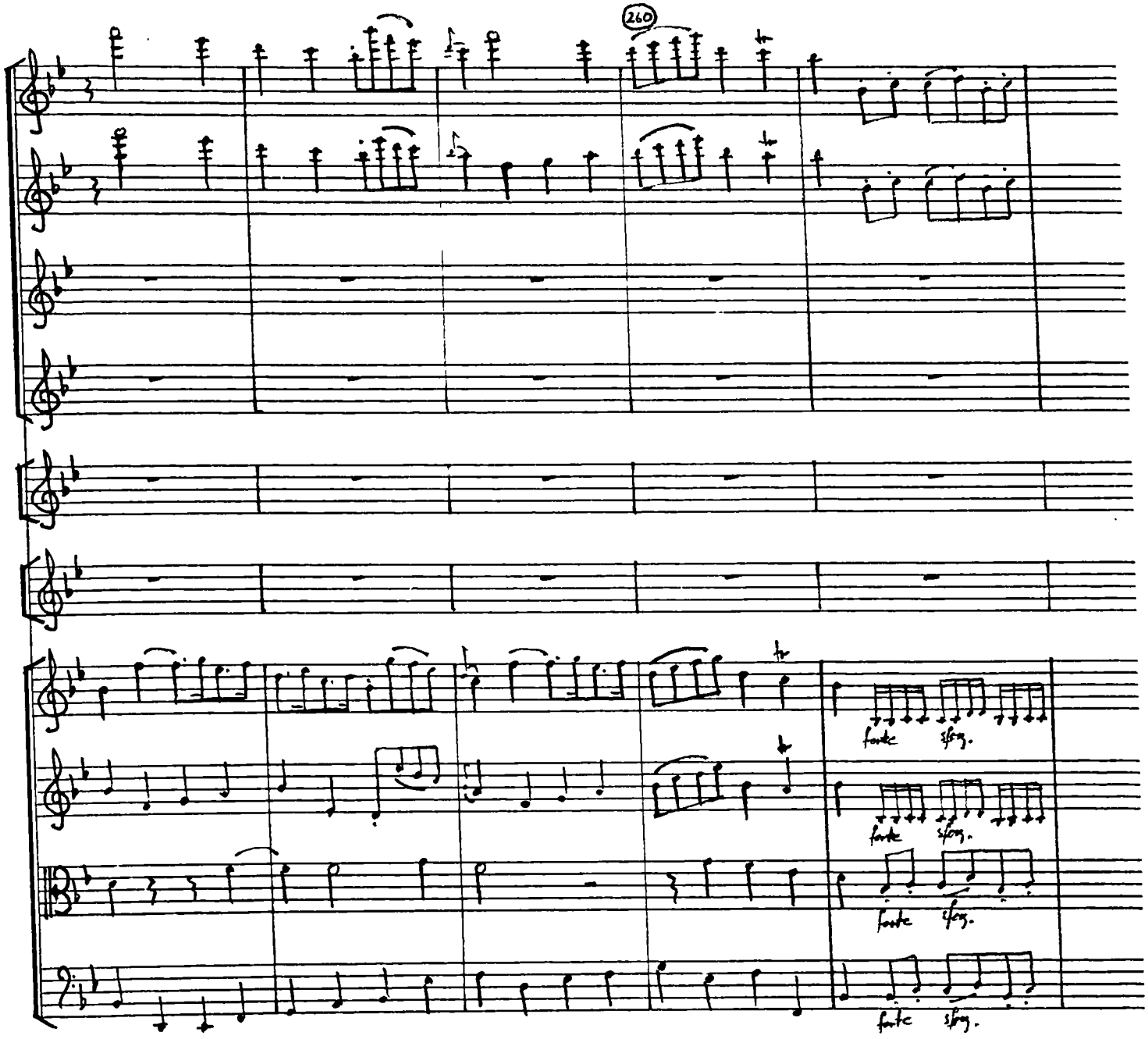

245

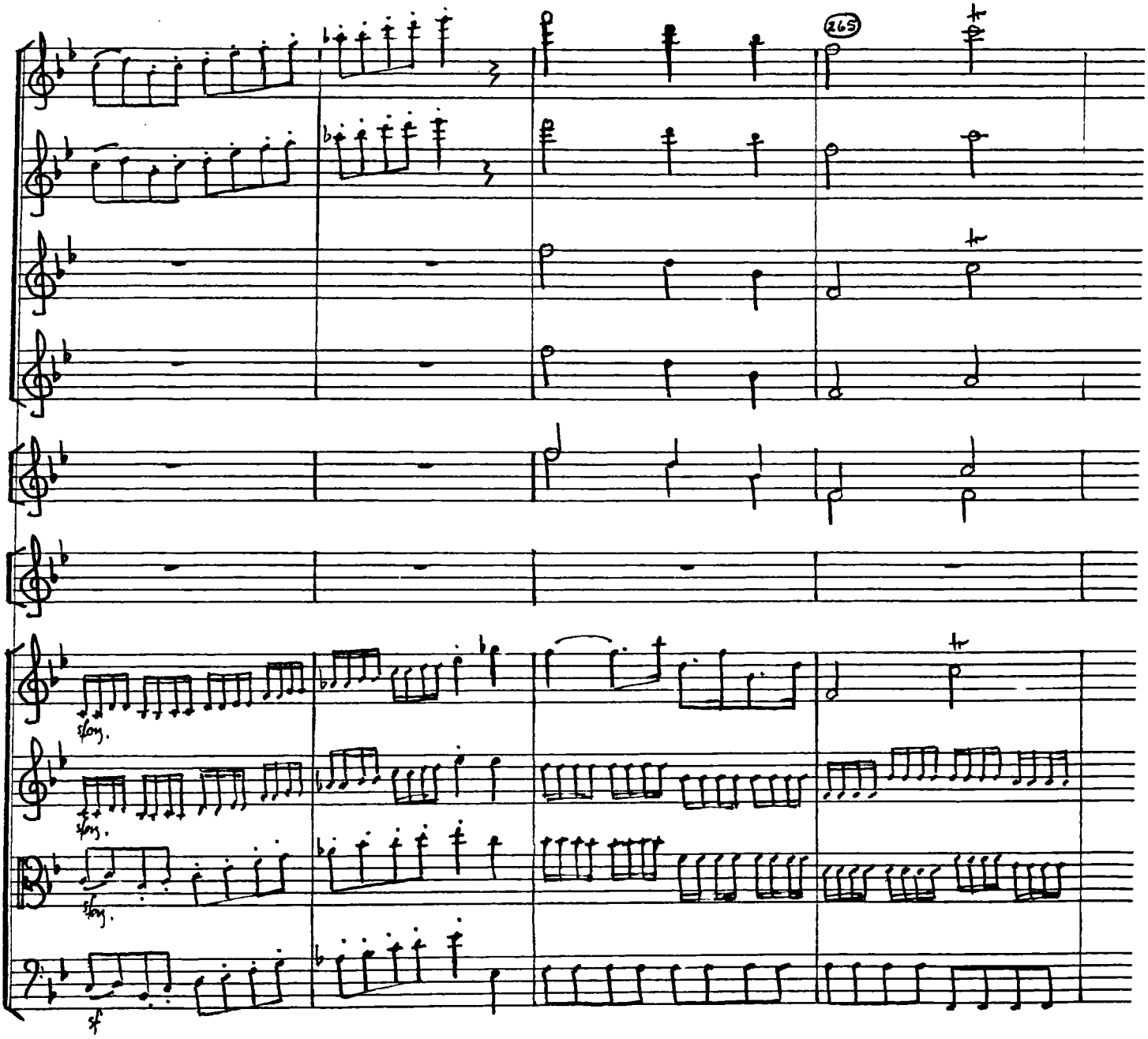


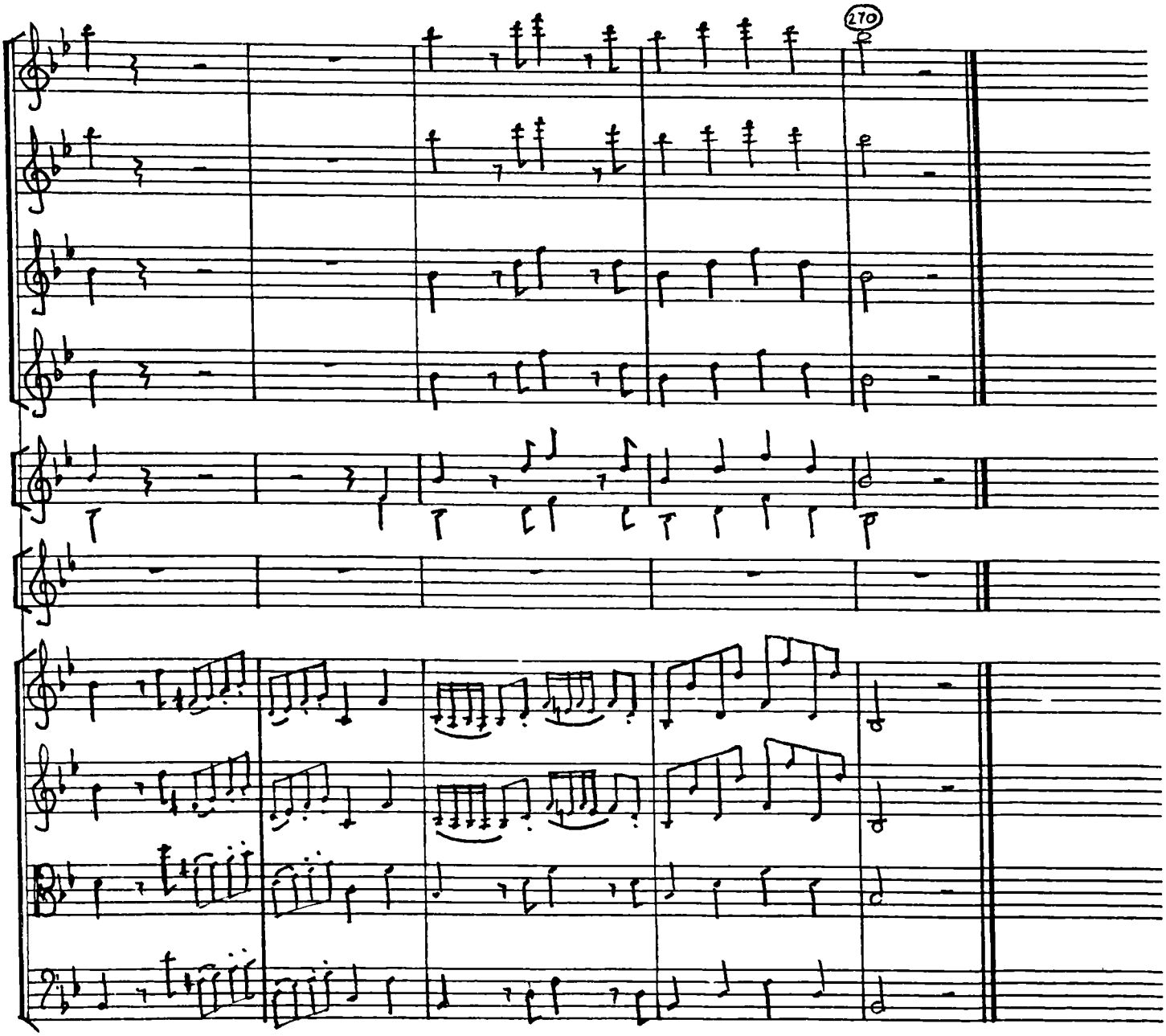
e) Bar 250: there would seem to be a mistake in the horn part – the manuscript has G for Horn II at this point, which does not fit the Bb 1st. inversion chord. Bb is the obvious alternative.



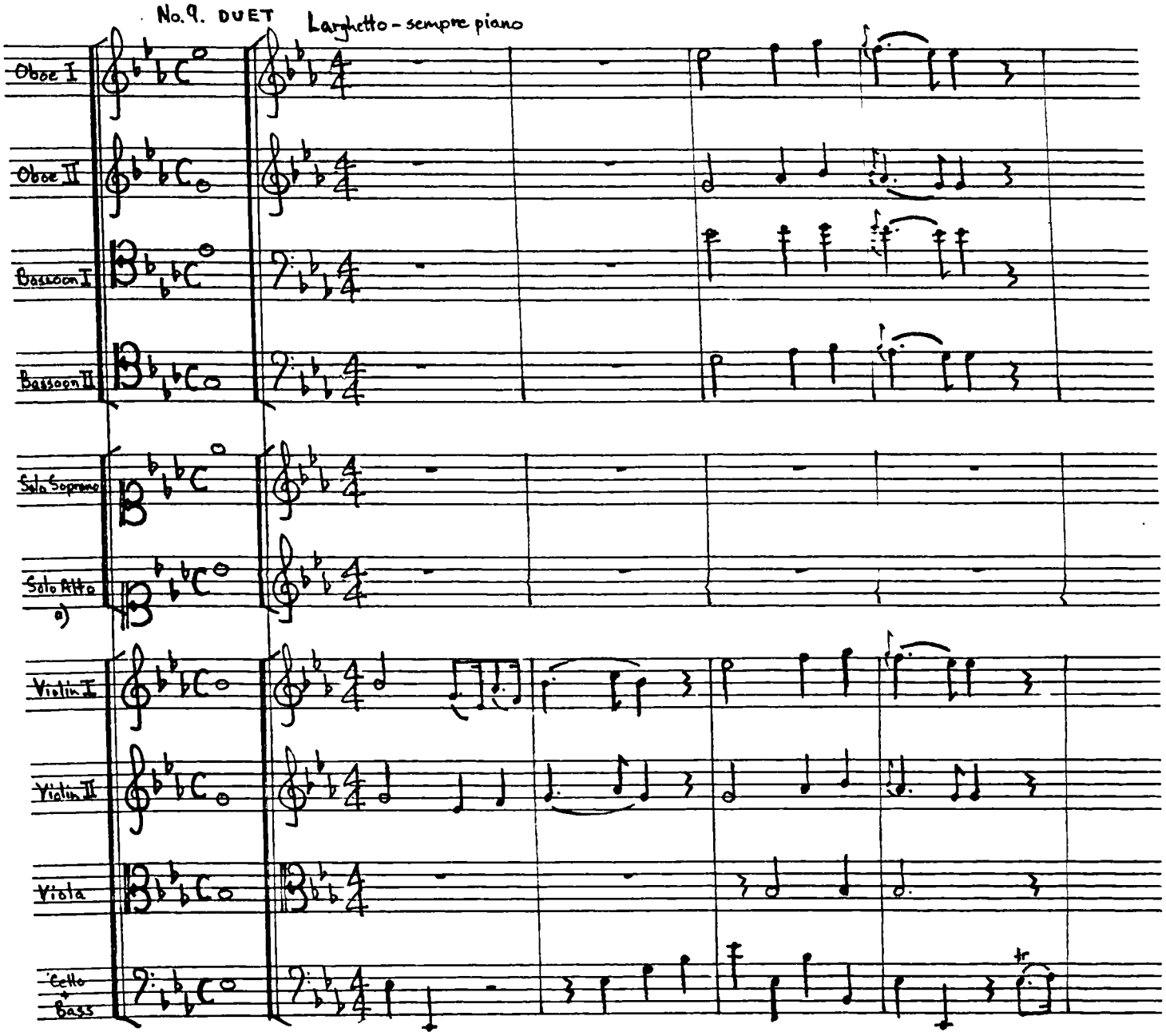
f) Bars 253-265: In the manuscript there is an alternative editorial suggestion to cut these bars. (Again, presumably the editor is not Wesley)


260
fortè sforz.
fortè sforz.
fortè sforz.
fortè sforz.

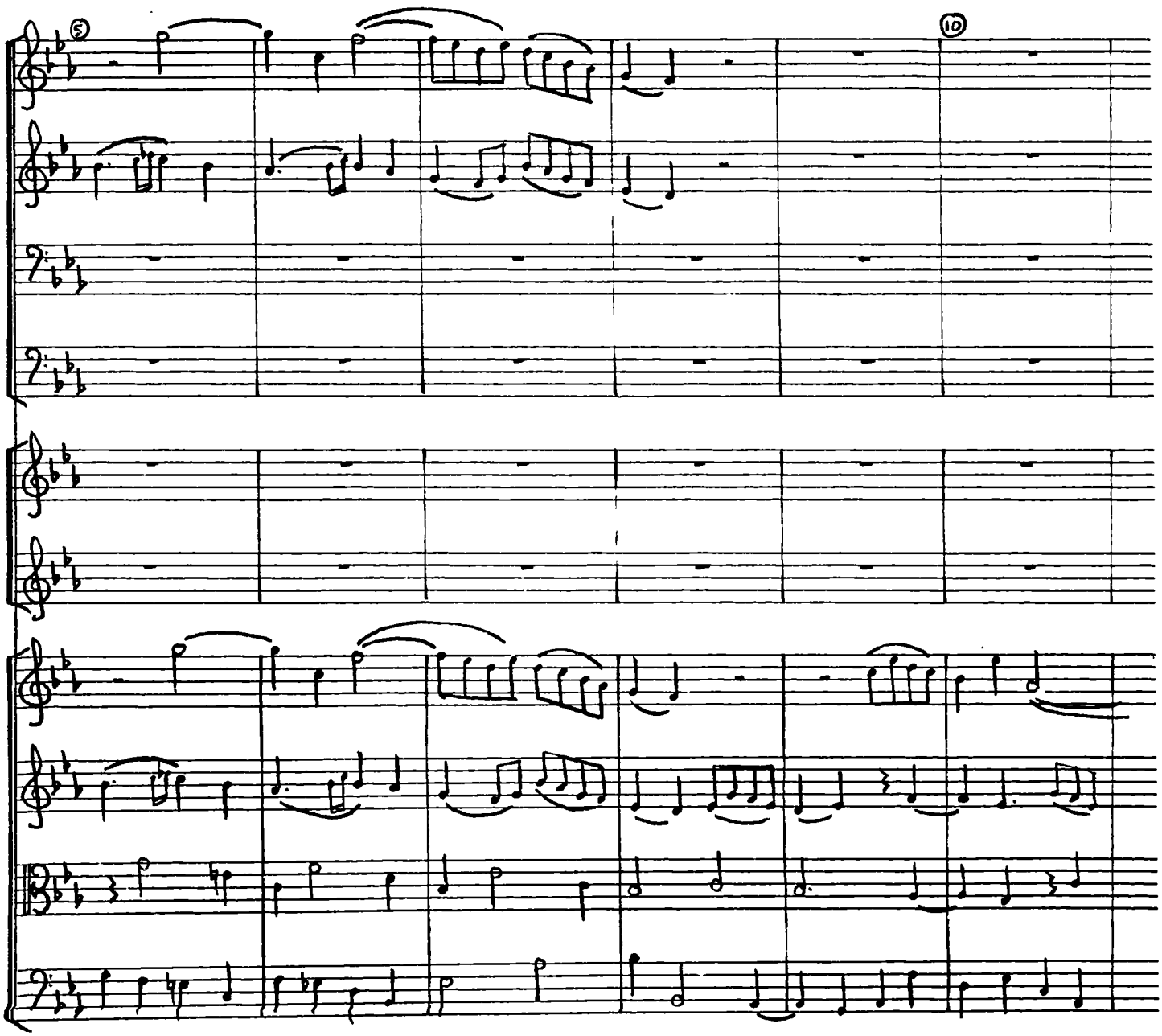

265
sfz.
sfz.
sfz.
sf

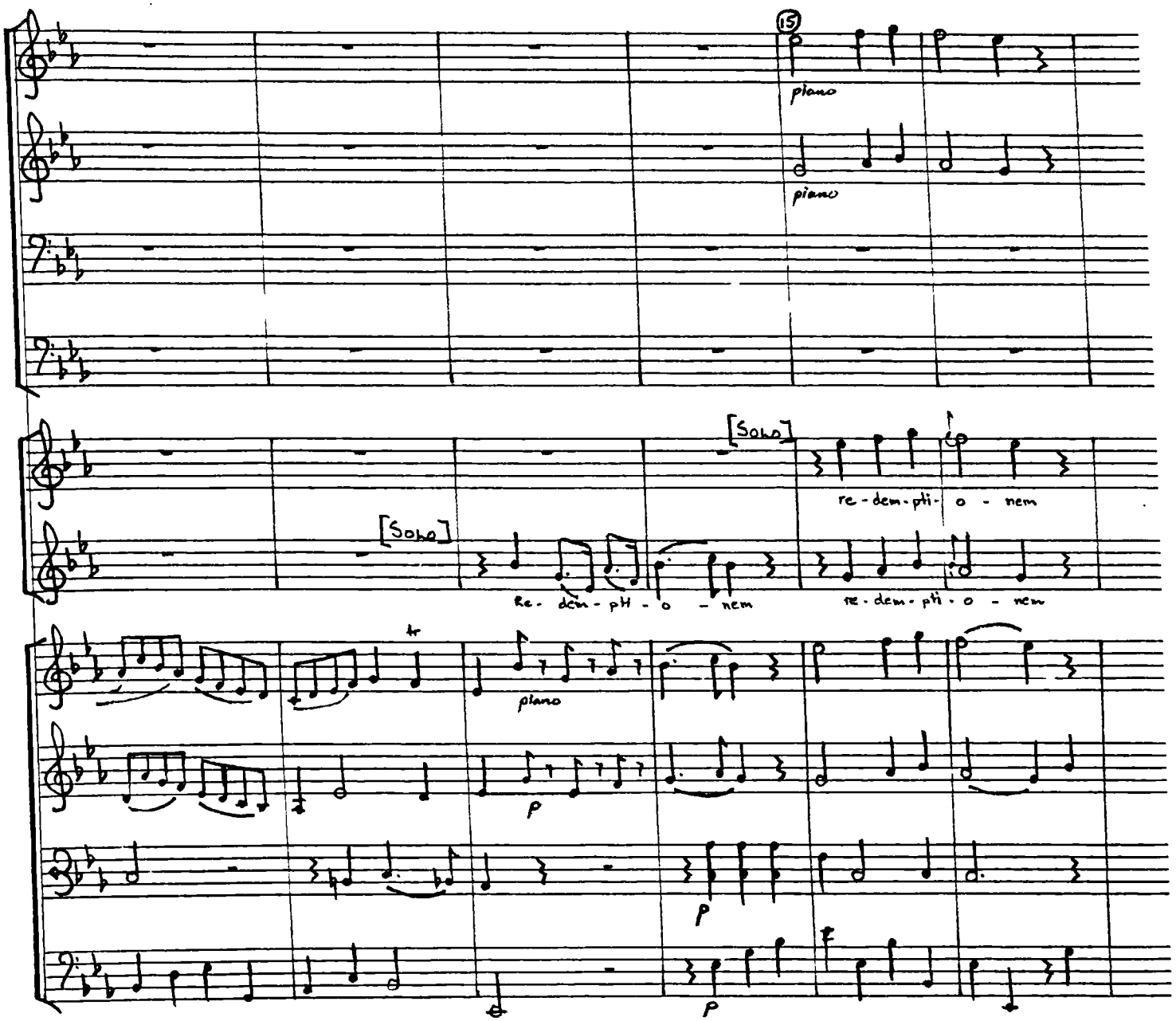

270

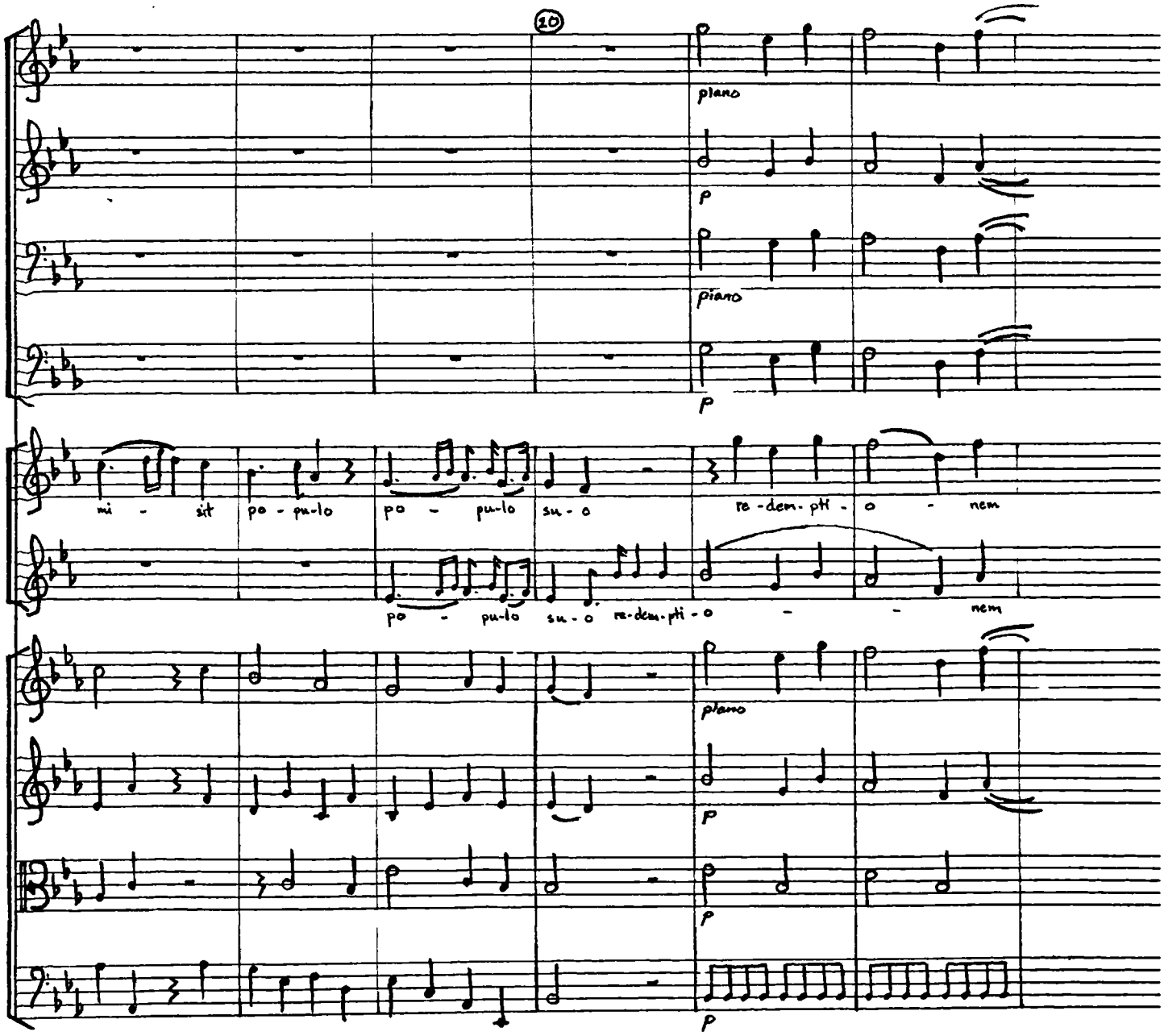
No. 9. DUET Larghetto - sempre piano

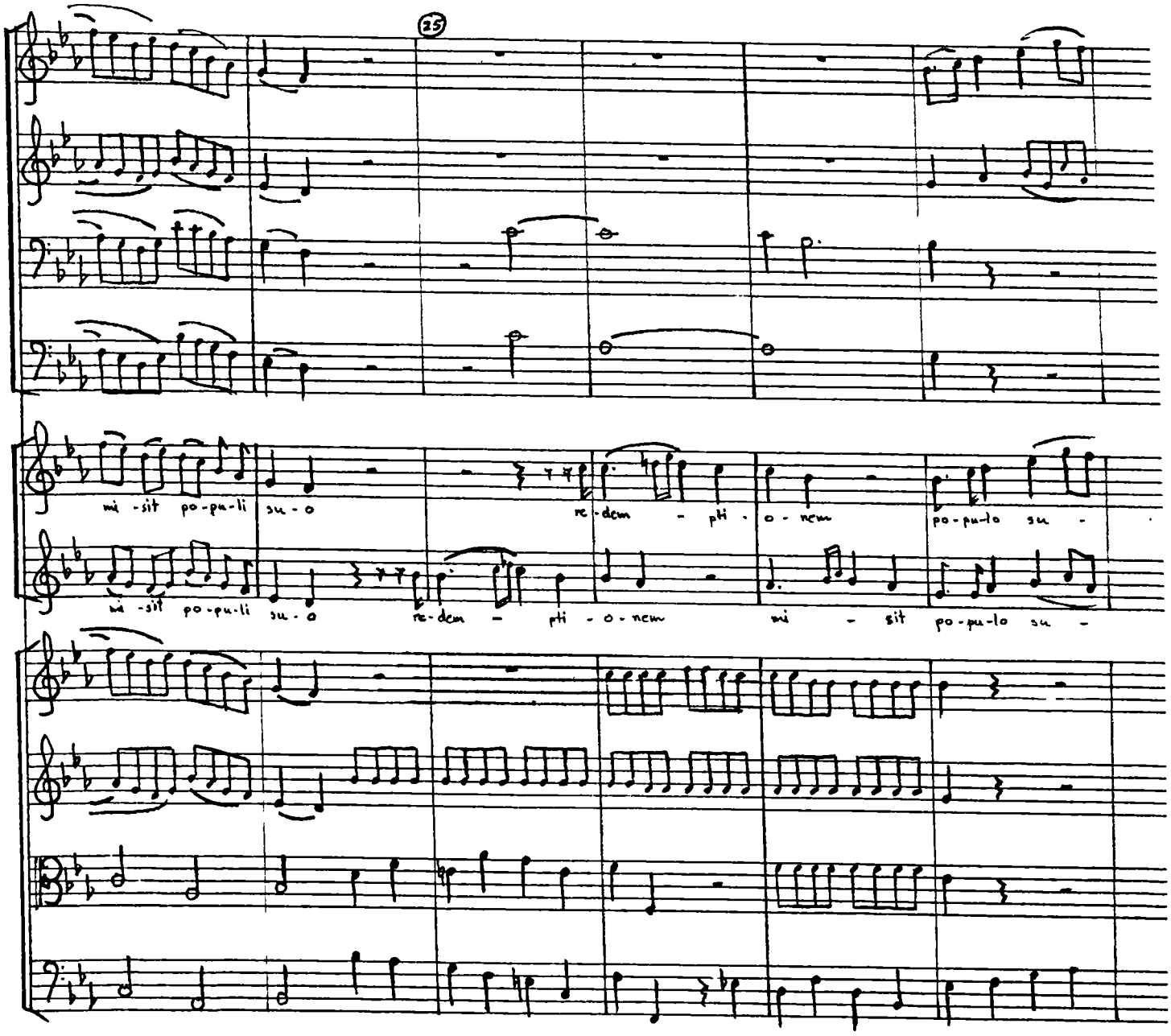


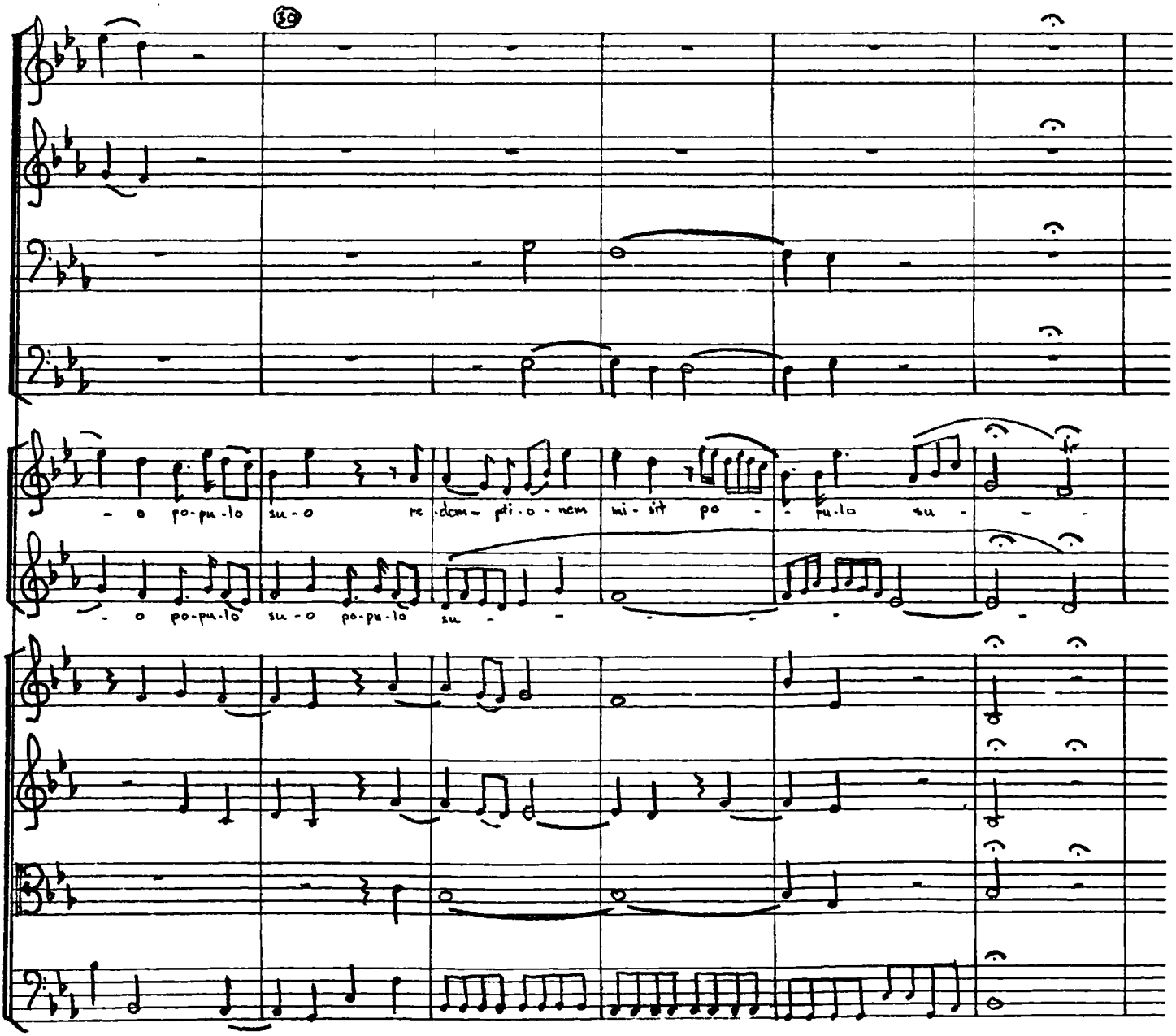
a) Wesley does not indicate whether he intends this to be sung by two sopranos or by one soprano and one alto. His use of the soprano clef for the second voice is not conclusive unfortunately, since he often employs that clef rather than the alto clef for his alto parts.

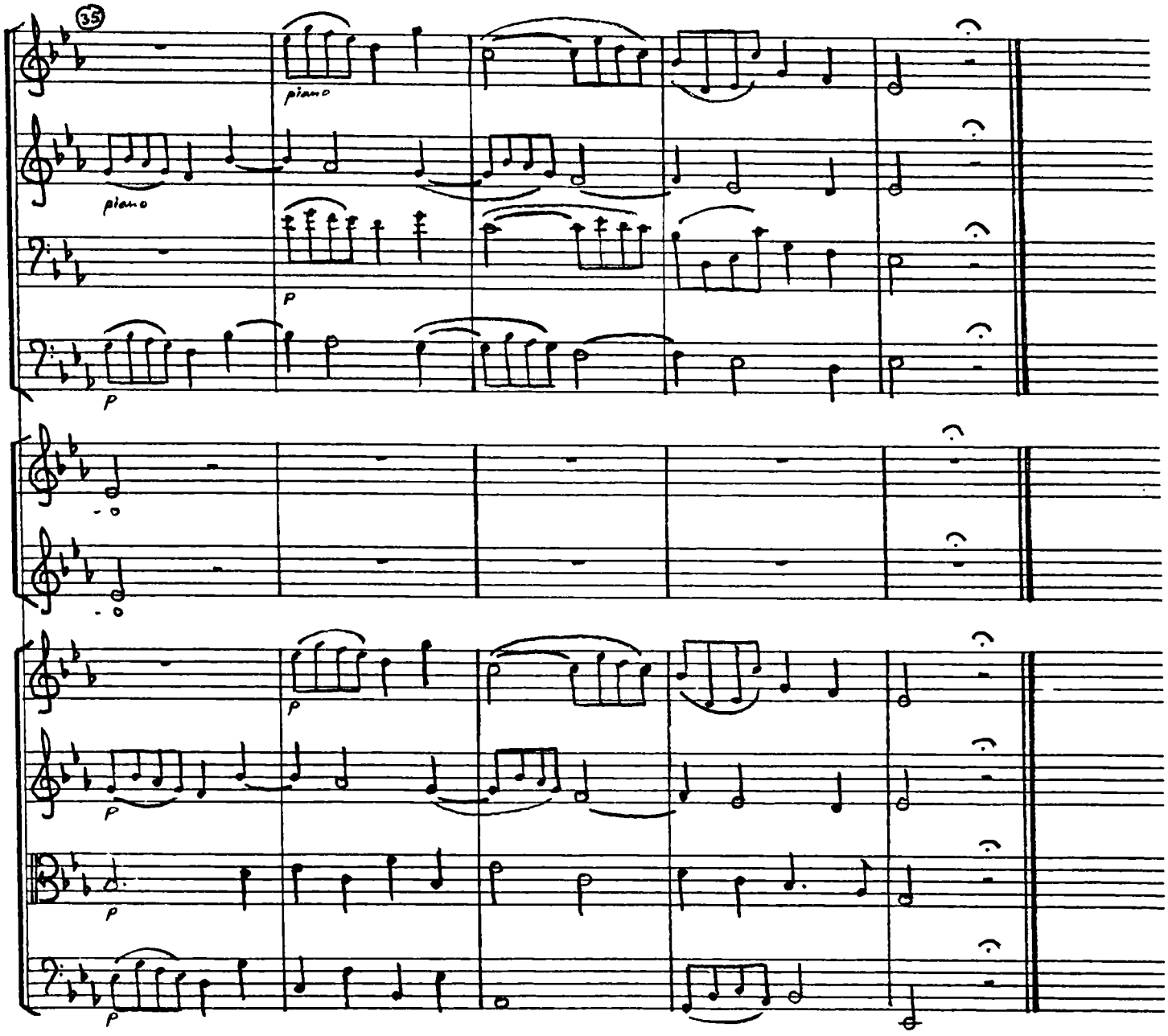

5
10


15
piano
piano
[Solo]
[Solo]
re - dem - pti - o - nem
re - dem - pti - o - nem
re - dem - pti - o - nem
piano
p
p
p
f


10
piano
p
piano
p
mi - sit po - pu-lo po - pu-lo su - o re-dem-pti - o - nem
po - pu-lo su - o re-dem-pti - o - - nem
piano
p
p
p


25
mi - sit po - pu - li su - o
re - dem - pti - o - nem
po - pu - lo su -
mi - sit po - pu - li su - o
re - dem - pti - o - nem
mi - sit
po - pu - lo su -


30
- o po-pu-lo su-o re-dem- pti-o-nem
- o po-pu-lo su-o po-pu-lo su -
mi-sit po - pu-lo su -


35
piano
piano
p
p
p
p
p
p

No. 10. CHORUS

Alla Capella [a]

⑤

Bassoon I

Bassoon II

Horns I+II

Tympani

[CHORUS]

Soprano I — tes-ta- men-tum su - um

Soprano II — tes-ta- men-tum

Alto — Man- da - vit in ac- ter - - - - - -

Tenor

Bass

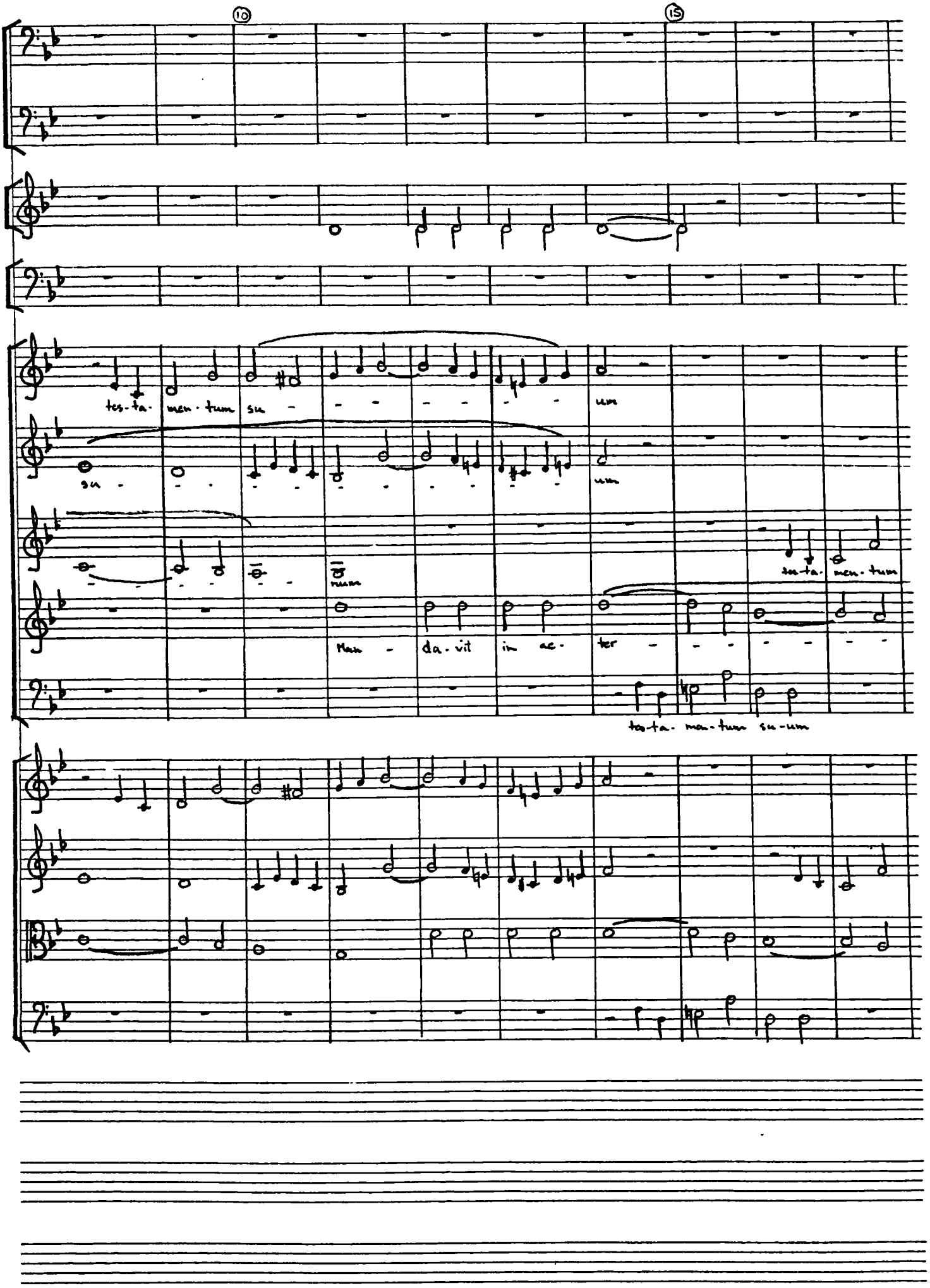
Violin I

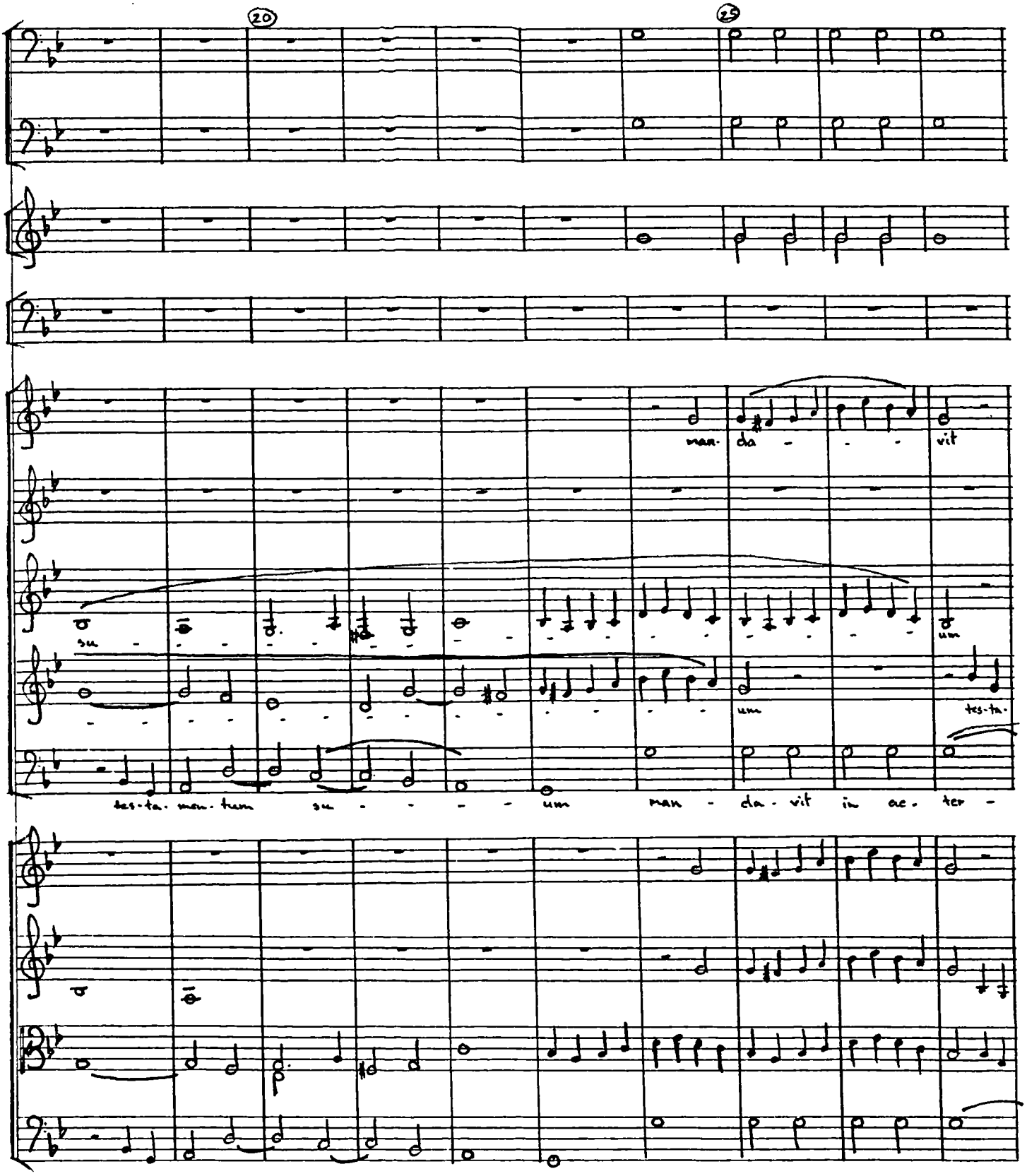
Violin II

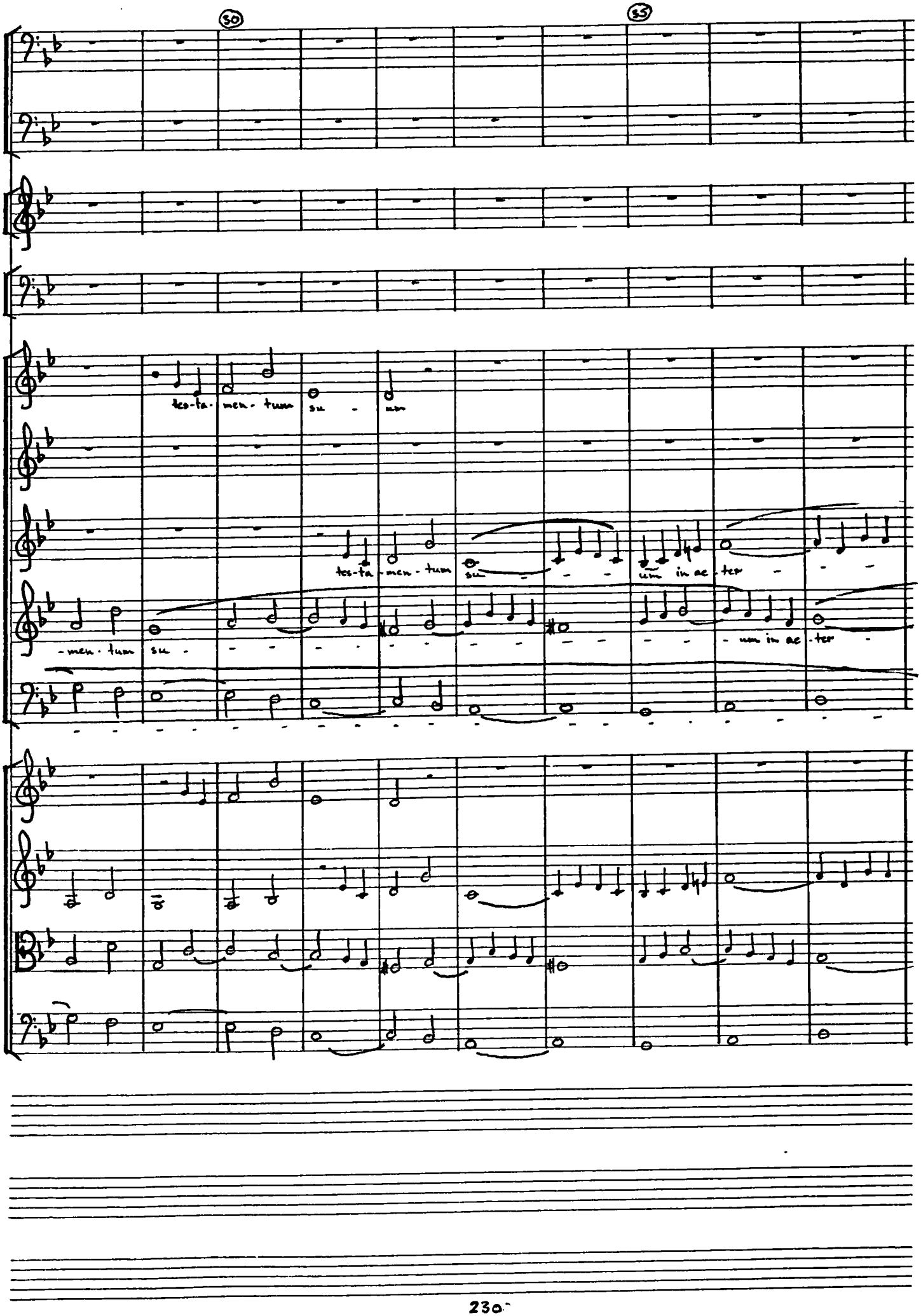
Viola

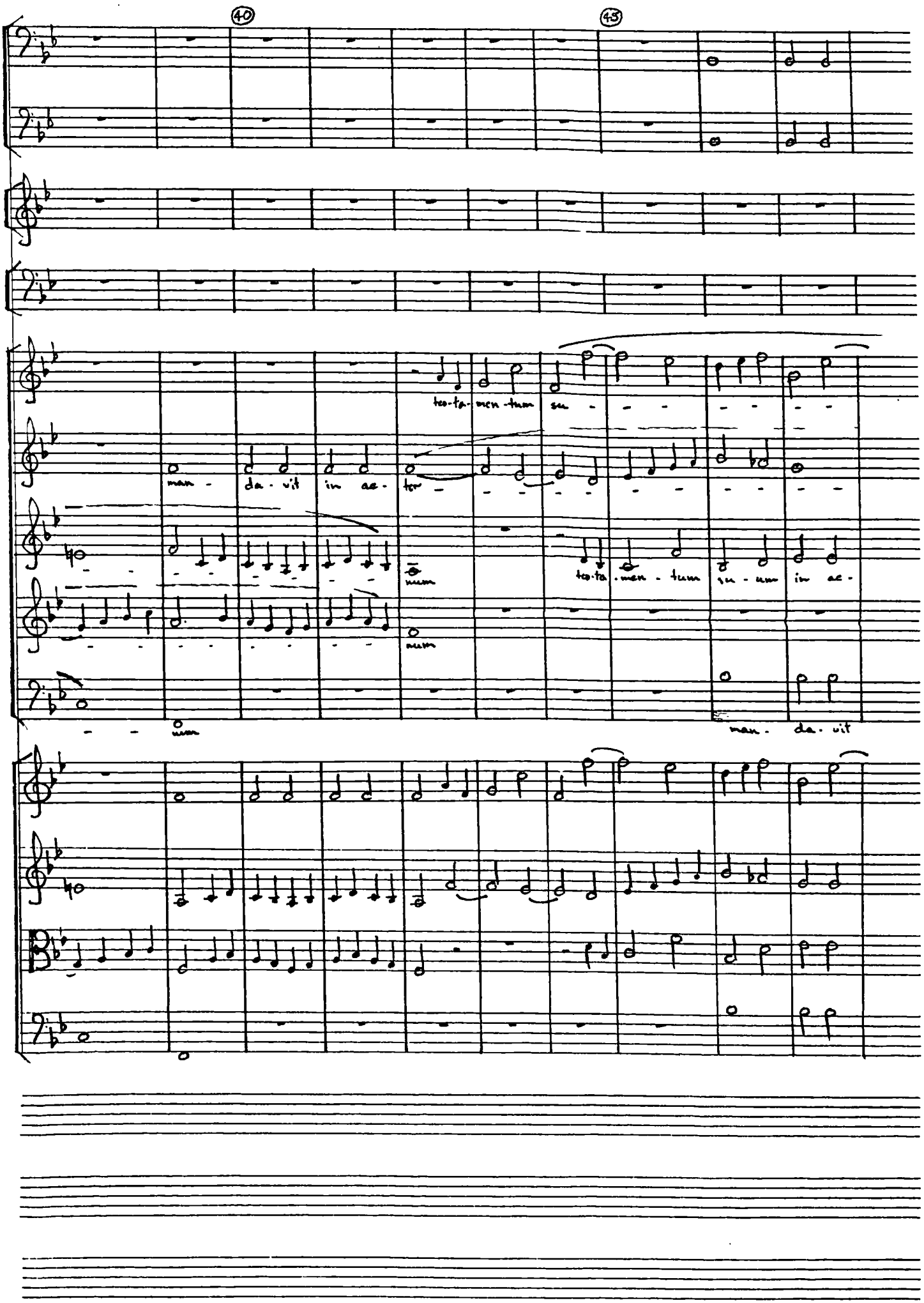
Cello + Bass

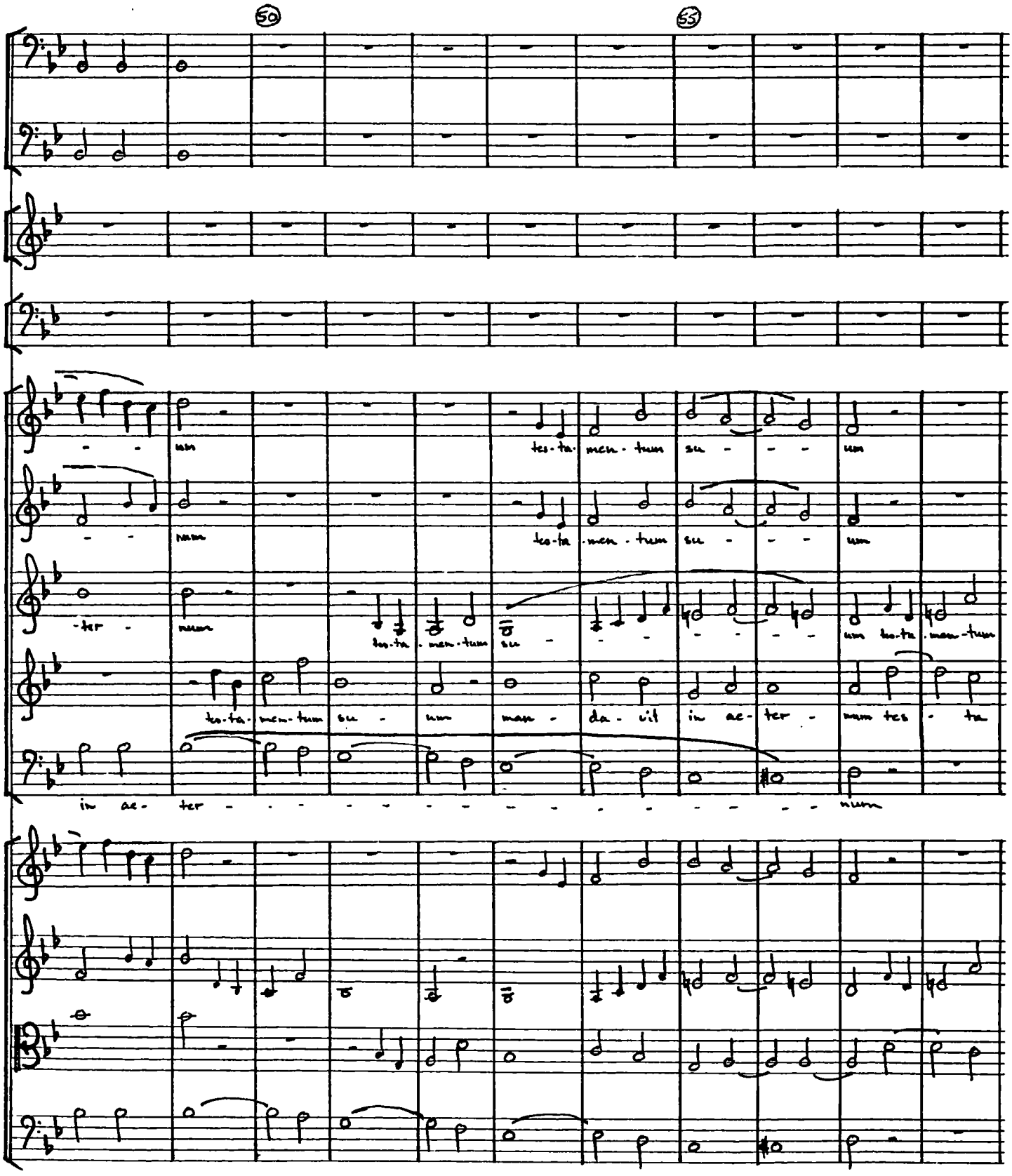
a) Wesley uses this term here in its rarer meaning, as a synonym for 'alla breve'.


10
15
tes-ta- men-tum su - - - - - - - - um
su - - - - - - - - - - - - um
- - - - - - - - num
tes-ta- men-tum
Man - da-vit in ac- ter - - - - - - -
tes-ta- men-tum su-um

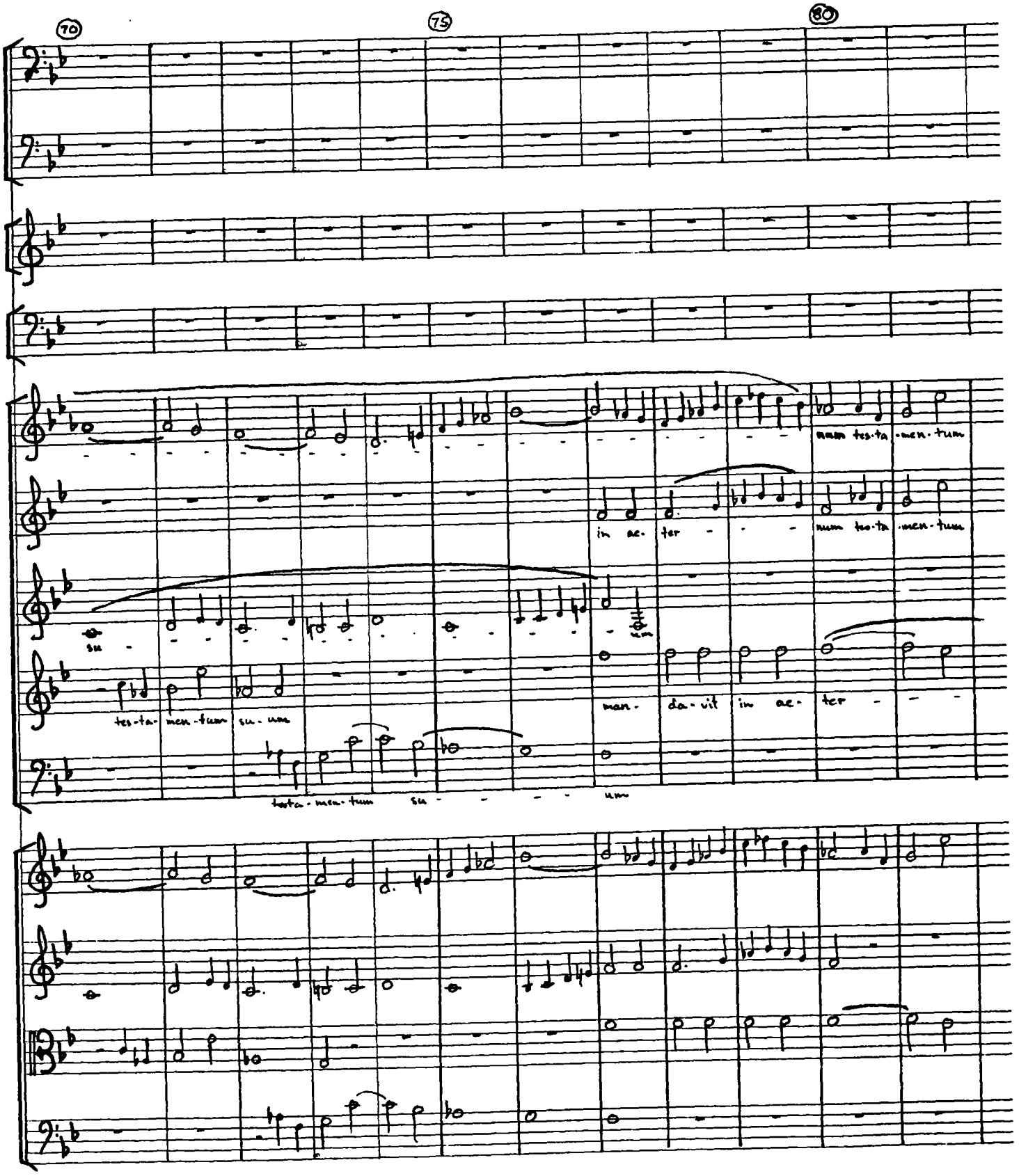

20
25
man- da - vit
su - um
um
tes-ta-
tes-ta- men-tum su - - - - um man - da - vit in ae - ter -

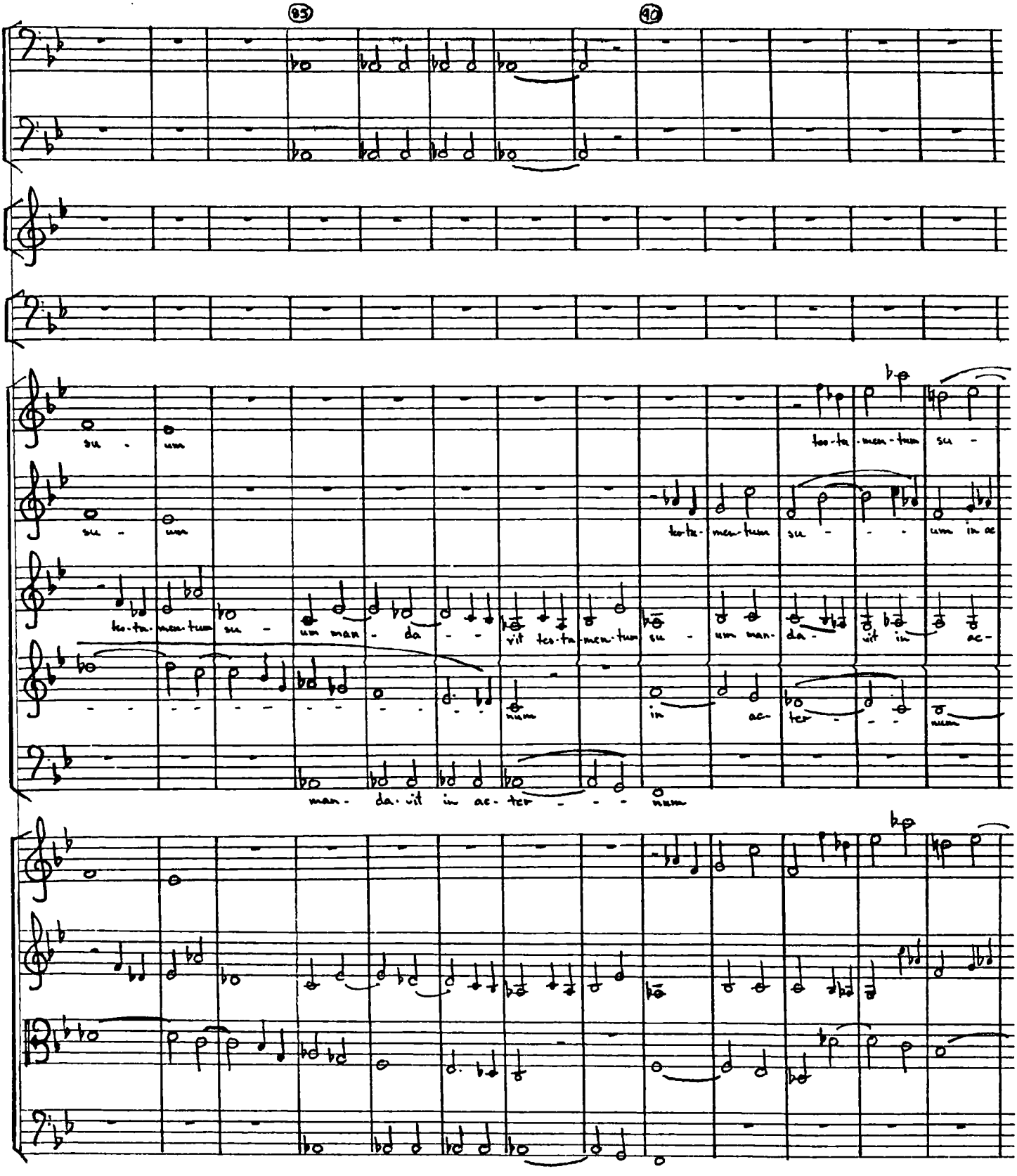

30
35
tes-ta-men-tum su - um
tes-ta-men-tum su - - - um in ae-ter - - -
-men-tum su - - - - - - - - - - - - - - um in ae-ter -

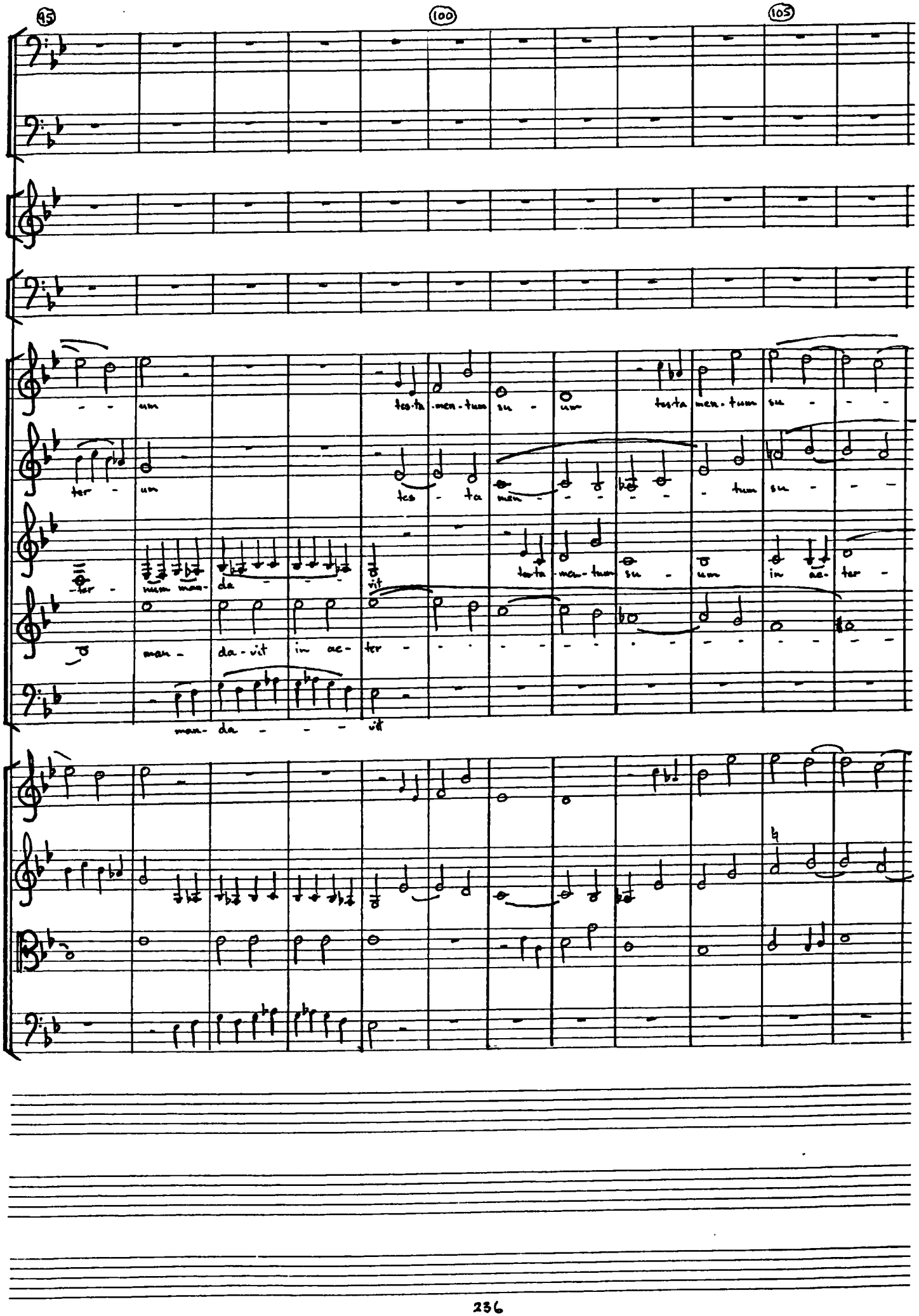

40
45
teo-ta-men-tum su-
man-da-vit in ac-ter
num
teo-ta-men-tum su-um in ac-
num
num
man-da-vit

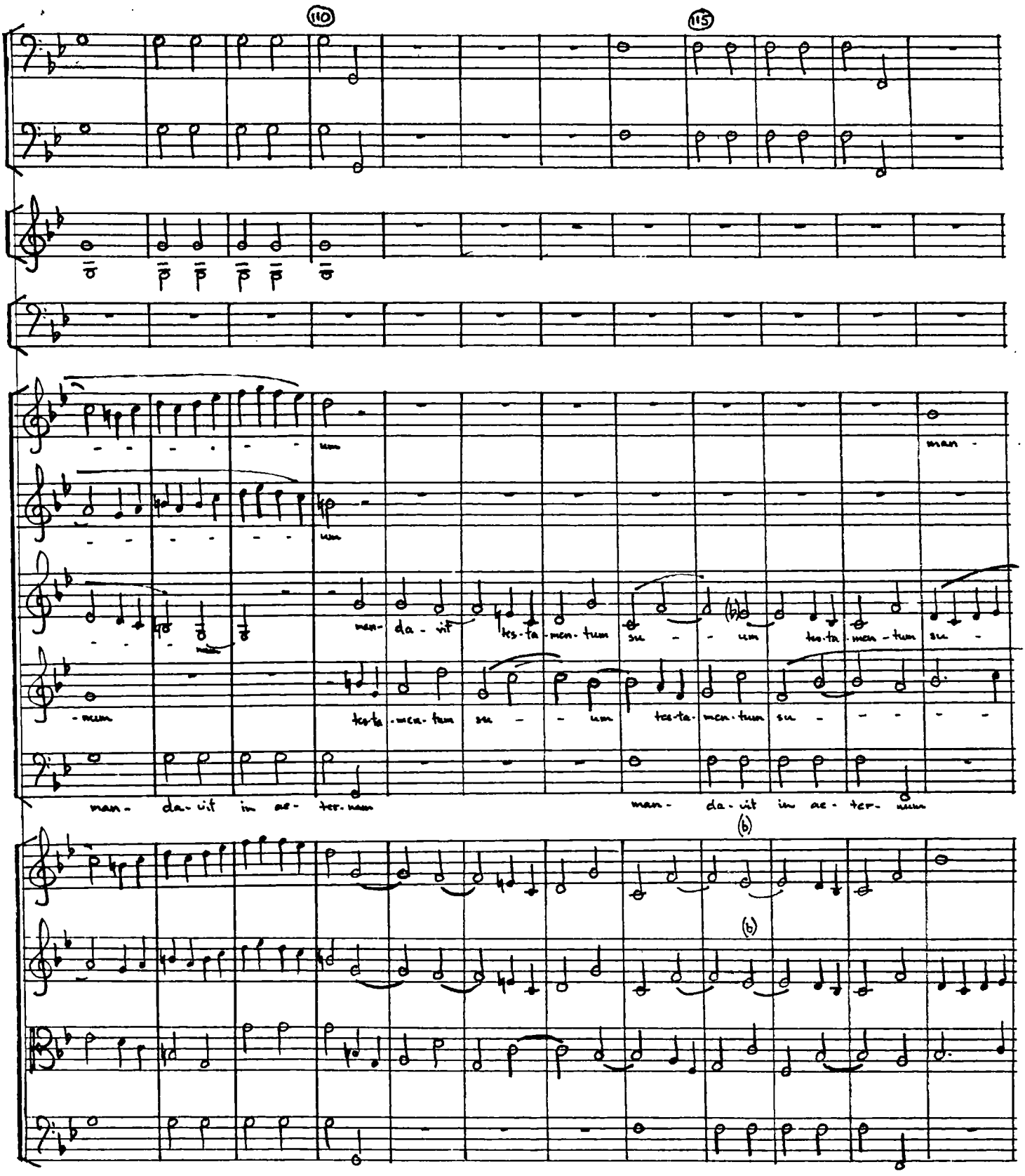

50
55
- - um
tes-ta-men-tum su - - - um
- - num
tes-ta-men-tum su - - - um
-ter - num
tes-ta-men-tum su - - - - - - - um tes-ta-men-tum
tes-ta-men-tum su - um man - da - vit in ae-ter - num tes - ta
in ae- ter - - - - - - - - - - - - - - - - - num

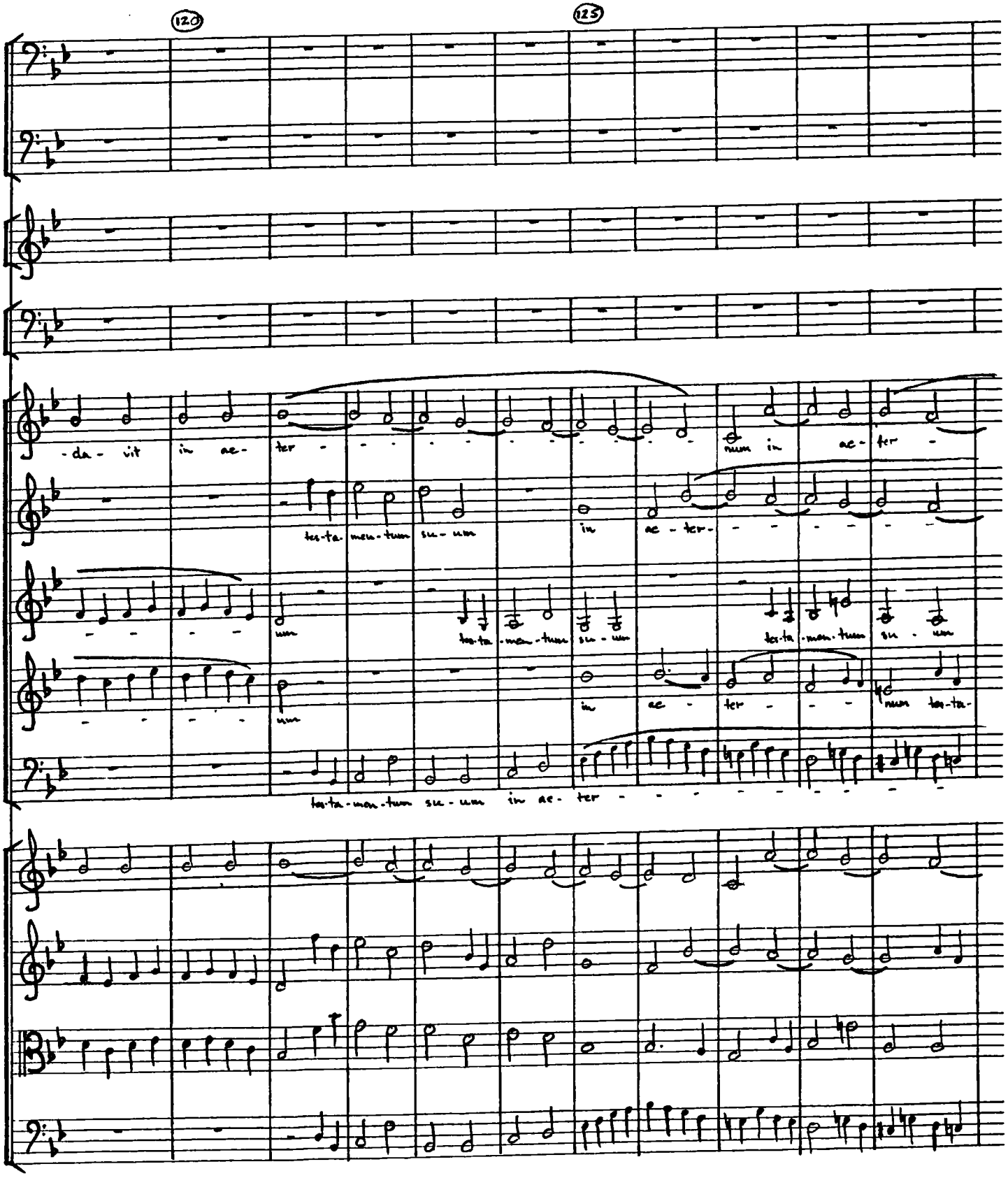
60
65
tes-ta-men-tum su-um
man-da-vit in ae-ter-
tes-ta-men-tum su-um
su-um su-um tes-ta-men-tum
-men-tum su-um tes-ta-men-tum su-um

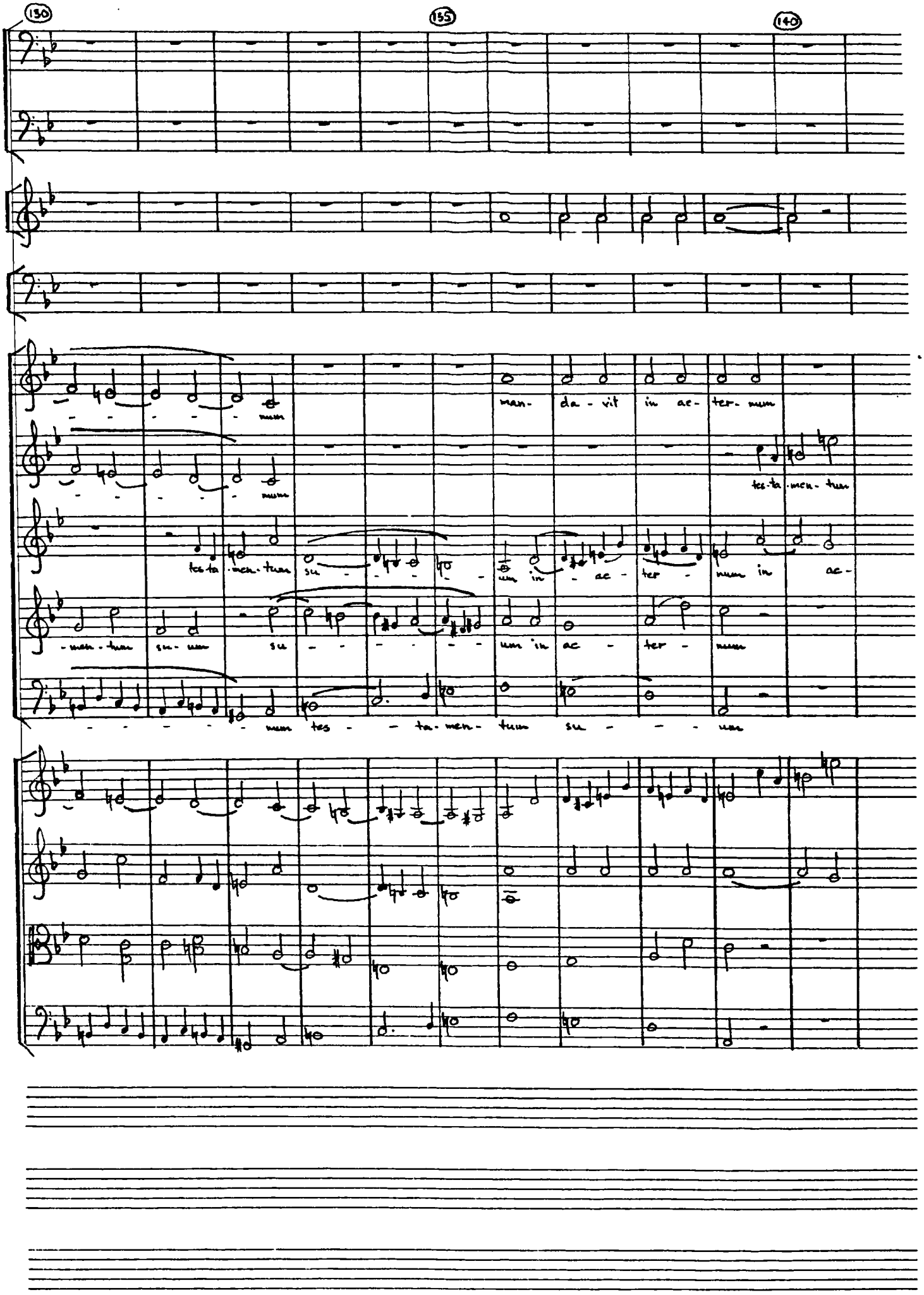

70
75
80
num tes-ta-men-tum
in ae- ter - - - num tes-ta-men-tum
su -
tes-ta- men-tum su-um
man- da-vit in ae- ter -
testa-men-tum su - - - - um


85
90
su - um
su - um
tes-ta-men-tum su - um man - da - vit tes-ta-men-tum
tes-ta-men-tum su - um man - da - vit in ac-
num
in ac-ter - - -
num
man - da-vit in ac-ter - - - num
tes-ta-men-tum su - - - um in ac

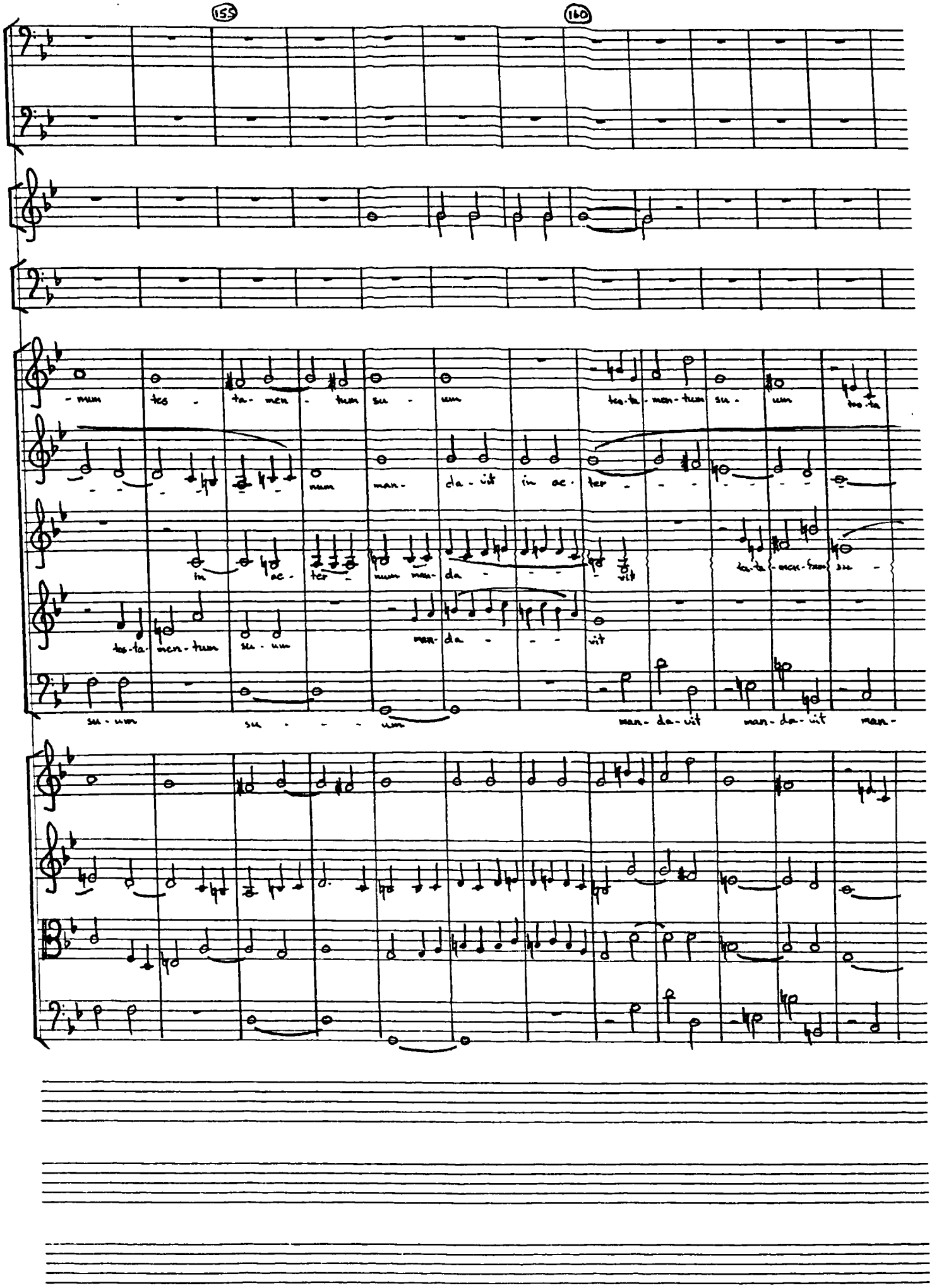

95
100
105
- - um
tes-ta-men-tum su - um
tes-ta men-tum su - - -
ter - um
tes - ta men - - - - - - tum su - - -
-ter - num man- da - - - vit
tes-ta-men-tum su - um in ae- ter -
man - da-vit in ae- ter - - - - - - - - - - - - - -
man- da - - - vit

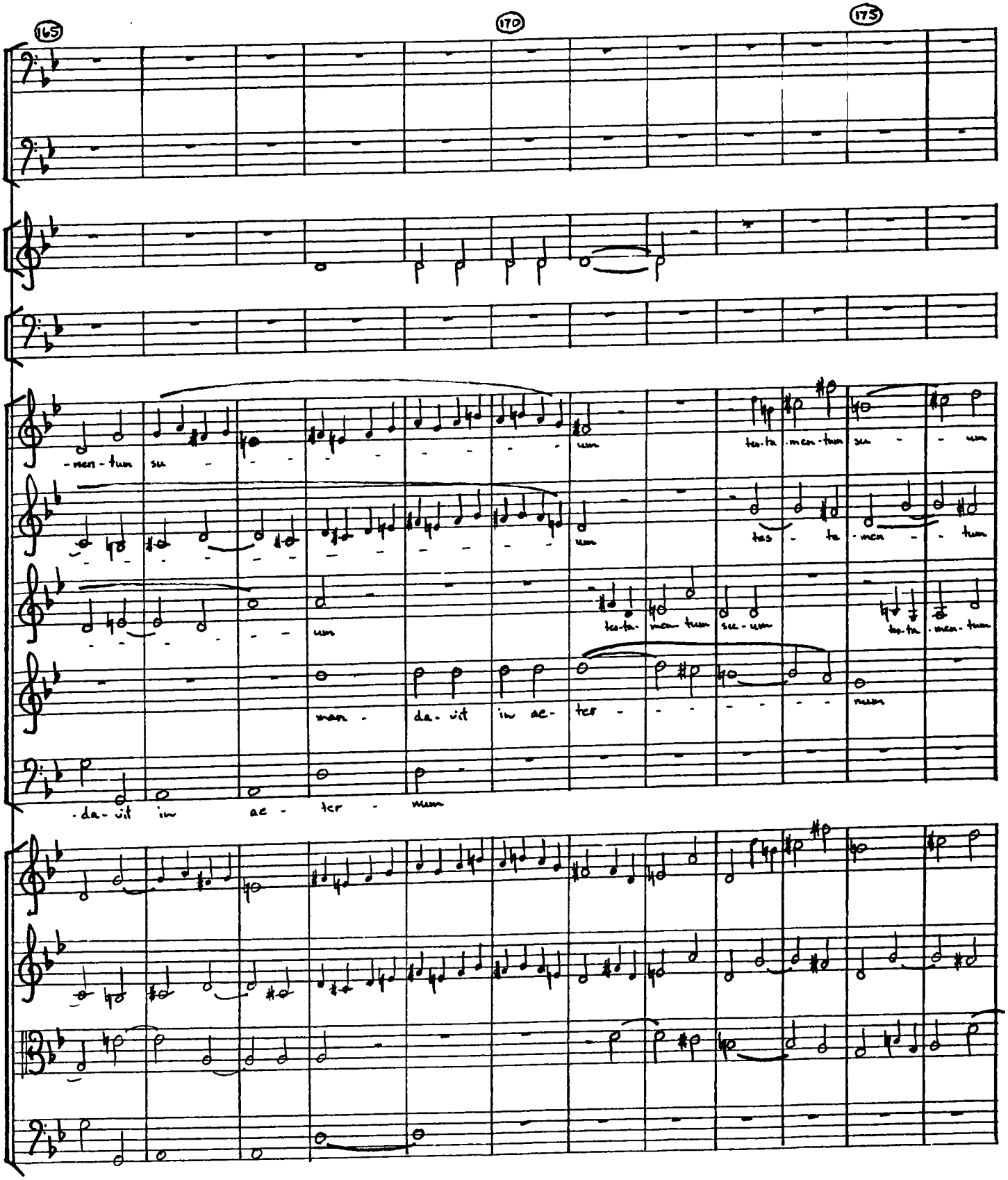

110
115
um
man -
um
man- da - vit tes-ta-men-tum su - - um tes-ta-men-tum su -
-num
tes-ta-men-tum su - - um tes-ta-men-tum su - - - - -
man- da-vit in ae- ter-num
man- da-vit in ae- ter- num
(b)
(b)

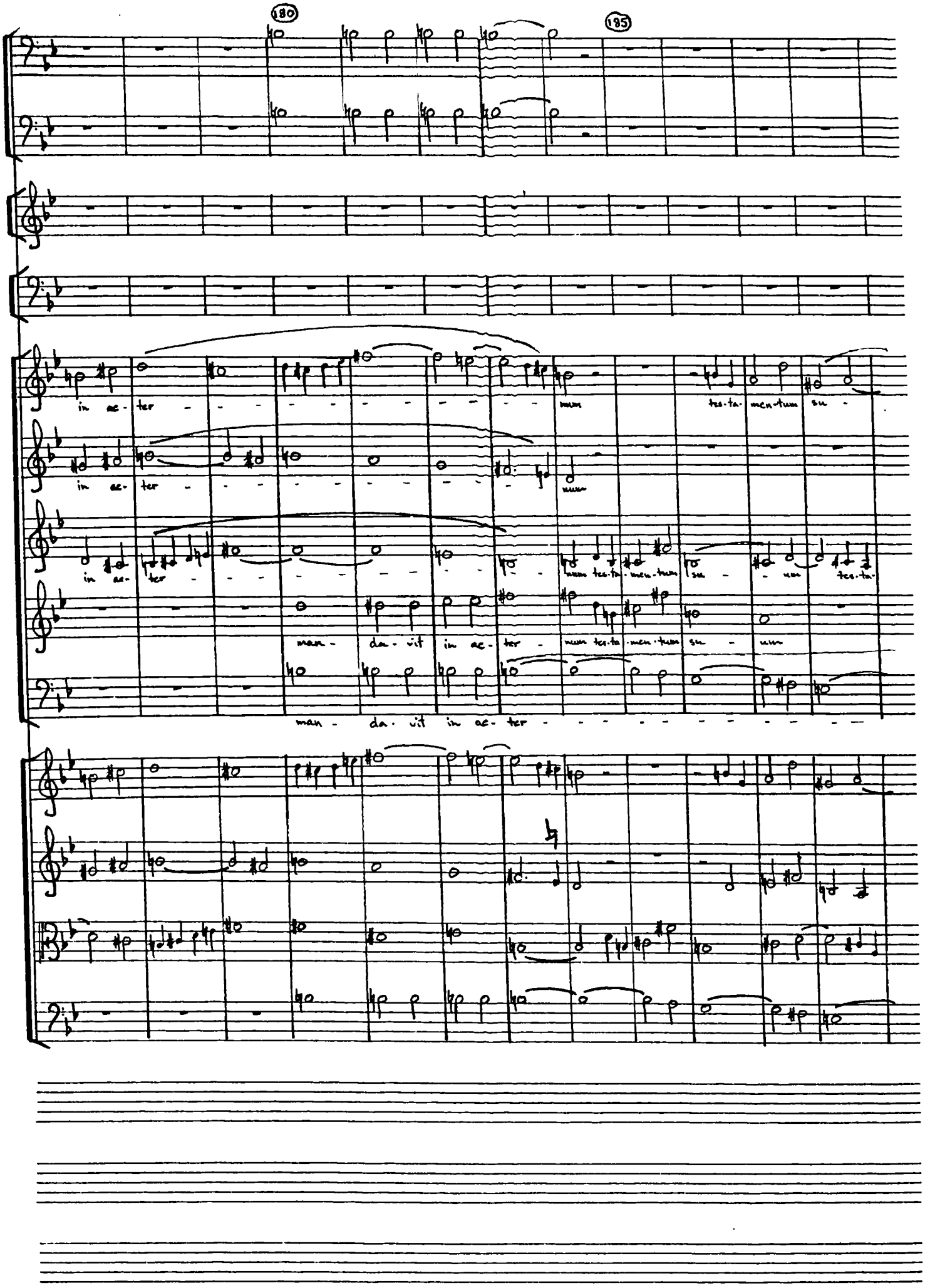

120
125
-da- vit in ae- ter -
ter-ta- men-tum su- um
in ae - ter-
num in ae- ter -
um
ter-ta-men-tum
su - um
ter-ta-men-tum su - um
um
in ae - ter - - -
num ter-ta-
ter-ta-men-tum su- um in ae- ter -

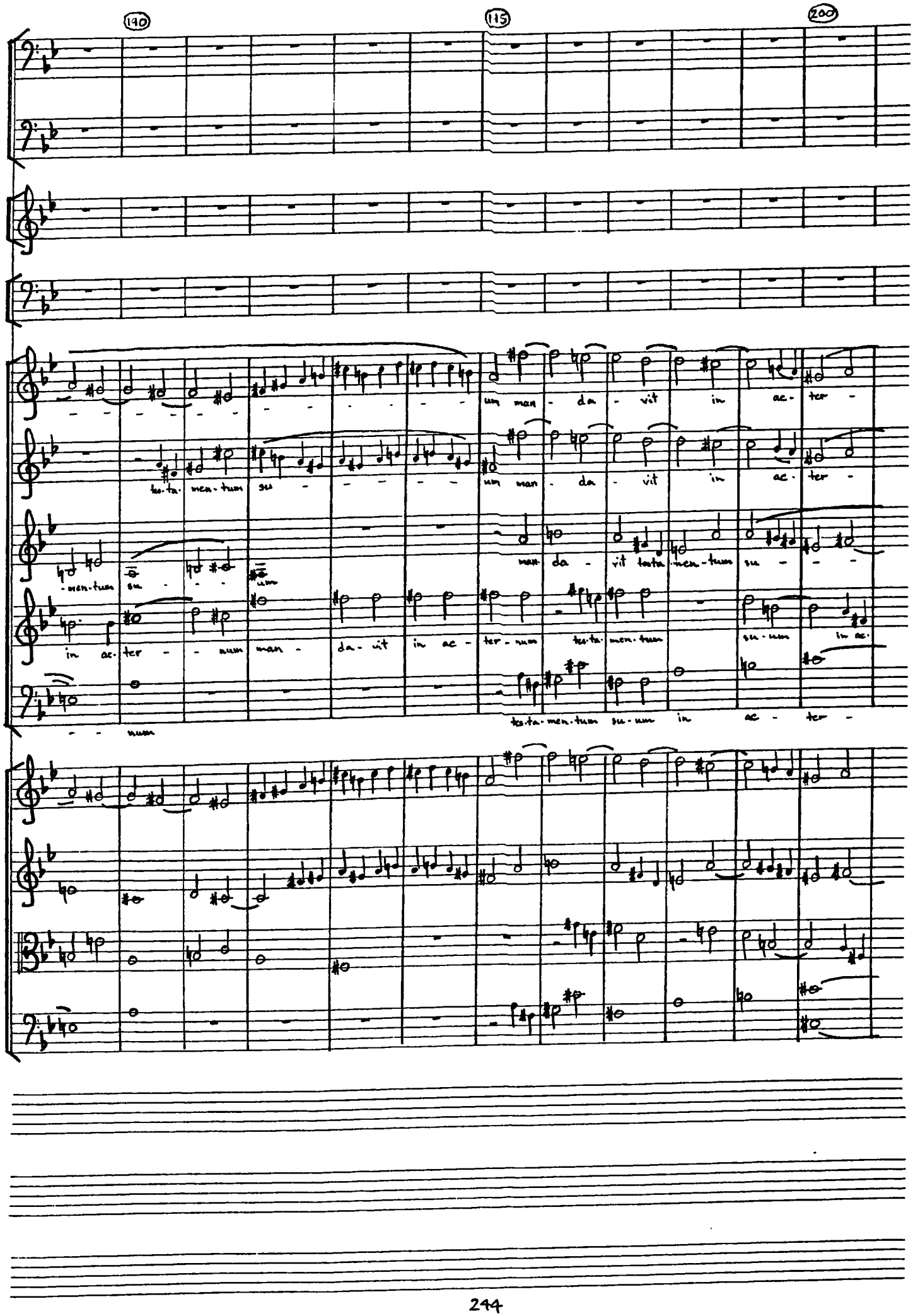

130
135
140
man- da - vit in ac- ter- num
tes-ta-men-tum
tes-ta-men-tum su - - - - - um in - ac - ter - num in ac-
-men-tum su- um su - - - - - - um in ac - ter - num
- - - - - - num tes - - ta-men- tum su - - - um

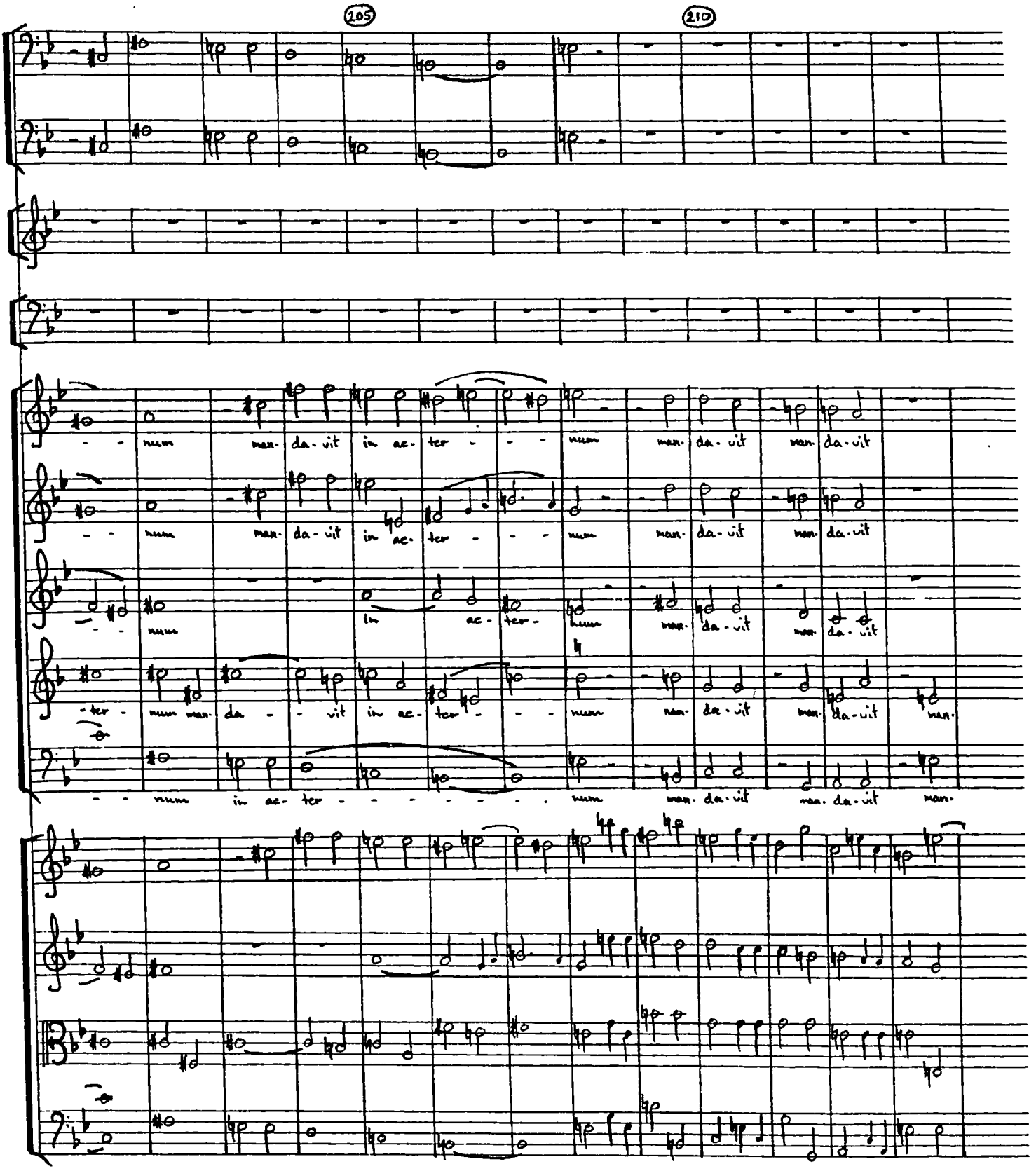
145
150
tes-ta- men-tum su - um man- da - vit in ae - ter -
su - um tes-ta- men-tum su - - um in ae- ter -
-ter - mum
man- da- vit in ae- ter- num tes-ta- men- tum su- um
tes-ta- men- tum su- um tes-ta- men - tum
forte

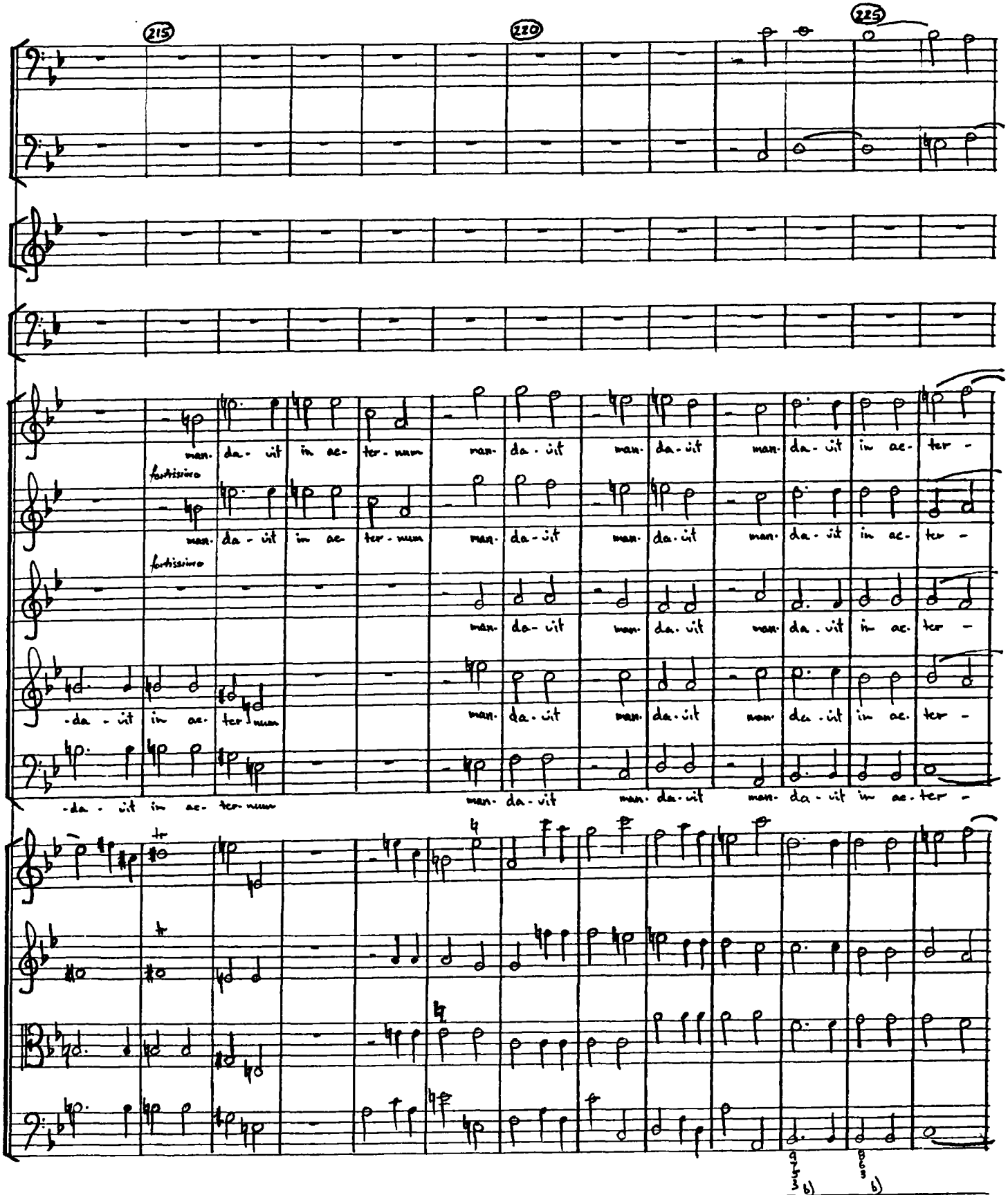

155
160
-num tes - ta- men - tum su - um
tes-ta-men-tum su - um tes-ta
- - - - - - num man- da - vit in ac- ter - - - - - - -
in ac- ter - num man- da - - - - vit
ta-ta-men-tum su -
tes-ta- men-tum su - um
man- da - - - vit
su - um su - - - um
man- da- vit man- da- vit man-


165
170
175
-men-tum su-
um
tes-ta-men-tum su-um
tes-ta-men-tum
um
tes-ta-men-tum su-um
tes-ta-men-tum
um
man-da-vit in ac-ter-
num
da-vit in ac-ter-num

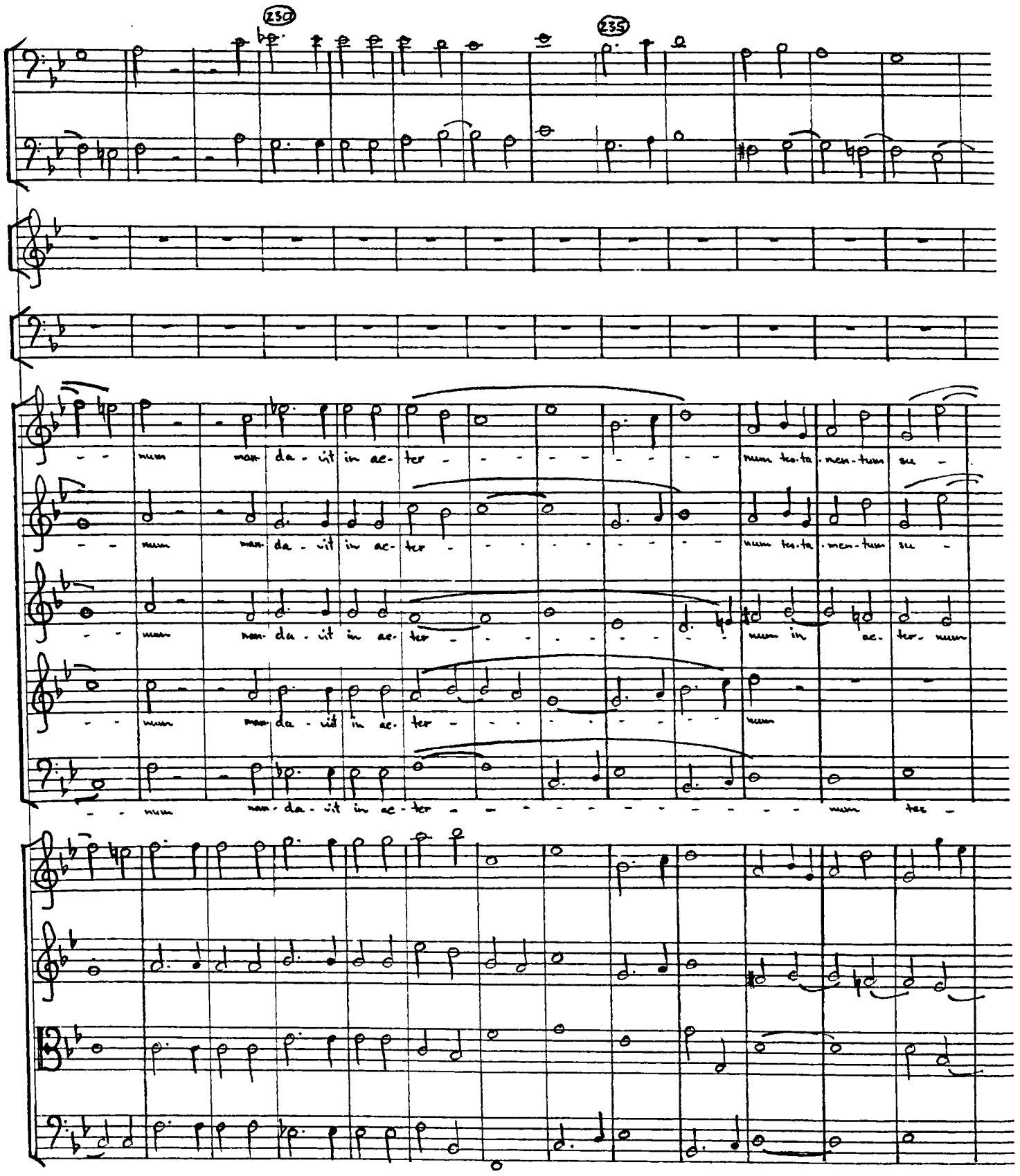

180
185
in ae- ter - - - - - - - - - - - - - num tes-ta- men-tum su -
in ae- ter - - - - - - - - - - - - - num
in ae- ter - - - - - - - - - - - - - num tes-ta- men-tum su - - um tes-ta-
man - da- vit in ae- ter - num tes-ta- men-tum su - um
man - da- vit in ae- ter - - - - - - - - - - - -

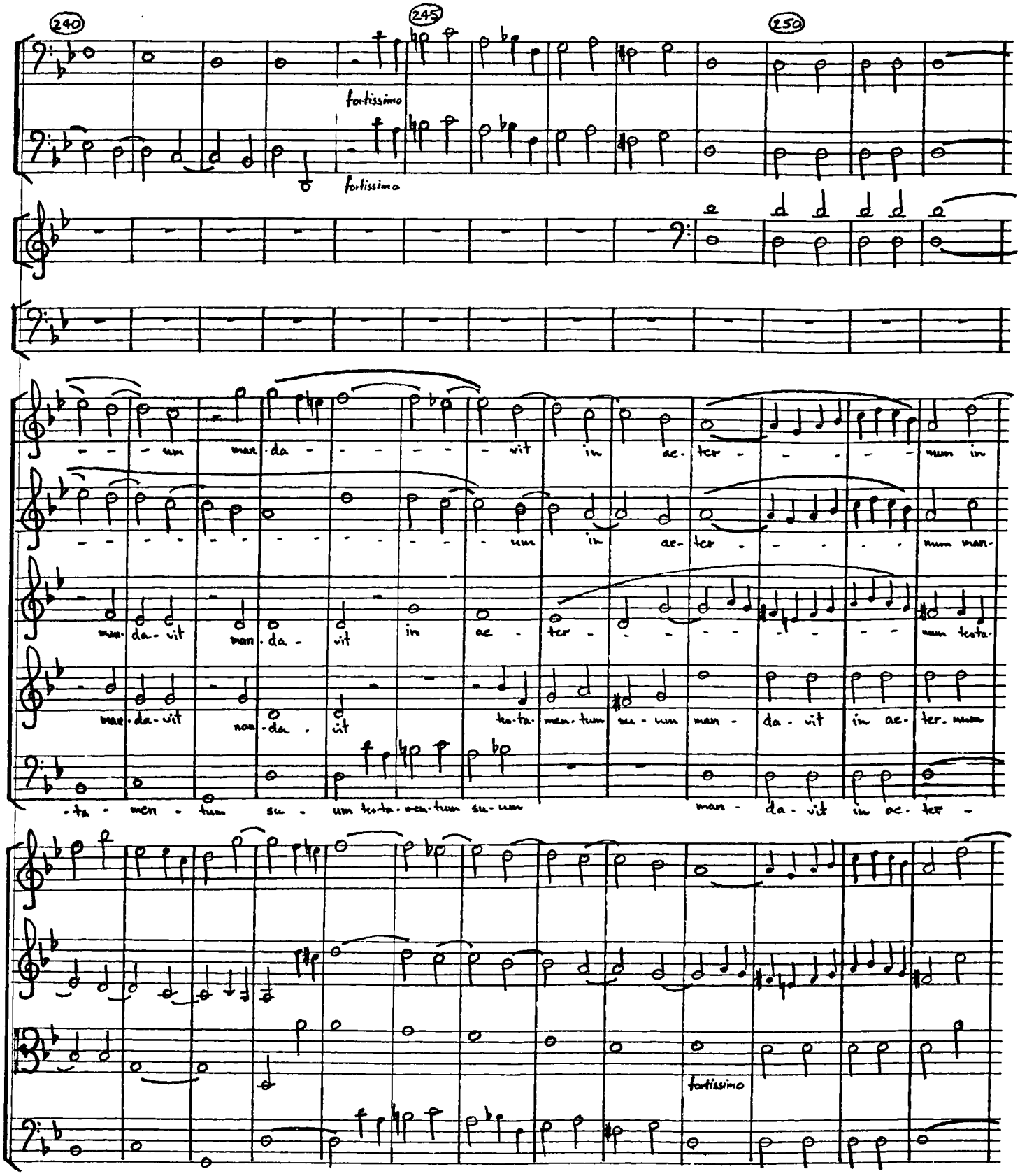

190
115
200
um man - da - vit in ac - ter -
tes-ta-men-tum su - - - - - um man - da - vit in ac - ter -
-men-tum su - - - um
man da - vit testa-men-tum su - - -
in ac-ter - - num man - da-vit in ac - ter-num tes-ta-men-tum su-um in ac-
- - num
tes-ta-men-tum su-um in ac - ter -

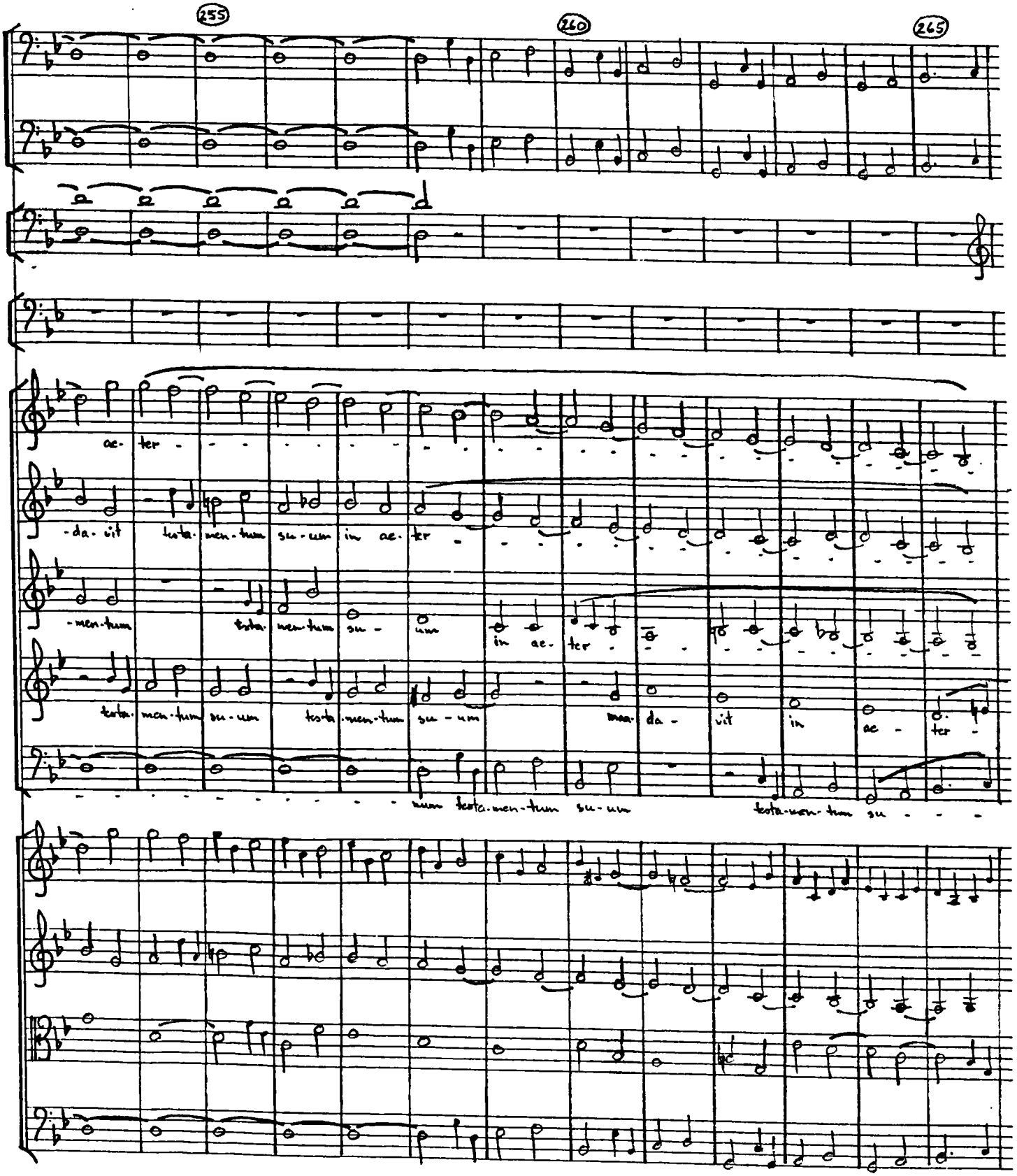

205
210
num man- da- vit in ac- ter - - - num man- da- vit man- da- vit
num man- da- vit in ac- ter - - - num man- da- vit man- da- vit
num in ac- ter num man- da- vit man- da- vit
- ter - num man- da - - vit in ac- ter - - - num man- da- vit man- da- vit man-
- - num in ac- ter - - - - - - num man- da- vit man- da- vit man-

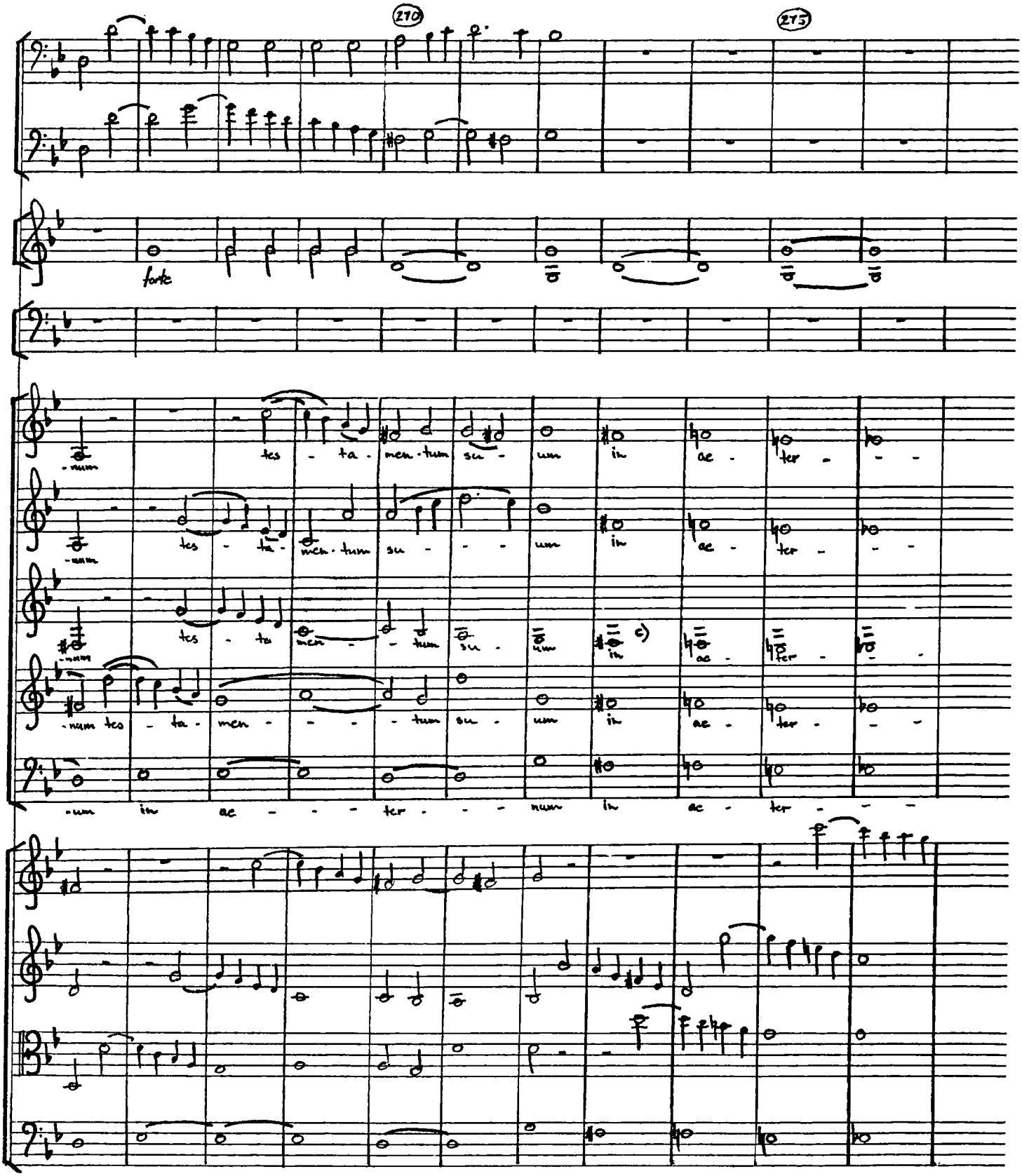


b) Bars 224-225: Wesley's own figures.

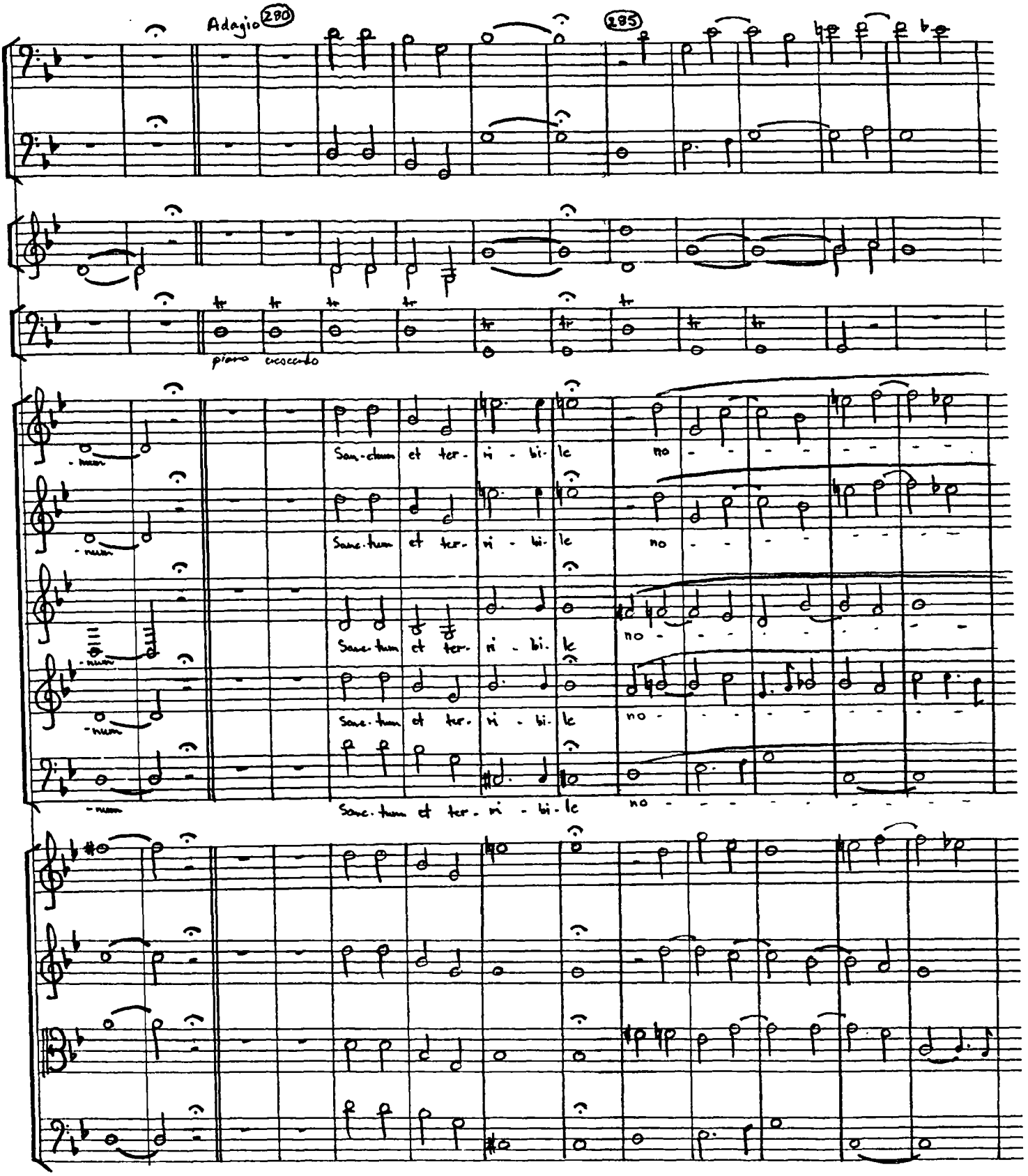

230
235
num man da - vit in ac- ter - - - - - - - - num tes-ta-men-tum su -
num man da - vit in ac- ter - - - - - - - - num tes-ta-men-tum su -
num man da - vit in ac- ter - - - - - - - - num in ac- ter- num
num man da - vit in ac- ter - - - - - - - - num
num man da - vit in ac- ter - - - - - - - - - - num tes -

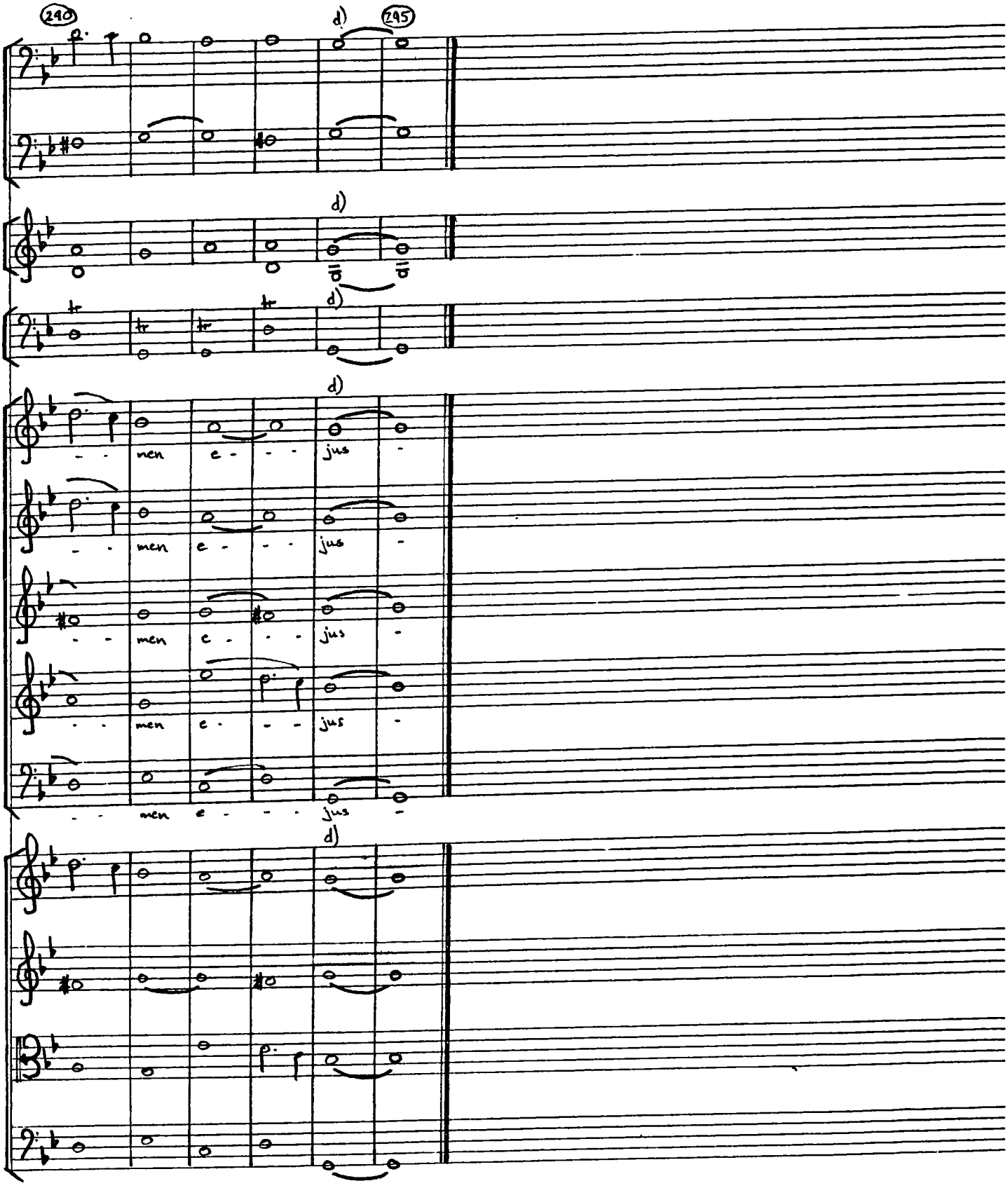

240
245
250
fortissimo
fortissimo
- - - um man-da - - - - - - - vit in ae-ter - - - - - num in
- - - - - - - - - - - - - - um in ae-ter - - - - - num man-
man-da-vit man-da-vit in ae - ter - - - - - - - - - num testa-
man-da-vit man-da-vit tes-ta-men-tum su-um man - da-vit in ae-ter-num
-ta - men - tum su - um testa-men-tum su-um man - da-vit in ae-ter -
fortissimo


255
260
265
ae- ter
-da- vit testa- men- tum su- um in ae- ter
-men- tum testa- men- tum su- um in ae- ter
testa- men- tum su- um testa- men- tum su- um mea- da- vit in ae- ter
testa- men- tum su- um testa- men- tum su

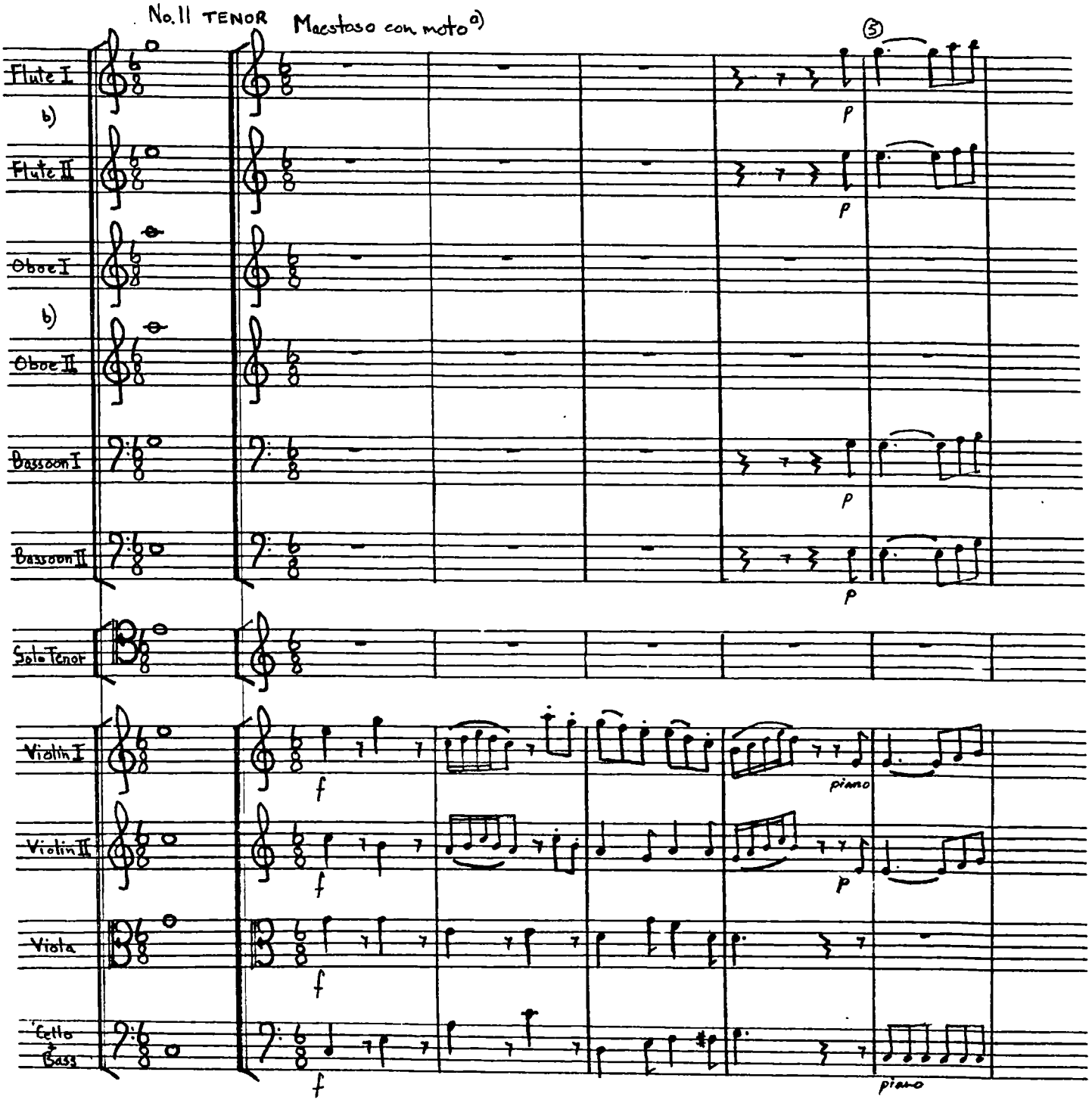


c) Bars 273-278 : the altos could more conveniently sing this phrase one octave higher


Adagio
280
285
piano
crescendo
Sanc-tum et ter-ri-bi-le
no

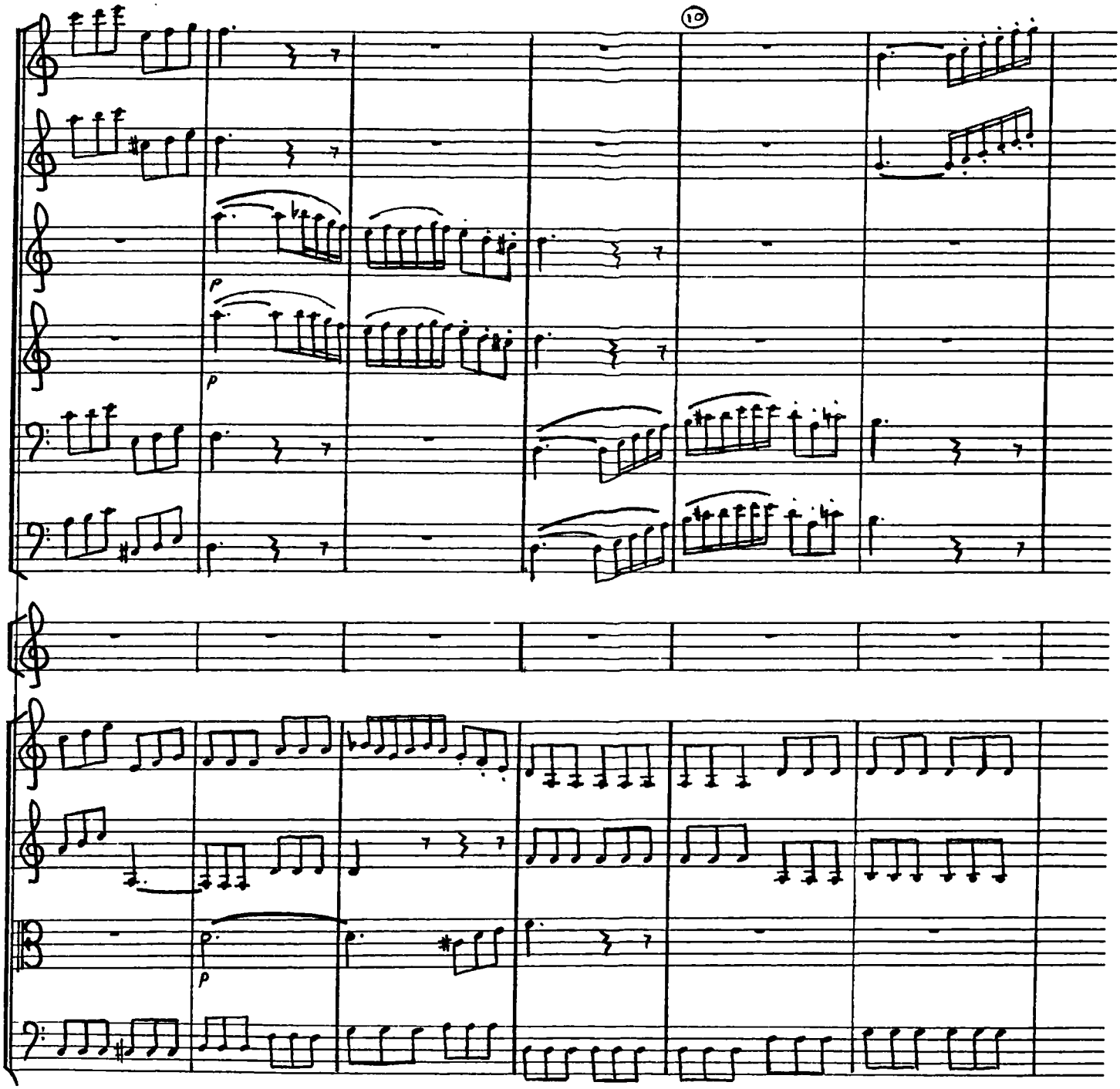


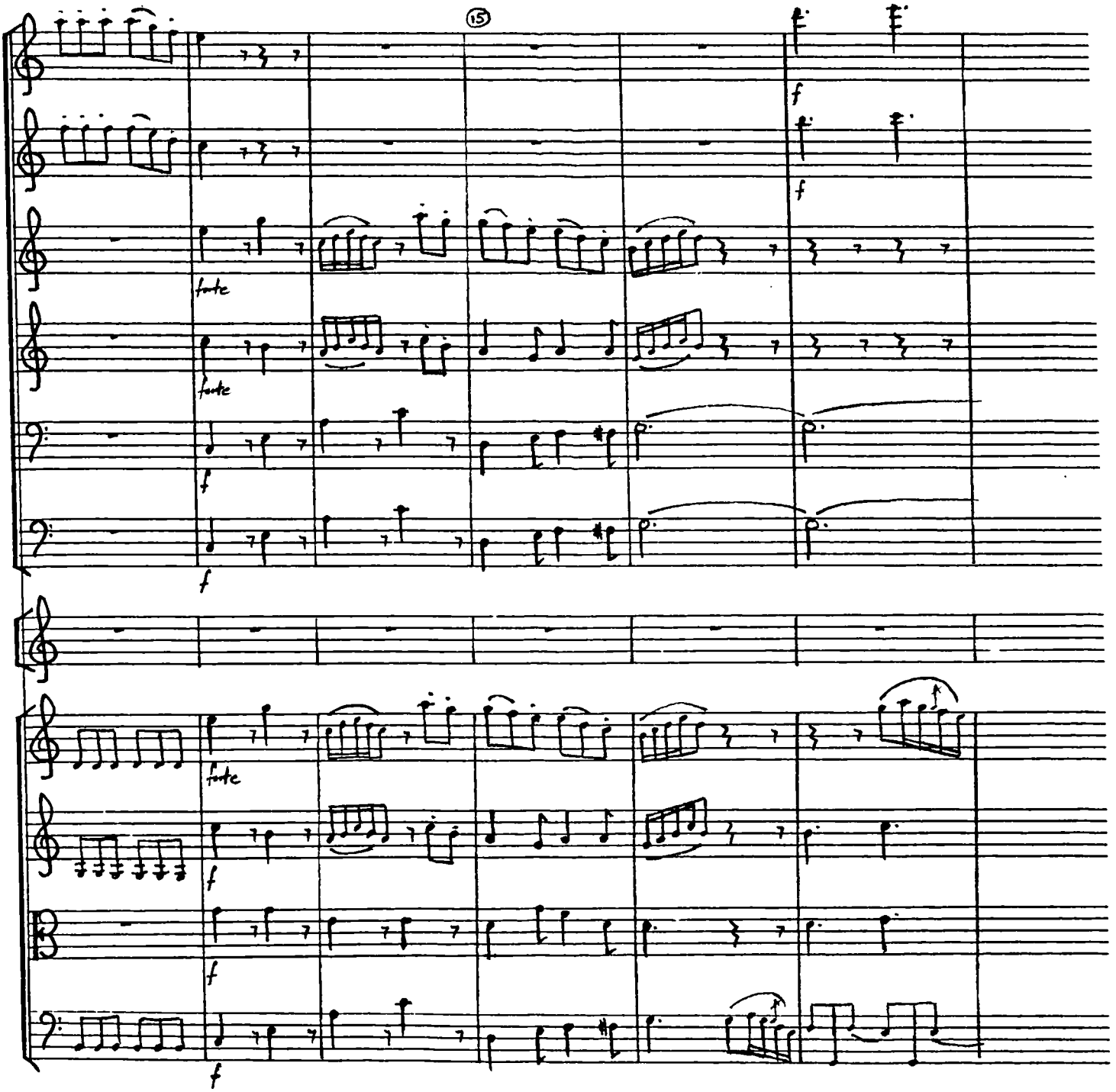
d) Bars 294-295: Wesley has only one bar but writes the last note as a breve.

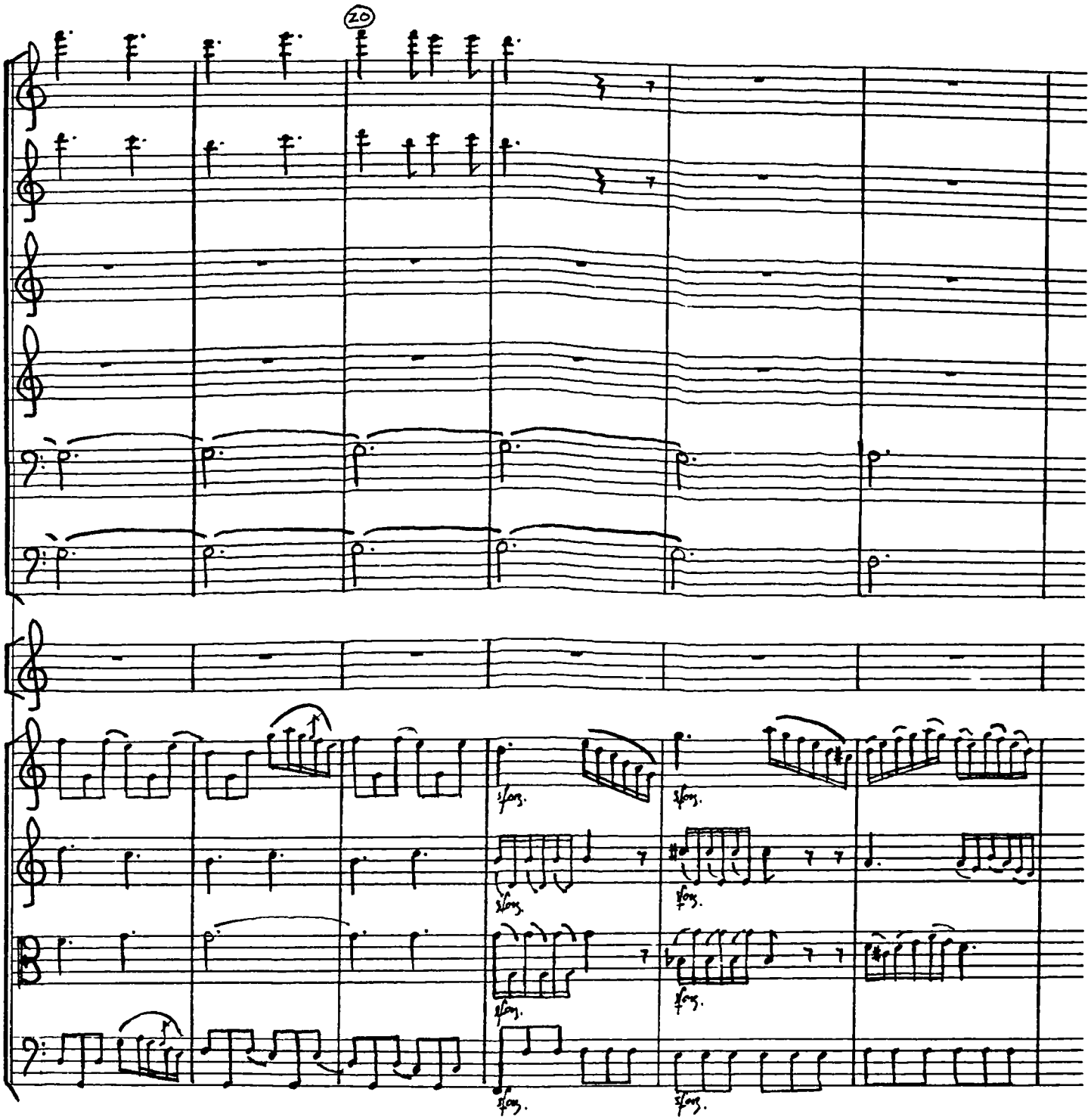


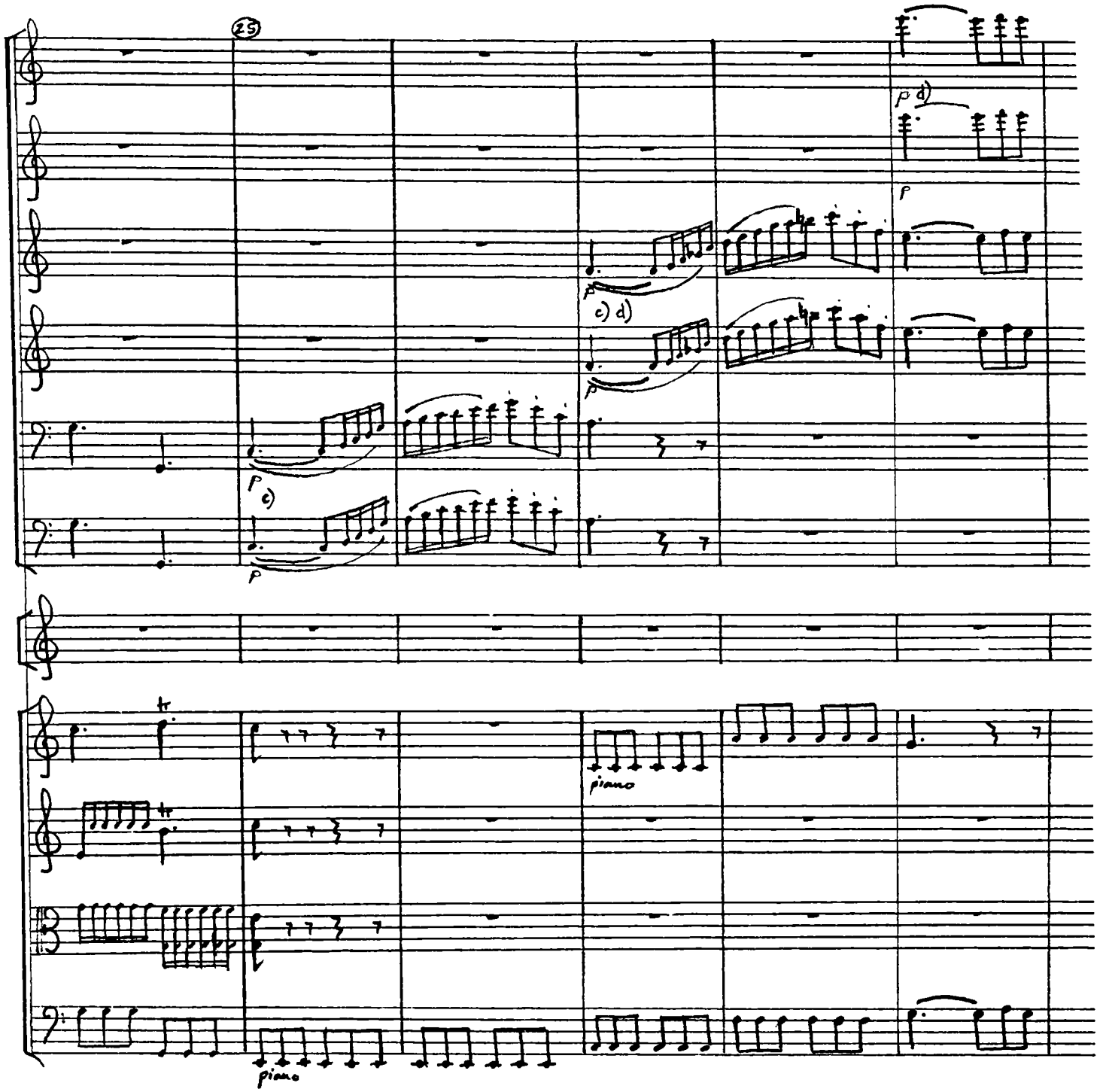
a) 'Con moto' is obviously a later addition, but it is in Wesley's hand.

b) Throughout this movement Wesley employs one stave for both flute parts and one stave for both oboe parts.


10
p
p
p


15
f
f
forte
forte
f
f
forte
f
f

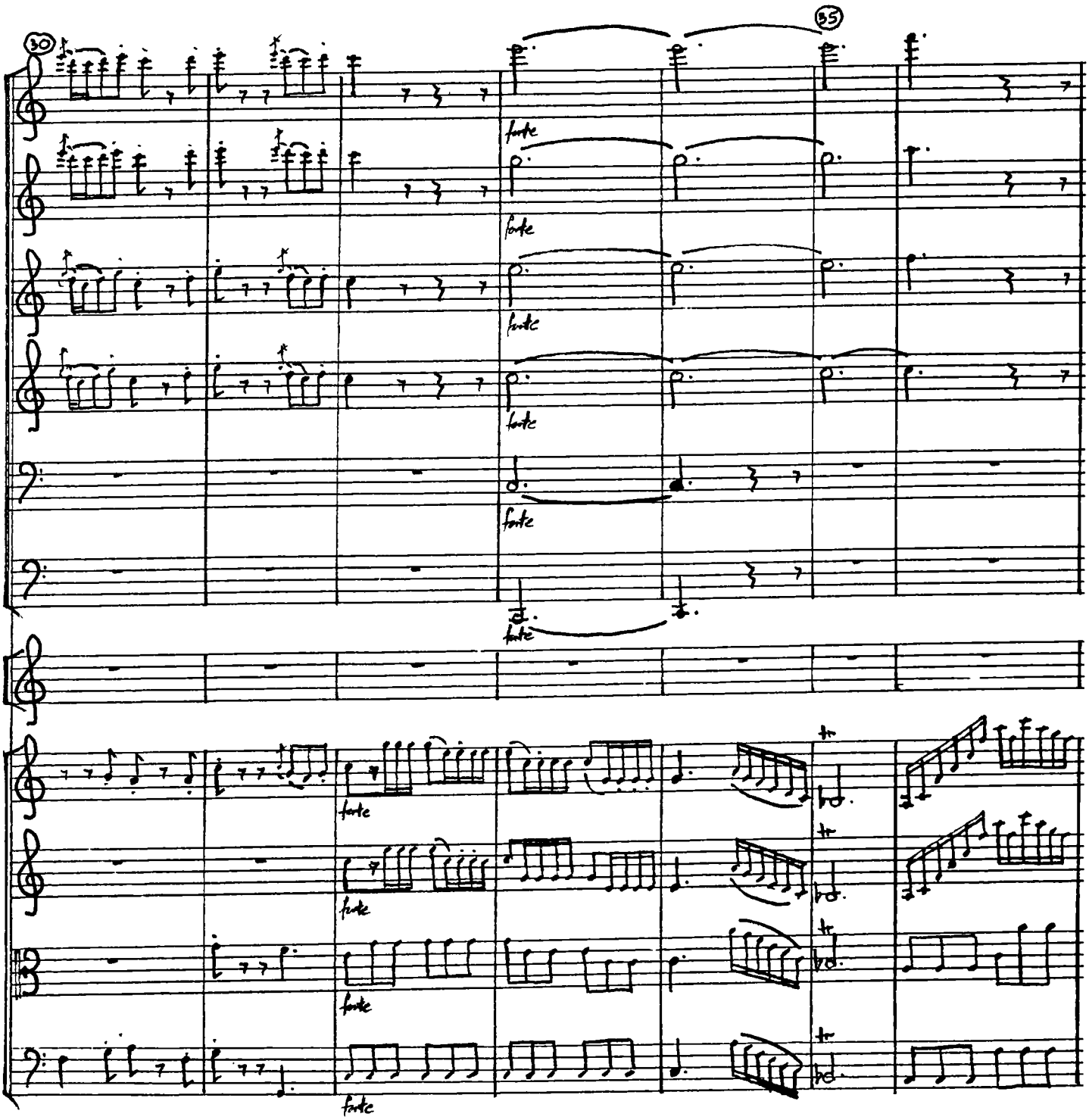

20
sfz.
sfz.
sfz.
sfz.
sfz.
sfz.

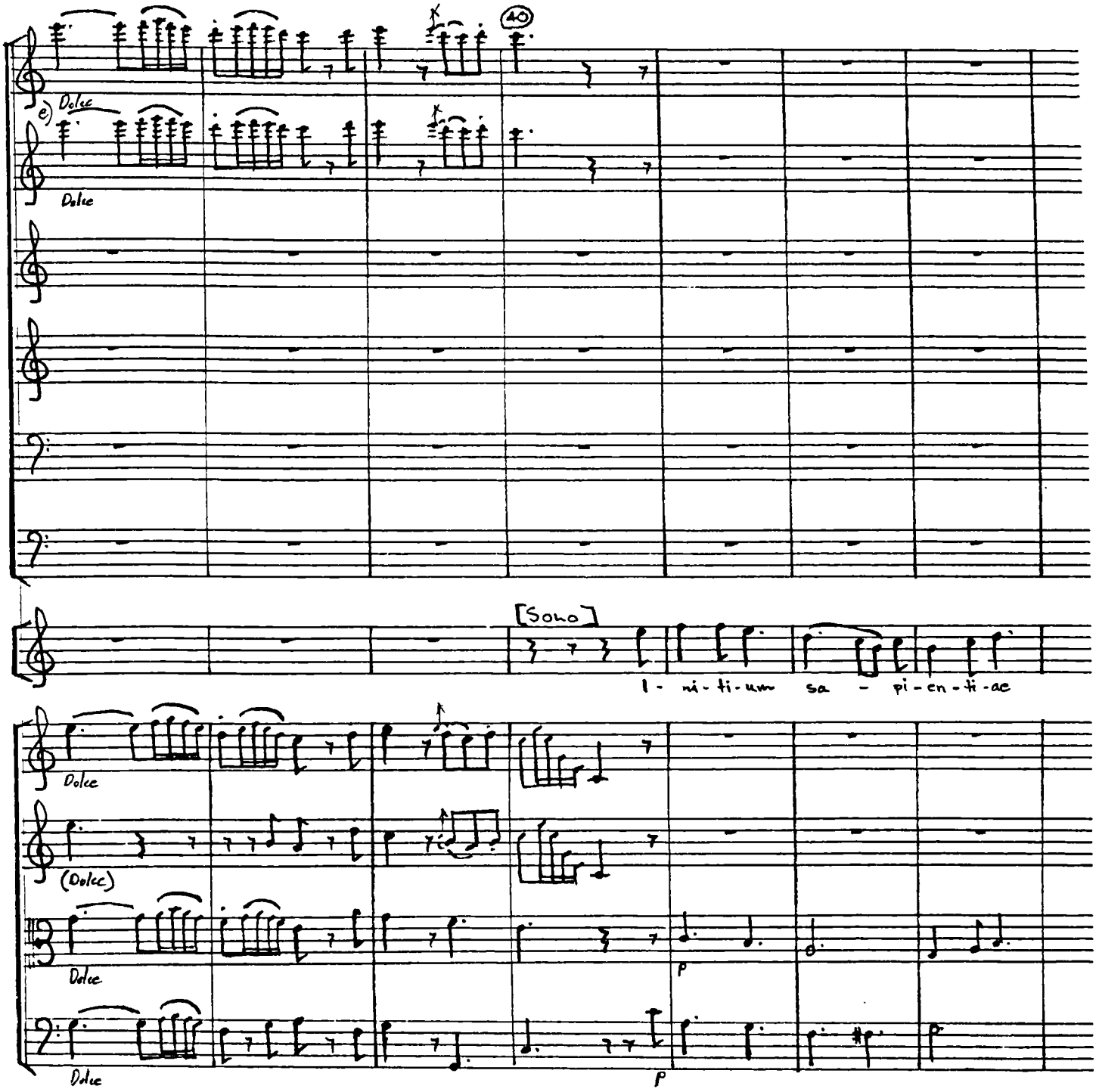


c) Wesley writes 'soli' at the beginning of the bassoon phrase (bar 25), indicating, presumably, that this phrase should be prominent. Similarly, he writes 'solo' at the beginning of the oboe phrase (bar 27)

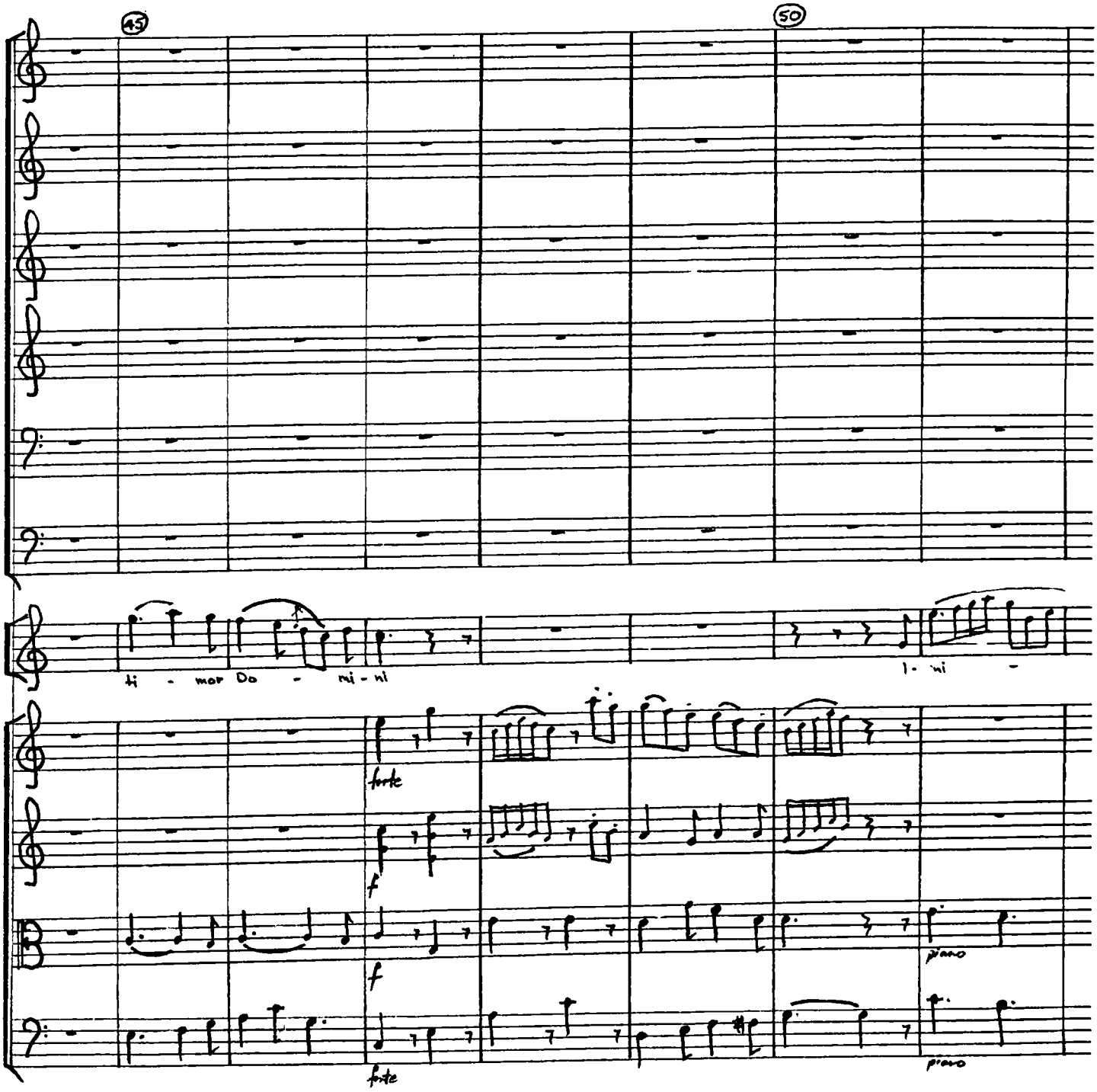
d) It is difficult to know whether Wesley intended the oboe phrase (bars 27-32) and the flute phrase (bars 29-32) to be played by just one or by both instruments (since the oboes and flutes are each on just one stave in the manuscript). 'Solo' (and not 'soli') written at the beginning of the oboe phrase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

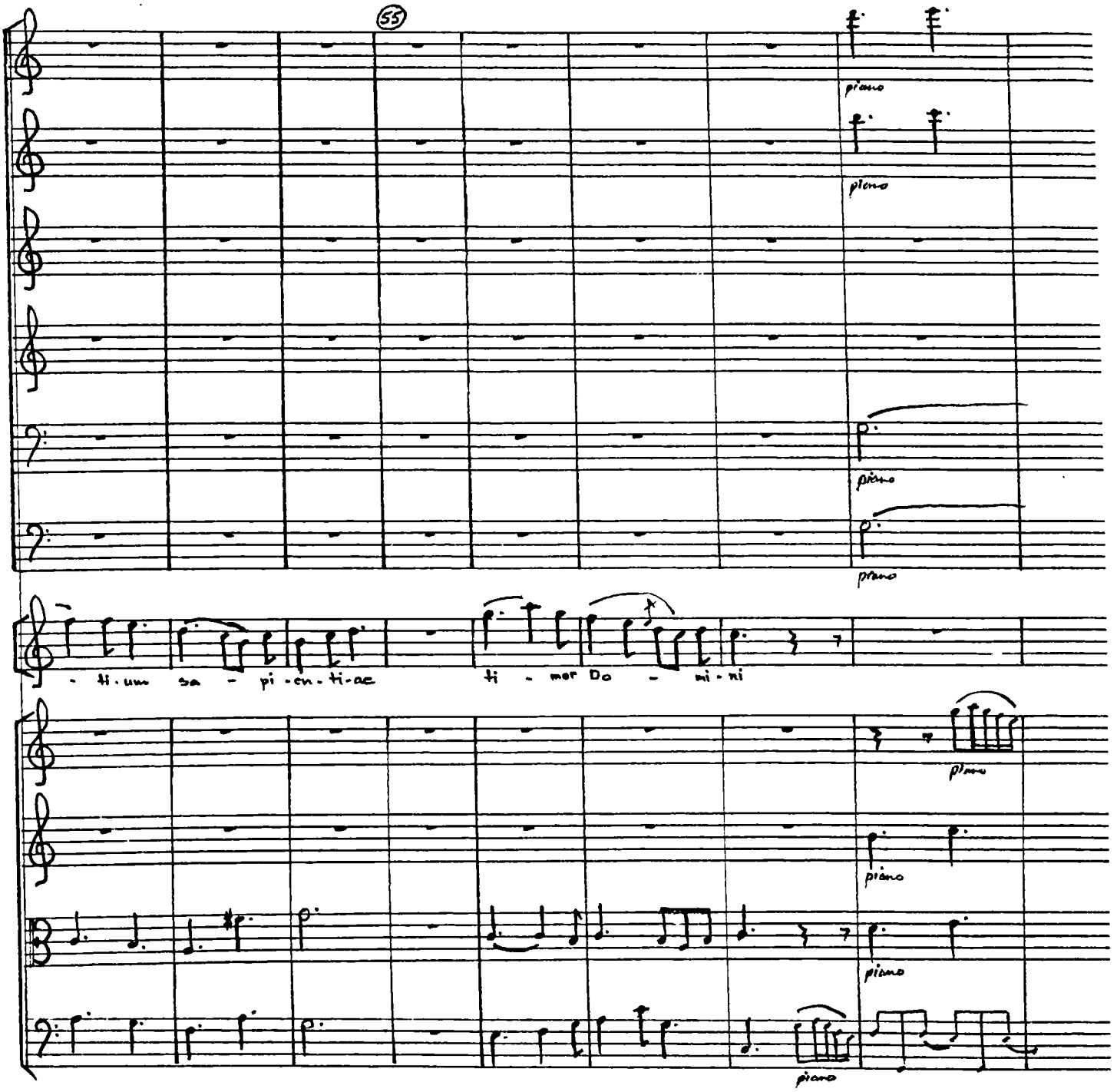
I have chosen to be consistent, and have therefore given each phrase to both instruments.

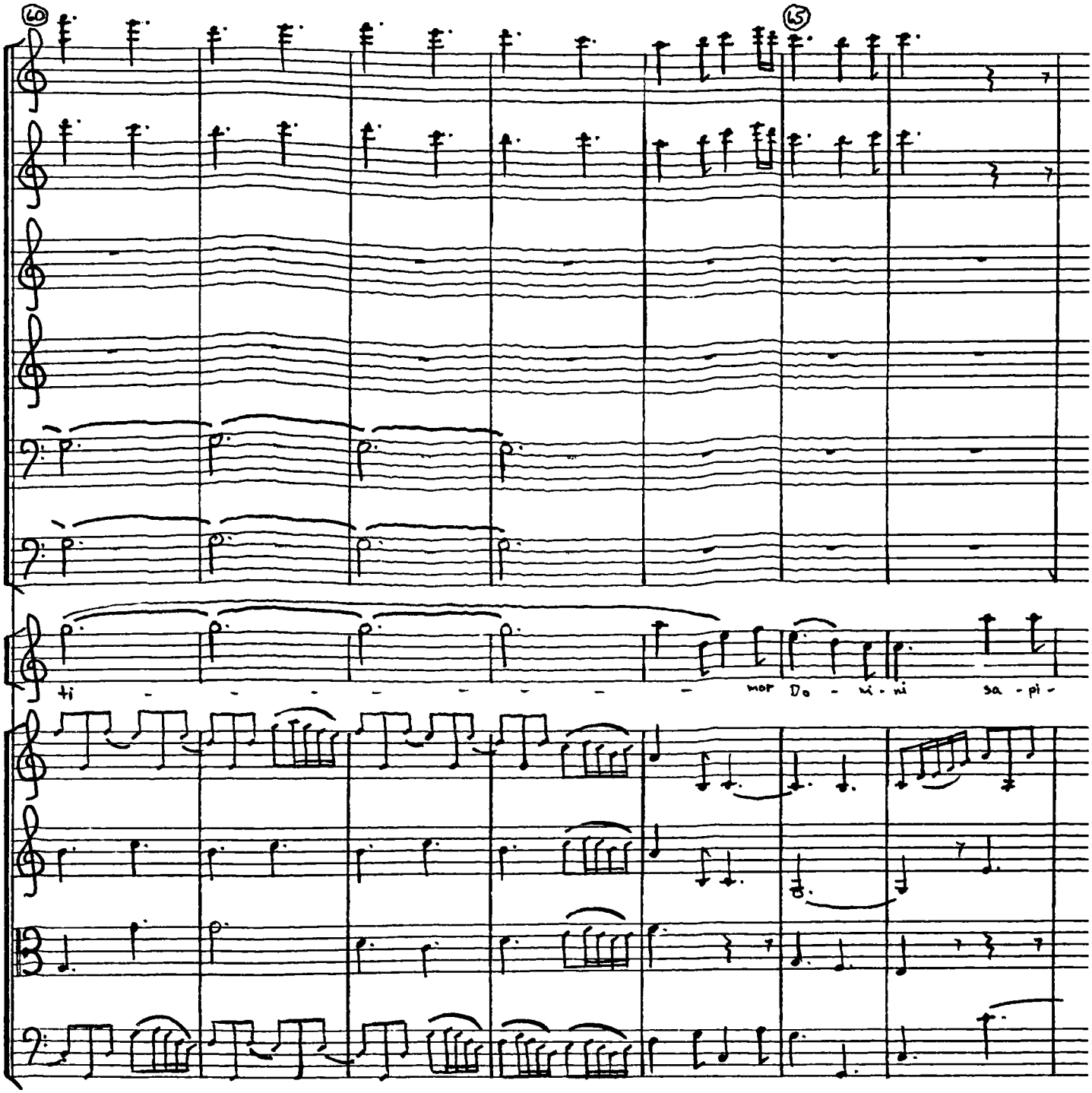

30
35
forte
tr

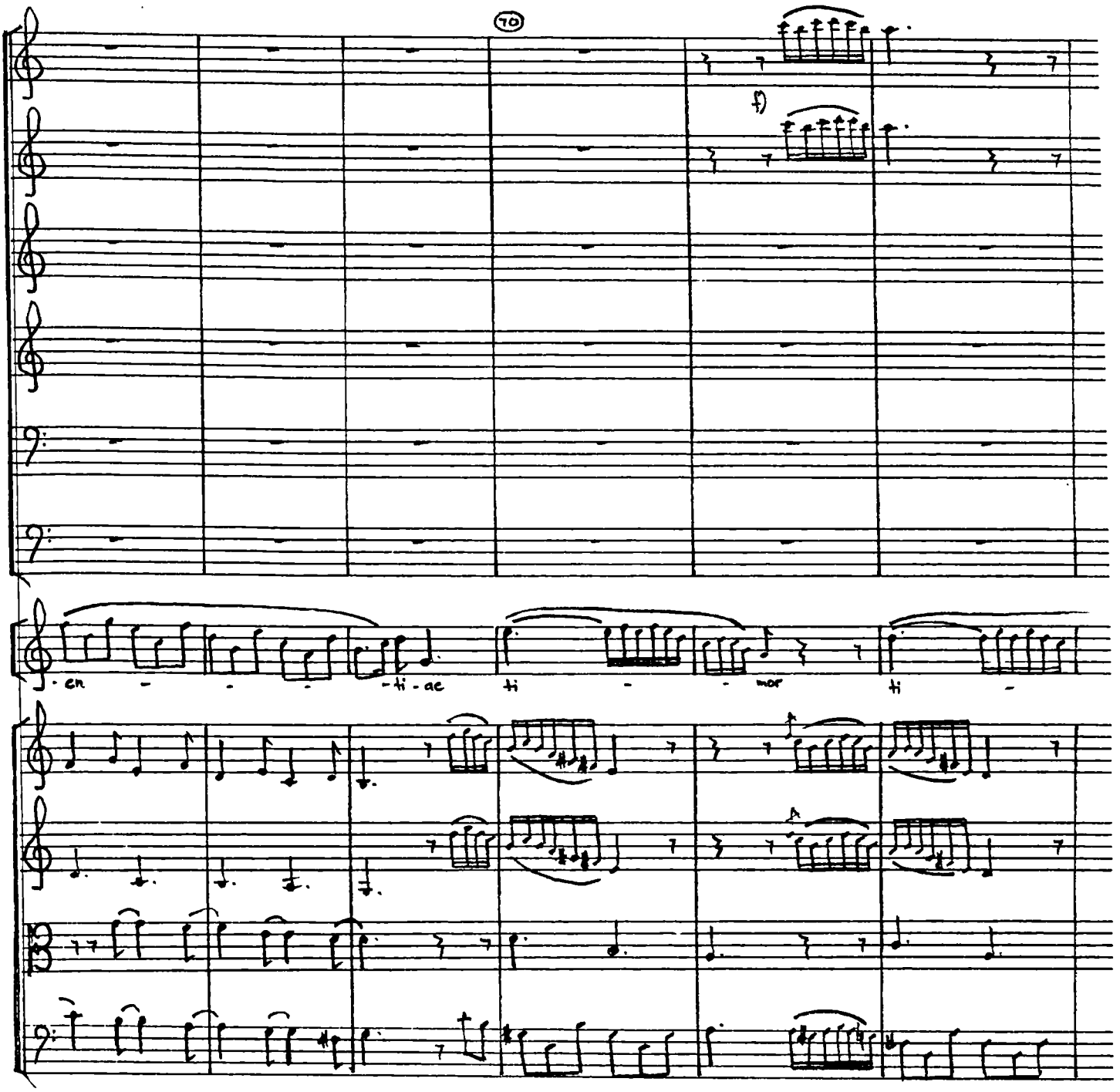


e) Bars 37-40: there is no doubt that Wesley intended this phrase to be played by both flutes – he writes double-stemmed notes (e.g. ♯♯ etc.).

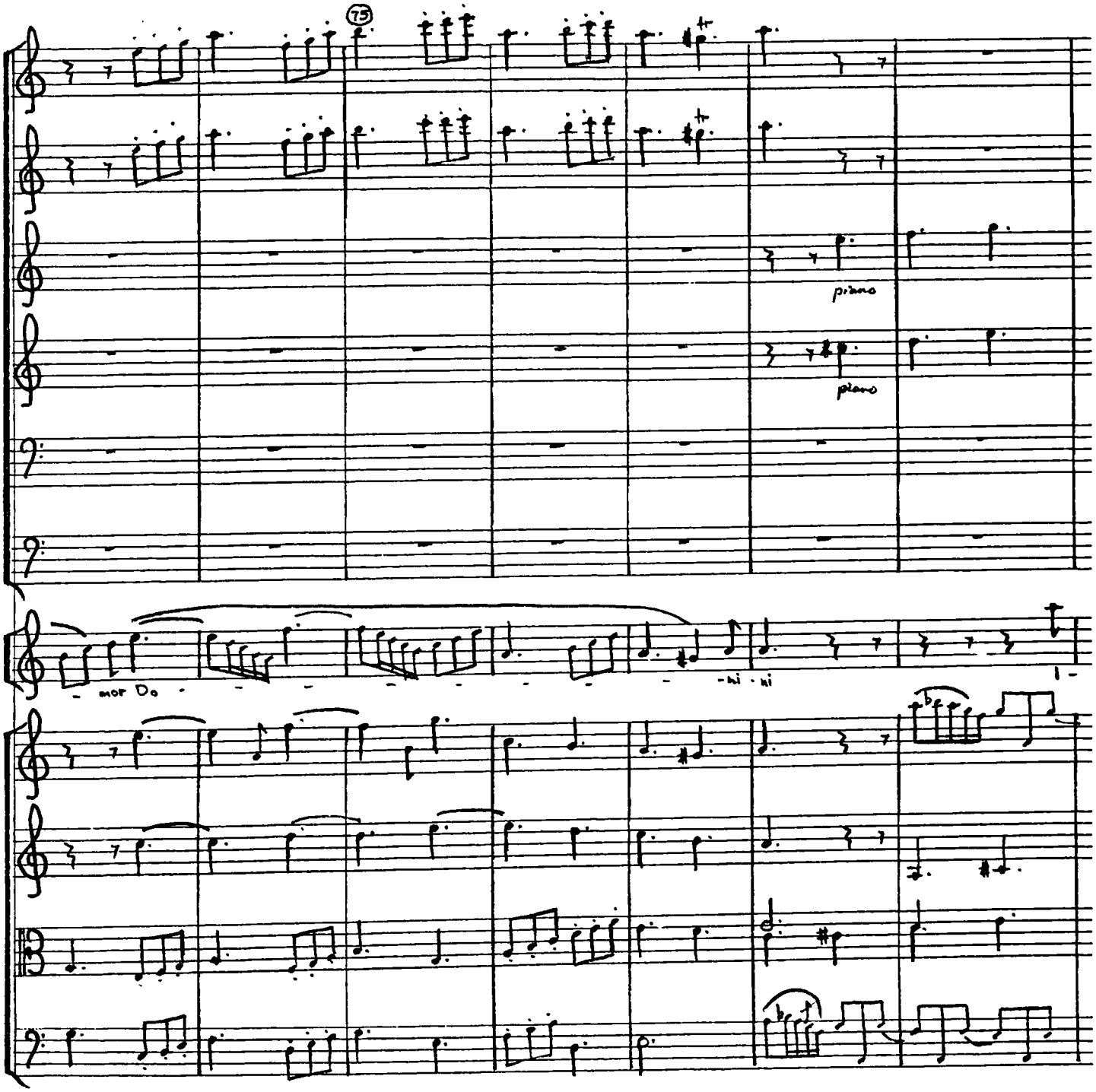

45
50
ti - mor Do - mi - ni
l - ni
forte
f
f
piano
piano
forte

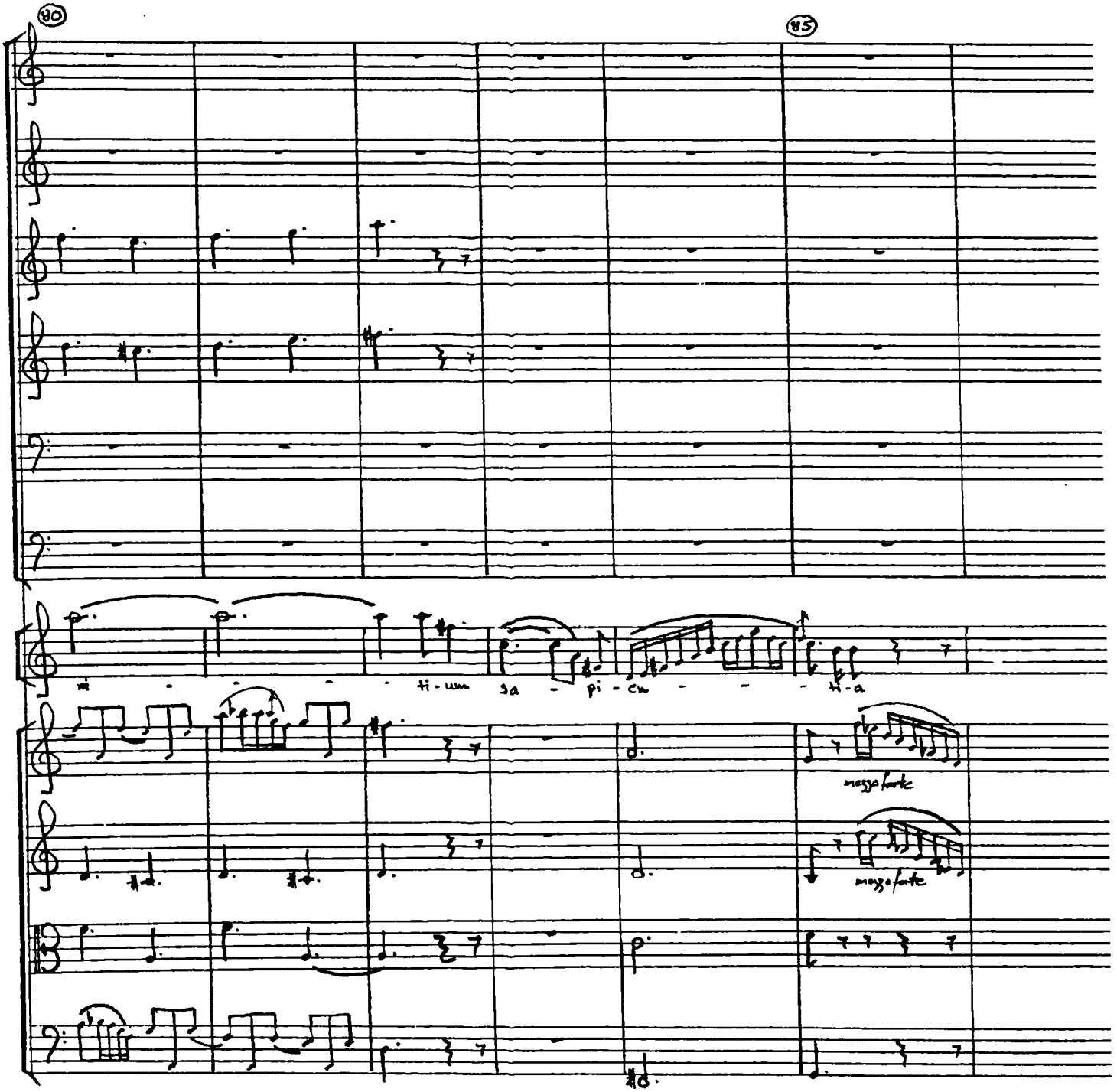

55
piano
piano
piano
piano
- ti.um sa - pi-en-ti-ae
ti - mor Do - mi-ni
piano
piano
piano
piano

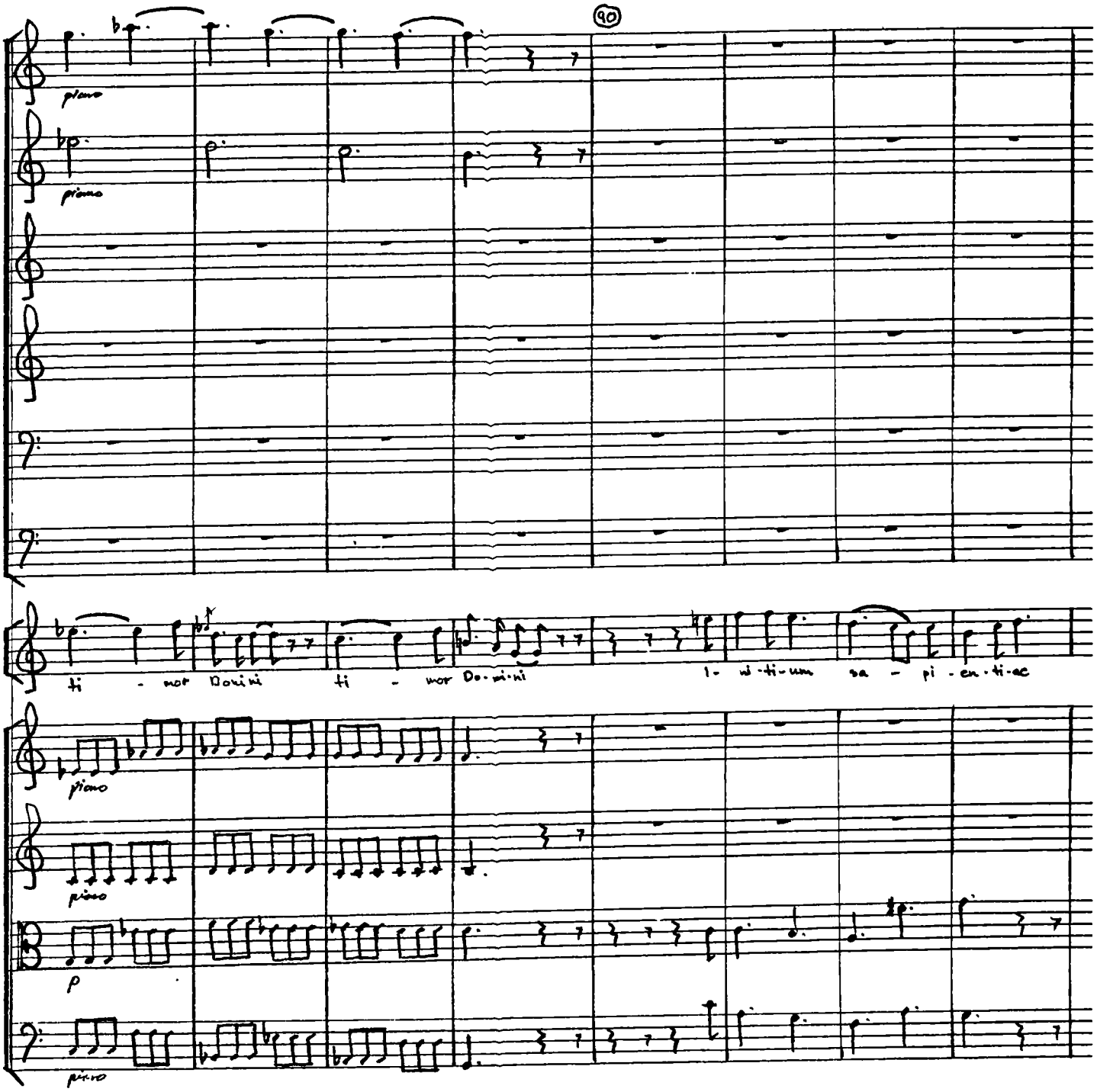

60
65
ti - - - - - - - - mor Do - mi - ni sa - pi -

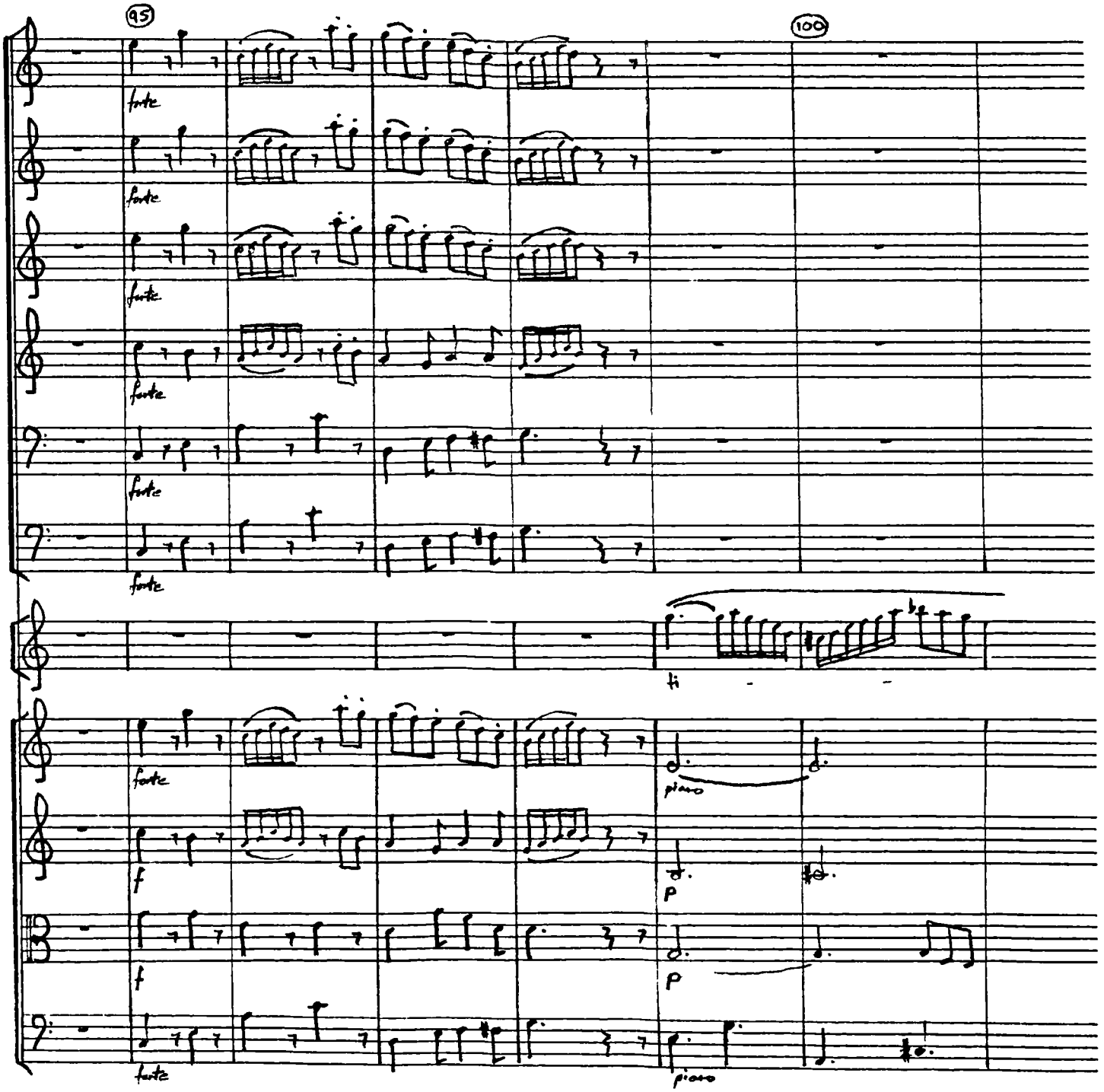


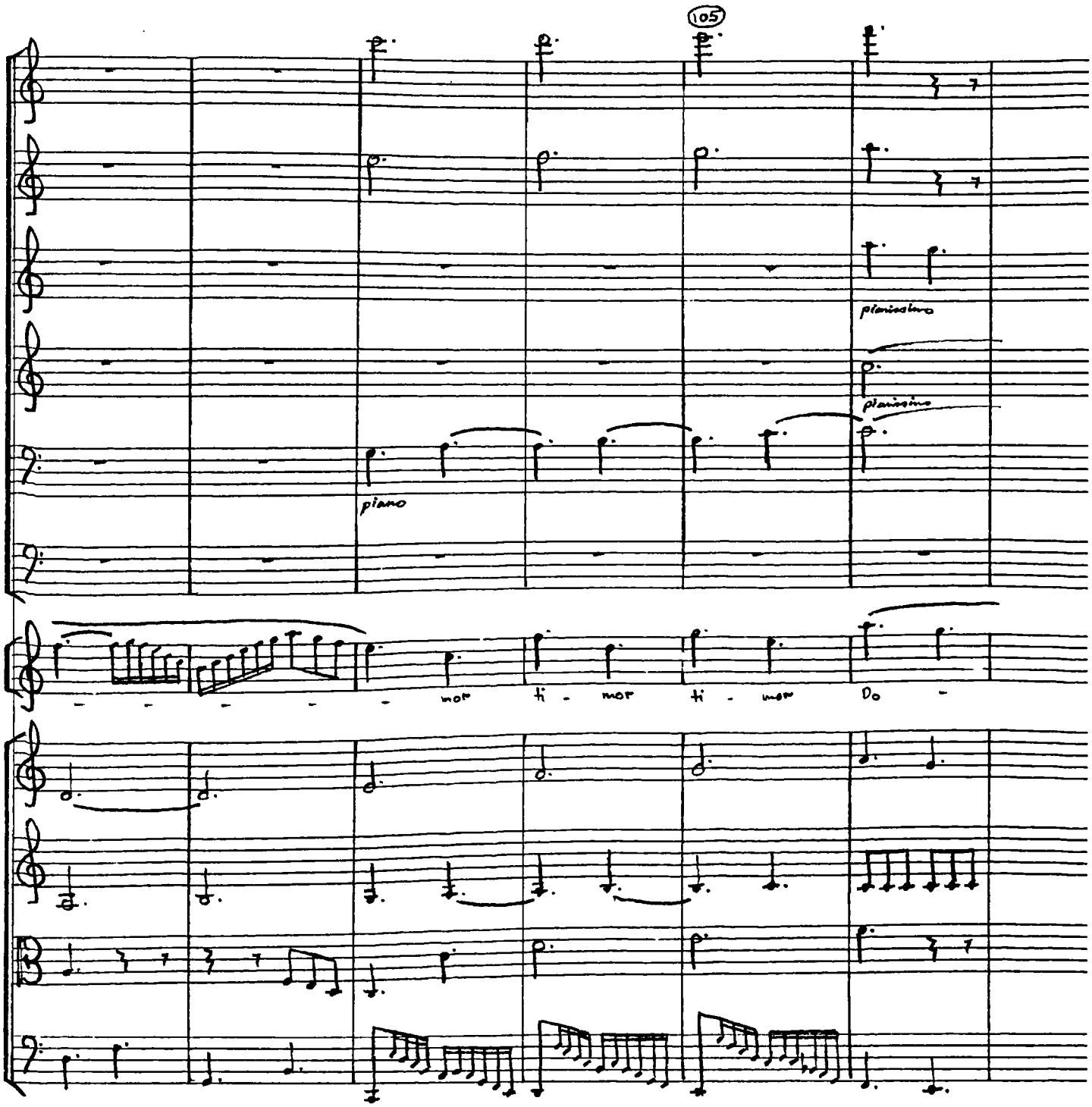
f) Bars 11-18 : Again, there is no doubt that Wesley intends both flutes to play this phrase - he writes 'unis'.

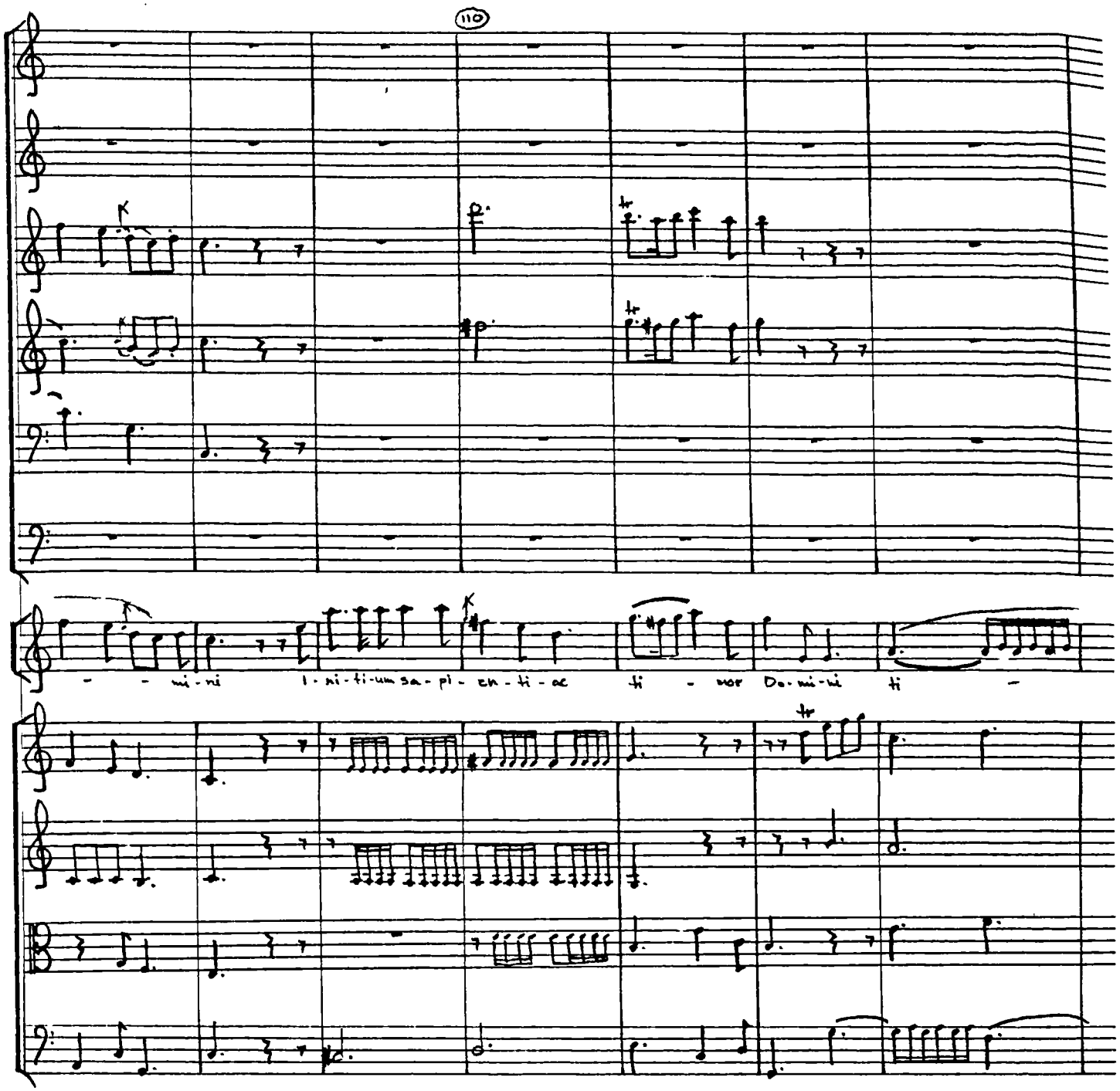

75
piano
piano
mor Do
-hi - hi

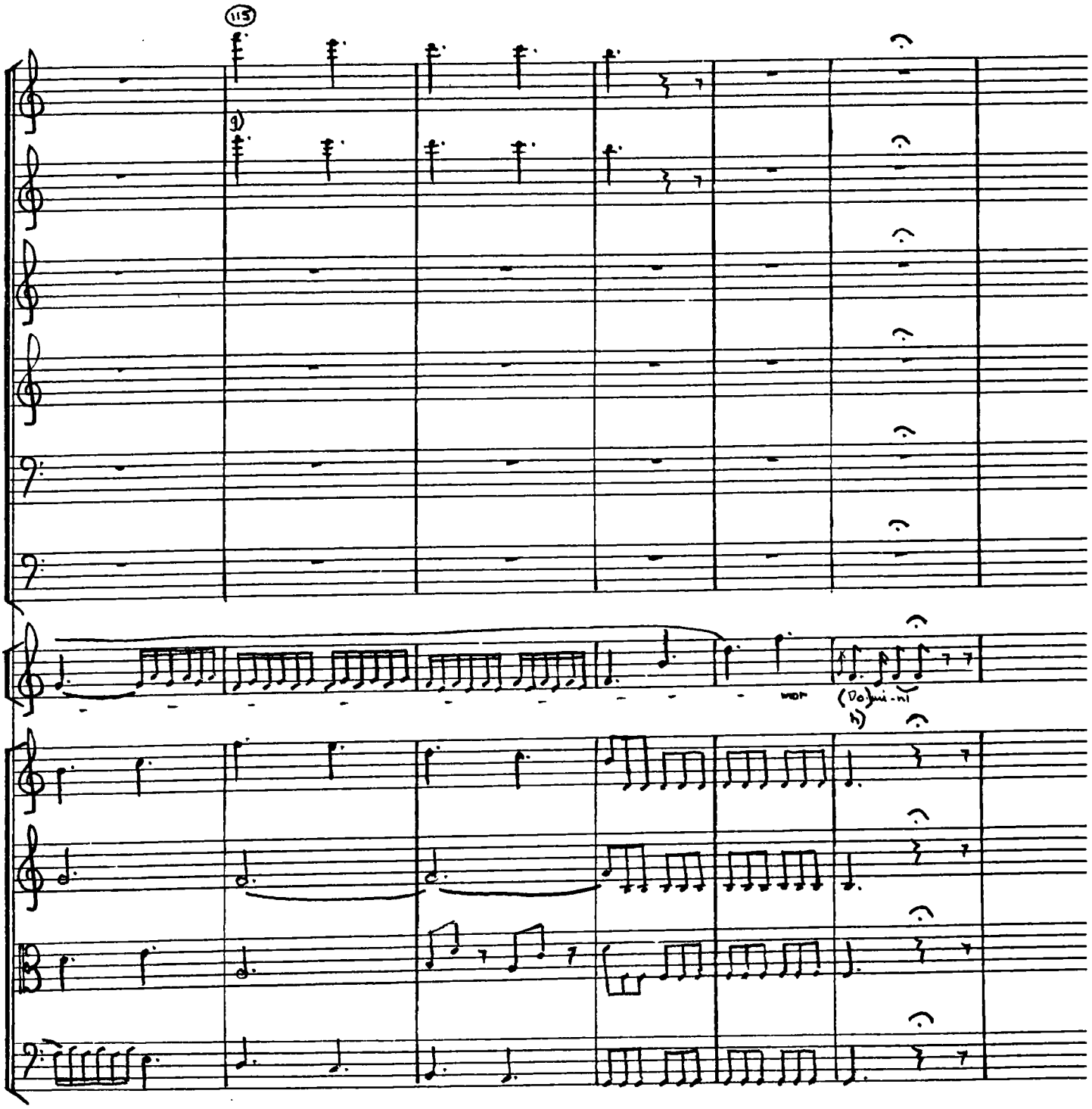

80
85
mi - - - - ti - um sa - pi - en - - - ti - a
mezzo forte
mezzo forte


90
piano
piano
ti - mor Domini ti - mor Do-mi-ni
I- ni-ti-um sa - pi - en-ti-ae
piano
piano
p
piano


95
100
forte
forte
forte
forte
forte
forte
ti
forte
piano
f
p
f
p
forte
piano

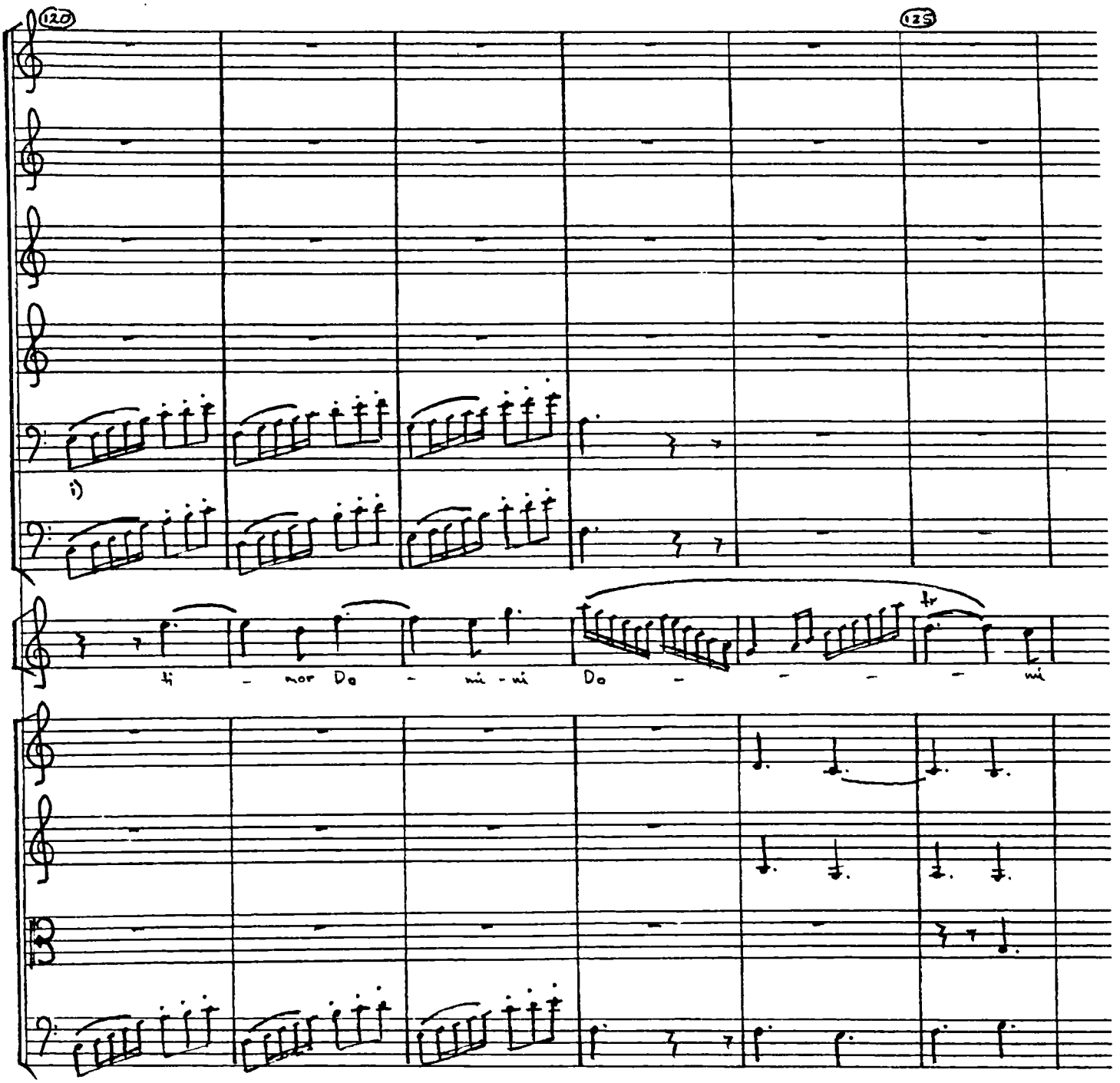

105
pianissimo
pianissimo
piano
mor
ti - mor
ti - mor
Do -


110
- - ni - ni
i - ni - ti - um sa - pi - en - ti - ae
ti - mor Do - mi - ni
ti -

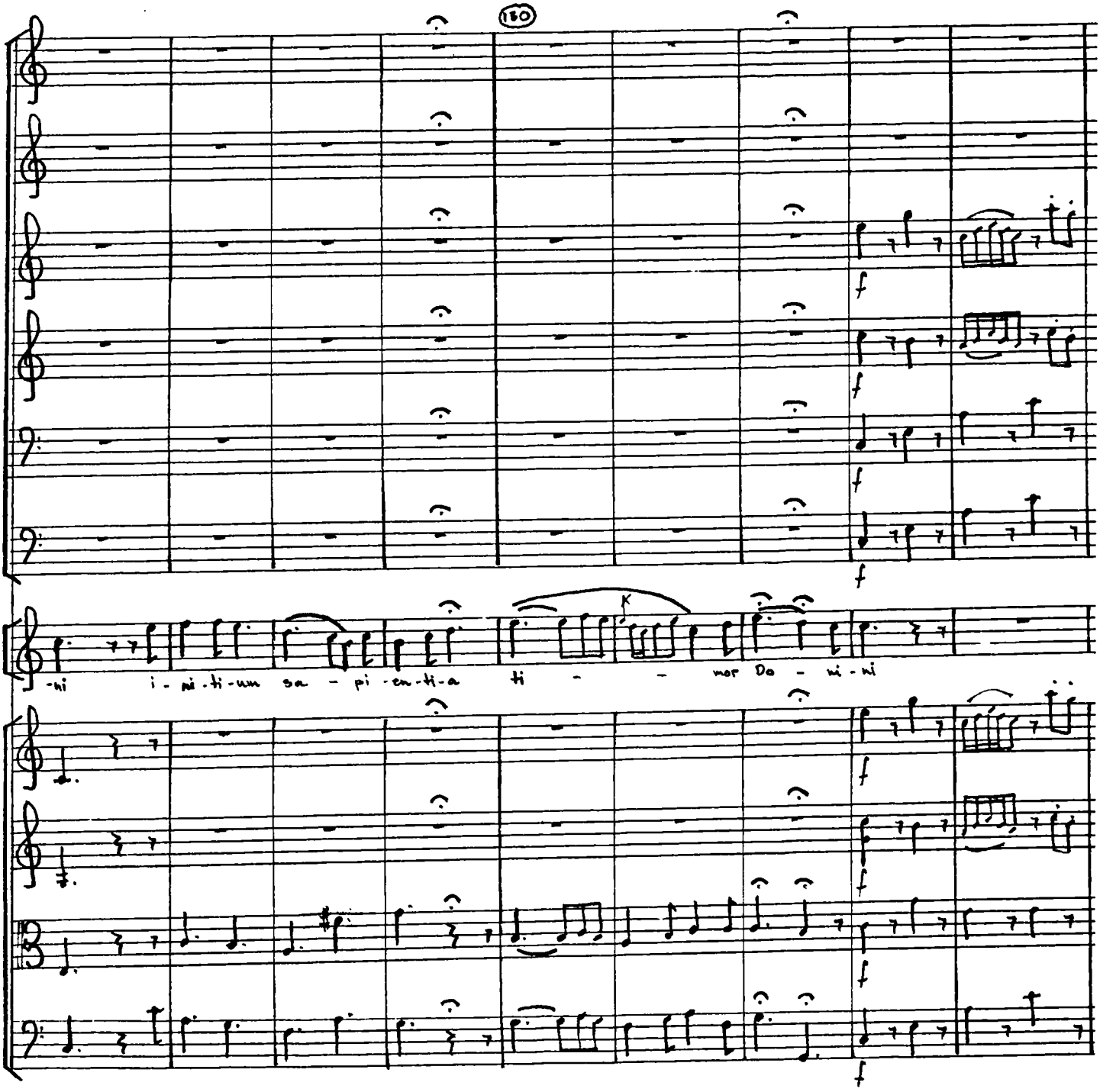


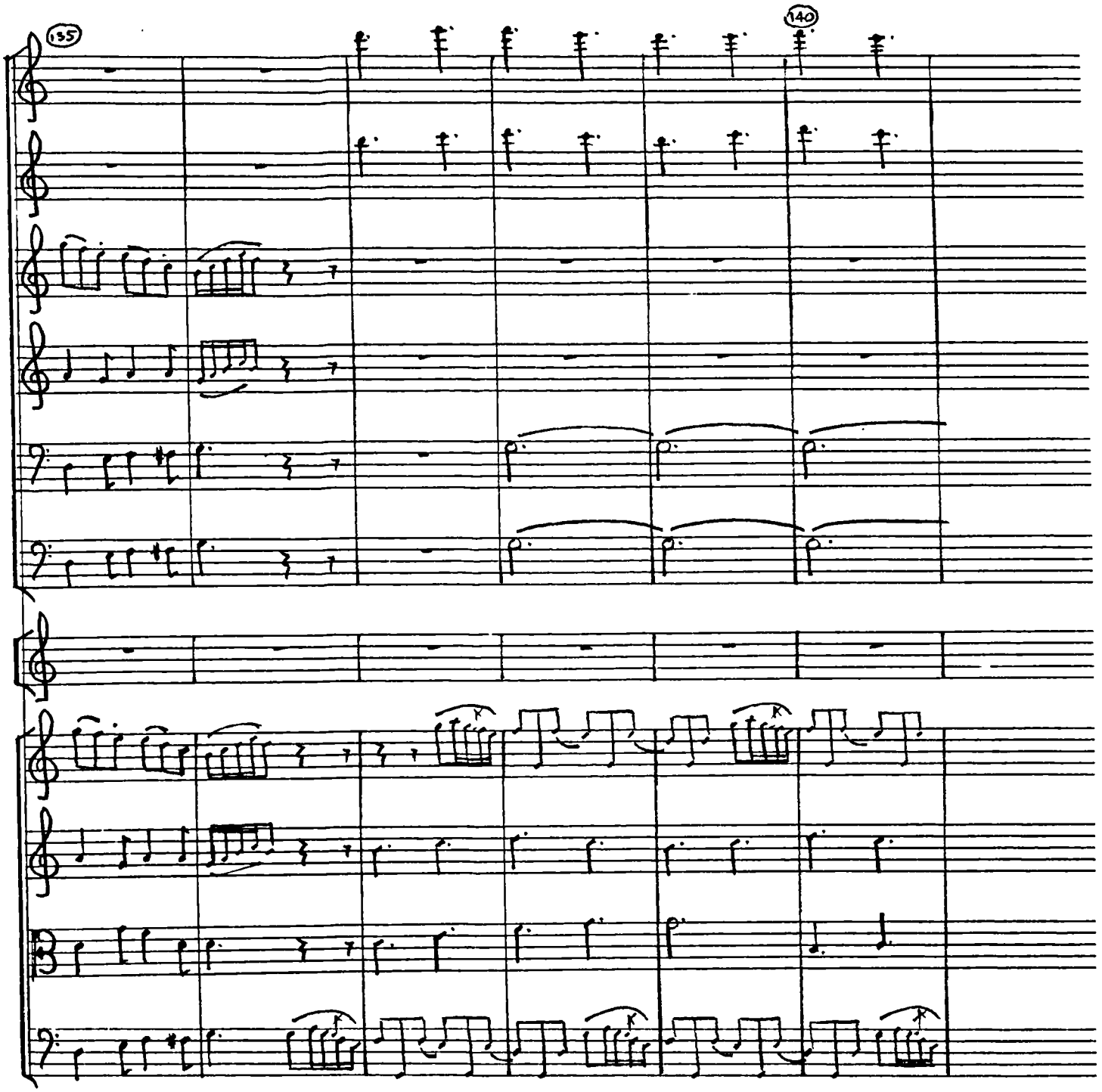
g) Bars 115-117 (cf. e) above

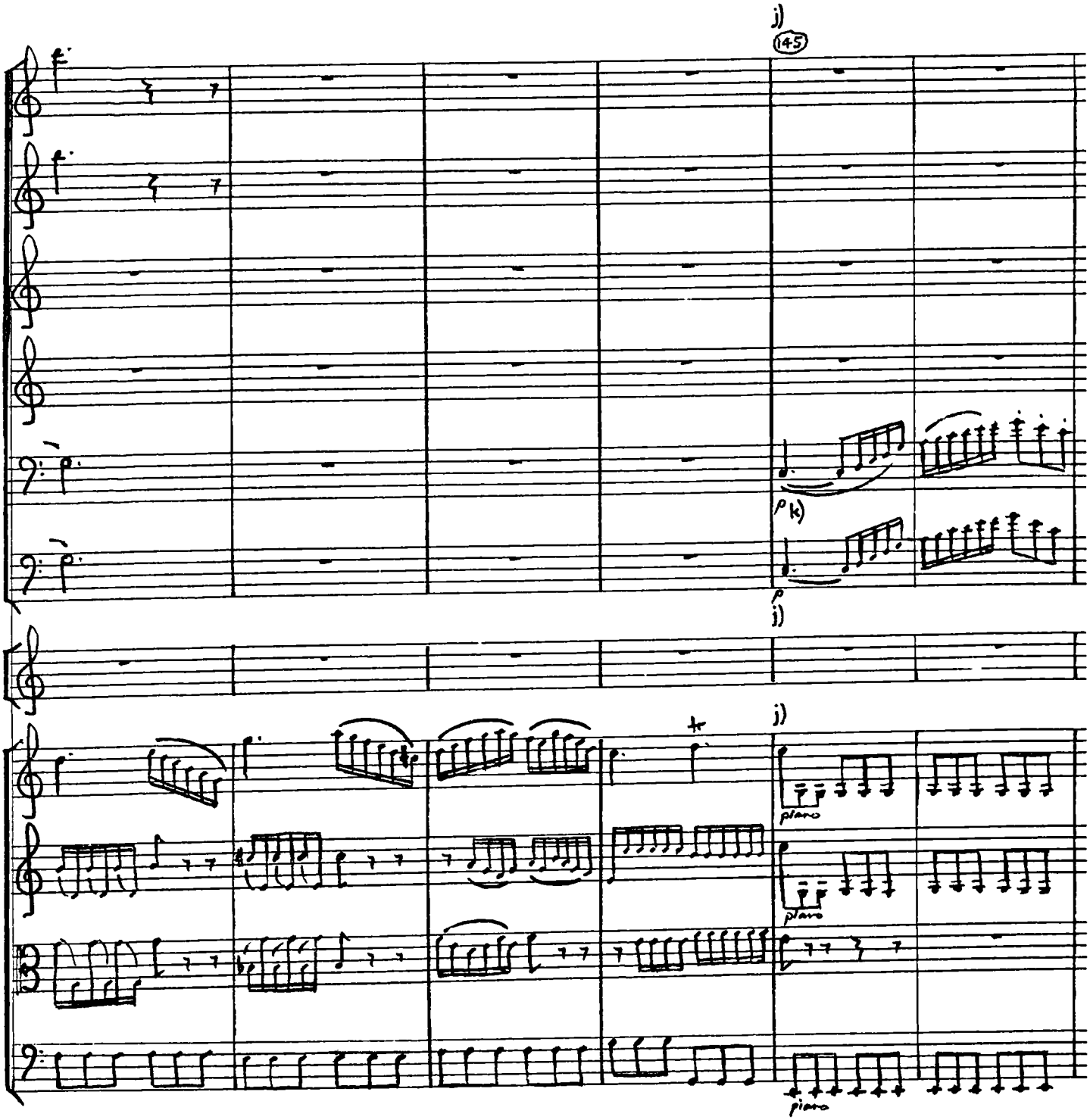
h) Bar 119: the final syllable of 'Domini' is missing from the manuscript.



i) 'Soli' (of C) above

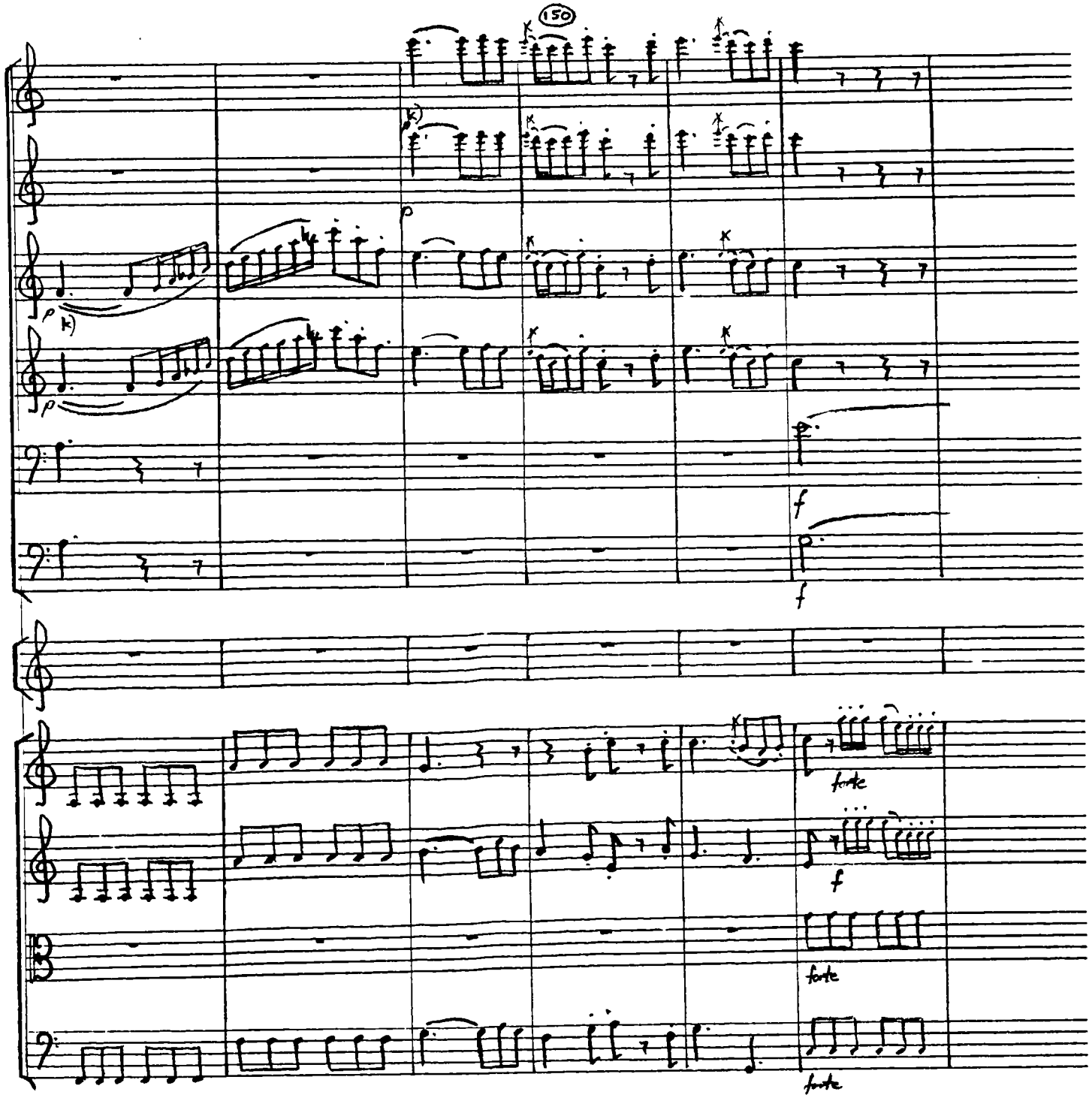

180
f
K
-ni i - ni - ti - um sa - pi - en - ti - a ti - mor Do - mi - ni

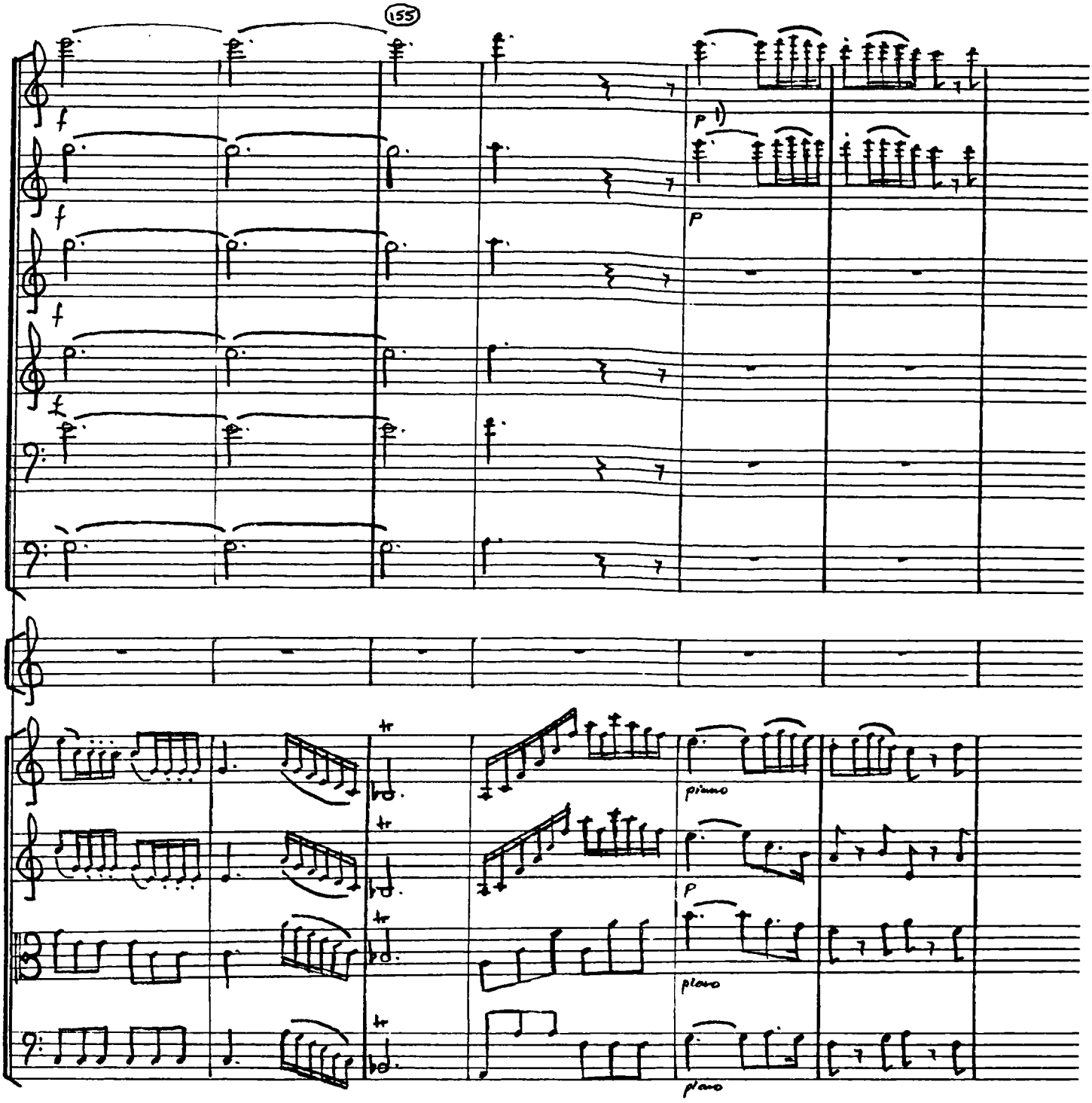

135
140



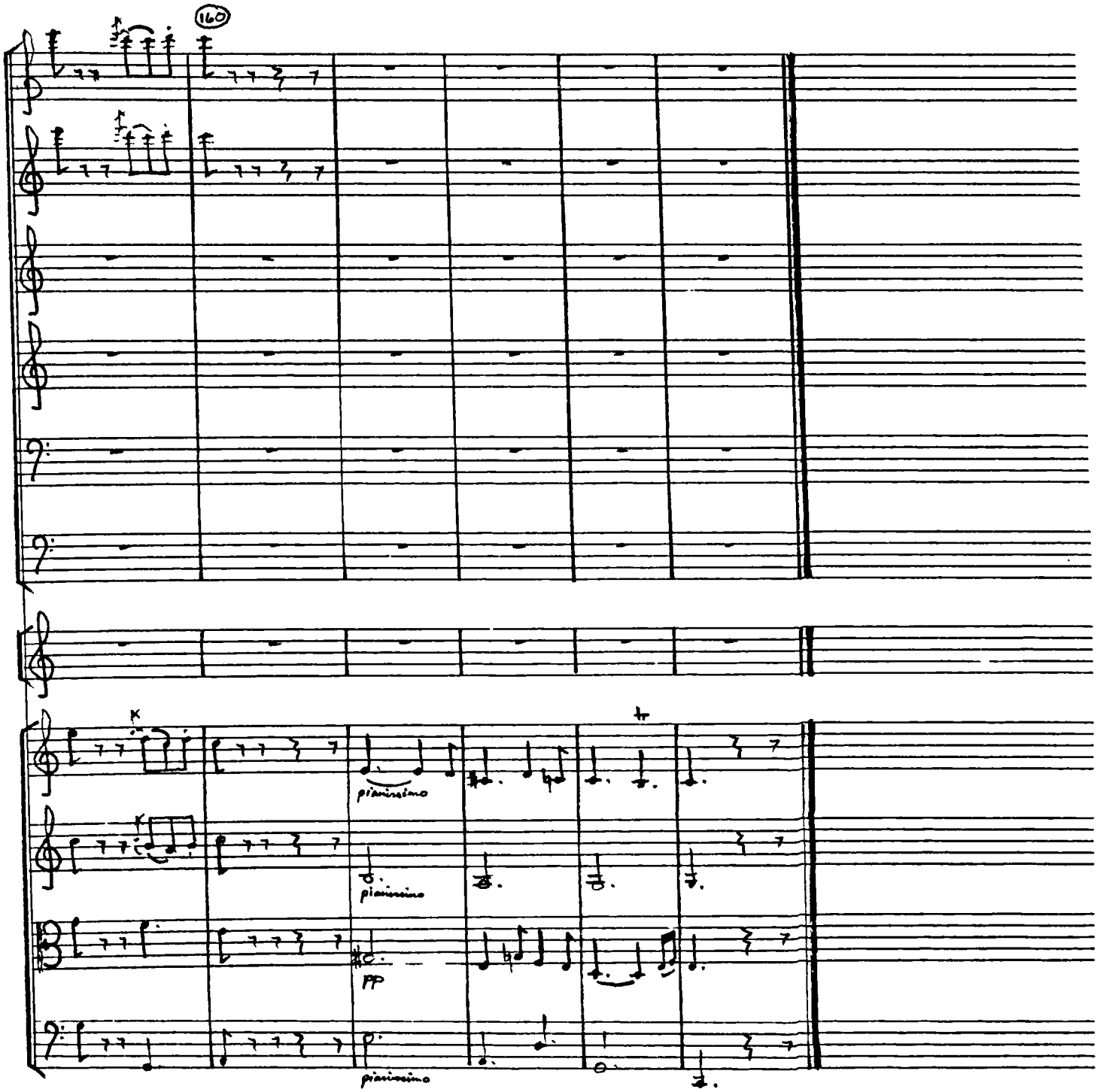
j) Bars 145-160: In the manuscript there is an editorial suggestion to cut these bars (Presumably the editor was not Wesley!)

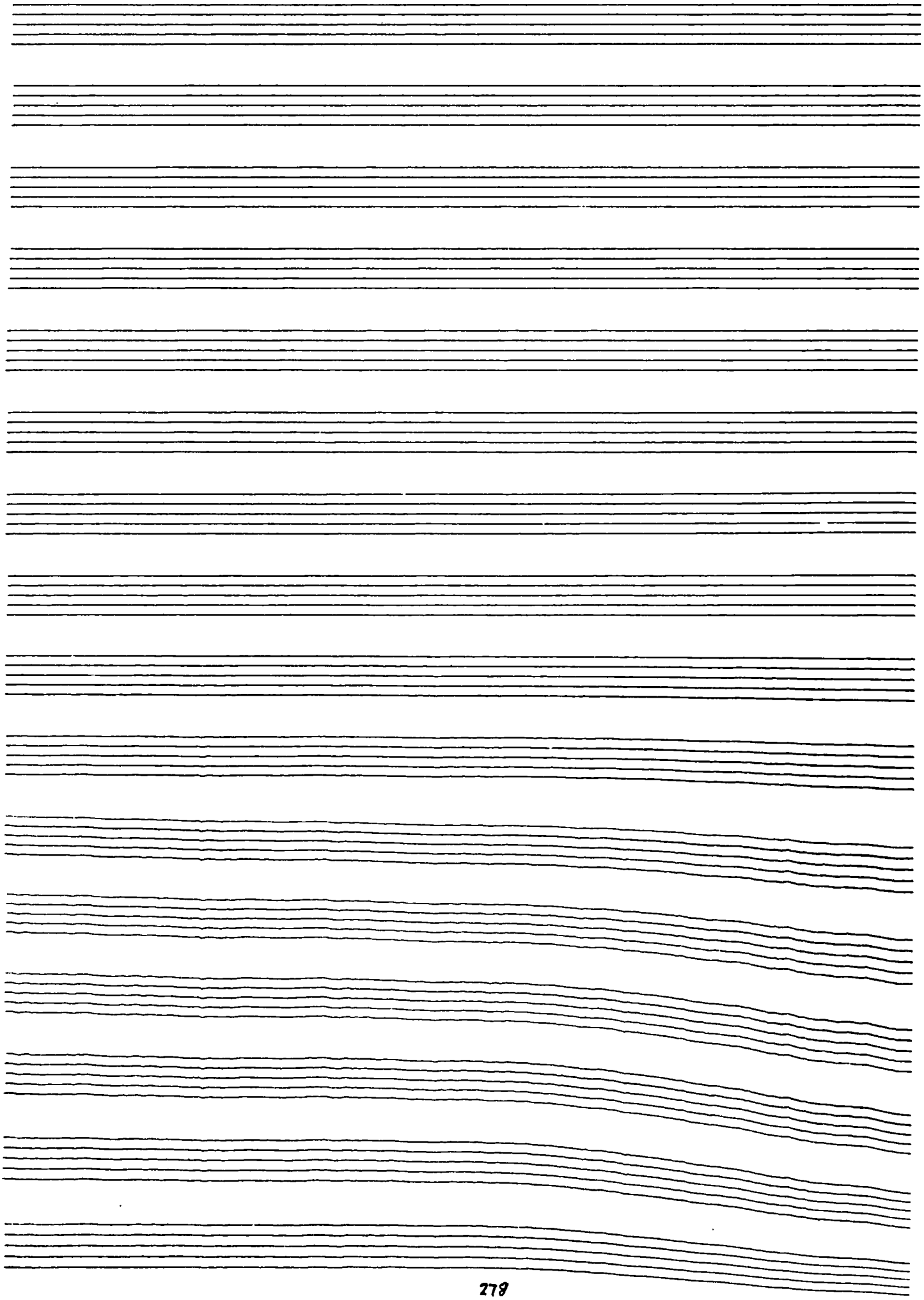
k) Bars 145-152: For full account of editorial procedure regarding the woodwind parts cf. d) above (P.257). In this instance, Wesley definitely indicates both oboes (bars 147-152), thereby supporting my decision to double all three instruments.


150
p
f
forte

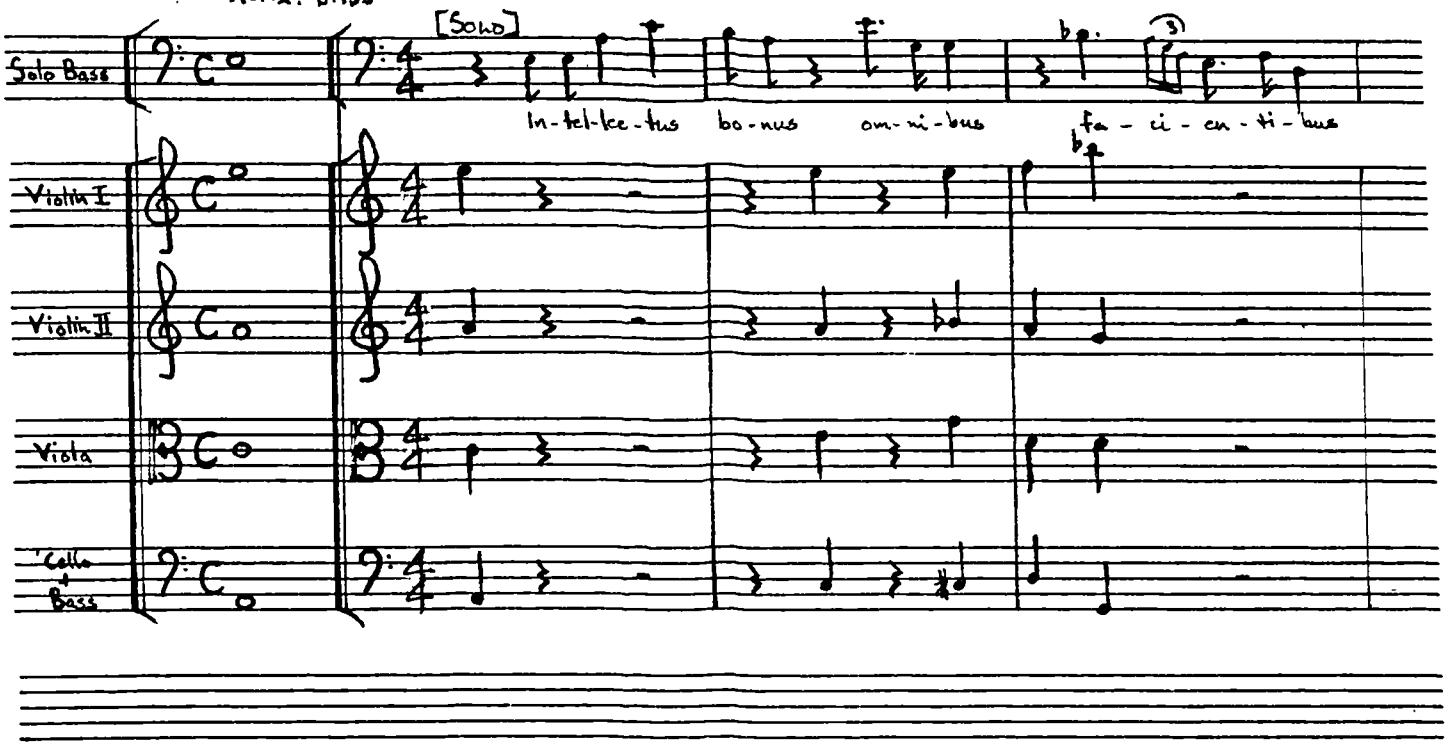


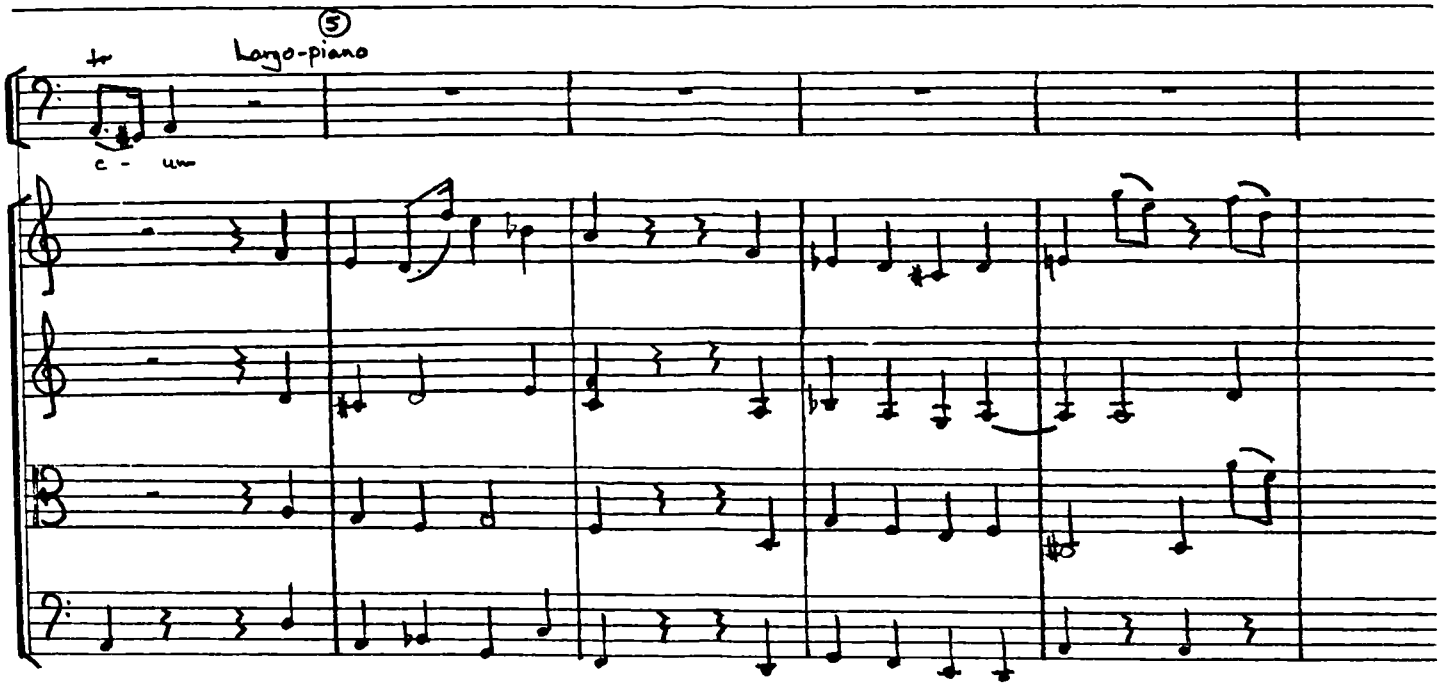
1) Bars 157-160: Again, whether Wesley intended one or two flutes is not clear. However, when this plumac appeared before there was no doubt (cf. c) above

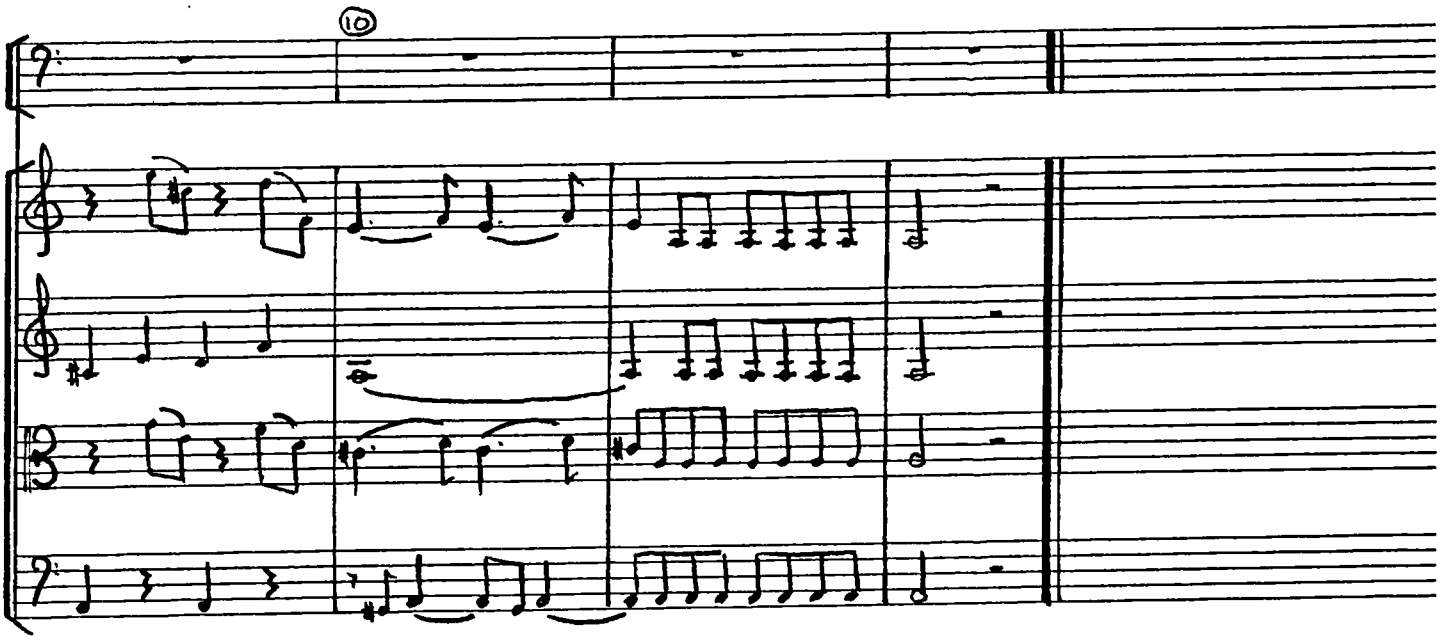

160
K
pianissimo
pianissimo
pp
pianissimo
tr



No.12. BASS

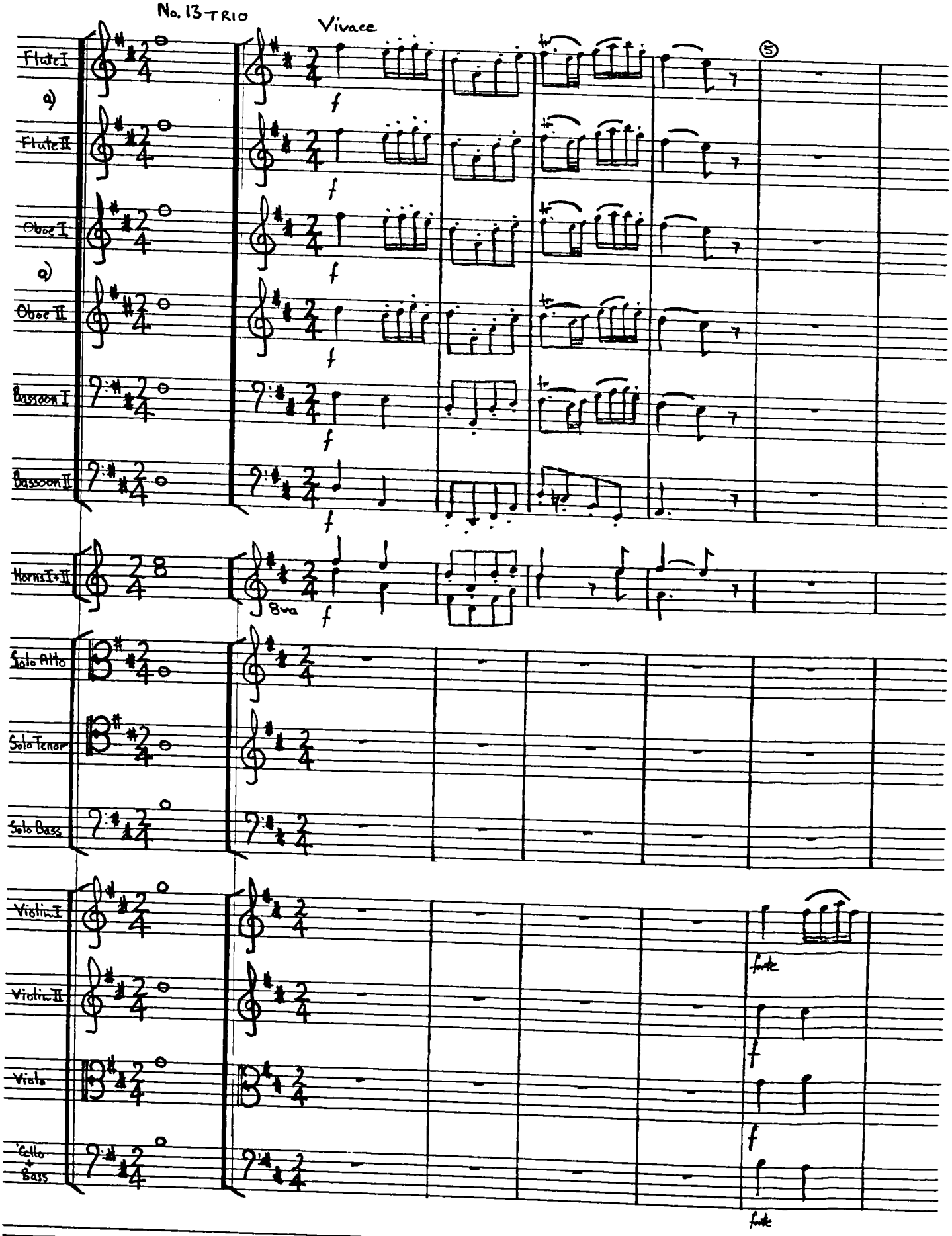

[Solo]
Solo Bass
In-tel-lec-tus bo-nus om-ni-bus fa-ci-en-ti-bus
Violin I
Violin II
Viola
Cello + Bass


tr
Largo-piano
c-um

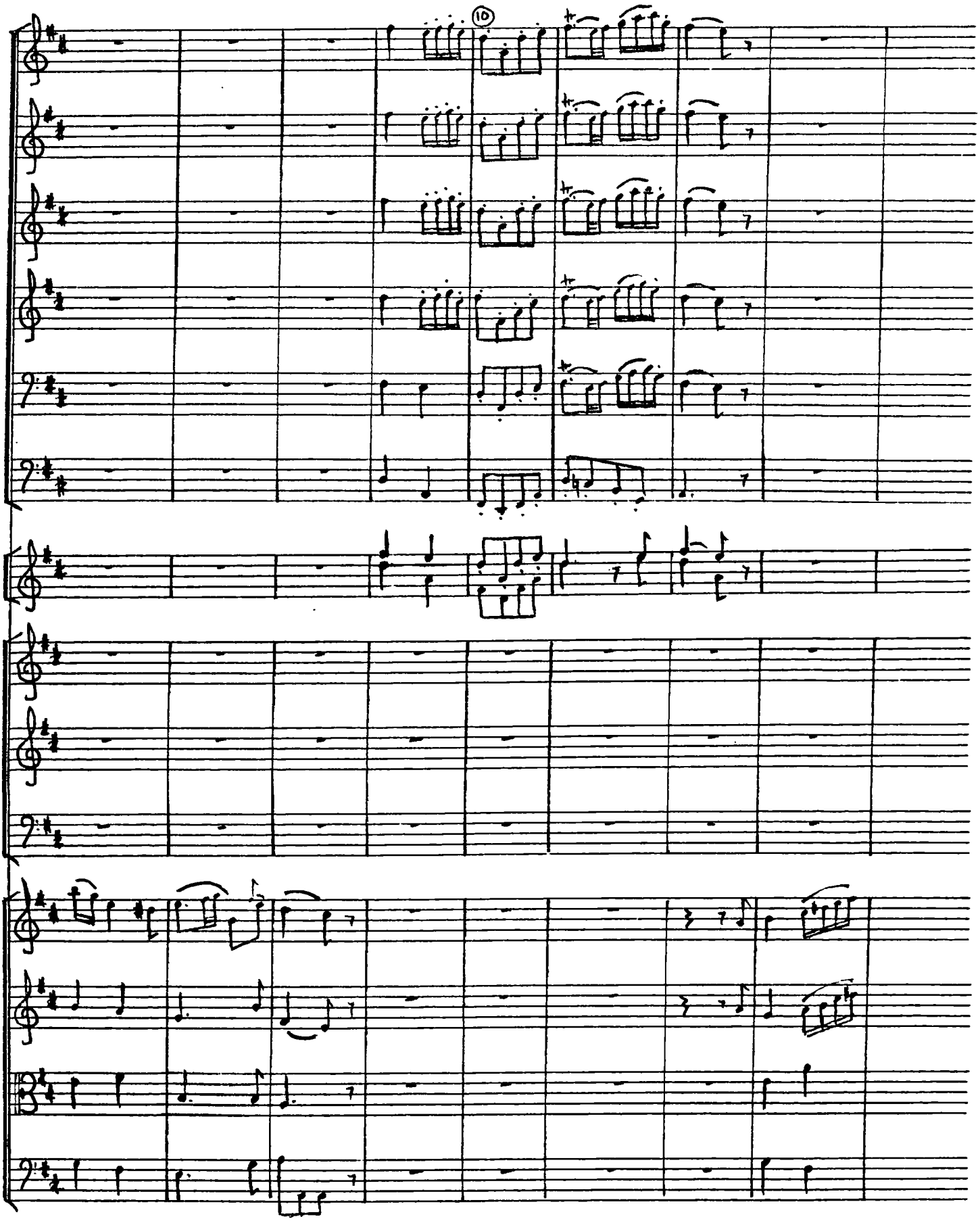

10

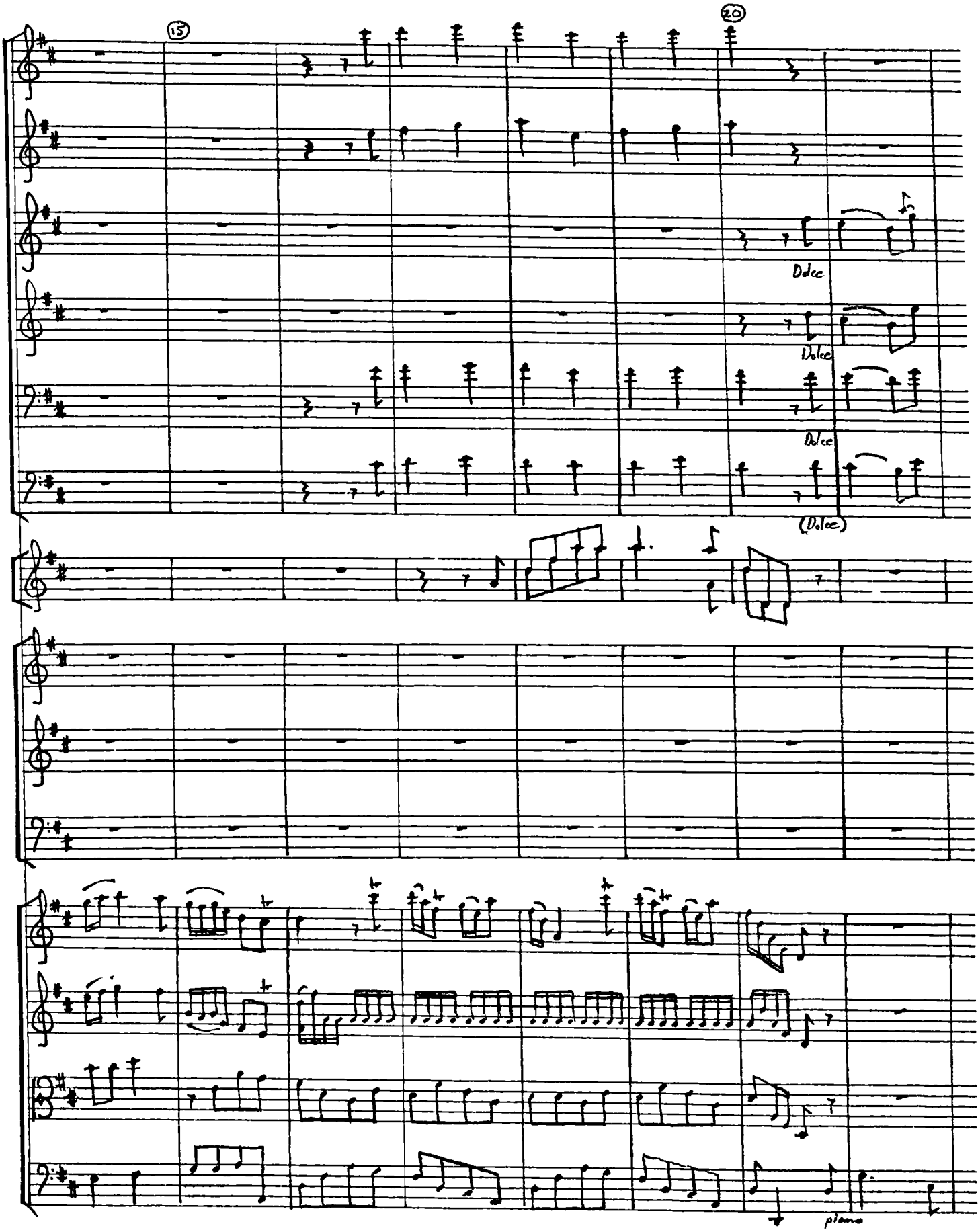
No. 13 TRIO

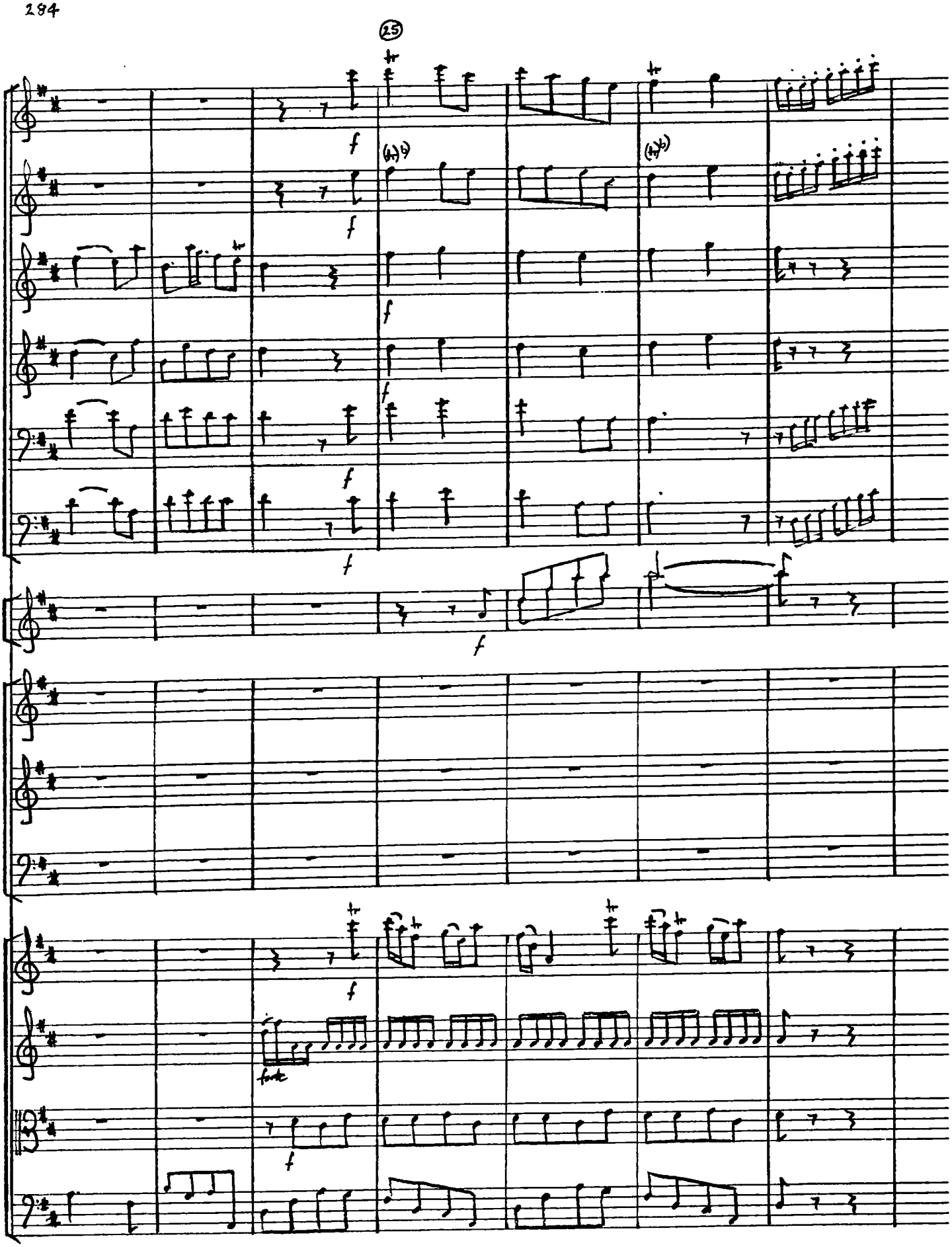
Vivace



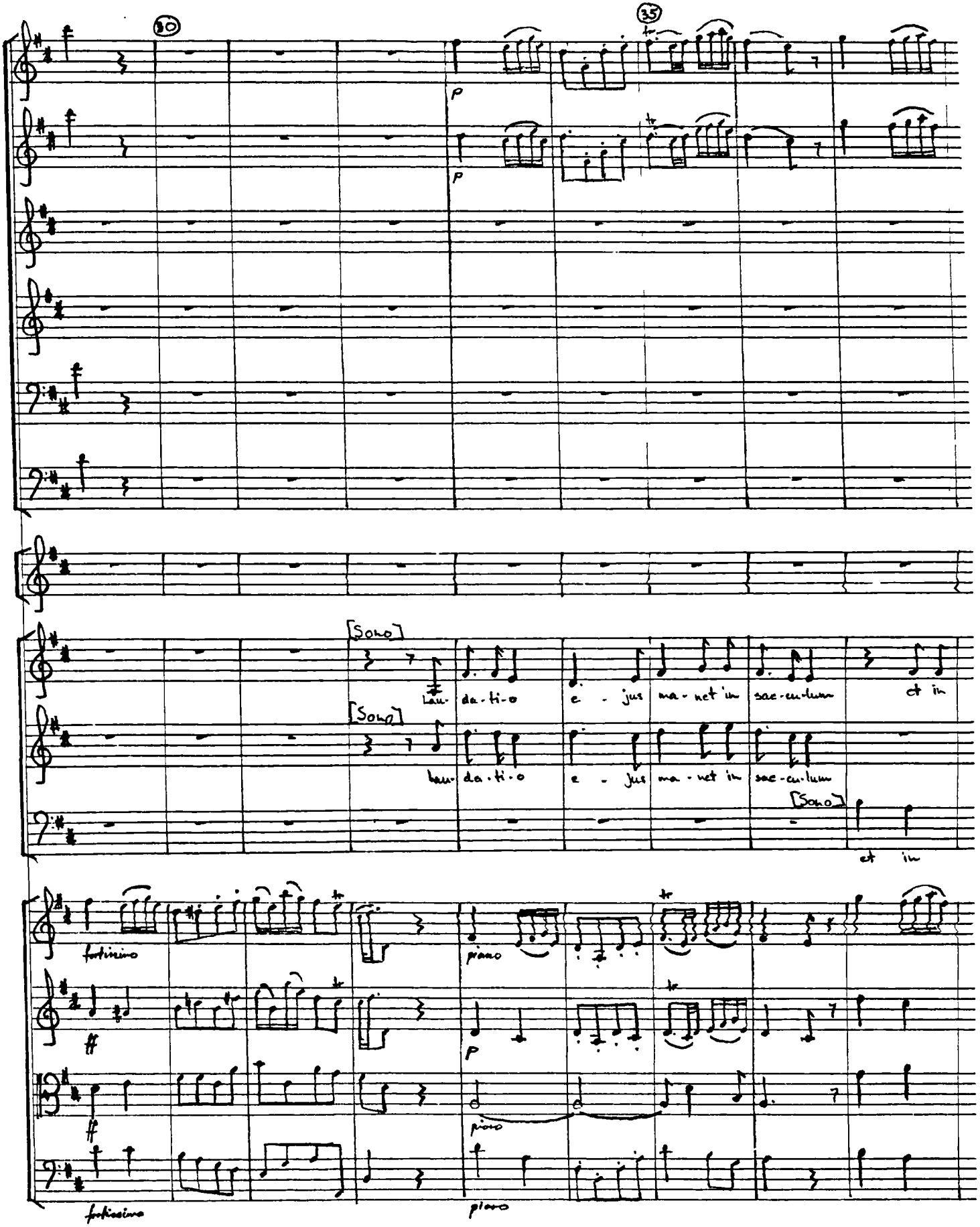
a) Throughout this movement Wesley employs one staff for both flute parts and one staff for both oboe parts.

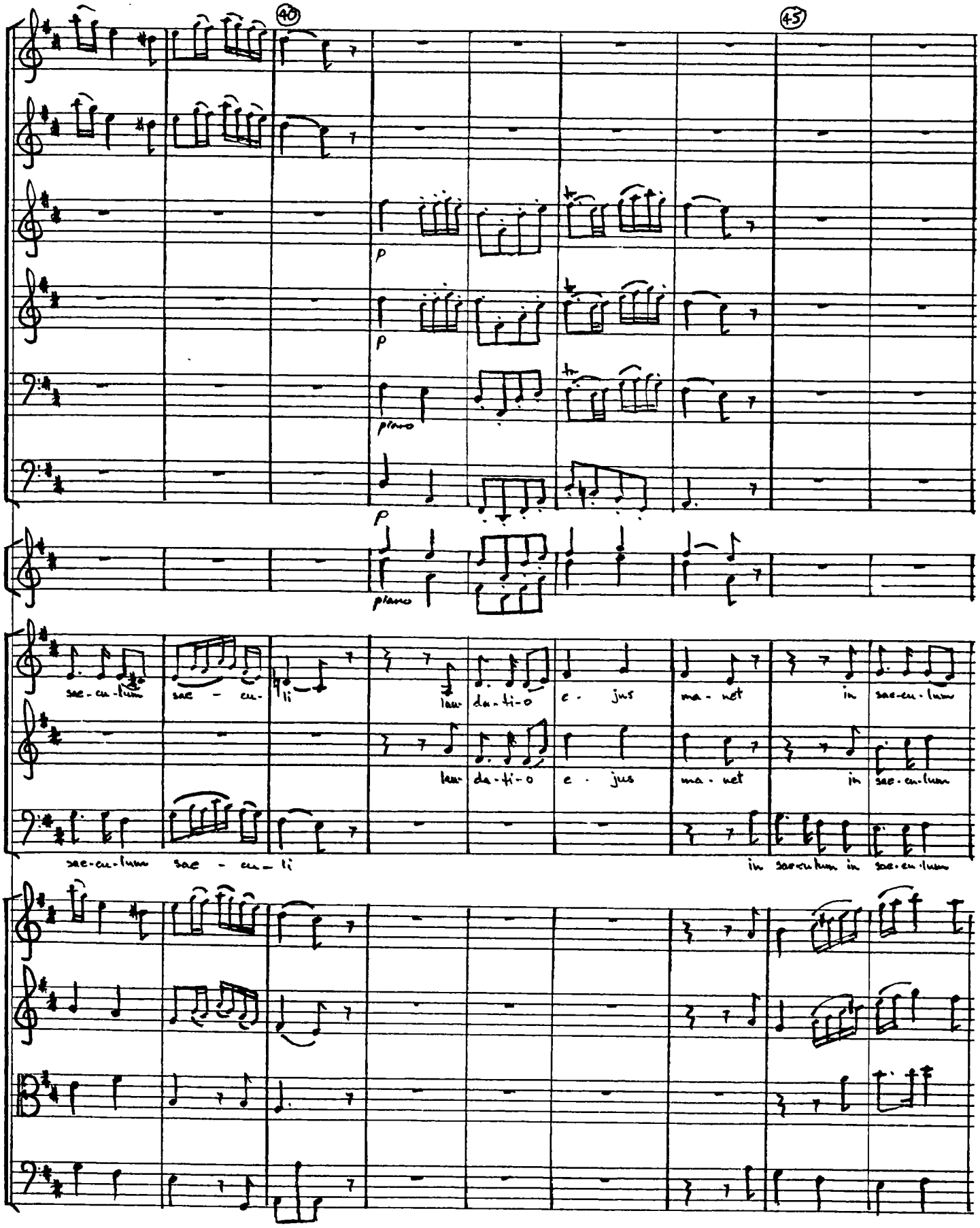


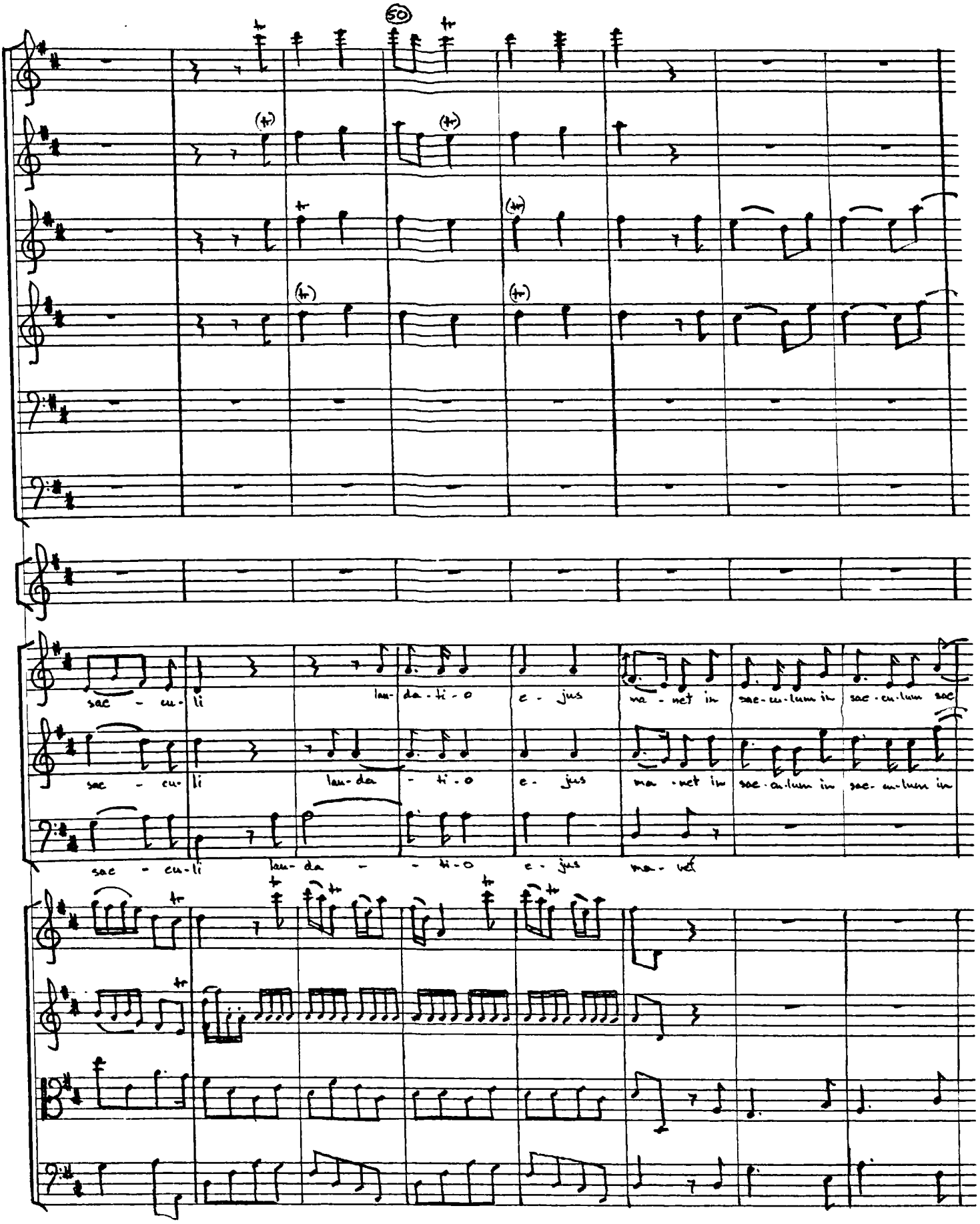

15
20
Dolce
Dolce
Dolce
(Dolce)
piano

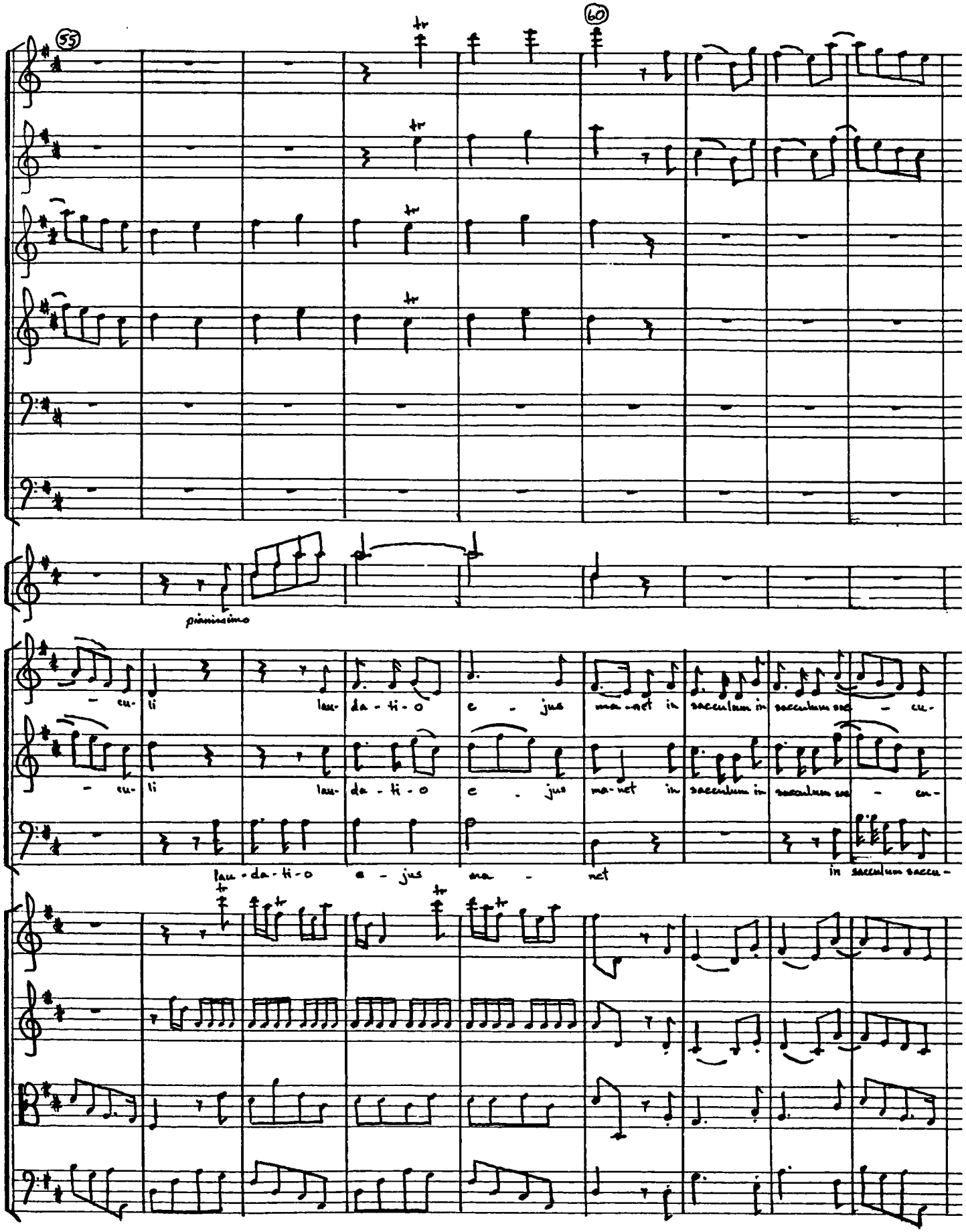


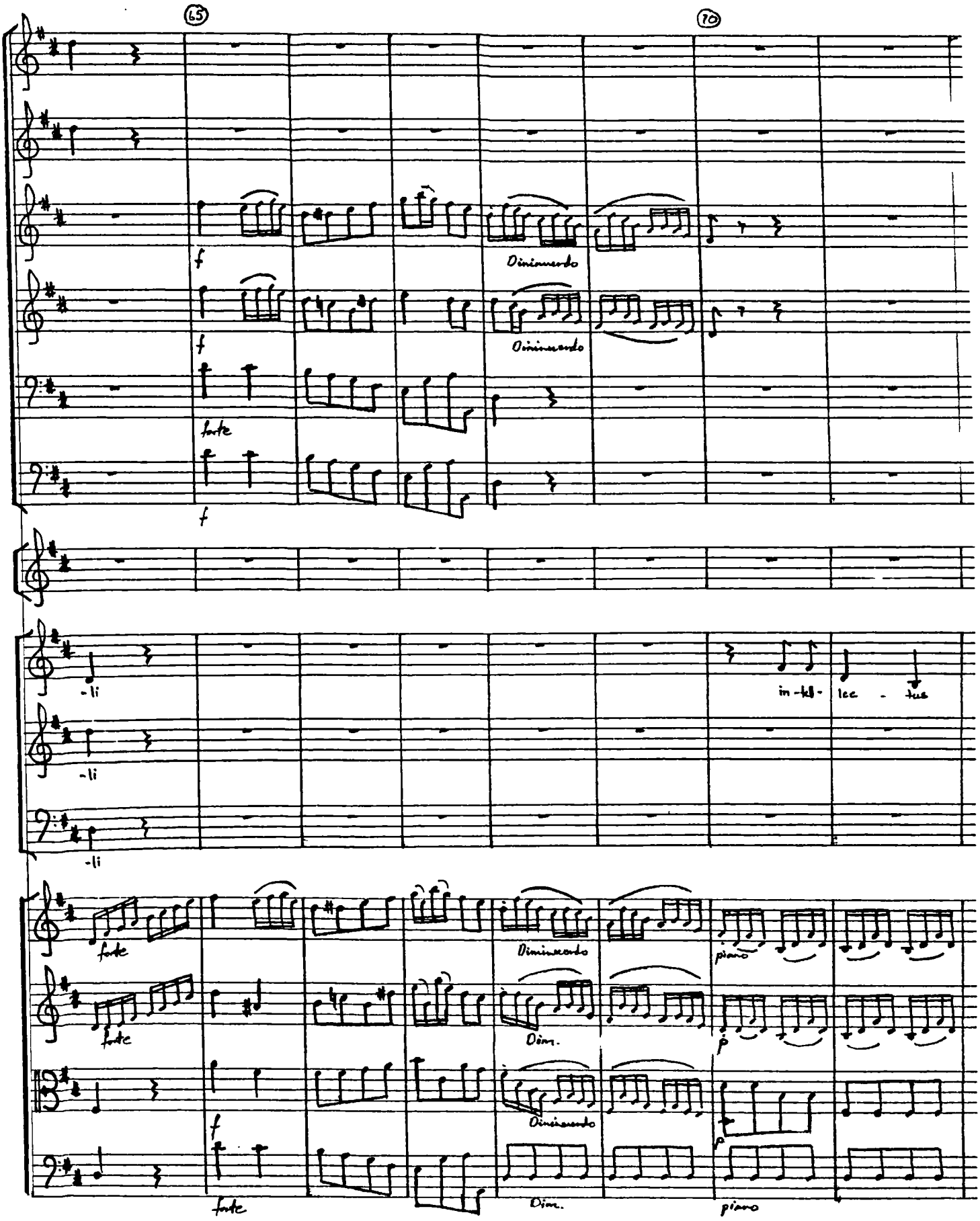
b) cf. p.4 note b).


30
35
p
p
[Sono]
Lau-
da-ti-o
e - jus
ma-net in
sae-cu-lum
et in
[Sono]
lau-
da-ti-o
e - jus
ma-net in
sae-cu-lum
[Sono]
et in
fortissimo
ff
ff
fortissimo
piano
p
piano
piano


40
45
p
p
piano
p
piano
sae-cu-lum sae - cu- li
lau- da-ti-o e - jus ma - net in sae-cu-lum
lau- da-ti-o e - jus ma - net in sae-cu-lum
sae-cu-lum sae - cu - li
in saeculum in sae-cu-lum


50
sae - cu - li
lau - da - ti - o
e - jus
ma - net in
sae - cu - lum in
sae - cu - lum sae
sae - cu - li
lau - da
- ti - o
e - jus
ma - net in
sae - cu - lum in
sae - cu - lum in
sae - cu - li
lau - da
- ti - o
e - jus
ma - net

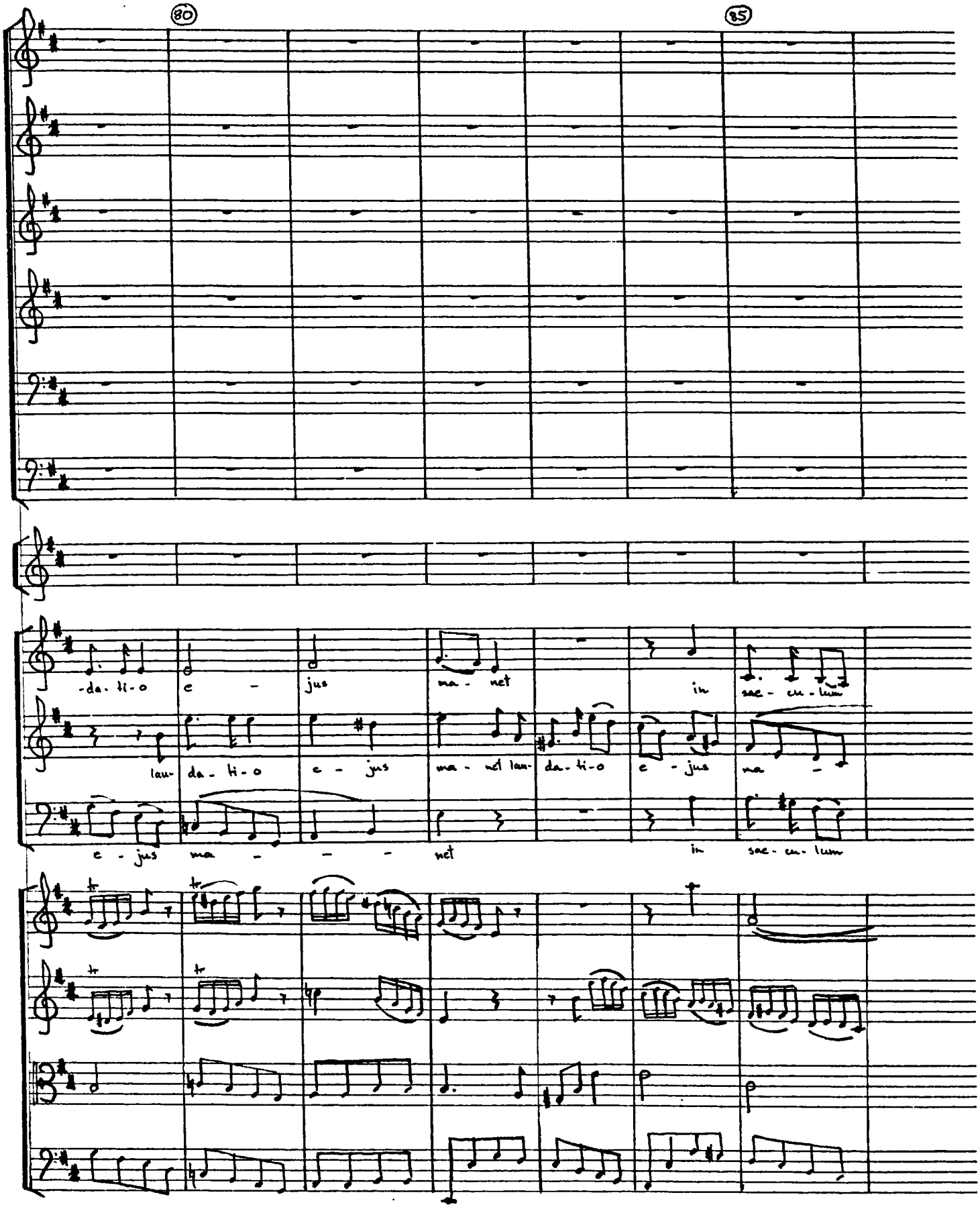

55
60
tr
pianissimo
- cu- li lau- da - ti - o e - jus ma - net in saeculum in saeculum sae - cu-
- cu- li lau- da - ti - o e - jus ma - net in saeculum in saeculum sae - cu-
lau - da - ti - o e - jus ma - net
in saeculum saecu -

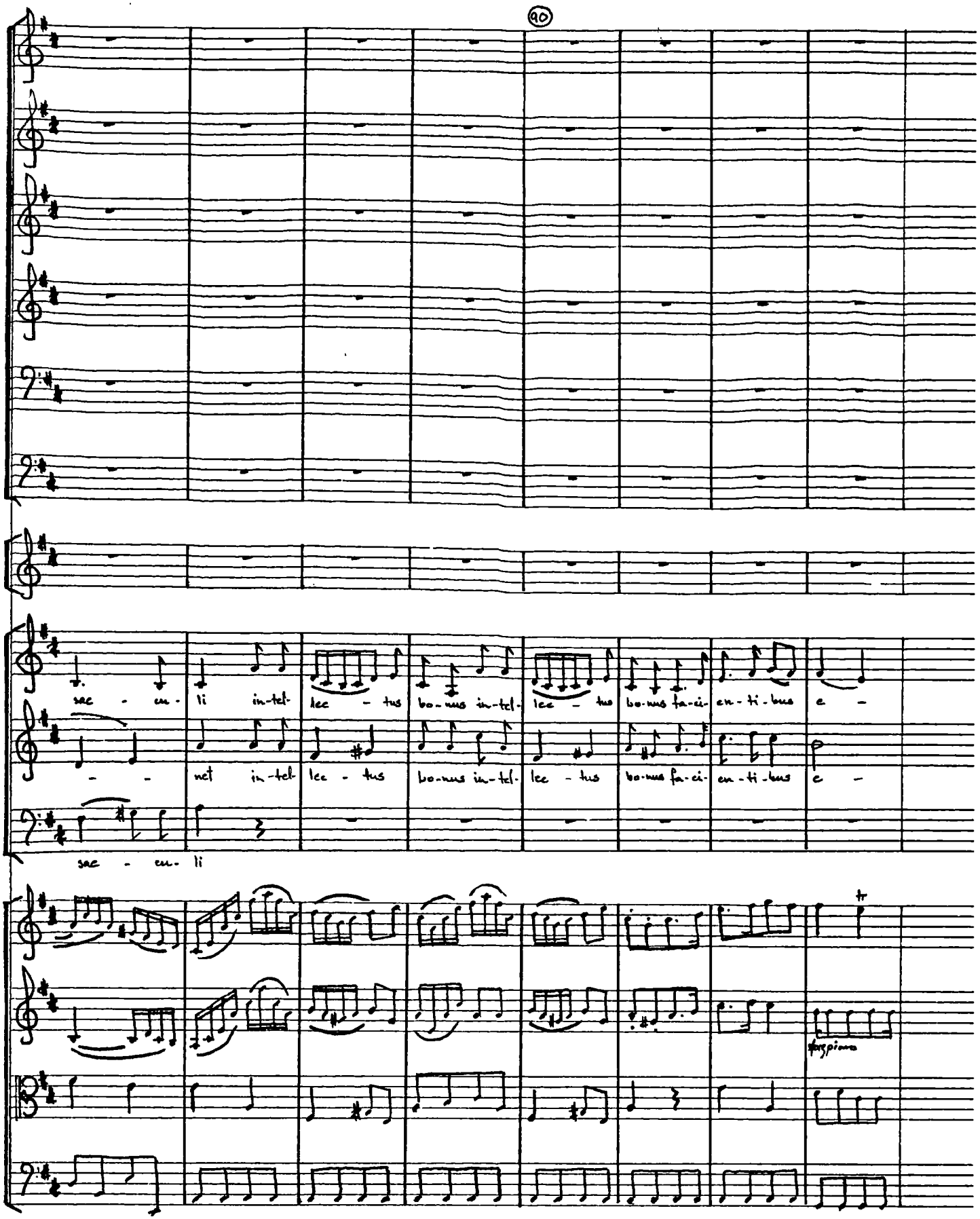

65
70
f
Diminuendo
f
Diminuendo
forte
f
-li
-li
-li
in - tel - lec - tus
forte
Diminuendo
piano
forte
Dim.
p
f
Diminuendo
p
forte
Dim.
piano

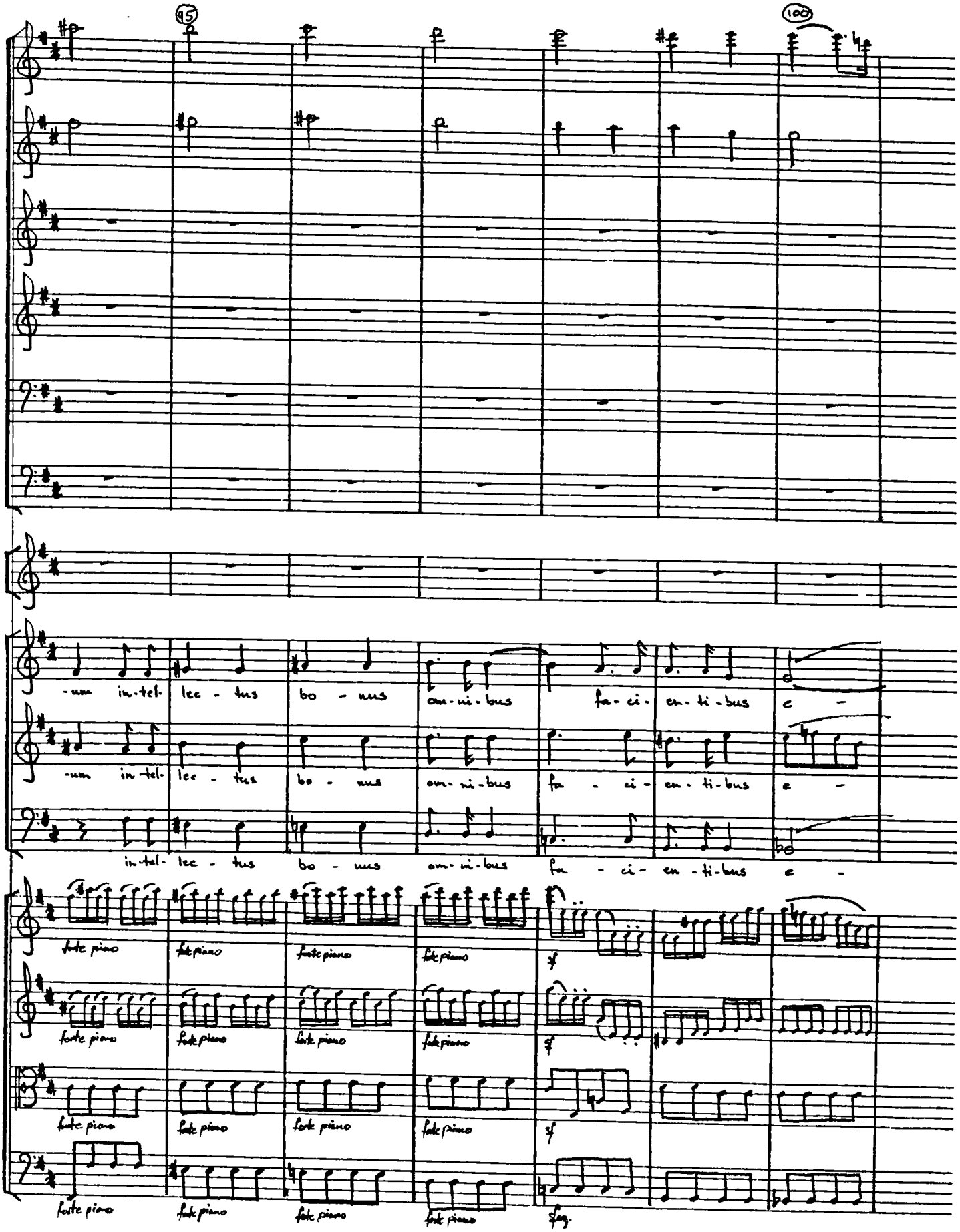
75

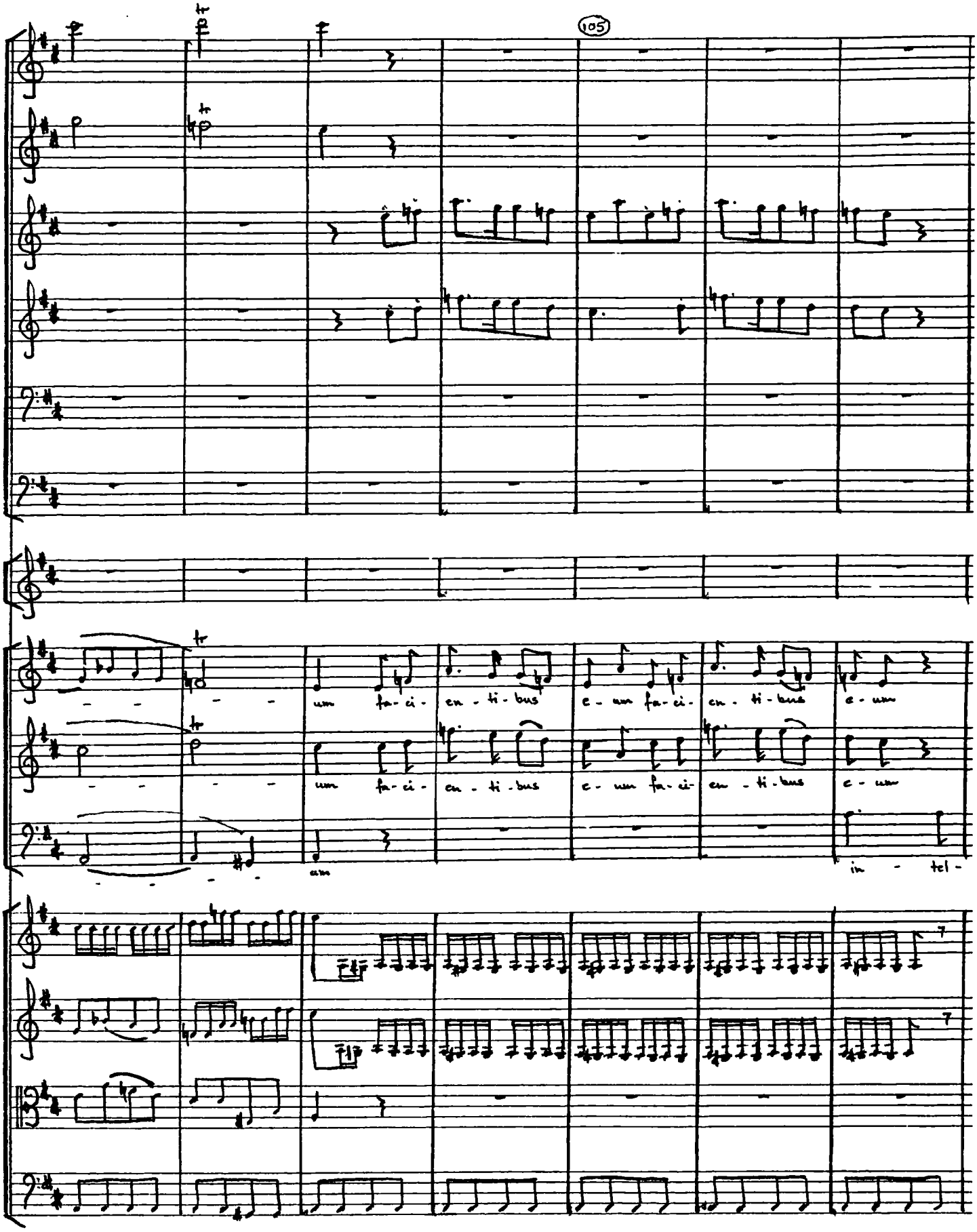
bo - nus om - ni - bus fa - ci - en - ti - bus e - um lau-

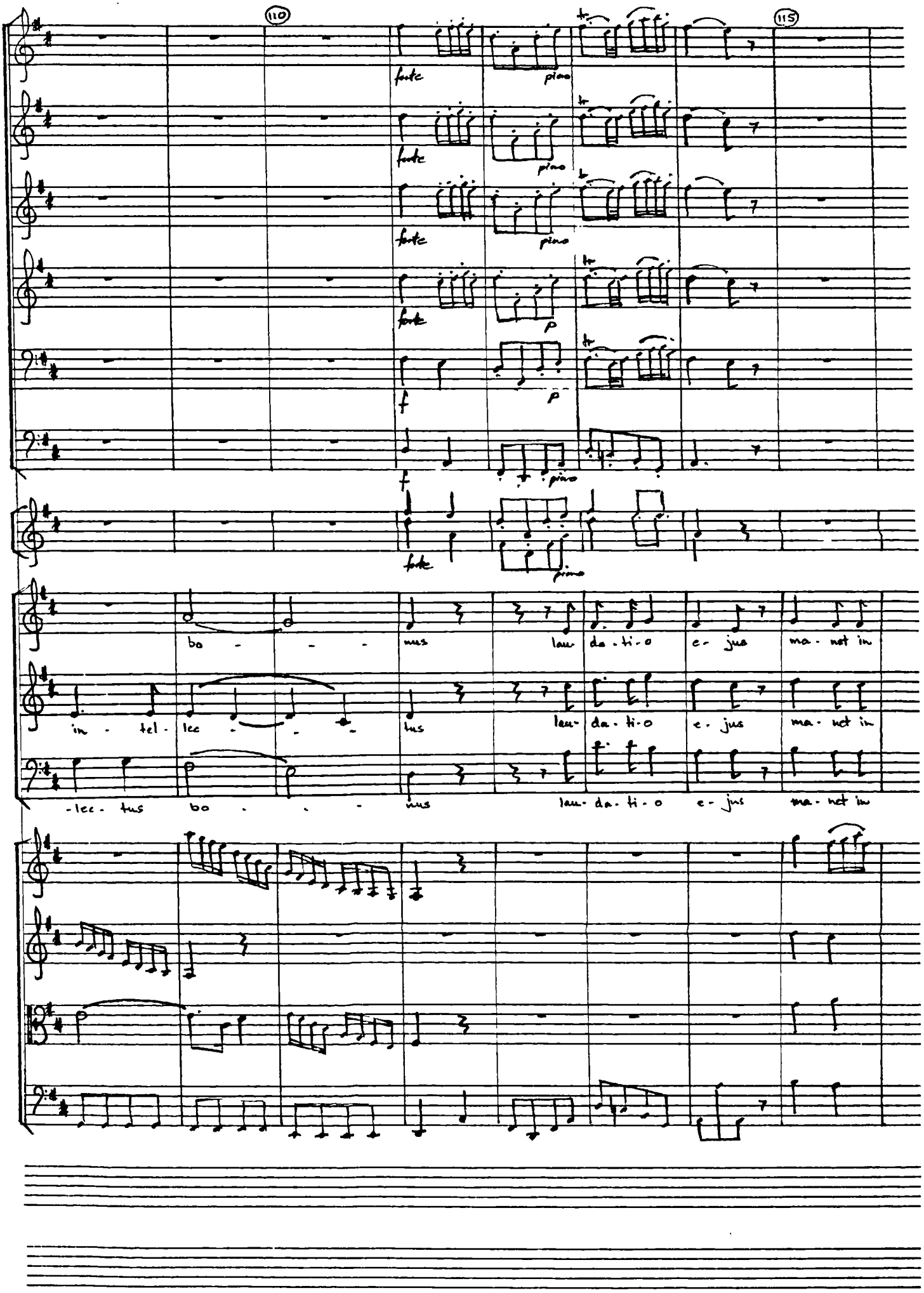
in - tel - lec - tus bo - nus fa - ci - en - ti - bus e - um lau - da - ti - o

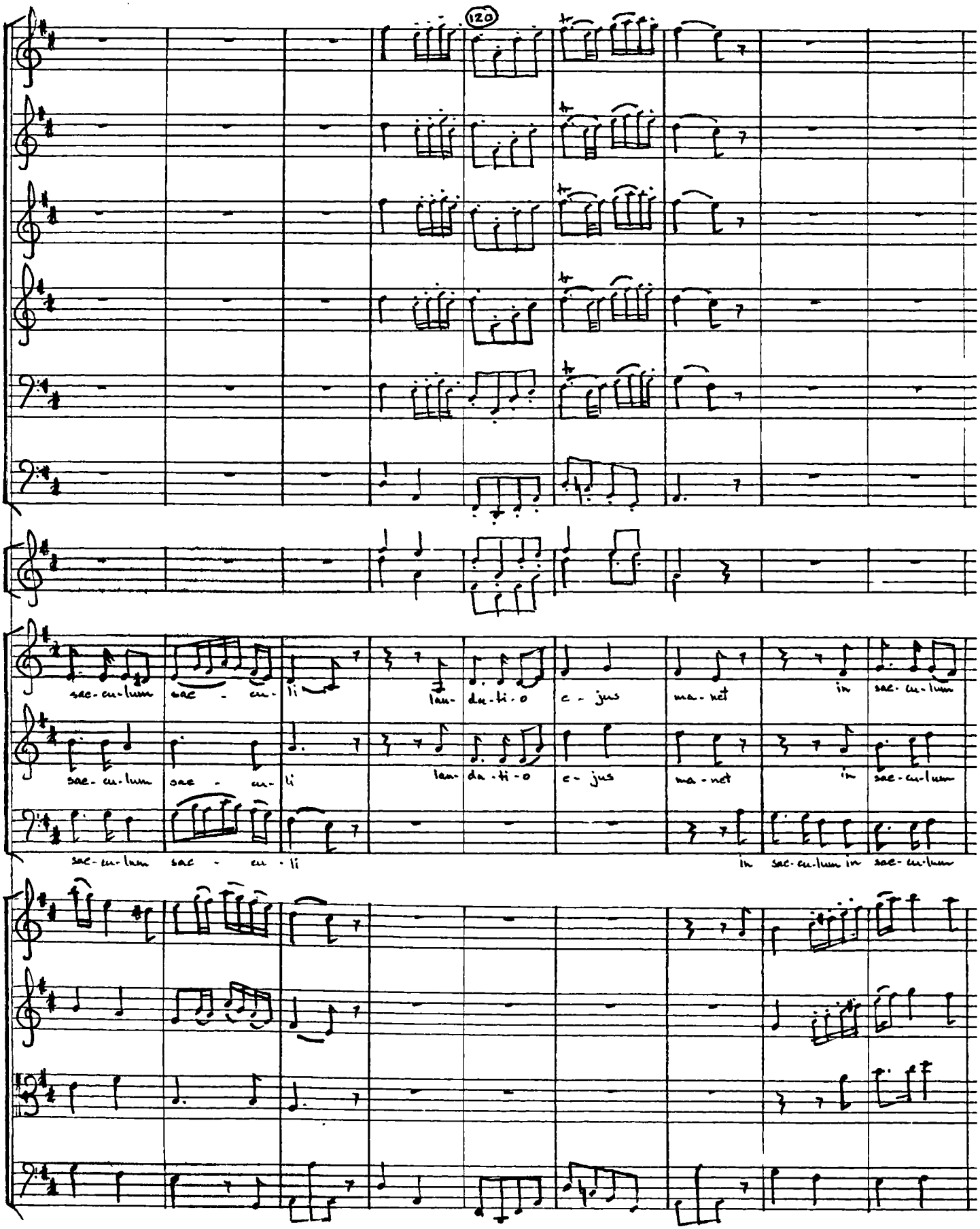

80
85
-da-ti-o
e -
jus
ma - net
in
sae - cu - lum
lau- da - ti - o
e - jus
ma - net lau-
da - ti - o
e - jus
ma -
e - jus
ma - - - net
in
sae - cu - lum

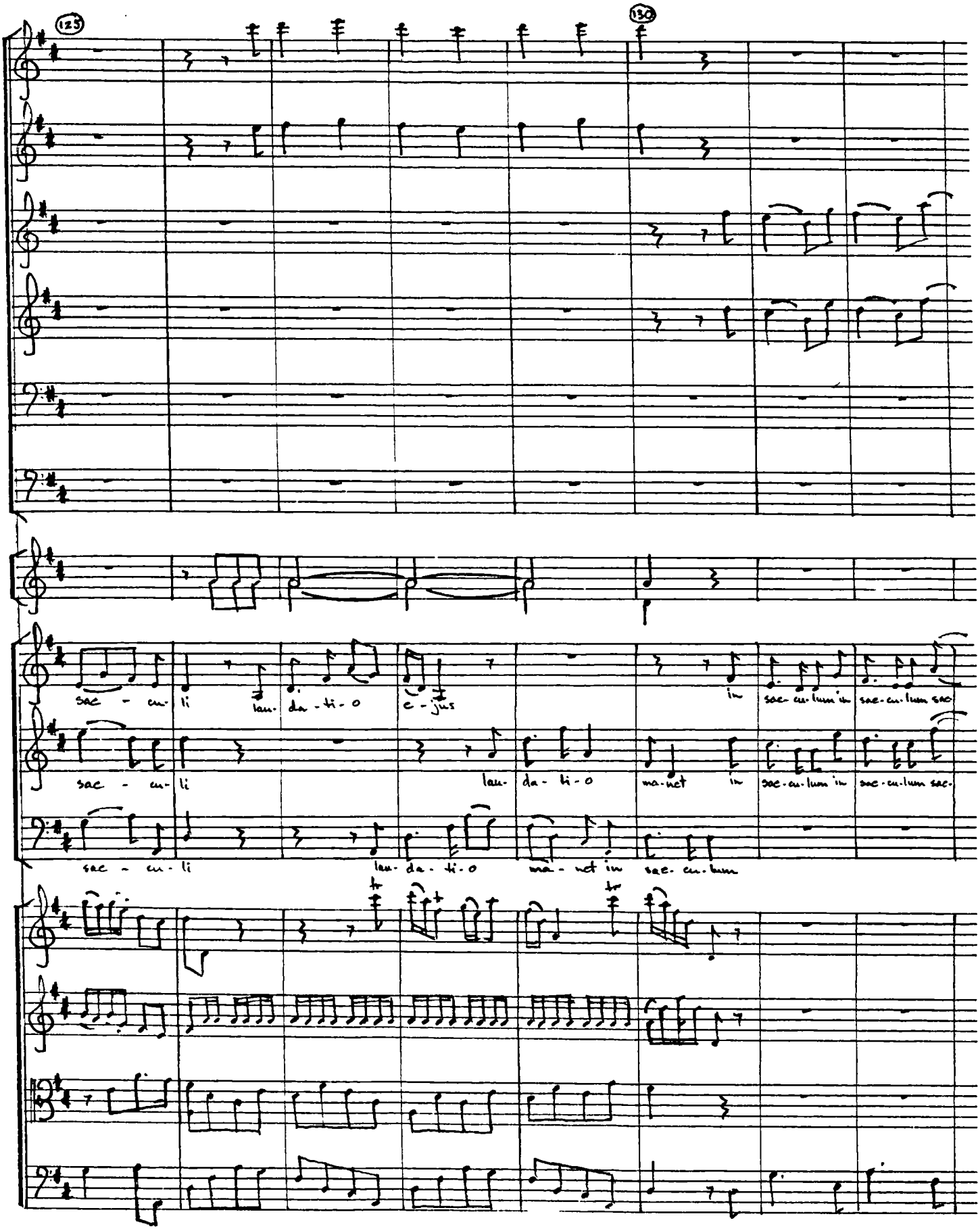

90
sae - cu - li in-tel- lec - tus bo-nus in-tel- lec - tus bo-nus fa-ci- en-ti-bus e -
- - net in-tel- lec - tus bo-nus in-tel- lec - tus bo-nus fa-ci- en-ti-bus e -
sae - cu- li
tr
tasto piano

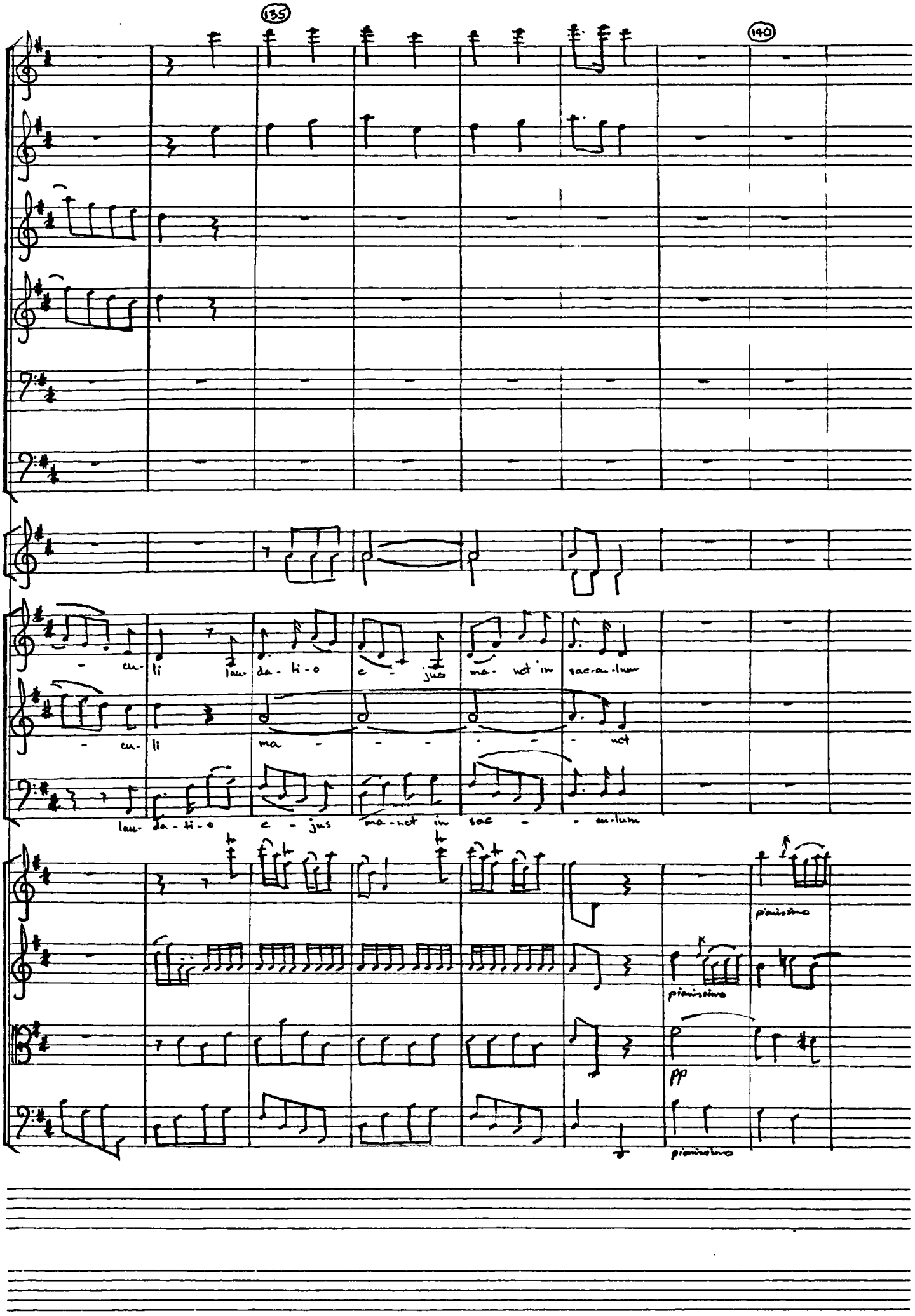

95
100
-um in-tel- lec - tus bo - nus om-ni-bus fa-ci- en-ti-bus e -
-um in-tel- lec - tus bo - nus om-ni-bus fa - ci- en-ti-bus e -
in-tel- lec - tus bo - nus om-ni-bus fa - ci- en-ti-bus e -
forte piano
sf
sfz.

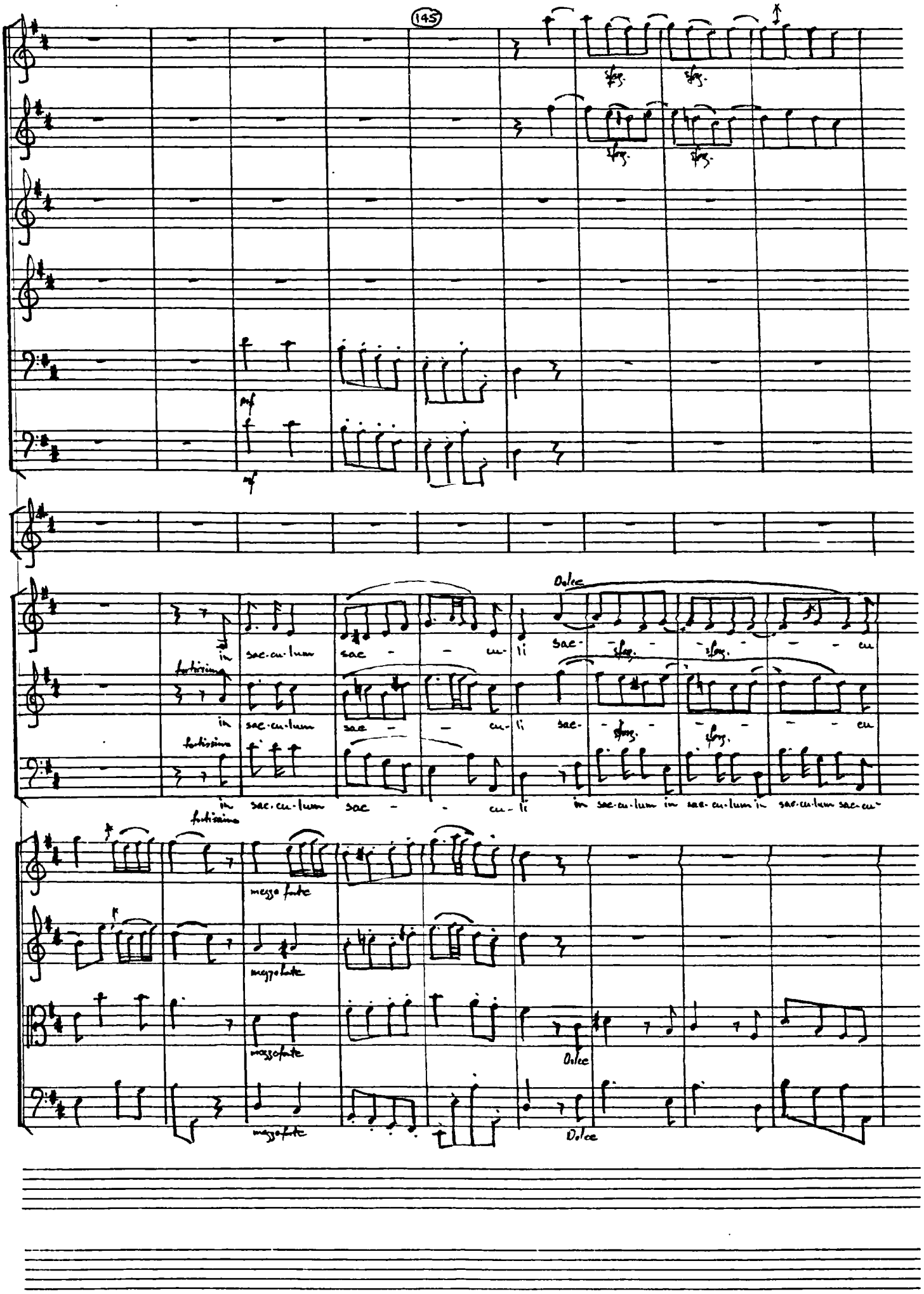

105
um fa-ci- en-ti-bus e-um fa-ci- en-ti-bus e-um
um fa-ci- en-ti-bus e-um fa-ci- en-ti-bus e-um
am
in-tel-

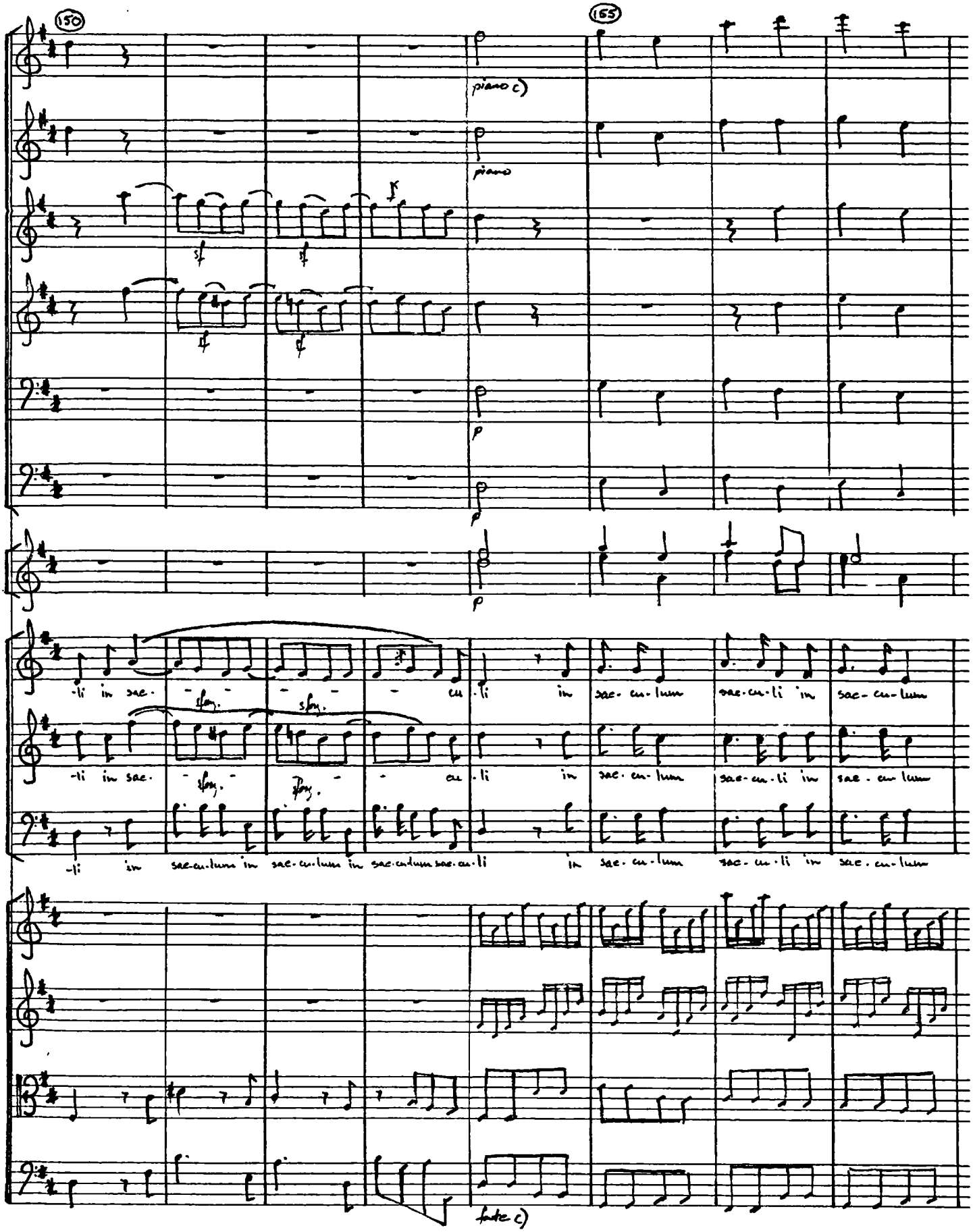

110
115
forte
piano
p
f
bo - - - nus lau - da - ti - o e - jus ma - net in
in - tel - lec - - - tus lau - da - ti - o e - jus ma - net in
- lec - tus bo - - - nus lau - da - ti - o e - jus ma - net in


120
sae-cu-lum sae - cu- li
lau- da-ti-o
e - jus
ma - net
in
sae-cu-lum
sae-cu-lum sae - cu- li
lau- da-ti-o
e - jus
ma - net
in
sae-cu-lum
sae-cu-lum sae - cu - li
in sae-cu-lum in sae-cu-lum

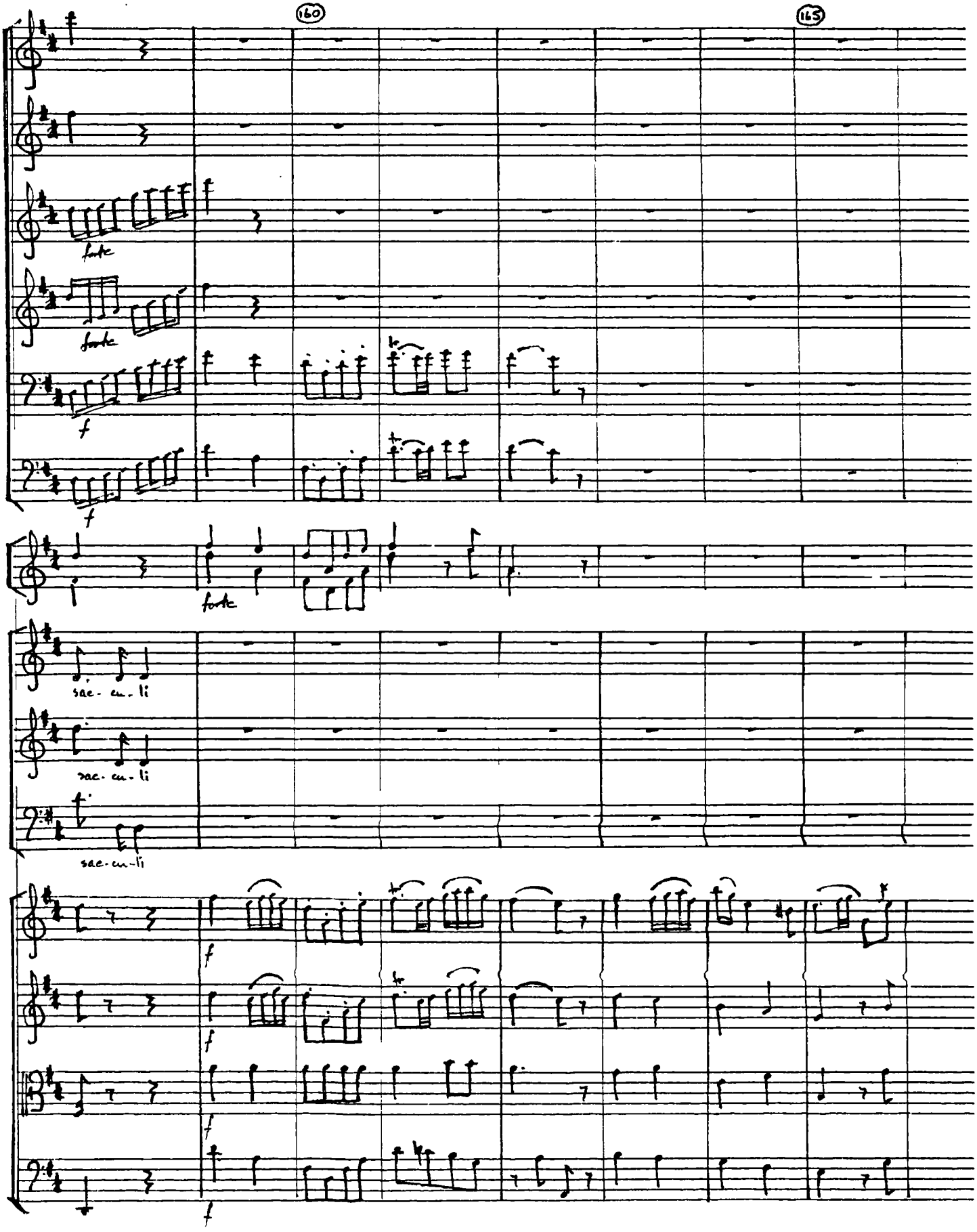

123
130
sac - cu- li
lau- da -ti- o
e - jus
in
sae- cu- lum in
sae- cu- lum sae-
sac - cu- li
lau- da - ti- o
ma- net
in
sae- cu- lum in
sae- cu- lum sae-
sac - cu- li
lau- da - ti- o
ma - net in
sae- cu- lum

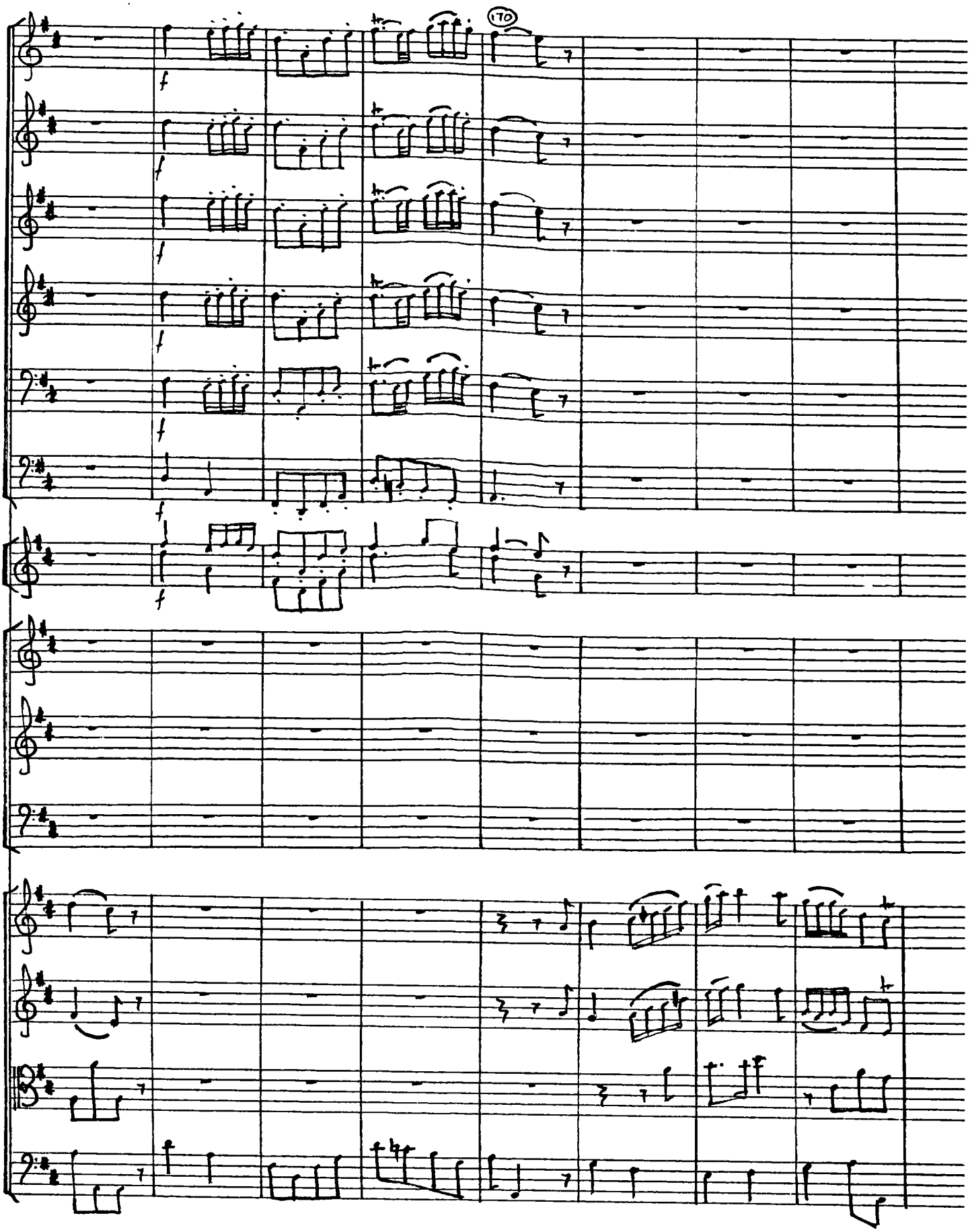

135
140
cu- li lau- da- ti- o e - jus ma- net in sae- cu- lum
cu- li ma - - - - - - net
lau- da- ti- o e - jus ma- net in sae - - cu- lum
pianissimo
pianissimo
pp
pianissimo

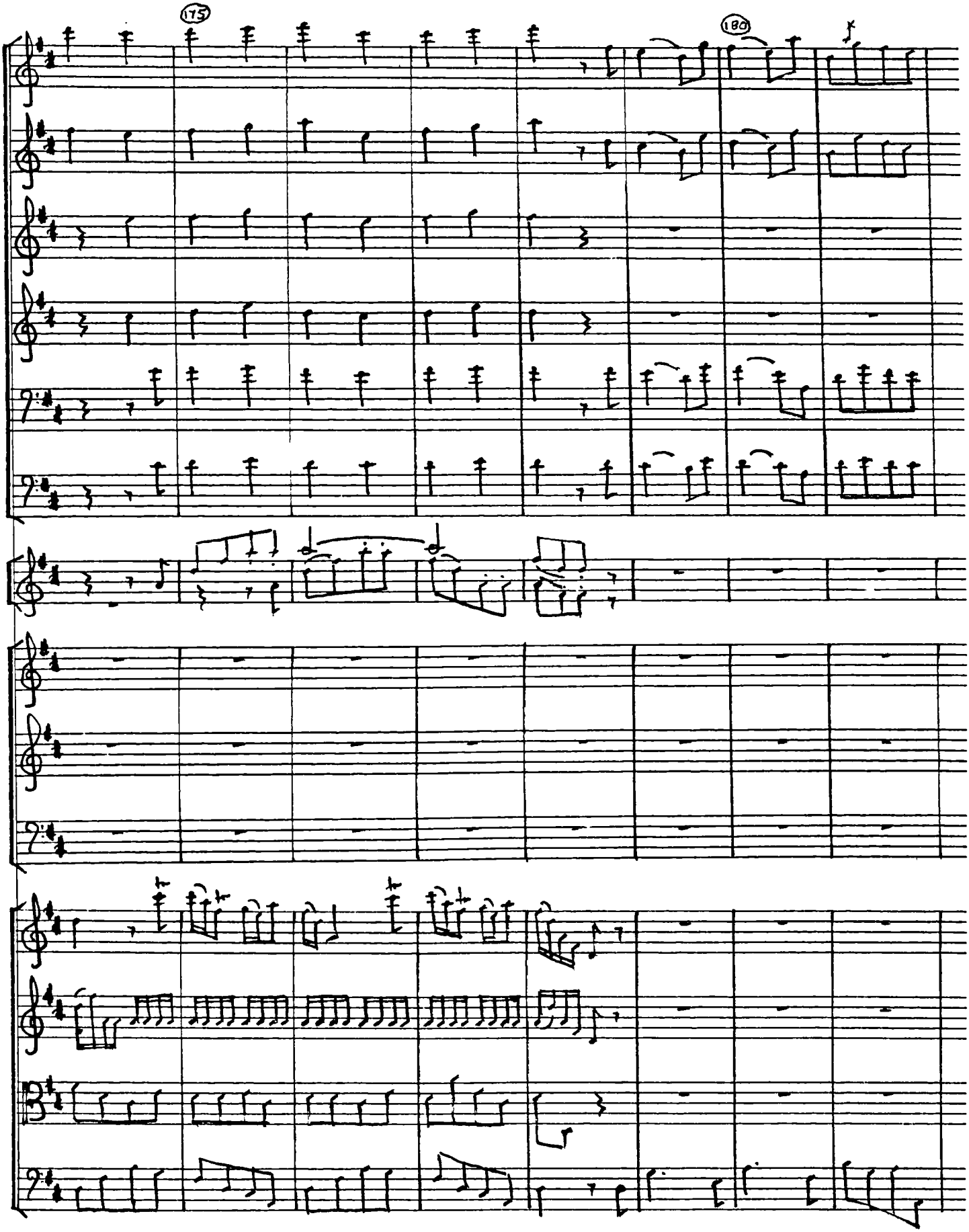

145
sfz.
mf
Dolce
in sac-cu-lum sac - - cu-li sac- - - - - - cu
fortissimo
in sac-cu-lum sac - - cu-li sac- - - - - - cu
fortissimo
in sac-cu-lum sac - - cu-li in sac-cu-lum in sac-cu-lum in sac-cu-lum sac-cu-
fortissimo
mezzo forte
mezzo forte
mezzo forte
Dolce
mezzo forte
Dolce

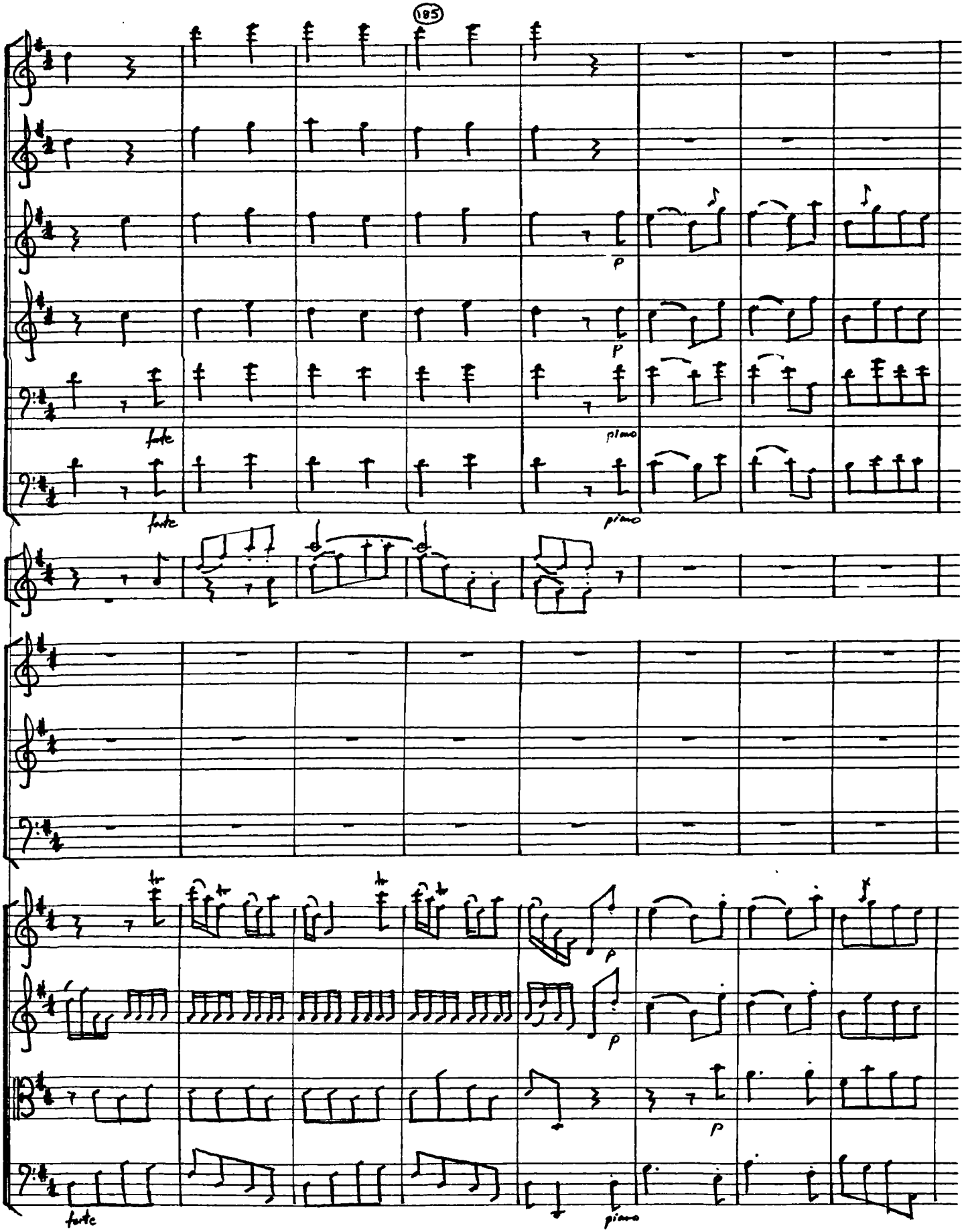


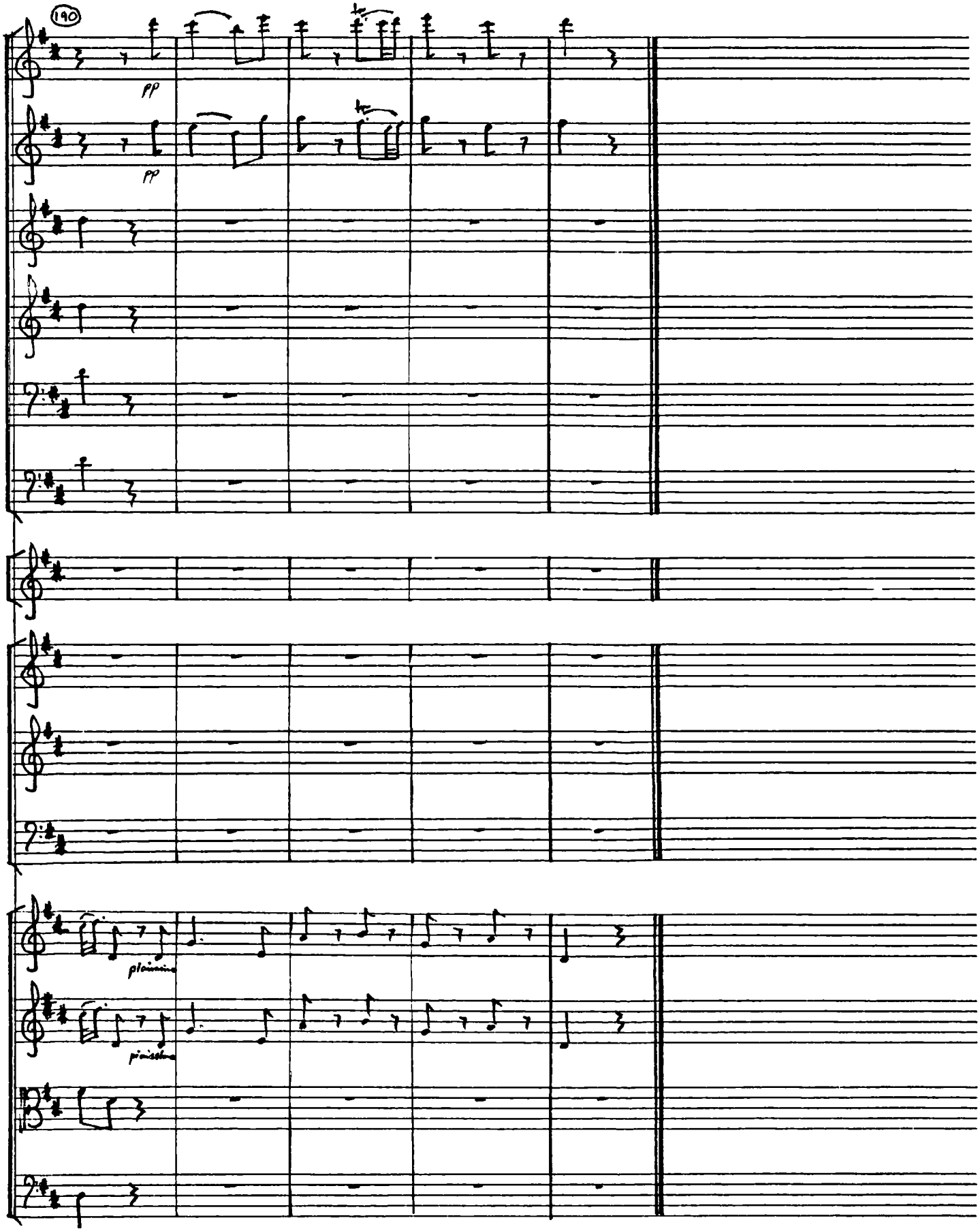
c) Bar 154: these contradictory 'piano' and 'forte' markings are Wesley's.


160
165
forte
forte
f
f
forte
sae - cu - li
sae - cu - li
sae - cu - li
f
f
f
f


170


175
180


185
p
p
forte
piano
forte
piano
p
p
p
forte
piano


190
pp
pp
plaintive
plaintive

No. 14. CHORUS

Larghetto e staccato

Flute I

a)

Flute II

Oboe I

a)

Oboe II

Bassoon I

Bassoon II

Soprano

Alto

Tenor

Bass

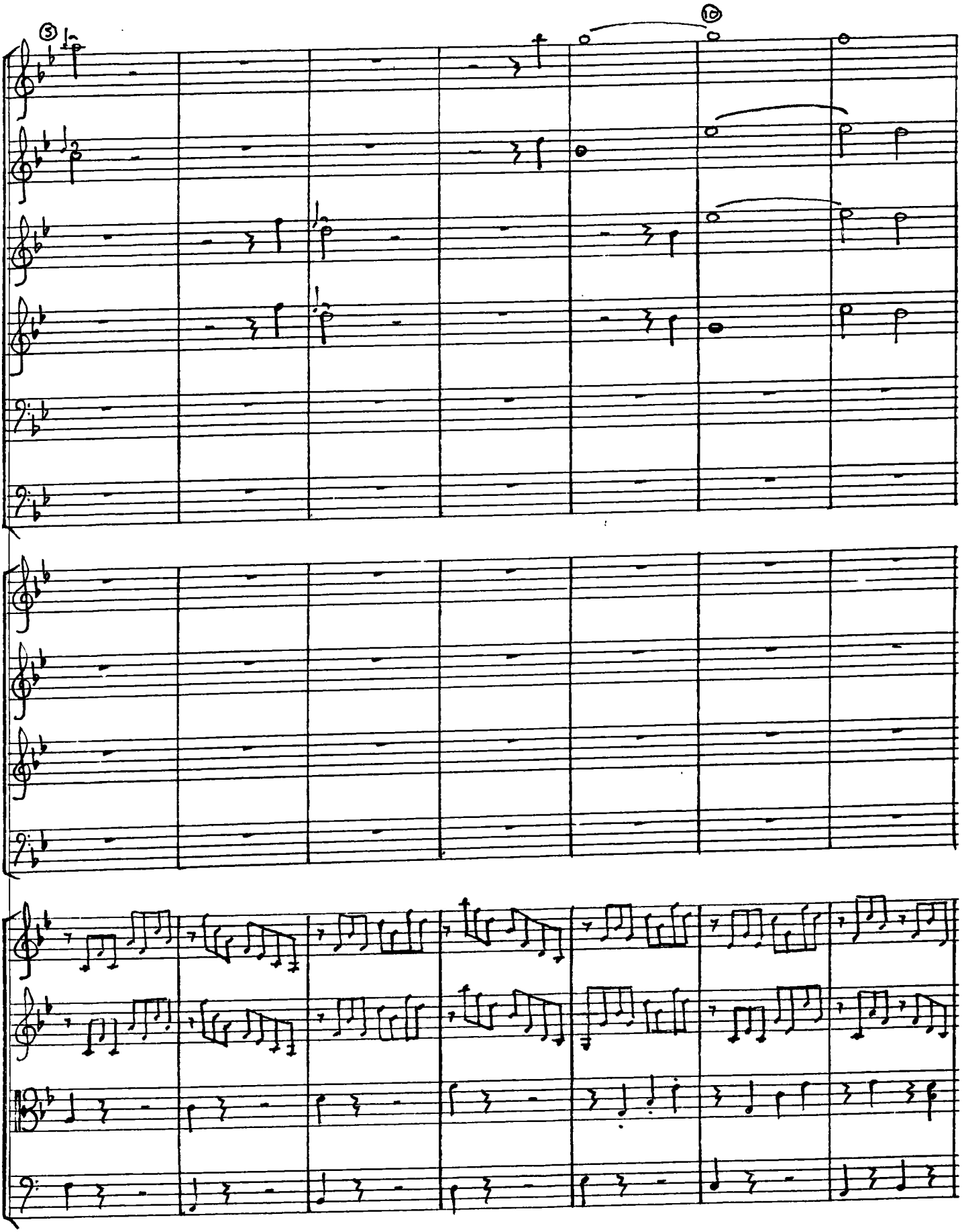
Violin I

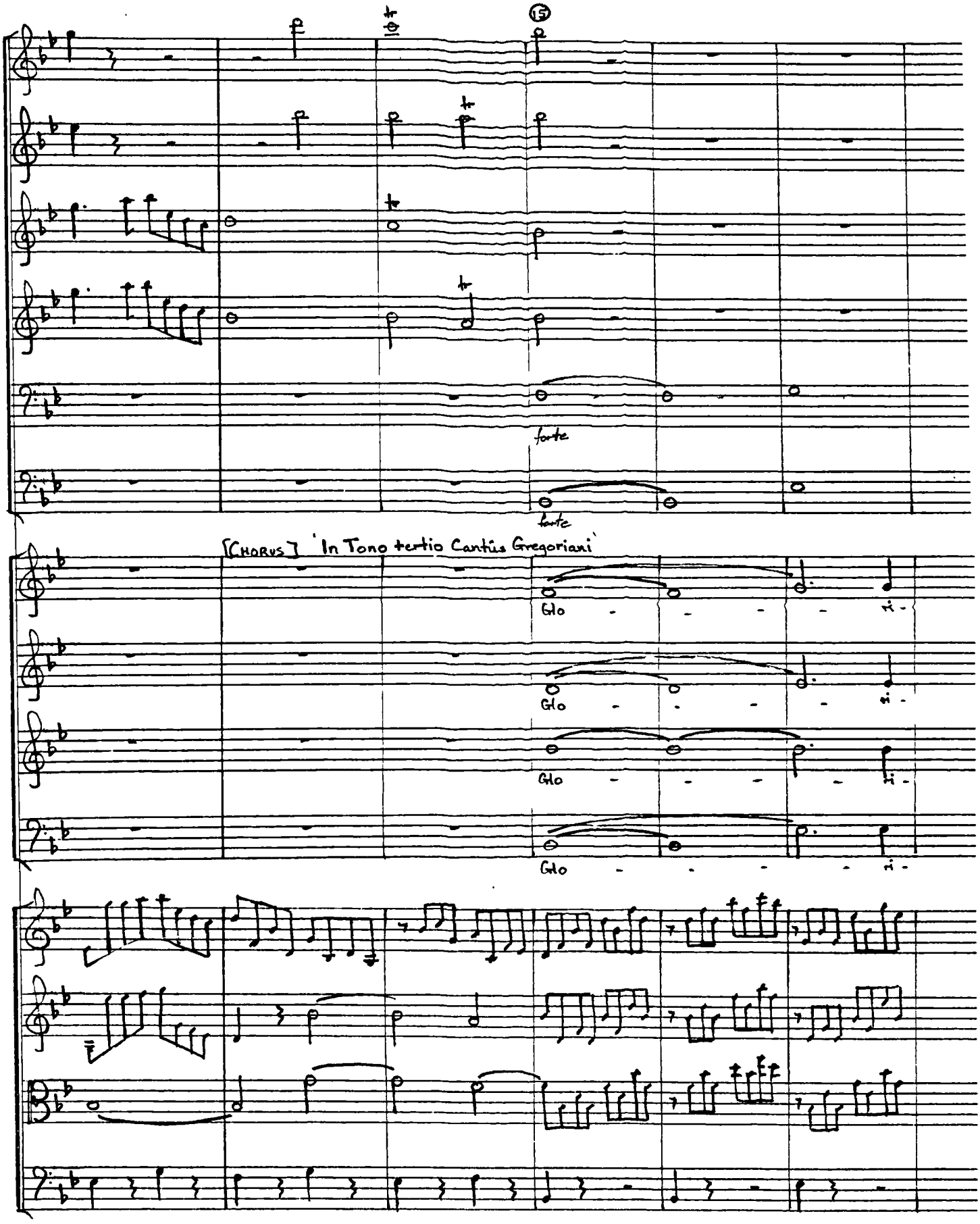
Violin II

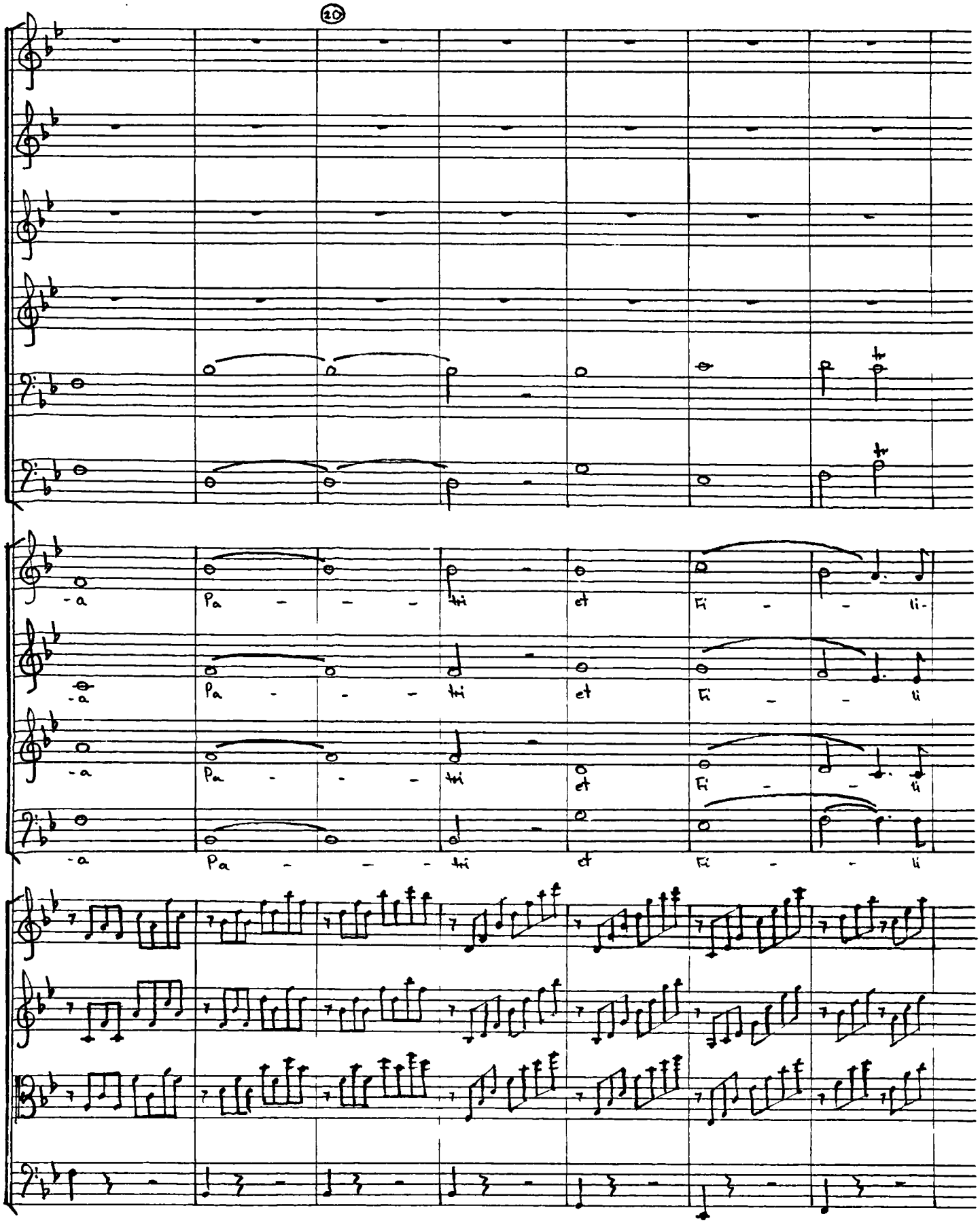
Viola

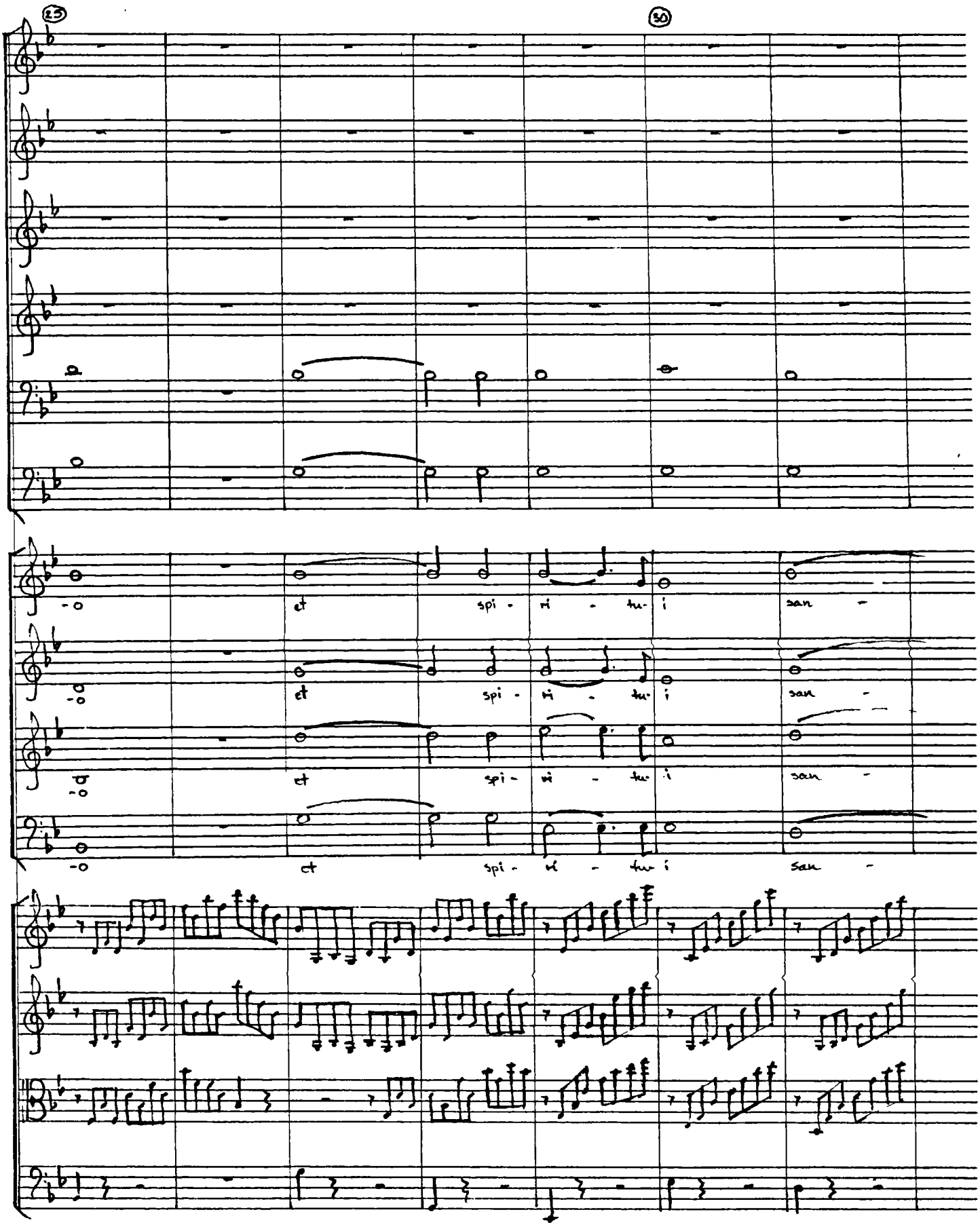
'Cello & Bass

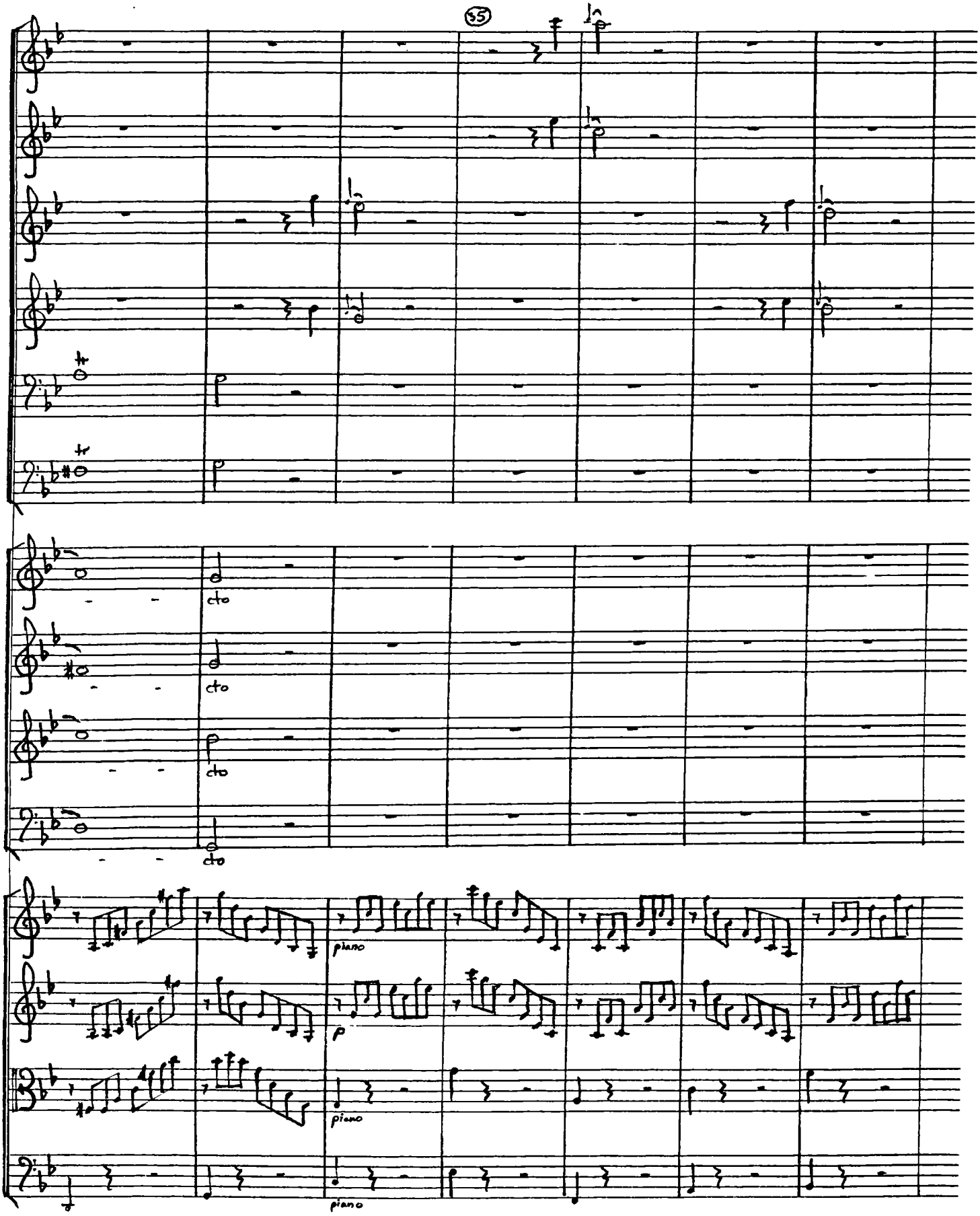
a) Throughout this movement Wesley employs one stave for both flute parts and one stave for both oboe parts.

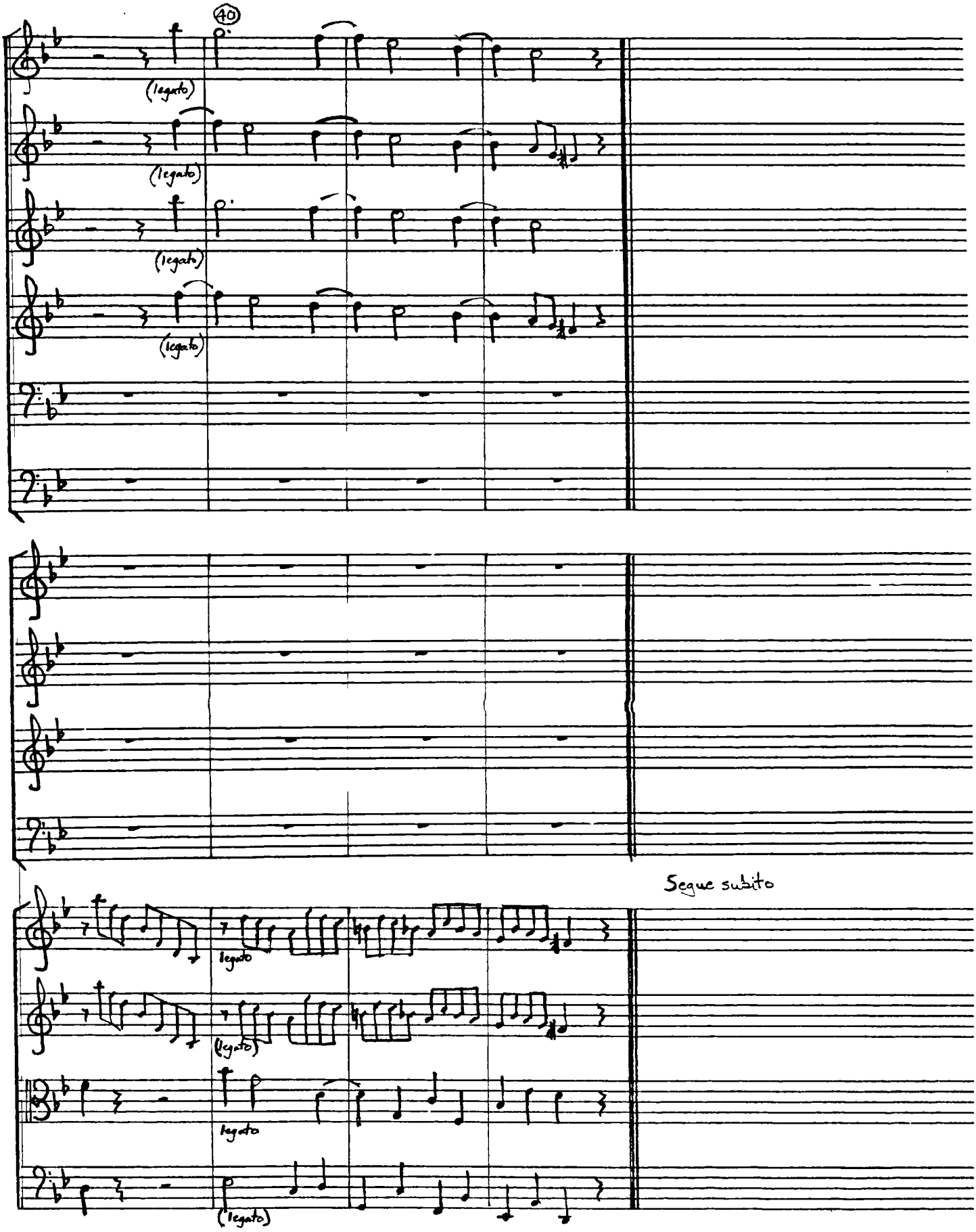



15
forte
forte
[CHORUS] 'In Tono tertio Cantus Gregoriani'
Glo
Glo
Glo
Glo


20
-a
Pa - - - tri et Fi - - li-
-a
Pa - - - tri et Fi - - li
-a
Pa - - - tri et Fi - - li
-a
Pa - - - tri et Fi - - li


25
30
et spi - ri - tu - i san -
et spi - ri - tu - i san -
et spi - ri - tu - i san -
et spi - ri - tu - i san -


35
tr
tr
cto
cto
cto
cto
piano
p
piano
piano


40
(legato)
(legato)
(legato)
(legato)
Segue subito
legato
(legato)
legato
(legato)

No. 15 CHORUS

Vivace

⑤

Oboe I

a)

Oboe II

Bassoon I

a)

Bassoon II

Trumpets I+II

Timpani

[CHORUS]

Soprano — si-cut e-rat in prin- ci-pi-o et nunc et sem-per et nunc et

Alto — si-cut e-rat in prin- ci-pi-o et nunc et sem-per et nunc et

Tenor — si-cut e-rat in prin- ci-pi-o et nunc et sem-per et nunc et

Bass — si-cut e-rat in prin- ci-pi-o et nunc et sem-per et nunc et

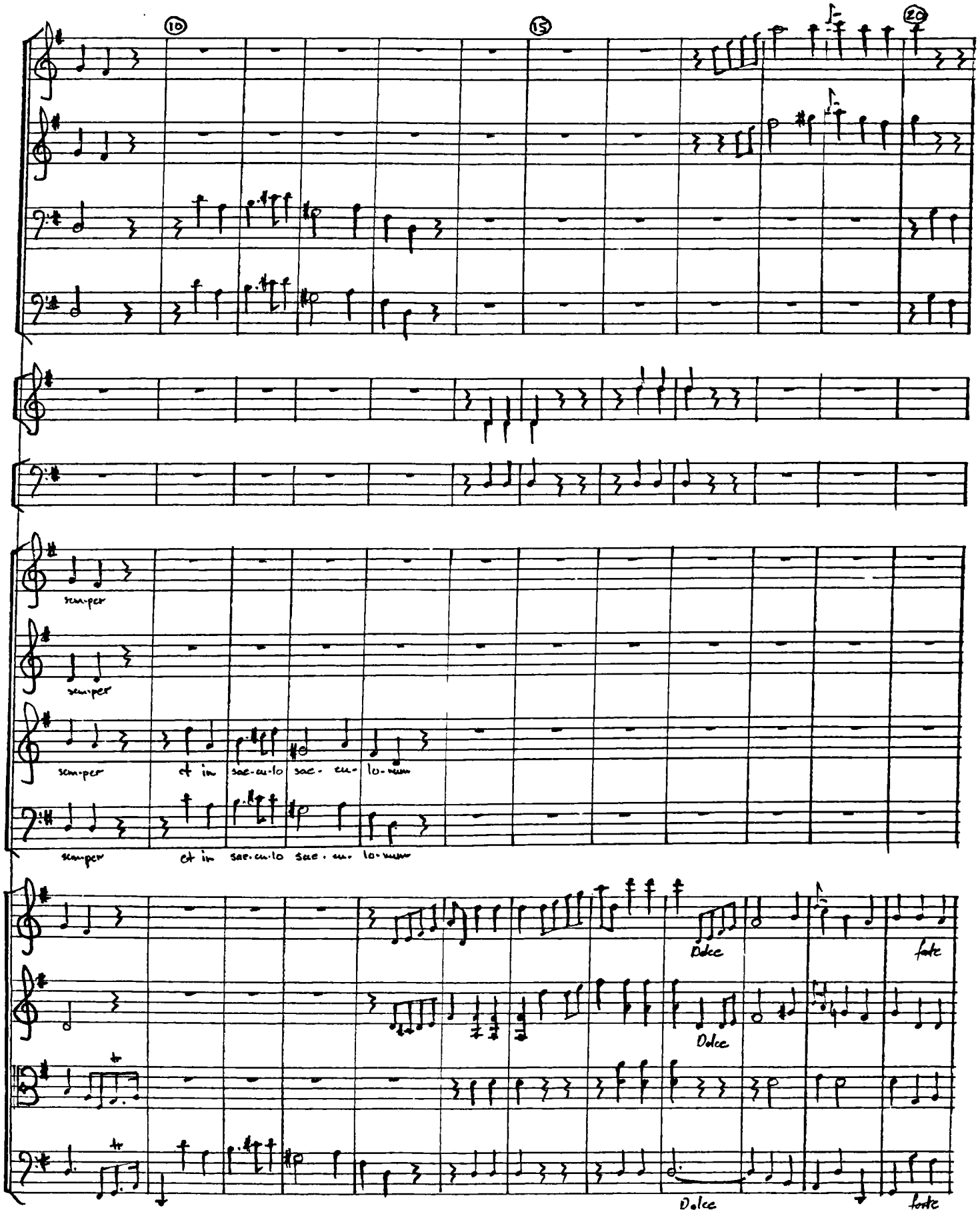
Violin I

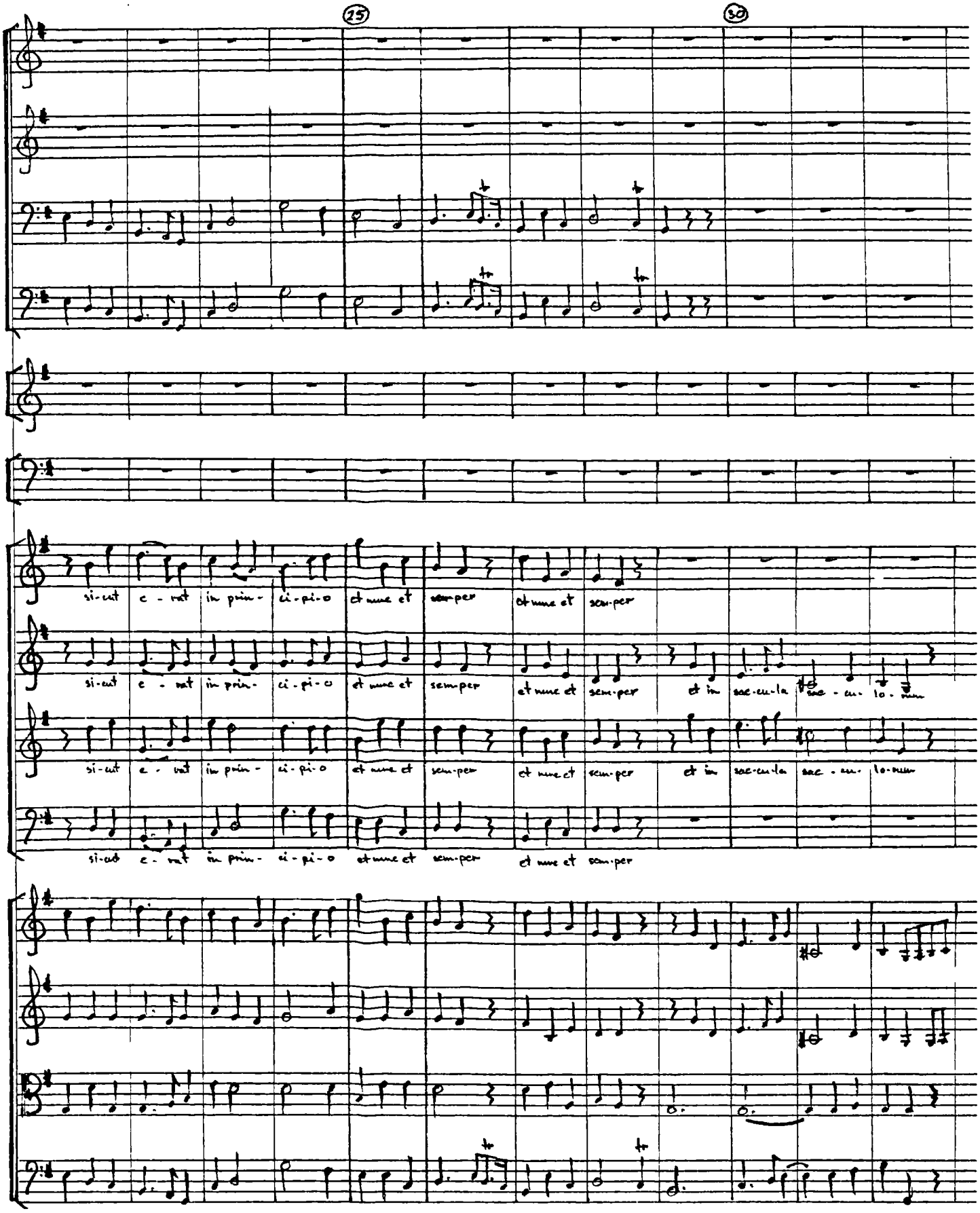
Violin II

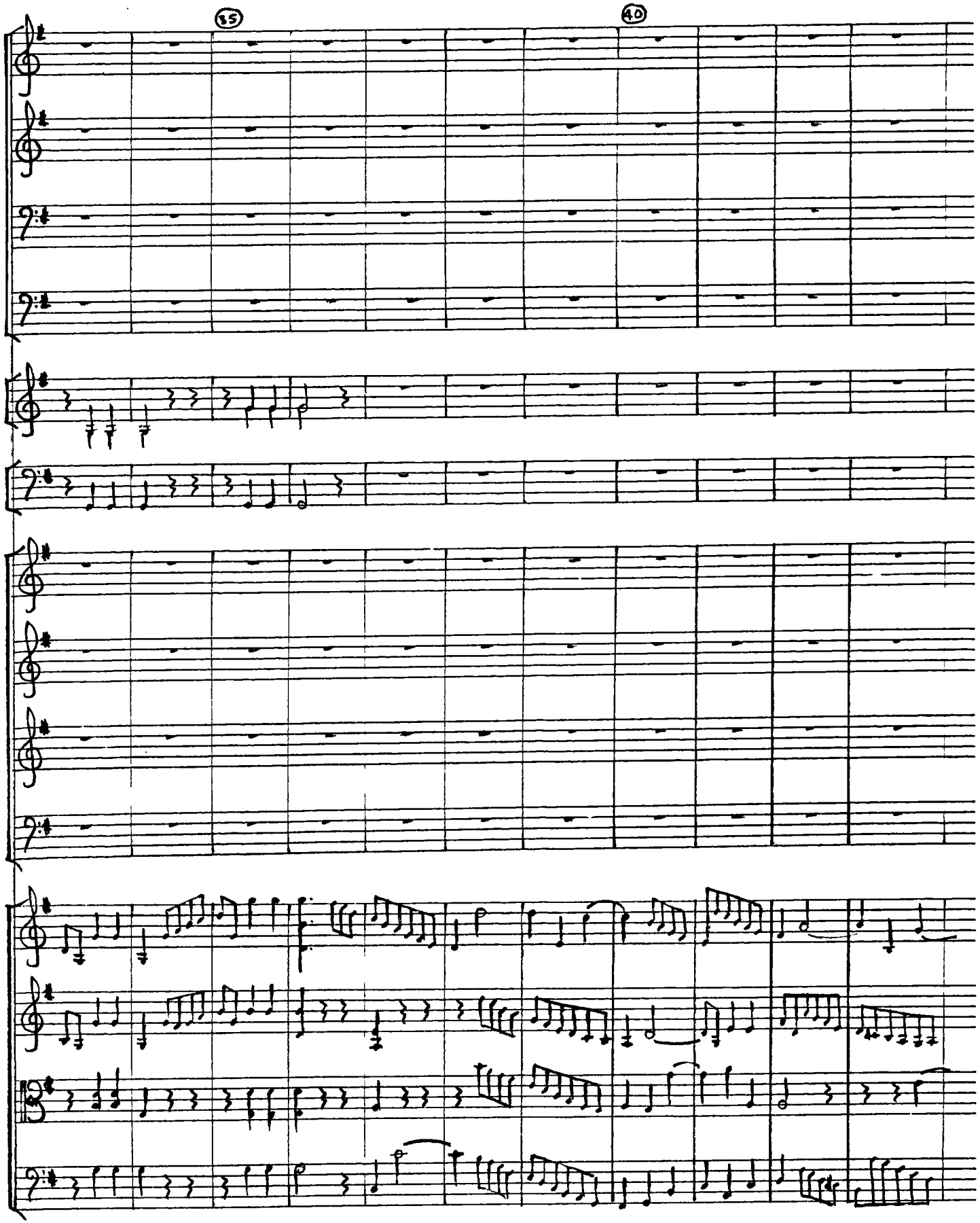
Viola

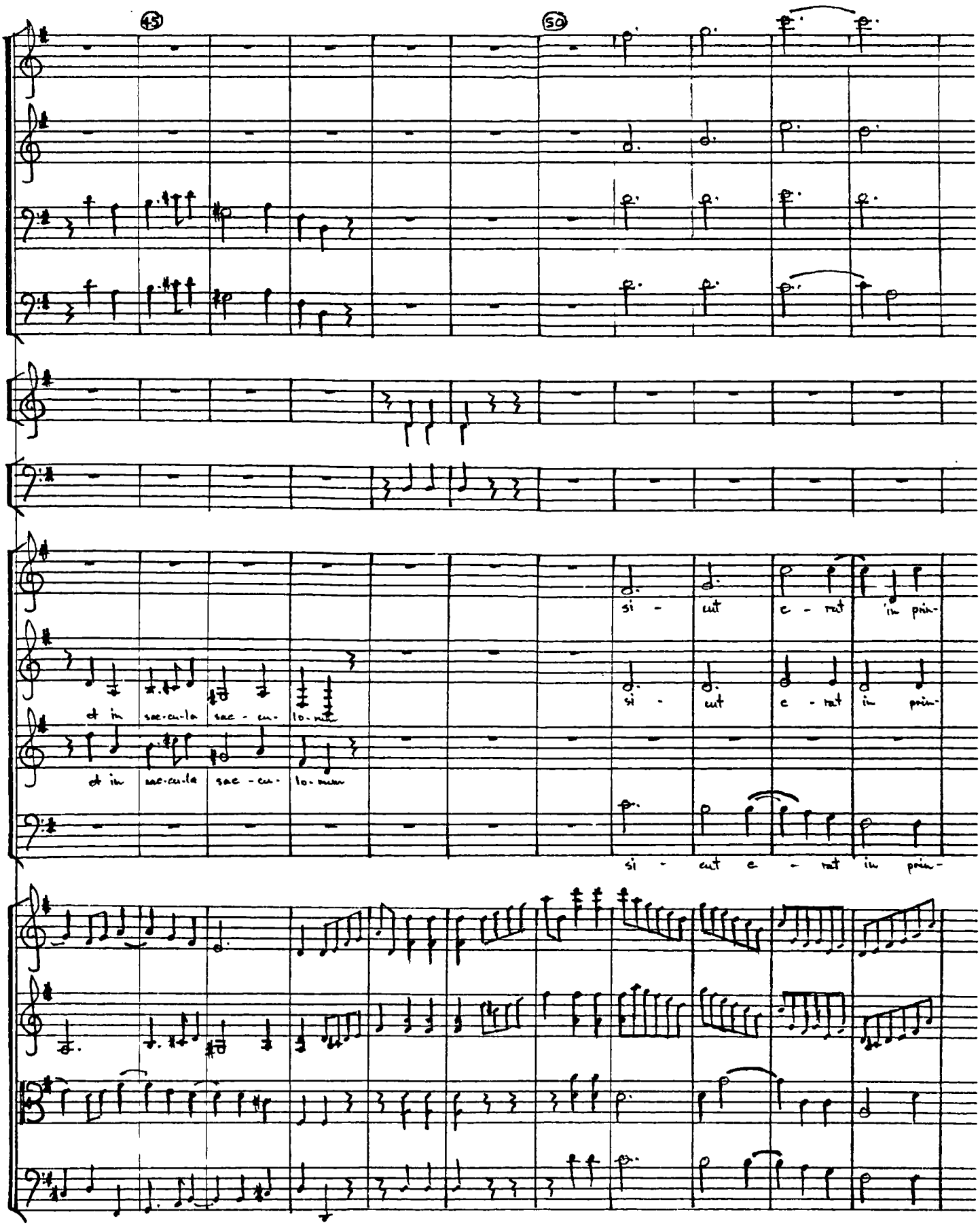
Cello & Bass

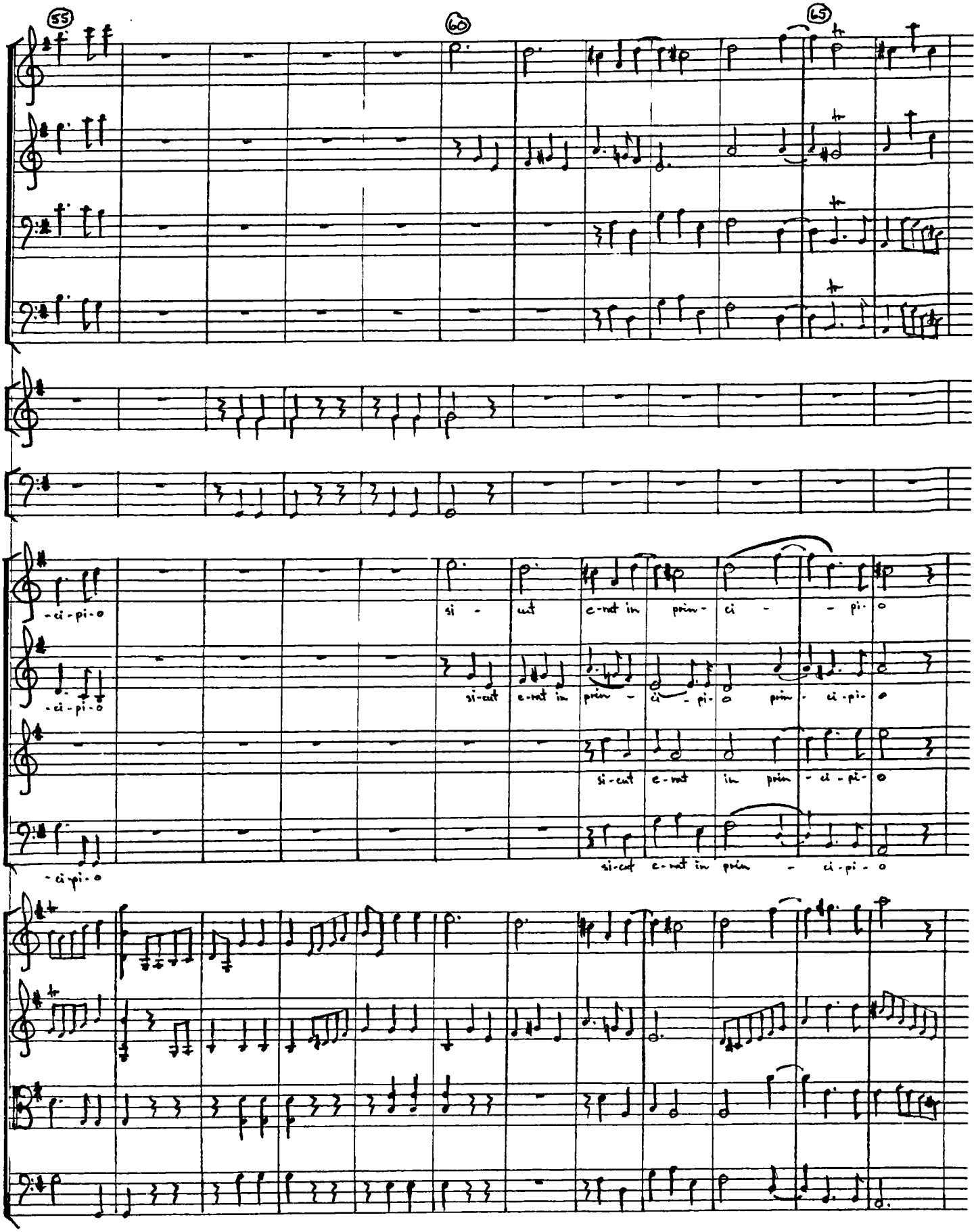
a) Throughout this movement Wesley employs one stave for both oboe parts and one stave for both bassoon parts.

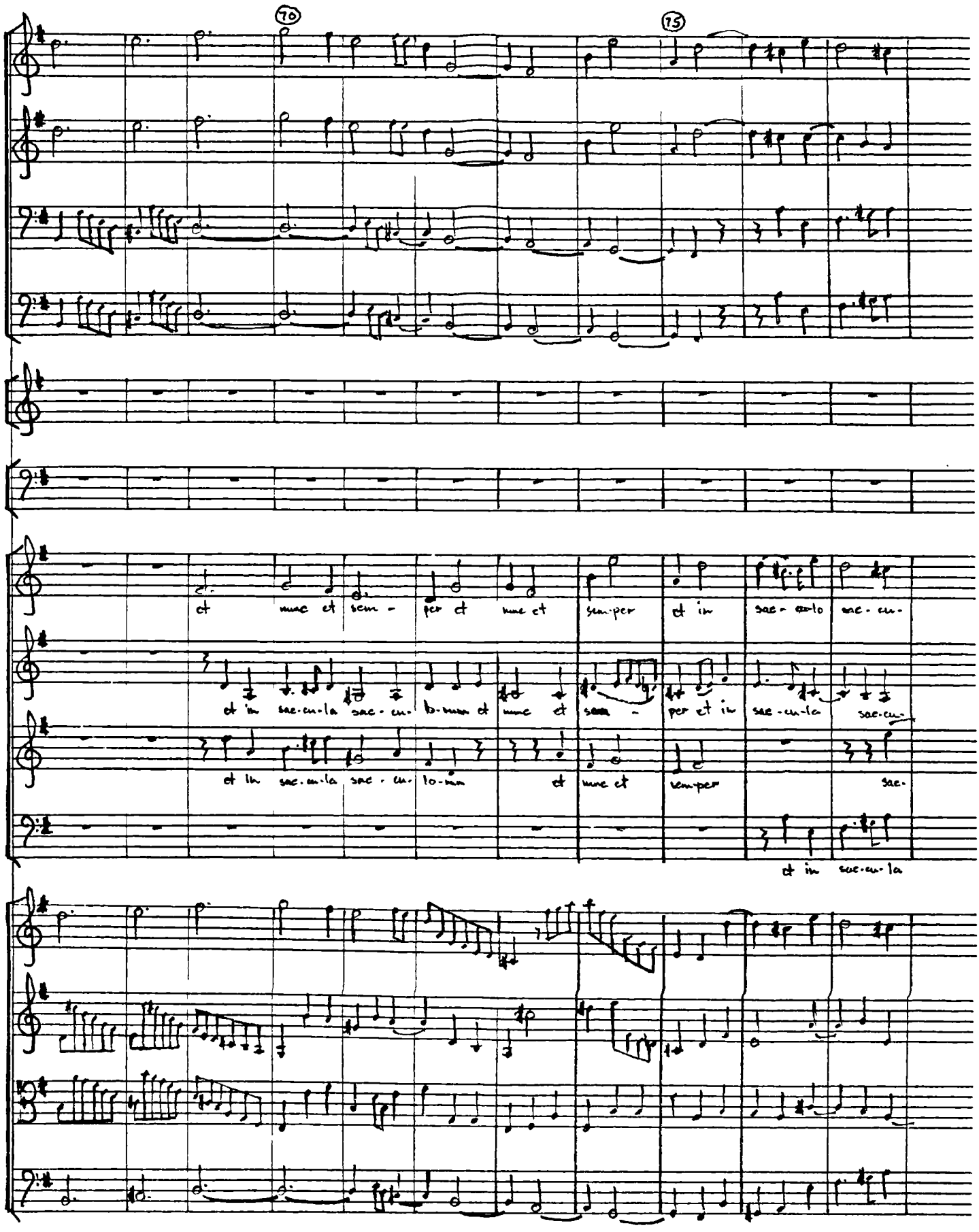

10
15
20
sem-per
sem-per
sem-per
et in sae-cu-lo sae- cu- lo-rum
sem-per
et in sae-cu-lo sae- cu- lo-rum
Dolce
Dolce
Dolce
forte
forte

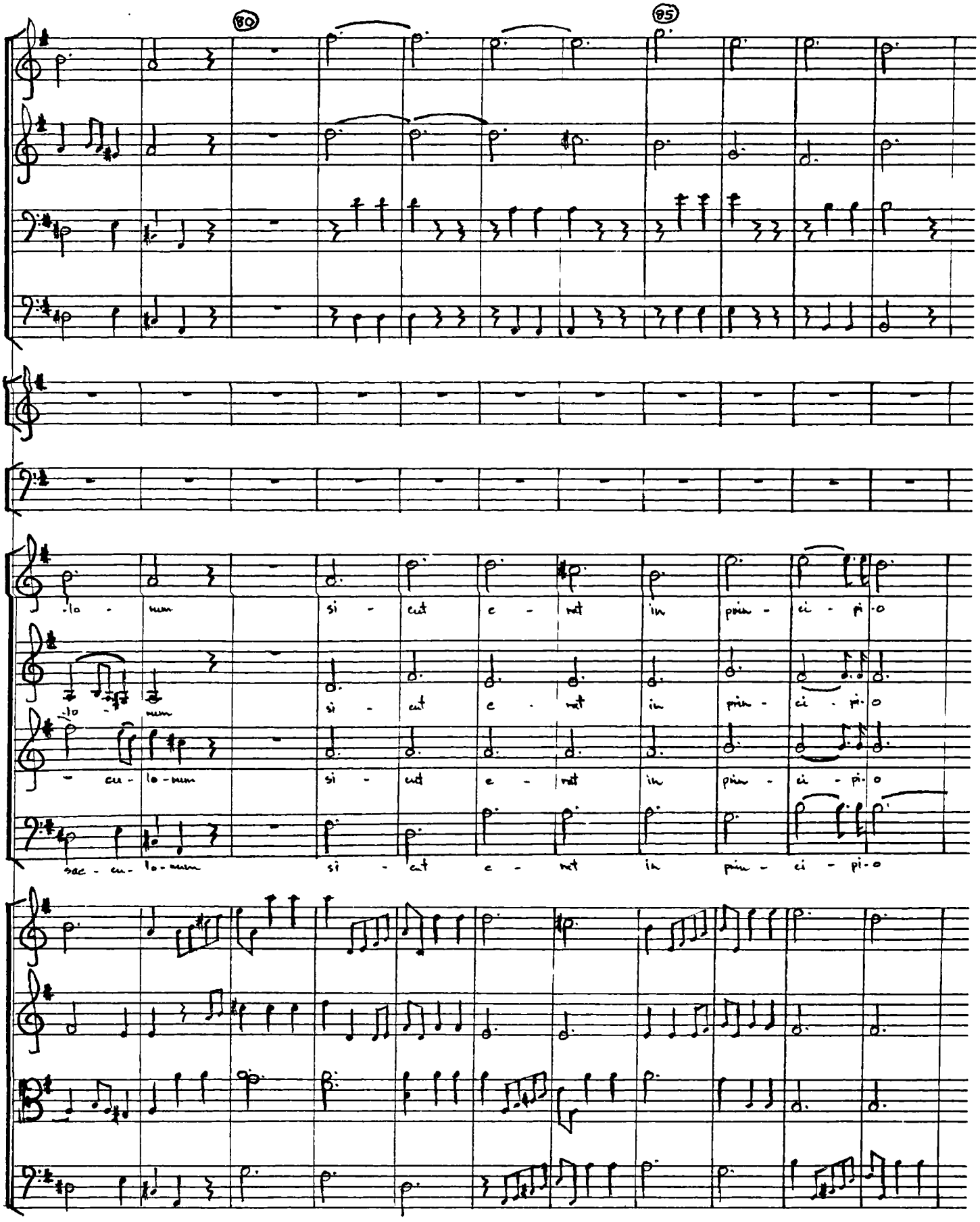

25
30
si-cut e - rat in prin- ci-pi-o et nunc et sem-per et nunc et sem-per
si-cut e - rat in prin- ci-pi-o et nunc et sem-per et nunc et sem-per et in sae-cu-la sae - cu- lo- rum
si-cut e - rat in prin- ci-pi-o et nunc et sem-per et nunc et sem-per et in sae-cu-la sae - cu- lo-rum
si-cut e - rat in prin- ci-pi-o et nunc et sem-per et nunc et sem-per

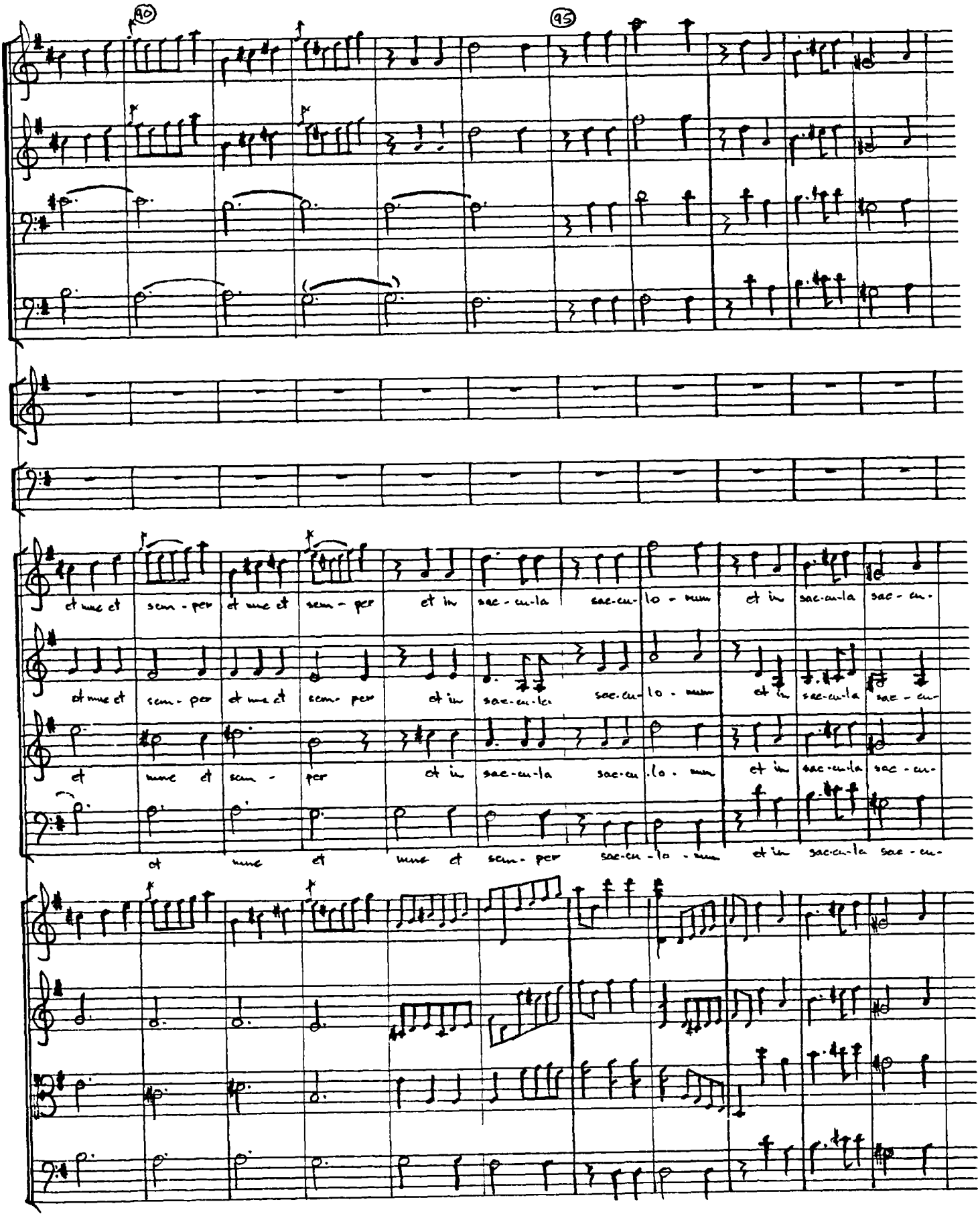

35
40

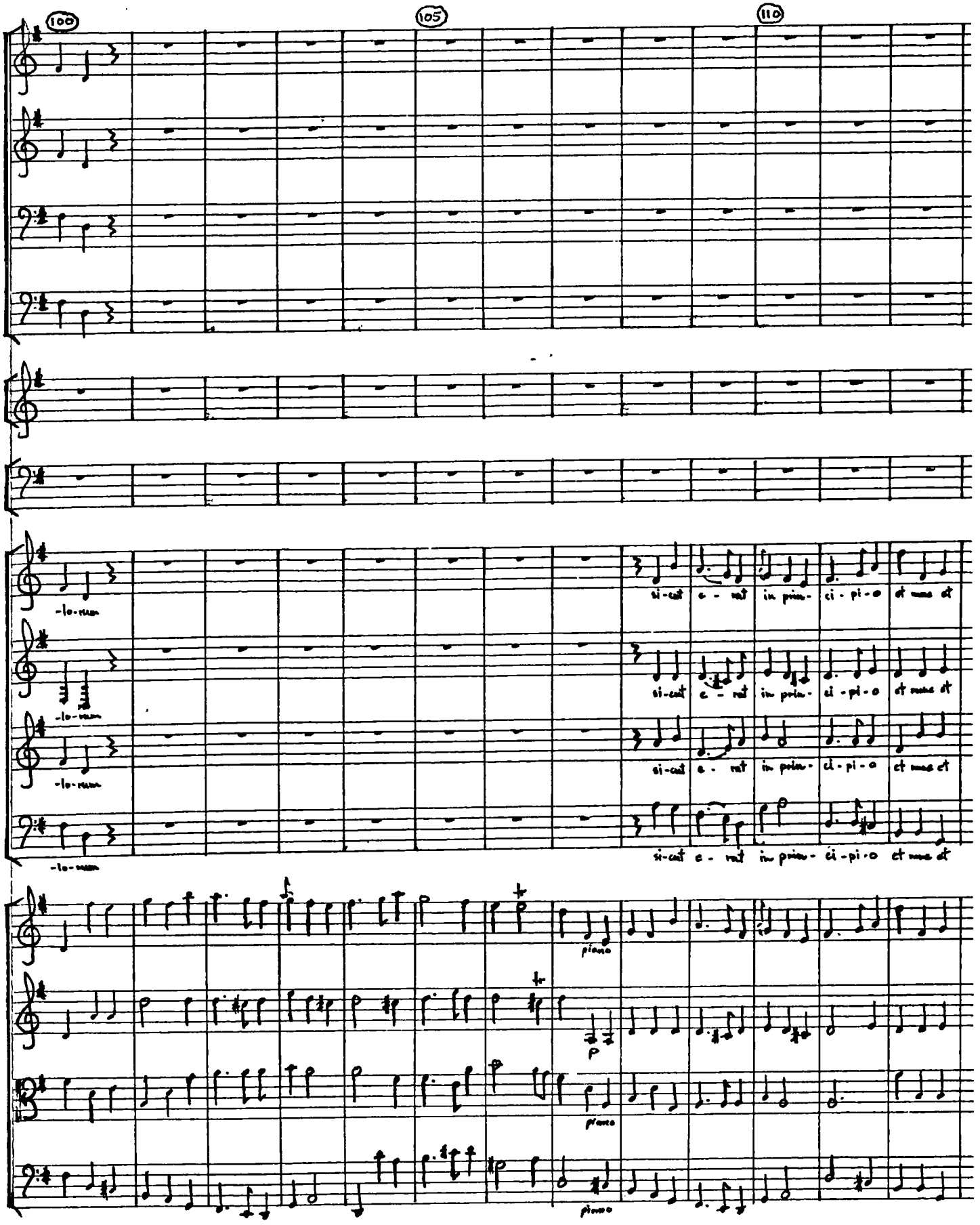

45
50
et in sae-cu-la sae - cu- lo-rum
et in sae-cu-la sae - cu- lo-rum
si - cut e - rat in prin-
si - cut e - rat in prin-
si - cut e - rat in prin-

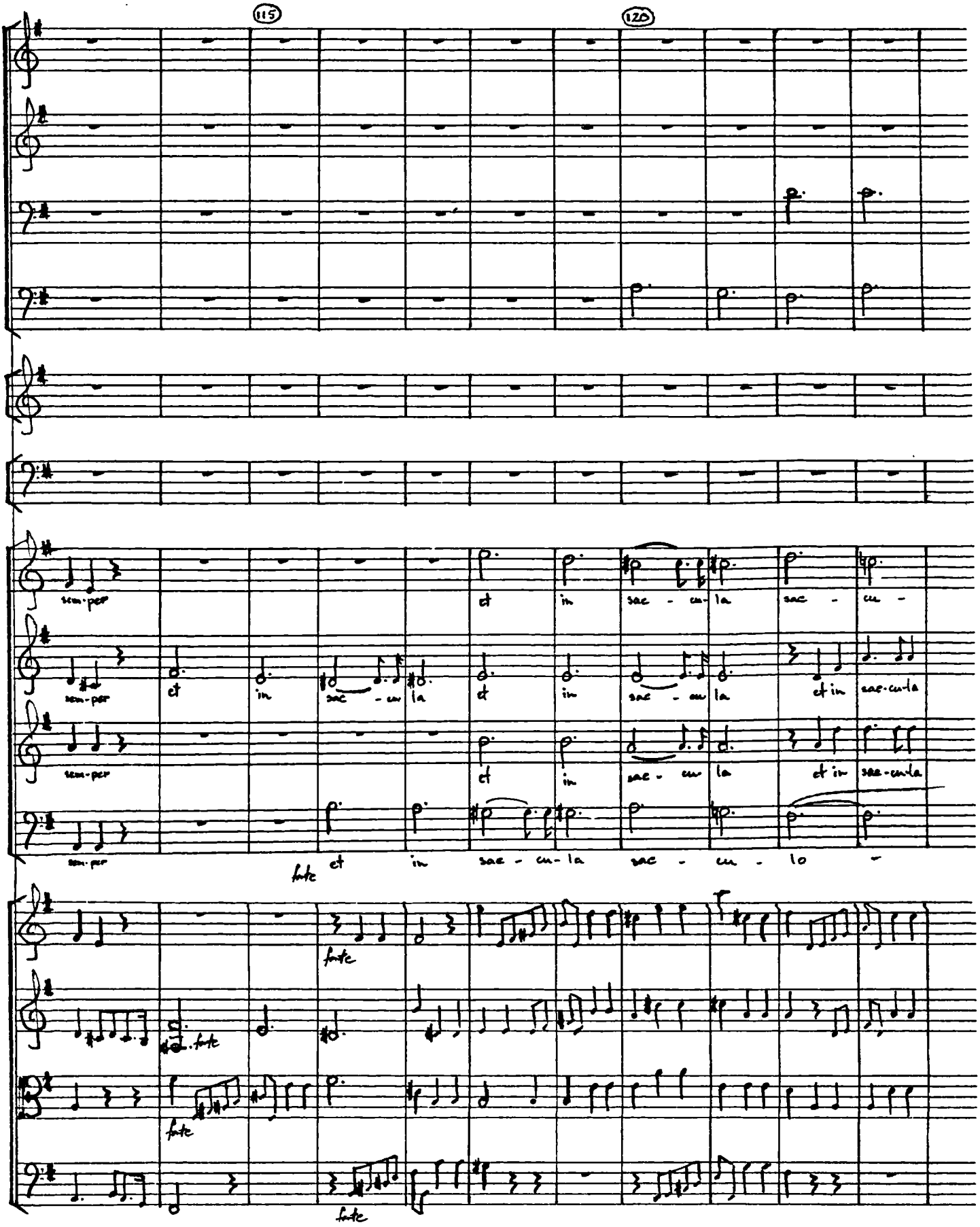

55
60
65
-ci-pi-o
si - cut e-rat in prin- ci - pi- o
si-cut e-rat in prin - ci - pi- o prin- ci-pi- o
si-cut e-rat in prin - ci-pi- o
-ci-pi-o
si-cut e-rat in prin - ci-pi- o

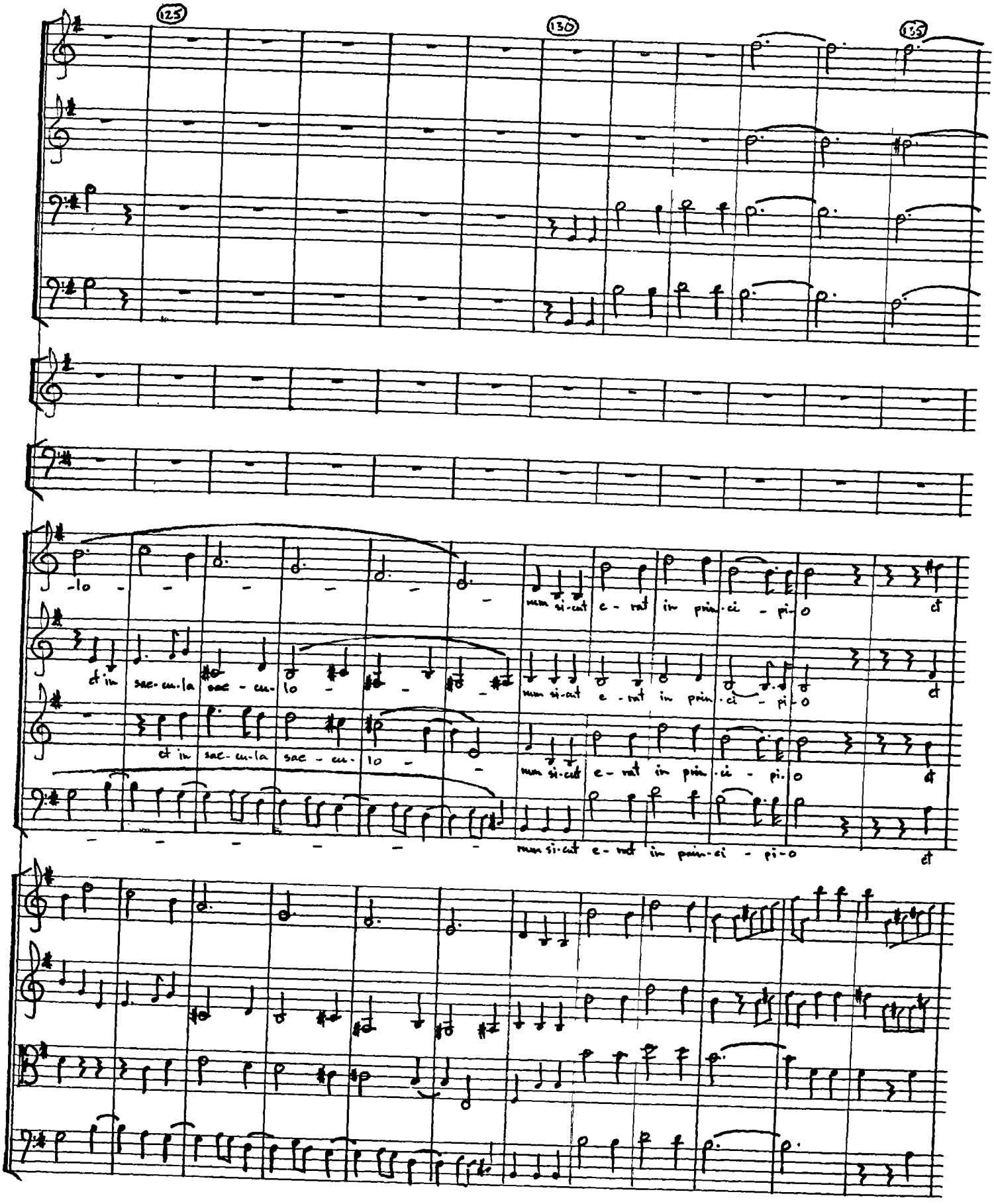

70
75
et nunc et sem - per et nunc et sem-per et in sae - cu-lo sae - cu-
et in sae-cu-la sae - cu- lo-rum et nunc et sem - per et in sae-cu-la sae-cu-
et in sae-cu-la sae - cu- lo-rum et nunc et sem-per sae-
et in sae-cu-la

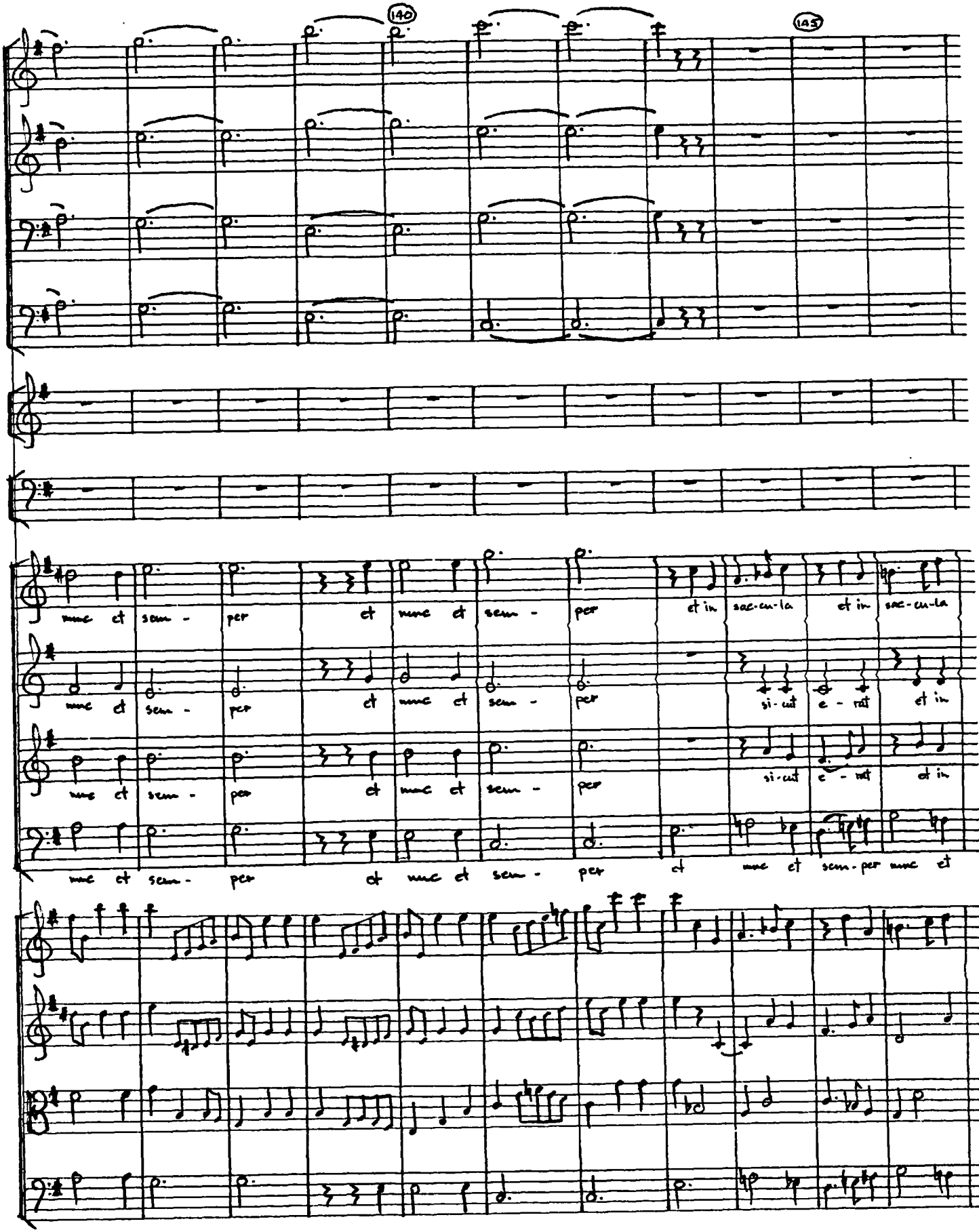

80
85
lo - num si - cut e - rat in prin - ci - pi - o
lo - num si - cut e - rat in prin - ci - pi - o
cu - lo - num si - cut e - rat in prin - ci - pi - o
sac - cu - lo - num si - cut e - rat in prin - ci - pi - o

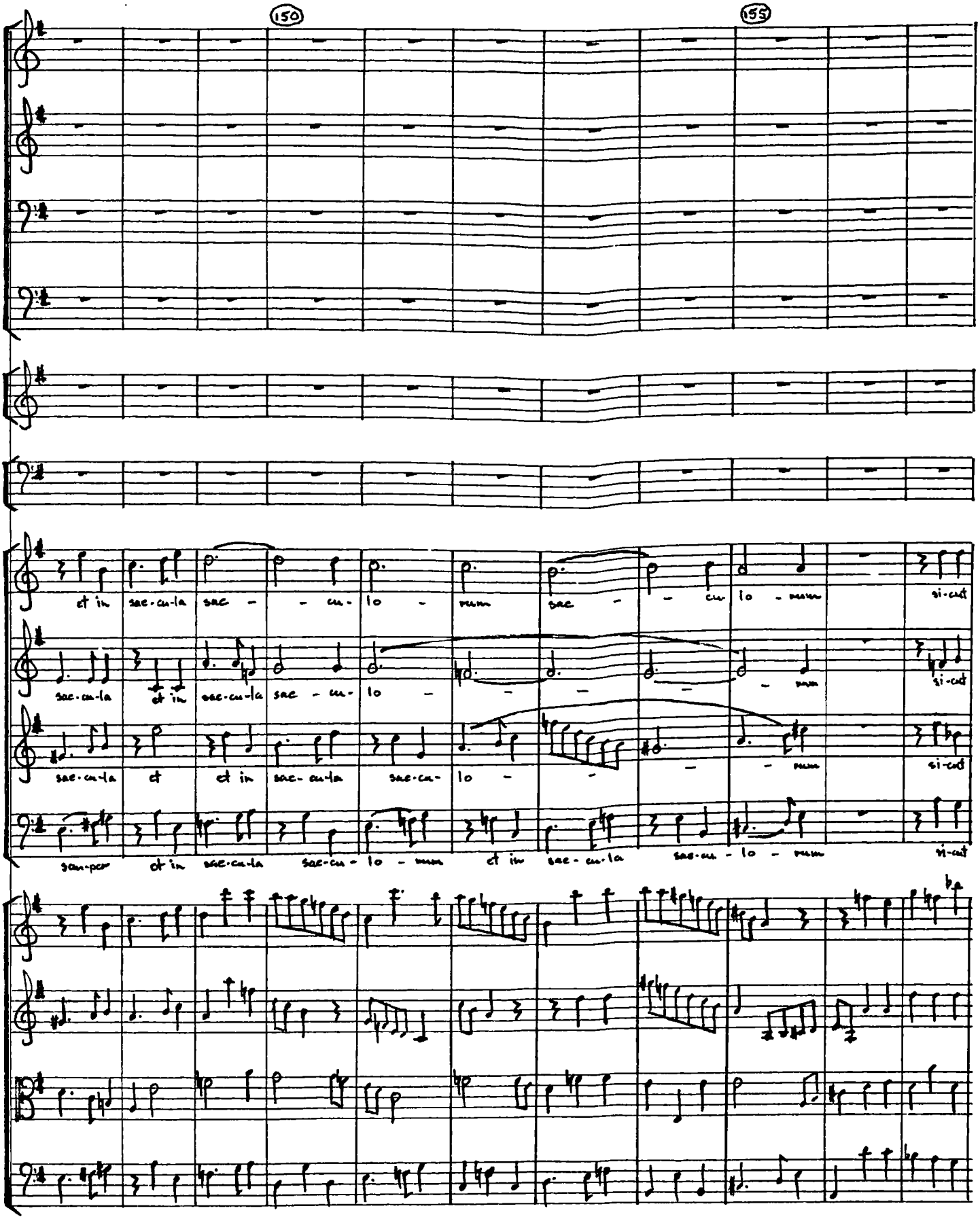

90
95
et mne et sem - per et mne et sem - per et in sae - cu - la sae - cu - lo - rum et in sae - cu - la sae - cu -
et mne et sem - per et mne et sem - per et in sae - cu - la sae - cu - lo - rum et in sae - cu - la sae - cu -
et mne et sem - per et in sae - cu - la sae - cu - lo - rum et in sae - cu - la sae - cu -
et mne et mne et sem - per sae - cu - lo - rum et in sae - cu - la sae - cu -

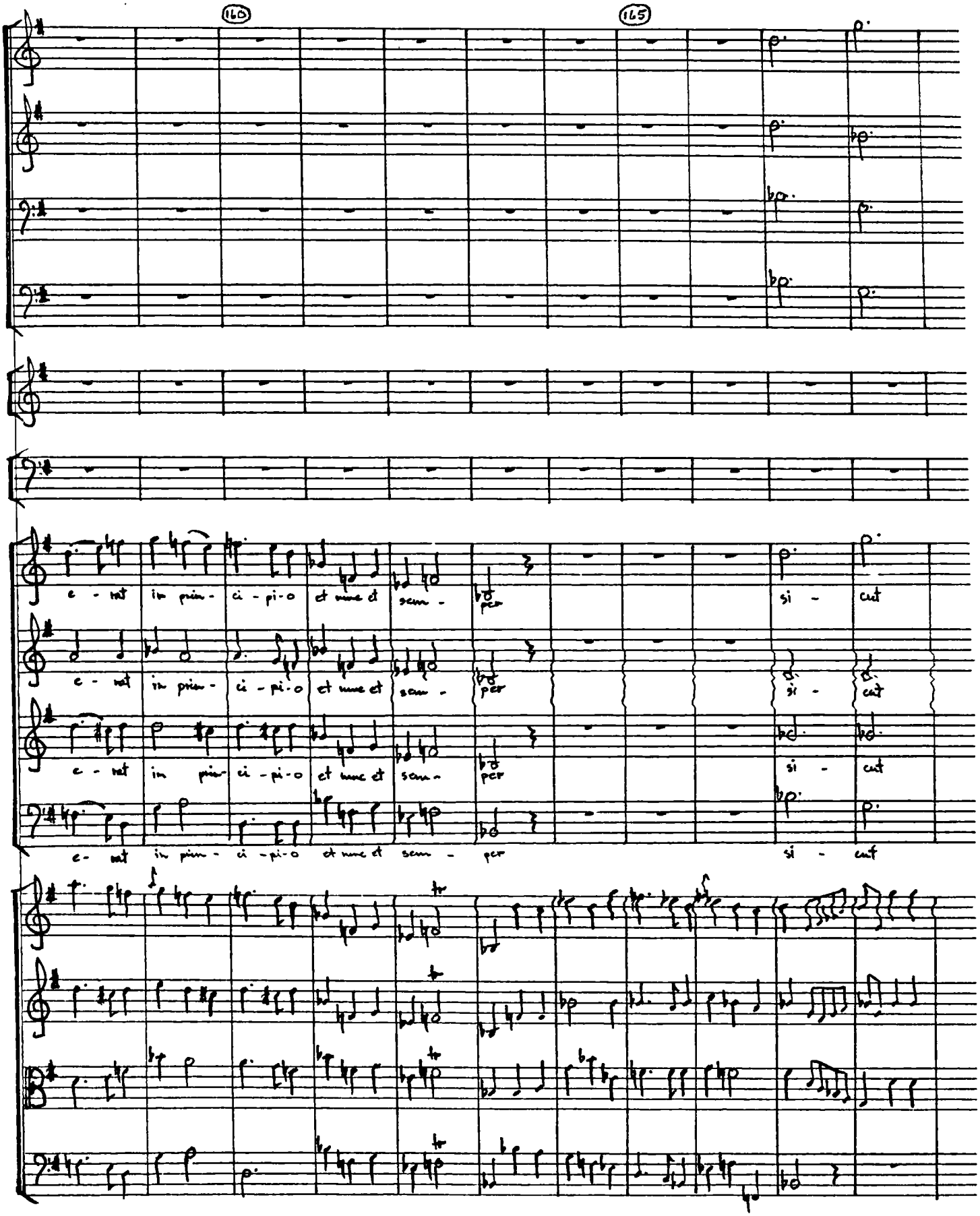

100
105
110
-lo-rum
-lo-rum
-lo-rum
-lo-rum
si-cut e - rat in prin- ci - pi - o et nunc et
si-cut e - rat in prin- ci - pi - o et nunc et
si-cut e - rat in prin- ci - pi - o et nunc et
si-cut e - rat in prin- ci - pi - o et nunc et
piano
p
piano
piano

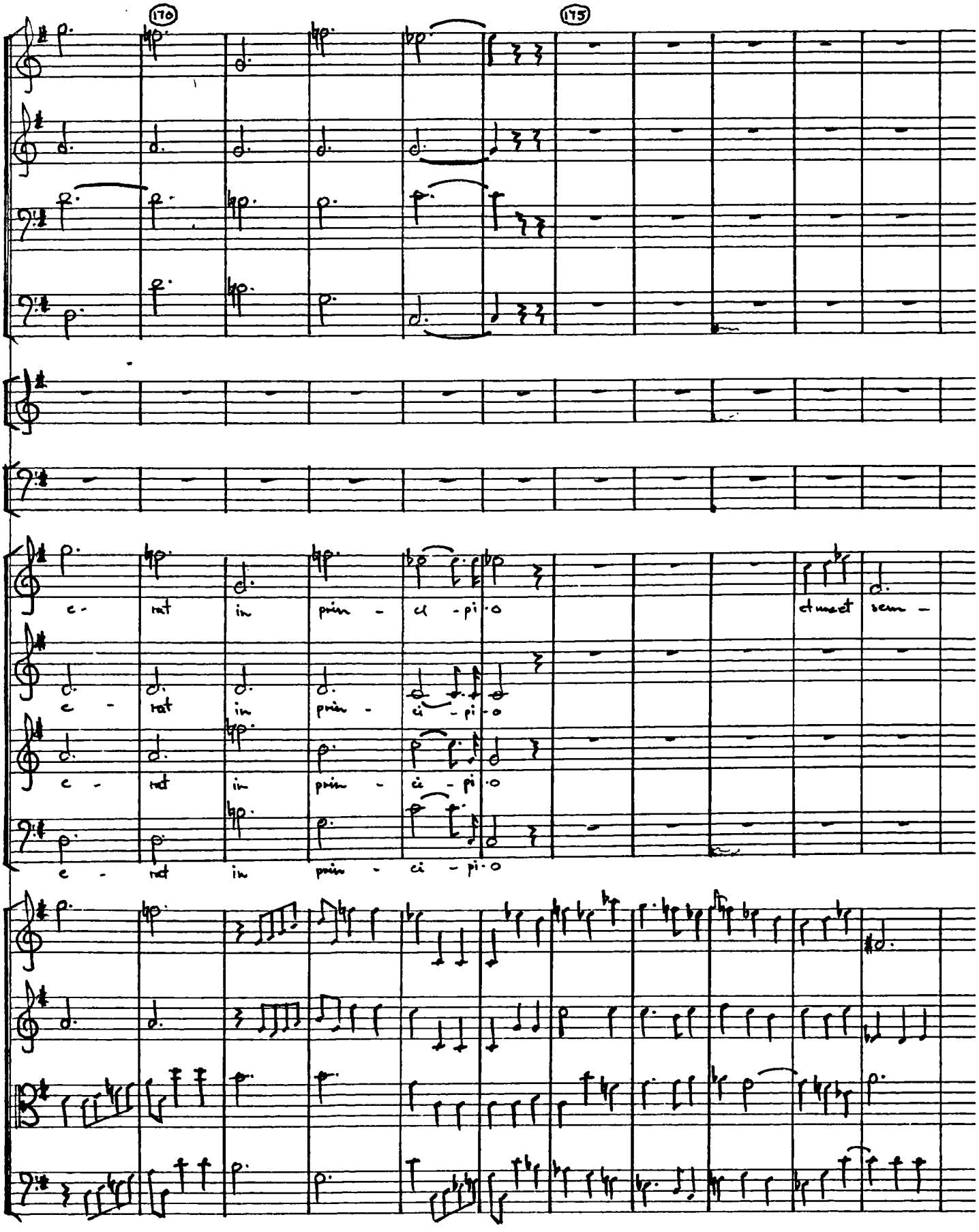

115
120
sem-per
et in sae - cu - la sae - cu -
et in sae - cu la
et in sae-cu-la
et in sae - cu - la sae - cu - lo -
forte

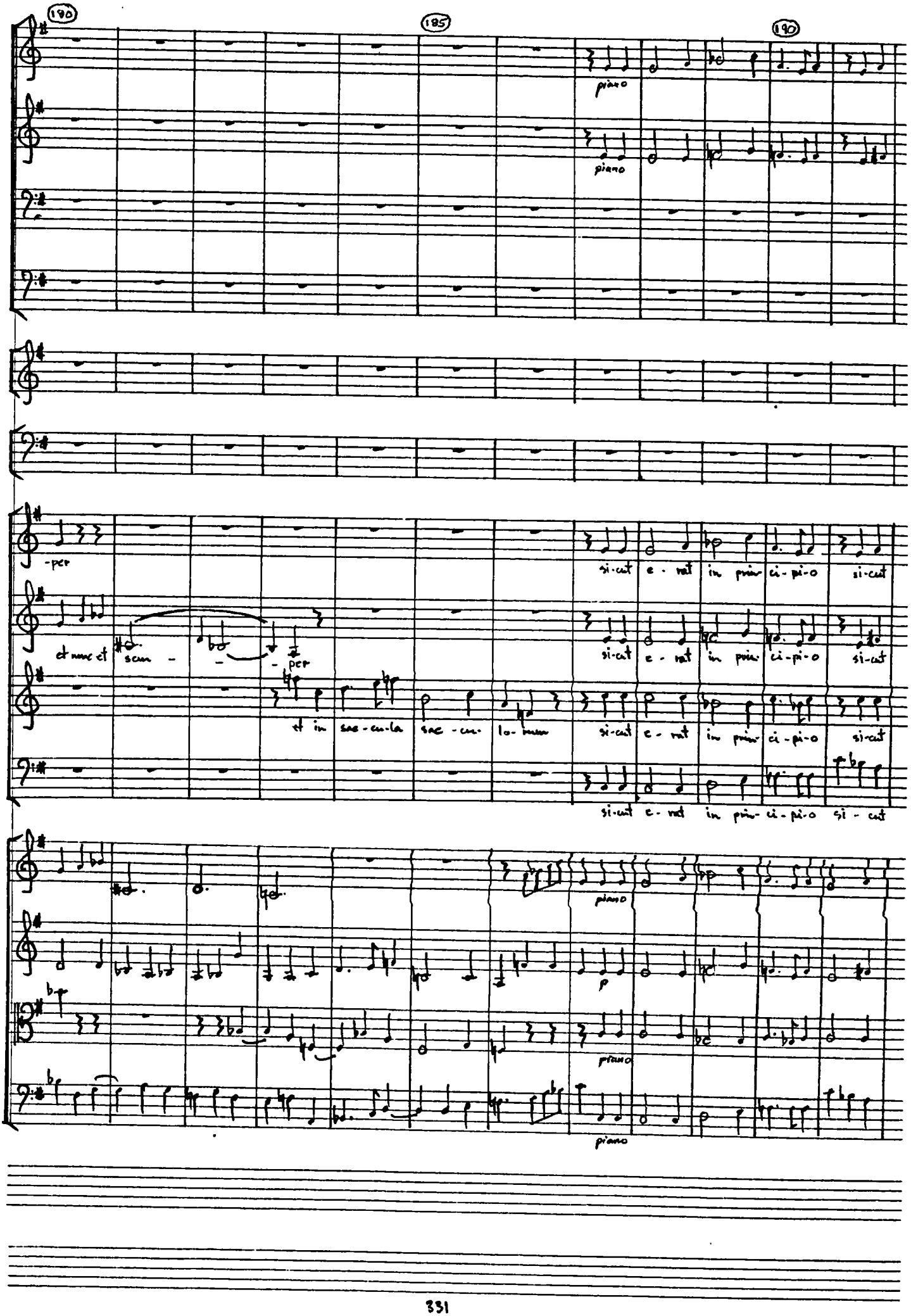

125
130
135
-lo
rum si-cut e-rat in prin-ci-pi-o
et
et in sae-cu-la sae-cu-lo
rum si-cut e-rat in prin-ci-pi-o
et
et in sae-cu-la sae-cu-lo
rum si-cut e-rat in prin-ci-pi-o
et
rum si-cut e-rat in prin-ci-pi-o
et

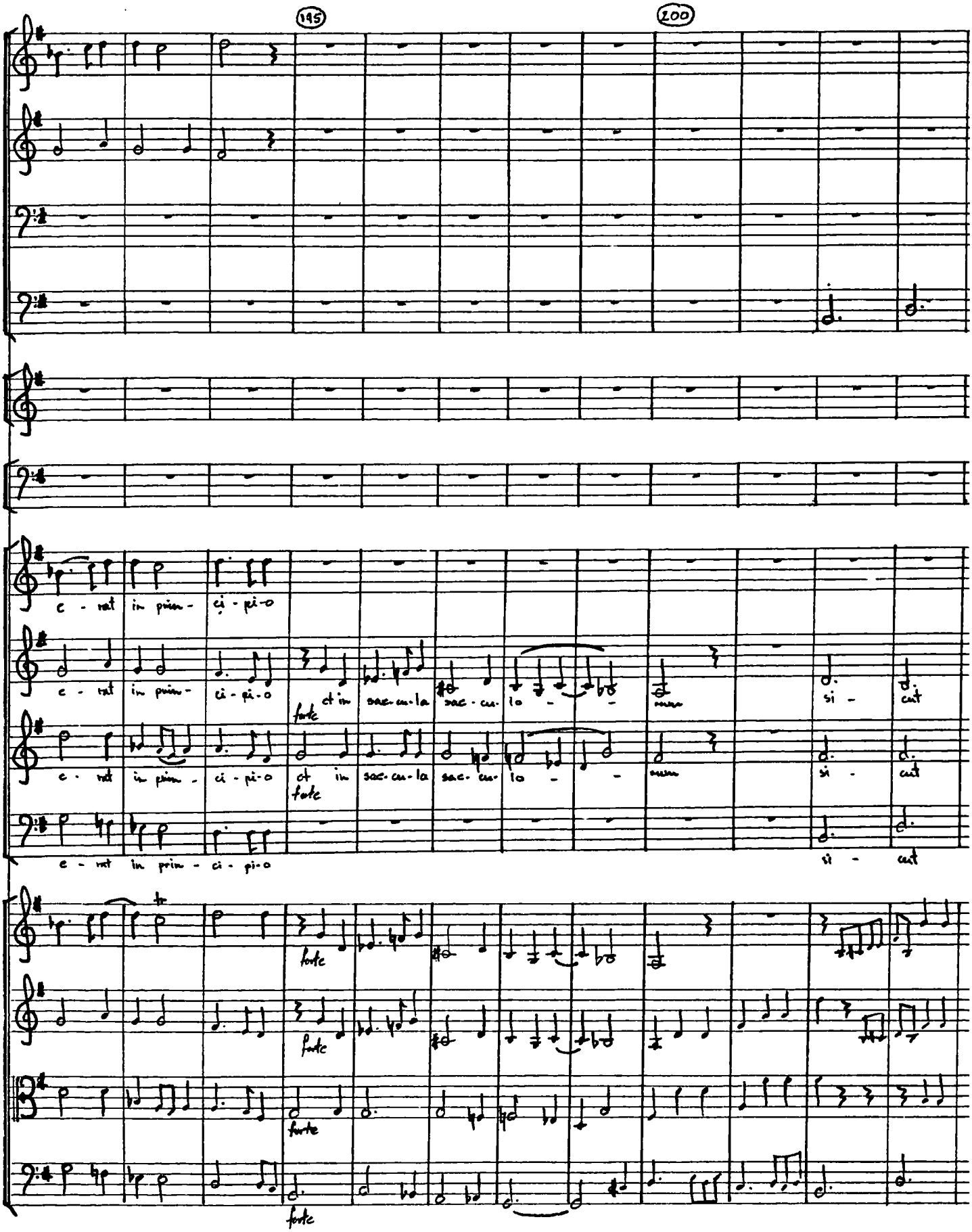

140
145
nunc et sem - per et nunc et sem - per et in sae-cu-la et in sae-cu-la
si-cut e - rat et in
si-cut e - rat et in
nunc et sem - per et nunc et sem - per et nunc et sem - per nunc et

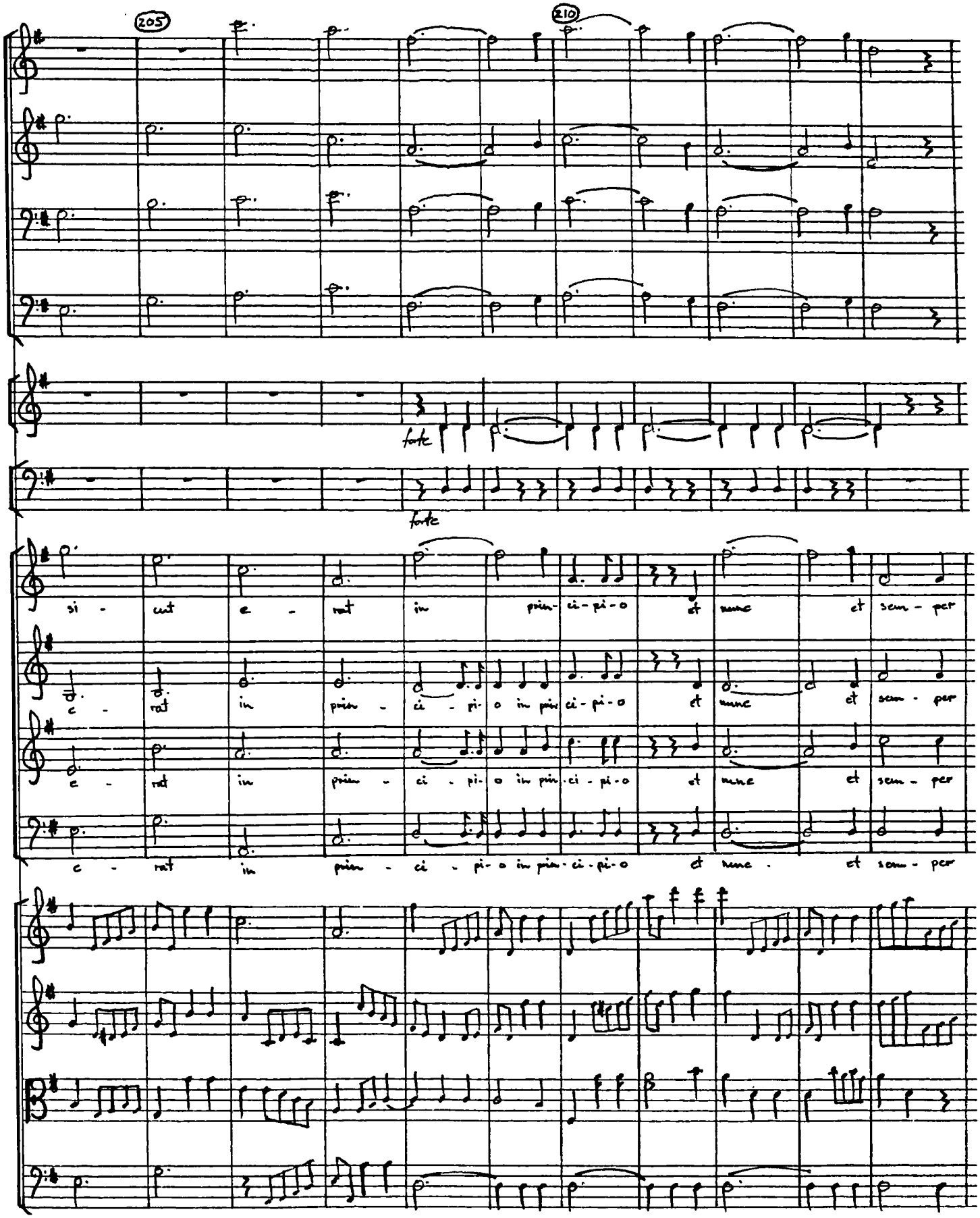

150
155
et in sae-cu-la sae - - cu- lo - mum sae - - cu lo - mum si-cut
sae-cu-la et in sae-cu-la sae - cu- lo - mum si-cut
sae-cu-la et et in sae-cu-la sae-cu- lo - mum si-cut
san-per et in sae-cu-la sae-cu - lo - mum et in sae-cu-la sae-cu - lo - mum si-cut

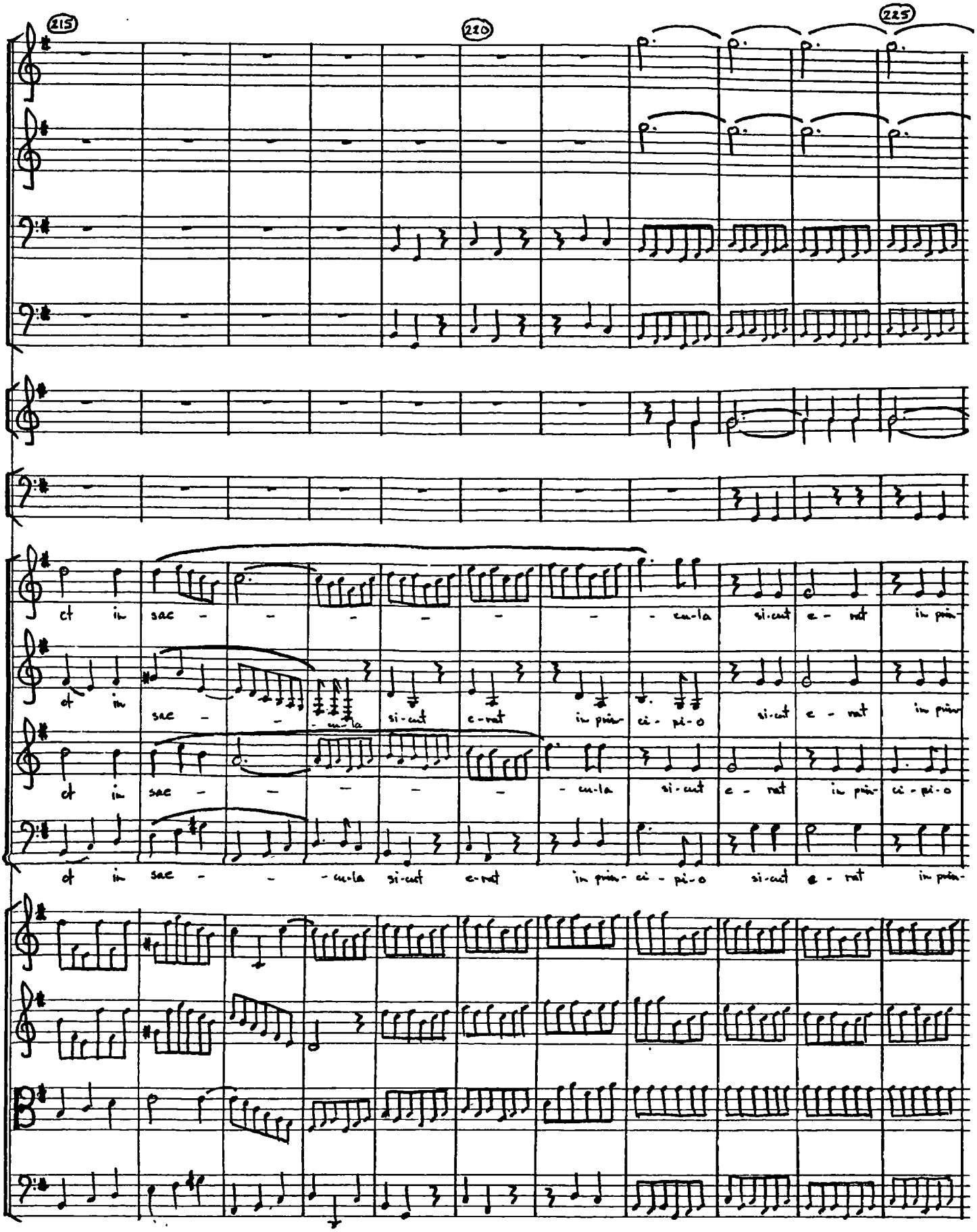

160
165
e - rat in prin - ci - pi - o et nunc et sem - per si - cut
e - rat in prin - ci - pi - o et nunc et sem - per si - cut
e - rat in prin - ci - pi - o et nunc et sem - per si - cut
e - rat in prin - ci - pi - o et nunc et sem - per si - cut

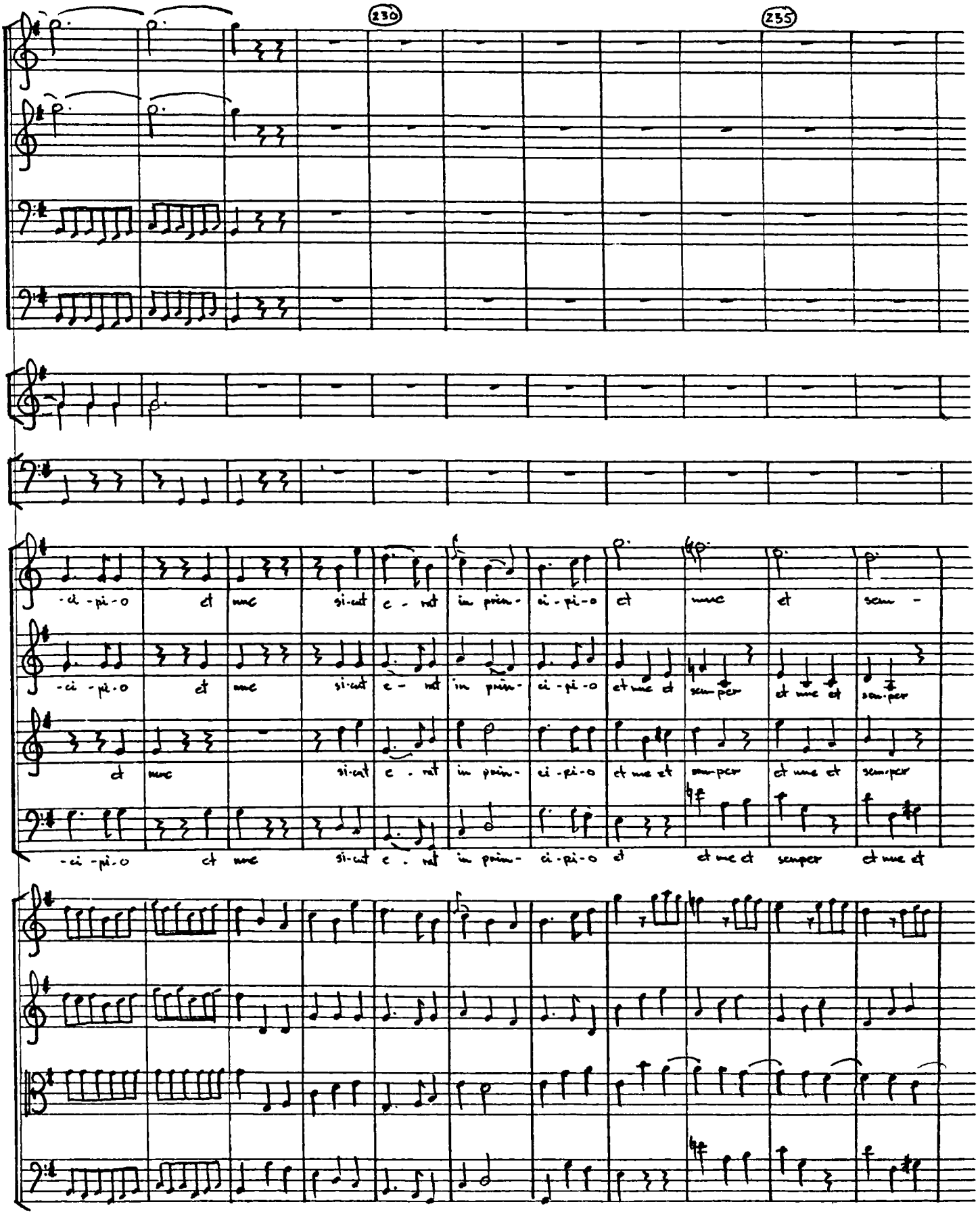

170
175
e - rat in prin - ci - pi - o
e - rat in prin - ci - pi - o
e - rat in prin - ci - pi - o
e - rat in prin - ci - pi - o
et mect sem -

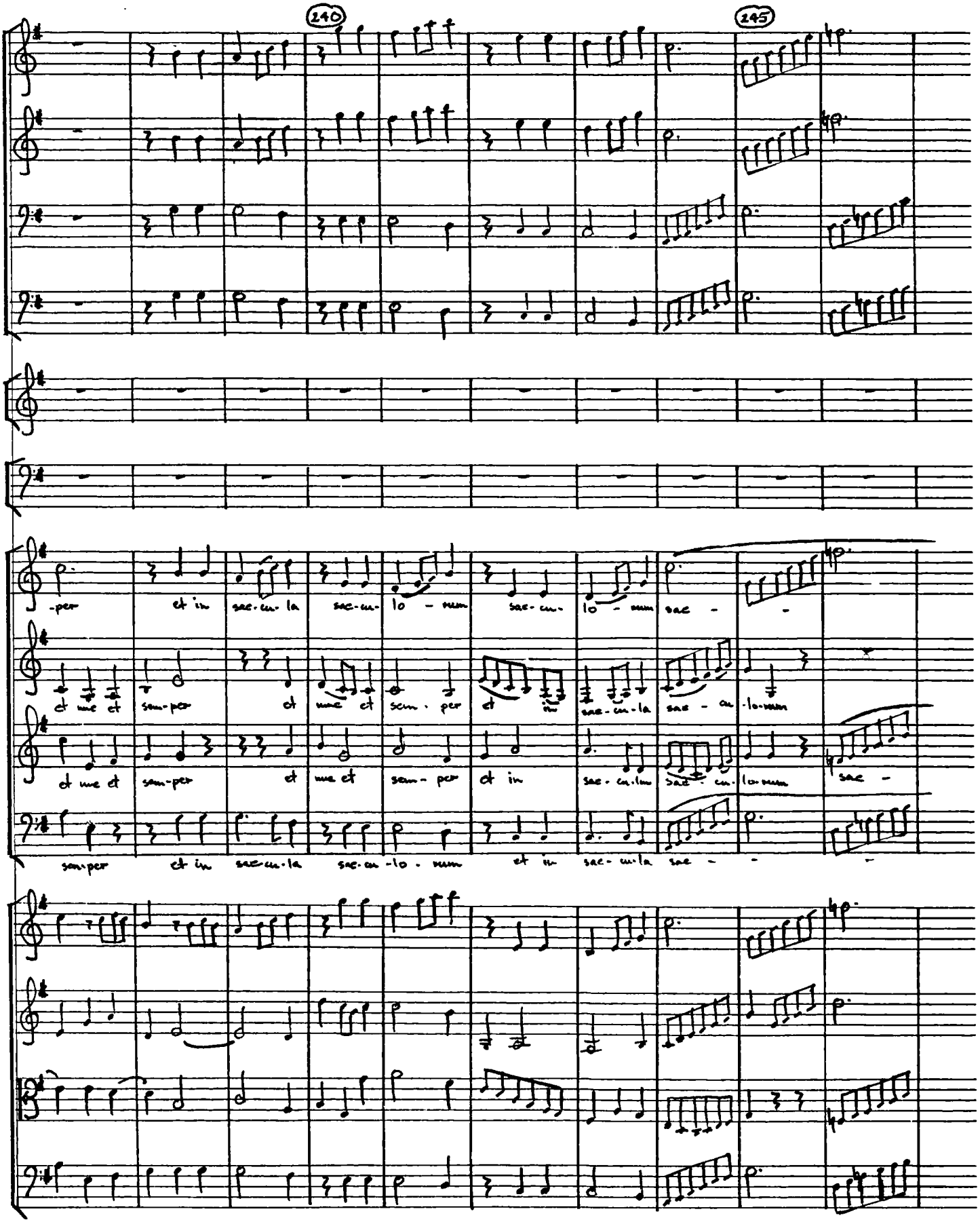

180
185
190
piano
piano
-per
si-cut e - rat in prin-ci-pi-o si-cut
et nunc et scan - - - per
si-cut e - rat in prin-ci-pi-o si-cut
et in sae-cu-la sae-cu-lo-rum
si-cut e - rat in prin-ci-pi-o si-cut
si-cut e - rat in prin-ci-pi-o si - cut
piano
p
piano
piano

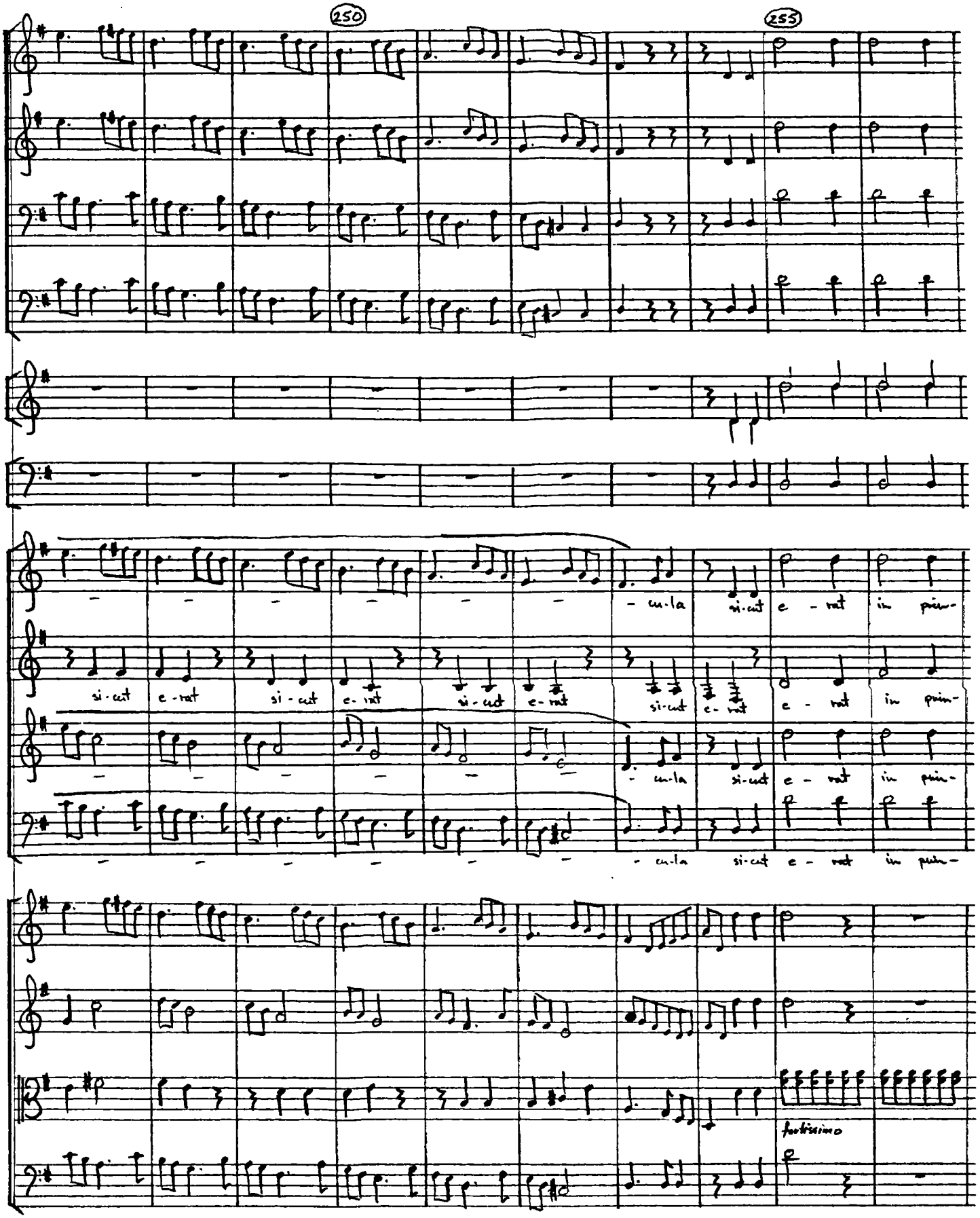

195
200
e - rat in prin - ci - pi - o
e - rat in prin - ci - pi - o
et in sae - cu - la sae - cu - lo -
si - cut
e - rat in prin - ci - pi - o
et in sae - cu - la sae - cu - lo -
si - cut
e - rat in prin - ci - pi - o
si - cut
forte

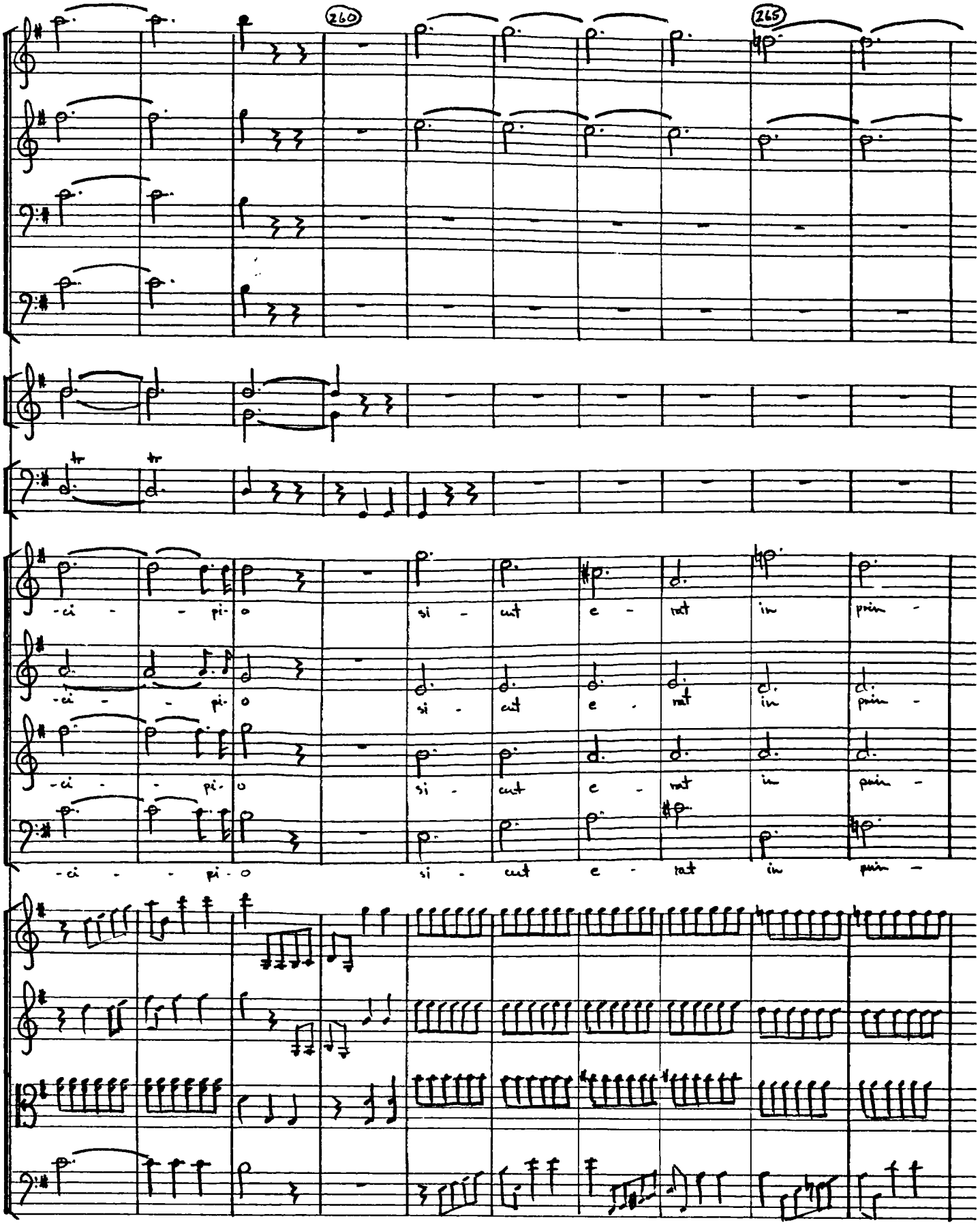

205
210
forte
forte
si - cut e - rat in prin- ci - pi - o et nunc et sem - per
e - rat in prin - ci - pi - o in prin ci - pi - o et nunc et sem - per
e - rat in prin - ci - pi - o in prin ci - pi - o et nunc et sem - per
e - rat in prin - ci - pi - o in prin - ci - pi - o et nunc . et sem - per

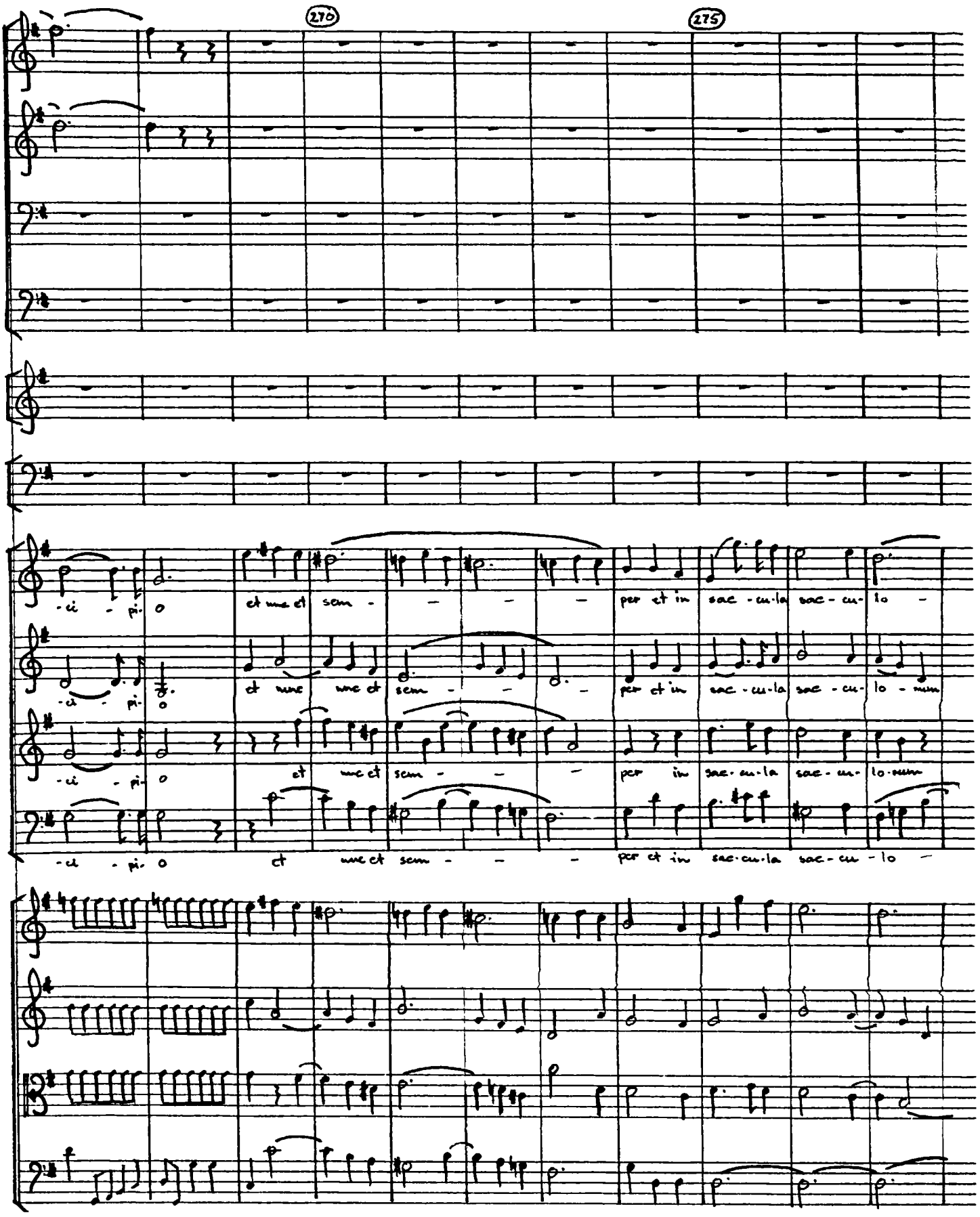

215
220
225
et in sae - - - - - - - cu-la si-cut e-rat in prin-
et in sae - - cu-la si-cut e-rat in prin- ci-pi-o si-cut e-rat in prin
et in sae - - - - - cu-la si-cut e-rat in prin- ci-pi-o
et in sae - - cu-la si-cut e-rat in prin- ci-pi-o si-cut e-rat in prin-

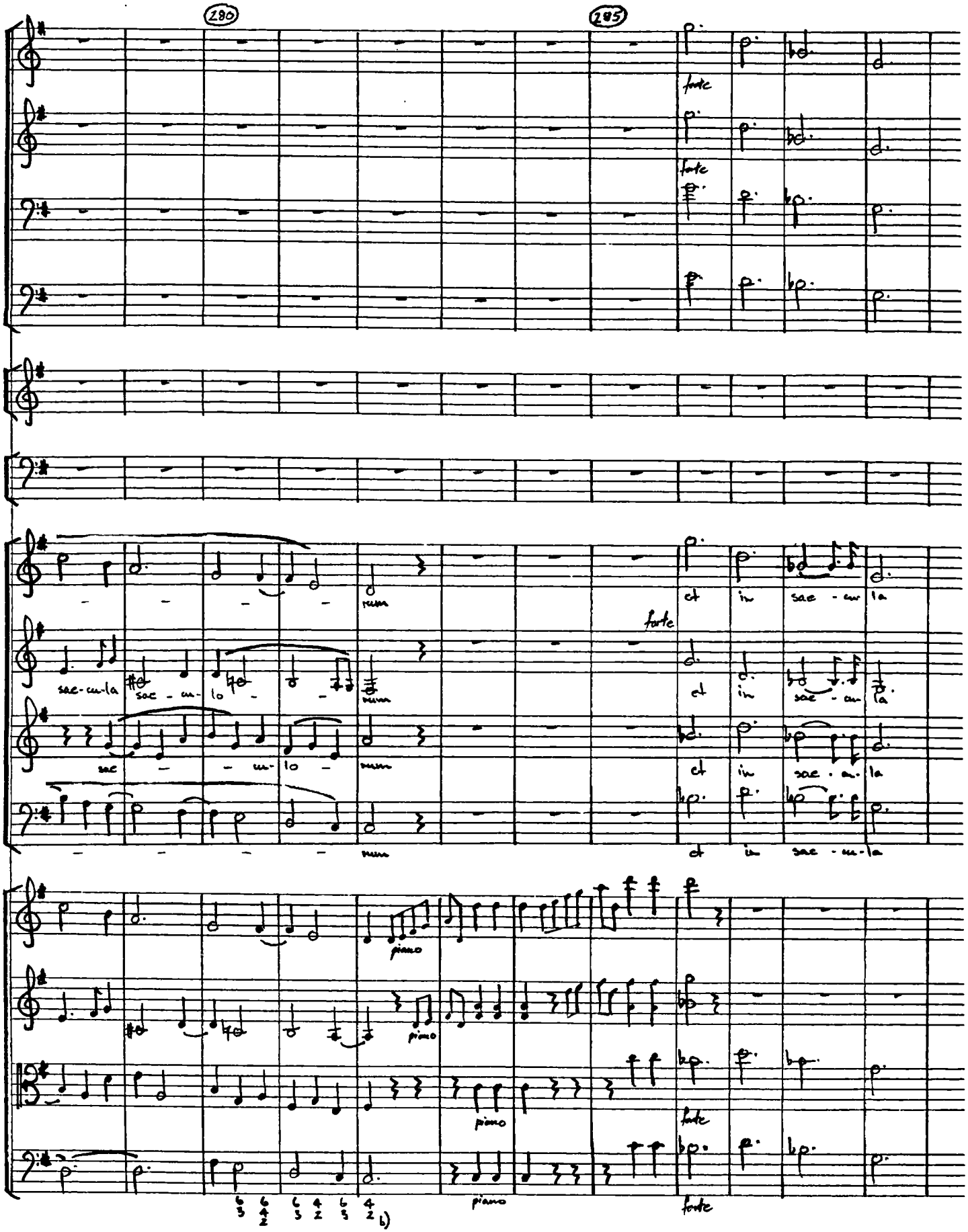

230
235
-ci -pi-o et nunc si-cut e - rat in prin- ci-pi-o et nunc et sem -
-ci -pi-o et nunc si-cut e - rat in prin- ci-pi-o et nunc et semper et nunc et sem-per
et nunc si-cut e - rat in prin- ci-pi-o et nunc et semper et nunc et sem-per
-ci -pi-o et nunc si-cut e - rat in prin- ci-pi-o et et nunc et semper et nunc et


240
245
-per et in sae-cu-la sae-cu- lo - num sae-cu- lo - num sae -
et me et sem-per et me et sem - per et in sae-cu-la sae - cu-lo-num
et me et sem-per et me et sem - per et in sae - cu-lo-num sae -
sem-per et in sae-cu-la sae-cu-lo - num et in sae - cu-la sae -


250
255
si-cut e-rat si-cut e-rat si-cut e-rat si-cut e-rat e-rat in prin-
-cu-la si-cut e-rat in prin-
-cu-la si-cut e-rat in prin-
-cu-la si-cut e-rat in prin-
fortissimo


260
265
tr
tr
-ci - - pi- o
si - cut e - rat in prin -
-ci - - pi- o
si - cut e - rat in prin -
-ci - - pi- o
si - cut e - rat in prin -
-ci - - pi- o
si - cut e - rat in prin -


270
275
-ci - pi- o
et unc et sem - - - -
per et in sae - cu-la sae - cu- lo -
-ci - pi- o
et unc unc et sem - - -
per et in sae - cu-la sae - cu- lo - num
-ci - pi- o
et unc et sem - - -
per in sae-cu-la sae - cu- lo-num
-ci - pi- o
et unc et sem - - -
per et in sae-cu-la sae - cu - lo -



b) Bars 281-285: Wesley's own figures

290

295

fortissimo

fortissimo

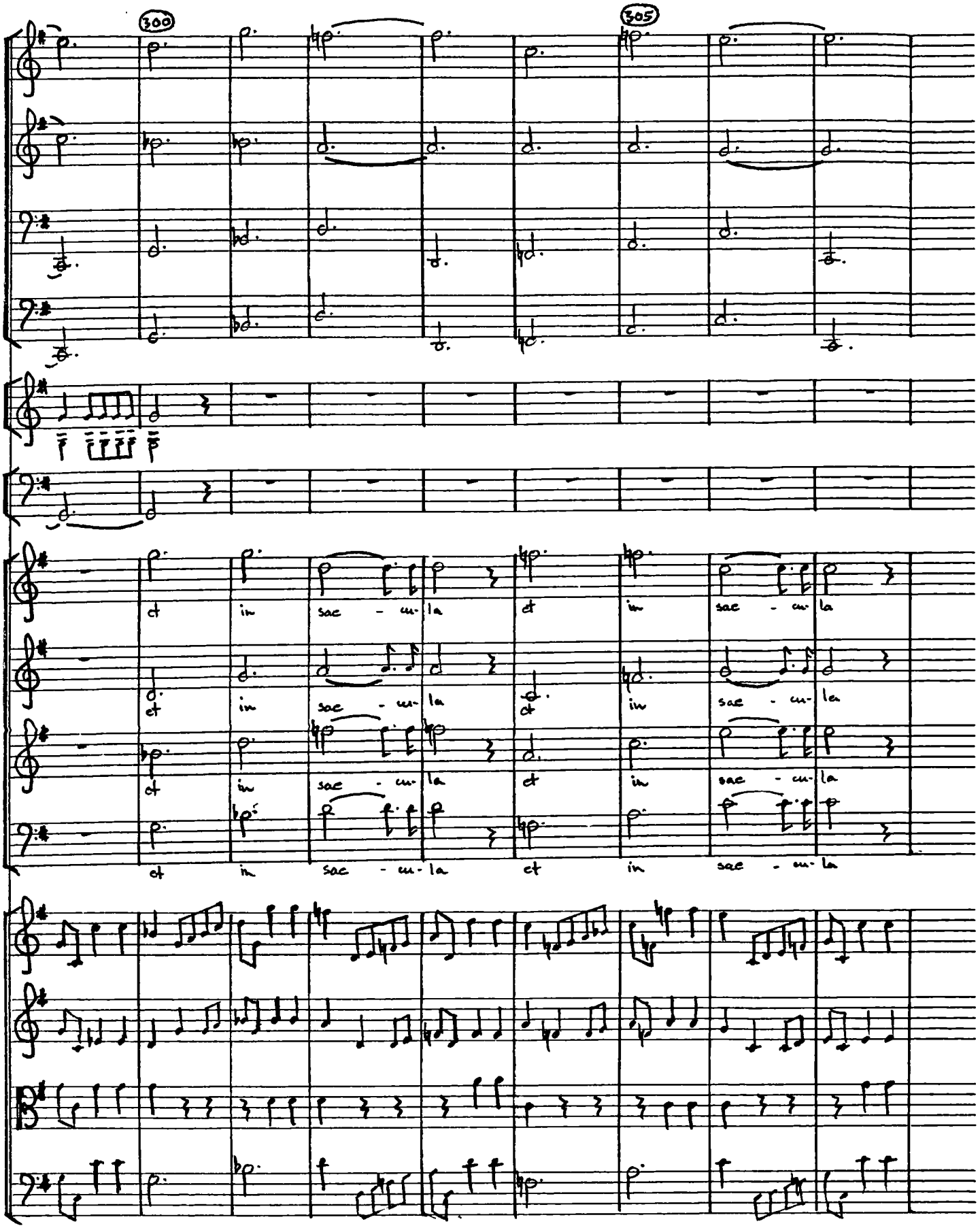
sae - - - - cu- lo - - num

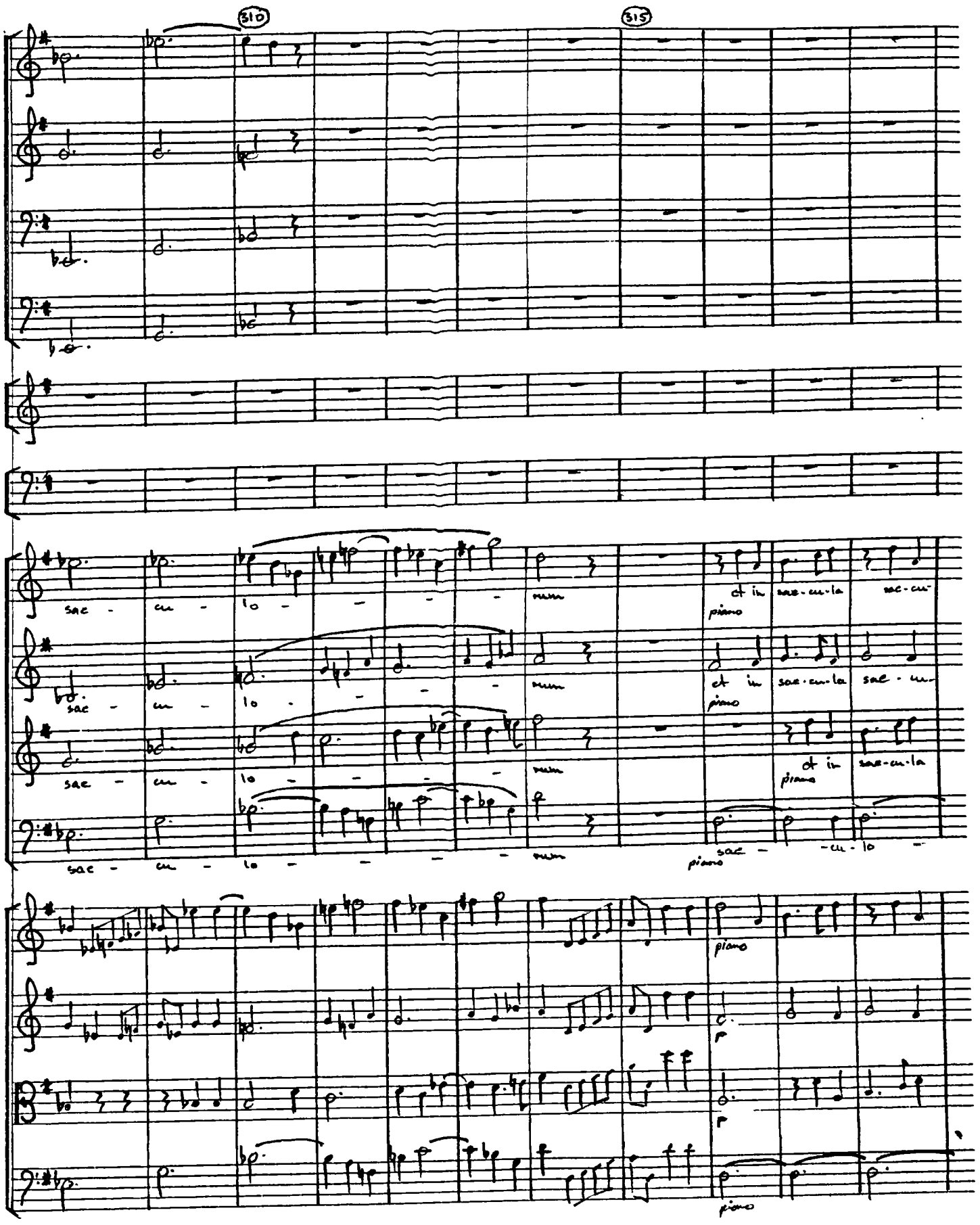
sae - - - - cu- lo - - num

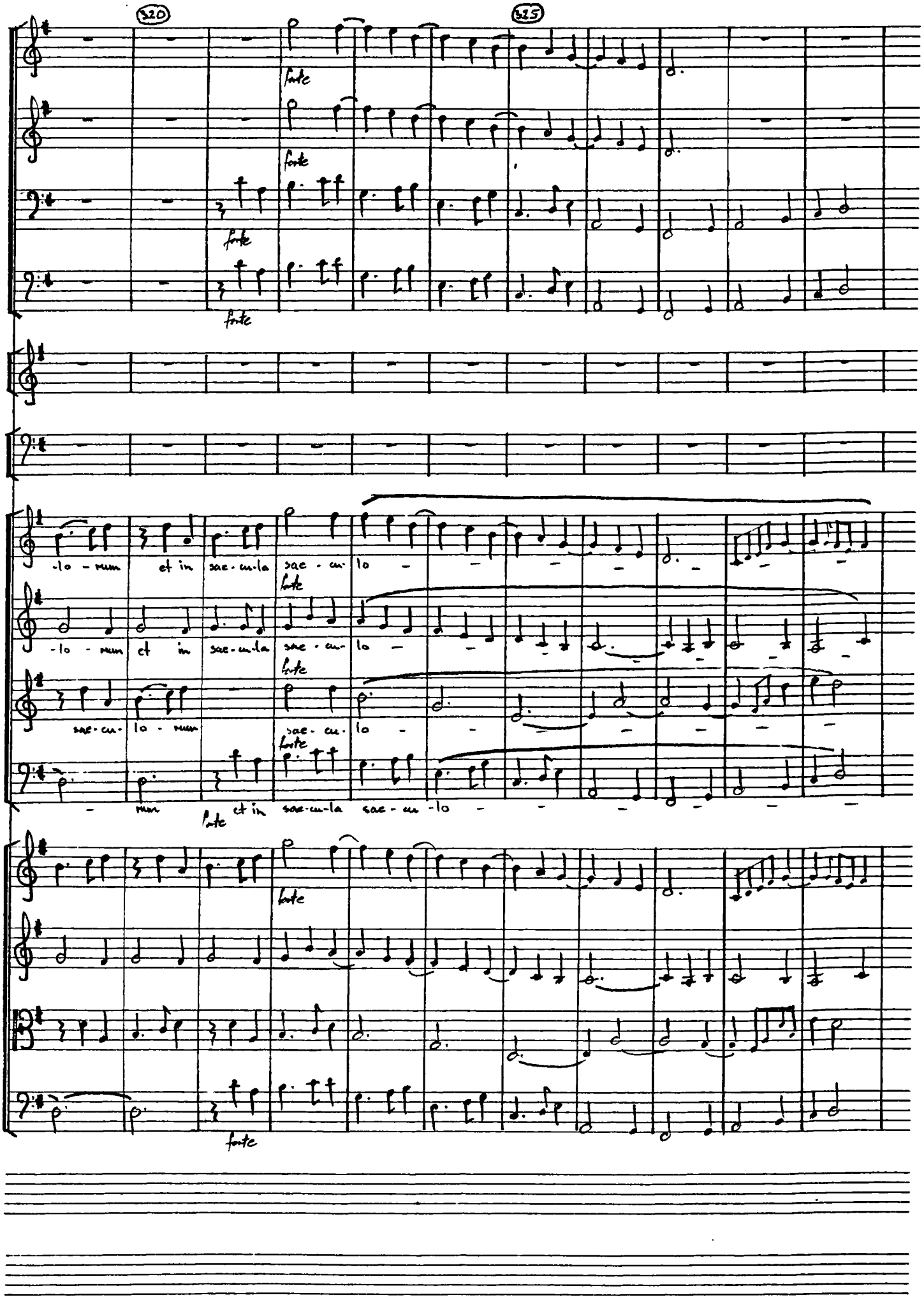
sae - - - - cu- lo - - num

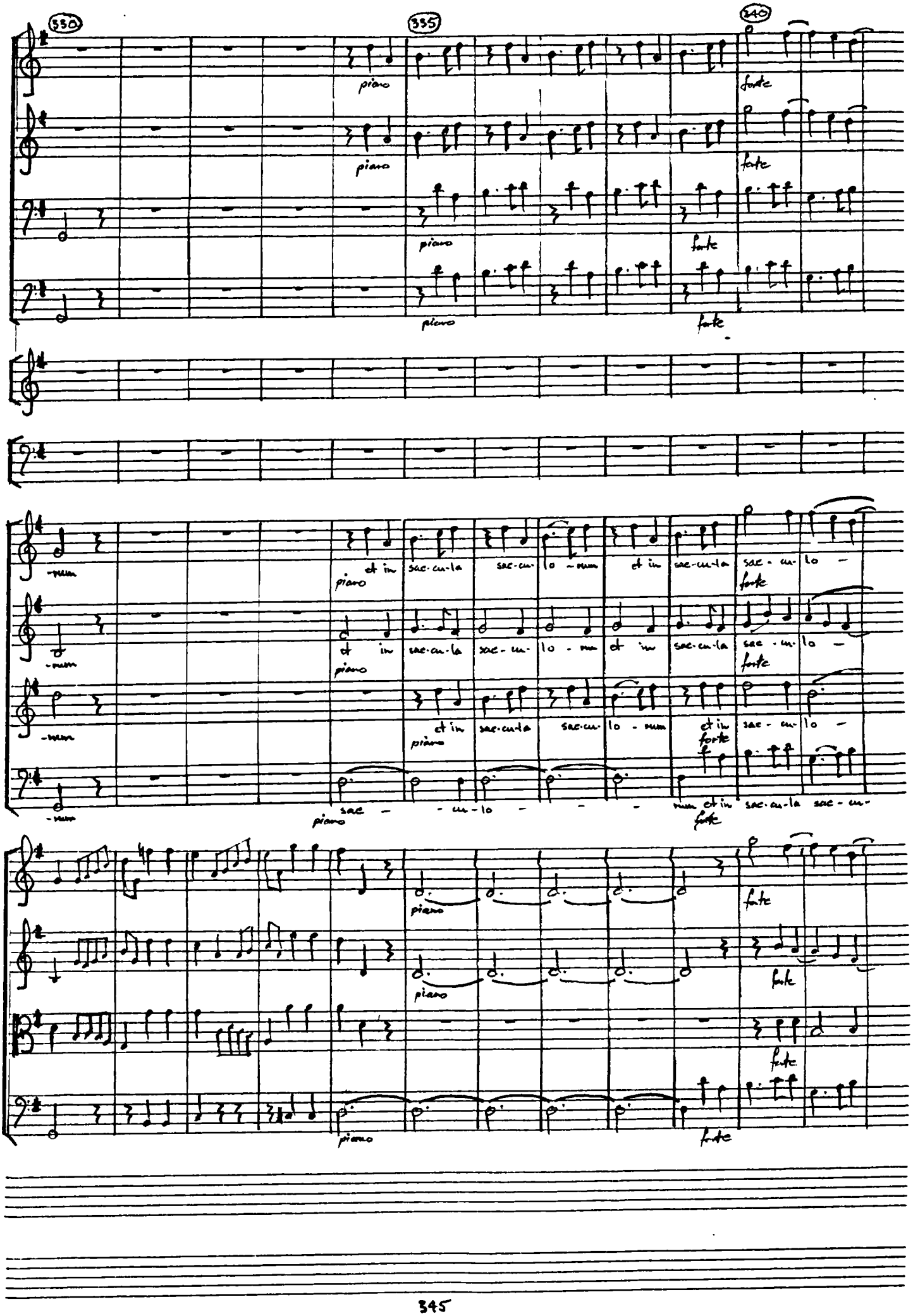
sac - - - - cu- lo - - num

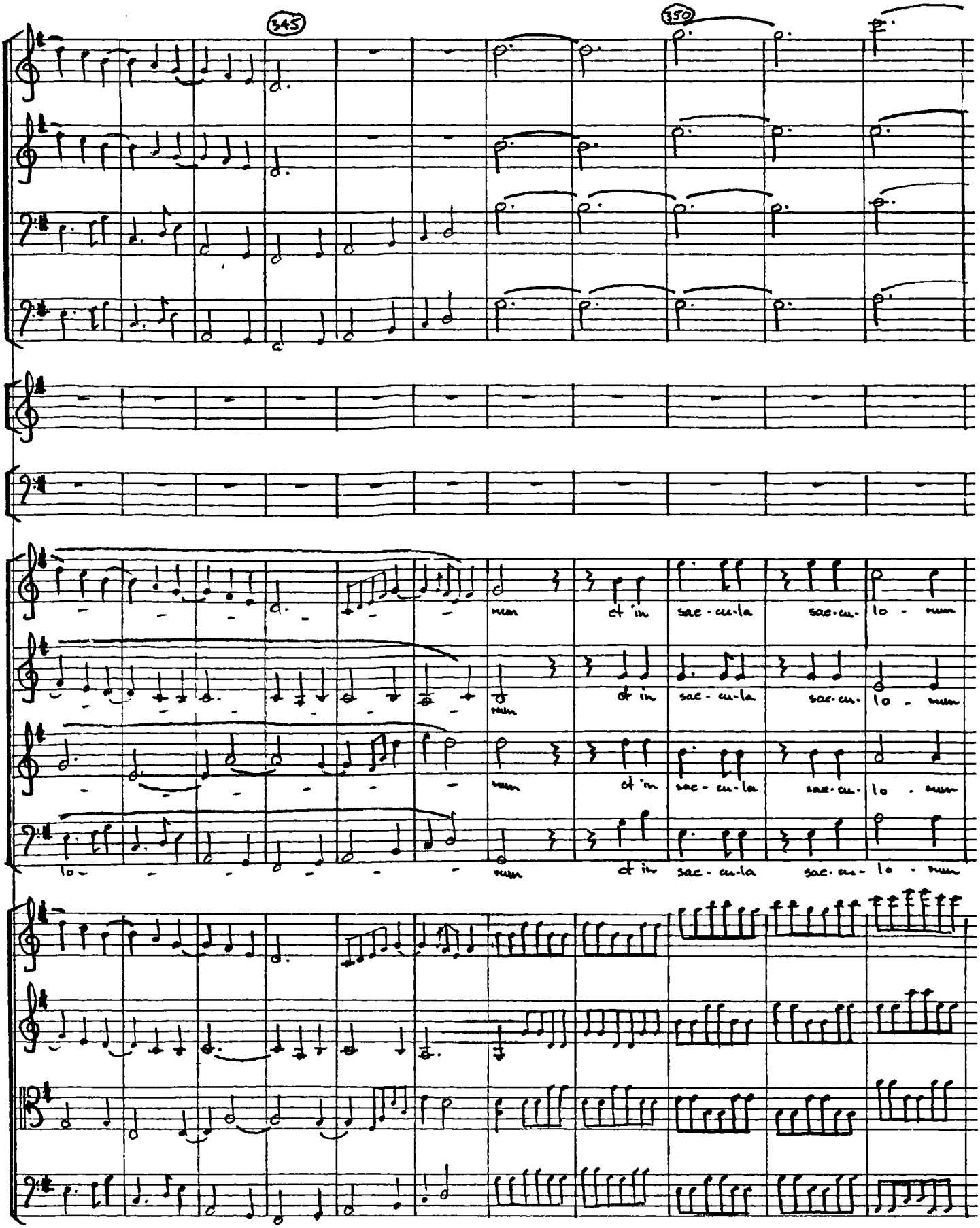
fortissimo

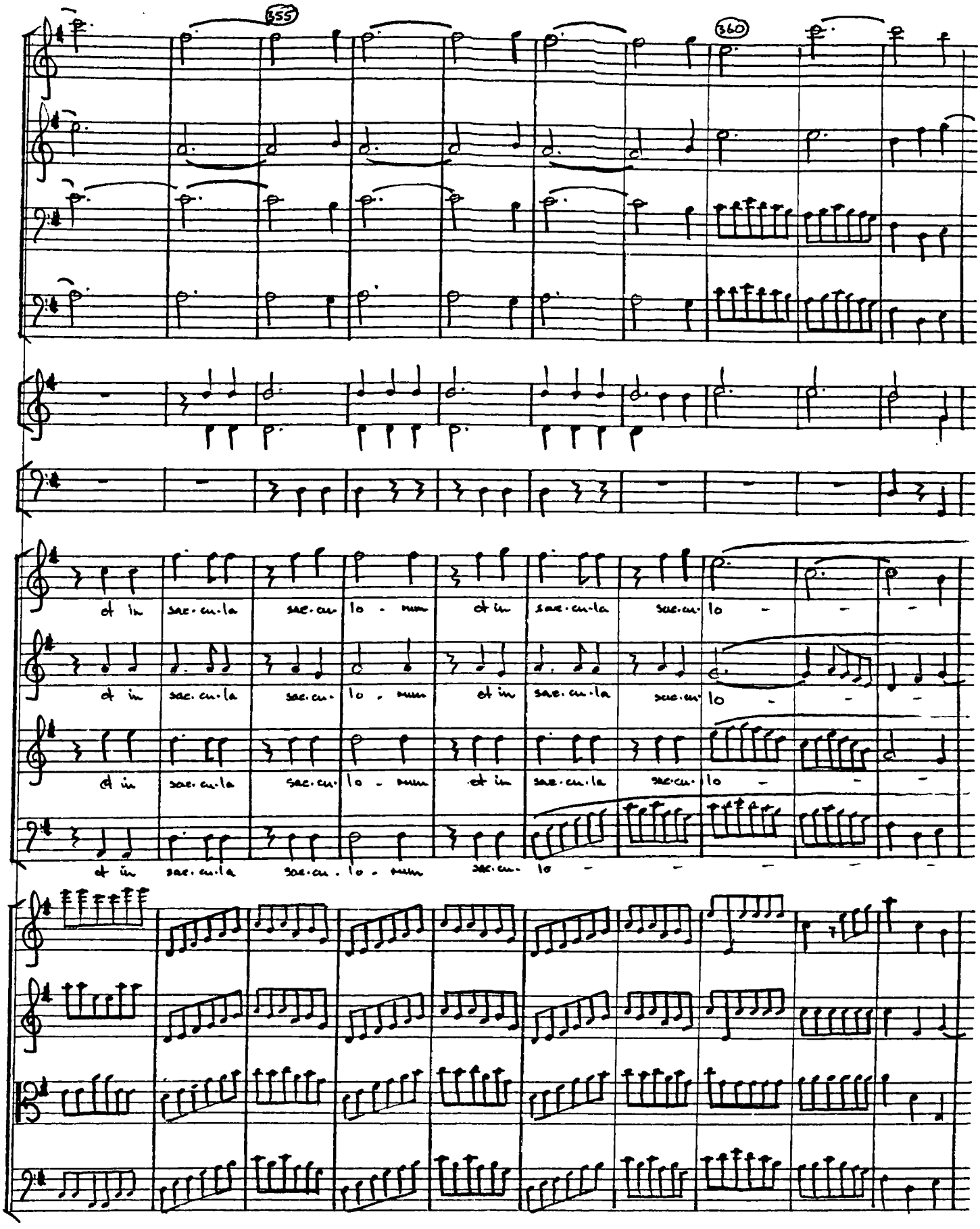

300
305
et in sae - cu- la
et in sae - cu- la
et in sae - cu- la
et in sae - cu- la

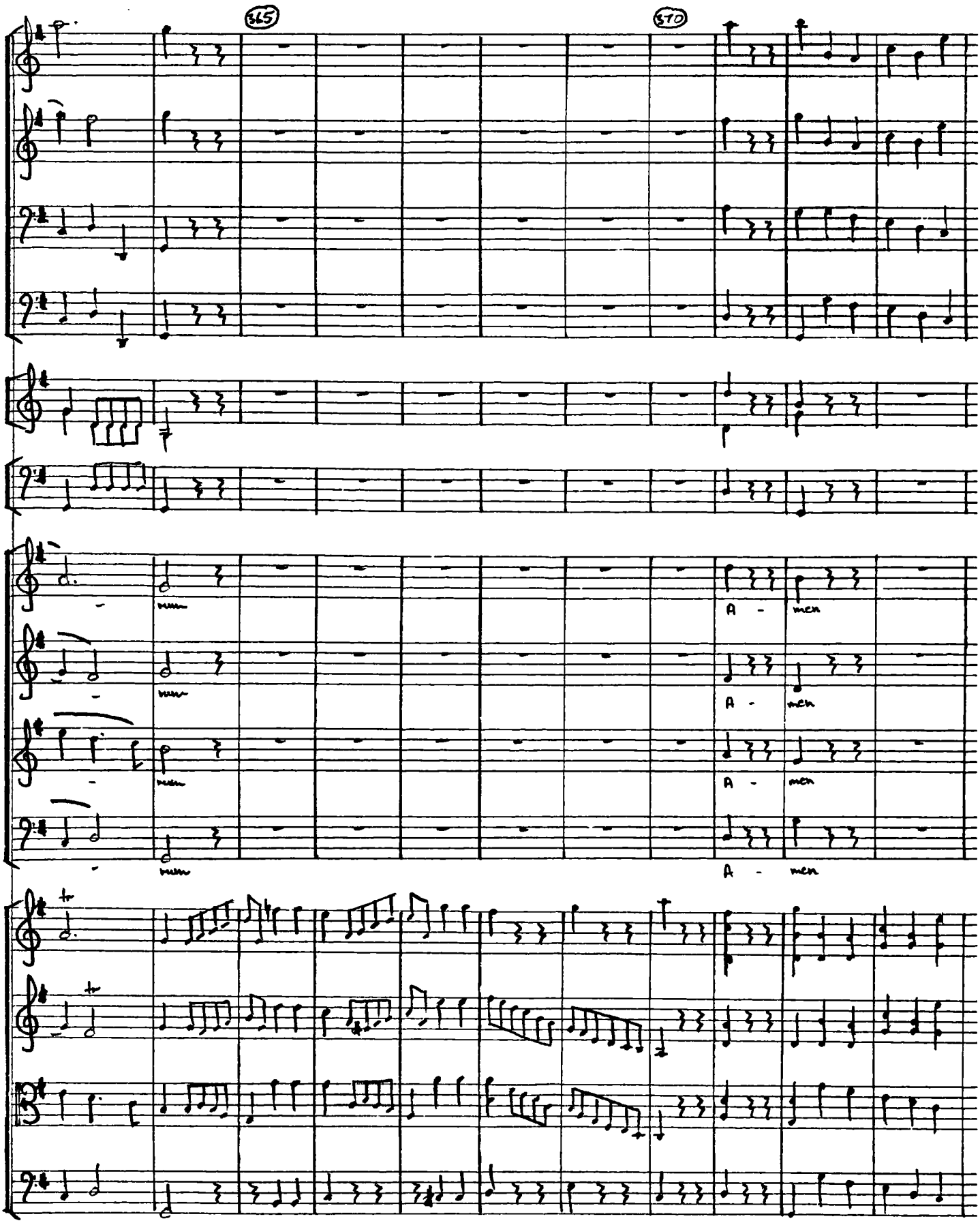

310
315
sac - cu - lo - - - - num
et in sae-cu-la sae-cu-
et in sae-cu-la sae-cu-
et in sae-cu-la
sac - cu - lo
piano
p

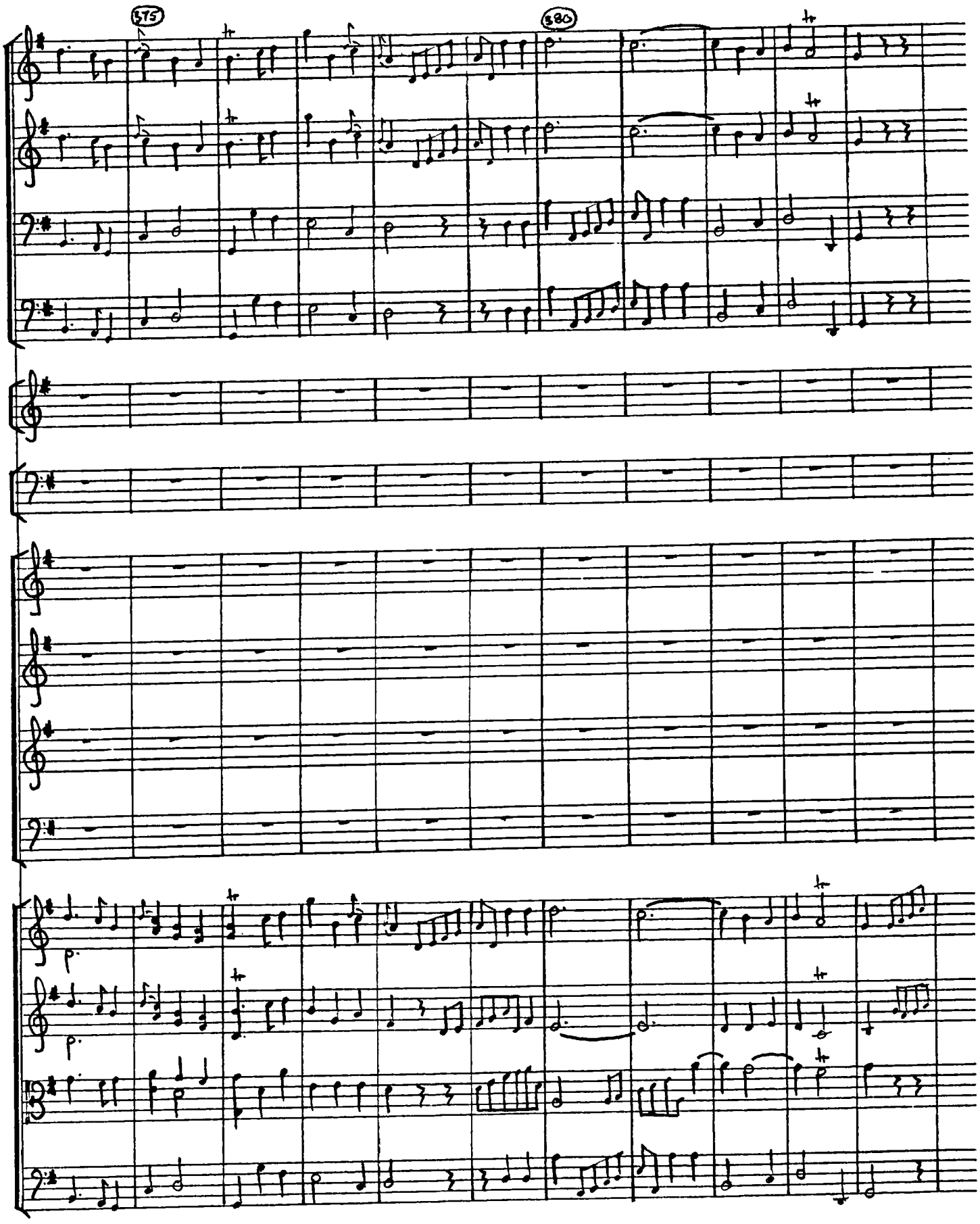

320
325
forte
forte
forte
forte
-lo - rum et in sae-cu-la sae - cu- lo
forte
-lo - rum et in sae-cu-la sae - cu- lo
forte
sae-cu- lo - rum sae- cu- lo
forte
- rum et in sae-cu-la sae - cu -lo
forte
forte
forte

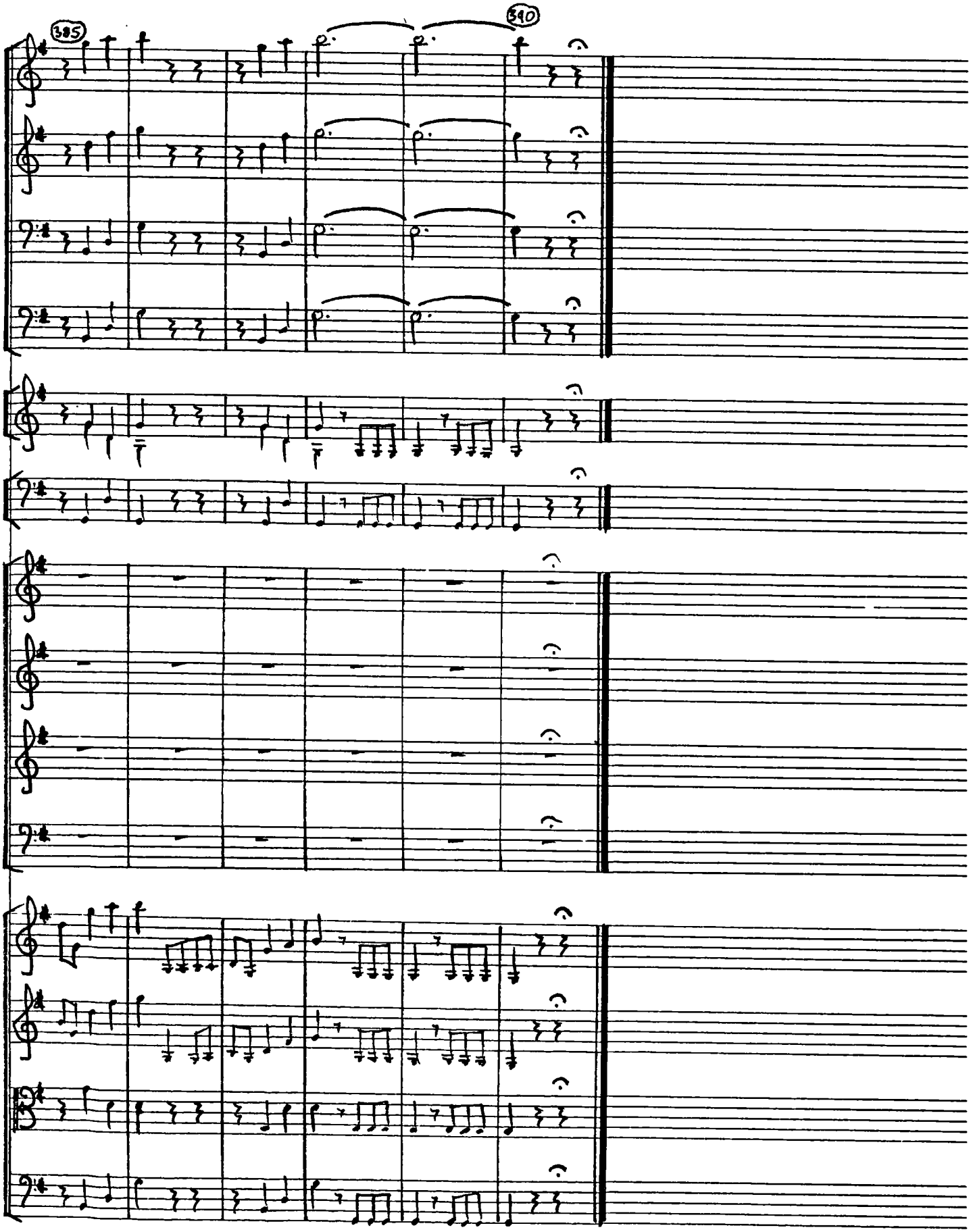

330
335
340
piano
forte
-num
et in sac-cu-la sac-cu-lo-num et in sac-cu-la sac-cu-lo-
sac-cu-lo-num et in sac-cu-la sac-cu-


345
350
num et in sae-cu-la sae-cu-lo - num
num et in sae-cu-la sae-cu-lo - num
num et in sae-cu-la sae-cu-lo - num
lo - num et in sae-cu-la sae-cu-lo - num


355
360
et in sae·cu·la sae·cu· lo - num et in sae·cu·la sae·cu· lo - - -
et in sae·cu·la sae·cu· lo - num et in sae·cu·la sae·cu· lo - - -
et in sae·cu·la sae·cu· lo - num et in sae·cu·la sae·cu· lo - - -
et in sae·cu·la sae·cu· lo - num sae·cu· lo - - - - -


365
370
A - men
A - men
A - men
A - men


375
380


385
390

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