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I hereby recommend that the thesis prepared under my supervision by James Ritter Werner

entitled The Concerto in D Major (1800) and Six Voluntaries, Op. 6 by Samuel Wesley (1766-1837) In a Performing Edition with Critical Commentary

be accepted as fulfilling this part of the requirements for the degree of Doctor of Musical Arts

Approved by:

Donald H Foster

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THE CONCERTO IN D MAJOR (1800)

AND

SIX VOLUNTARIES, OP. 6

BY

SAMUEL WESLEY (1766-1837)

In A Performing Edition

With Critical Commentary

A Thesis Presented to the Faculty

of the

Graduate Division

In Partial Fulfillment

of the Requirements for the Degree

Doctor of Musical Arts

by

James Ritter Werner

July 14, 1972

PREFACE

An important premise in music scholarship is that music, to be fully understood, must be placed in a historic context. A manuscript or printed edition of any composition is not enough; the life and times of the composer, the instruments used, and the purpose of the music need to be known. The converse of this premise is also true; to study historic details of a musician and his period is incomplete without playing and knowing the music.

While preparing a lecture-recital, An Evening in an 18th-Century English Music Room, I discovered that this premise was often violated. I found modern editions of 18th-century music with no historical references, and many historical monographs with no musical references. This was especially true with the life, times, and music of Samuel Wesley (1766-1837), an important figure in the 18th-century music room and a leading musician in London at the turn of the 19th century. Previous scholars either edited some of his music or discussed his life and times with no cross reference to each other's work. Since the general emphasis of this existing Wesley scholarship is historical, I decided to investigate Samuel Wesley's music found in manuscript or rare editions. I purchased microfilm of most of Wesley's compo-

sitions from the British Museum and the Library of Congress. After studying this material, I concluded that most of Wesley's work is insignificant, but that a few compositions are well-written and worthy of study and performance.

Among these compositions are the Concerto in D major for organ and orchestra, found in the British Museum (MS. Add. 35009); and six organ voluntaries, Op. 6, published by Hodsoll in the 1820s and now in the Library of Congress. I prepared this music for a modern performing edition. This was not difficult from a notational standpoint since the music and format used in both the manuscript and the printed edition is very similar to present notational practice. My edition, therefore, is a faithful reproduction of the original sources and any additions or corrections are properly marked.

To this edition, I have added a biography of Samuel Wesley, a description of the organs used by Wesley and his contemporaries — with an approach on how to simulate the sounds of these older organs on modern instruments, and a discussion of Wesley as a composer. The present state of scholarship on Wesley prompts the publishing of this information along with the concerto and the six voluntaries. The only complete biography on this composer, written by James T. Lightwood and published in 1937, is out of print; and other monographs are either incomplete or difficult to obtain. Information on the organ in Wesley's lifetime has not been organized and an authentic performance approach on modern instruments has not been

attempted. Evaluations of Wesley as a composer have been made, especially by Erik Routley in his book The Musical Wesleys, but no complete musical examples are offered, in this or other works, to substantiate these evaluations.

This thesis, therefore, is divided into two equal parts. The music in Appendices I and II and historic background in Chapters I, II, and III. In making available the concerto and the six voluntaries and the accompanying commentary on the person, times, instruments, and composition of Samuel Wesley, it is hoped that this composer and his music will be better understood.

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CHAPTER I

SAMUEL WESLEY

Samuel Wesley was born in the city of Bristol on St. Matthias's day, February 24, 1766, the seventh child of eight, but the youngest of the three to survive infancy.[1] His father, the Reverend Charles Wesley, was the famous Methodist poet and preacher who, with his brother John, founded the 18th-century pietistic movement in England. His mother, Sarah Gwynne Wesley, was a talented singer and harpsichordist of Welsh descent. Music was part of the Wesley home and learning to sing and play an instrument was part of each child's education.

Being the youngest child, Samuel was exposed to the music education of his older brother, Charles, born 1757, and his older sister, Sally, born 1759. He would spend hours listening to them practice, apparently with great delight. At the age of four he started to read music and at the age of six, taught himself to write music.[2]

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[1]Erik Routley, The Musical Wesleys (London: Herbert Jenkins, 1968), p. 53.

[2]Ibid., p. 54.

His father noticed this development and provided keyboard lessons for Samuel at that time. His first teacher was David Williams, a Bristol organist.[3]

Apparently the young boy's appetite was not satiated with these lessons, for he began to write melodies and to study the violin in the same year. Because of his continuing and expanding interests, his father sought professional advice concerning the child's talent and ability. Joseph Kelway, by far the best keyboard player of his day, and Dr. Boyce, one of the most prominent English composers of his generation, were consulted. Both agreed that the boy had great talent and potential which should be developed. Kelway accepted Samuel as his student and Boyce watched the boy's progress in composition. On one occasion, while looking over Samuel's work, he stated, "These airs are some of the prettiest I have seen. This boy [age 8] writes by nature as true a bass as I can by rule and study."[4]

Late in 1771 the Wesleys moved to London, the center of the Methodist movement and musical center of England. Shortly after their arrival, Samuel began studies with Wilhelm Cramer, one of the

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[3]James T. Lightwood, Samuel Wesley: Musician(London: The Epworth Press, 1937), p. 20.

[4]Routley, The Musical Wesleys, p. 54.

best violinists in London.[5] Samuel's violin technique improved greatly but his keyboard study, under Kelway, remained the center of his musical education. By age nine he knew all of Handel's organ concertos and much of the solo harpsichord literature of both Handel and D. Scarlatti. He could sight-read up to tempo, and improvise in the style of the composers he knew.[6]

London offered more than good instruction for Samuel. The best musicians in England lived and worked there and through his father he met and played for many of them, namely John Beard, the Handelian tenor; John Stanley, the Temple Church organist; and Charles Burney and John Hawkins, the music historians.[7] They listened and encouraged him and in turn introduced him to yet other musicians and musical judges, Dr. Wogan, Lord Barrington, the Honorable Daines Barrington, Lord Aylsbury, and Sir Watkin W. Wyne.[8] These types of experiences continued until Samuel made his debut.

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[5]Lightwood, Samuel Wesley, p. 40.

[6]Daines Barrington, Miscellanies (London: J. Nichols, 1781), pp. 294-296.

[7]Lightwood, Samuel Wesley, pp. 18-23.

[8]Routley, The Musical Wesleys, p. 55.

On May 20, 1777, the following announcement appeared in the Public Advertiser:

> For the benefit of Mess'rs Rauffe, two youths, the eldest not fourteen years old. At Hickford's Great Room, Brewer St. this day at twelve at noon percisely [sic], will be performed a grand concert of Vocal-Instrumental Music/ Under the direction of Mr. Bach. The vocal parts by Signora Balconi and Signor Savoi. The instrumentalist Mess'rs Cramer, Fisher, Master and Miss Weichsel with concertos on the violincello by Mess'rs Rauffe. End of Act II a young gentleman will perform extempore on the organ.[9]

This "benefit" concert sponsored by the London Bach was actually a children's concert. The "young gentleman" was Samuel Wesley, age eleven, who wrote: "I remember . . . the Morning Concert at Hickford's Rooms for the benefit of two French lads Mess'rs Rauffe who played extraordinarly well on the violincello. . . . The principal instrumental performers were all young people . . . . Miss Weichsel (after Mrs. Billington) upon the piano-forte, her brother upon the violin and myself on the organ, on which I played extempore."[10] For Samuel the concert was a success. Dr. Arne, the leading English opera composer, was there and asked Samuel to remain after the concert and play again. After the second performance, Arne placed his hand on Samuel's head and said, "This is a head, indeed."

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[9]Lightwood, Samuel Wesley, p. 44.

[10]Ibid., p. 44.

Isolated performances, whether in private or in public, however, had limited value. Charles Senior, who knew that only sustained practice and performance could develop and season Samuel's musical abilities, was determined that both Samuel and Charles would perform regularly at their own concert series.

Announcement of the Wesley subscription concerts was made late in 1778 anticipating the next season which started at the first of the year. The series was held at No. 1 Chesterfield Street, Marylebone, a London suburb, in the Wesley residence, a spacious, four-floor, Georgian home complete with a wine cellar and a music room large enough to accommodate two chamber organs, a harpsichord, eight to ten musicians, and 50 to 60 guests. The original announcement of 1778 has been lost, but the announcement of 1780, which can be regarded as typical, has been preserved:

> Proposal / for a / Third Subscription Concert / By Mess'rs Charles and Samuel Wesley / In Chesterfield Street, Marylebone / The / Concerts / To begin Jan. 25, 1781 / and to be continued every other Tuesday Evening precisely at Seven o'clock. The Music Performed, will be / 1. What is called ancient, especially that of Handel, Corelli, Geminiani and [D.] Scarlatti; 2. The most excellent of late date. 3. Their own, of every kind; particularly Voluntaries on the organ, Extempore Lessons on the Harpsichord and Duets four [sic] two organs / The Price, Three Guineas for Seven Concerts. No person admitted without a ticket / Such persons as desire to subscribe, will be pleased to send their Names and Places of Abode, to No. 1 Chesterfield St.[11]

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[11]Ibid., pp. 50-51.

The season, therefore, was fourteen weeks long starting in January and ending in April. The music performed reflected a conservative musical taste but it represented the standard repertoire, something every aspiring musician had to learn. "Their own" music, the voluntaries and lessons, was Gebrauchsmusik, written to display the abilities of Charles and Samuel or to fill out the program. The concerts, which usually lasted an hour, were divided into two parts, alternating original Wesley compositions with standard literature. The program of February 20, 1783, was typical:

Part I

Sinfonia	Charles Wesley
Concerto	Corelli
Organ Extempore	Charles Wesley
Violin Concerto	Samuel Wesley

Part II

Overture to Ariadne	[Handel]
Organ Extempore	Samuel Wesley [performer]
Overture to Ptolemy	[Handel]
Organ Duet [arr.] from Esther	[Handel] [12]

The ensemble for this event included two organs, harpsichord, four violins, viola, cello, and two horns. Samuel's part consisted of playing first violin in the ensemble, the solo part in the violin concerto, improvising, and playing with his brother in the

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[12] Ibid., p. 53.

duet. In other programs he composed solo and ensemble compositions. One of his earliest extant compositions dates from this period, a Quintette for Strings and Organ.

Samuel distinguished himself at these concerts, cultivating a following of devoted patrons and well-wishers, not the least among which was Lord Morington, the professor of music at Trinity College, Dublin, and father of the Duke of Wellington.[13] At the end of the concert series which had continued from 1779 to 1785, Samuel Wesley emerged a professional young musician.

This early training and exposure did prepare Samuel for a professional career but not for a mature adult life. The years of growth, rebellion and maturity, the teenage years, were taken up with the concert series. When Samuel reached twenty he felt frustrated and angry. The focal point of these feelings was his father, who probably was over-bearing and too ambitious for his son at a time when other qualities were needed. Samuel's father was one of the great Evangelical preachers of the 18th century, so Samuel in retaliation became Roman Catholic, a conversion that lasted until his father's death in 1785.[14] After that time he became indifferent

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[13]Frederick C. Gill, Charles Wesley — The First Methodist (London: Latterworth Press, 1964), p. 184.

[14]G. J. Stevenson, Memorials of the Wesley Family (1876). (n.p. S.W. Portridge and Co., 1876), p. 505.

to all religion. This rebellion was not therapeutic; it too left psychological scars which were to affect the remainder of his life.

Samuel's domestic life began in 1793, at his marriage to Charlotte Louise Martin.[15] Three children were born to this union and were the only apparent blessing to result from this relationship, for, before the turn of the century, the couple had separated and Samuel began living with his housekeeper, Sarah Suter.[16] This natural relationship was happy and permanent, producing three children, Samuel Sebastian Wesley, the famous English Cathedral musician, being the eldest.

Samuel's professional career in many ways paralleled his domestic life. He never had a major or longlasting appointment and in reality was a free lance musician. In 1783, while the home concert series was in progress, Samuel began teaching privately in various schools for young ladies.[17] This teaching was quickly augmented by part-time work at the Portuguese embassy Roman Catholic Chapel. This work coincided with his Roman Catholic experience. In 1788 his first invitation to dedicate a new organ was extended by Sevenoaks

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[15] Ibid., p. 512.

[16] Routley, The Musical Wesleys, p. 74.

[17] Stevenson, Memorials, p. 504.

parish.[18] This proved to be the first of many such invitations and the basis for Samuel's reputation spreading throughout England. In the nineties, he participated in many Salomon concerts, and for some of these concerts he wrote his organ concertos. In 1800 at the Salomon premier of the Creation, Samuel helped end the evening by performing his D major organ concerto.[19] After the turn of the century, he started conducting at various music festivals; the most notable were at Tamworth in 1809 and at Birmingham in 1811.[20] The repertoire at both festivals included Messiah, The Creation, The Tempest symphony, and his own compositions. The Birmingham Gazette noted that "Mr. Wesley presided at the organ with very distinguished ability; his concerto [the D major] and antiphona evidenced alike his genius and his science."[21] In later years he received appointments at Camden Town, Ely Place, and the Masonic Temple in London, providing his first stable income which he augmented by lecturing on music.[22]

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[18]Lightwood, Samuel Wesley, p. 100.

[19]C. F. Pohl, Mozart und Haydn in London (New York: Da Capo Press, 1970), p. 317.

[20]Lightwood, Samuel Wesley, pp. 151-158.

[21]Ibid., p. 159.

[22]Stevenson, Memorials, p. 522.

The spasmodic nature of his career is reflected in his compositional output, which is extensive but incoherent.[23] Music for the Roman Catholic Church consists of four Mass transcriptions and thirty motets. For the Anglican Church he wrote a Morning Service, various other canticles, nine anthems, and a Burial Service. Six hundred Psalms and hymn tunes represent his Methodist contribution. For instruments he wrote four symphonies and overtures, twelve organ concertos, and a March for wind band (very early). His solo compositions include seven piano sonatas, a sonata with fugue (the subject by Salomon), three grand duets for organ, almost fifty organ compositions, and twenty-five songs. Most of this music has never been published and remains in illegible or incomplete manuscripts. Some of the music is good and has never left the standard repertoire. The two motets In Exitu Israel and Omnia Vanitas, the Morning Service, and his Sanctus are part of the Anglican Church music tradition. This fluctuation between very good and very bad was due in part to his temperament; it was also due to the age in which he lived.

Foreign domination of music was an established fact in 18th-century England, making success for a native musician almost impossible. Musicians like Geminiani, Handel, and J. C. Bach, who

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[23]The list of Samuel Wesley's works is taken from Routley, The Musical Wesleys, p. 256.

migrated from the Continent, more than participated in London's musical life, they monopolized it, taking the best and most creative positions available. This situation did not change with the passing of the Baroque and Gallant periods. It continued with the new foreign masters coming to replace the older generation. Johan Peter Salomon (1745-1814), the frequent employer of Samuel Wesley, for example, came to London in the 1780s and successfully promoted the music of Haydn, Mozart, and the Mannheim School. The Italian violinist Giovanni Battista Viotti (1753-1824) made London his headquarters in 1792 and quickly became a leading soloist in London. A Polish violinist, Felix Janiewicz (1762-1848), had a career similar to Viotti in London, Liverpool, and Edinburgh. Dragonetti, the famous bass player, also established a successful musical career in London. These musicians and others represented the best on the Continent and when they came to London they captured London's musical public, whose chief design was to be cosmopolitan and contemporary with current international taste.

This situation was further complicated by the sacrosanct attitude the English were developing for the music of Handel. No composer has been so successful after death as this master. Burney's description of the large Centennial Festival at Westminster, commemorating the birth of Handel, can only give an approximation of the English feelings toward the composer. Handelian choral societies

and festivals were started all over England, Birmingham, Liverpool, Leeds, and Newcastle, to name a few. For the promotion of his instrumental music the Ancient Concert Series was founded in 1776. As the writer of A Short History of Cheep Music wrote in 1787: "The principle upon which the royal and noble founders of this institution acted was to give no music by living composers."[24] The "royal and noble founders" were almost all confirmed Handelians and his music dominated the programs until the final season in 1848, eleven years after Samuel's death.

As has been seen, Samuel participated in this musical life with Salomon and in the Handelian festivals, but sometimes he let his true feelings be known. He once said of Handel, "for so great a master, [he] has little just claim to merit of original genius as the most servile of his imatators."[25] His disgust for Handel was also extended to those societies which blindly swore allegiance to any one composer, living or dead. The people who belonged to such groups were "musical pretenders" and "devoid of true judgment and taste."[26] That Samuel Wesley, performer and composer, had a

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[24]Percy Young, The Concert Tradition (London: Routledge and K. Paul, 1965), p. 153.

[25]Orlando A. Mansfield, "J. S. Bach's First English Apostles," Musical Quarterly, XXI (1935), p. 147.

[26]Ibid., p. 150.

career at all is more interesting than the fact that it was a spasmodic one.

Not being able to fully master his talent or his musical environment, Samuel did the next best thing, he championed a great musician, J. S. Bach. Before 1800, knowledge and appreciation of Bach was generally limited to a small group of German musicians who regarded the learned contrapuntal style of the Baroque master as a crowning achievement and not as a curious artifact. Around the turn of the century several of these musicians came to England, George Frederick Pinto (1786-1806), August Kollman (1756-1828), and Charles Frederick Horn (1752-1831). Wesley was introduced to the violin music of J. S. Bach through Pinto, who, according to Samuel, "was one of the greatest musical genius [sic] that Europe ever produced."[27] They met at the Salomon Concerts where Pinto occasionally performed on the violin. Shortly after that introduction August Kollman's Essay on Practical Method and Composition (1799) was printed and Wesley learned more about this "newly discovered composer." After these two events, Samuel proclaimed his "Bach crusade," which initiated England's Bach Revival.

Wesley's call was answered by many prominent foreign and domestic musicians. Pinto and Kollman were first, followed by

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[27]Routley, The Musical Wesleys, p. 89.

C. F. Horn. This Saxon musician migrated to London in 1782 and eventually became master of music to George III's daughter. He brought with him many rare copies of Bach's keyboard works, including the six trio sonatas and possibly the Clavierübung. Among the Englishmen to respond were Vincent Novello, the founder of the music publishing house, Benjamin Jacob, a keyboard player at Covent Garden and organist at Surry Chapel, and Dr. William Crotch (1775-1847), a talented organist and boyhood acquaintance of Samuel. For many years these men exchanged what little information and music they had with each other, to learn more about their "demigod," and in 1808 established a series of organ recitals to promote Bach's compositions.

These recitals or "exhibitions" were a first for London. Never had the organ been featured so prominently as a solo instrument, apart from liturgical worship. Surry Chapel was the location and Benjamin Jacob was the director. He was joined by Wesley, Crotch, and even Salomon. The programs were usually four hours long, consisting of fifty or more separate numbers. The "new" Bach works were interspersed with other compositions, including their own. The six voluntaries of Opus 6 were probably written for this series.[28] This enter-

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[28]The voluntaries were published in the 1820s. However, the internal evidence of individual movements relates these compositions to this organ and this period; also, Wesley mentions in a letter to Benjamin Jacobs in 1809 that Chappell wanted to publish some voluntaries of his.

prise lasted for six years; the normal attendance at each recital was 5000, constituting the greatest exposure Bach's organ works had ever received up to that time.[29]

In June of the same year, 1808, Samuel arranged a "musical morning party." It was to be a "feast of the Lungs to be exerted in the proof of Sebastian being no mere organist."[30] The location of the feast was the Hanover Square rooms. The list of works performed has been lost; it is known, however, that the motet, Jesu, meine Freude, received its first English performance that day.[31] In conjunction with the vocal program, Samuel wanted to publish by subscription the Credo from the B minor Mass, "to manifest to . . . Judges of the art, how mistaken and false was the report of those who have imprudently pretended to prove that the great Sebastian Bach could not compose truly vocal Music."[32] The subscription failed but other publications were forthcoming.

In collaboration with Horn, Wesley edited and published the Bach trio sonatas for organ in a three-hand piano arrangement and

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[29]Mansfield, "First English Apostles," Musical Quarterly, p. 145.

[30]Ibid., p. 152.

[31]Robert Elkin, The Old Concert Rooms of London (London: Edward Arnold [Publishers] Ltd., 1955), p. 102.

[32]Mansfield, "First English Apostles," Musical Quarterly, p. 154.

the first English edition of Bach's Well-Tempered Clavier. The latter appeared in two parts in 1810 and 1813.[33] This edition, for its time, was extraordinarily clear and accurate. It was engraved beautifully in an Urtext format.[34] The only textual additions were analytical symbols in the fugues. Ten years later, in 1820, the Forkel biography of Bach was published in English translation by Mr. Stevenson. Wesley's hand was behind this publication and probably encouraged Mr. Stevenson to translate this important Bach document (Wesley called him "a most zealous and scientific member of our fraternity").[35] This translation proved definitive and was the one used with minor changes in Hans T. David's and Arthur Mendel's Bach Reader (1945).[36]

For Wesley the Bach revival became the Bach obsession. All of his activities were related to it. He even created occasions to perform the works of Bach. In 1810, for example, he played the St. Anne Fugue at St. Paul's Cathedral in an arrangement for four hands and string bass, since the organ was small and had no independent pedal stops.[37] He inserted the D major fugue from the Well-Tempered

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[33]Ibid., pp. 145-146.

[34]See a plate and read the preface of this edition in The Bach Reader.

[35]Hans T. David and Arthur Mendel, The Bach Reader (New York: W. W. Norton, 1945), p. 366.

[36]Ibid., p. 295.

[37]Stevenson, Memorials, p. 518.

Clavier, Volume I, in his D Major Organ Concerto, as a third movement which was played twice, first by the organ, then by the orchestra. He canceled private lessons to play Bach's violin sonatas for Charles Burney to convince the aging historian that Sebastian Bach and not one of his sons was the greatest of the Family.[38] This obsession knew no bounds and was only checked by a complete physical and nervous breakdown in 1816.

His illness lasted for almost two years and was so severe that many people thought he had died. For all intents and purposes his career did come to an end and Samuel lived for the next twenty-one years in semi-retirement. He continued to play and give lectures but not at the same pace. Even though his activities were curtailed, his abilities remained intact, as an 1828 notice testified: "The admirers of fine organ playing, and of Sacred Music in General, are respectfully informed that the Noble Organ of the church [St. Mary Church, Redcliffe] which has recently been repaired and improved by Mr. Smith will be opened by Mr. Samuel Wesley the celebrated Extempore Organist and Editor of the works of the immortal Sebastine Bach . . . and who will display his unrivalled powers on that instrument in the Performance of Sacred Music."[39] The word

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[38]Routley, The Musical Wesleys, p. 94.

[39]Lightwood, Samuel Wesley, p. 212.

"unrivalled" was not an exaggeration for this musician at age 62. A contemporary account states:

> When I first saw him [Samuel Wesley] he was approaching the 'rare and yellow leafe' of life. His hair was already quite silvered, yet I heard him, when invited to play at the close of many an excellent musical evenings, put such a climax to it that everything which had before been heard was entirely swallowed up and lost in the last impression. He concentrated himself, and warmed over his work with unequalled enthusiasm, and showed not only the constructive head, but the most impassioned feelings. When he left off there was a general explosion of long-suppressed delight from his hearers.[40]

The Bach revival was continuing but without his help. In 1829, the young Mendelssohn came to London and gave the first English performance of the St. Matthew Passion. This monumental occasion far surpassed Wesley's "vocal feast" twenty-one years earlier and most historians regard 1829 as the date for the Bach revival. Around this time his beloved sister, Sally, died at age 69. Five years later his brother Charles died, leaving Samuel his harpsichord, built by Shudi and once owned by Handel.[41] What he needed, however, was financial aid. This came from the Wesleyn Book Committee, which held the copyrights of his father's hymns. They provided Samuel an annuity of 50 pounds for the rest of his life.[42]

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[40]Stevenson, Memorials, p. 522.

[41]Ibid., p. 458.

[42]Ibid., p. 530.

Samuel's last public performance was on September 12, 1837, at Christ Church Newgate. On that day Mendelssohn, age 28, gave one of his London organ recitals. Wesley, age 71, came to listen and afterwards was encouraged to play for the young German organist and composer. He performed a newly composed fugue in B minor. Apparently Mendelssohn was complimentary, but the old man responded, "You should have heard me forty years ago."[43]

After the concert he returned home never to leave again. He died on October 11, of a "carbuncle in the neck" and was buried six days later.[44] The funeral was conducted by his son, the Rev. Charles Wesley, D.D., an Anglican priest and Sub-dean of the Chapel Royal. The music was directed by his other son, Dr. Samuel Sebastian Wesley, D.M. The Rev. Thomas Jackson, in his book, Reflections, wrote:

> Samuel Wesley's remains were intered [sic] in the grave of his father, in the church yard of Old St. Marylebone. Out of respect to his memory, as one of the most distinguished musicians of the age, some of the finest singers, belonging to the most eminent of the London choirs, especially that of Westminster Abby, attended the funeral; and after chanting a considerable part of the service in the church, formed a large circle in the grave-yard and sang an appropriate anthem with wonderful power and effect. I was impressed beyond all that I had ever felt before from the combination of human voices.[45]

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[43] Routley, The Musical Wesleys, p. 100.

[44] Stevenson, Memorials, p. 533.

[45] Ibid., p. 533.

Samuel's end was not his beginning. The young prodigy acclaimed by J. C. Bach, Boyce, and Arne, never really developed. The factors for this have been discussed, his temperament and the age in which he lived. Another factor was his training. It is partly to England's shame that this young musician did not reach his potential. Music education was in a woeful condition during Samuel's lifetime and national pride refused to allow many of her talented sons to study on the Continent. Samuel's unfulfilled career led to much bitterness; he wrote: "I hate public life, I always did, and it was a cruel mistake in my education the forcing me into it . . . . Experience continually shows that only impudent and ignorant wretches make any considerable emolument by it . . . . The whole is a trivial and degrading business to any man of spirit or of any abilities.[46] This statement, made by a tired and broken man, does not reflect his general attitude since most contemporary accounts speak of his enthusiasm and zeal. It is this side of his personality that should be remembered.

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[46]Lightwood, Samuel Wesley, p. 60.

CHAPTER II

TYPES OF ORGANS USED BY SAMUEL WESLEY

> The organ is King, be the Blockheads [i.e., its critics] ever so unquiet. I cannot sufficiently express my thanks . . . for making me an humble Engine of bringing into due notice that noble Instrument.[1]

This quotation, written by Samuel Wesley to his associate Benjamin Jacob at the height of the organ series (1809), refers to a specific "noble instrument," the Surry Chapel Organ (1792) which was built by Thomas Elliot and played by Samuel Wesley. Compared to modern standards, this instrument was small, 2 manuals with 16 stops, but in its day it was considered large and complete. The compass of the Great was GG to f^3 or 59 keys, the Swell was f to f^3 or 36 keys, and the Pedal was GG to c or 19 pedal-pull-downs with one octave of pedal pipes. Stops were controlled by stop knobs and ventils.

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[1] Routley, The Musical Wesleys, p. 94.

The specification was as follows:

Great Organ		Swell Organ	
Open Diapason (large)	[8]	Open Diapason	[8]
Open Diapason (small)	[8]	Stopped Diapason	[8]
Stopped Diapason	[8]	Principal	[4]
Principal	[4]	Cornet III Rks	[2 2/3 - 2 - 1 3/5]
Flute	[4]	Trumpet	[8] [2]
Twelfth	[2 2/3]		
Sesquialtera II Rks in the Bass	[2 - 1 1/3]		
Mixture II Rks	[1 - 2/3]		
Treble Cornet III Rks	[2 2/3 - 2 - 1 3/5]		
Trumpet No. 1 [bass]	[2]		
Trumpet No. 2 [treble]	[2]		

According to the Quarterly Musical Revue of 1820, such a specification was typical. The open and stopped diapasons were "the foundations of the organ"; the principal and flute, "an octave above the diapasons"; the twelfth, fifteenth, tierce, and mixtures, "harmonics of the note to which they belonged." The trumpet and cornet were used as solo stops and in the full organ.[3] The instrument, therefore, had two principal choruses and a variety of solo and ensemble combinations. The pedal was an adjunct to the manuals and not an independent division; it was used ad libitum.

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[2]Lightwood, Samuel Wesley, p. 126. The terms "bass" and "treble" refer to the practice of splitting a manual to play melodic lines and accompaniments. This type of construction was necessary when the organ had only one manual. This practice continues as standard after secondary manuals were added to most instruments.

[3]Charles W. Pearce, "The English Organs of a Hundred Years Ago," Royal Musical Association Proceedings (1906-1907), p. 117.

Discretionary use of the pedals seems strange to twentieth-century organists but pedals were just being added to English instruments in Samuel's lifetime and their use and effectiveness was not fully established, due in part to their poor construction. As Edward Hodges, a Bristol organist, stated in 1821: "The pedals are a set of clumsey pieces of wood measuring from an inch to an inch and a half in width, and varying in length from a few inches to almost two feet. In many instruments they are so short that the foot cannot be placed at length upon any one of them . . . ."[4] The pedal mechanism, therefore, was primitive but still useful in playing slow pedal lines, pedal points, and "double basses." In English parlance this meant playing a written bass part of a vocal score an octave lower when accompanying a choir on the organ. This added greater depth to the ensemble and encouraged builders to extend the lower range of instruments.

It was not unusual for English organs to be extended a fourth lower (GG) than the normal organ keyboard for the purpose of playing double basses and eventually all low parts; some instruments were extended an octave lower (CCC).[5] Sixteen-foot tone, therefore, could be sounded by the left hand or the pedal-pull-downs. It must be re-

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[4]Ibid., p. 114.

[5]Ibid., p. 115.

membered, however, that the stops sounding these lower pitches were built to eight-foot scales. The fundamental would be weak, and could only be strengthened by adding more eight-foot stops to the specification. The Surry Chapel organ had two open diapasons (large and small), a stopped diapason on the great, and an extra octave of pipes in the pedals to create a stronger fundamental for a normal principal chorus. The specification, therefore, is proper, and not related to the later English predilection for eight-foot-toned instruments.

As previously stated, this organ was large and complete and the six Voluntaries, Op. 6, exploited the instrument by using the entire gamut, specifying frequent manual changes,[6] varying solo and ensemble combinations, and employing the pedals extensively. The earlier organ concerto in D major, however, required a much smaller instrument: only one manual with a gamut of fifty notes, few stops and stop changes, and no pedals. The reason for the difference in the organs is simple. The instrument normally used in a church or a chapel at the turn of the 19th century was the organ. Completeness and variety, therefore, were very important. However, in the music room, the

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[6]Several times in the Voluntaries the choir manual is specified. It is my opinion that this was an addition to the original composition by Wesley when he published the works in the 1820s.

setting for the organ concerto, the need for completeness was minimal, since the organ was used with other instruments: bass lines were played by strings and solo lines were played by the woodwinds. The specifications of the chamber organ, therefore, were generally limited to principal and flute choruses. A description of the organ used in the premiere of the concerto has not been preserved; however, the requirements of the composition are typical for the period and any number of chamber organs would have proven adequate for an authentic performance. The three specifications below are good examples of this type of instrument:[7]

1. A chamber organ; dated 1790; built by Samuel Green; one manual, GG (no GG#) to f^3 or 58 notes; stops in a general swell; ventils for the principal, 12th, 15th, and mixture.

   Stops:

Stopped Diapason Bass	
Stopped Diapason Treble	
Open Diapason (from tenor g)	
Dulciana (from tenor G)	
Principal Bass	Fifteenth
Principal Treble	Sesquialtera 3 ranks
Flute	Sesquialtera Treble
Twelfth	Fourniture 2 ranks

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[7]Michael Wilson, The English Chamber Organ, History and Development 1650-1850. (Columbia, S. C.: University of Carolina Press, 1968), pp. 60-76, passim.

2. A chamber organ; dated circa 1800; built by Muzio Clementi and Co.; one manual, cc to c^4 or 51 notes.

Stops:		
	Stopped Diapason Bass	Dulciana
	Stopped Diapason Treble	Principal
	Gamba	Fifteenth

3. A chamber organ; dated 1812; one manual, GG (no GG#) to f^3 or 58 notes; a general "nag's head" swell.

Stops:		
	Open Diapason	Principal
	Stopped Diapason Bass	Fifteenth
	Stopped Diapason Treble	Hautboy (from c')

It can be seen from these three specifications and the one from the Surry Chapel, that the tonal and mechanical resources of these instruments were unique. By necessity this unique quality was transferred to the music by Wesley. To appreciate this fact, attempts should be made to play and hear his music on instruments of the period. Since that is usually impossible, the use of contemporary instruments should be limited to a simulation of the older instruments. Simulations of this type vary from organ to organ; general standards, however, can be established:

1. The "full organ" registrations should be scaled down by using secondary principals, reeds, and mixtures. The swell pedal(s) can also help in this regulation.
2. In many passages the smaller-scaled four-foot and two-foot stops can be used and played down an octave.
3. The split-manual passages should be played on two manuals.
4. The pedal should be used as a pedal-pull-down by means of manual-to-pedal couplers. Eight-foot pedal stops may be added.

Sixteen-foot stops may be added to the pedal, when the range of the composition exceeds the lower range of modern instruments, but played up an octave.

In the final analysis, these guidelines reflect an attitude towards music which attempts to approach any historic literature on its own terms. This is difficult and sometimes impossible, but an attempt should always be made so that the integrity of the composer and period can be preserved.

CHAPTER III

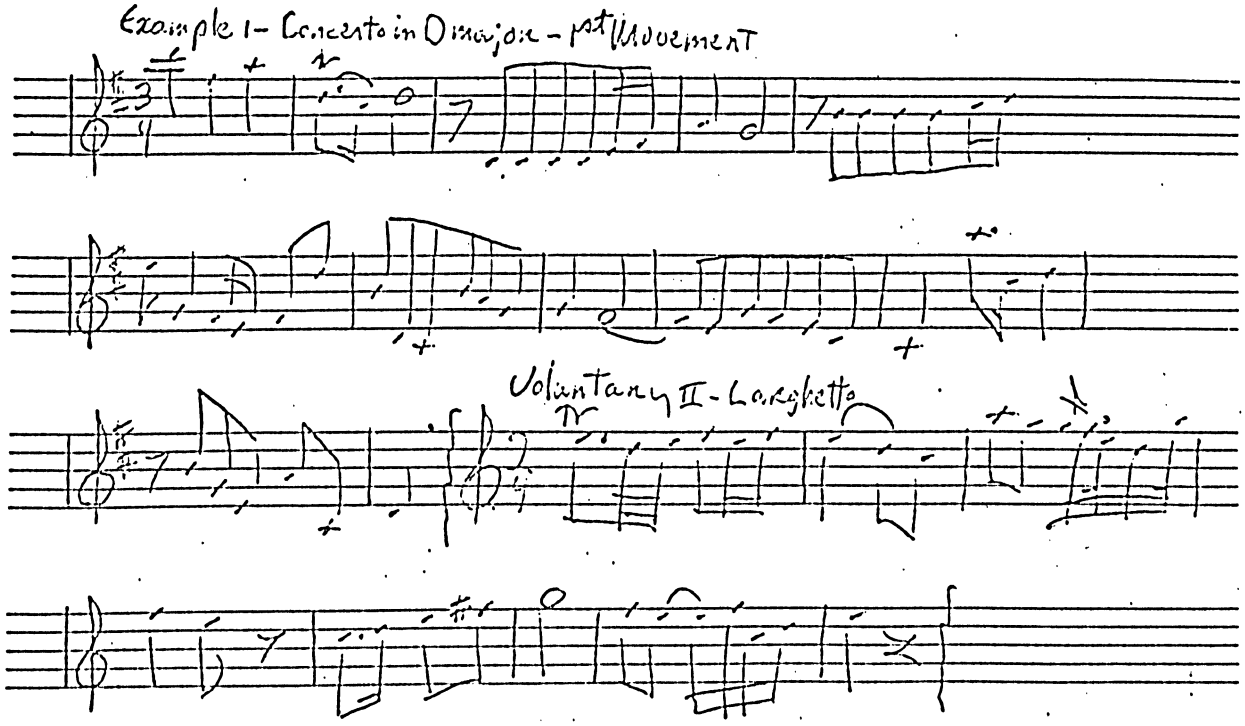
SAMUEL WESLEY AS COMPOSER

In discussing Samuel Wesley as a composer one important fact must be kept in mind: composition was not a preoccupation, it was part of his professional training and career, a tool to be used when needed. He composed out of necessity for specific situations or events. The term Gebrauchsmusik, used in the first chapter, is most suitable in describing his compositions, for they are truly "utility" or "workaday" pieces. The question for Wesley was not artistic integrity but rather practical integrity. This has already been seen in the types of music he composed. He wrote Roman Catholic church music when associated with the Roman Church, instrumental music when associated with Salomon, and voluntaries when playing on the Surry Chapel Organ Series. This utility, however, goes much deeper; it is part of his creative process, and affects his melodic construction, his use of counterpoint and harmony, and his formal procedures.

In musical terms, utility means using musical gestures and procedures which are part of the standard musical language. For Wesley, this language included Baroque, pre-classical, and classical

elements since these were the types of music performed during his lifetime. That Wesley appropriated this language can be demonstrated in several ways.

When music history passed from the Baroque to the pre-classical period, a new concept of melody developed. Previously, melody was highly unified in rhythm and affect. It was usually spun out in a non-periodic fashion, and was often ornamented by the performer. In pre-classical and classical melody both rhythmic and affective contrast were introduced. Instead of the spinning-out procedure, it was set out in periods, first irregularly in the pre-classical period, then regularly in the classical period. Wesley embraced the pre-classical and classical ideal. His melody has rhythmic and affective contrast, and controlled ornamentation; the phrase structure, however, is both regular and irregular. This can be seen in the following examples:



Wesley's melodic invention is thus related to contemporary practice of his day and not to the Baroque. In other instances, however, Wesley chose the older idiom. This is seen in some of the introductory movements of the voluntaries.

In the first movement of Voluntary I, page 100, no melody is employed, but instead a four-voice arpeggio texture is used. Also, the piece is through-composed with no periodic structure, and the movement ends in a half cadence. It is clear that Wesley was using a Baroque prelude as a model for the opening of this voluntary. This is not the only instance in which a Baroque texture was used; the fourth voluntary, found on page 118, begins in much the same way, but with an important addition. This adagio introduction starts with a broken-chord figure, but in the third and fourth measures two soprano lines enter alla Corelli. This movement imitates a trio-sonata structure. The last movement of the second voluntary (page 111) employs the same technique, but at a faster tempo.

Another Baroque idiom used by Wesley is the fugue. His fugal technique is not related to the Continental procedure, but rather to the English voluntary fugue established by Locke and Purcell and developed by English composers of the 18th century. This procedure is much freer, since imitation, fugue, and sonata were interrelated in the English practice, permitting fugal entrances, points of imitation, and homophonic sections to be interspersed. Even though Wesley knew

the Well-Tempered Clavier, he chose the older English style, this due to the limitations of his instrument, the organ.

In larger compositions these Baroque and classical idioms are intermixed. The first movement of the organ concerto (page 42) is a good example. Classical principles are used in the melodic construction, the modulation procedures, and the phrase structure. In fact, many features of the sonata are present; however, the use of the solo instrument is Baroque in character. In most instances the material used is non-thematic, reminiscent of the concertante parts of the concerto grosso. Even when thematic material is played by the organ, it is usually spun out and elaborated in Baroque fashion.

This synthesis of styles can also be seen in the overall structure of individual voluntaries. The first voluntary (page 100), as previously stated, starts with a Baroque prelude. The second movement is a modified sonata, and the last movement is a typical English fugue. The third voluntary (page 112), for another example, opens with a massive Largo movement full of sudden dynamic contrasts, rich harmonic inflections, and fantasia-like gestures, reminiscent of the Sturm und Drang movement on the Continent. This is followed by a double fugue based on a chromatic subject, and similar to the double fugues of Charles Wesley and Maurice Green.

This permeation of Wesley's music with the gestures and procedures of his day is due, in part, to his attitudes as a Gebrauchs-

musiker. When a composer is interested in questions of practical music the idea of originality is not much in evidence; rather, the composer uses the cliches of the day to speed up the compositional process, guaranteeing at least partial success when the work is performed. Critics of this type of composition are quick to point out that the creative process, in the larger sense, is circumvented. In another sense, however, it is in this type of composition that established tradition and practice is translated from one period to another. In this context, Wesley becomes a vital link in the never-ending flow of English music history, and a reflection of the musical life of his day.

To understand Wesley in this context, an understanding of Wesley's teacher, Joseph Kelway, is essential. Wesley inherited both streams of the English keyboard tradition from him. The older was the sacred organ tradition which starts in the 16th century with Tallis. Its main compositional form was the voluntary, a solo organ piece used in conjunction with the Book of Common Prayer. The newer was the secular organ tradition, which started in the 17th century and reached its peak with Handel's invention of the organ concerto in the 18th century. Kelway taught Wesley this tradition with precision and enthusiasm, but he also gave his young student an approach to music. Charles Burney once wrote concerning Kelway:

> During many years of his life his manner of playing the organ, at St. Martin's in the Field, was so masterly and original, that it was the fashion for the first musicians in London to frequent

> that church, in order to hear him; and among the rest, I have often seen Mr. Handel there. Mr. Kelway was an enthusiast who had nothing symmetic or studied in his voluntaries, which, if they resembled any written Music, were more in the wild and desultory style of Geminiani, his master, than any other. He composed too little to write with facility . . . . His extempore flights, however, upon the organ and his manner of executing . . . Scarlatti . . . will long be regretted [meaning — remembered] by those who had the pleasure of hearing him; for till a new style of Music and execution on keyed-instruments was introduced here, by the use of piano fortes, the fire and precision of his performances were such as few of the greatest professors of any country ever attained.[1]

Much of what Burney wrote concerning Kelway can be transferred to Wesley, and many of the critical passages were reechoed by contemporaries of Samuel. Another point needs to be made, however: In my opinion it is implied by Burney that Kelway's composition was an outgrowth of his improvisation, much in the same way as Dupré's composition was an outgrowth of his improvisation. This idea of composition coming out of improvisation is important in understanding the works of Wesley, for an improvisatory style permeates his music. This is related to the concept of Gebrauchsmusik, for if an improvisation is to flow at all, it must be facile in known clichés and gestures, so that a musical affect can be generated — in a prelude, a fugue, a sonata, or a cadenza.

The best example of this technique is found in the fourth voluntary (page 118). The second movement, taken by itself, is a very long fugal composition with no rhythmic interest and no apparent musical direction.

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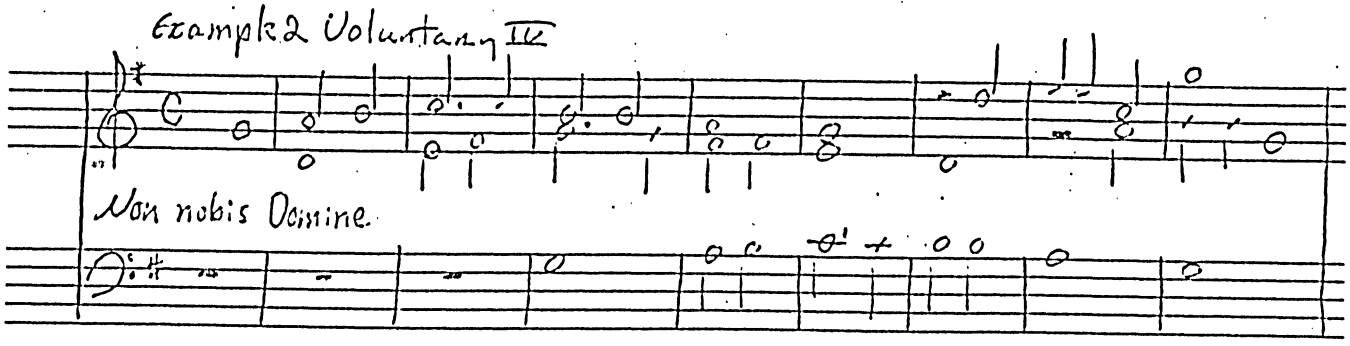
[1]Burney, A General Music History, II, 214.

The fugue subject, however, is named Non nobis Domine, the first line of Psalm 115 (KJV). This would seem to indicate that the subject is related to a vocal composition.



The nature of the first nine measures rules out Wesley and the quality of the soprano line points to the Renaissance. Further investigation proves that the subject is from a round attributed to Byrd, the great Tudor musician.[2] Edward H. Fellowes, editor of Byrd's vocal works, states that the work is part of the Anglican choral tradition, and is usually sung in a three-part solution.[3] Wesley is part of this tradition; he uses the subject with no reference to the composer, implying that his contemporaries knew what he was doing — improvising.

This emphasis on improvisation in composition is not necessarily an asset in Wesley's music. Only very good improvisation warrants

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[2]Edmund H. Fellowes, The Collected Vocal Works of William Byrd (London: Stainer and Bell, Ltd., 1948, in XVII vols.), XVI, 106-113.

[3]Ibid. in the Preface to Volume XVI.

a second hearing. The point to be made is this: this improvisatory approach to composition was taught to Wesley by Kelway, by example if not by intent. When his improvisation was good and controlled so was his composition, but the converse was also true. It is one of the quirks of music history that the first English musician to champion J. S. Bach and hold him up as a demigod was a "clavier-knight," the derogatory term used by Bach to describe composers who composed at the keyboard.

How then should we regard Samuel Wesley? Probably as a "lesser light ruling the night," to quote Genesis and Gustav Holst, for in the night the moon and the stars are truly appreciated. They can be used to find the way until the dawn of a new day. Most English historians regard the turn of the 19th century as a nocturnal period for their national music. It is in this context that the life and music of Samuel Wesley shine forth.

CHAPTER IV

INTRODUCTION TO THE CONCERTO IN D MAJOR AND THE SIX VOLUNTARIES, OP. 6

The Concerto

As previously stated, the manuscript of this work is found in the British Museum (MS. Add. 35009). On the top of the first page is an affidavit written by Wesley's daughter, Eliza, stating: "This is the original manuscript of a concerto by Samuel Wesley." On the last page is Samuel Wesley's signature and the date of the concerto's completion, March 22, 1800. The instrumentation specified in the full score is as follows: 2 flutes, 2 horns in D, timpani, strings, and organ. In addition to these instruments are a set of extra parts for 2 trumpets, fagotto, trombone, and string bass, which double existing string and horn parts in the full score. These were apparently made for different performances when the complexion of the local orchestra changed.

The work is divided into three movements. The first, in D major, marked Spiritoso, has already been referred to in the previous chapter (page 31). In mood it is Haydnesque with light minuet

themes but the well-defined form and balance of Haydn are missing. It is roughly divided into three sections suggesting an exposition, development, and recapitulation, however, the treatment of the melodic and harmonic material negates using these terms. For example, there is no B theme, and sections normally on the dominant level remain on the tonic or in transition (N. B. mm. 29-41; page 44). The harmonic emphasis of the entire movement is on the tonic while a classical sonata would have more emphasis on the dominant and related keys.

The second movement, in A major, marked Larghetto Cantabile and based on two themes, is lyric in character. A ternary principle is used by Wesley, but again it is not well delineated. Classical ternary forms are usually delineated with bar lines and repeat signs. This is not the case in Wesley's second movement. Repetitions are written out but not in parallel fashion; they are either extended or truncated.

The final movement is a set of character variations in D major, based on an original Hornpipe. This is an unusual ending for a classical concerto, which usually ends with a rondo with cadenza. By using a dance movement to end his concerto, Wesley is continuing a tradition established by Handel, who ended many of his organ concertos with a dance-like movement.

In between the second and third movements is a curious

footnote: "Here follows a fugue of J. S. Bach in D major from the Well-Tempered Clavier, volume one; played twice: 1st time organ alone; 2nd time with orchestra." This fugue was added by Wesley for a performance at the Tamworth Festival in 1809 (see page 9). He did this to promote the music of his idol, J. S. Bach. Orchestrated arrangements of some of the fugues from the Well-Tempered Clavier were printed by C. F. Hood early in the century; it is from this edition that Wesley got the parts used in the Tamworth performance.

The dynamic markings, phrasing, ornamentation, and registrations found in this edition are original and should be followed whenever possible. Concerning the trills marked in the score, the editor recommends using the classical form, starting on the principal note. If pedals are used in the performance, they should be used for convenience as pedal-pull-downs with no sixteen-foot-tone added.

The Six Voluntaries, Op. 6

The title page of the original edition of these compositions reads as follows:

> Six / Voluntaries / for the / Organ / Composed by / Samuel Wesley / Ent. Sta. Hall / Bk 1 - Op. 6 Pr [ice] 10 & 6 / London, Published by W. Hodsoll, 45 High Holbern / N. B. These Voluntaries may be had single. Pr [ice] 2 / each.

A copy of this edition bearing Samuel Wesley's signature in the upper-right-hand corner of the title page is now in the Library of Congress. "Bk 1" would seem to indicate that more voluntaries were to follow. This in fact took place; four more voluntaries were

published by R. T. Birchall some years later; and a copy of this edition is also in the Library of Congress. Since the Birchall Publishing House flourished late in Wesley's life, these later voluntaries were probably written after Wesley's breakdown. Their musical worth, however, is questionable. They bear no resemblance to the six earlier ones in content or form.

The format of all six earlier voluntaries is similar. Each one consists of one or two primary movements with a slow introduction to one or both of them. In the first voluntary, a slow introduction in D minor is followed by a fast sonata-like movement in the parallel major; this is followed by a three voice fugue, also in D major. The second voluntary consists of two allegro movements in C major, both prefixed with short introductions in C major and A minor respectively. The third voluntary consists of two movements: a massive largo movement followed by a double fugue, both in C minor. The fourth voluntary which contains the fugue on Non nobis Domine, has three movements, a slow introduction in G minor, a fugue in G major, and a last movement in G major, a sonata-like trumpet voluntary. The fifth voluntary also has three movements, all unfortunately, in D major. The opening is the usual Largo, followed by an Allegro. The final movement, however, is a set of character variations on a theme by Steven Paxton, a friend and contemporary of Wesley. The last voluntary, No. 6, is in two movements, slow and fast, in C minor and

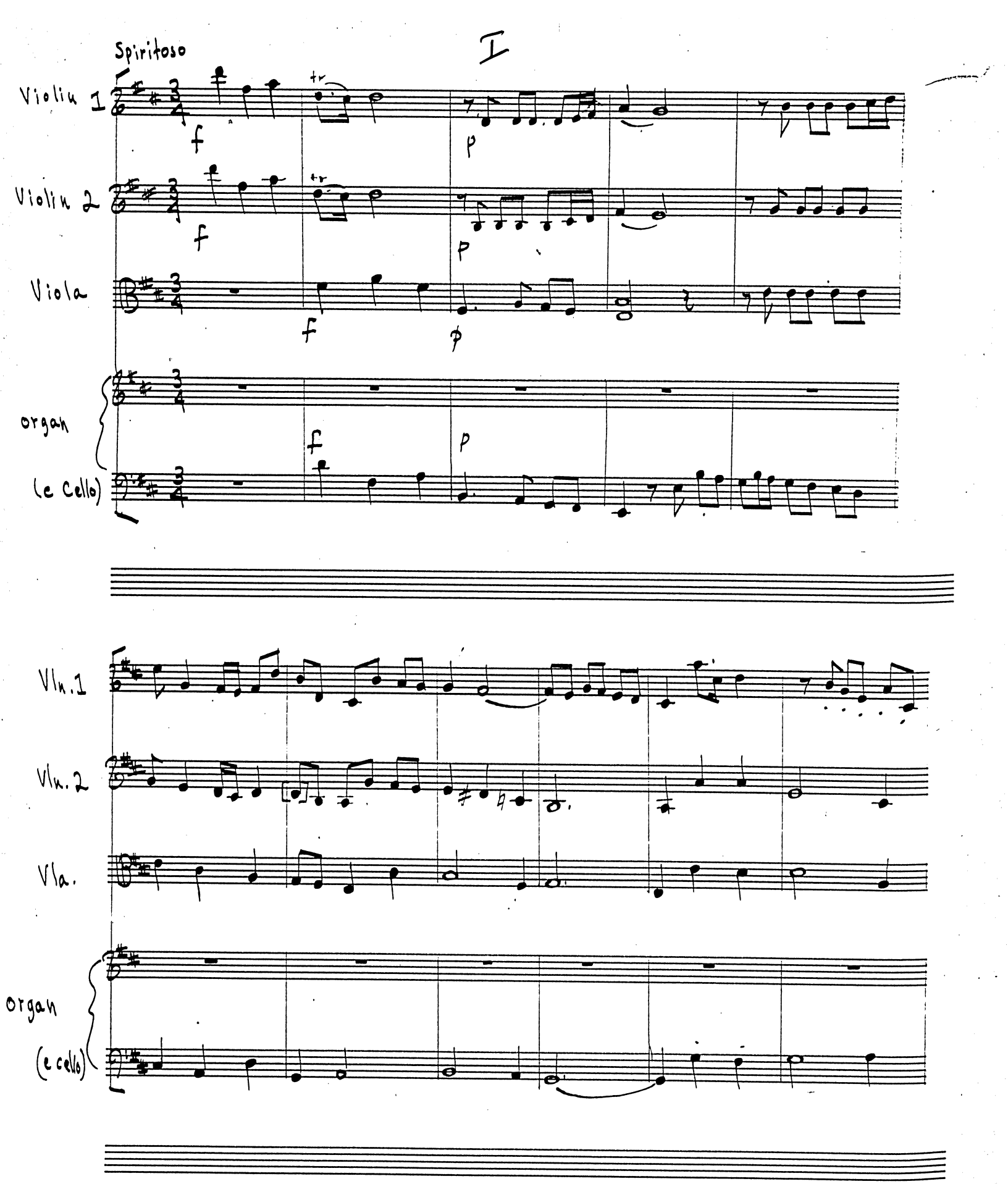
C major respectively.

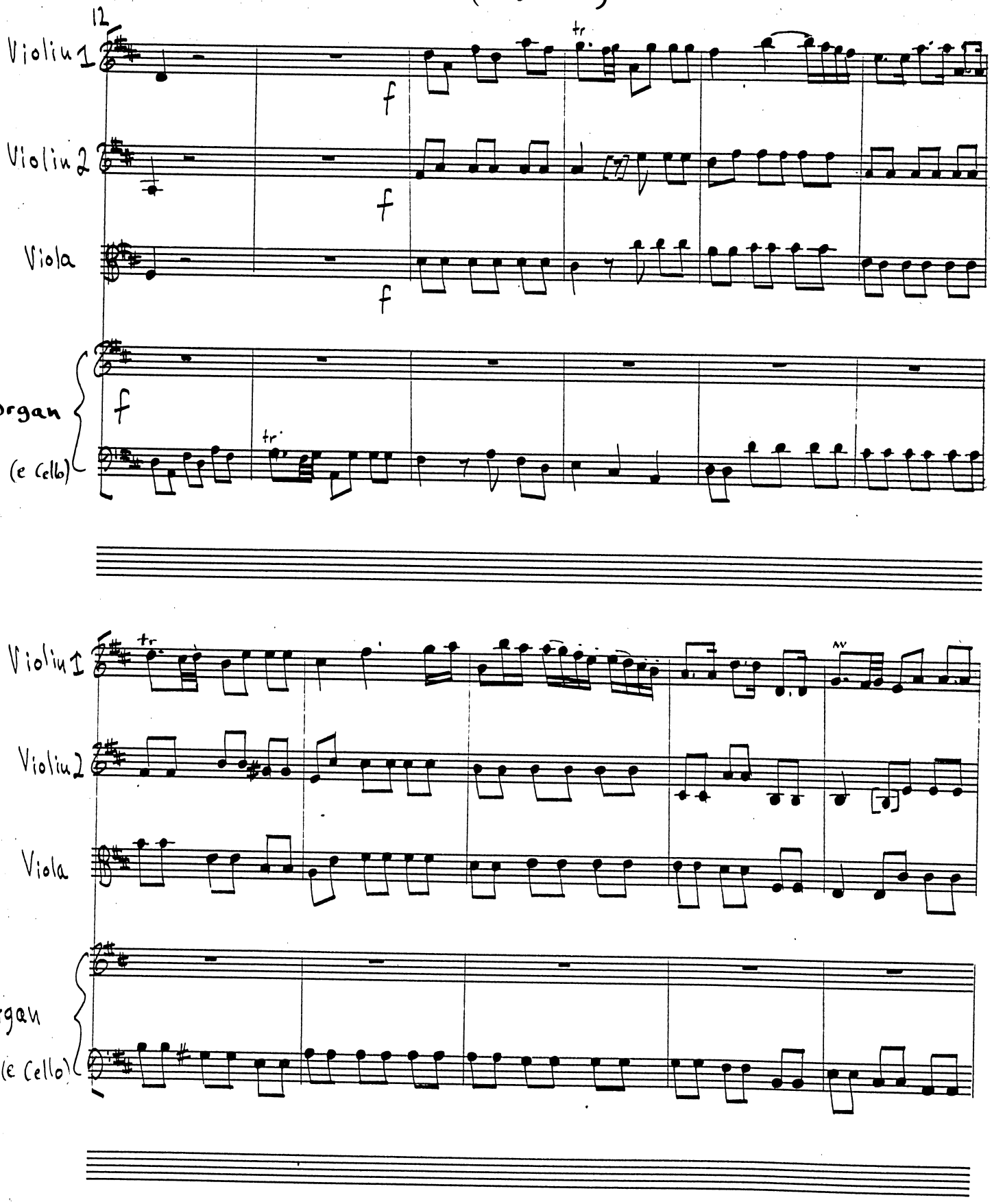
The registration, articulation, and dynamic and tempo markings are from the original edition and should be followed. The observation made concerning the trill in the concerto also applies in the voluntaries. Special care should be taken to register these pieces within Wesley's dynamic spectrum, which is neither as loud or as soft as the modern one. Pedals need to be used in most of the voluntaries as pedal-pull-downs to help the hands and independently when specific notes are below the modern eight-foot gamut. In such places, such as the last movement of the fourth voluntary, page 121, add sixteen-foot stops and play up an octave.

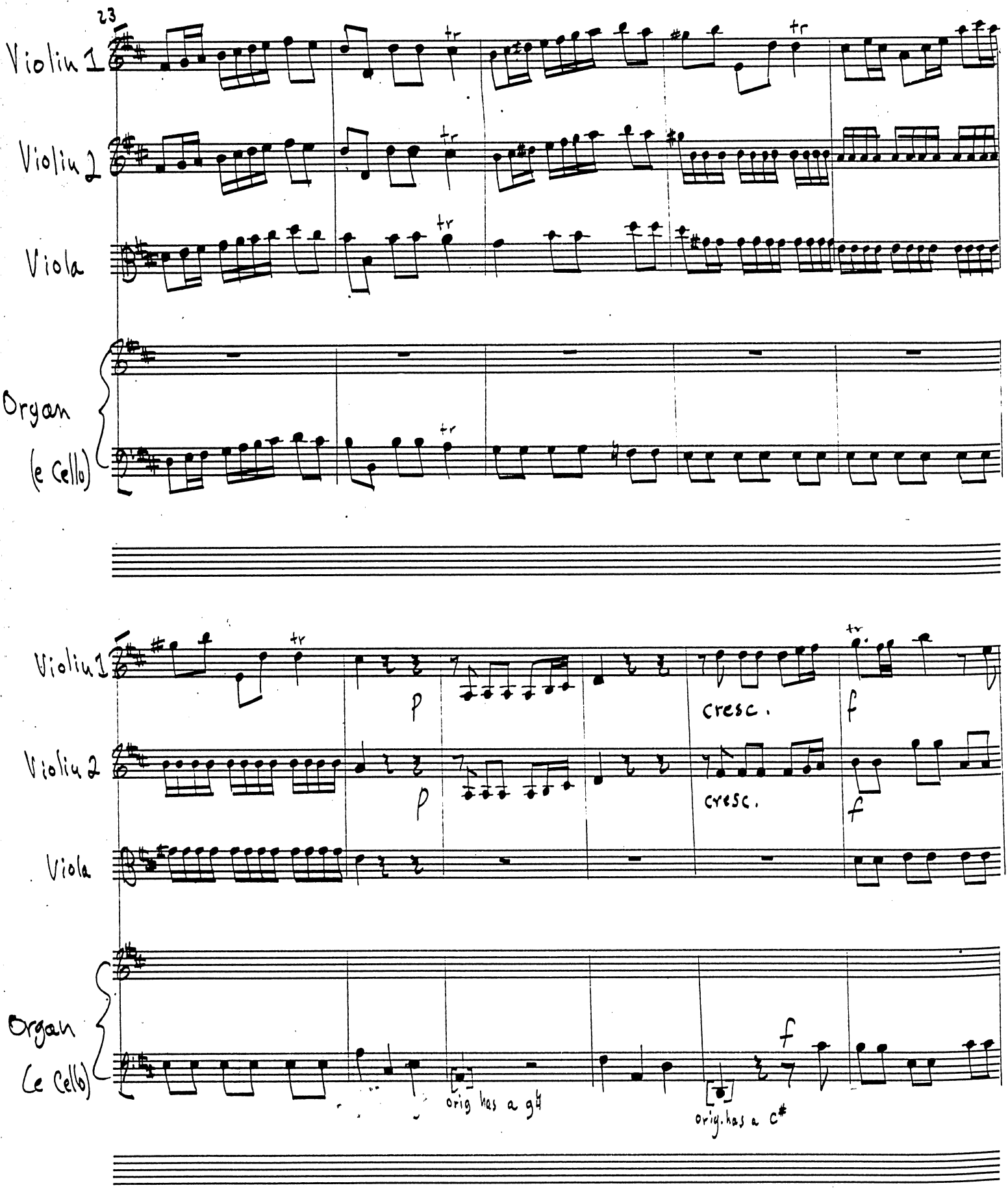
In both the concerto and the voluntaries, Wesley's compositional ability runs hot and cold. Good is often followed by bad and even the better movements have a tendency to fight one another. Special care, therefore, should be taken to play Wesley's compositions individually or in small groups. In this way these pieces can be added to the literature without offending the taste or sensitivity of either the organist or the public.

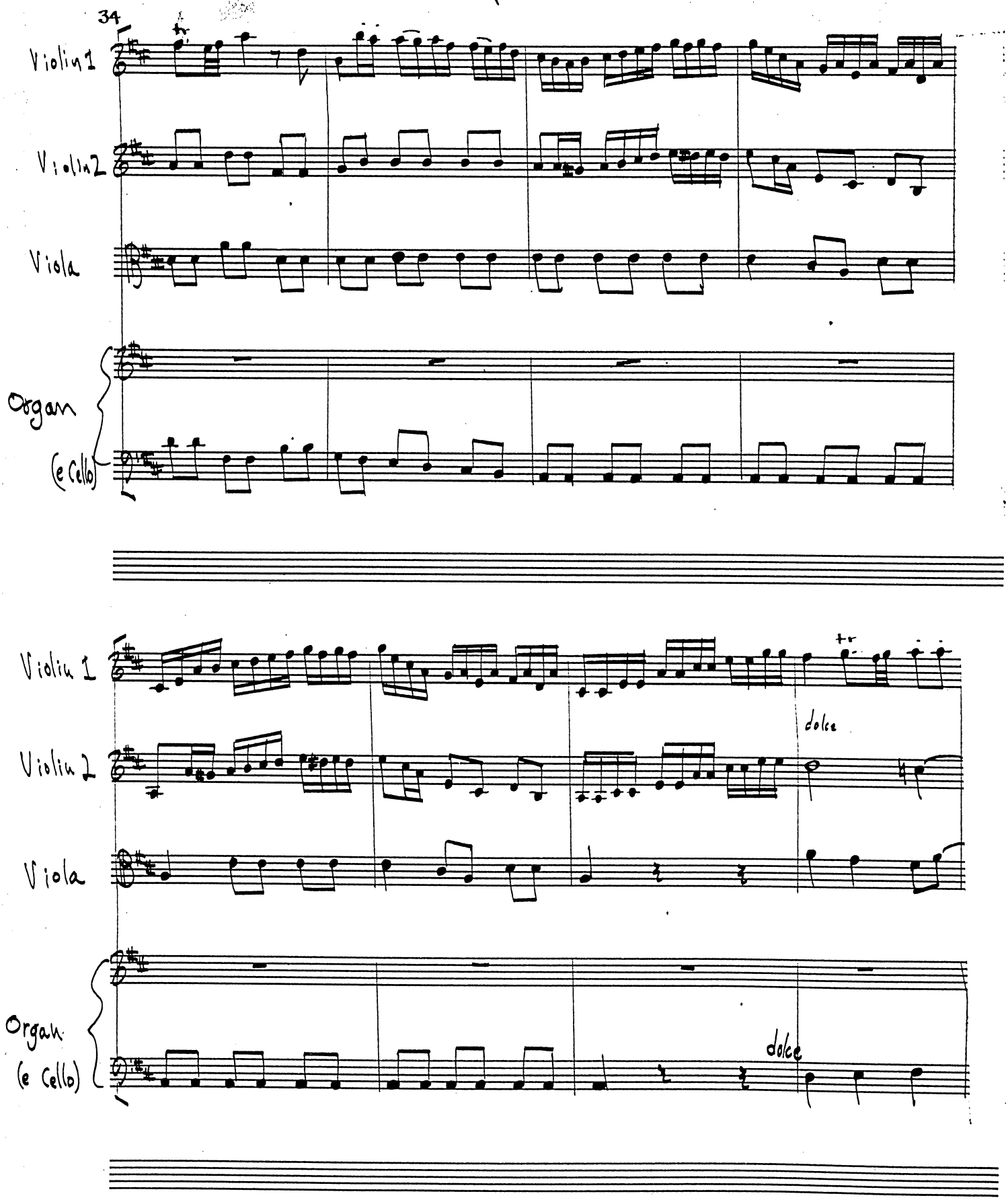
APPENDIX NUMBER ONE

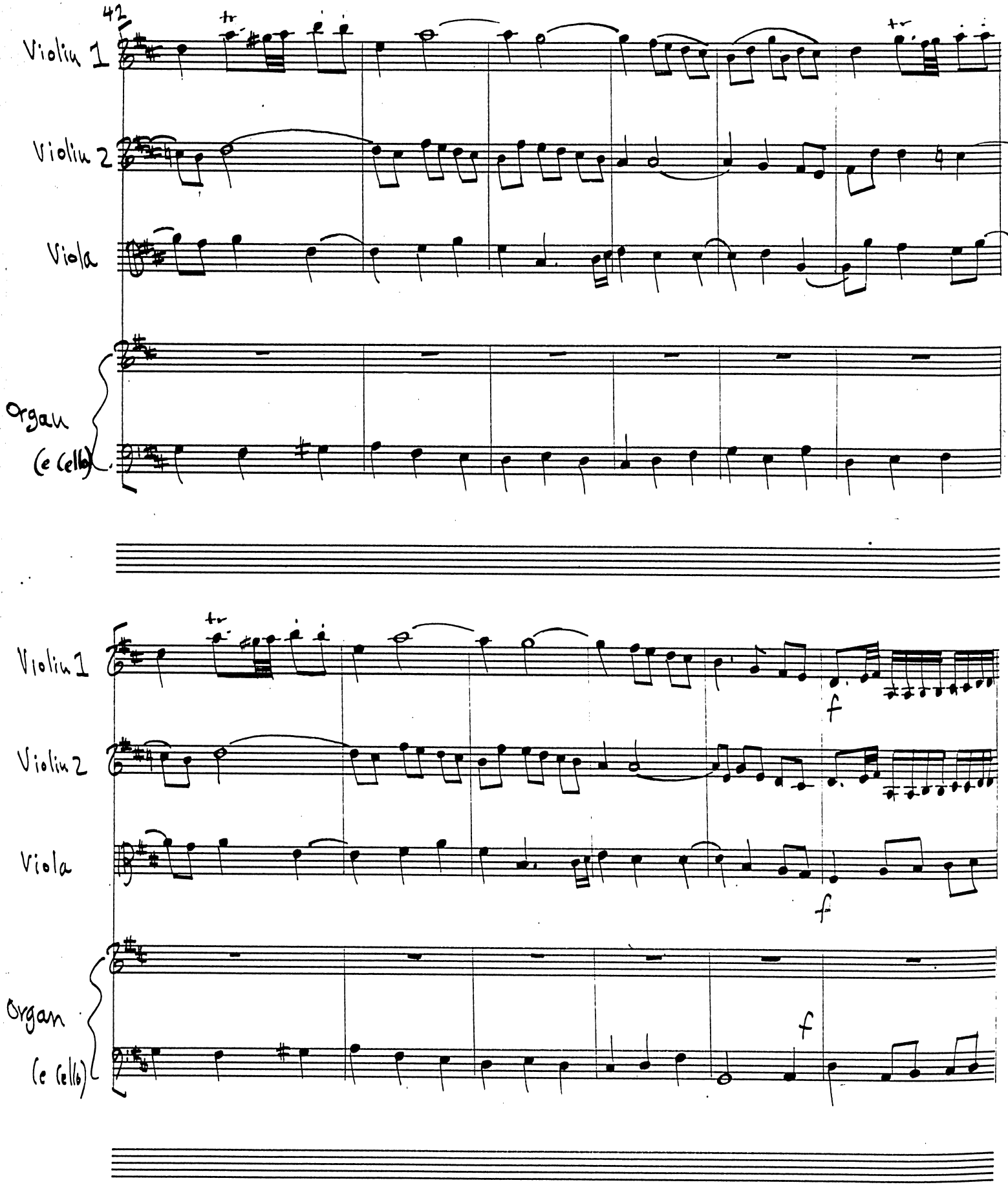
CONCERTO IN D FOR ORGAN S. WESLEY

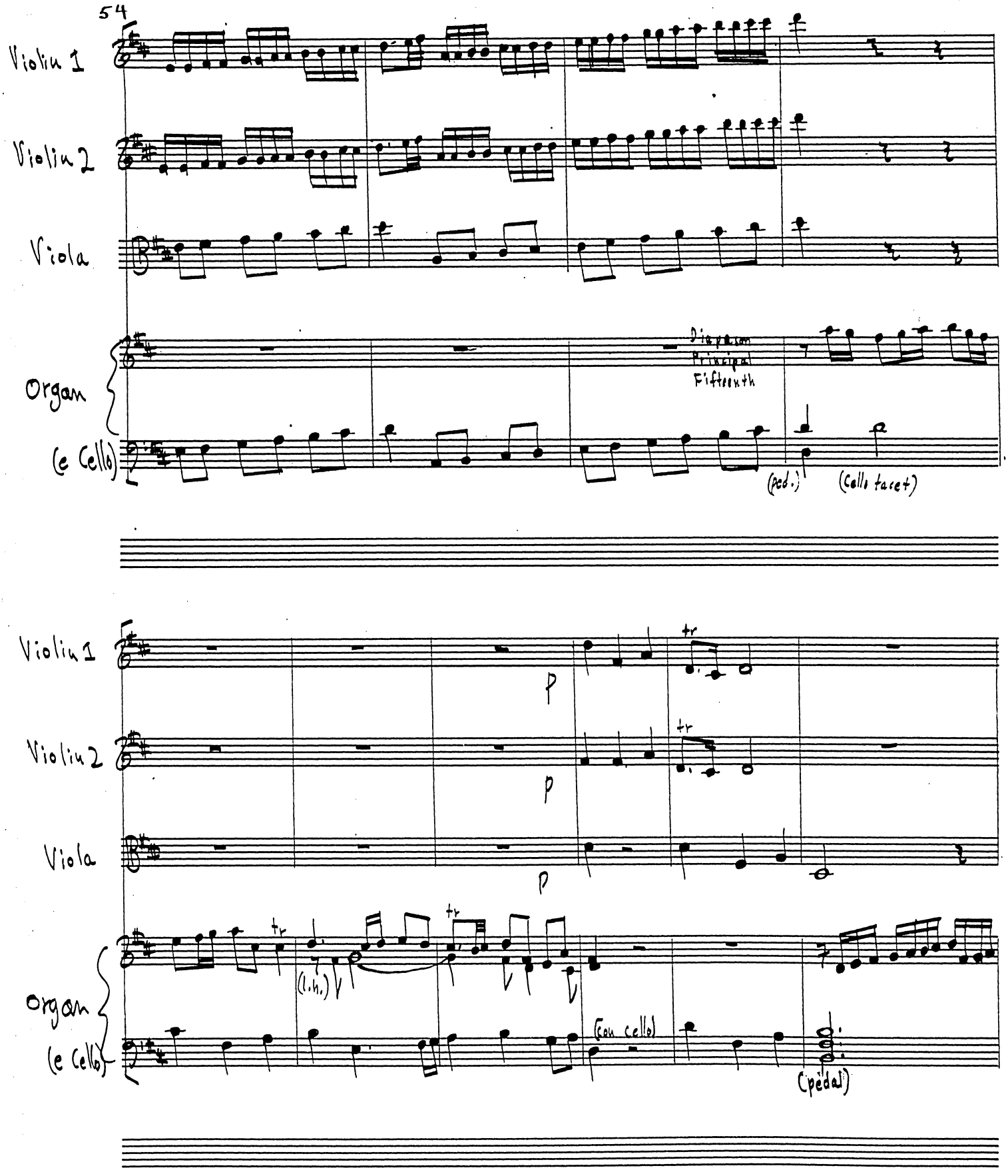

I
Spiritoso
Violin 1
Violin 2
Viola
organ
(e Cello)
Vln. 1
Vln. 2
Vla.
organ
(e cello)


12
Violin 1
Violin 2
Viola
Organ
(e Cello)
f
tr
Violin I
Violin 2
Viola
Organ
(e Cello)
AV


23
Violin 1
Violin 2
Viola
Organ
(e Cello)
tr
Violin 1
Violin 2
Viola
Organ
(e Cello)
p
cresc.
f
orig has a g4
orig. has a c#


34
Violin 1
Violin 2
Viola
Organ
(e Cello)
Violin 1
Violin 2
Viola
Organ
(e Cello)
dolce
dolce


42
Violin 1
Violin 2
Viola
Organ
(e cello)
Violin 1
Violin 2
Viola
Organ
(e cello)
f
f
f



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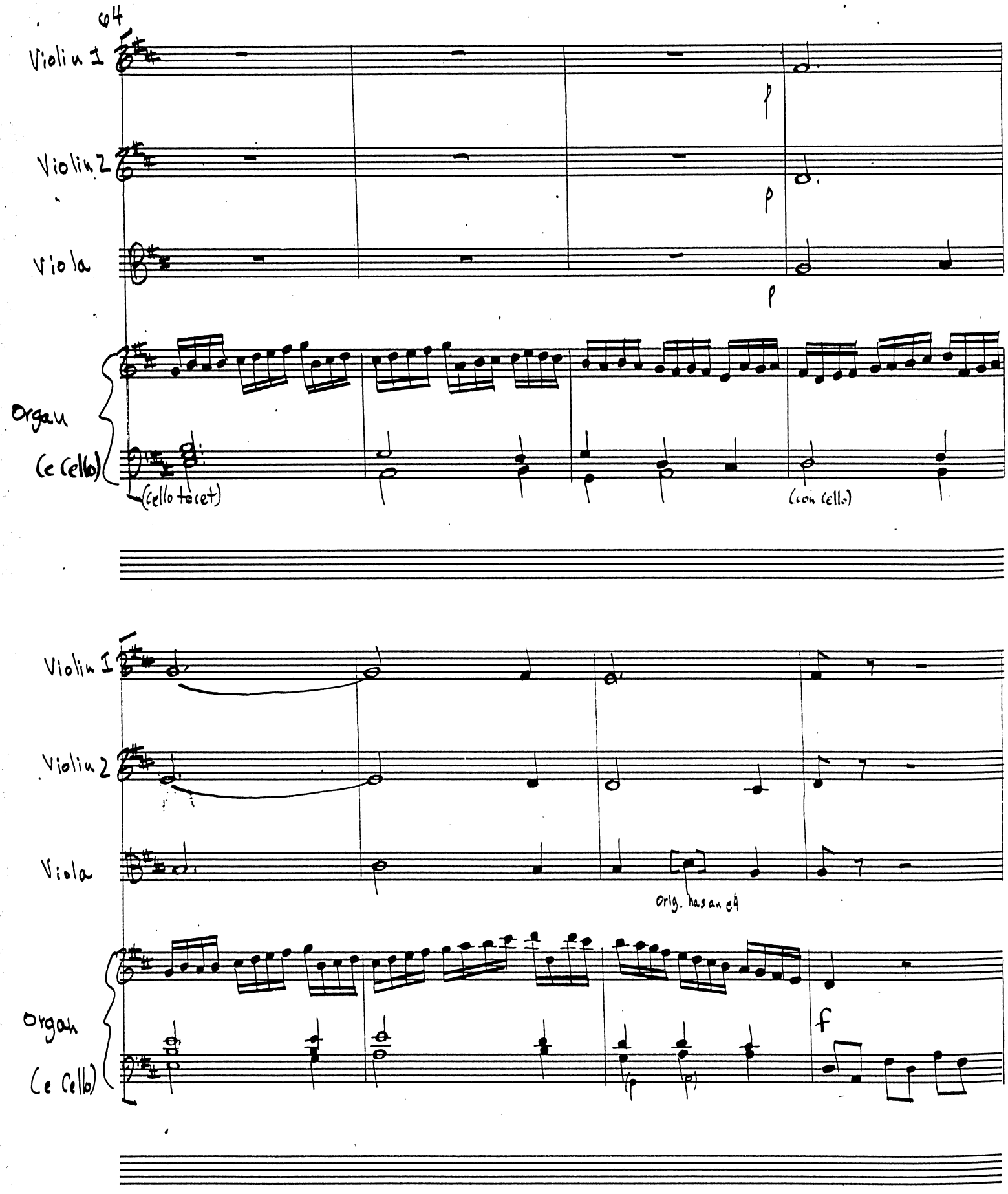

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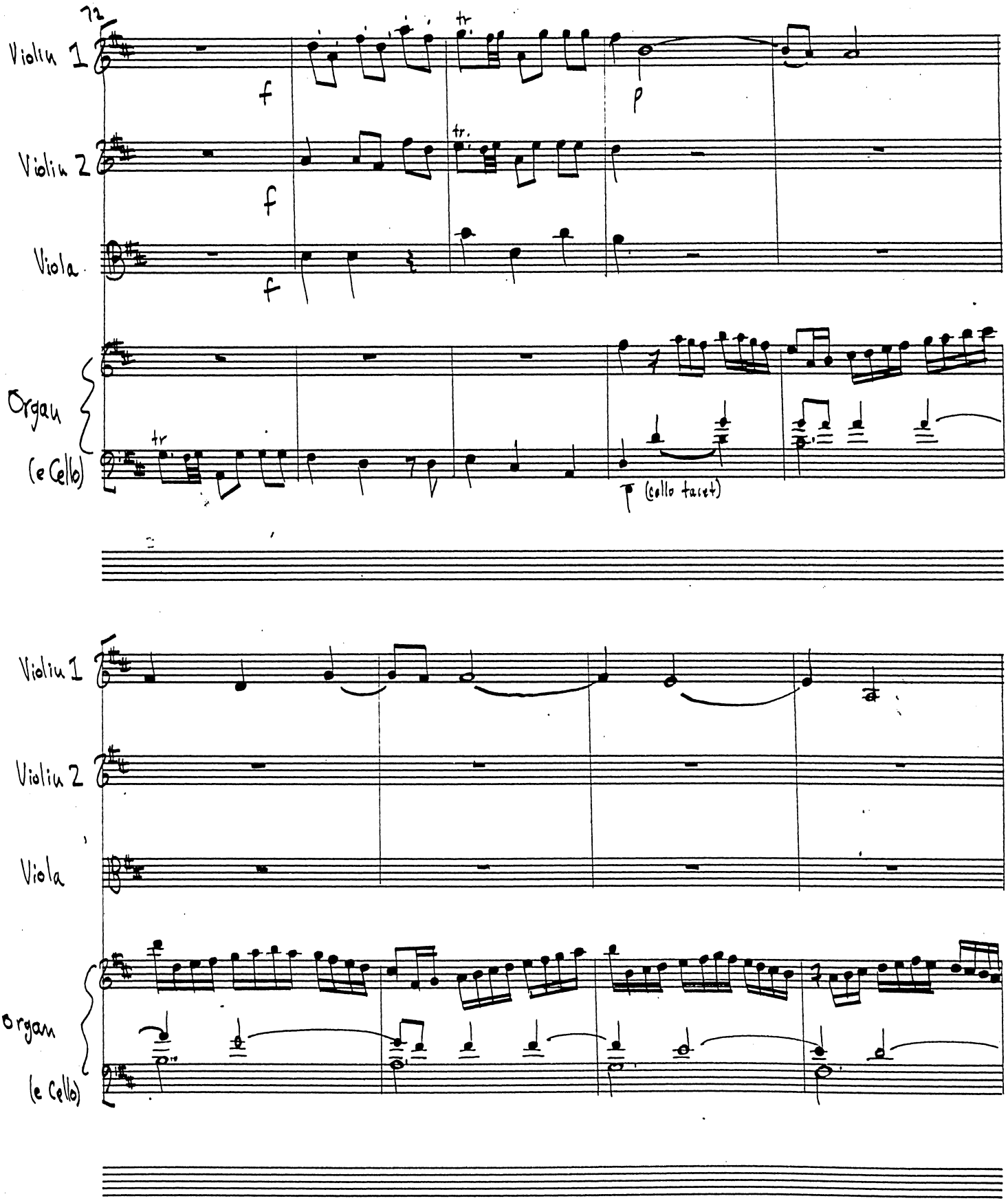
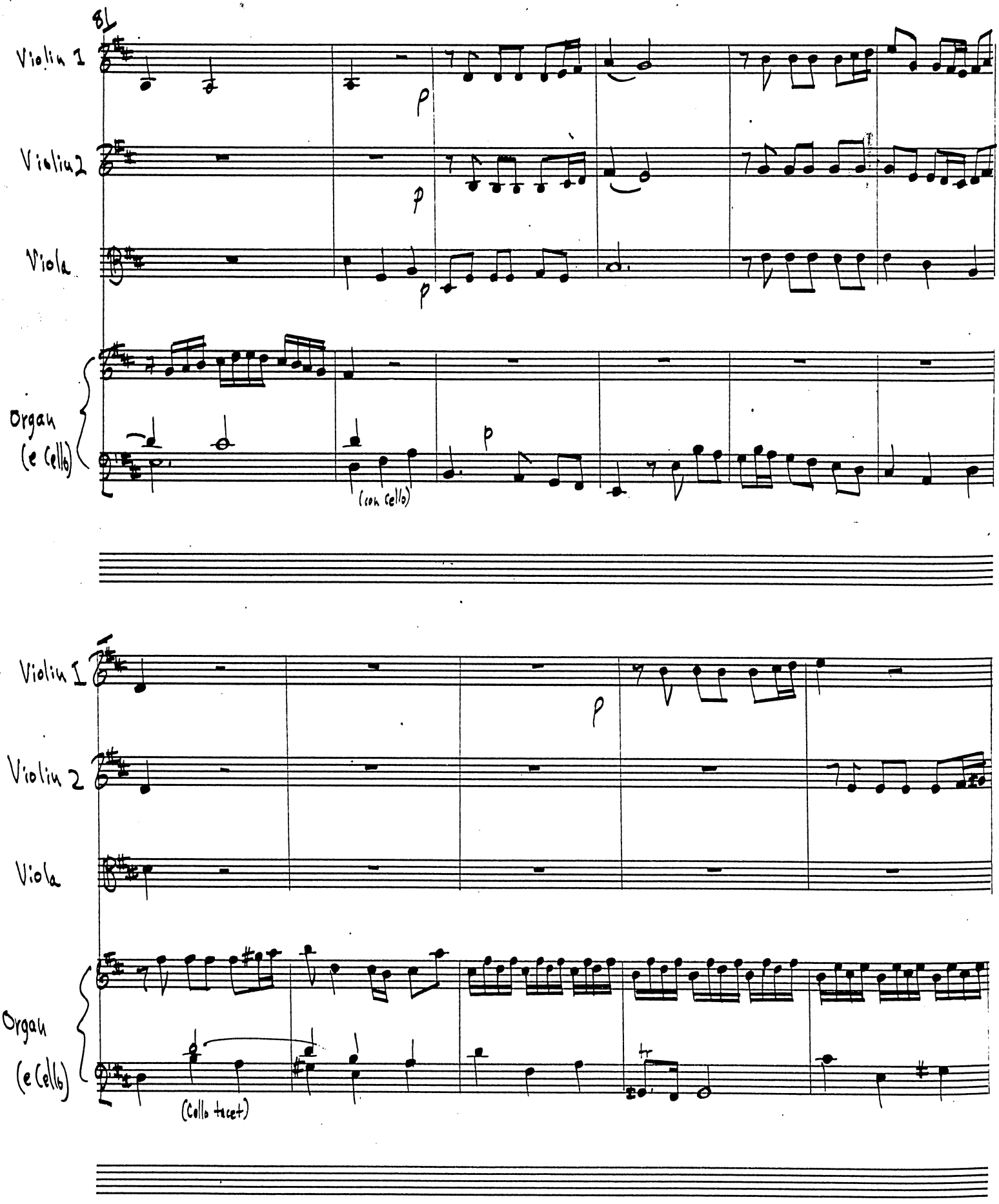
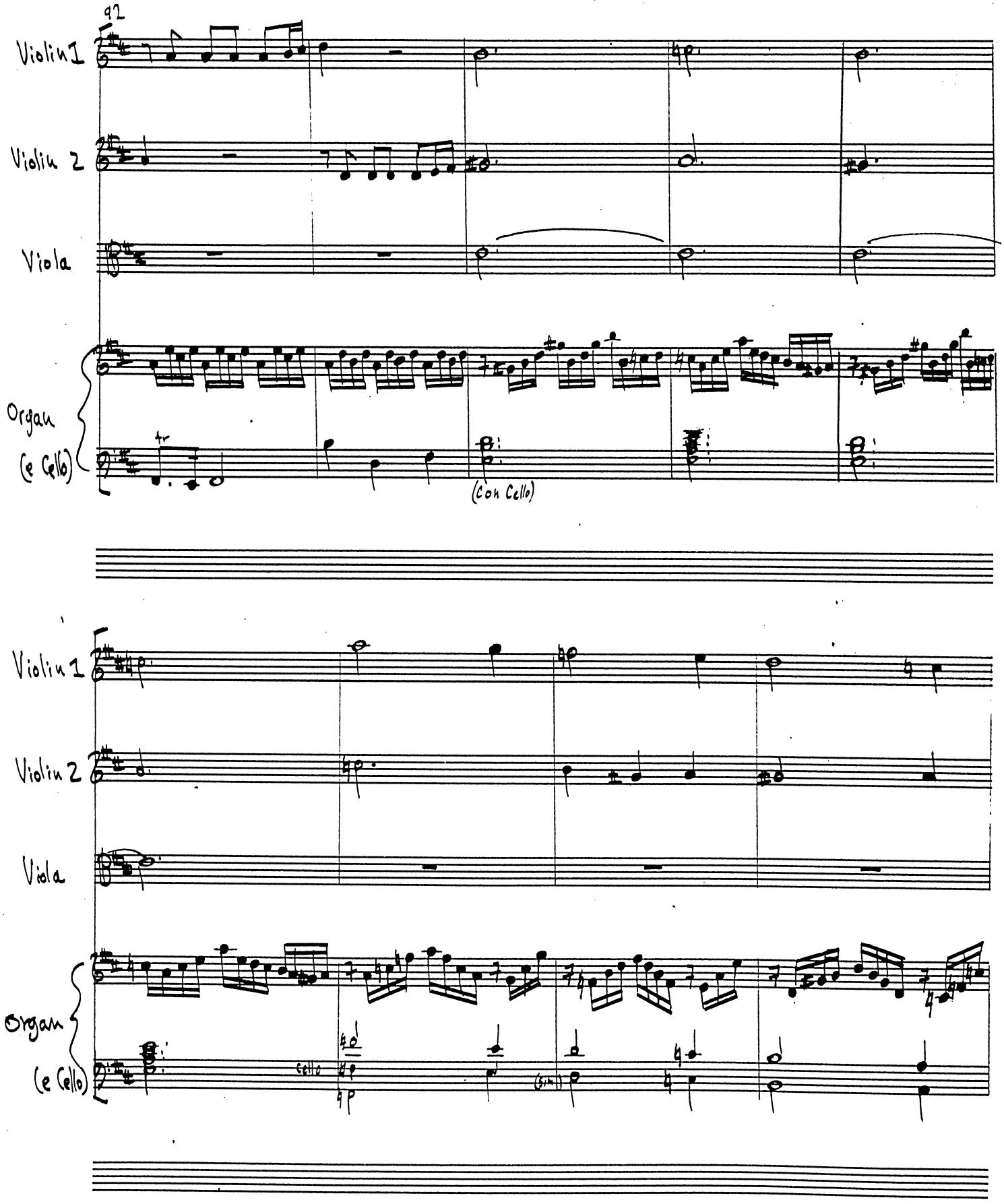
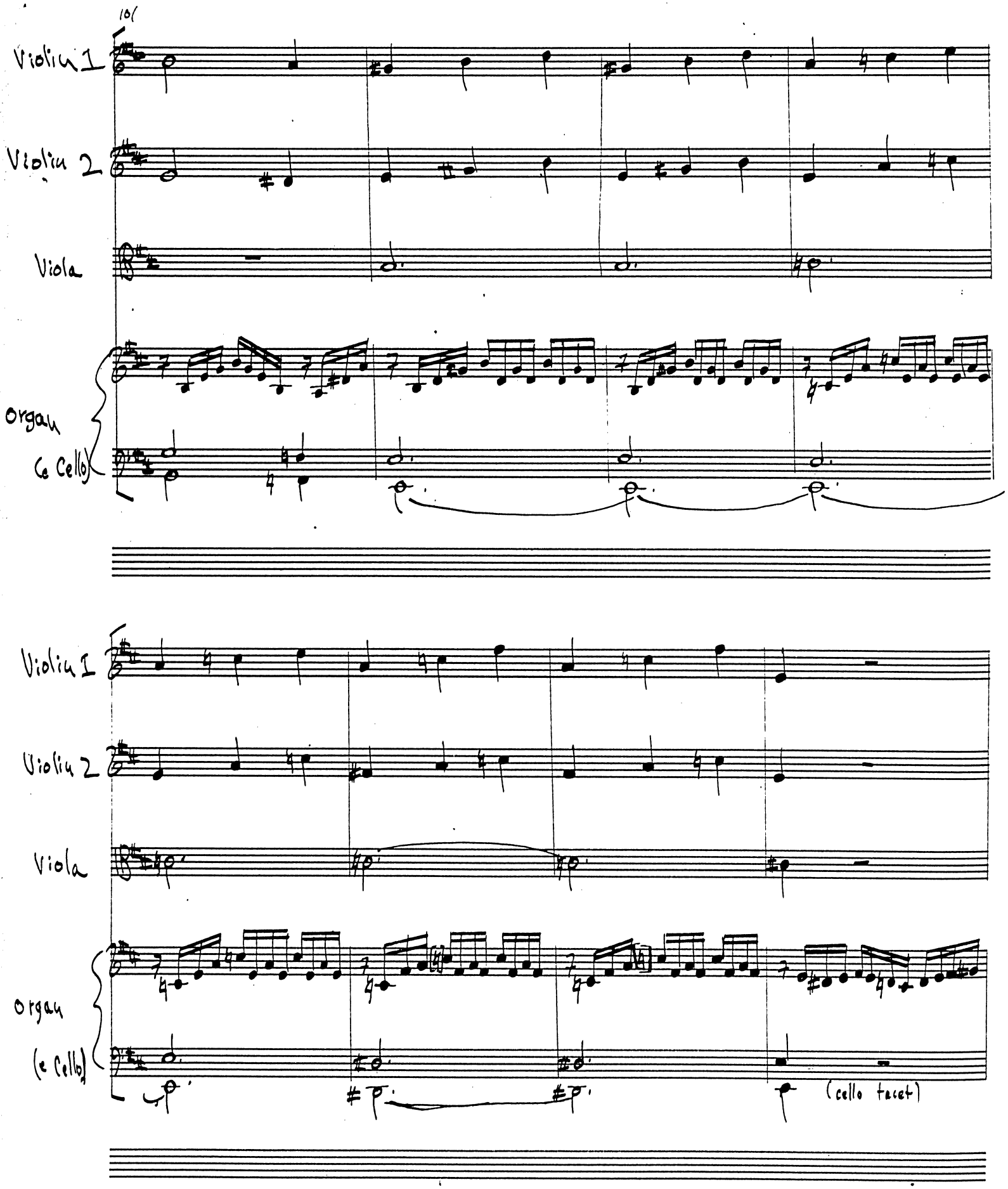

72
Violin 1
Violin 2
Viola
Organ
(e Cello)
f
p
tr
(cello tacet)


8
Violin 1
Violin 2
Viola
Organ
(e Cello)
p
(con Cello)
Violin I
Violin 2
Viola
Organ
(e Cello)
(Cello tacet)
tr


92
Violin I
Violin 2
Viola
Organ
(e Cello)
(Con Cello)
Violin 1
Violin 2
Viola
Organ
(e Cello)
Cello
(Vln.)



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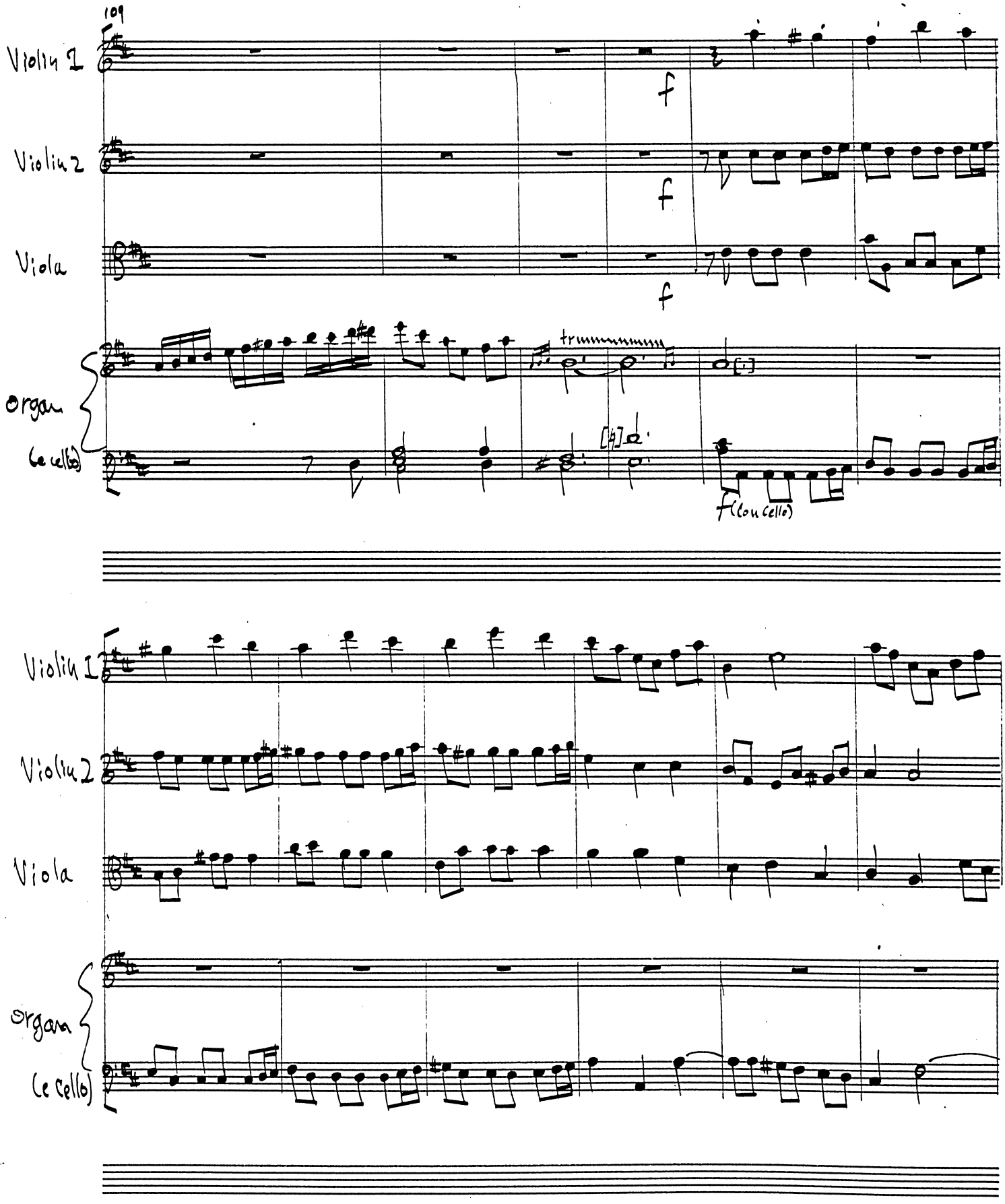

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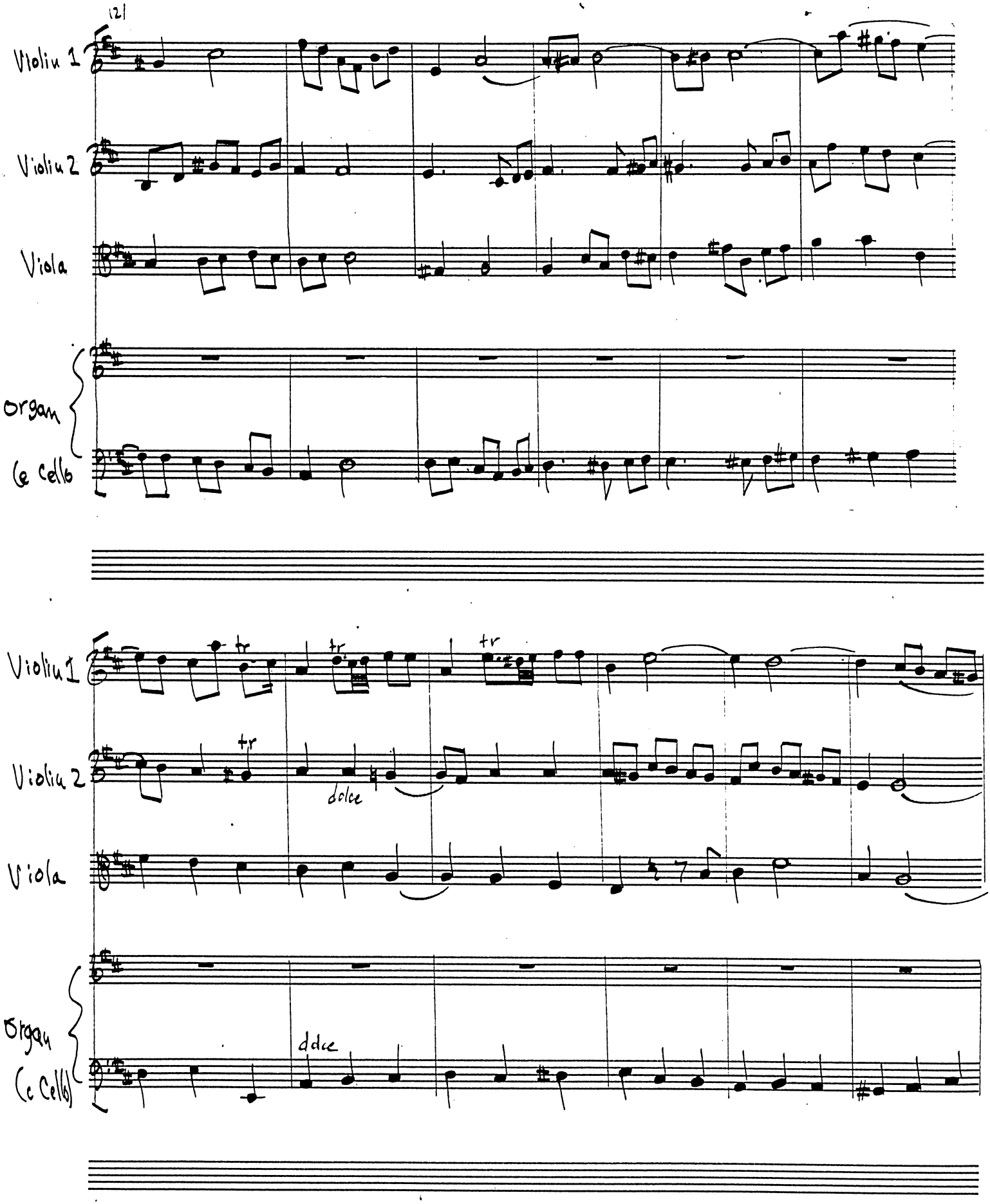
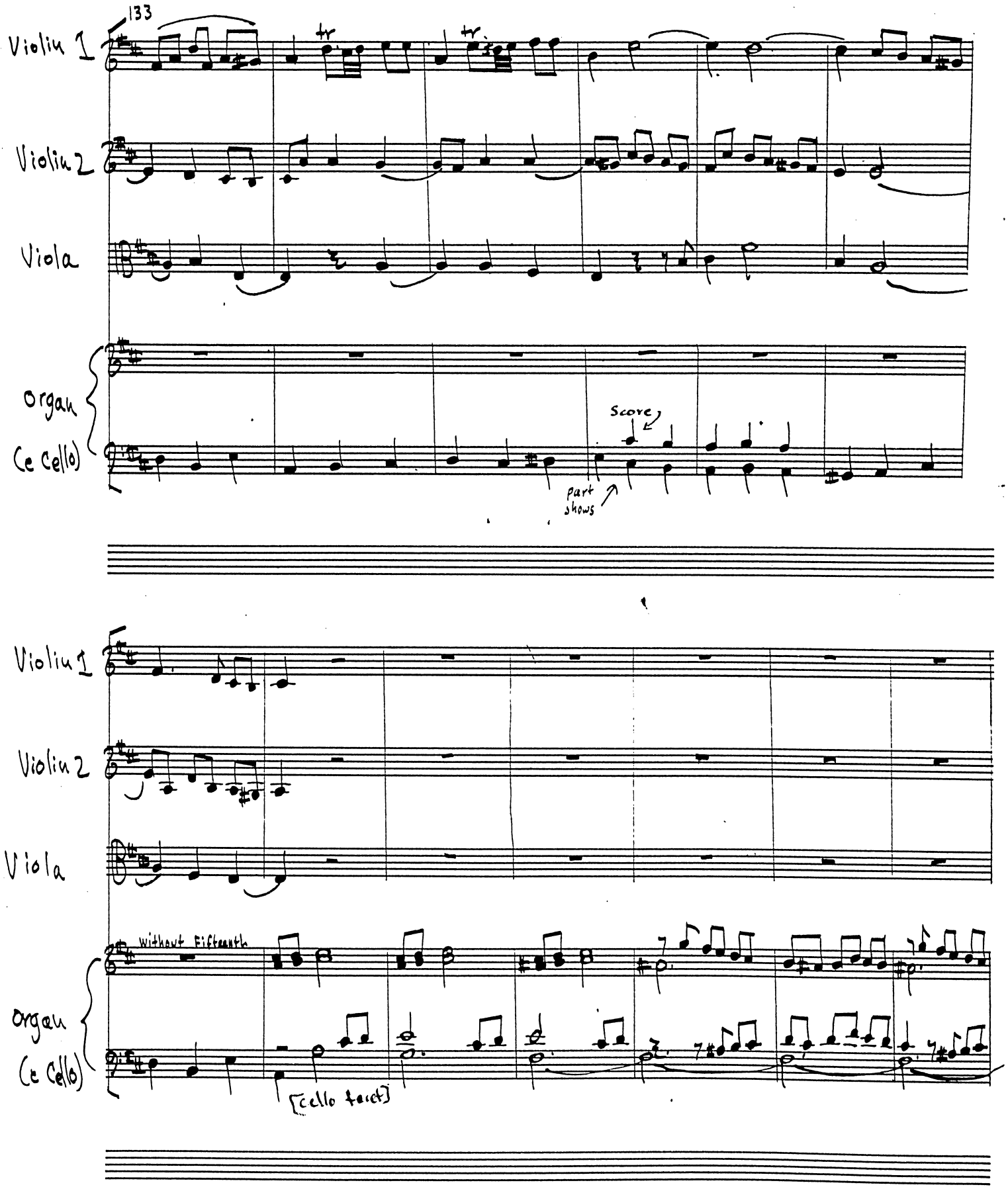

12
Violin 1
Violin 2
Viola
organ
(c cello
tr
tr
tr
dolce
Violin 1
Violin 2
Viola
Organ
(c Cello)
dolce


133
Violin 1
Violin 2
Viola
Organ
(e Cello)
tr
tr
Score
part shows
Violin 1
Violin 2
Viola
Without Fifteenth
Organ
(e Cello)
[cello tacet]

146

Violin 1

Violin 2

Viola

Organ

(e Cello)

p

p

p

p

[on cello]

orig. has an a♯ in the alto

Violin 1

Violin 2

Viola

with fifteenth

Organ

(e Cello)

[organ only]

Cello

[cello]

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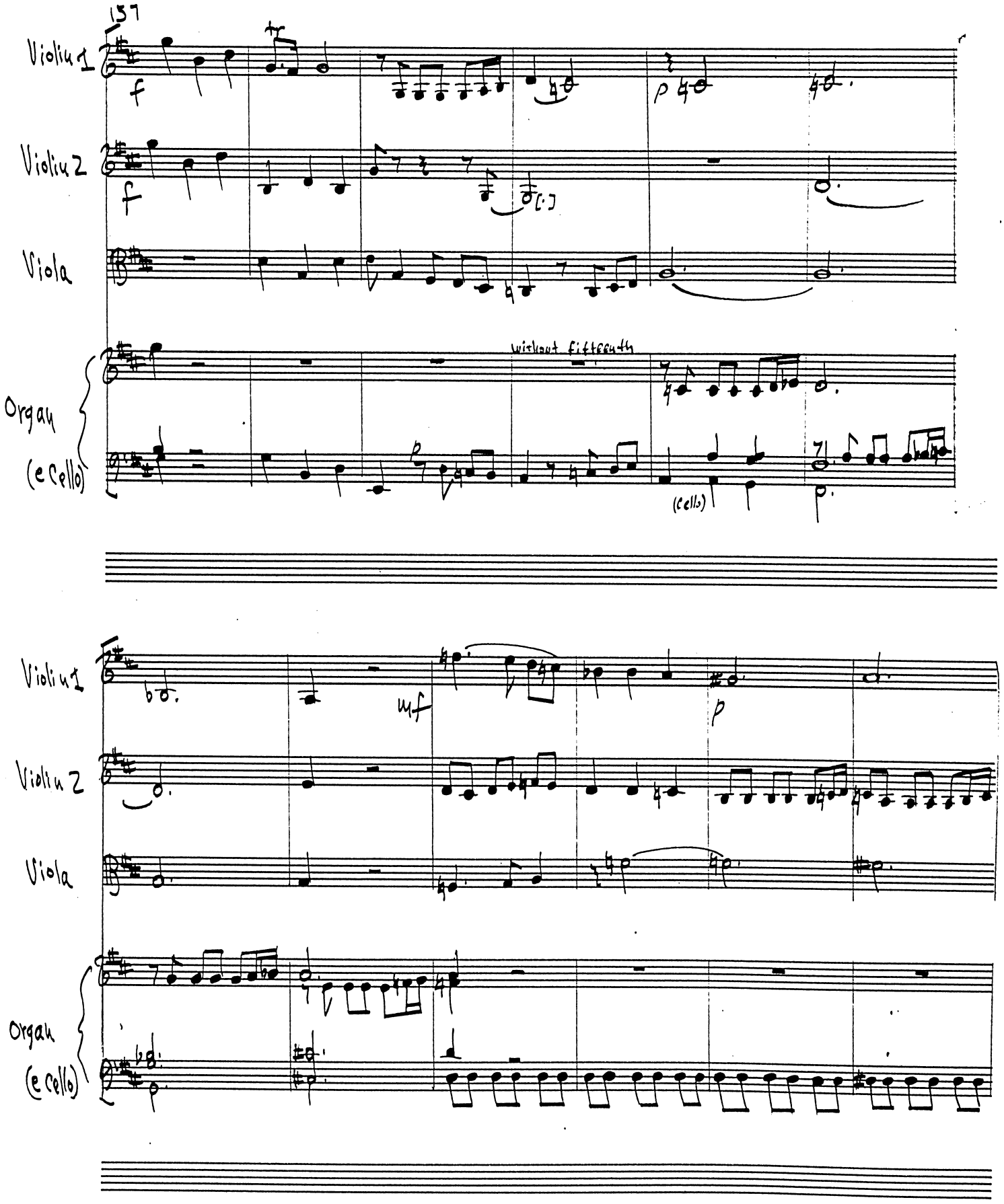
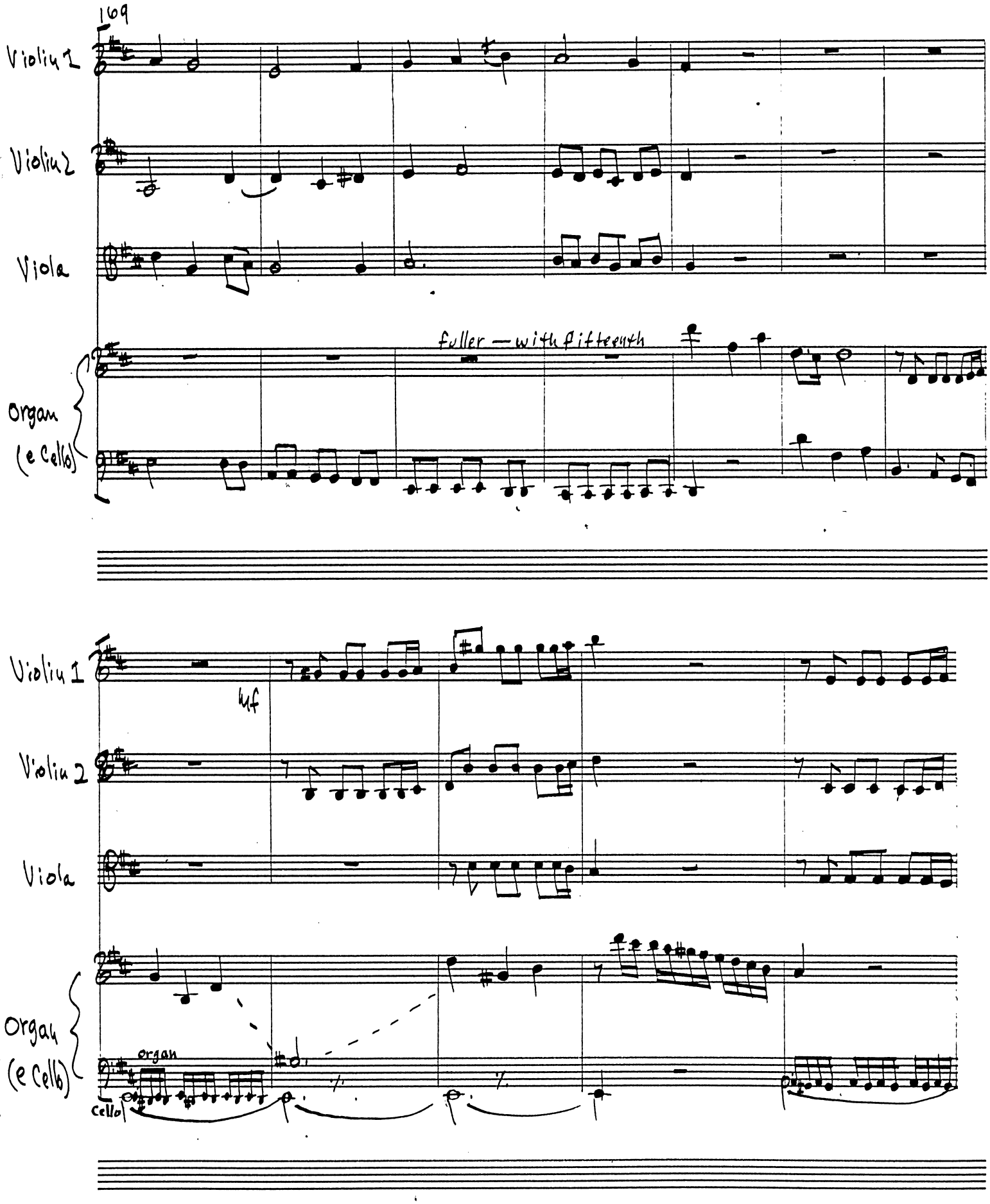


INDEPENDENT MUSIC PUBLISHERS
213 E 42 ST N Y 17, U S A



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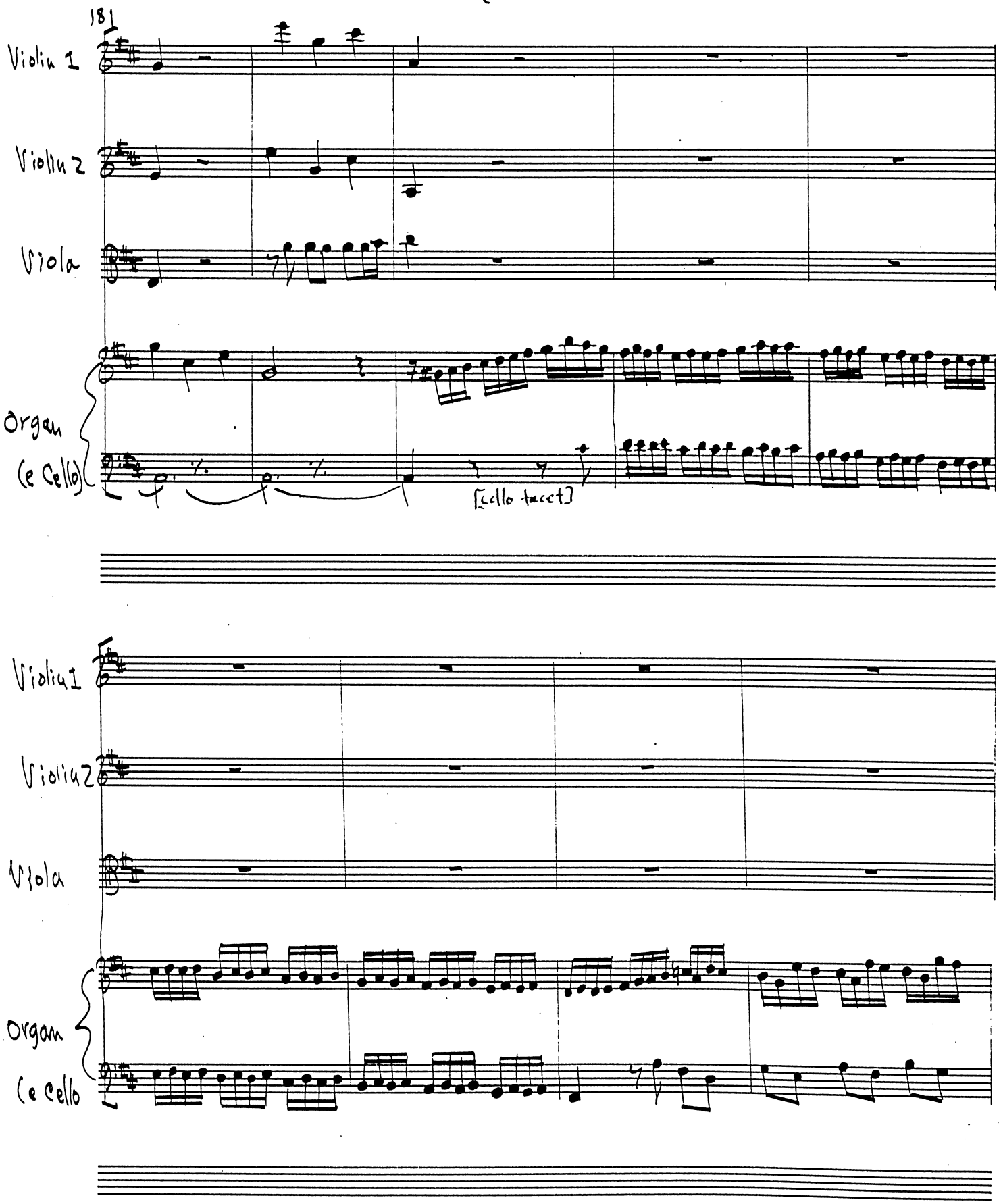
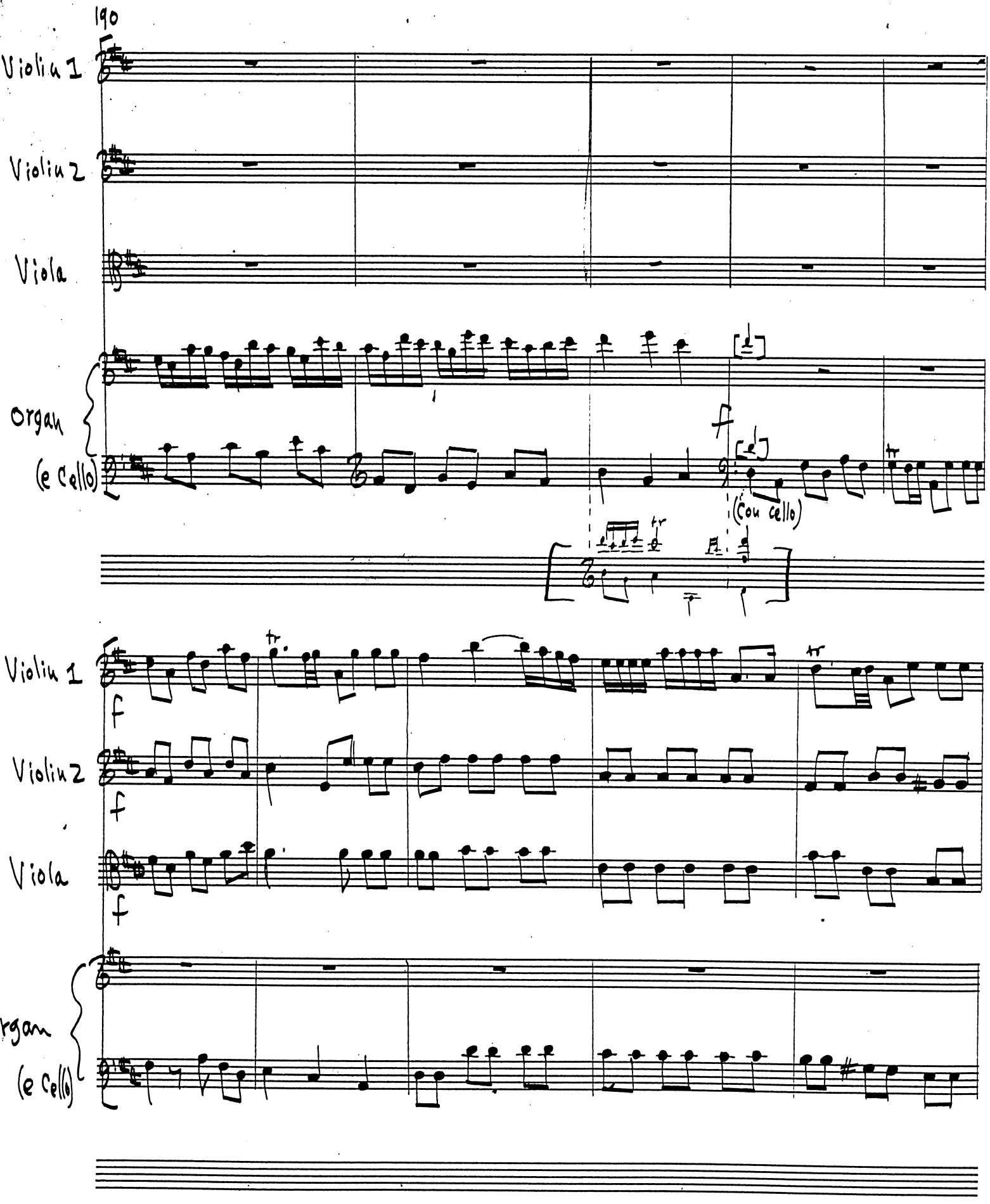
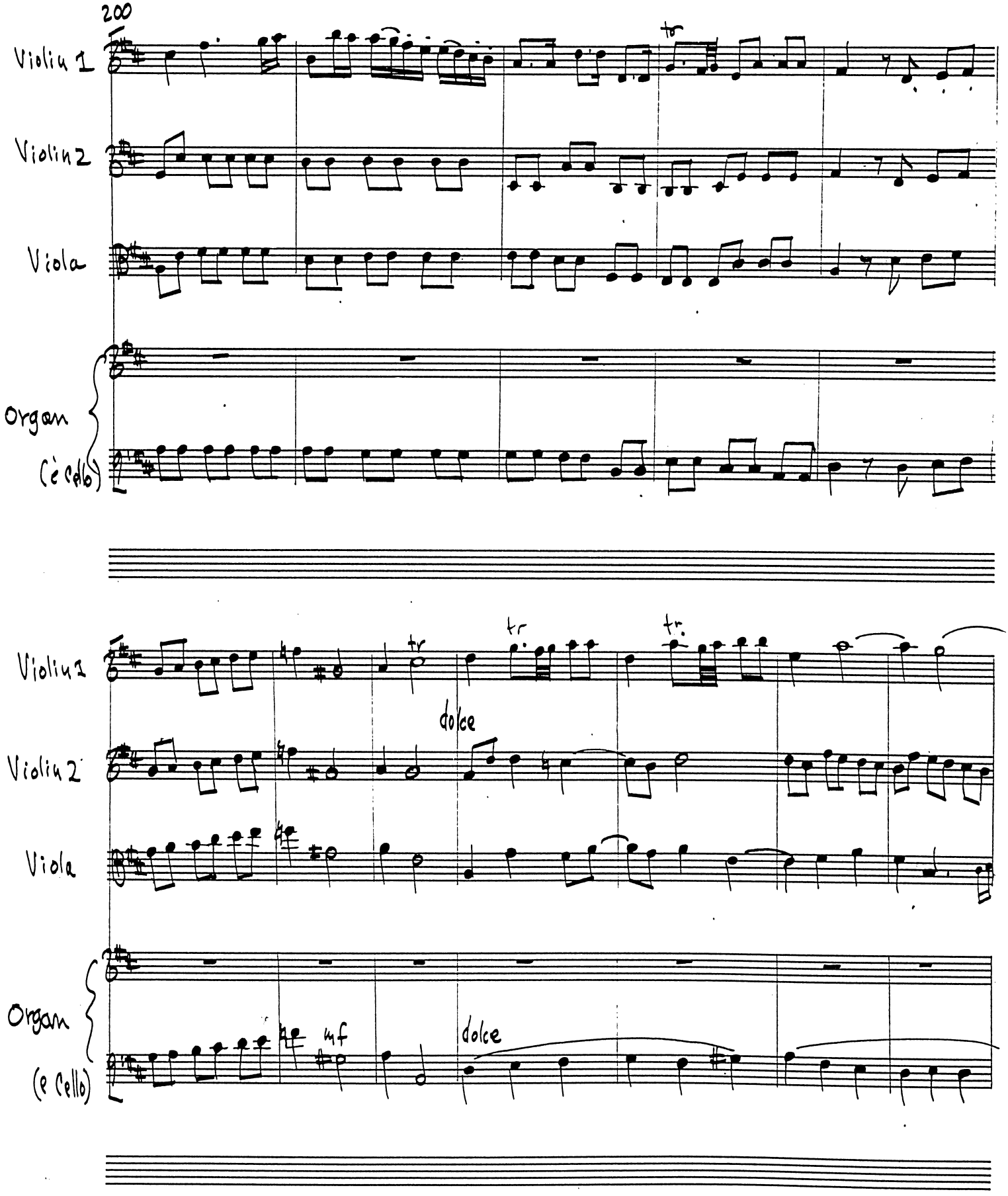
315 E 43 ST N.Y. 17, U.S.A.


181
Violin 1
Violin 2
Viola
Organ
(e Cello)
[Cello tacet]
Violin 1
Violin 2
Viola
Organ
(e Cello)

190


Violin 1
Violin 2
Viola
Organ
(e Cello)
(Cou Cello)
Violin 1
Violin 2
Viola
Organ
(e Cello)



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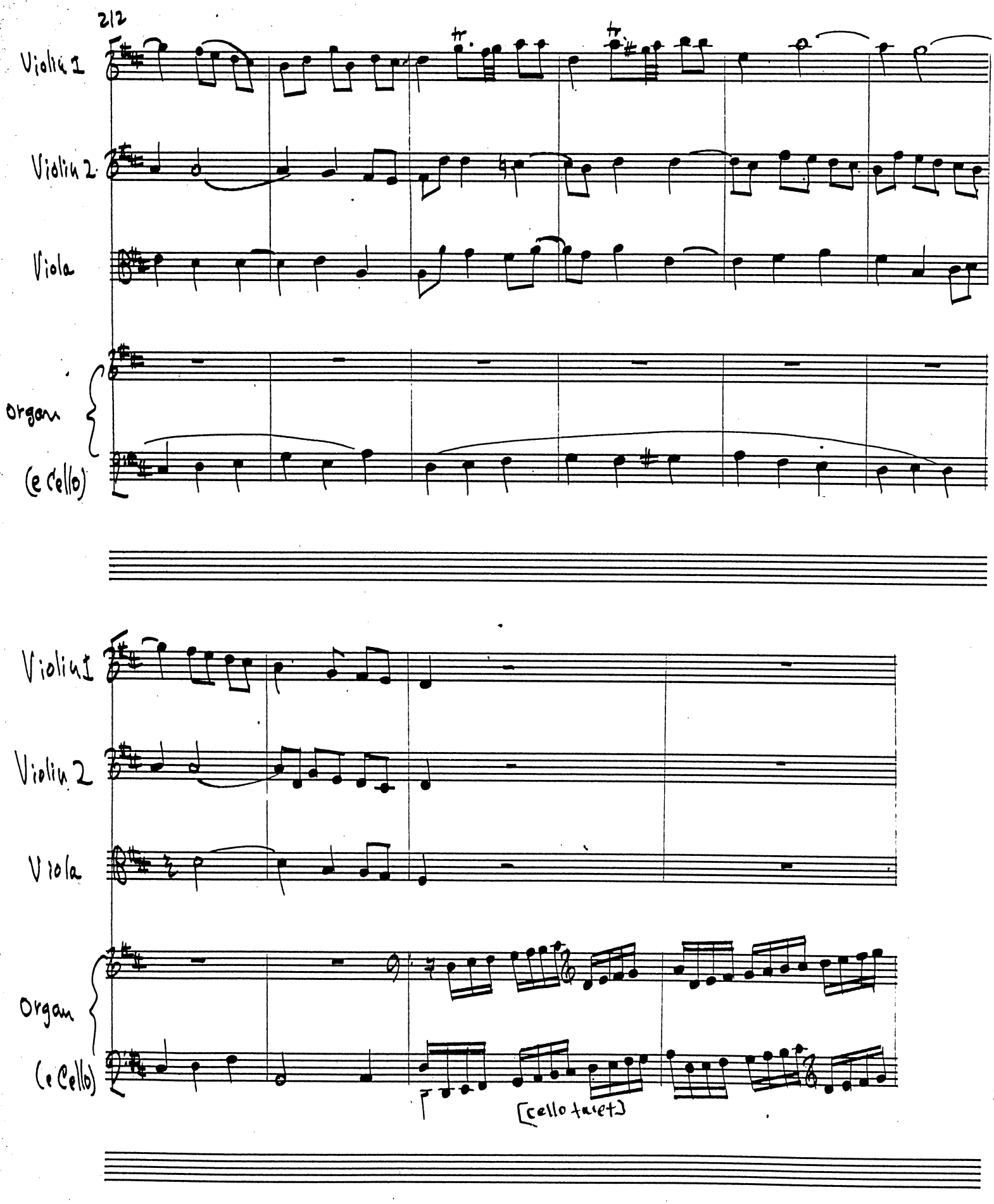
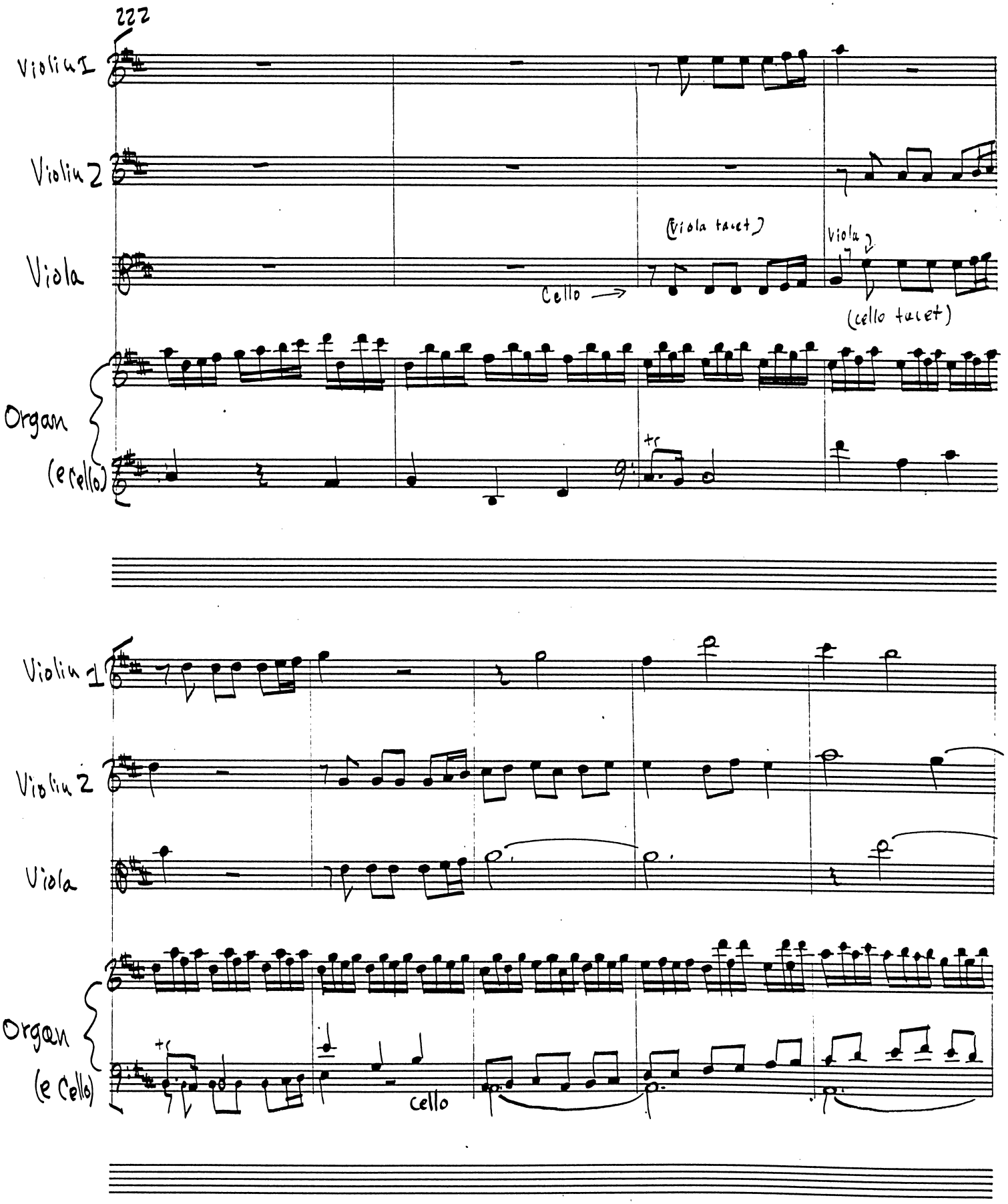
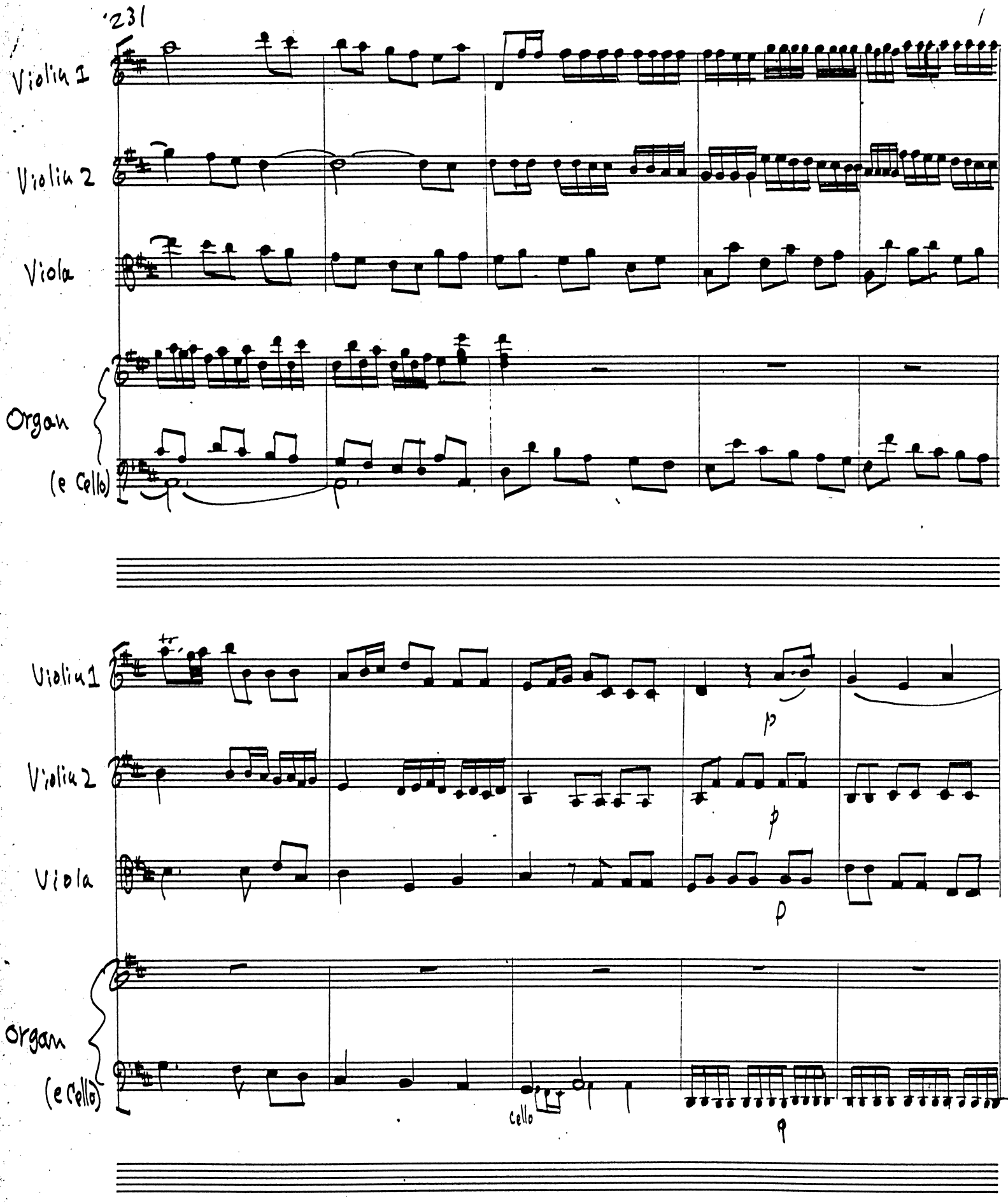

212
Violin 1
Violin 2
Viola
Organ
(e Cello)
Violin I
Violin 2
Viola
Organ
(e Cello)
[cello tacet]


222
Violin I
Violin 2
Viola
(viola tacet)
Viola
Cello
(cello tacet)
Organ
(e cello)
tr
Violin 1
Violin 2
Viola
Organ
(e Cello)
tr
cello

'231



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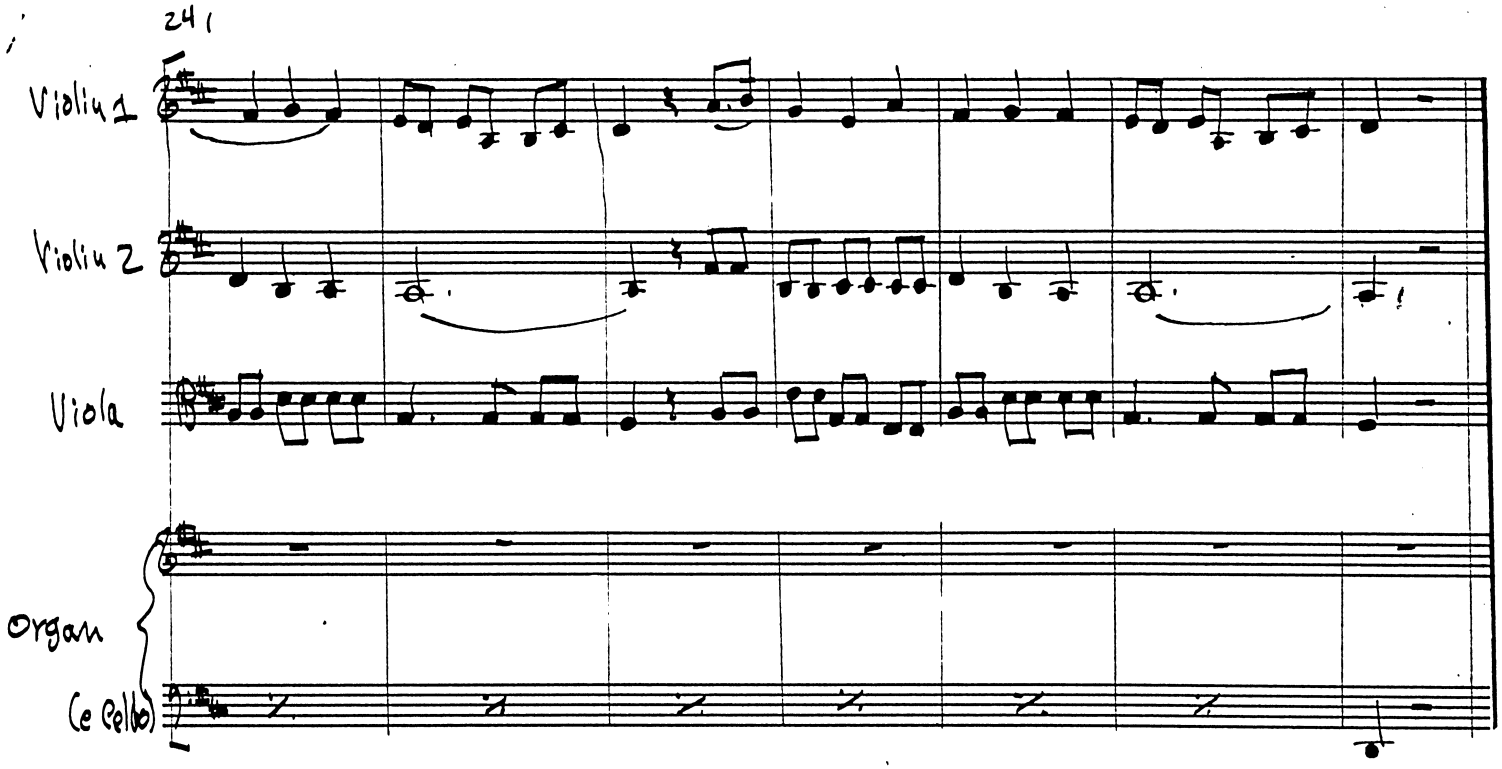
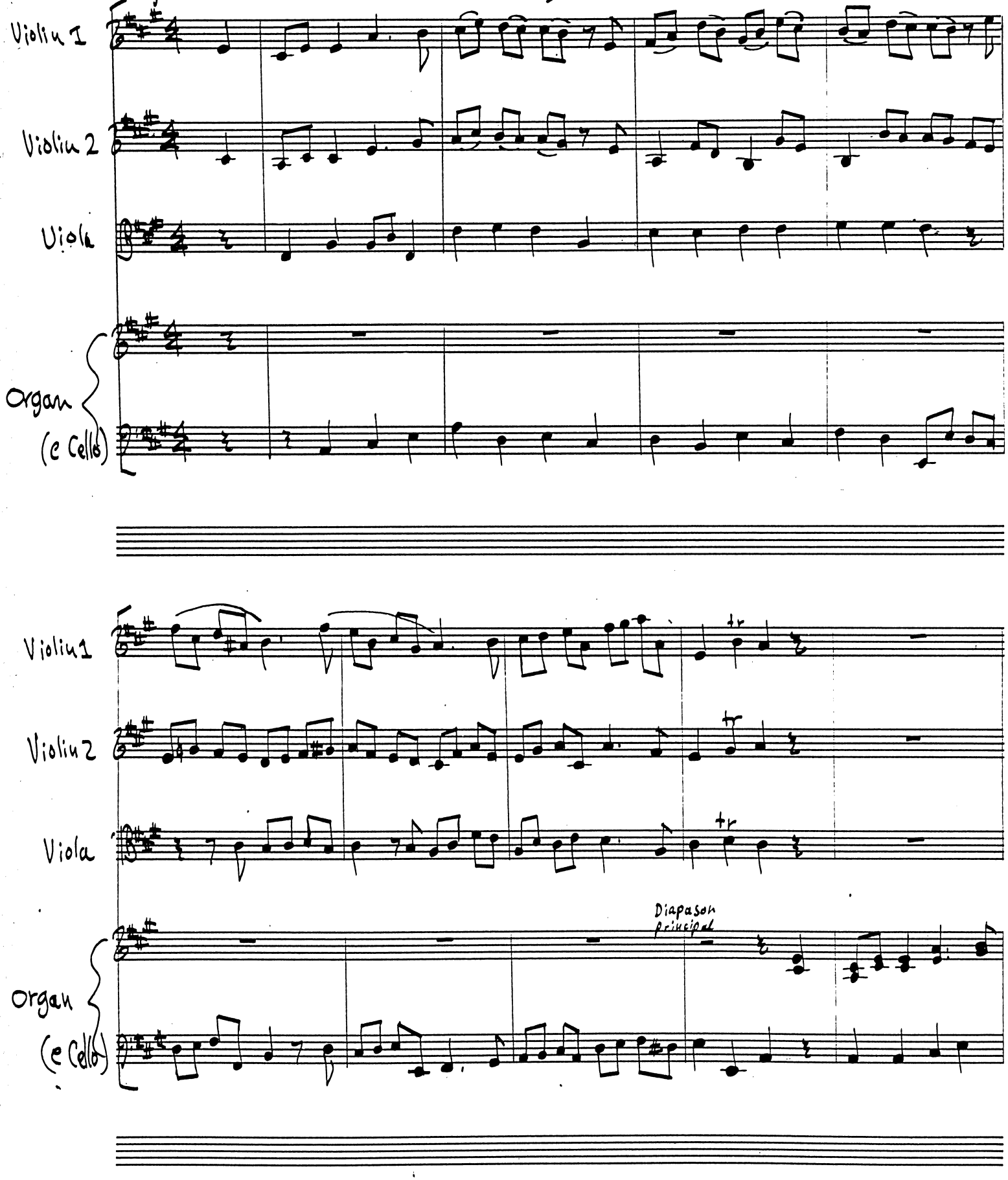
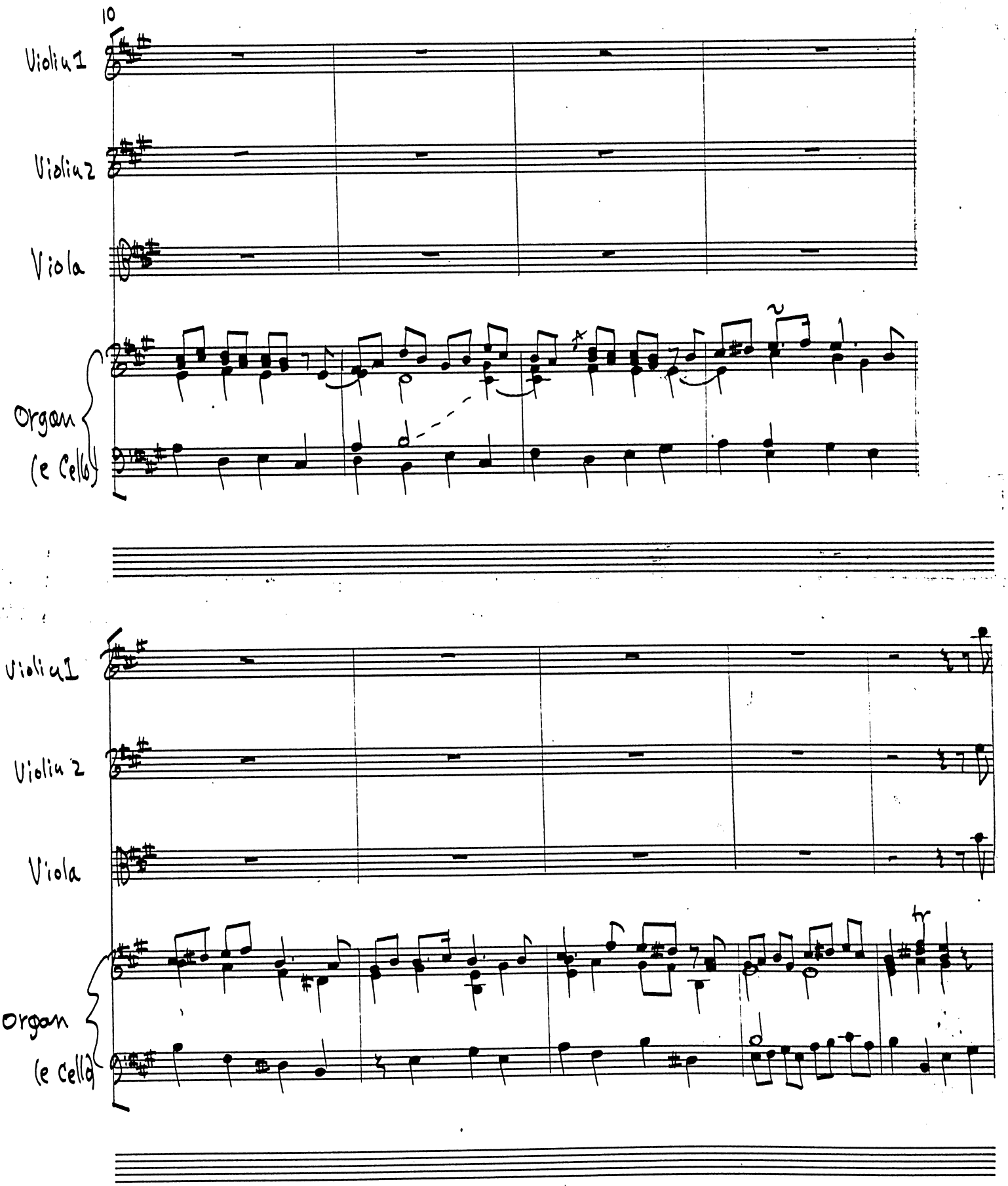
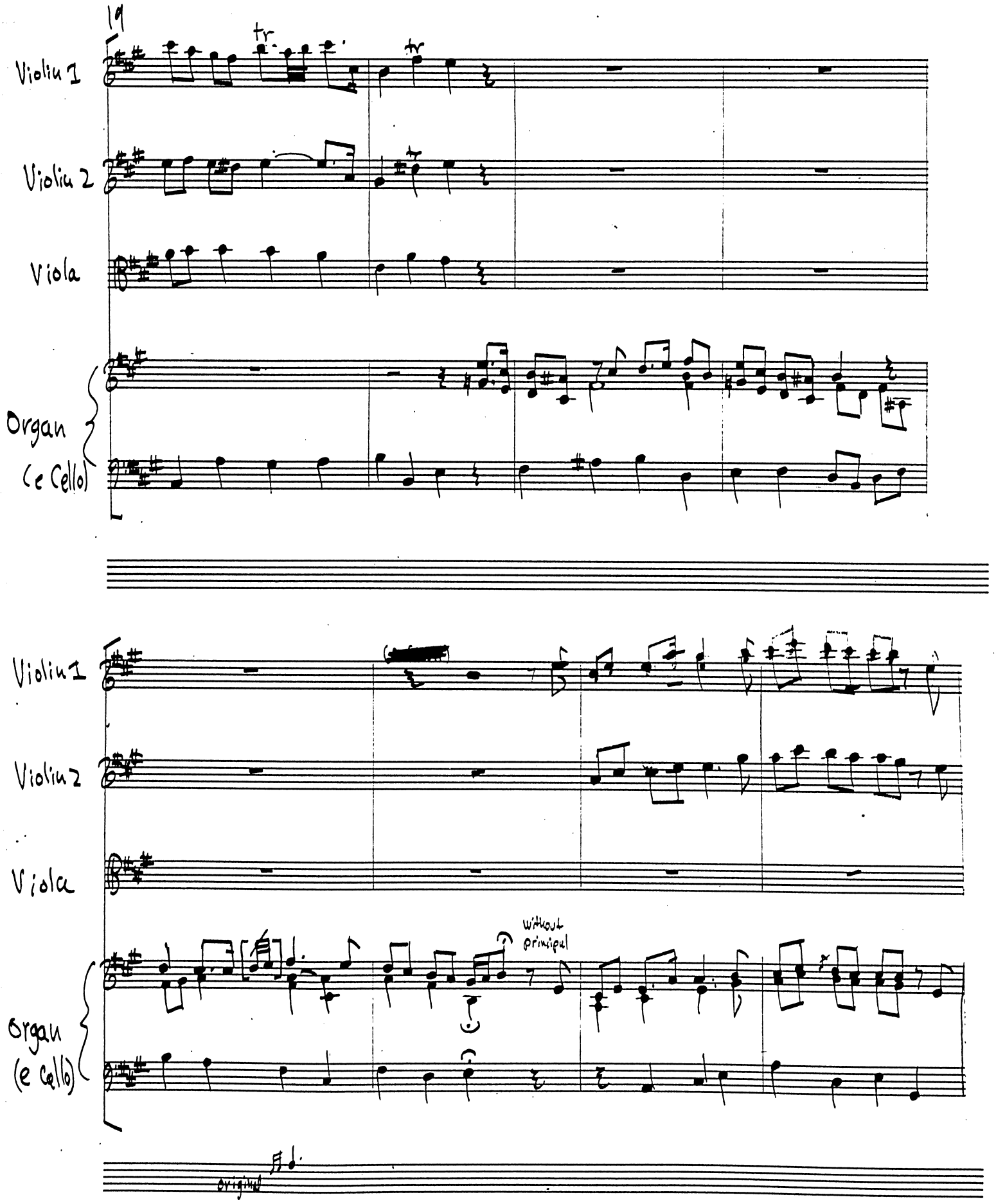

24
Violin 1
Violin 2
Viola
Organ
(e Cello)

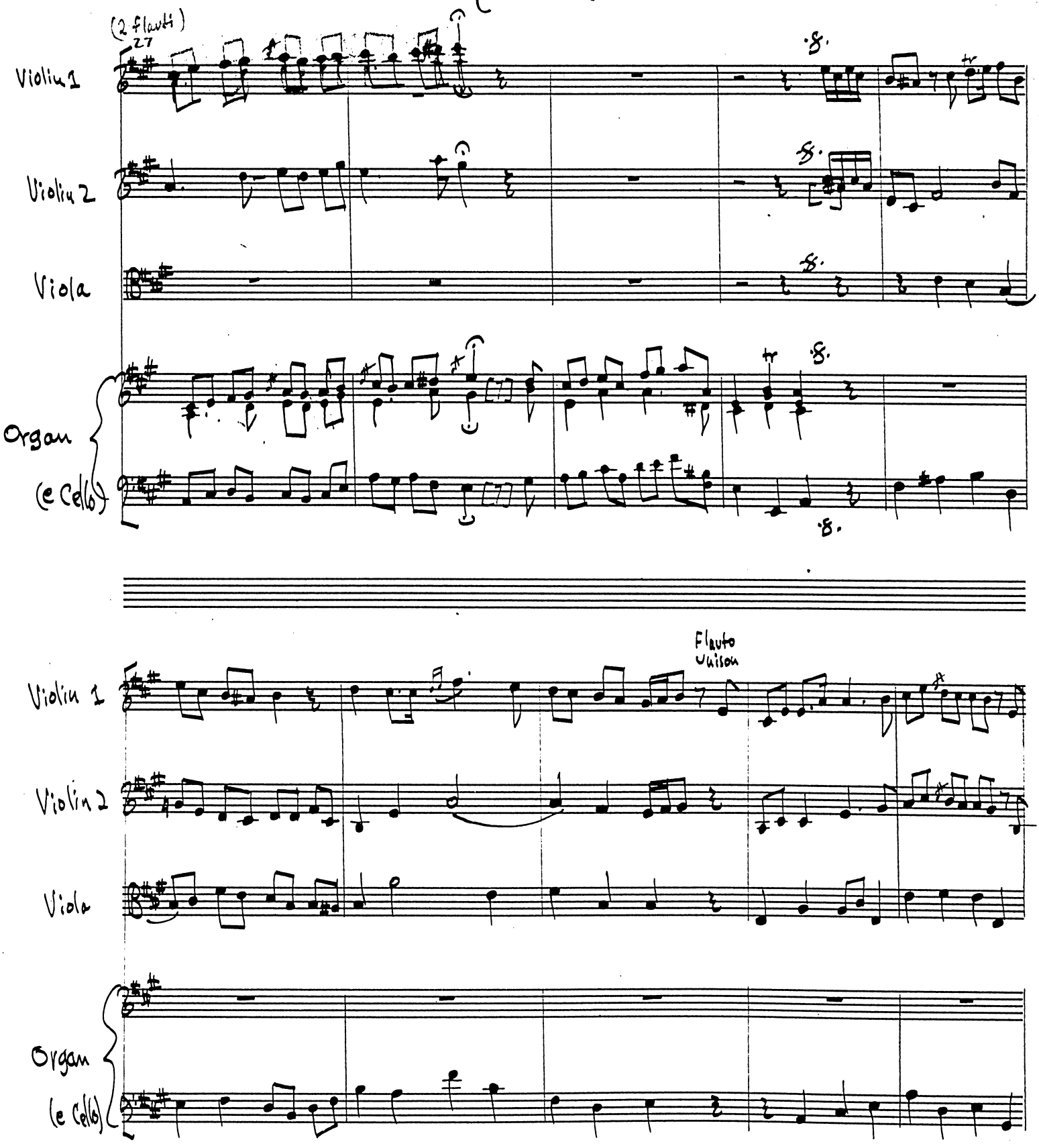
II

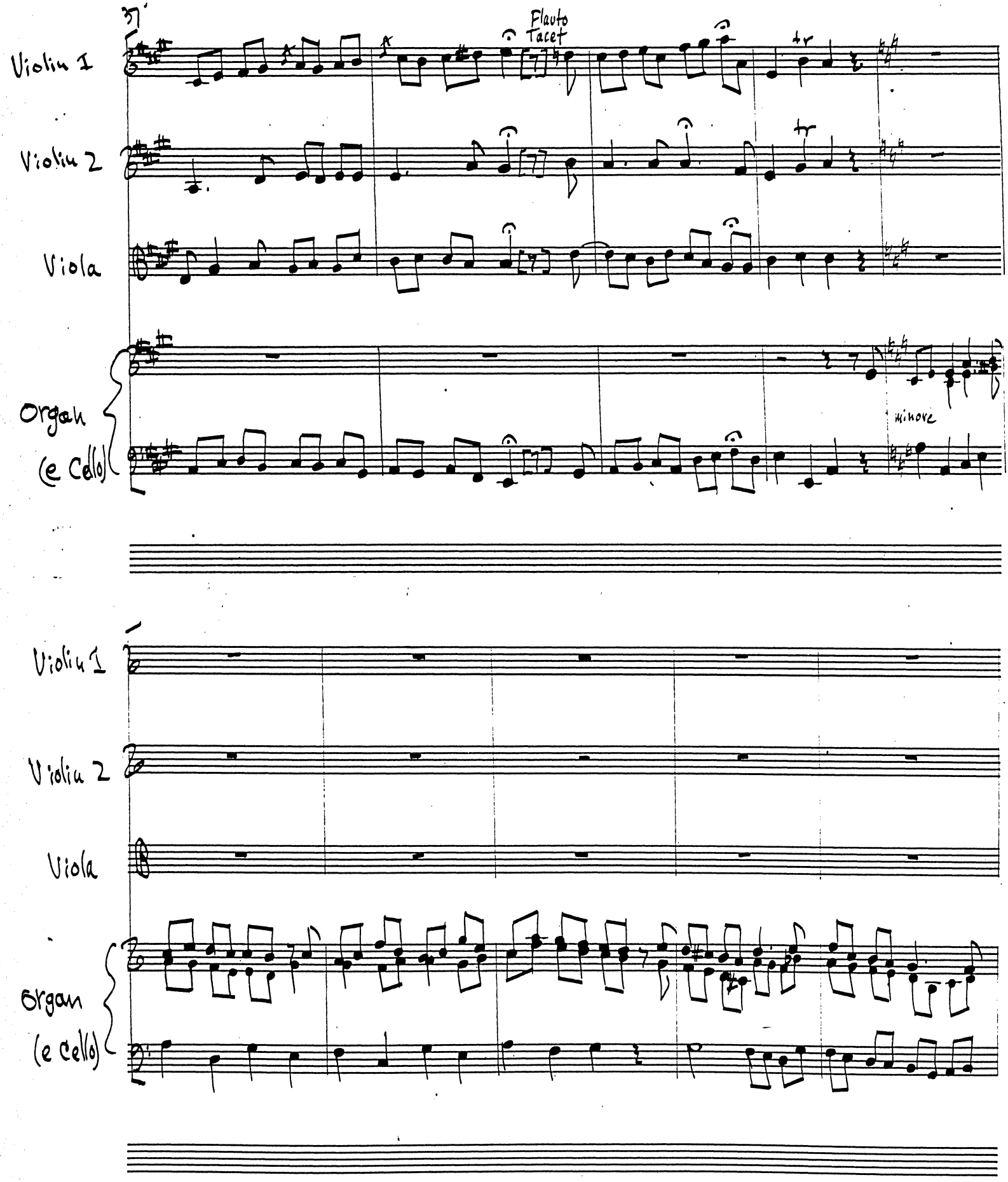
Larghetto Cantabile




10
Violin 1
Violin 2
Viola
Organ
(e Cello)
Violin 1
Violin 2
Viola
Organ
(e Cello)


19
Violin 1
Violin 2
Viola
Organ
(e Cello)
tr
tr
Violin 1
Violin 2
Viola
Organ
(e Cello)
without principal
original


(2 flauti)
27
Violin 1
Violin 2
Viola
Organ
(e Cello)
Flauto
unison
Violin 1
Violin 2
Viola
Organ
(e Cello)


Violin 1
Violin 2
Viola
Flauto
Tacet
Organ
(e Cello)
minore
Violin 1
Violin 2
Viola
Organ
(e Cello)

47

Violin 1

Violin 2

Viola

Organ
(e Cello)

Violin 1

Violin 2

Viola

Organ
(e Cello)

57

Violin 1

Violin 2

Viola

Organ

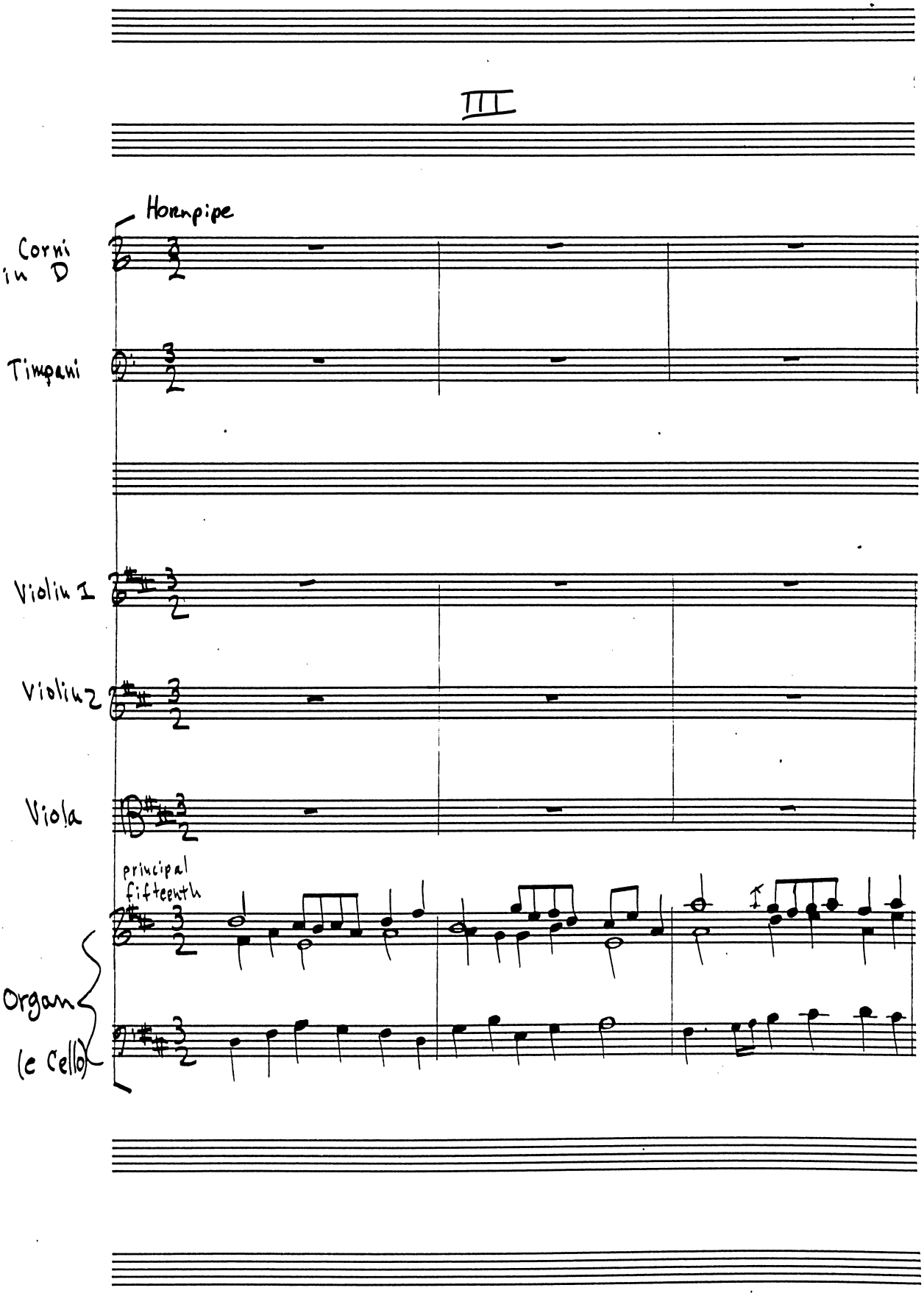
(e cello)

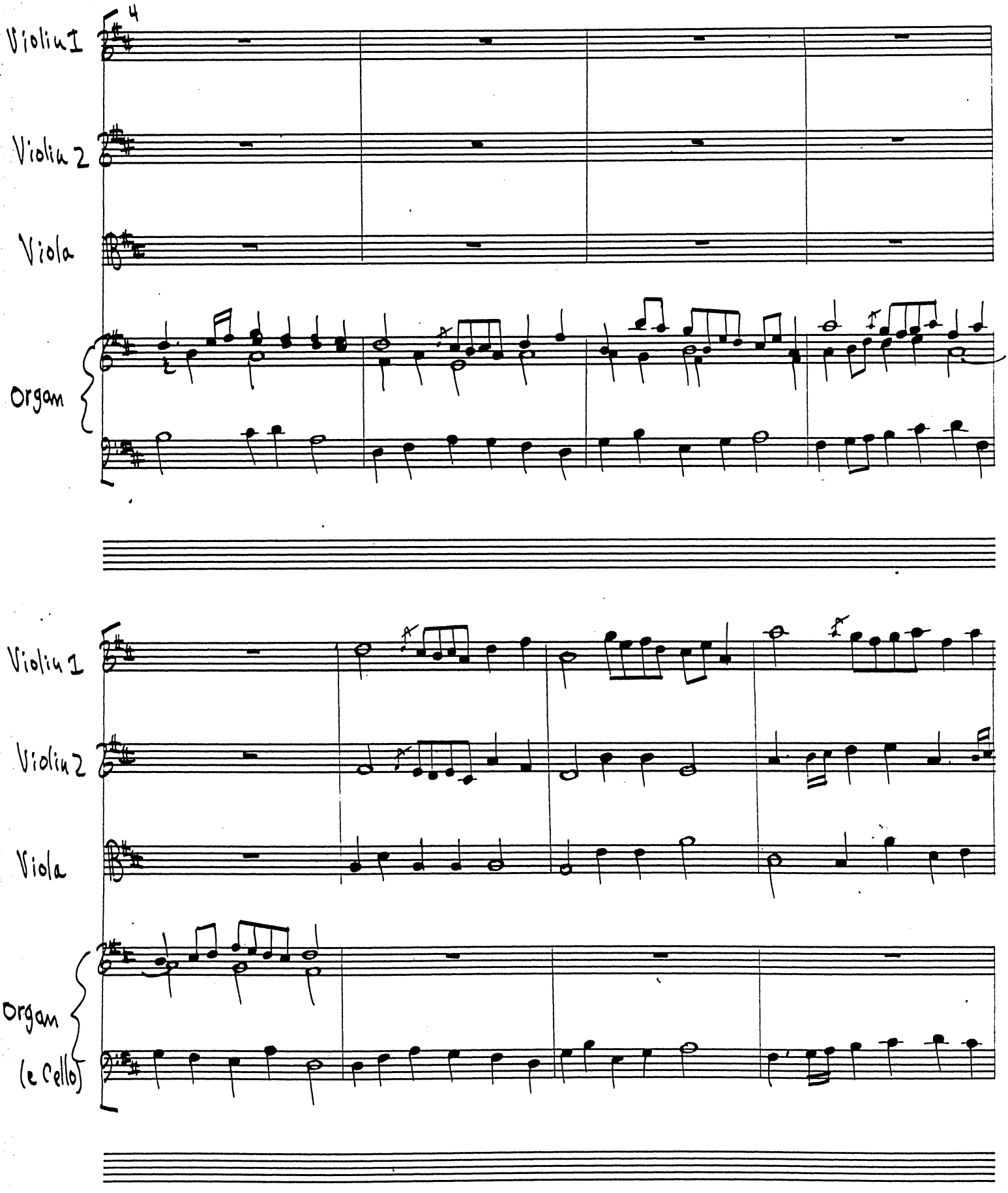
D.S.

There follows here a fugue of J. S. Bach
(D major Fugue from W. T. C. vol. I)

D.S.

(played twice: 1st time, organ alone; 2nd time with orchestra.)


III
Hornpipe
Corni in D
Timpani
Violin I
Violin 2
Viola
principal
fifteenth
Organ
(e Cello)



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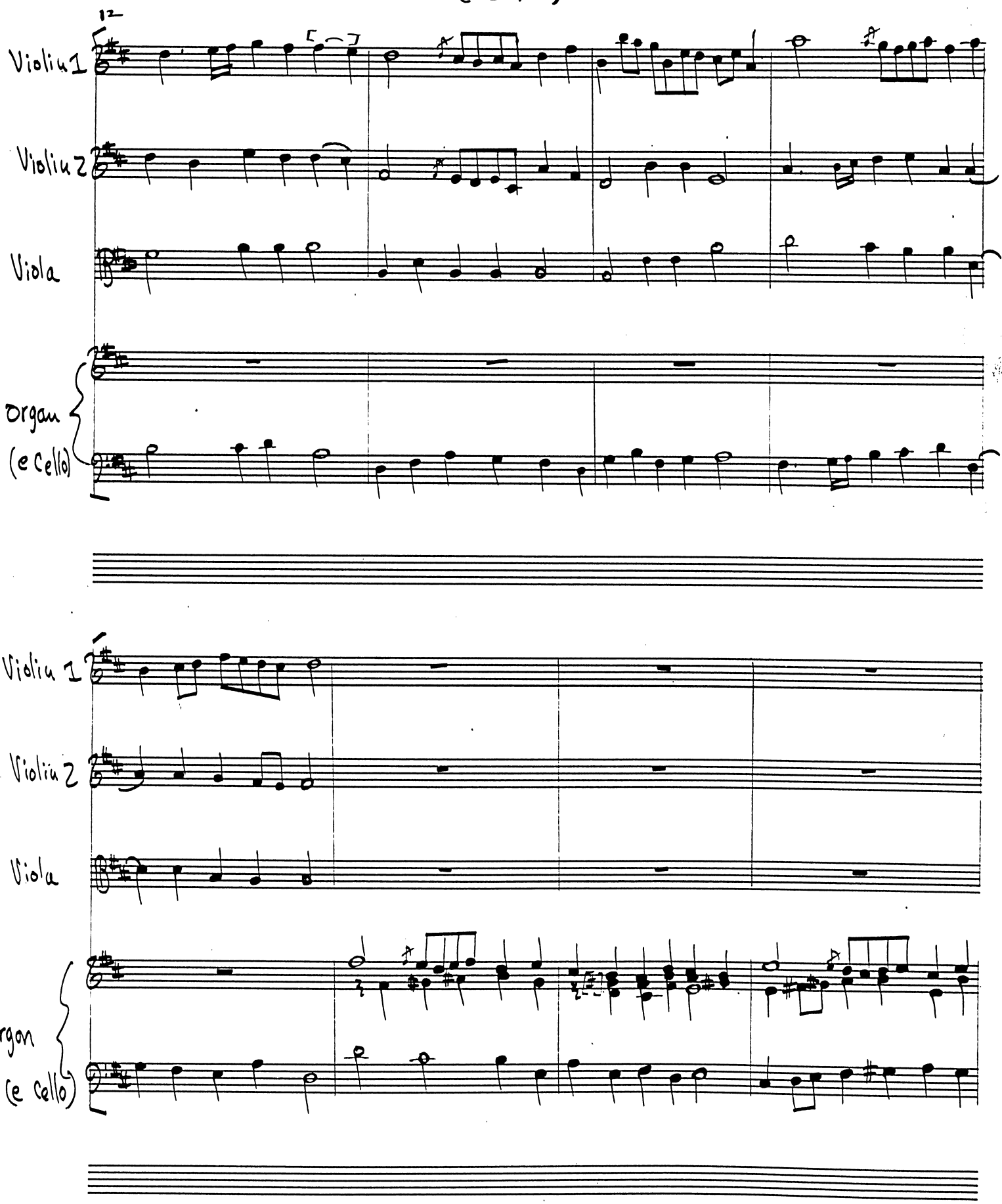
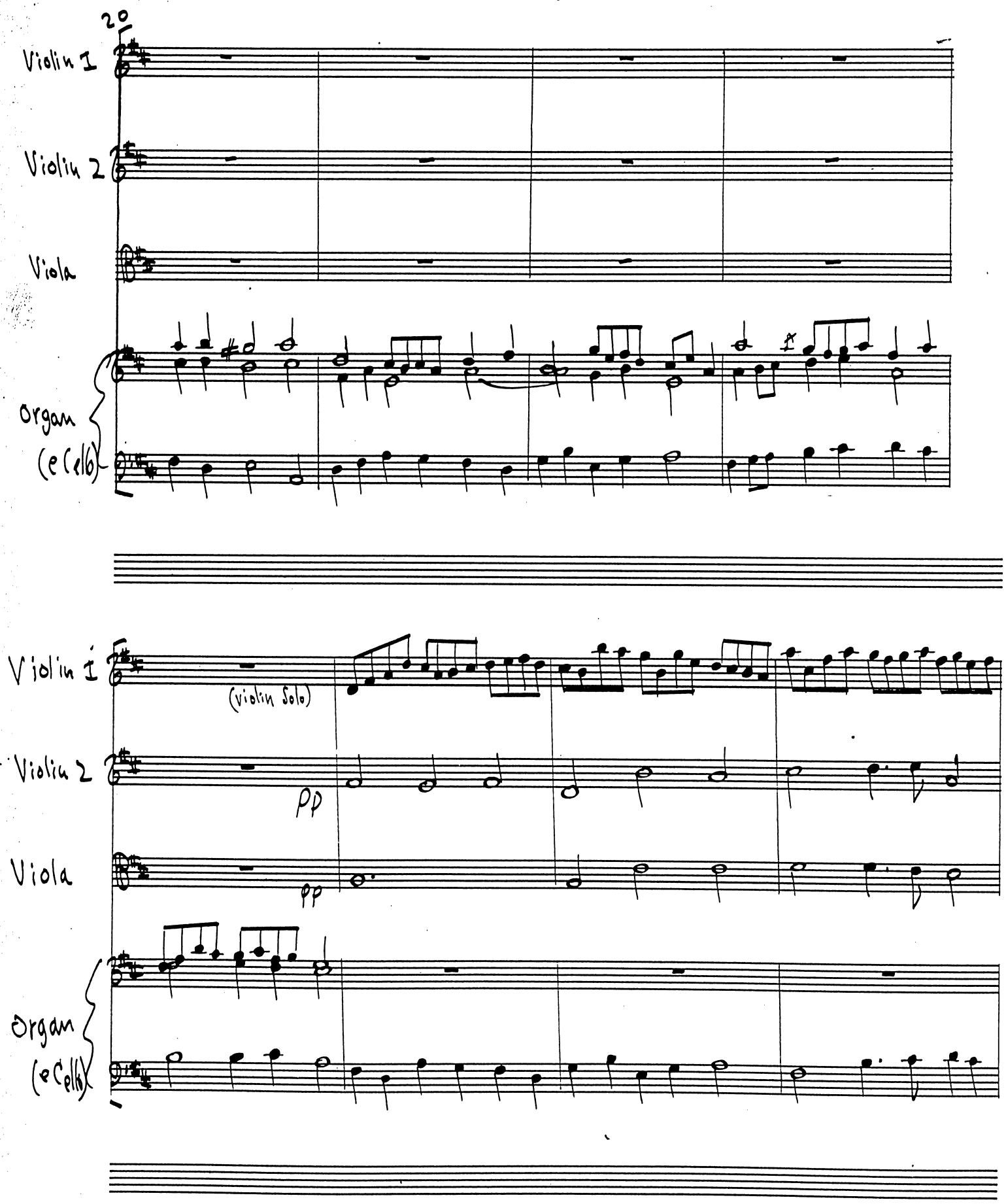
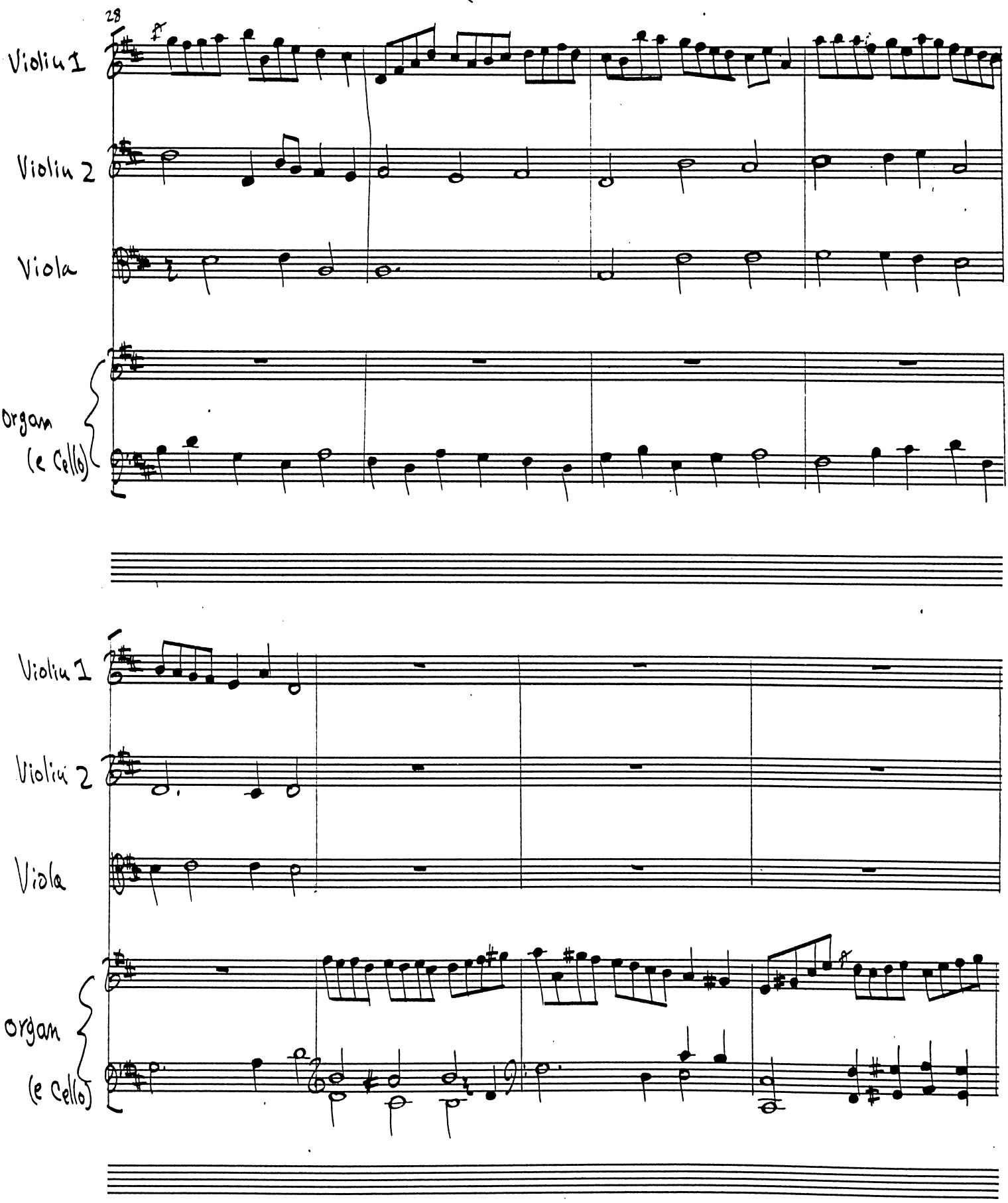
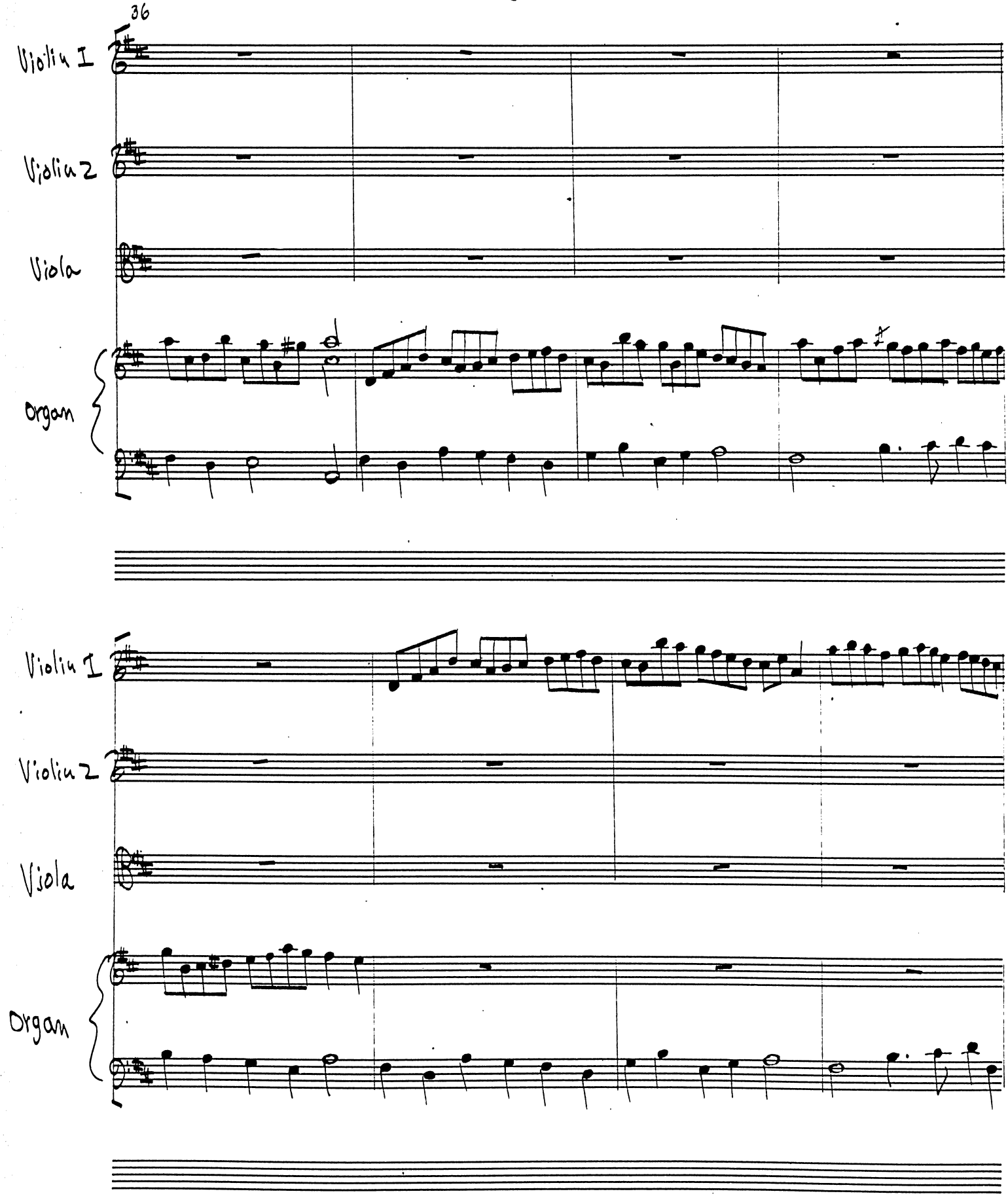

12
Violin 1
Violin 2
Viola
Organ
(e Cello)
Violin 1
Violin 2
Viola
Organ
(e Cello)


20
Violin I
Violin 2
Viola
Organ
(e Cello)
Violin I
(violin solo)
Violin 2
pp
Viola
pp
Organ
(e Cello)


28
Violin 1
Violin 2
Viola
Organ
(e Cello)
Violin 1
Violin 2
Viola
Organ
(e Cello)



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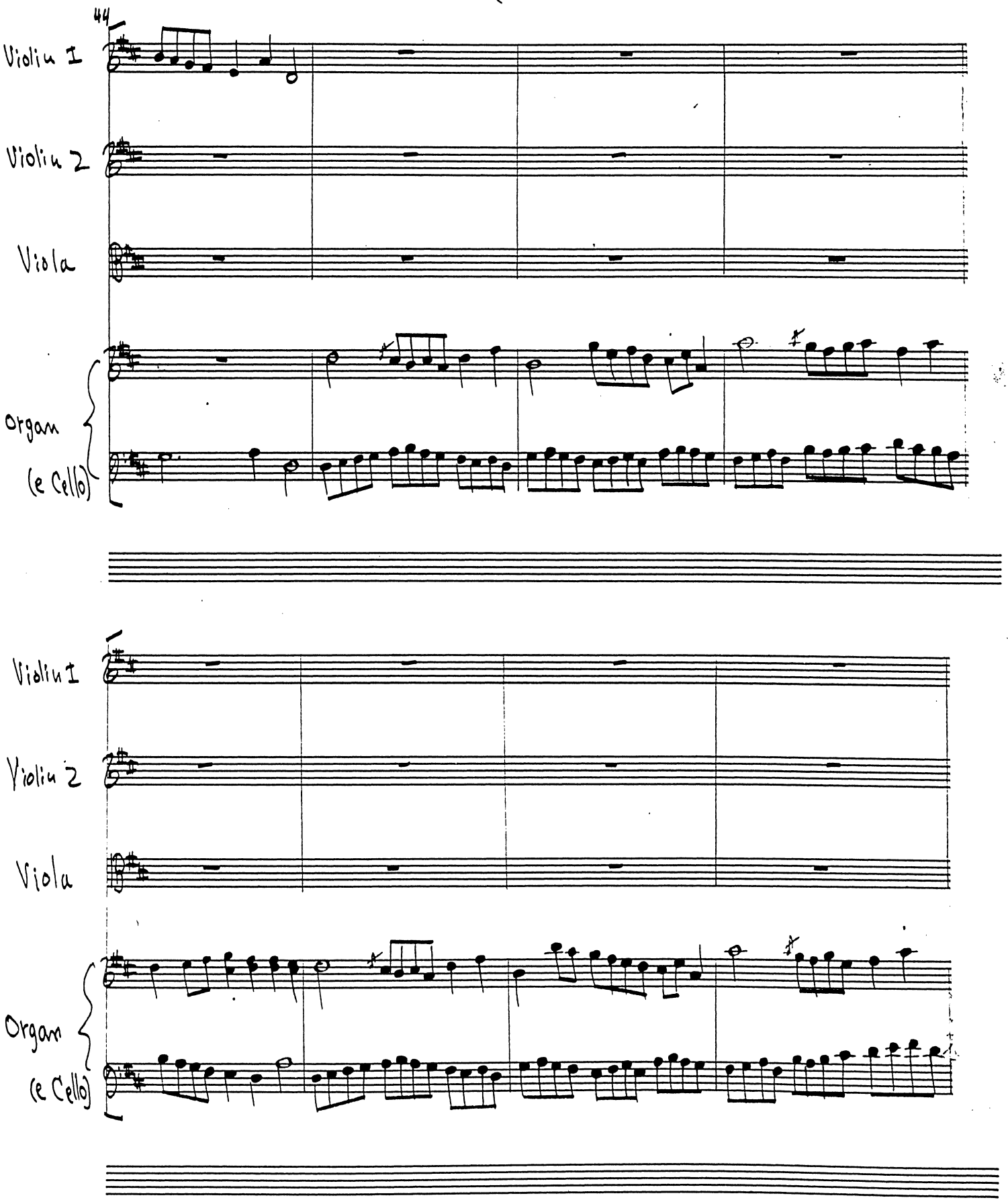
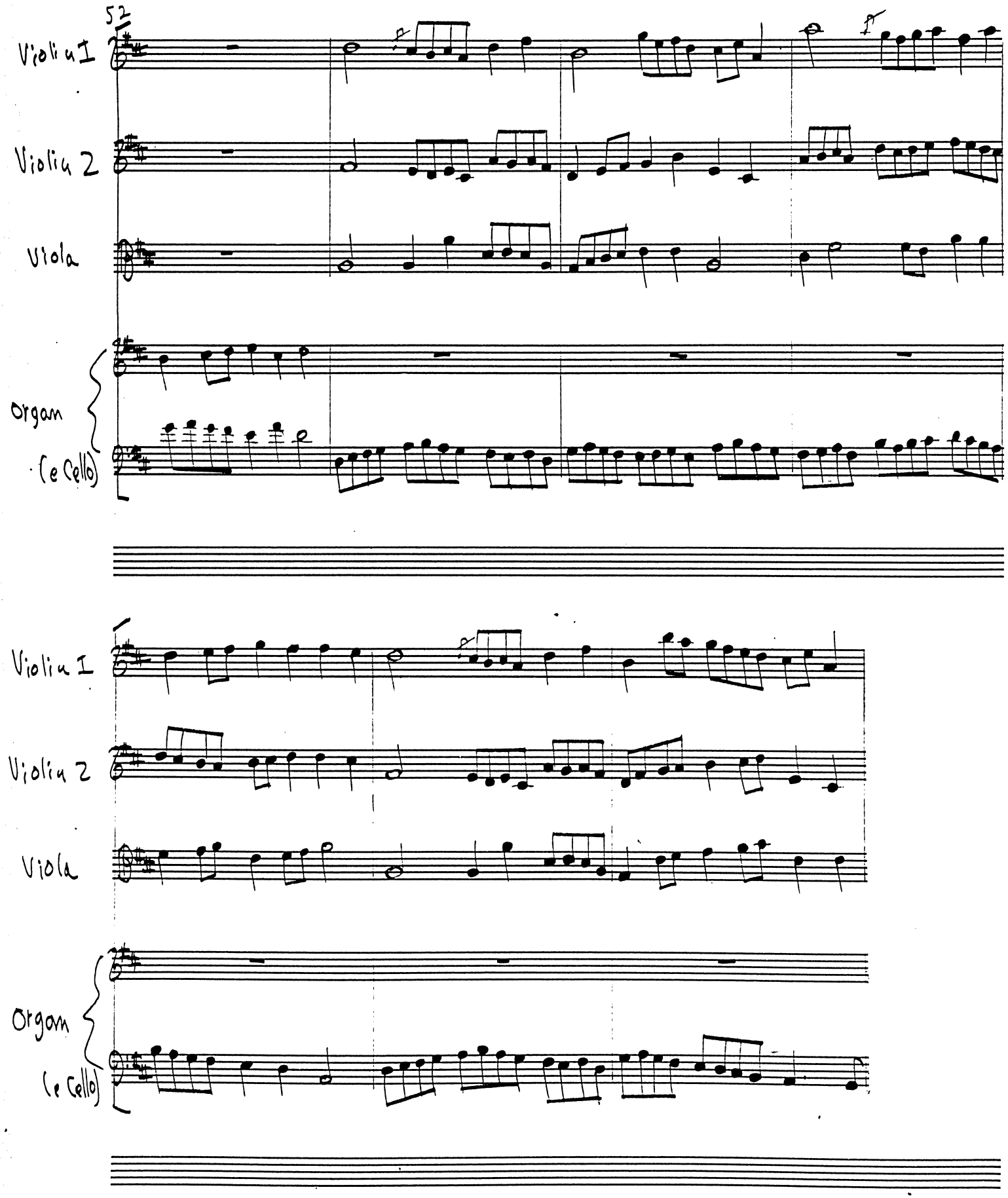
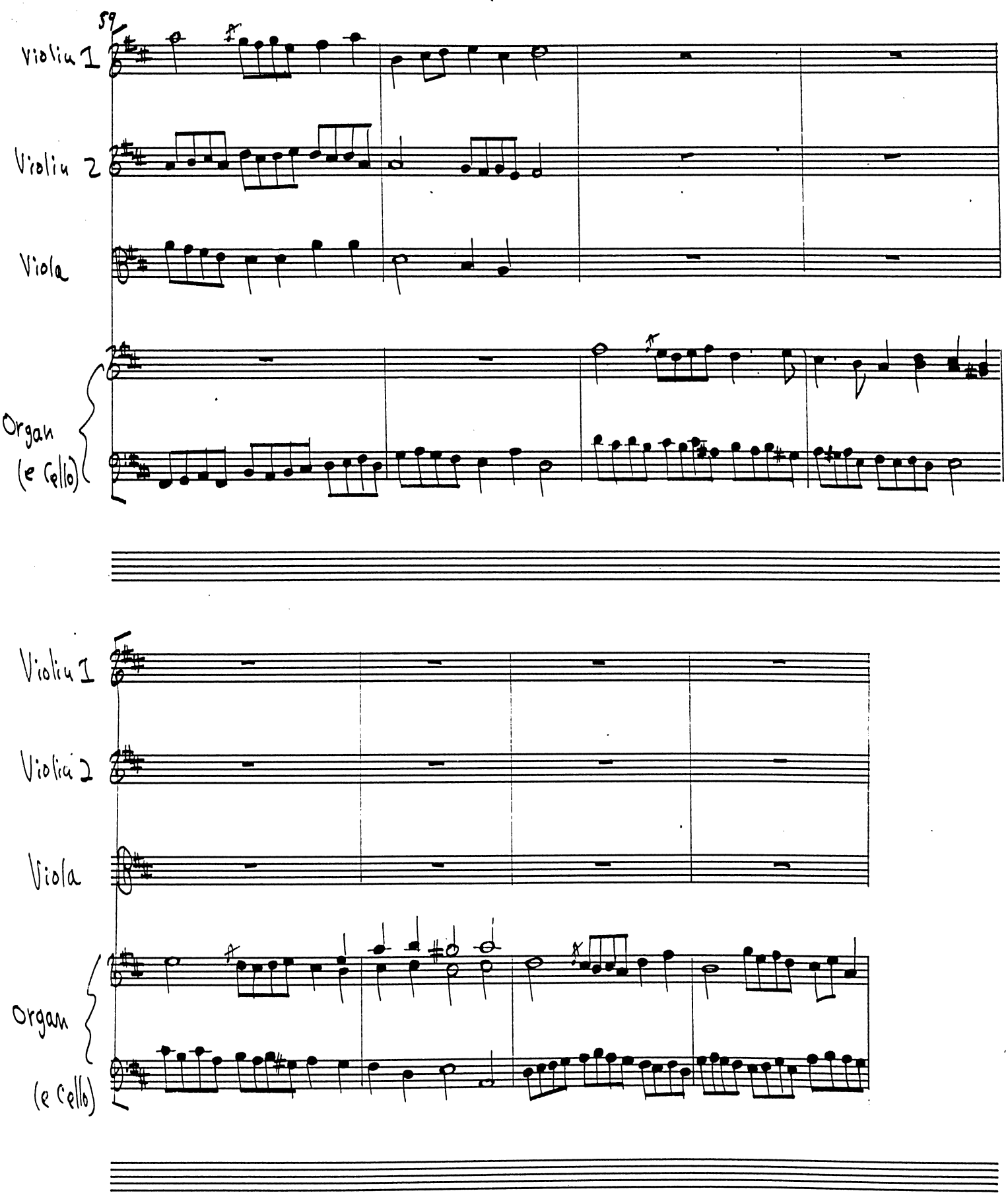
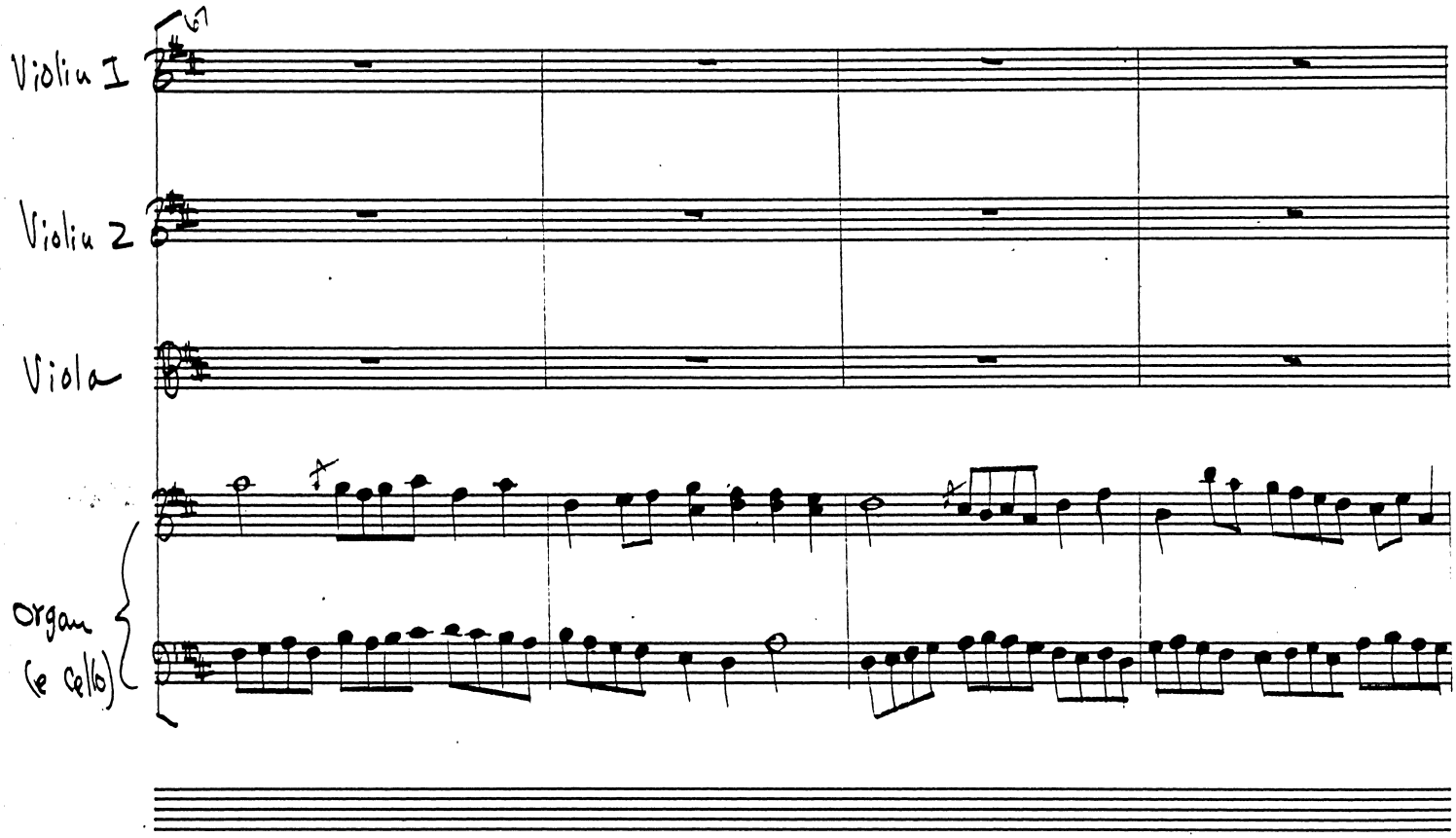
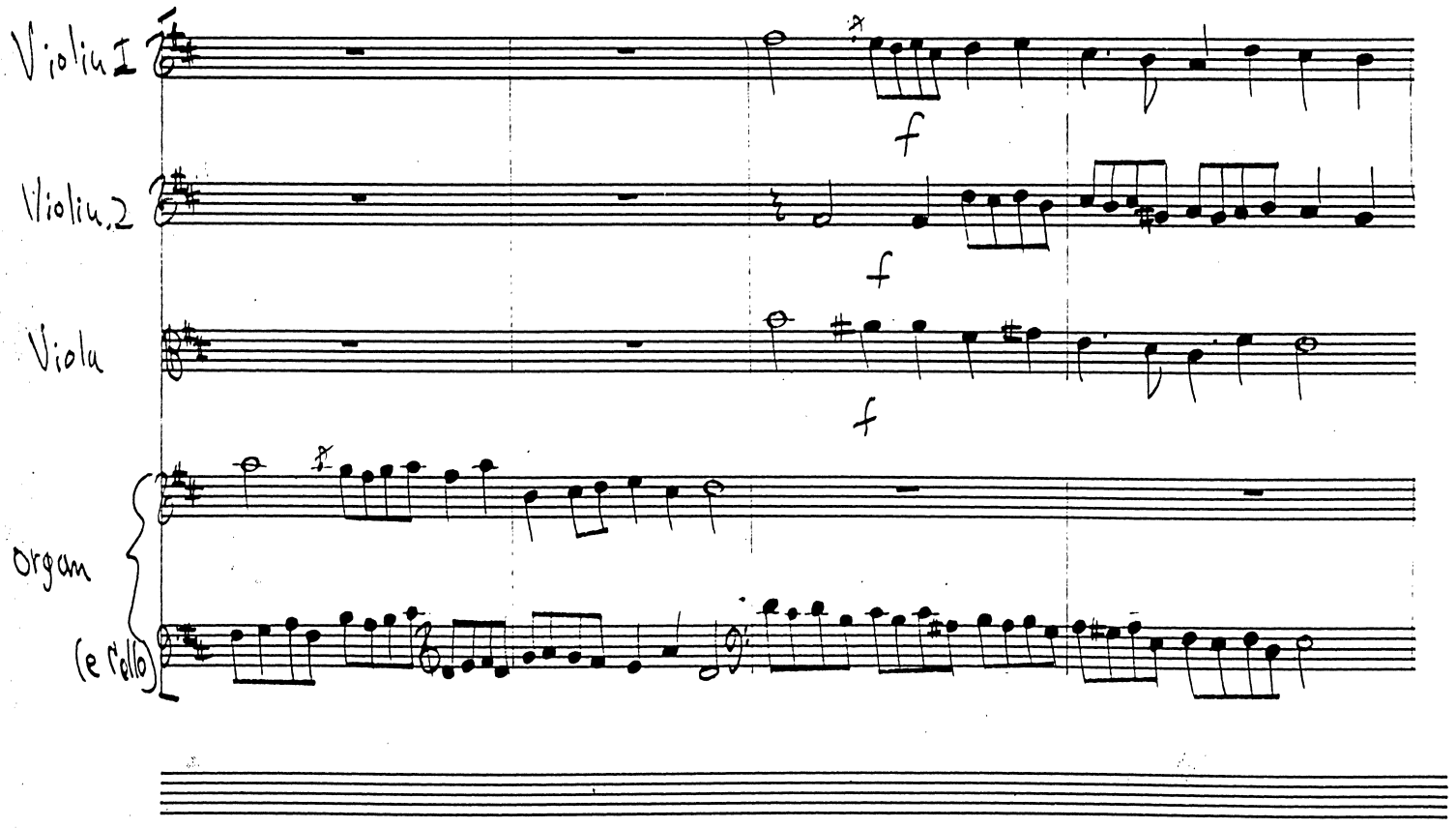

44
Violin I
Violin 2
Viola
Organ
(e Cello)
Violin I
Violin 2
Viola
Organ
(e Cello)


52
Violin I
Violin 2
Viola
Organ
(e Cello)
Violin I
Violin 2
Viola
Organ
(e Cello)


59
Violin 1
Violin 2
Viola
Organ
(e Cello)
Violin 1
Violin 2
Viola
Organ
(e Cello)





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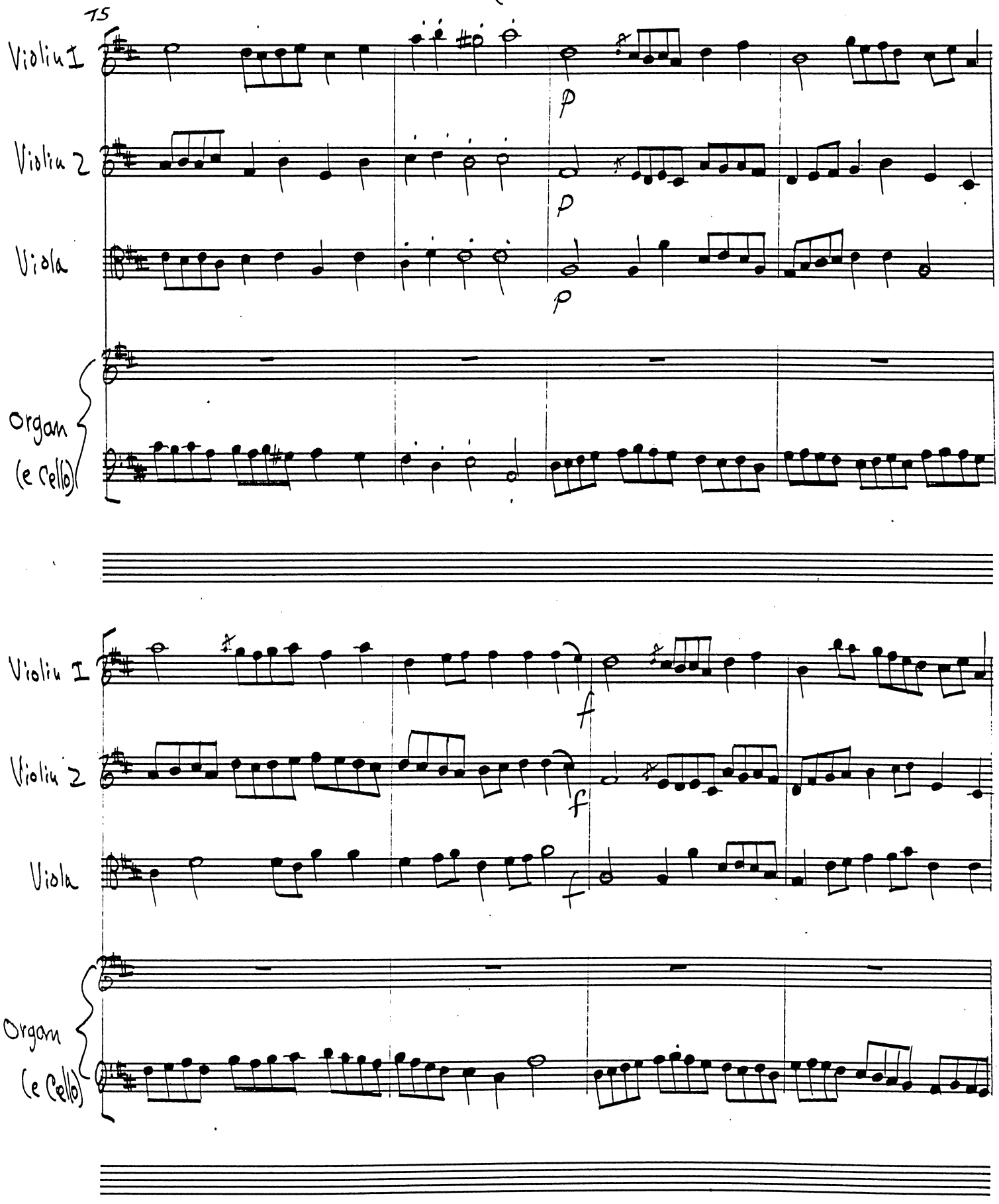
215 E. 42 ST N Y 17, U S A



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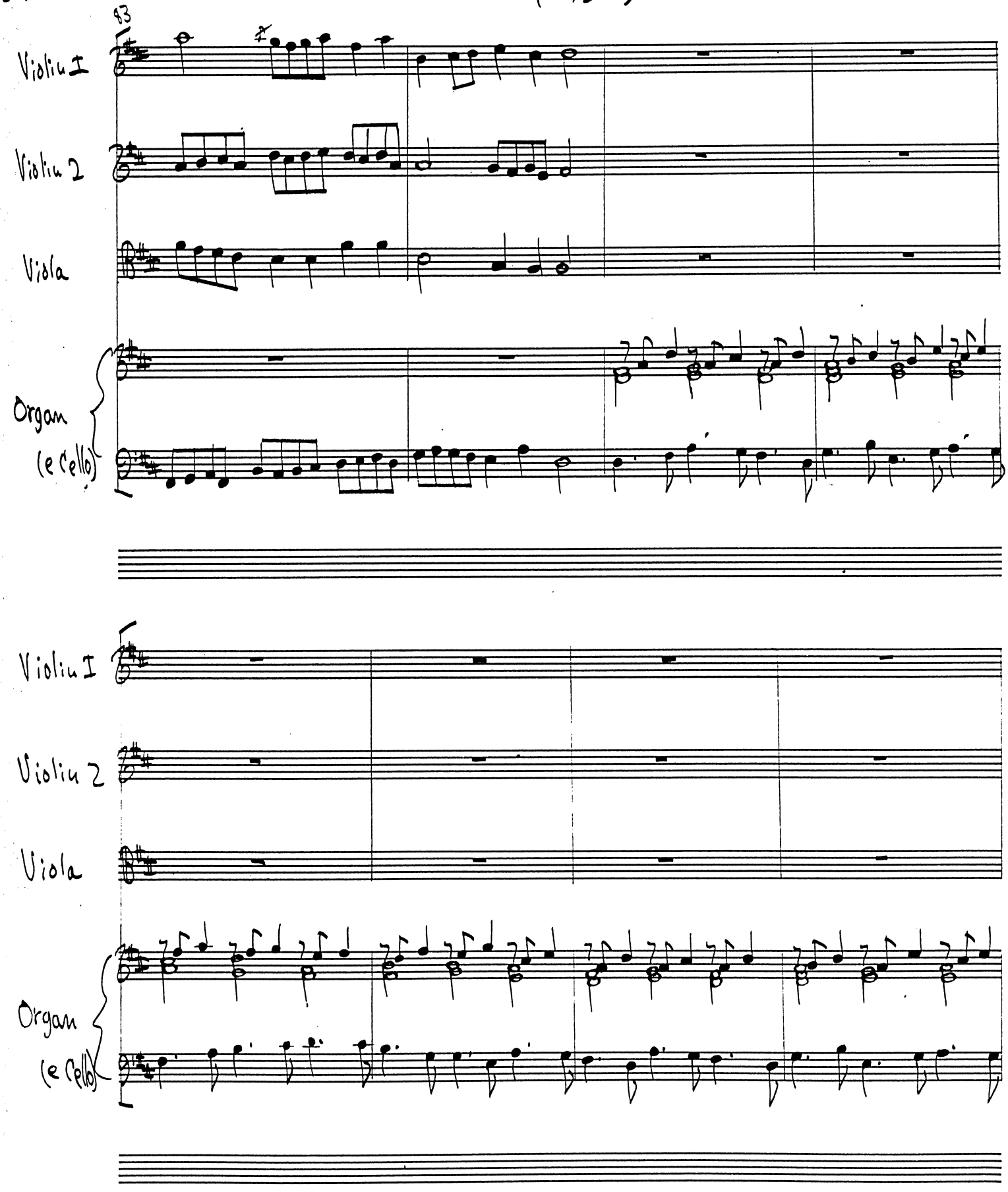
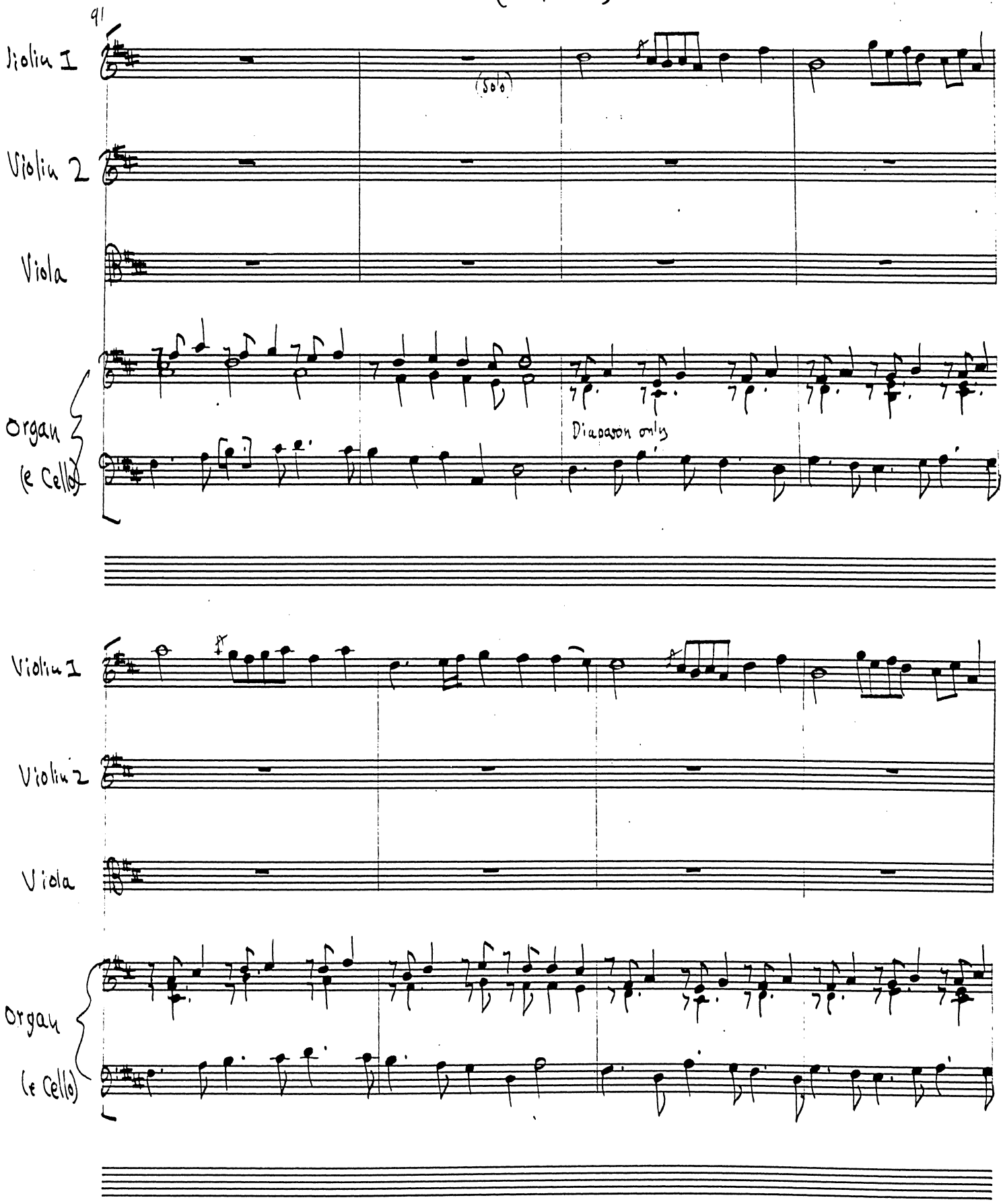
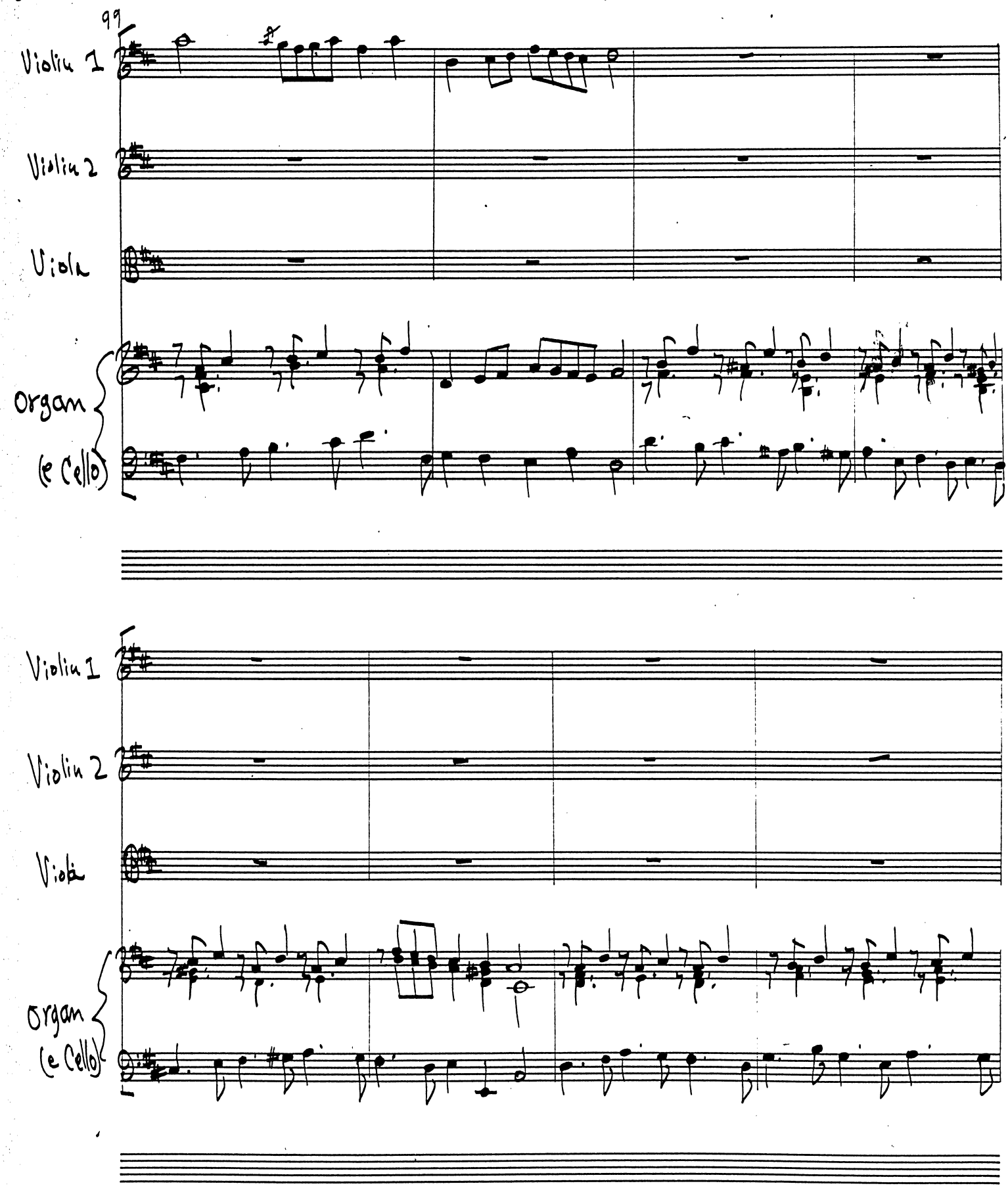
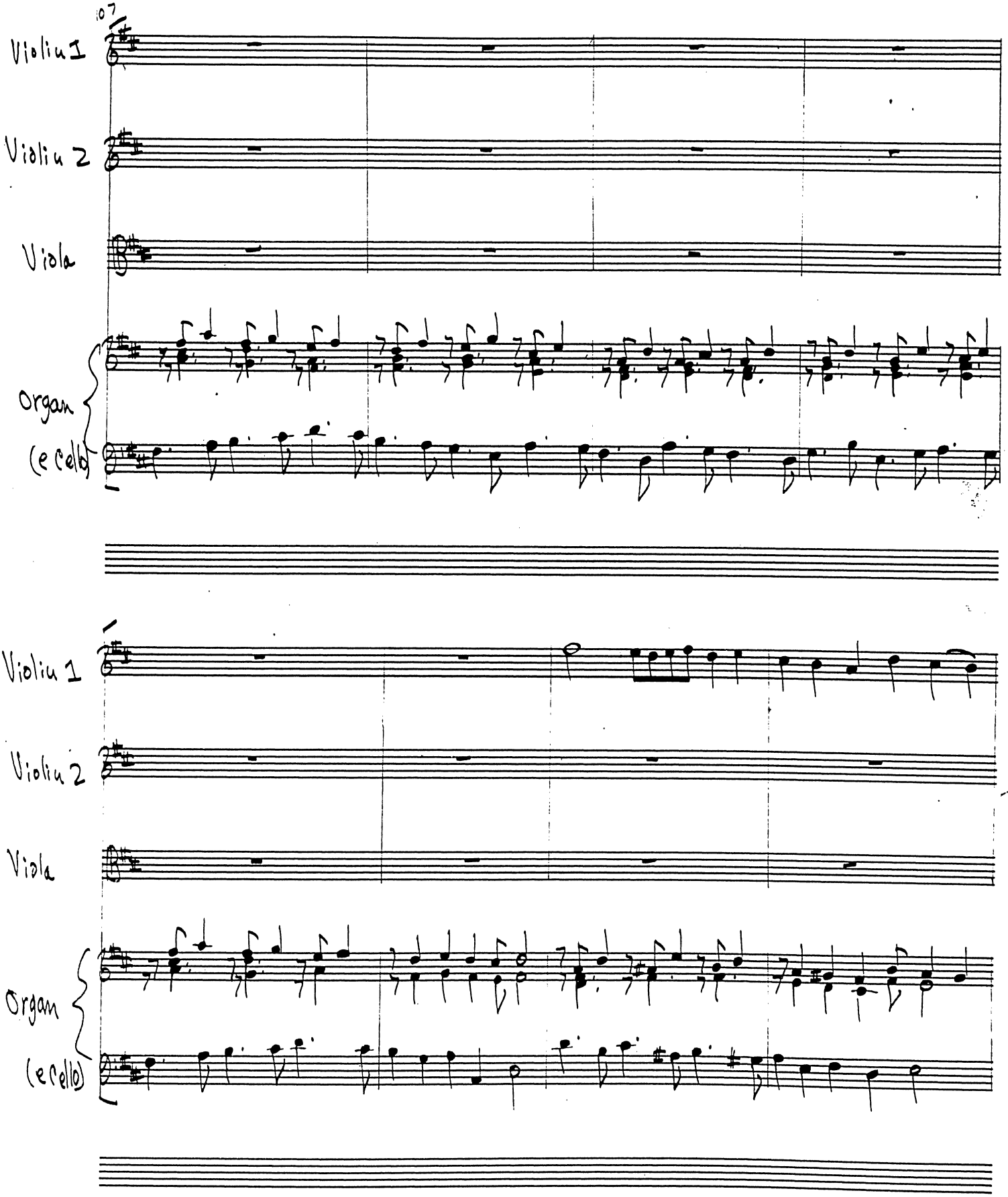
213 E 42 ST N Y 17, U S A


93
Violin I
Violin 2
Viola
Organ
(e Cello)
Violin I
Violin 2
Viola
Organ
(e Cello)


91
Violin I
(Solo)
Violin 2
Viola
Organ
(& Cello)
Diapason only
Violin 1
Violin 2
Viola
Organ
(& Cello)


99
Violin 1
Violin 2
Viola
Organ
(e Cello)
Violin 1
Violin 2
Viola
Organ
(e Cello)



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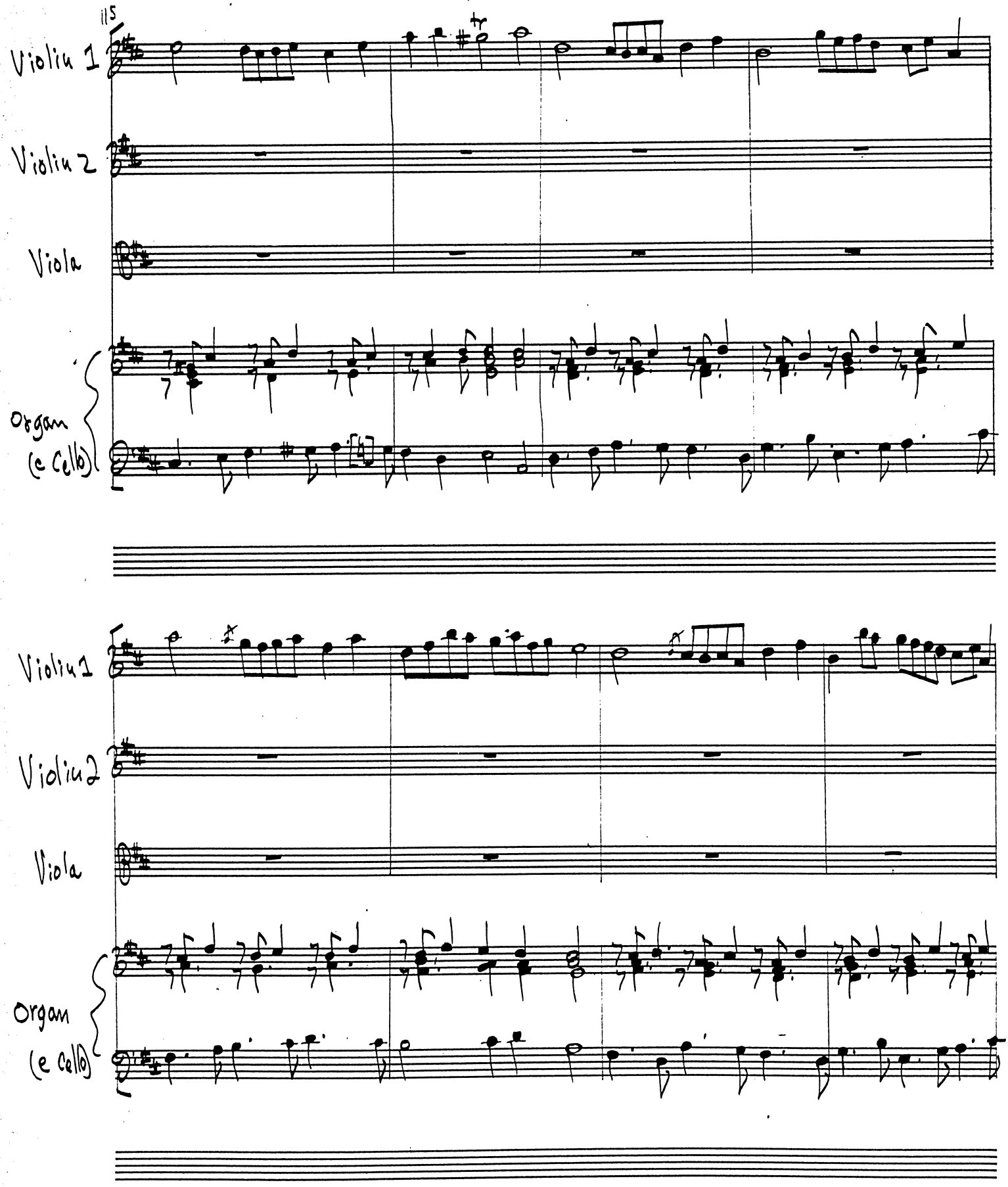
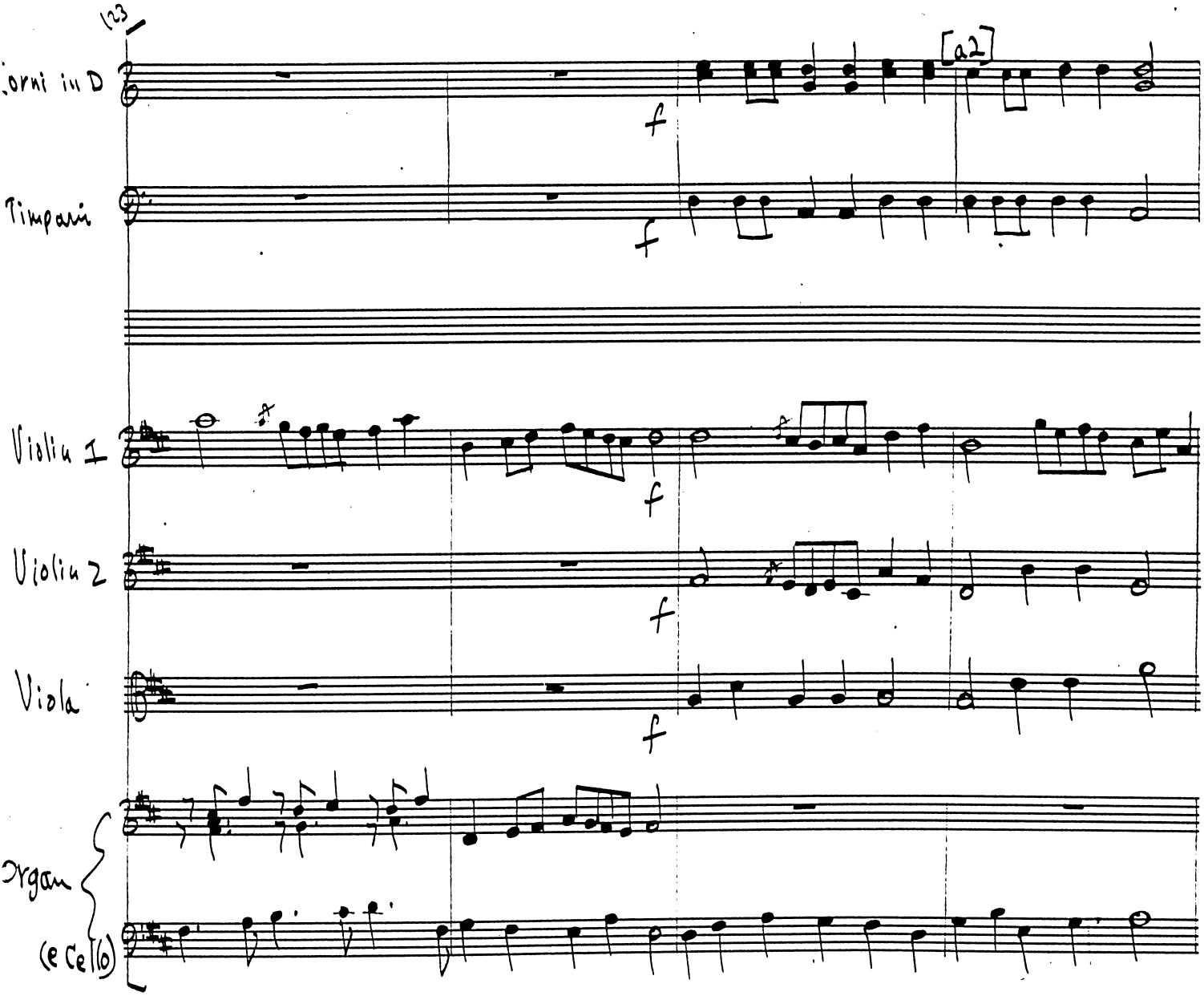
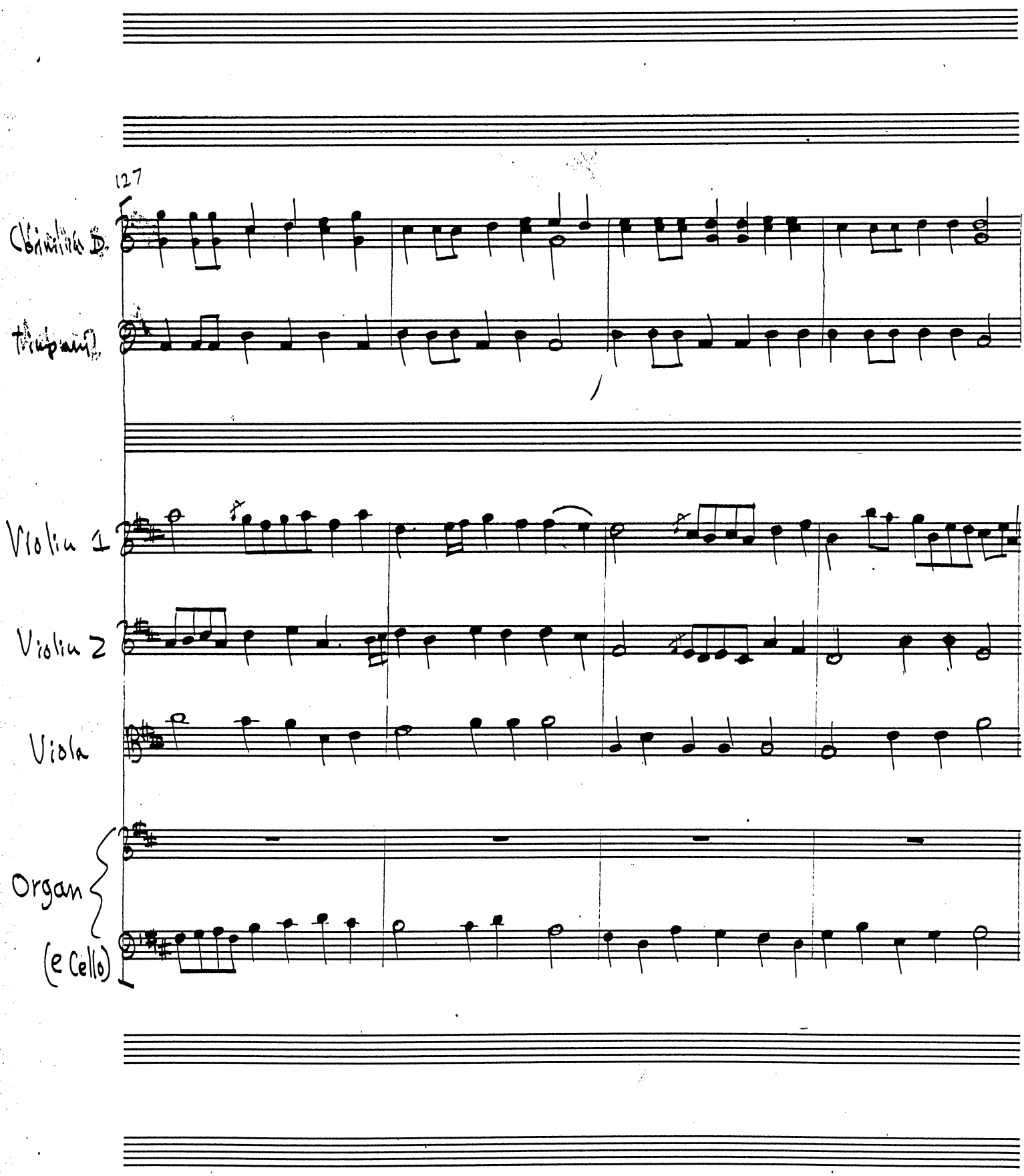
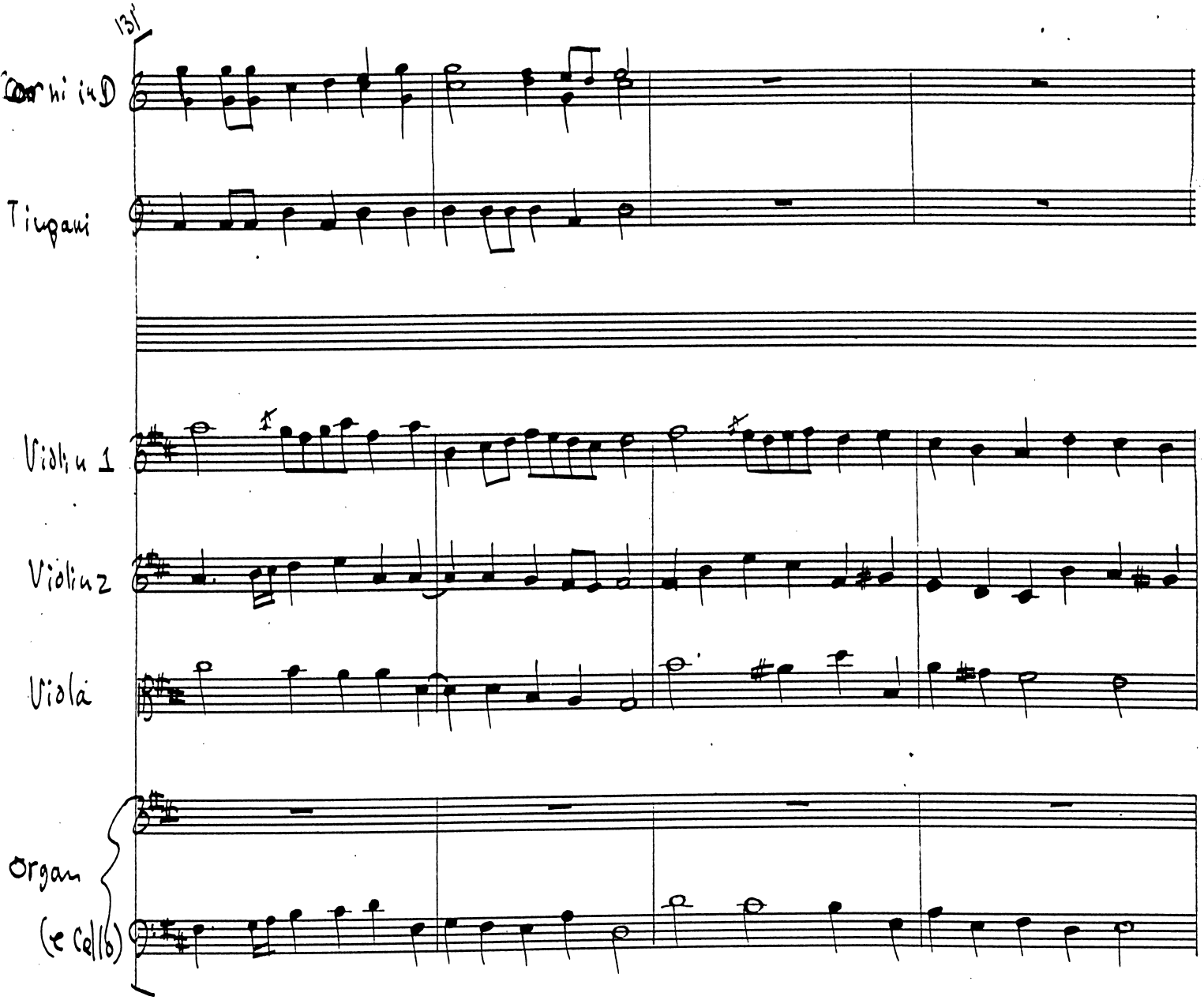
213 E. 42 ST N Y 17, U S A


115
Violin 1
Violin 2
Viola
Organ
(e Cello)
Violin 1
Violin 2
Viola
Organ
(e Cello)


123
Corni in D
[a2]
f
Timpani
f
Violin 1
f
Violin 2
f
Viola
f
Organ
(e Cello)


127
Clarinetto B.
Timpani
Violin 1
Violin 2
Viola
Organ
(e Cello)



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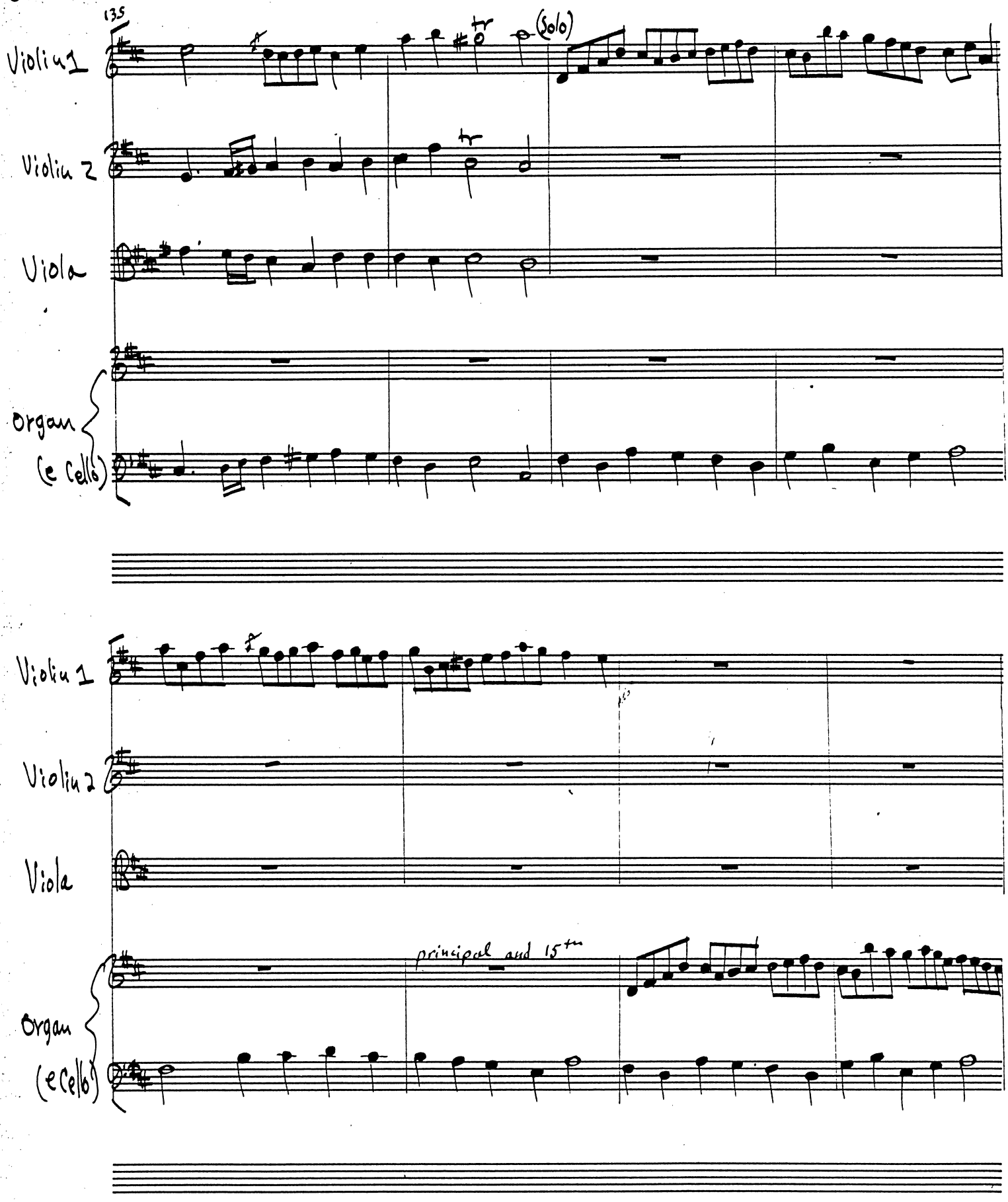
215 E. 42 ST N.Y. 17, U.S.A.



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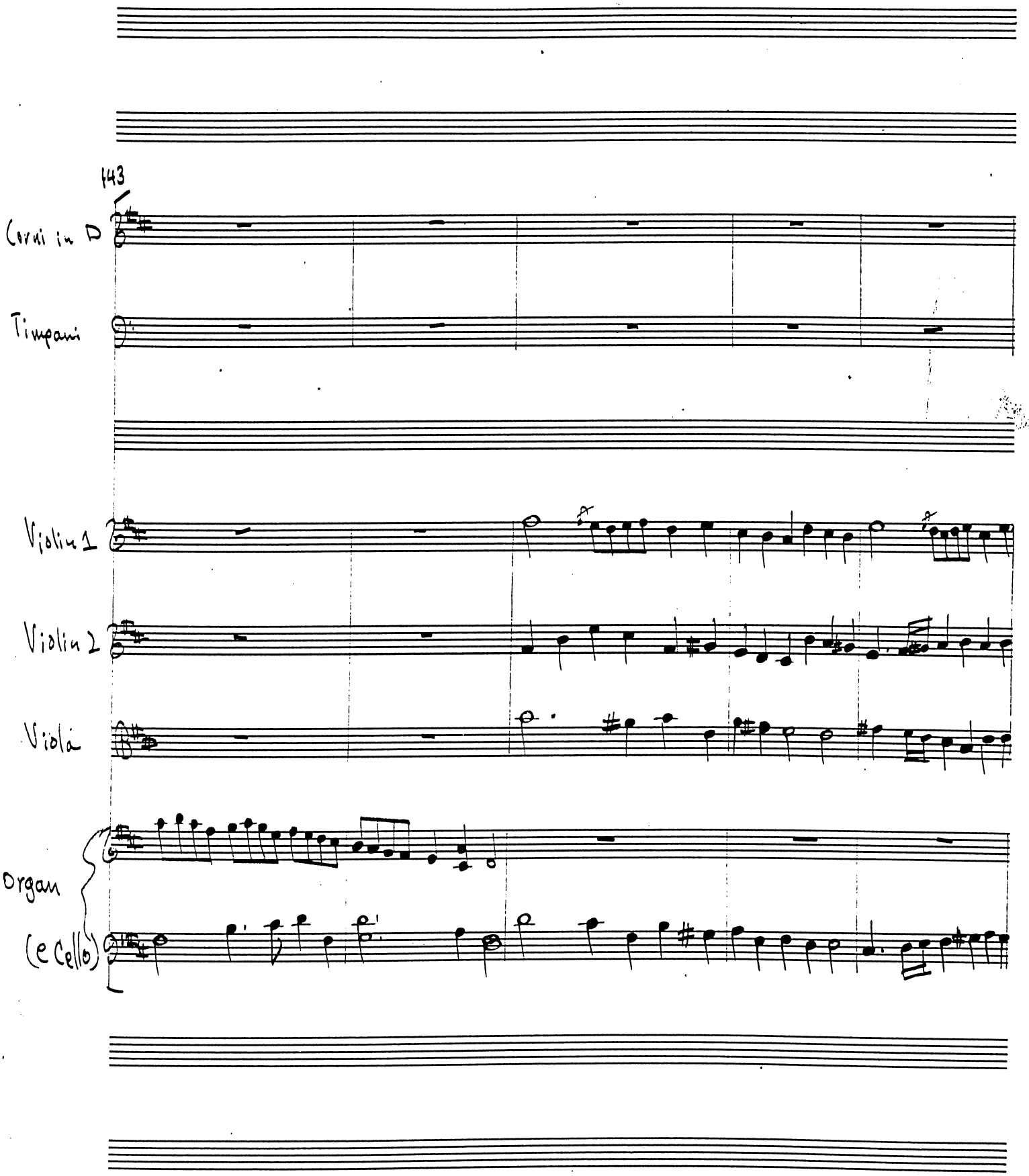
215 E. 42 ST N Y 17, U.S.A.



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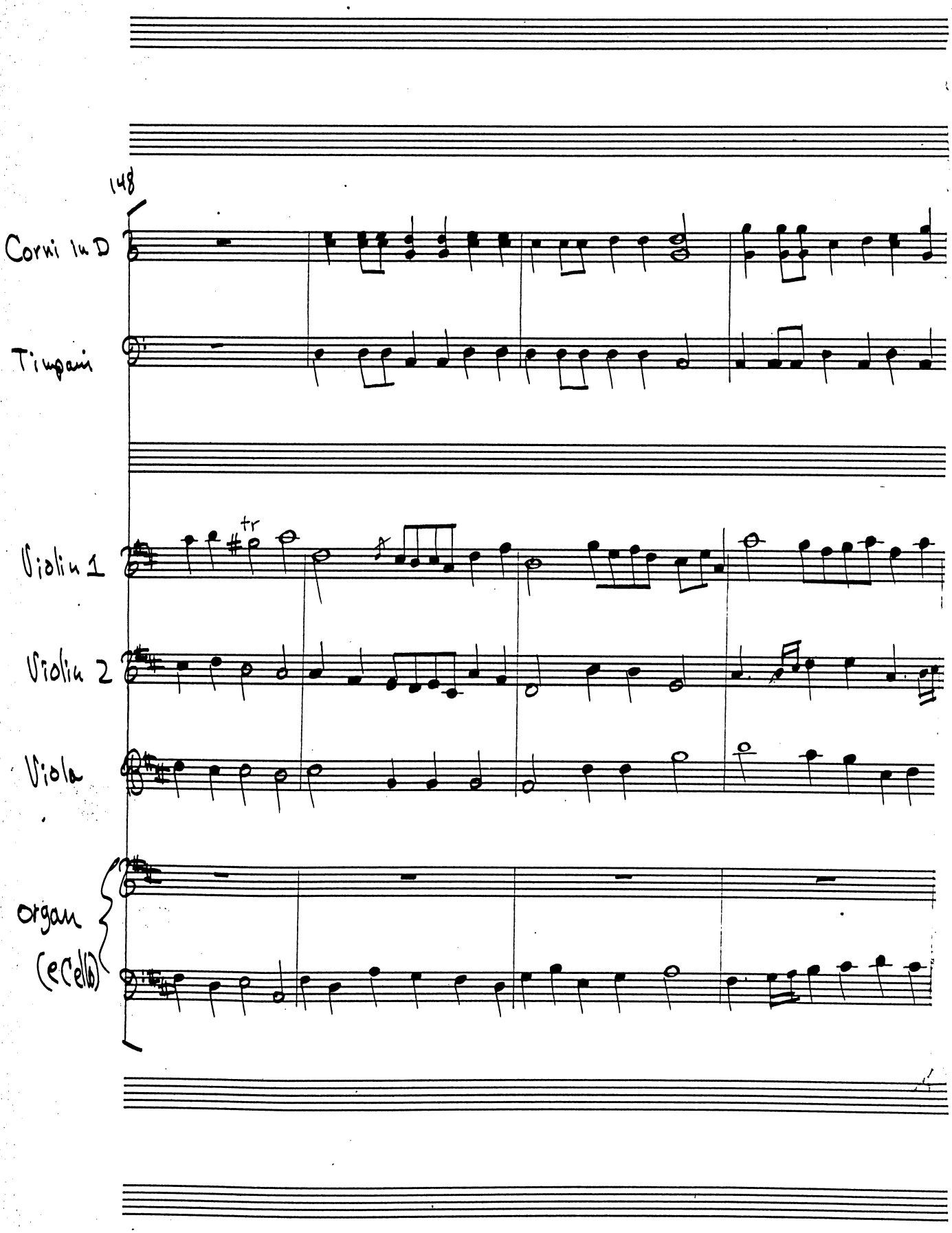
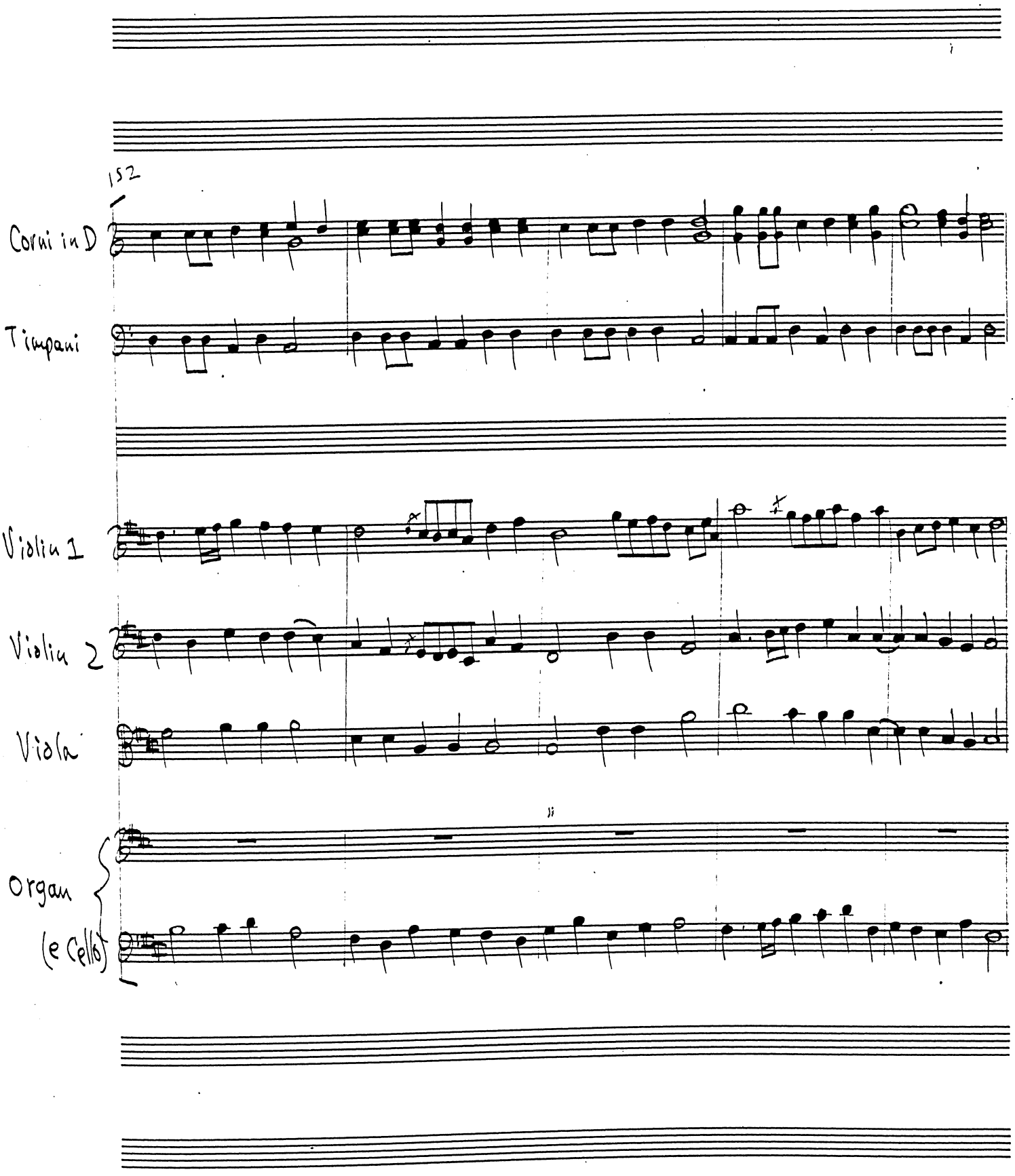
215 E. 42 ST N. Y. 17, U. S. A.


148
Corni in D
Timpani
tr
Violin 1
Violin 2
Viola
organ
(cello)



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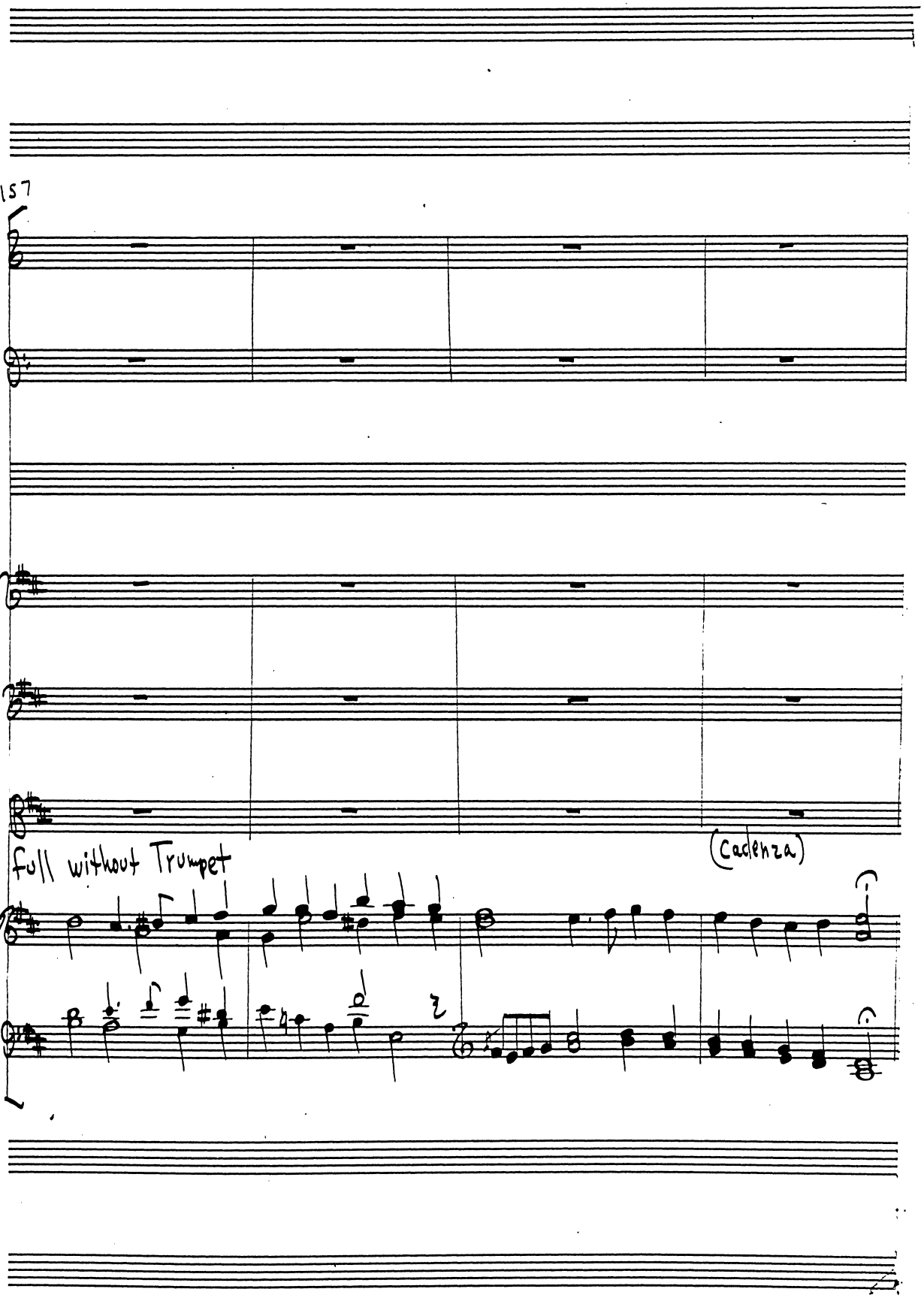
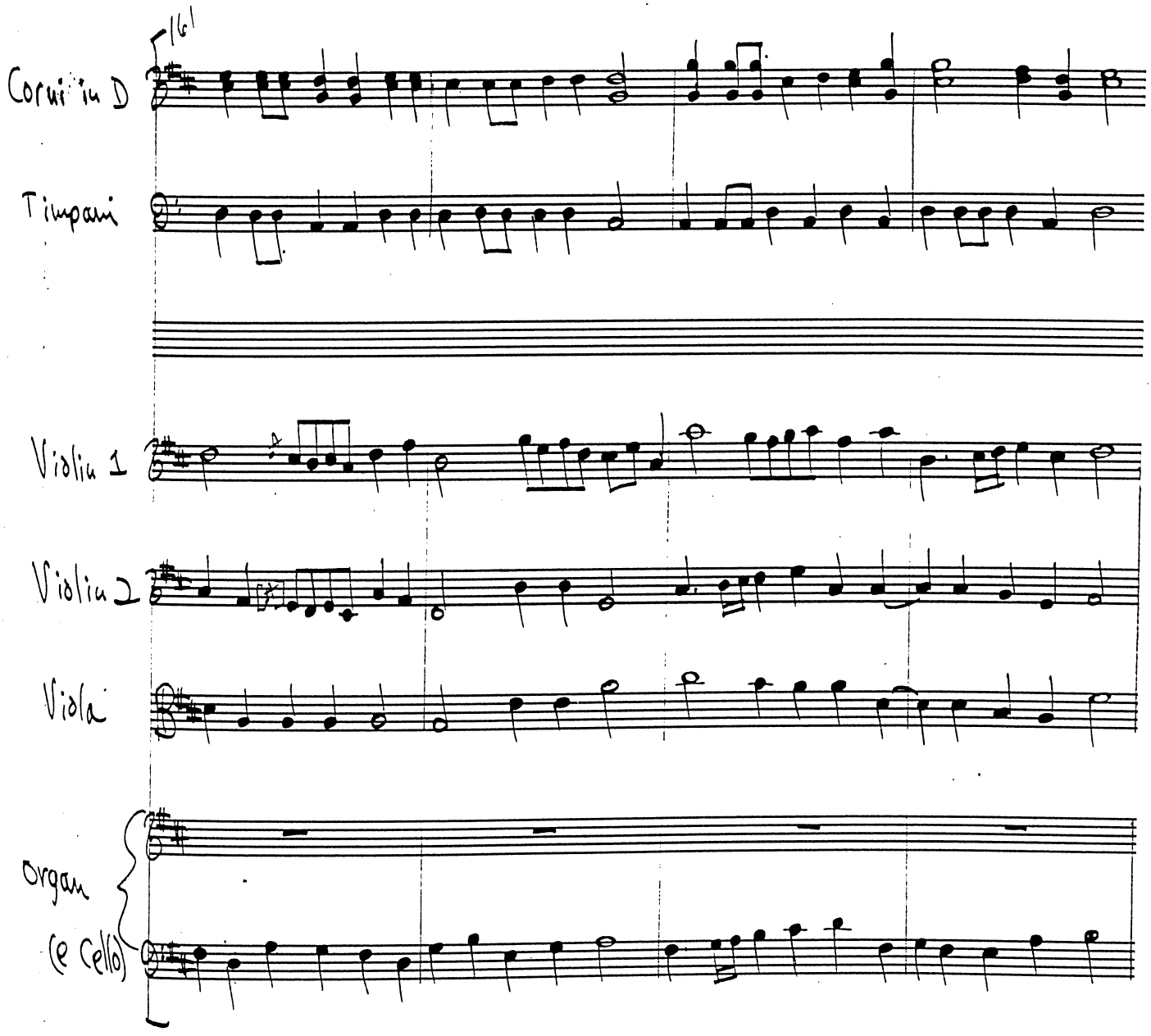
315 E. 42 ST N.Y. 17, U.S.A.



MAESTRO
No. 105 12-PLAIN

INDEPENDENT MUSIC PUBLISHERS
215 E. 42 ST N Y 17, U S A



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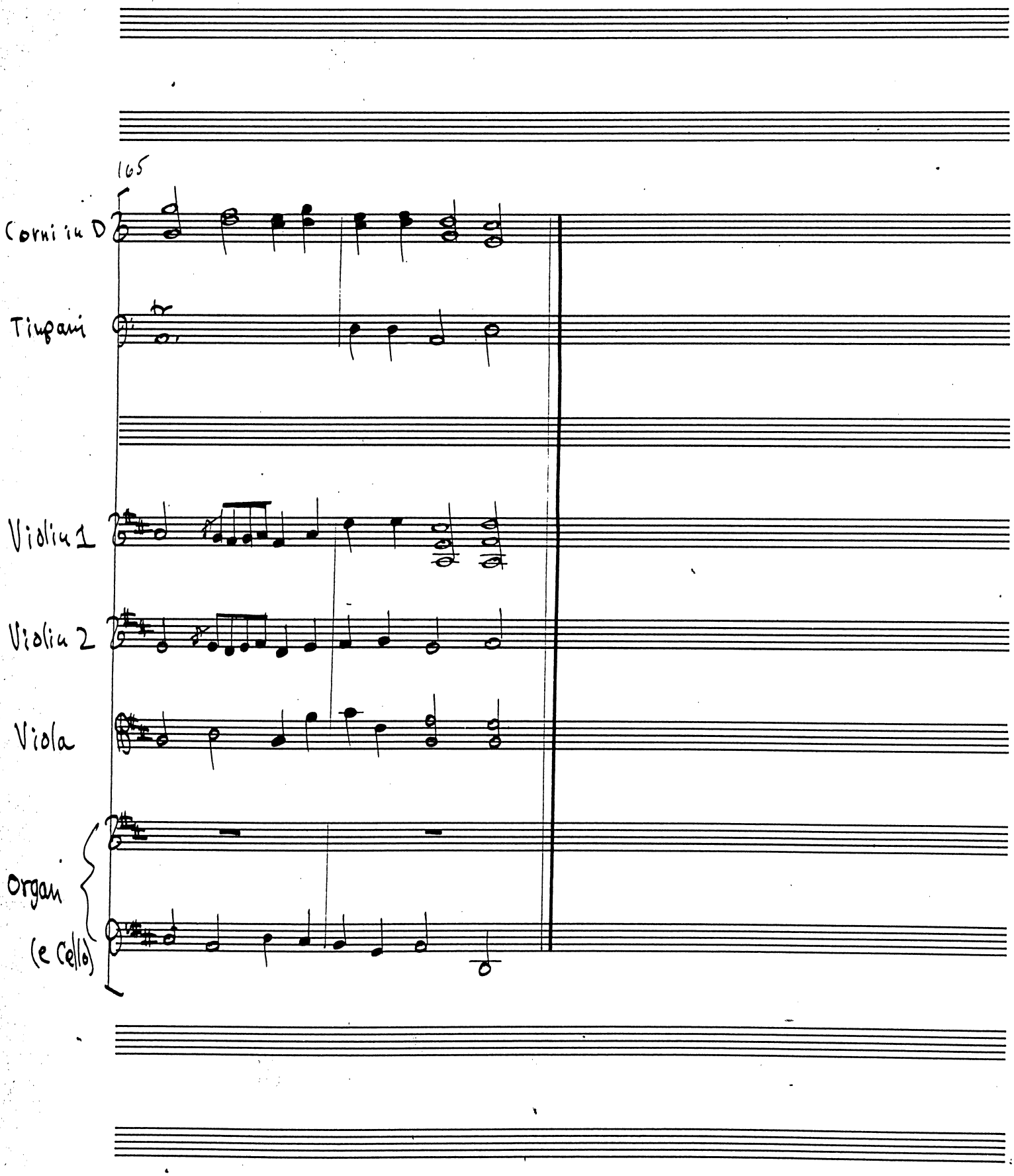
215 E. 42 ST N.Y. 17, U.S.A.



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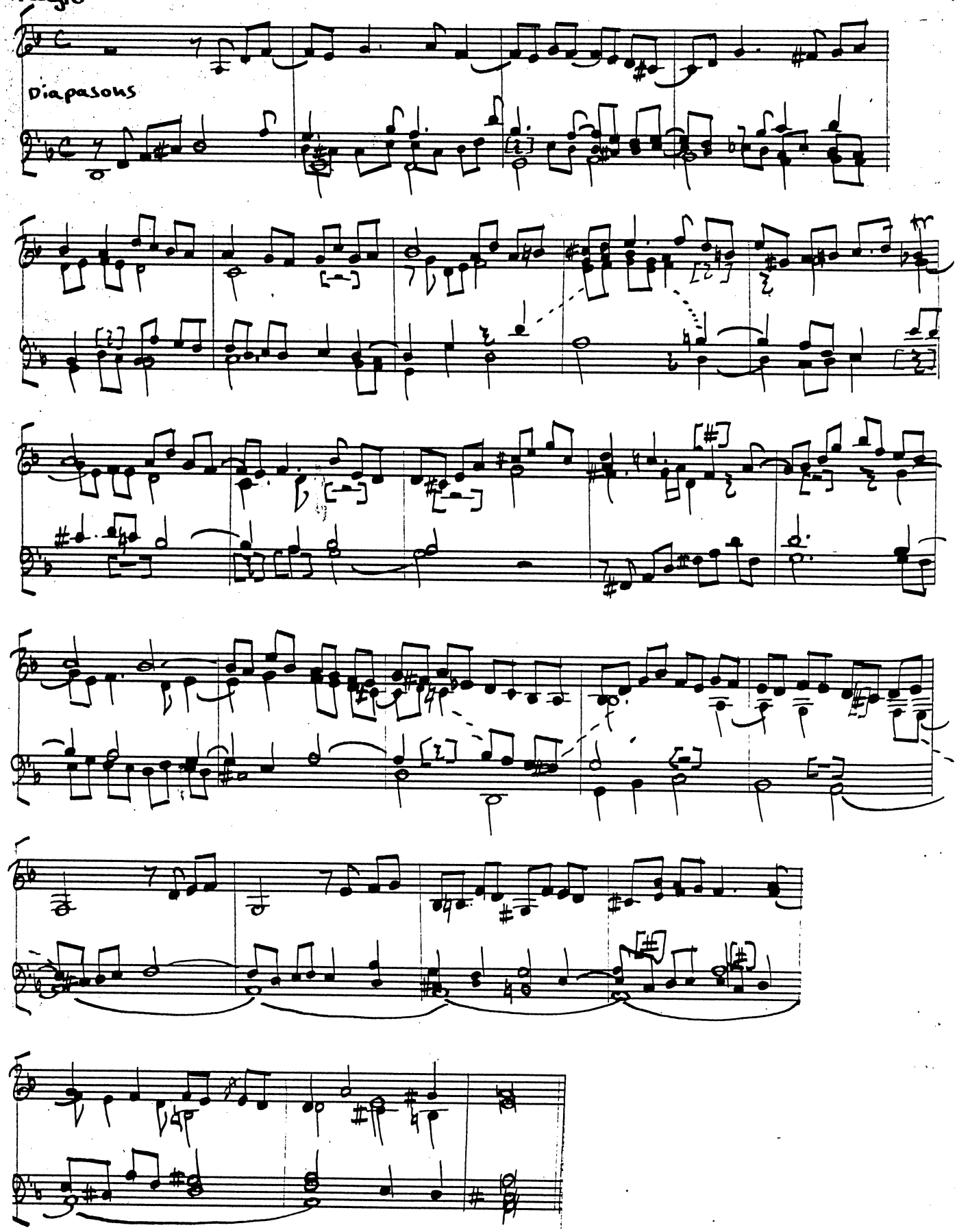
APPENDIX NUMBER TWO

SIX VOLUNTARIES FOR ORGAN S. WESLEY

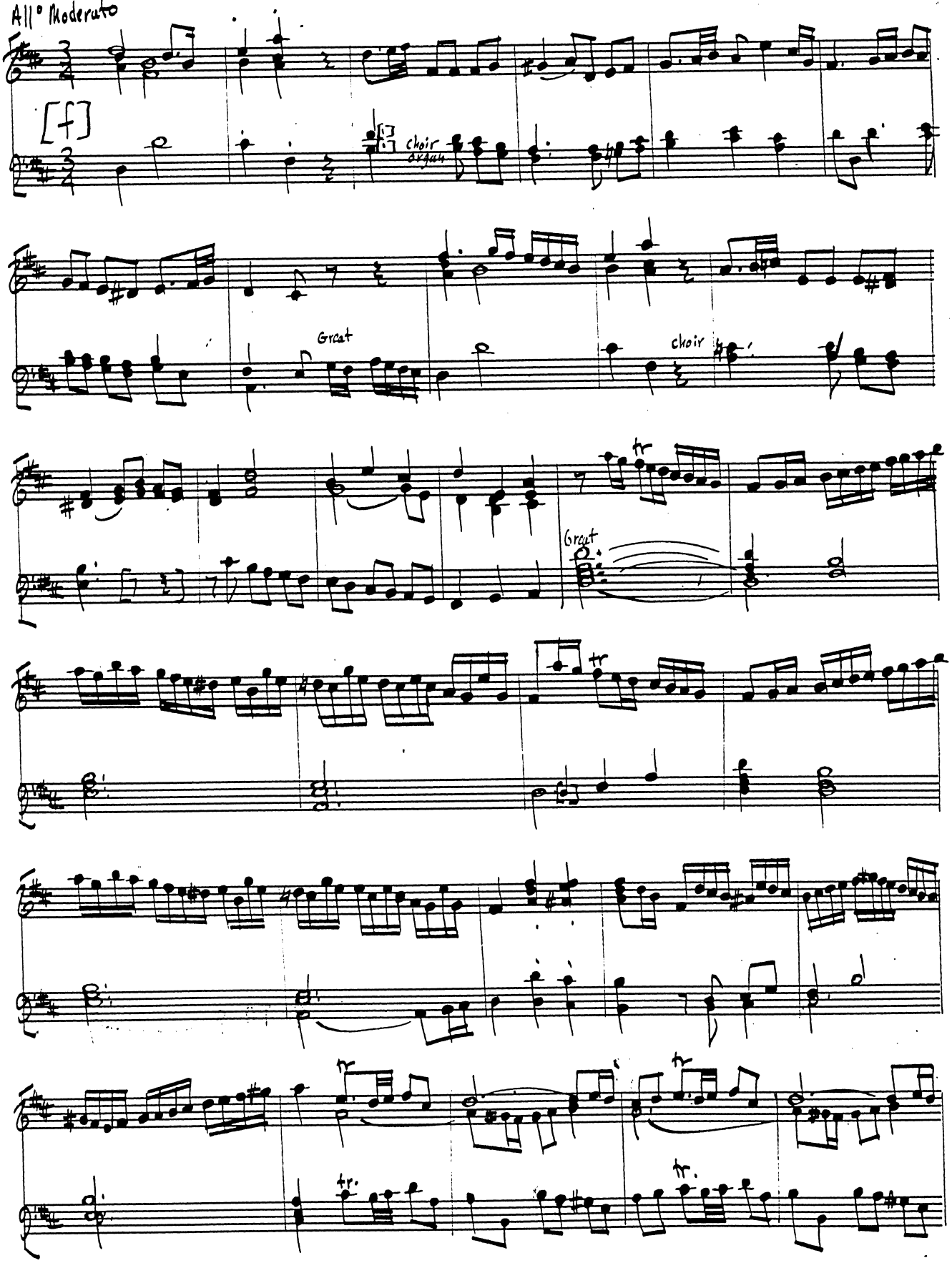
Adagio

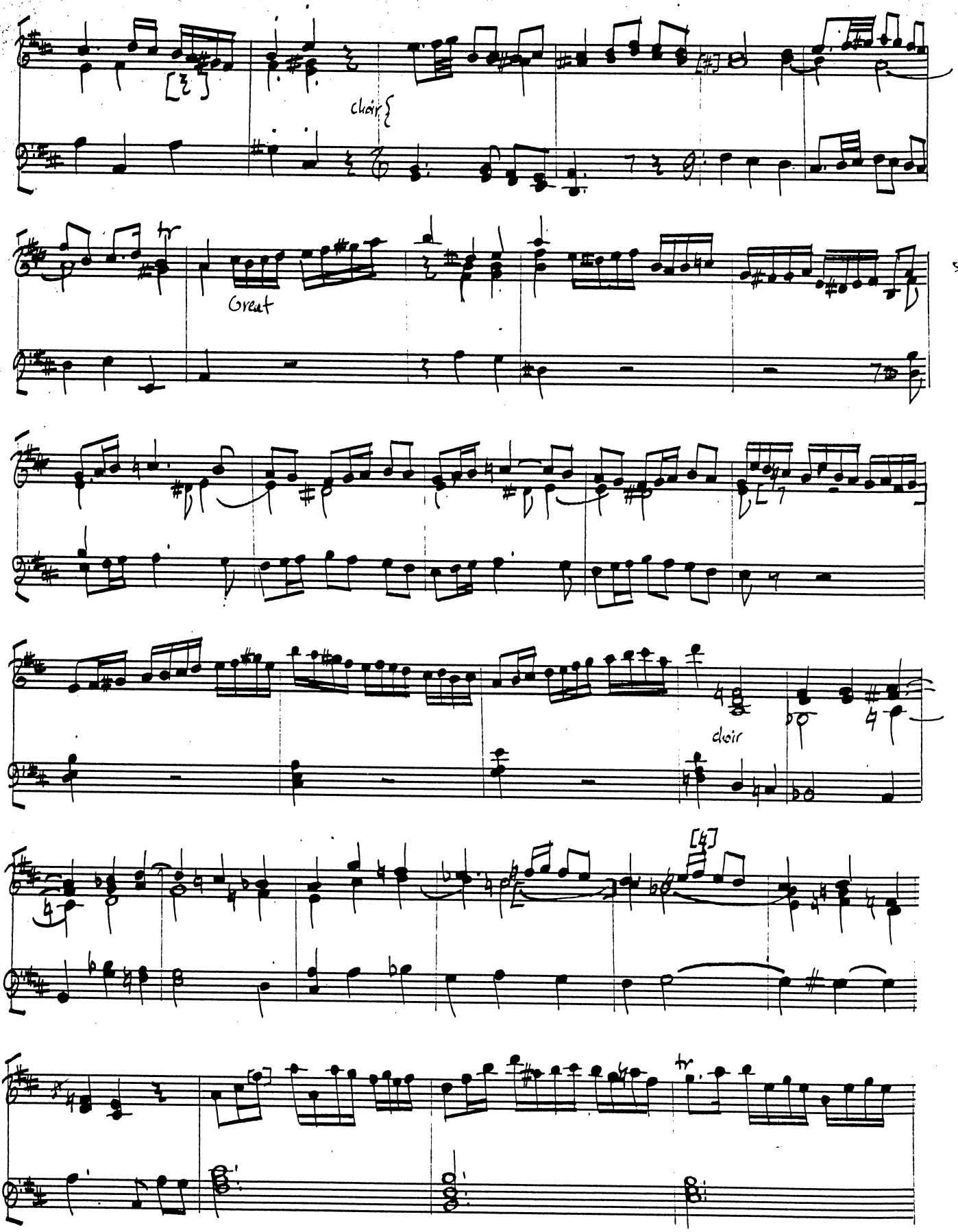
Diapasons



All° Moderato

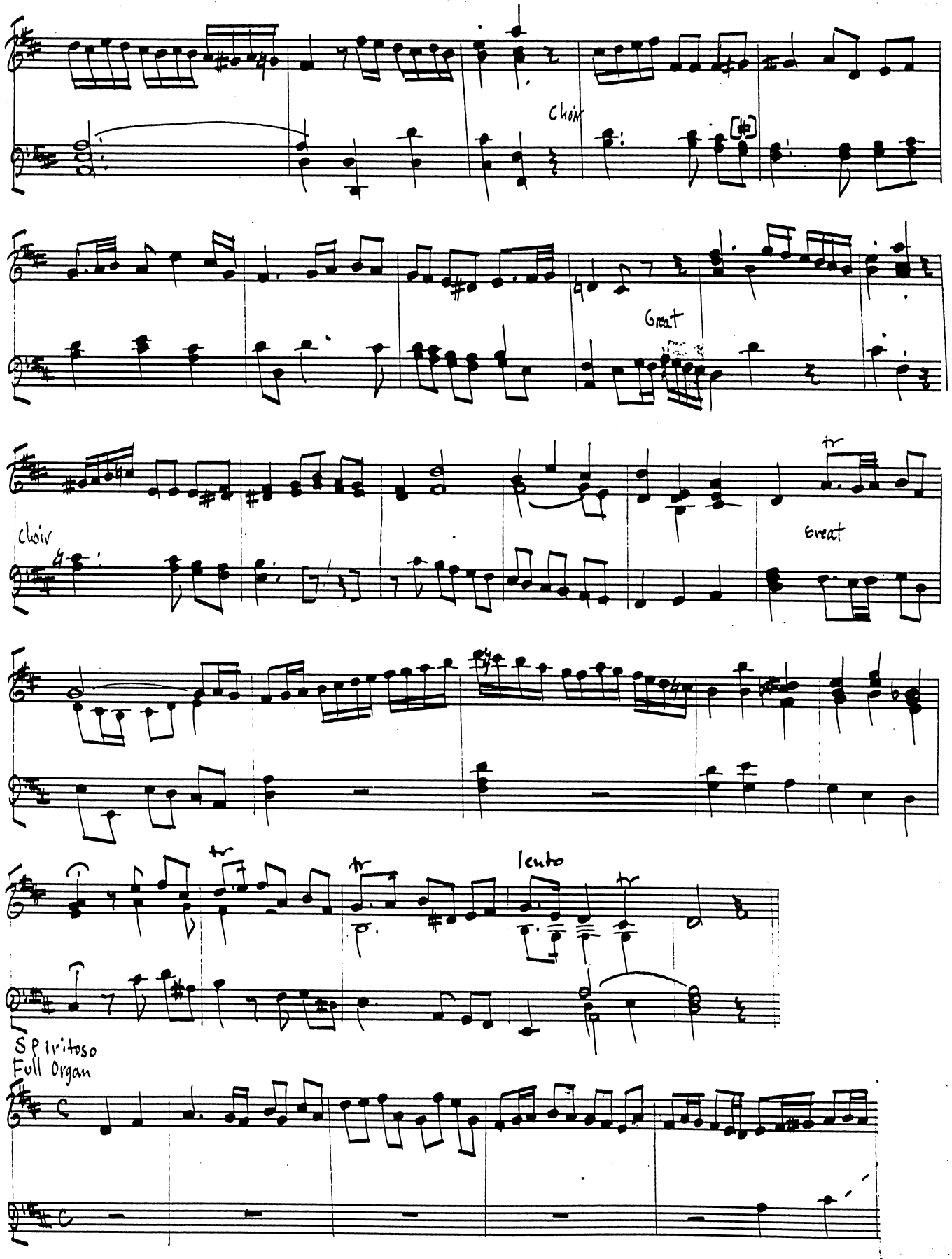
Diapasons, principal, & Fifteenth on the Great organ





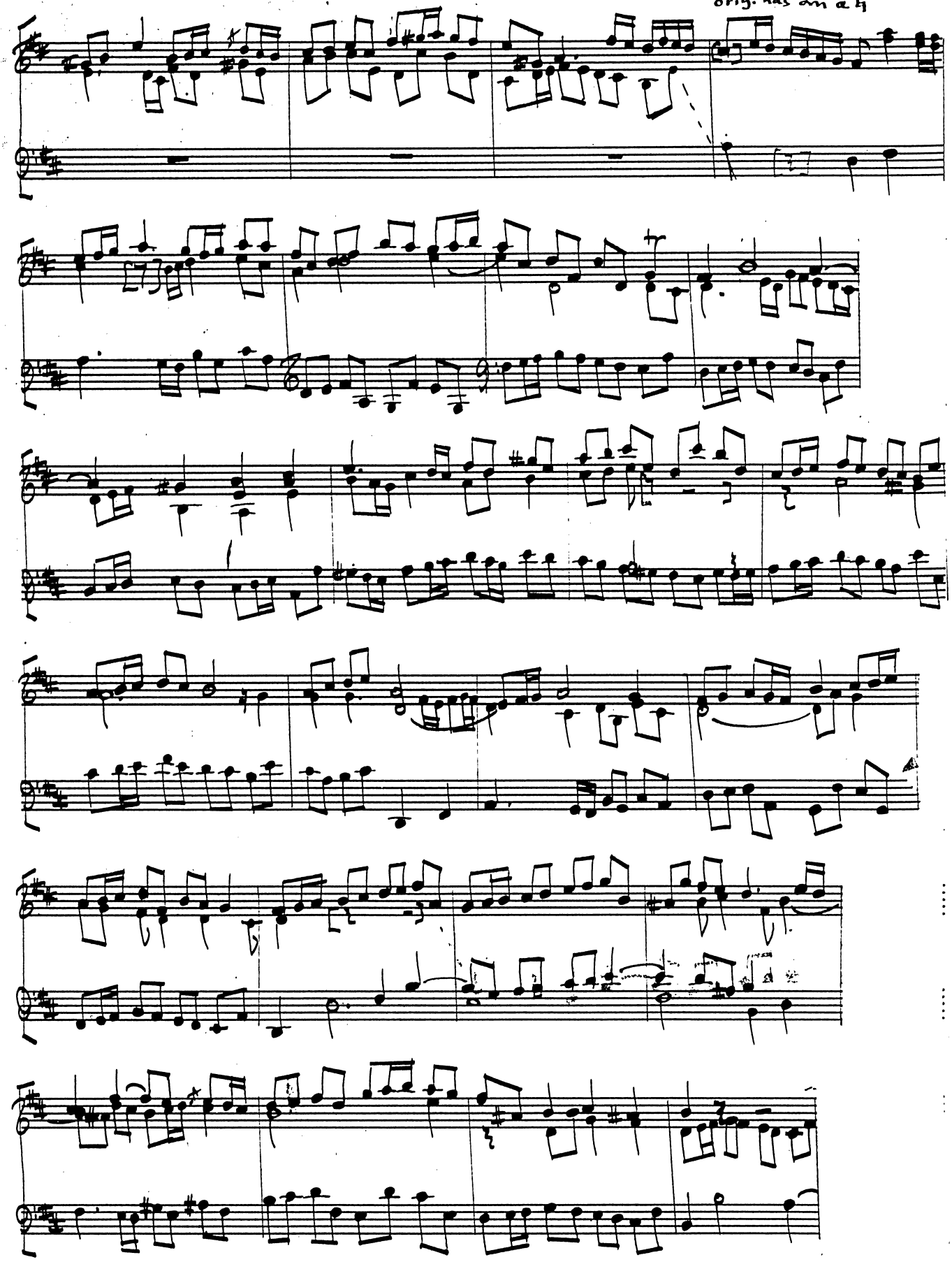
Original has an e4

INDEPENDENT MUSIC PUBLISHERS
215 E. 42 ST N.Y. 17, U.S.A.



INDEPENDENT MUSIC PUBLISHERS
315 E. 62 ST N.Y. 17, U.S.A.

orig. has on'a 4



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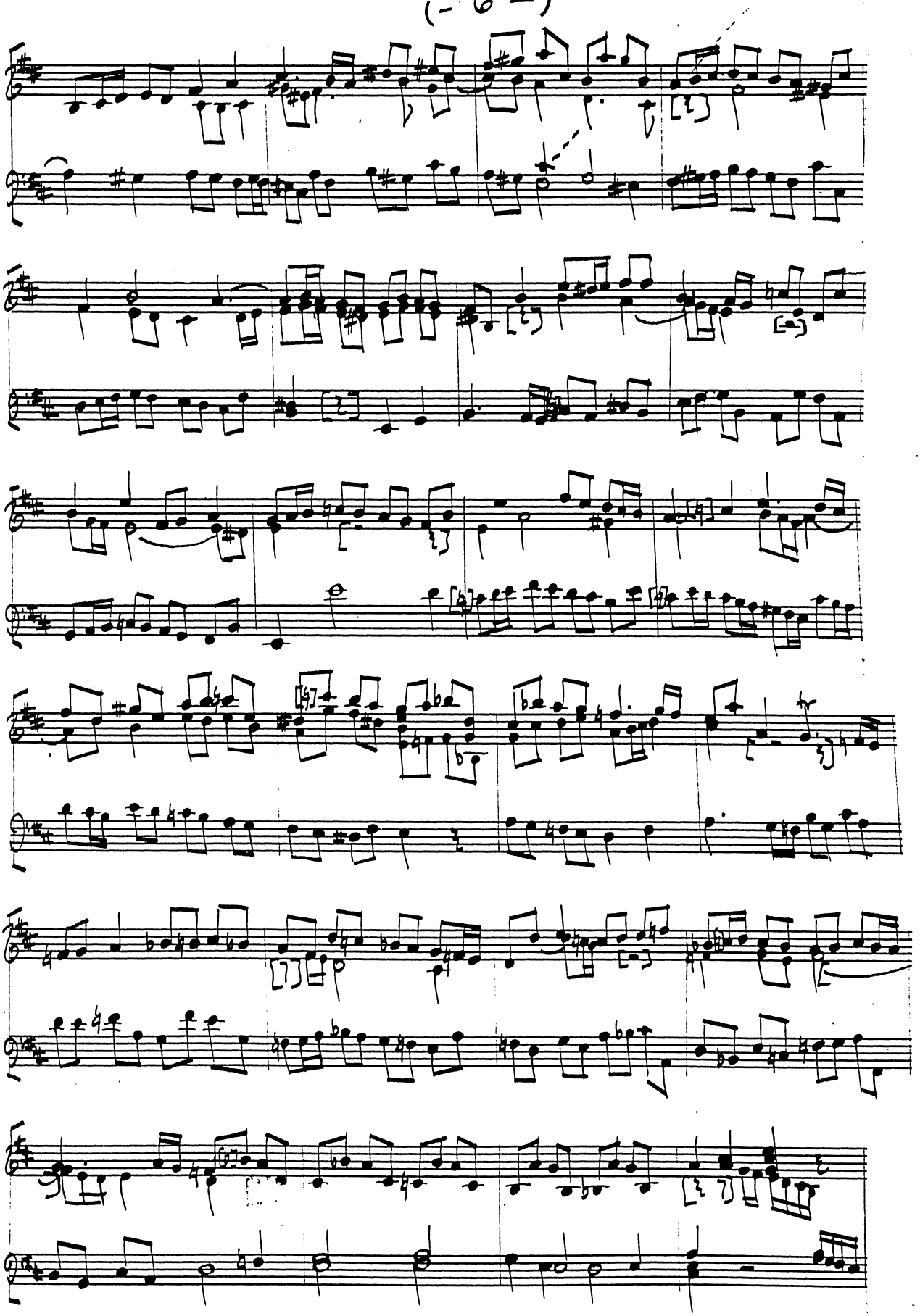

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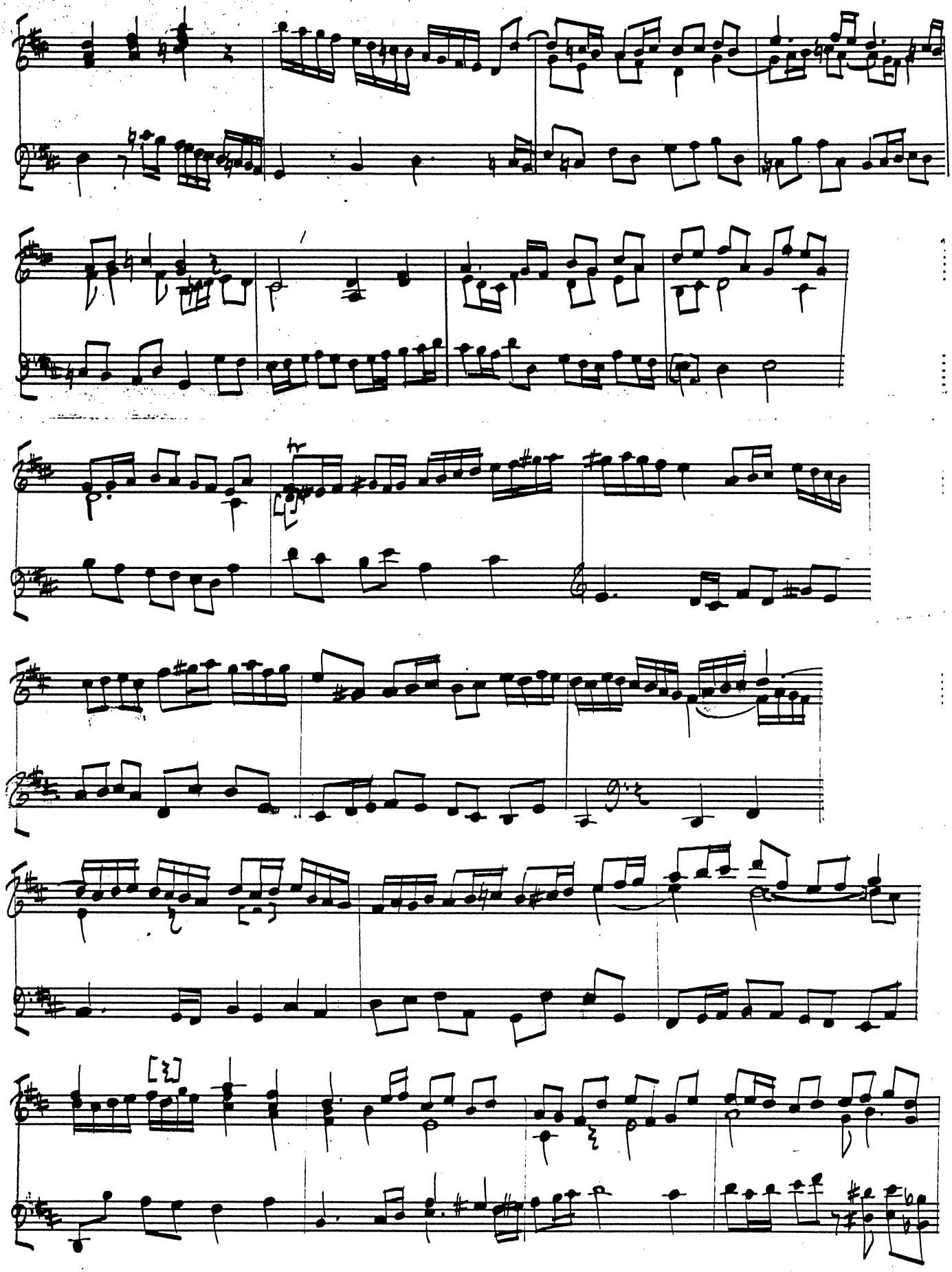

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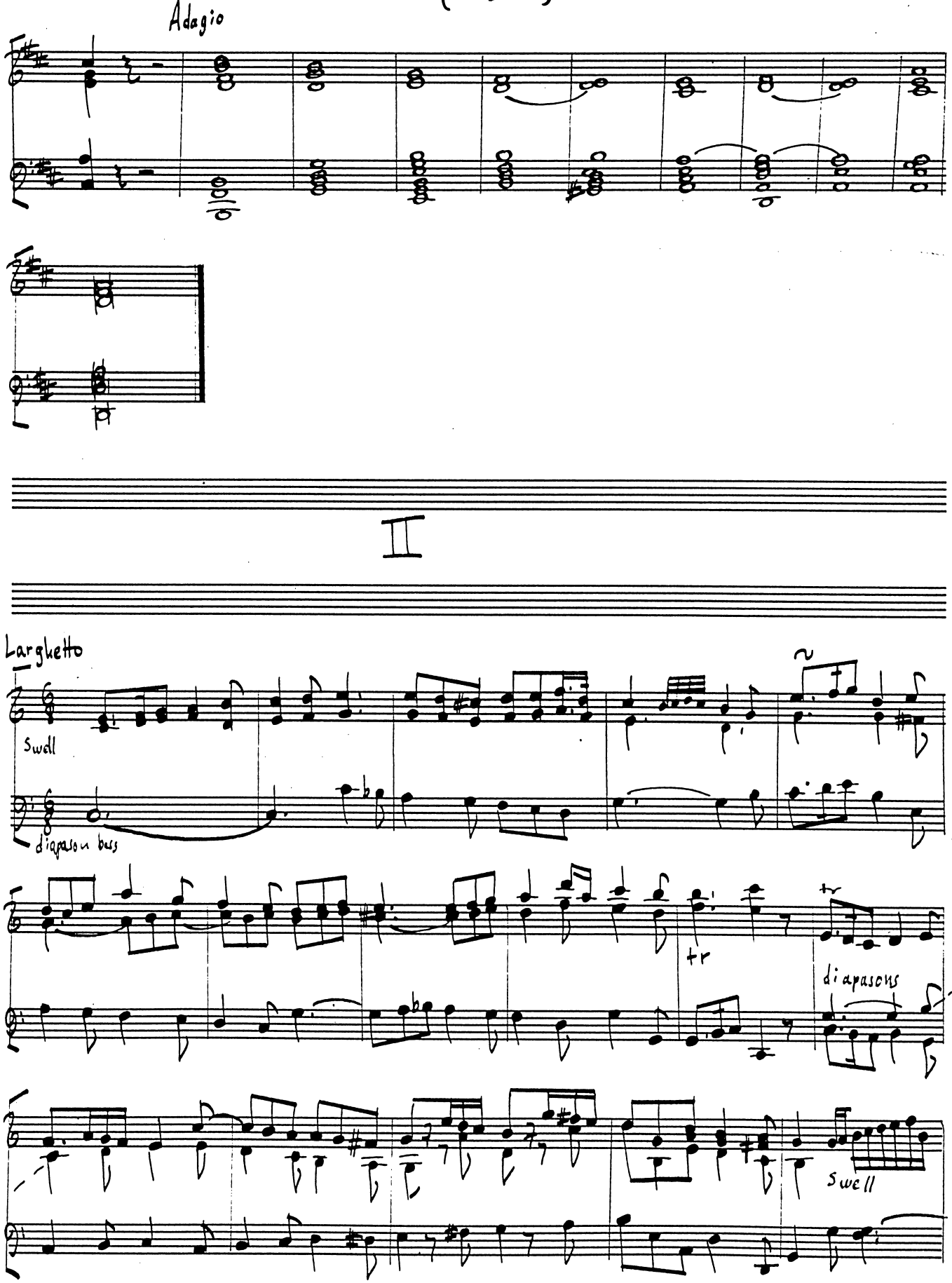

diapason bass
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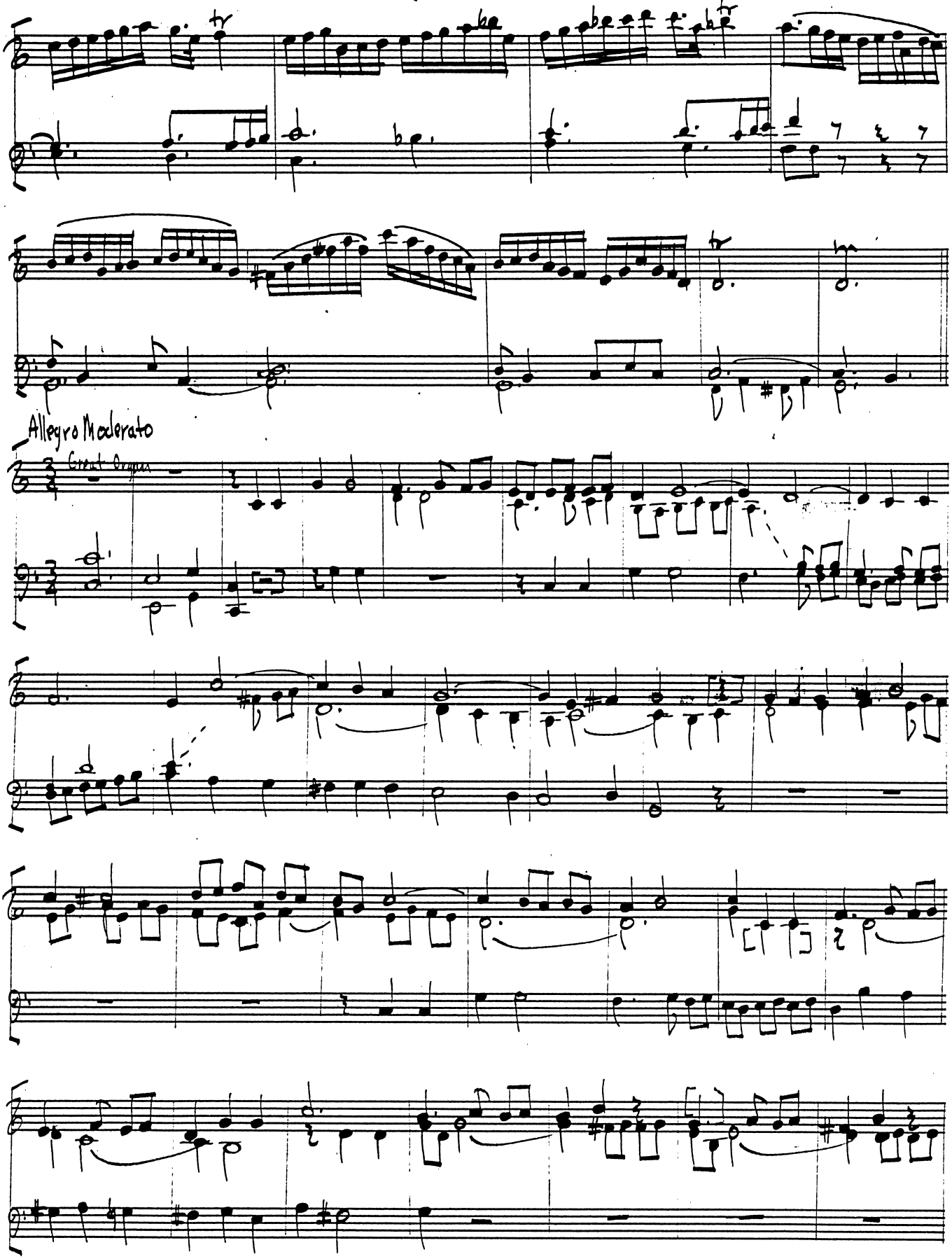
N Y 17, U S A



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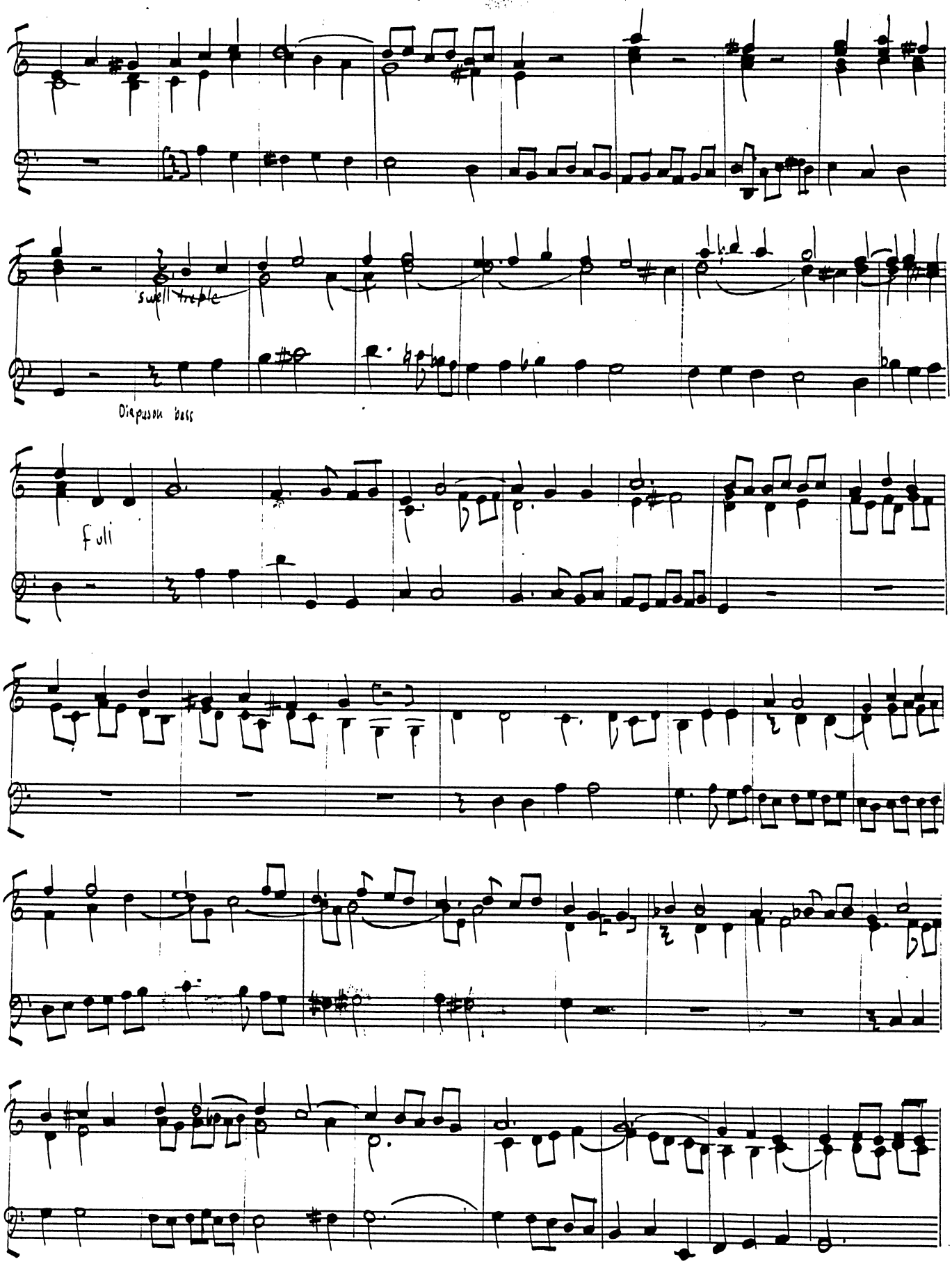

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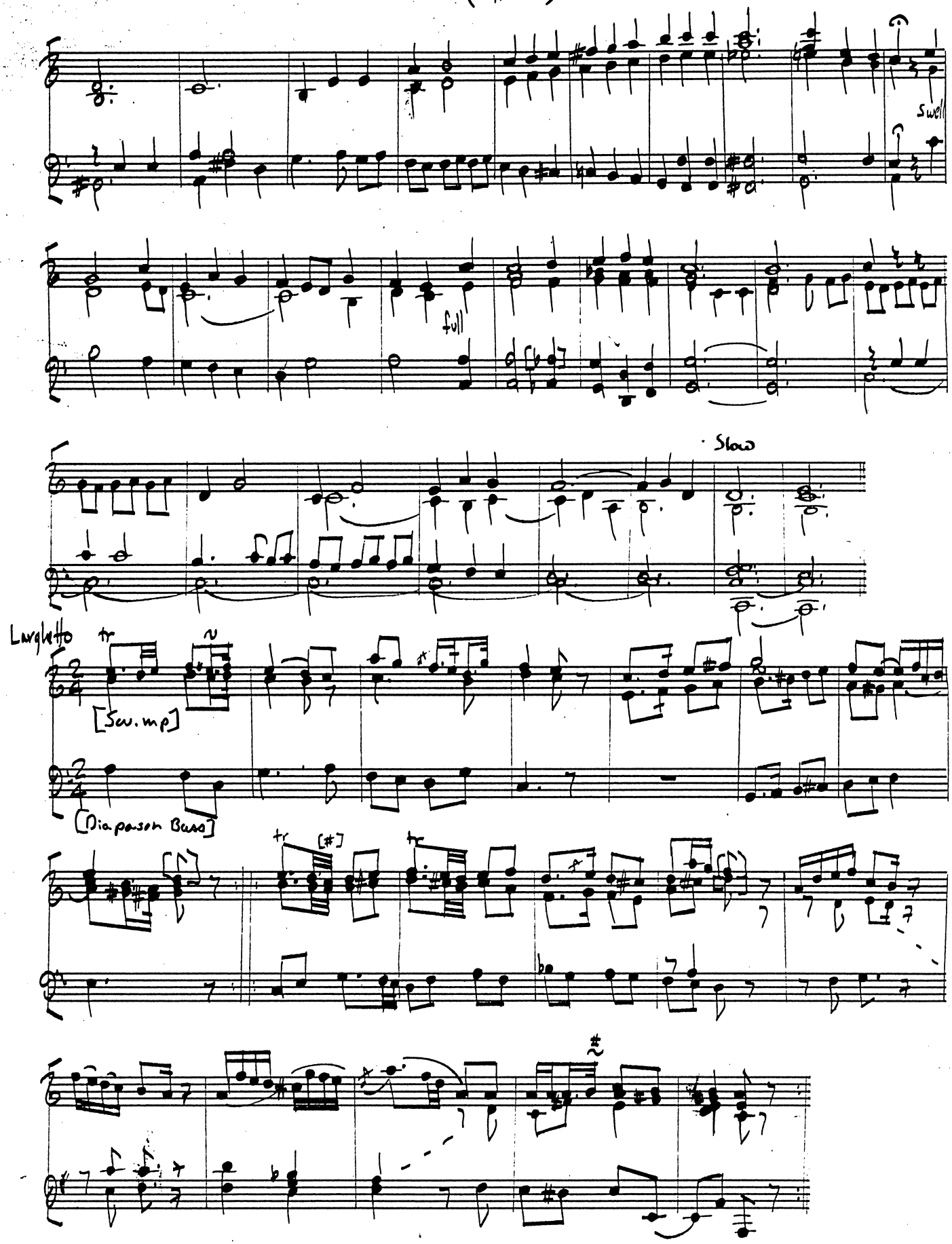
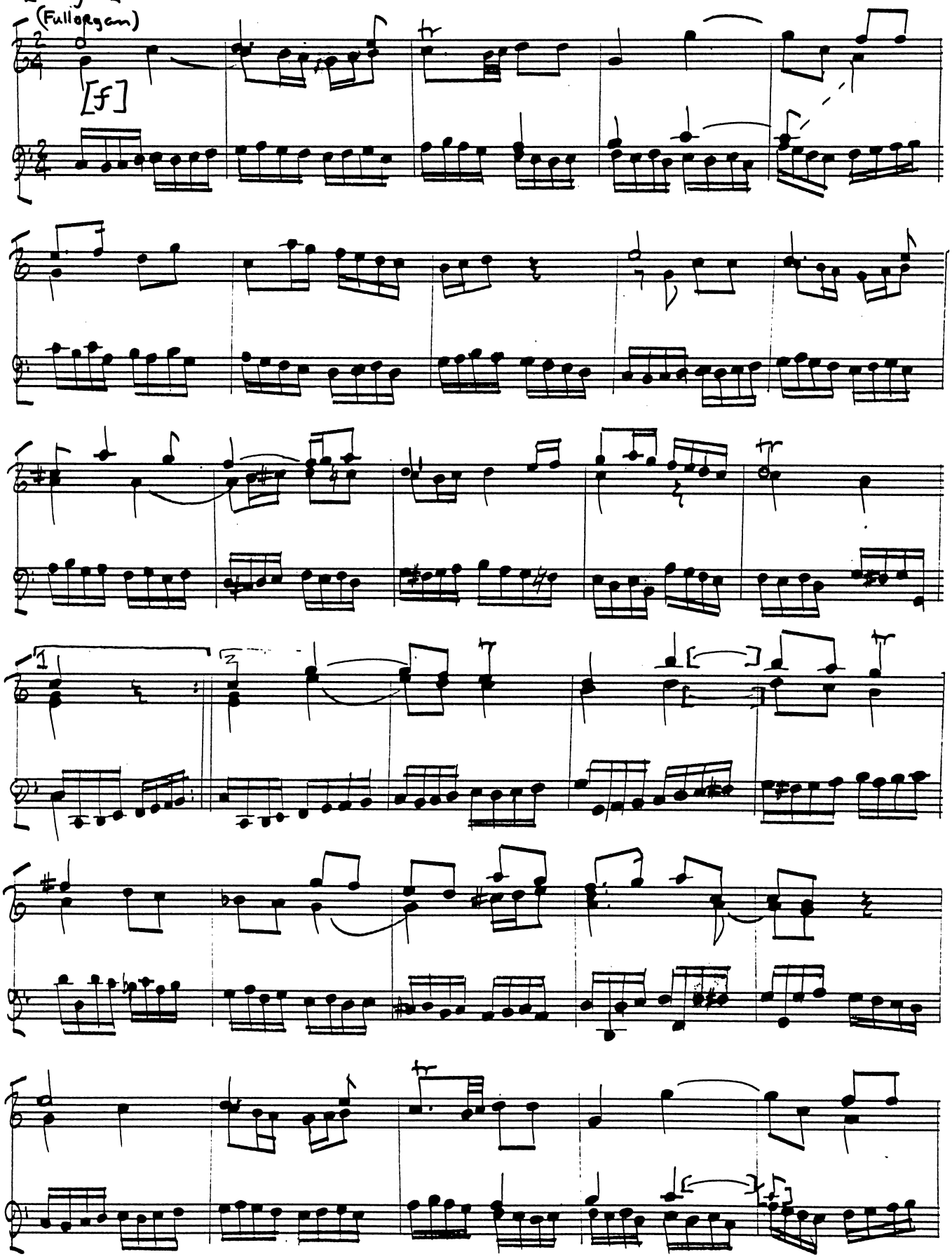

Swell
full
Slow
Larghetto
[Sw. mp]
[Diapason Bass]

[Allegro]

(Full organ)

[f]



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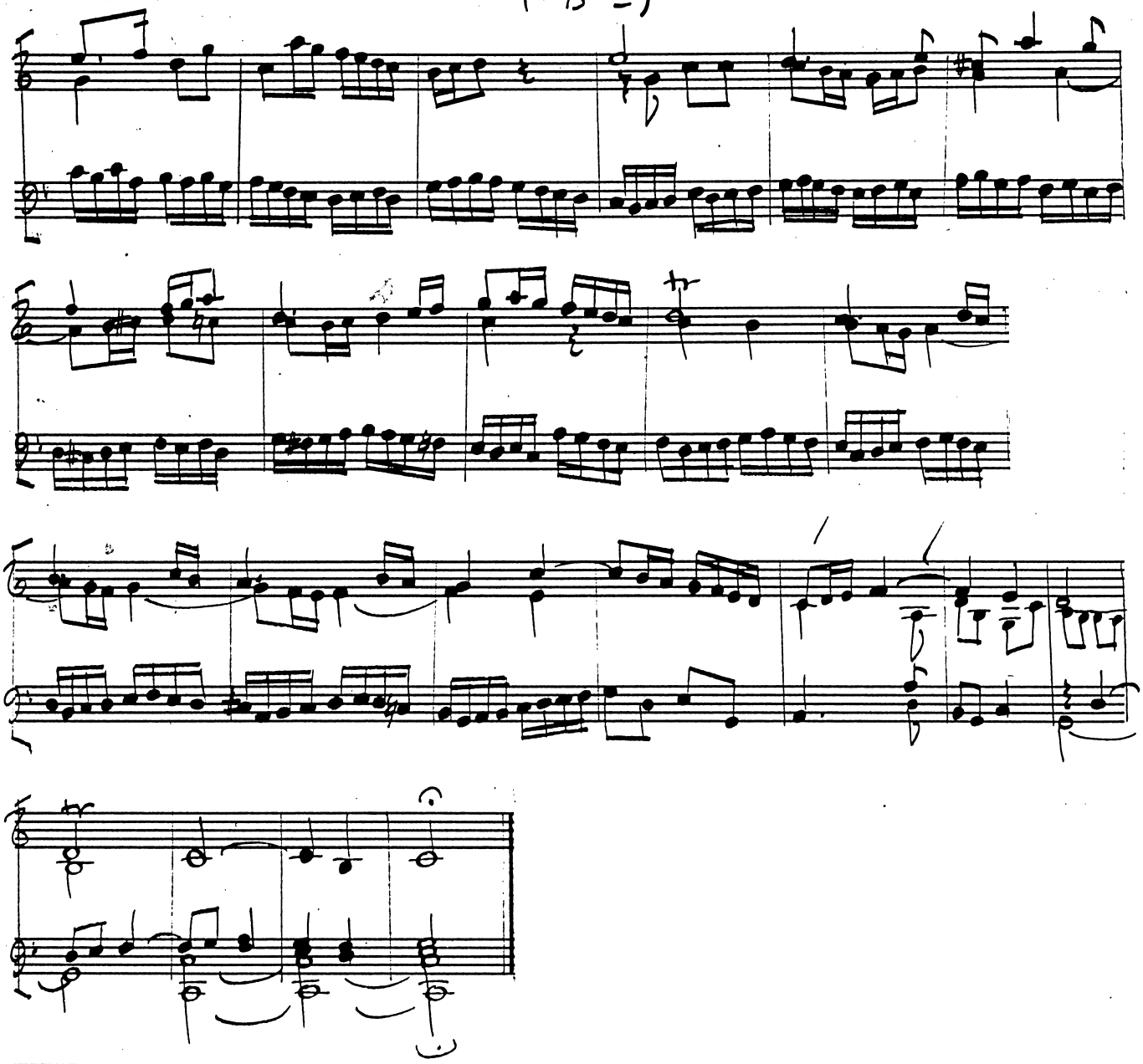
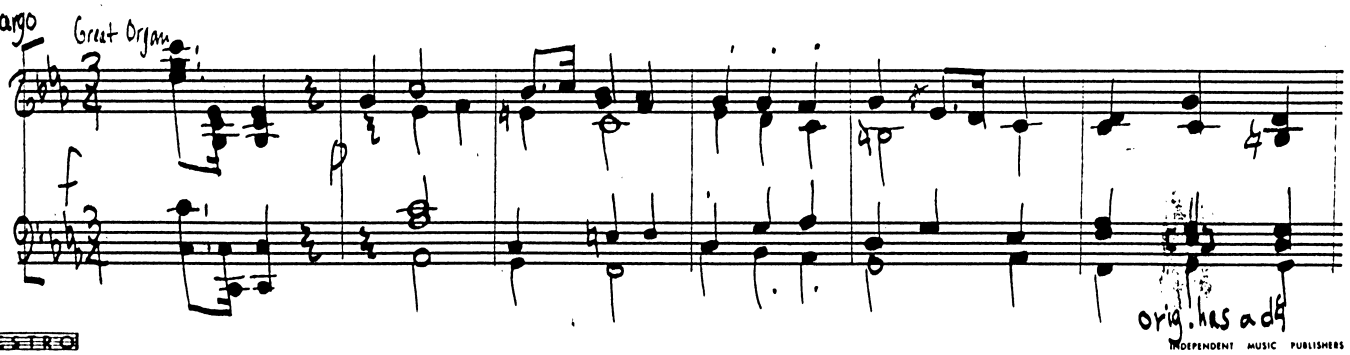


III

Largo Great Organ



MASTER
No. 105 12-PLAIN
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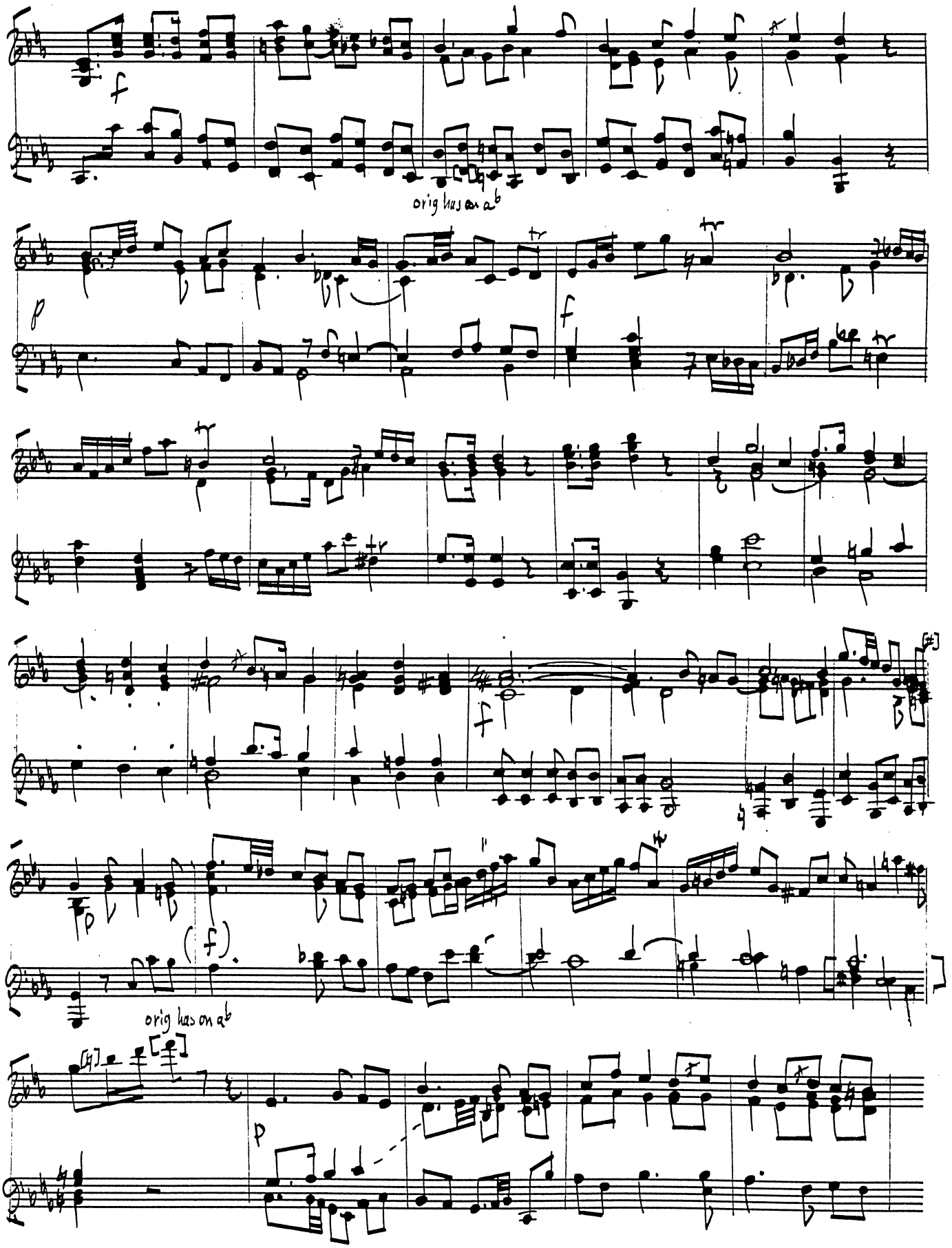

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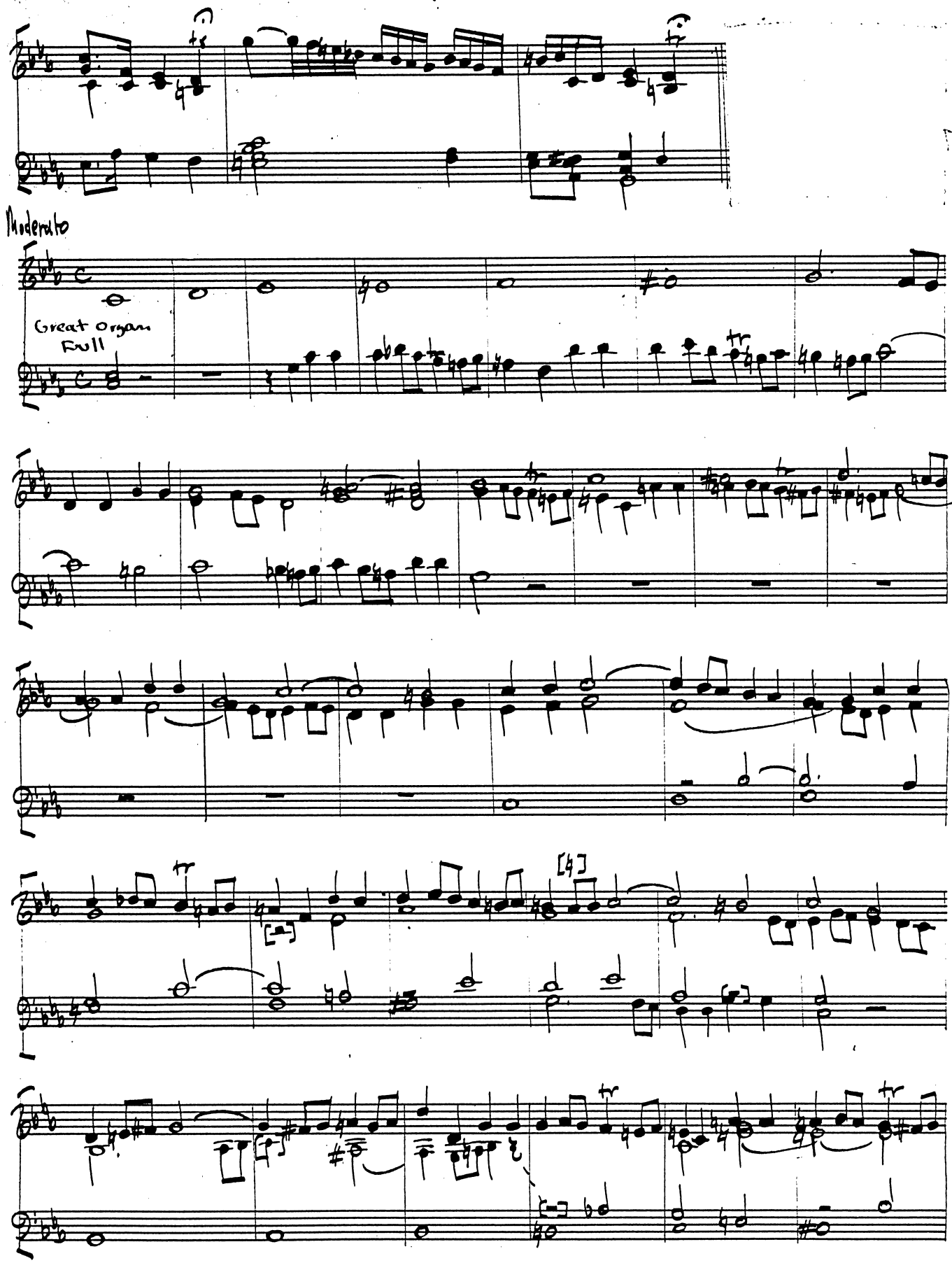

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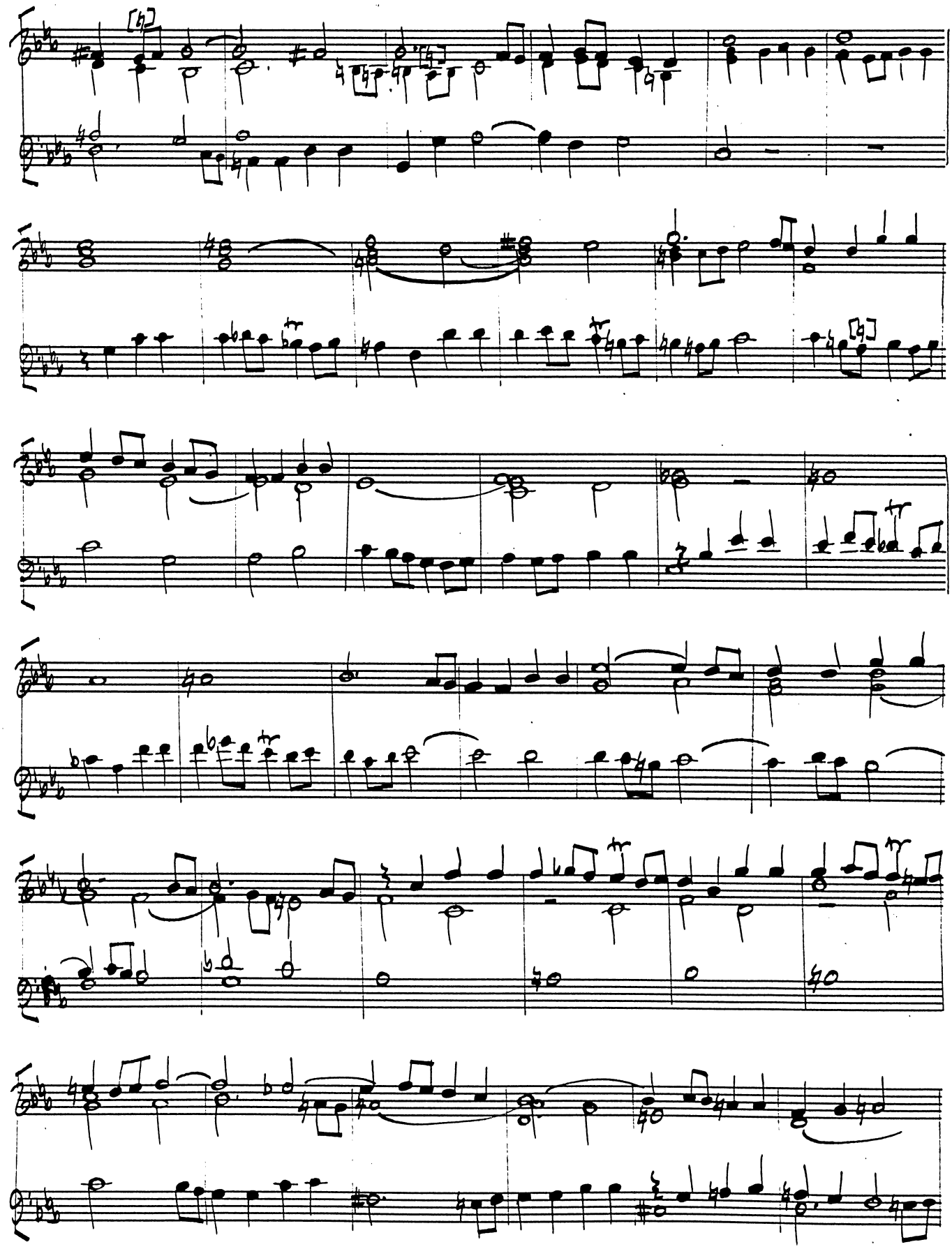

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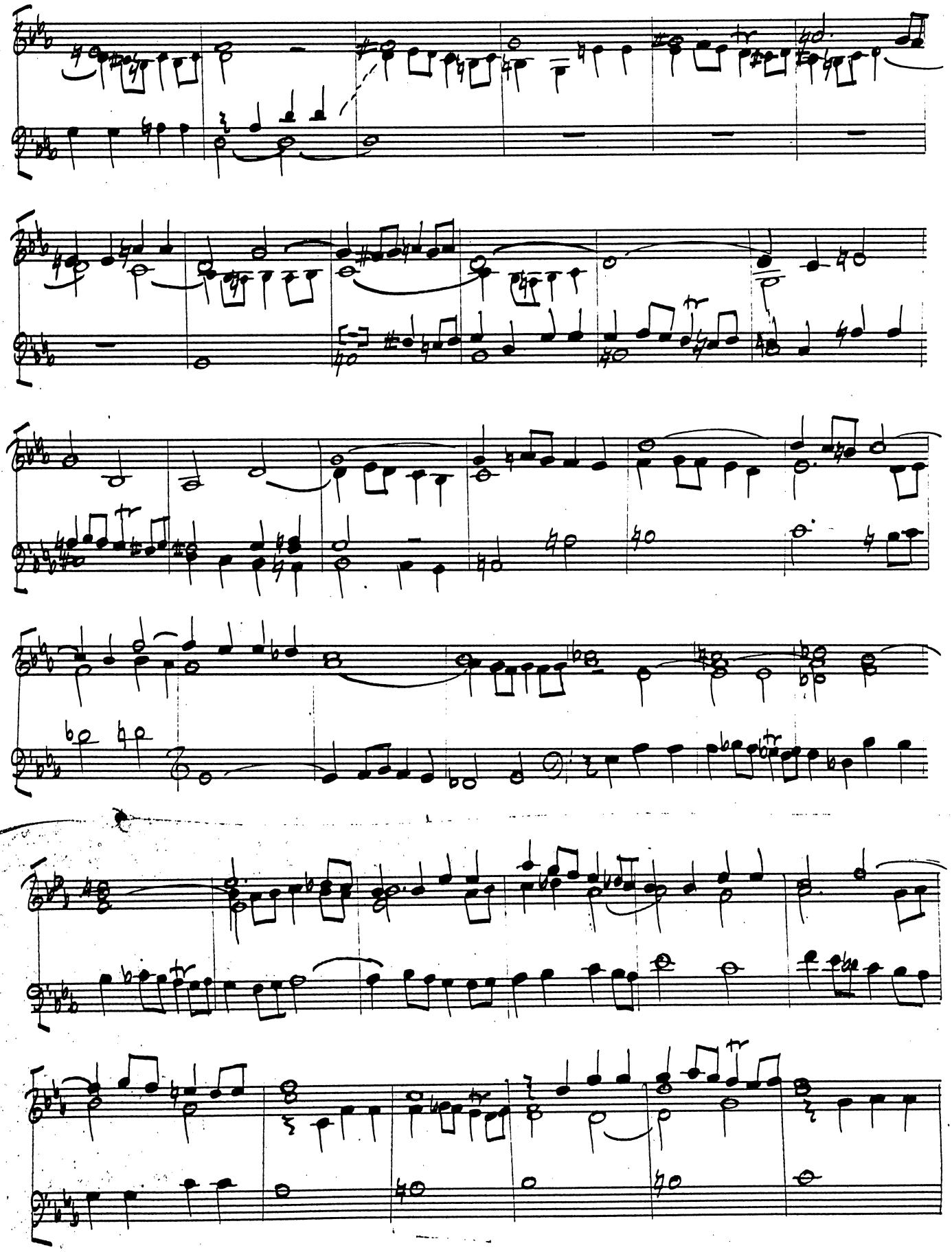

MASTRO

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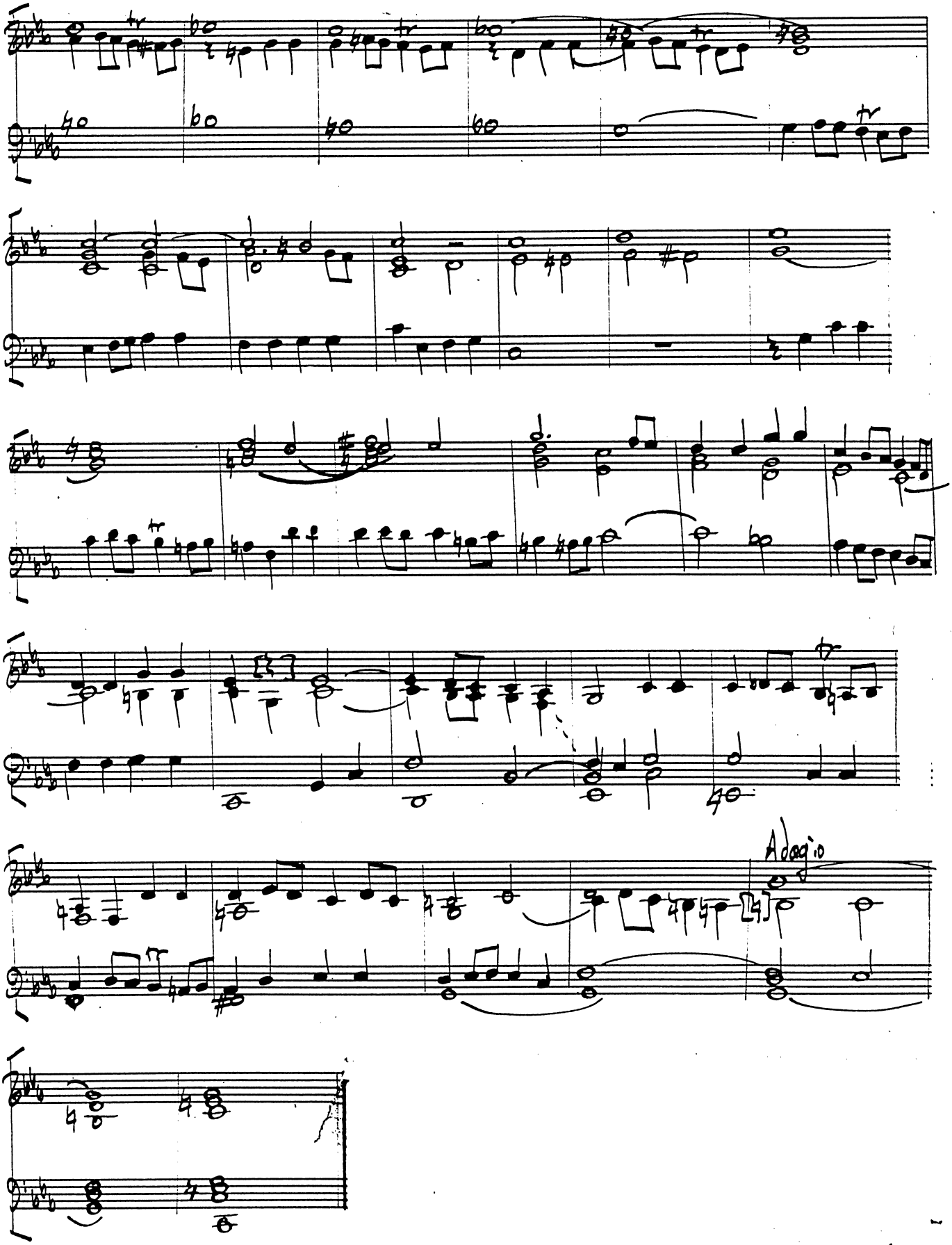

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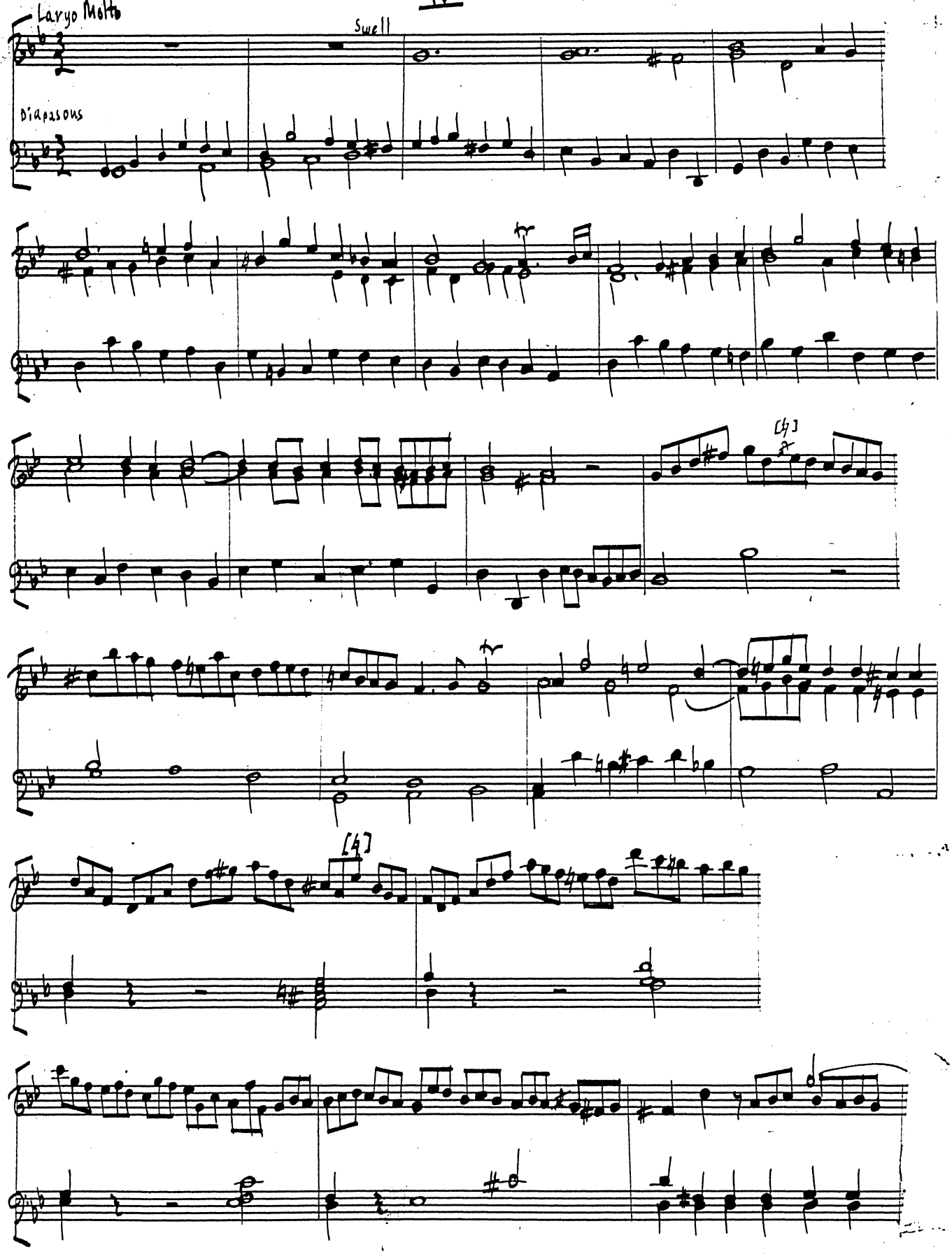
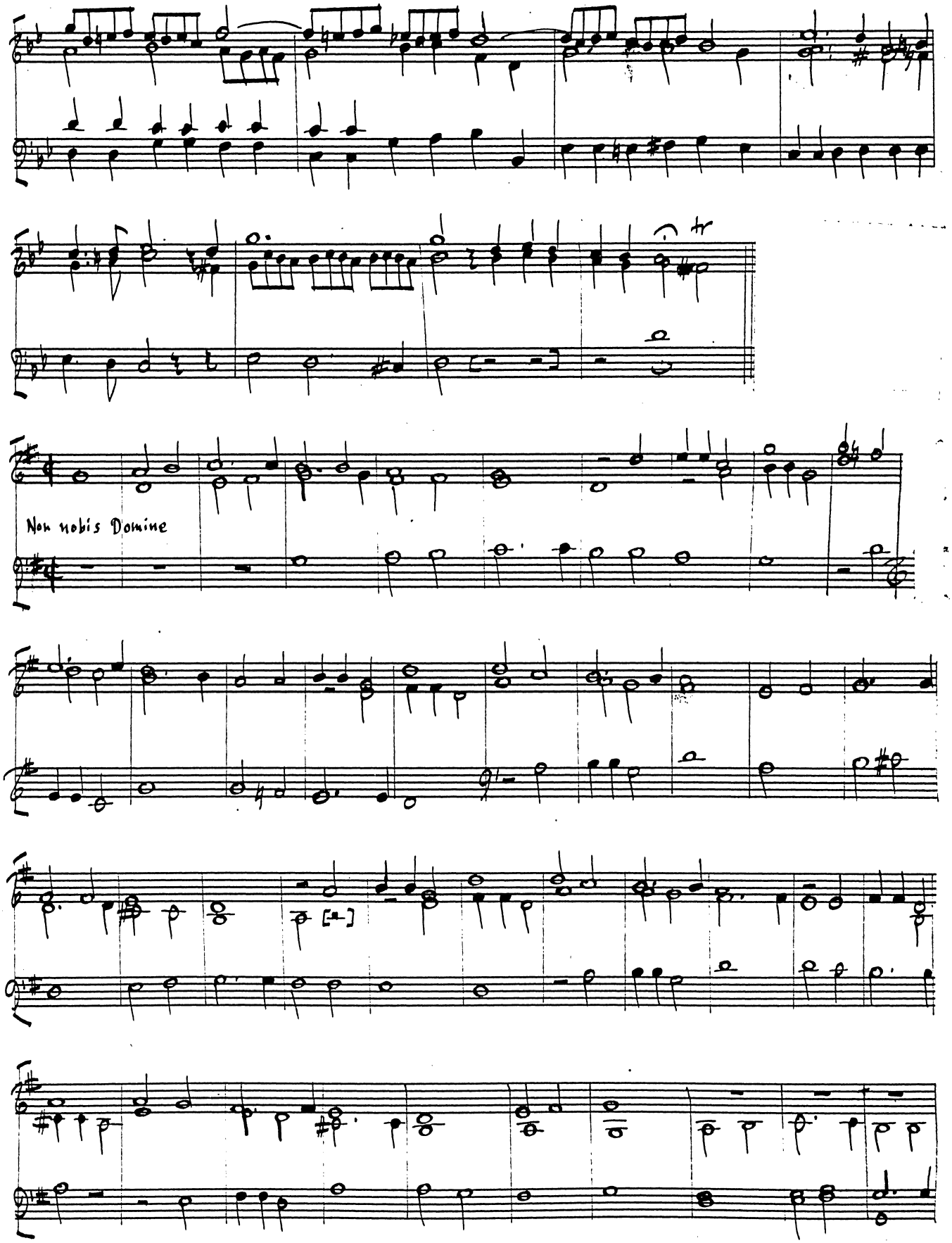

Largo Molto
Swell
Diapasons
[4]
[4]



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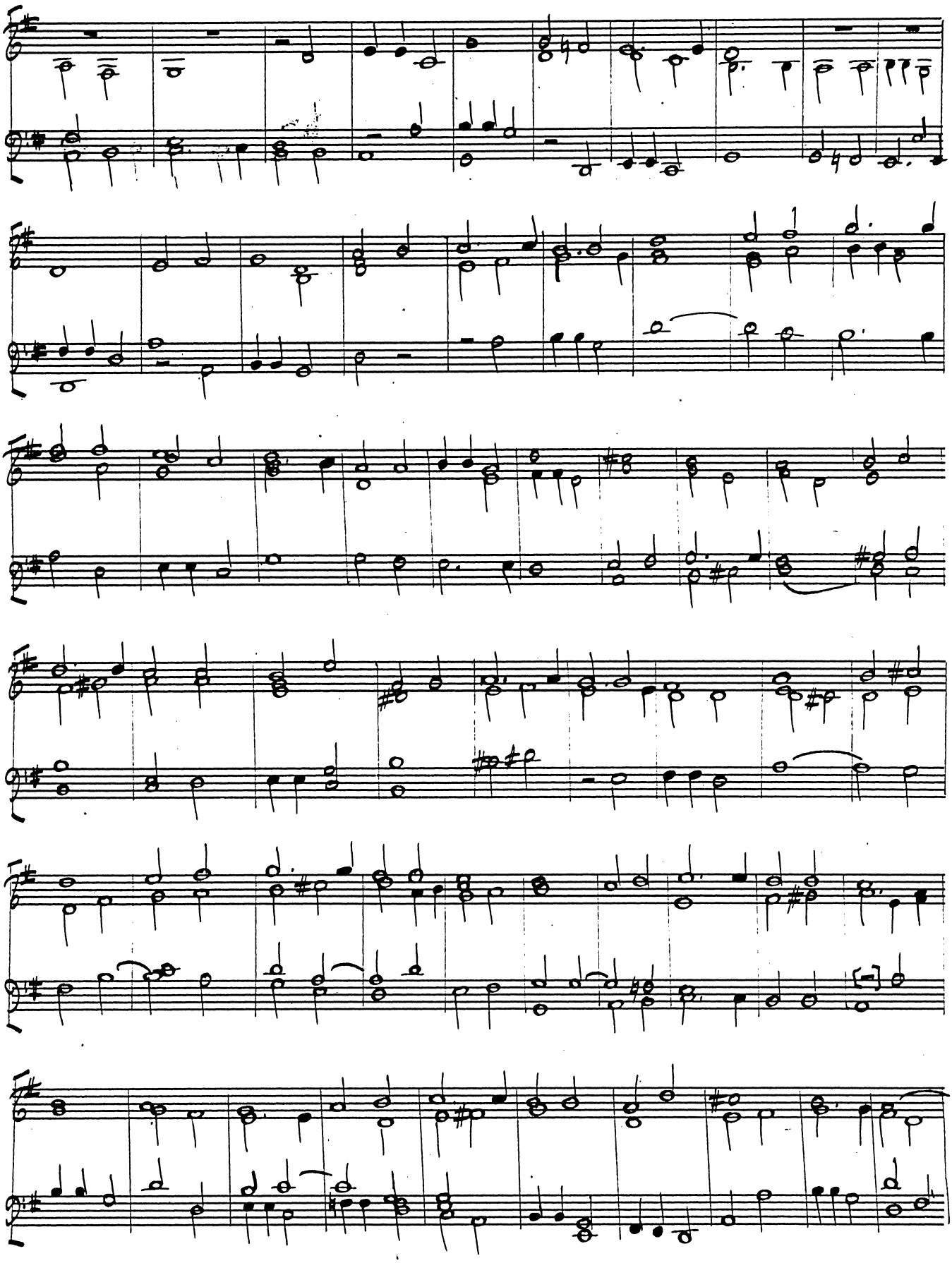

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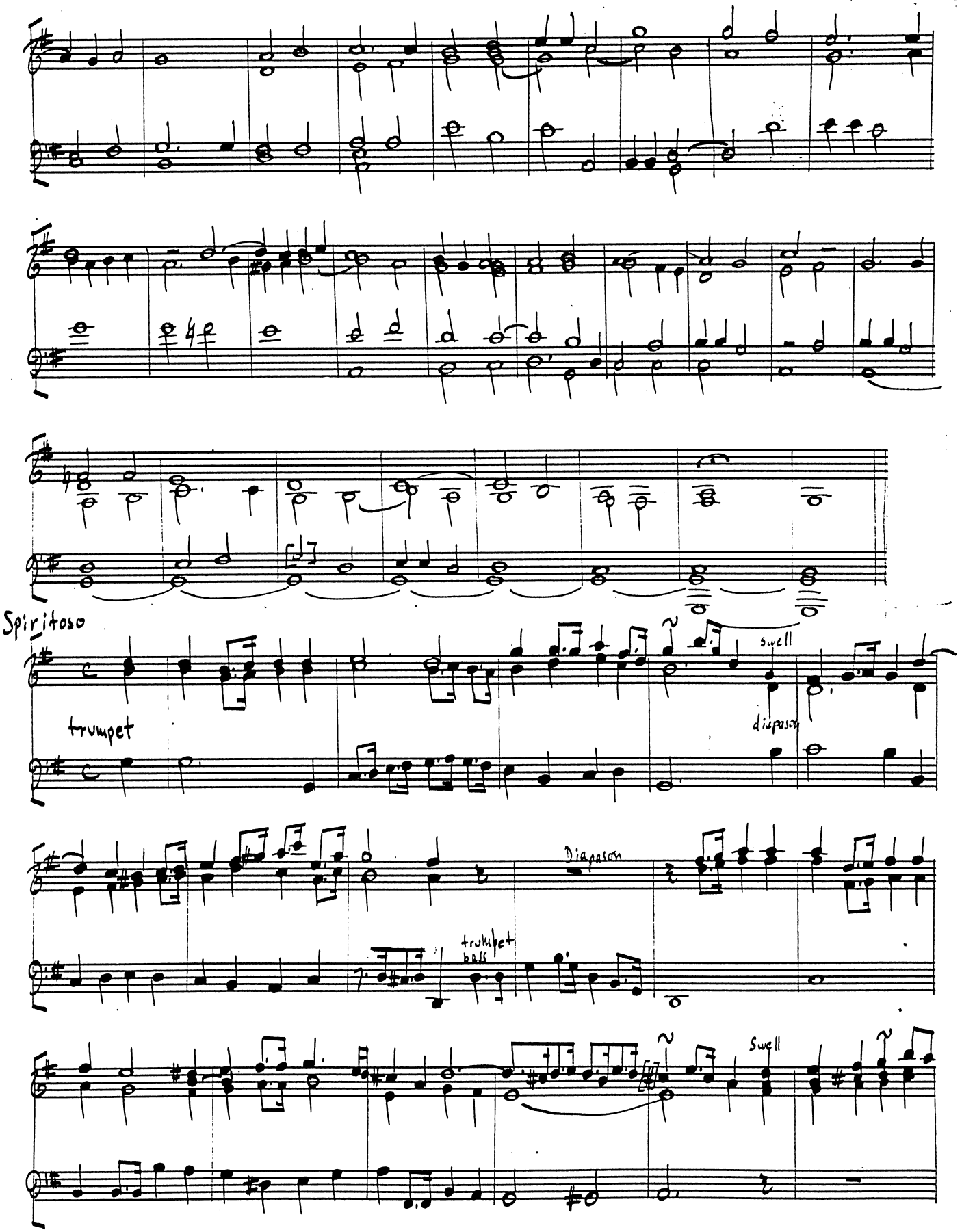

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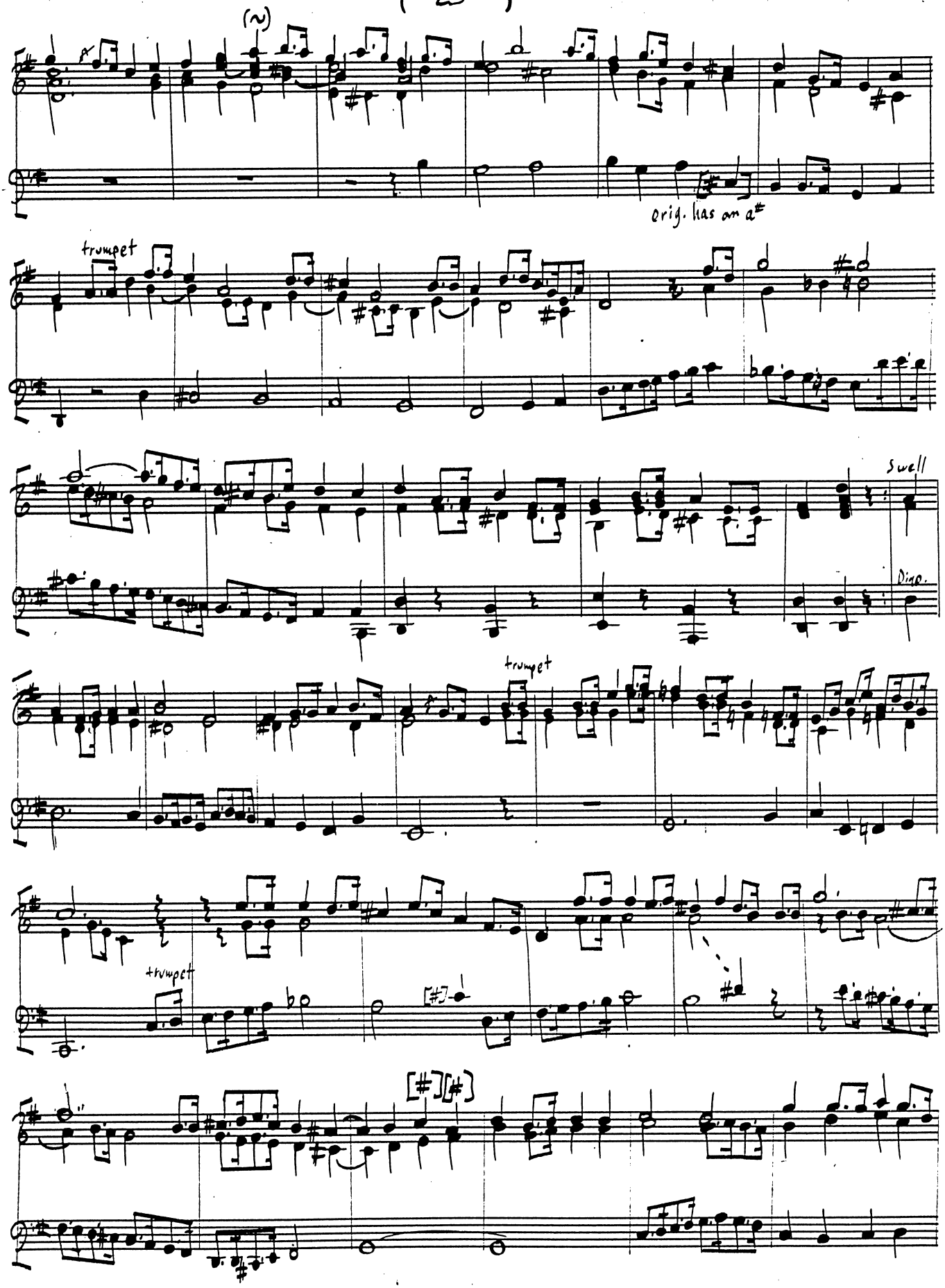
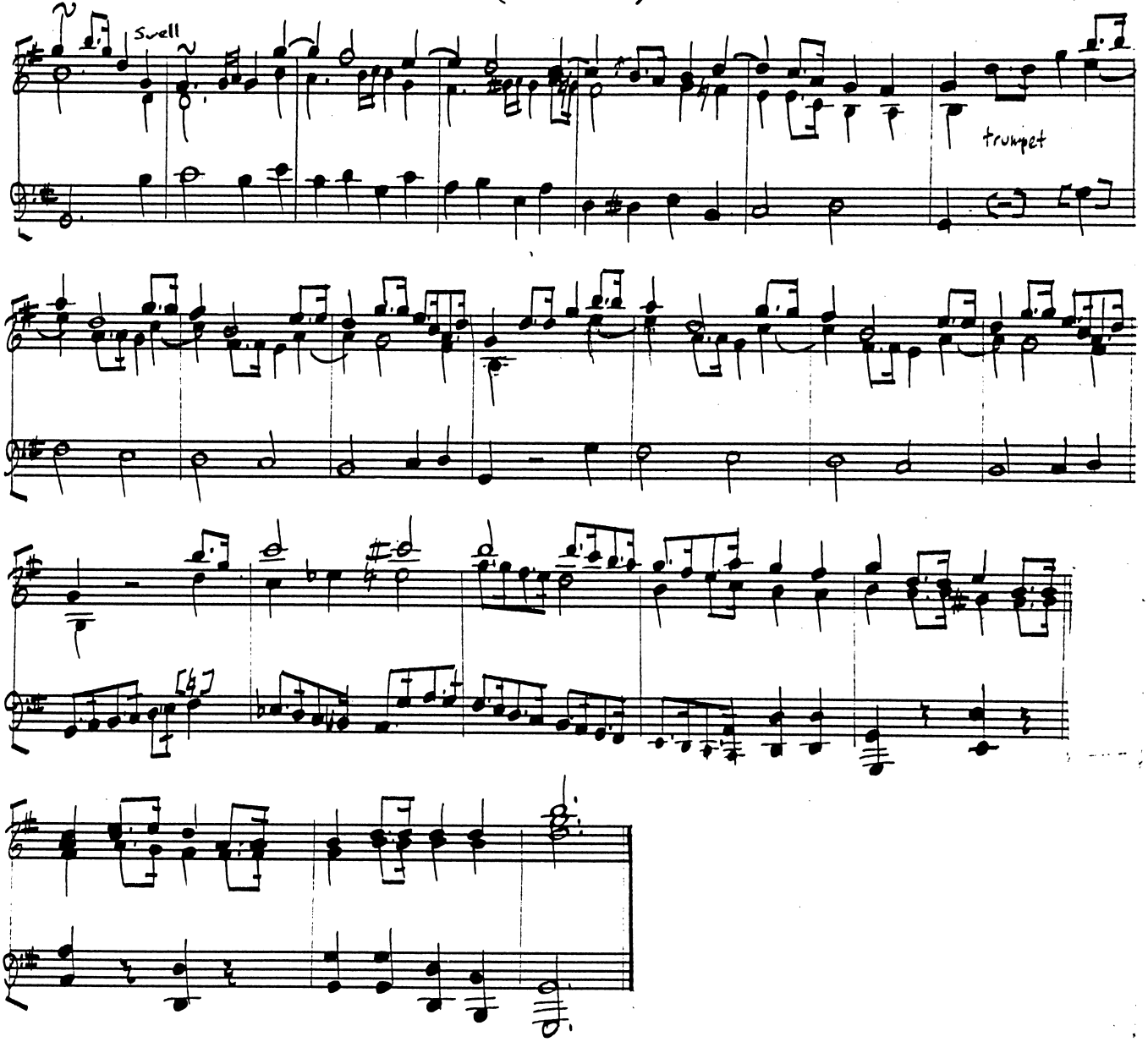
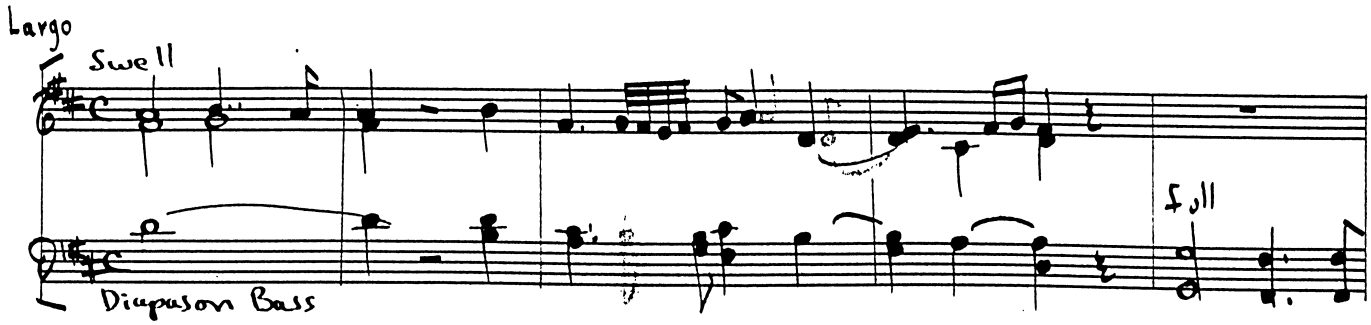

(N)
orig. has an a#
trumpet
Swell
Dipp.
trumpet
trumpet



V



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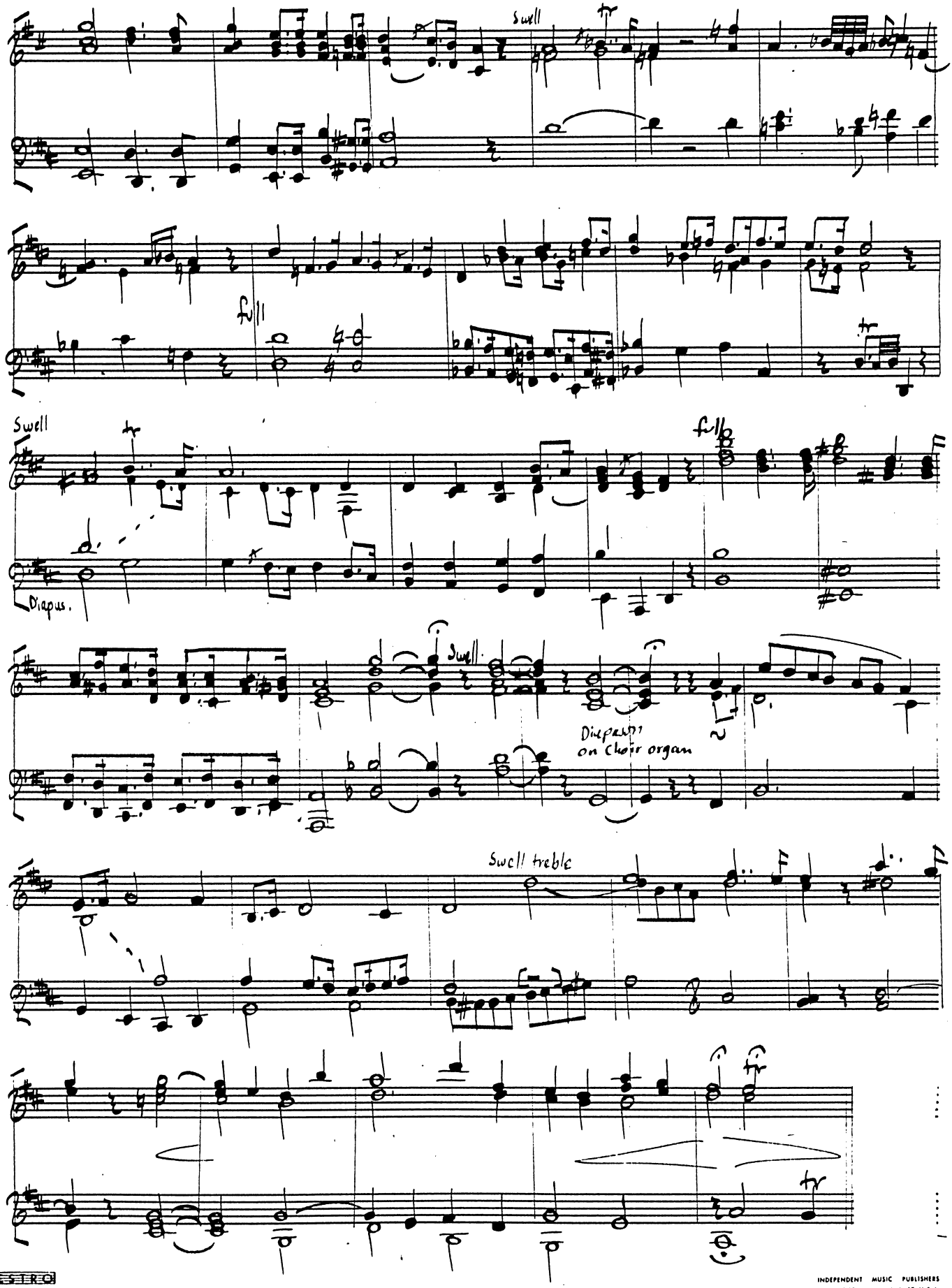
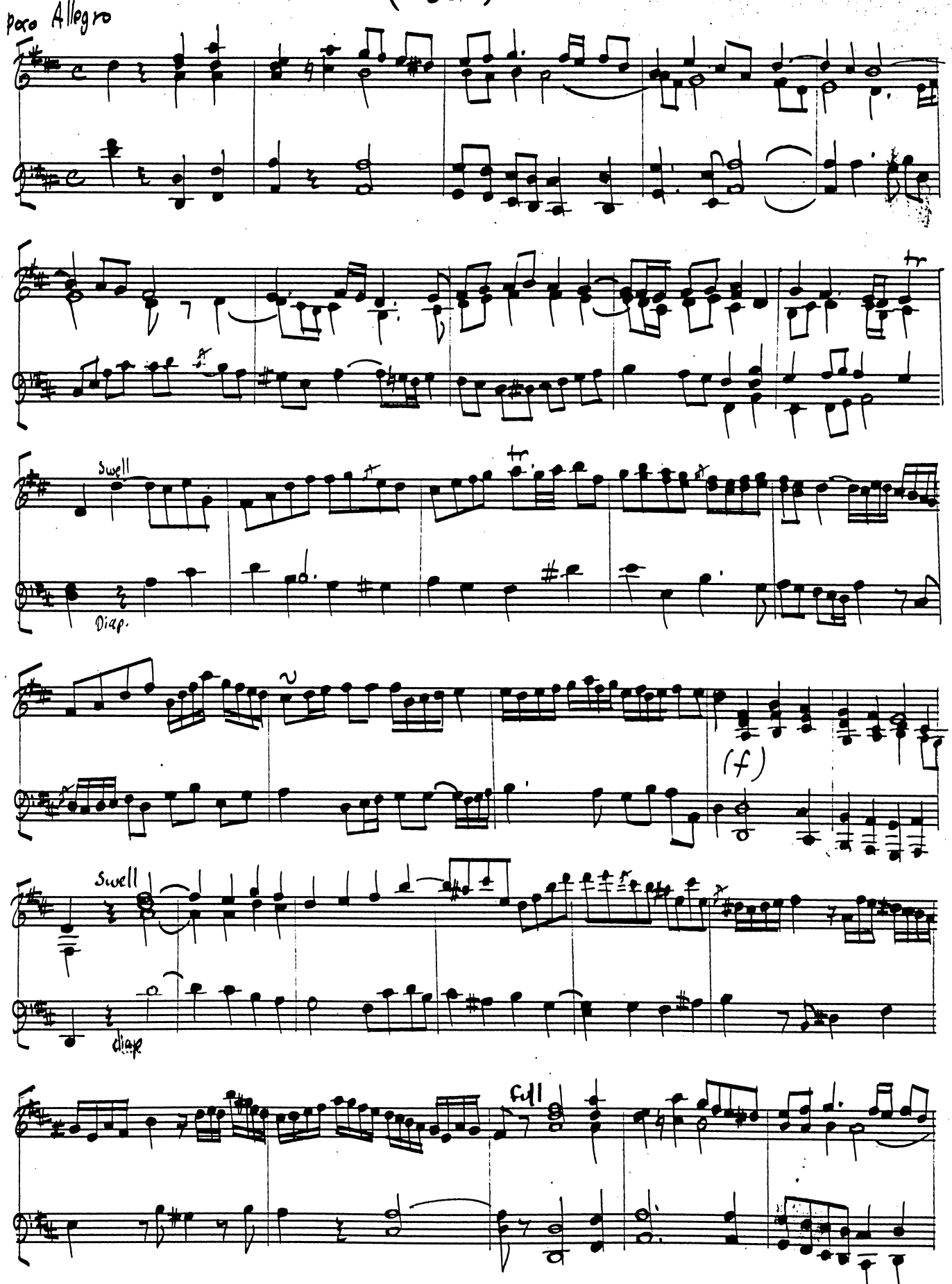
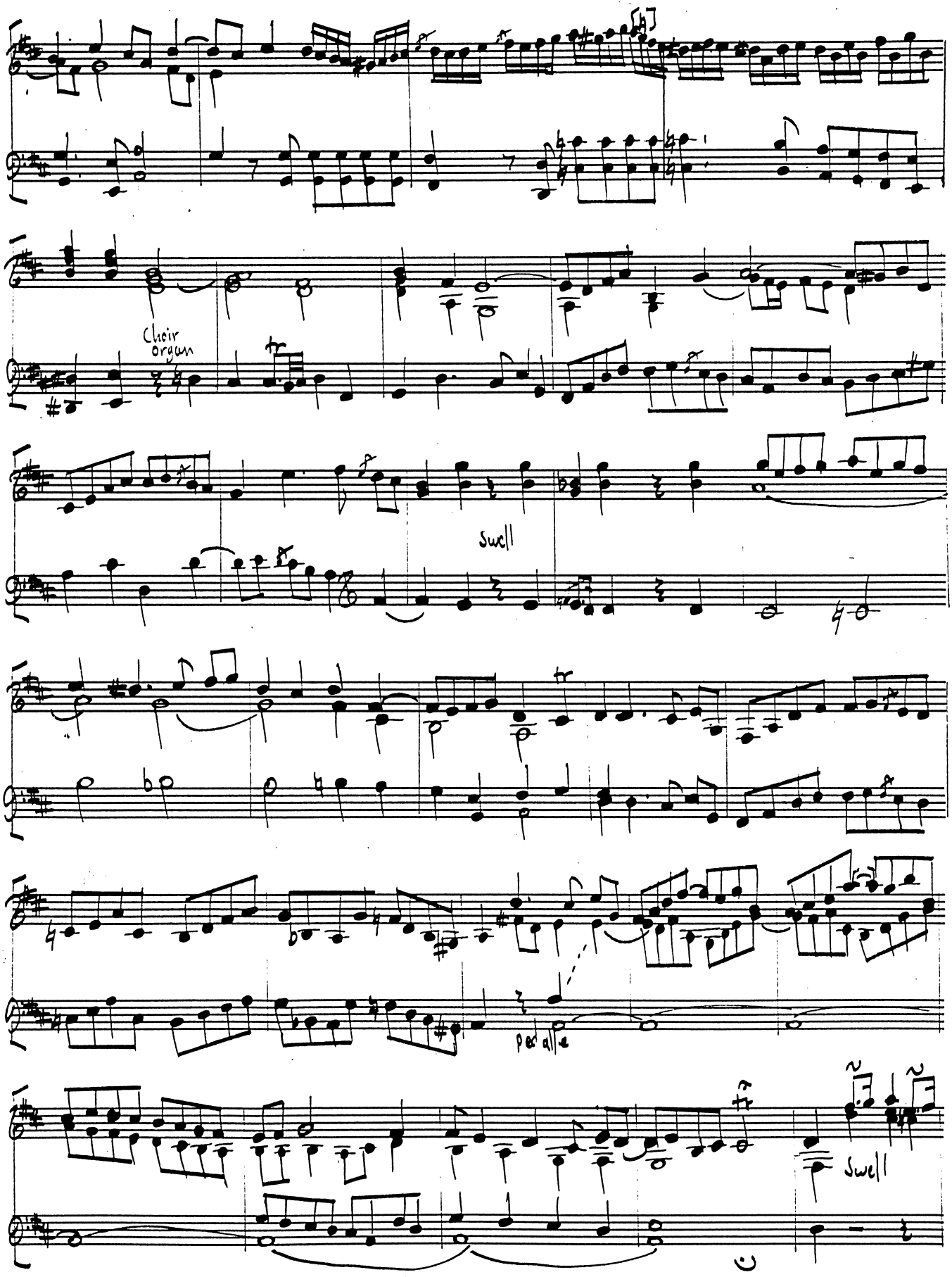
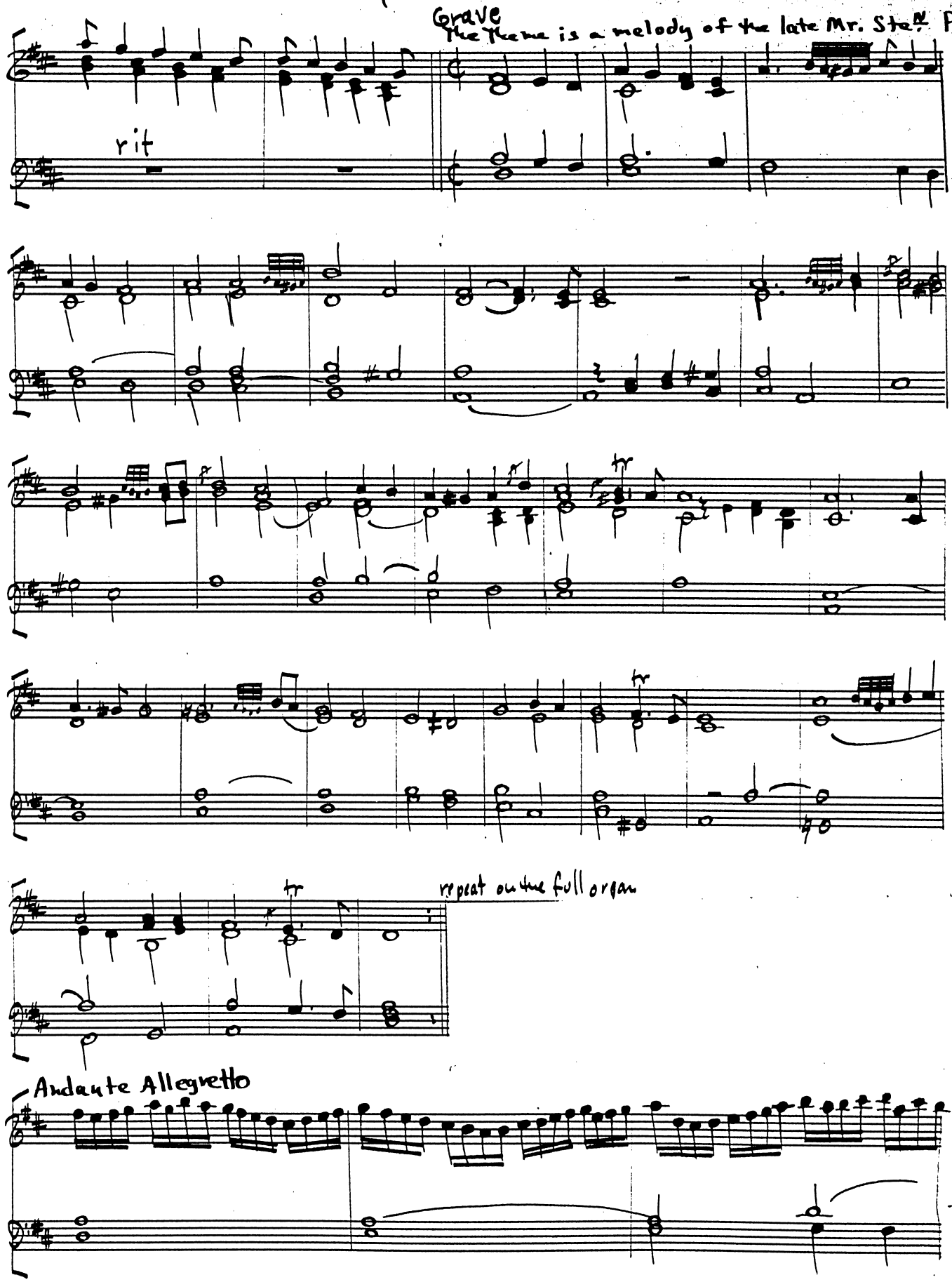

Swell
full
Swell
full
Diapas.
Swell
Diapason on Choir organ
Swell treble


Poco Allegro
Swell
Diap.
(f)
Swell
diap
full


Choir organ
Swell
Ped alle
Swell



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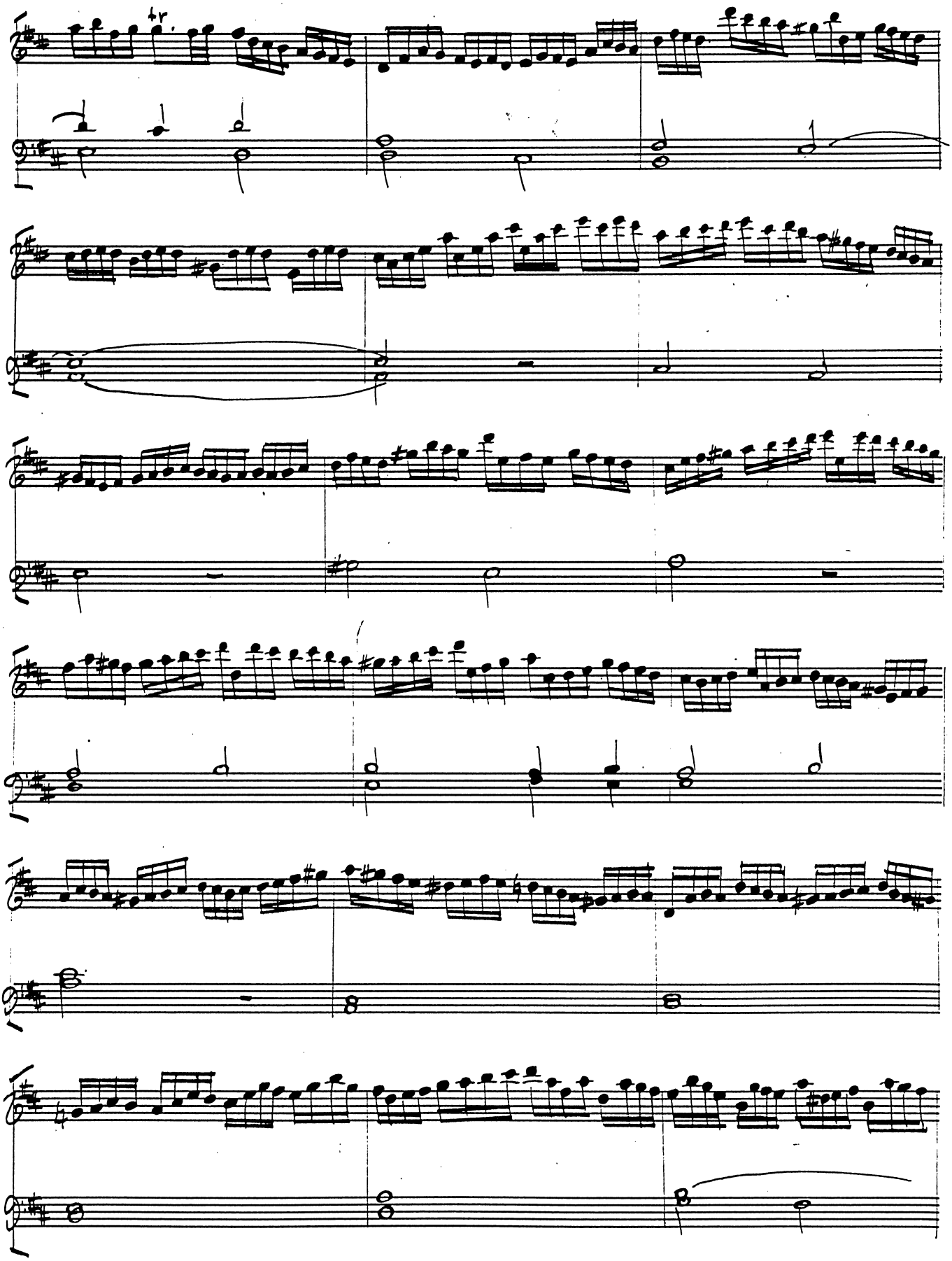

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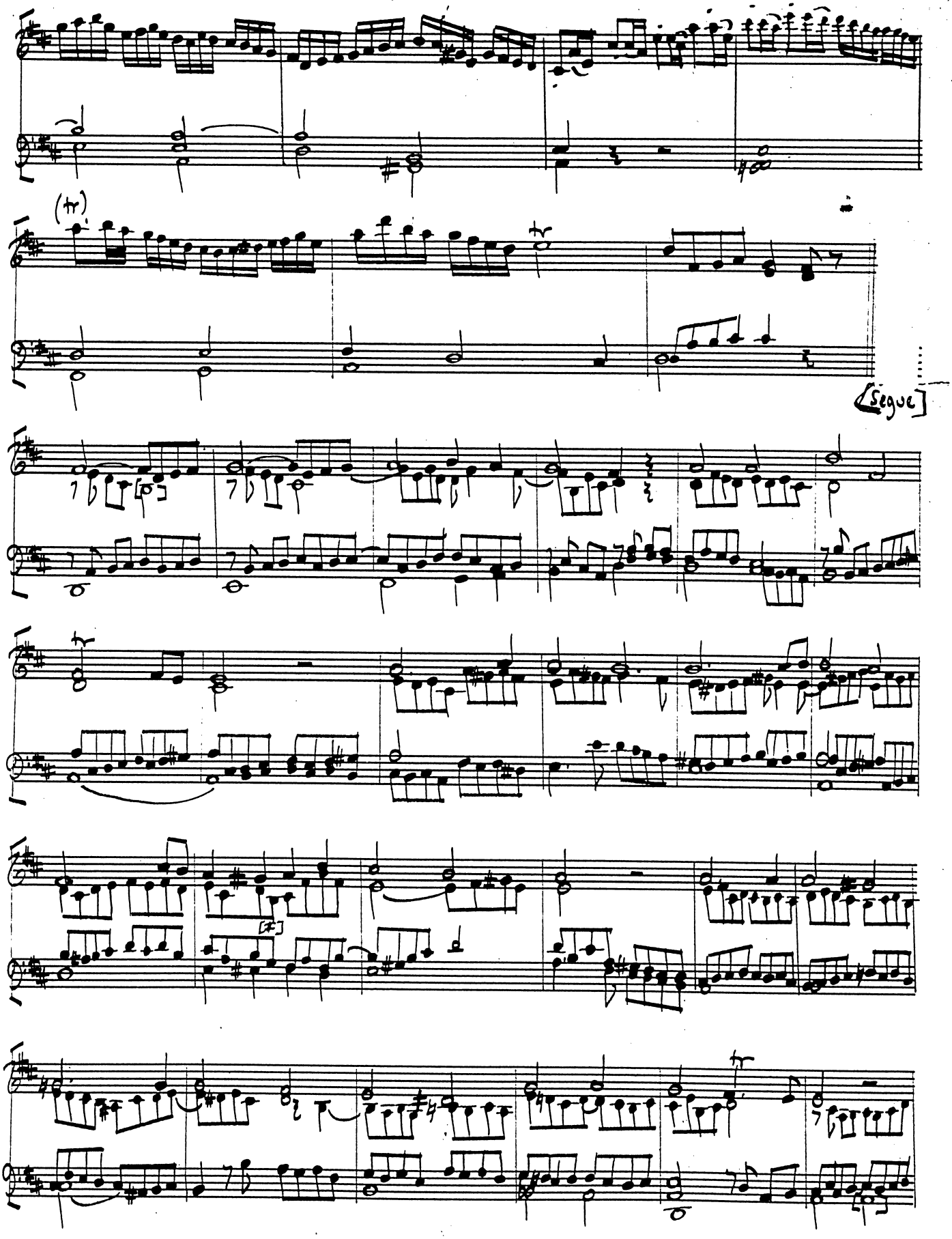

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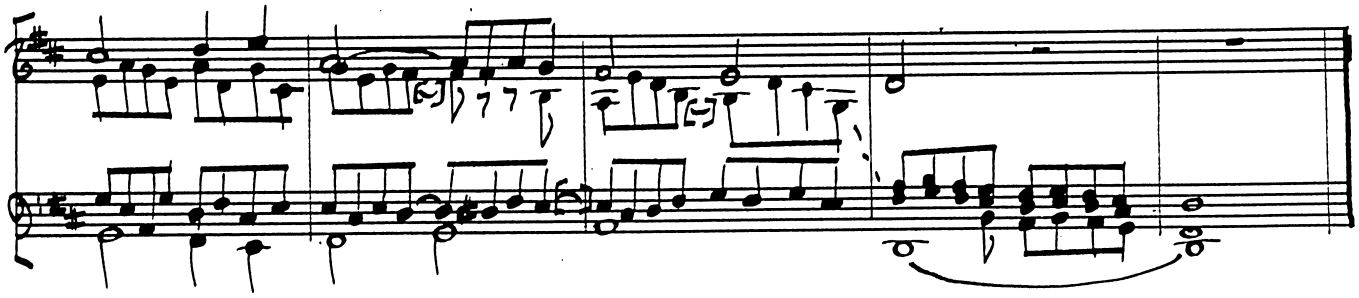
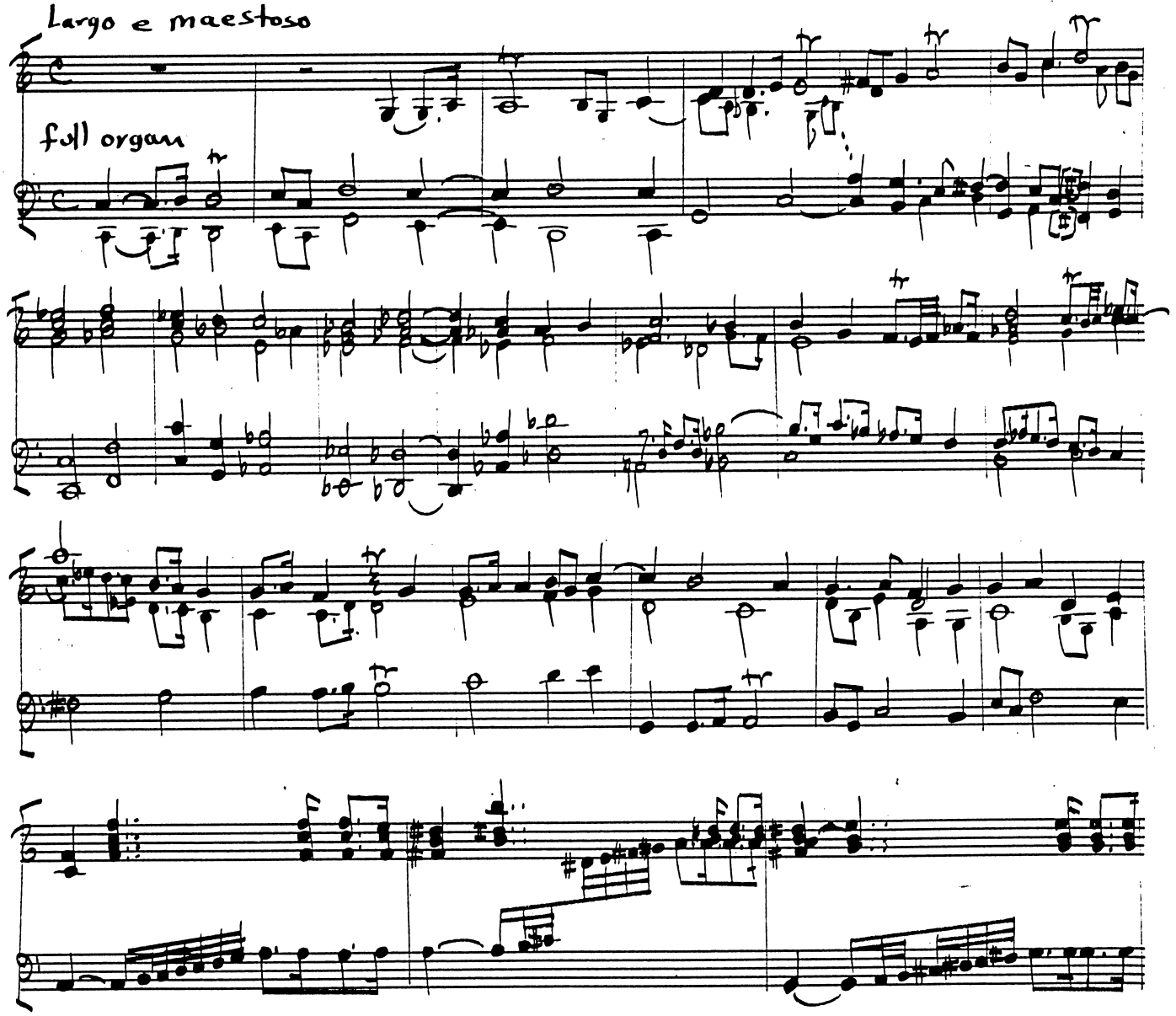
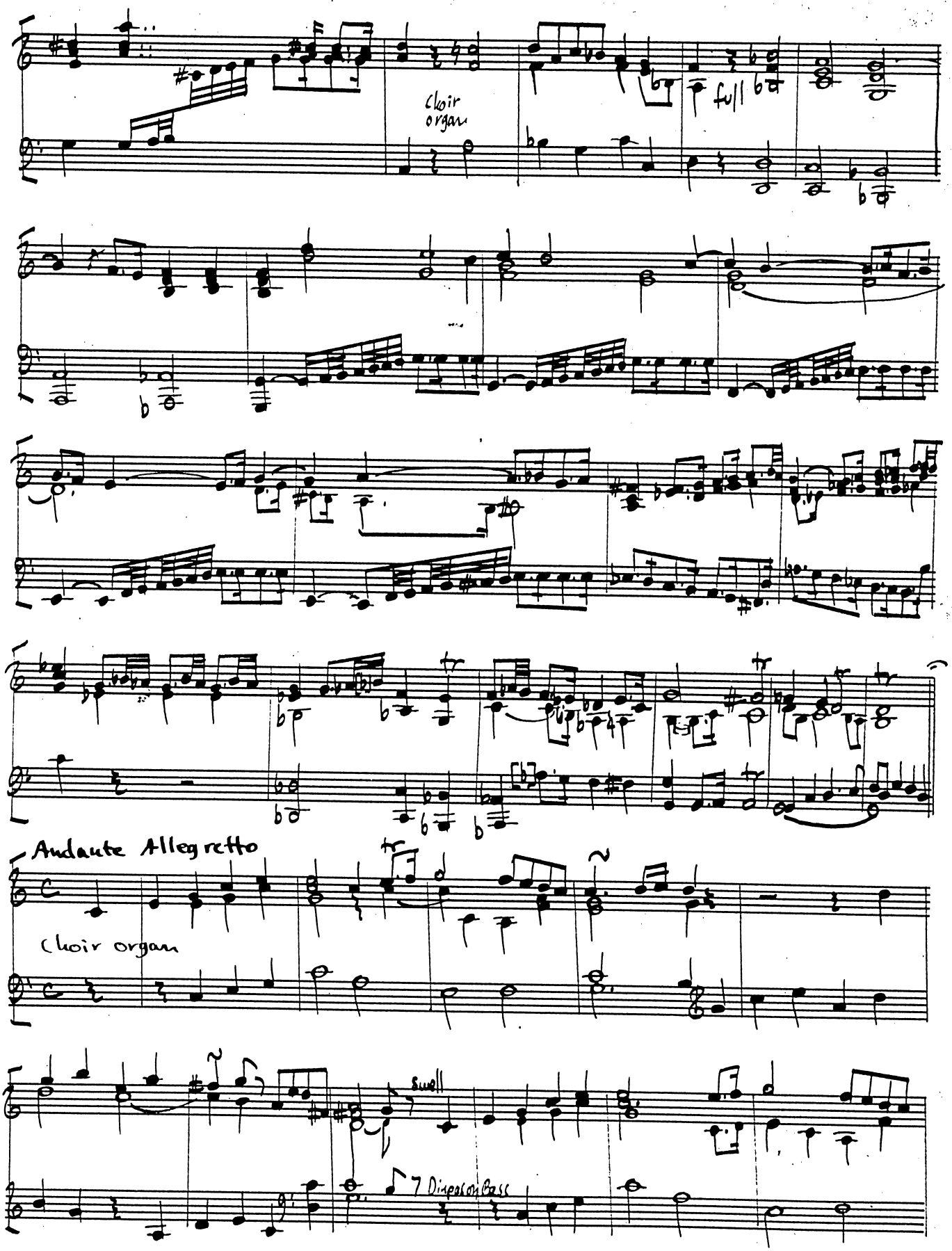


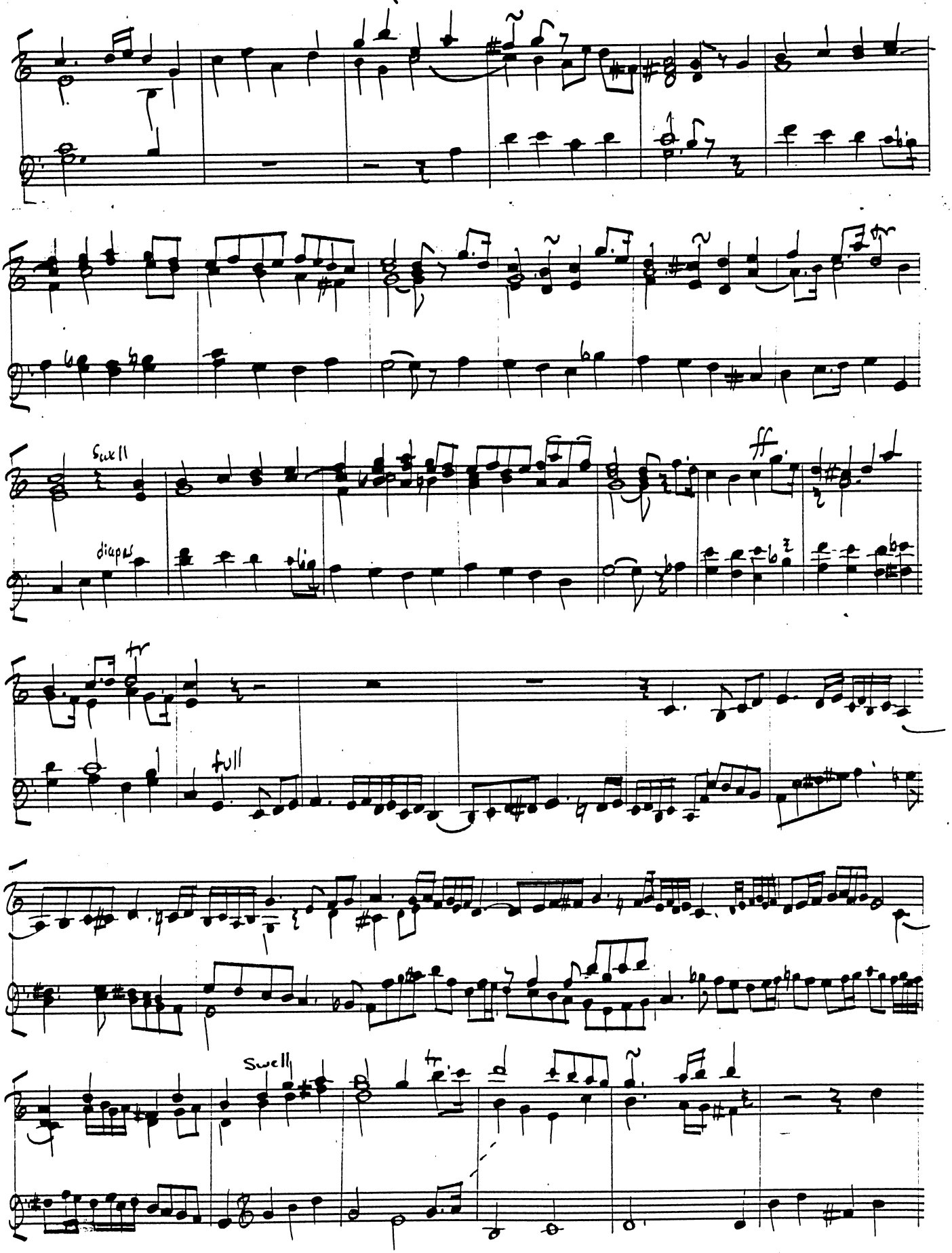
VI

Largo e maestoso

full organ




Choir organ
full
Andante Allegretto
Choir organ
Swell
7 Diapason Bass



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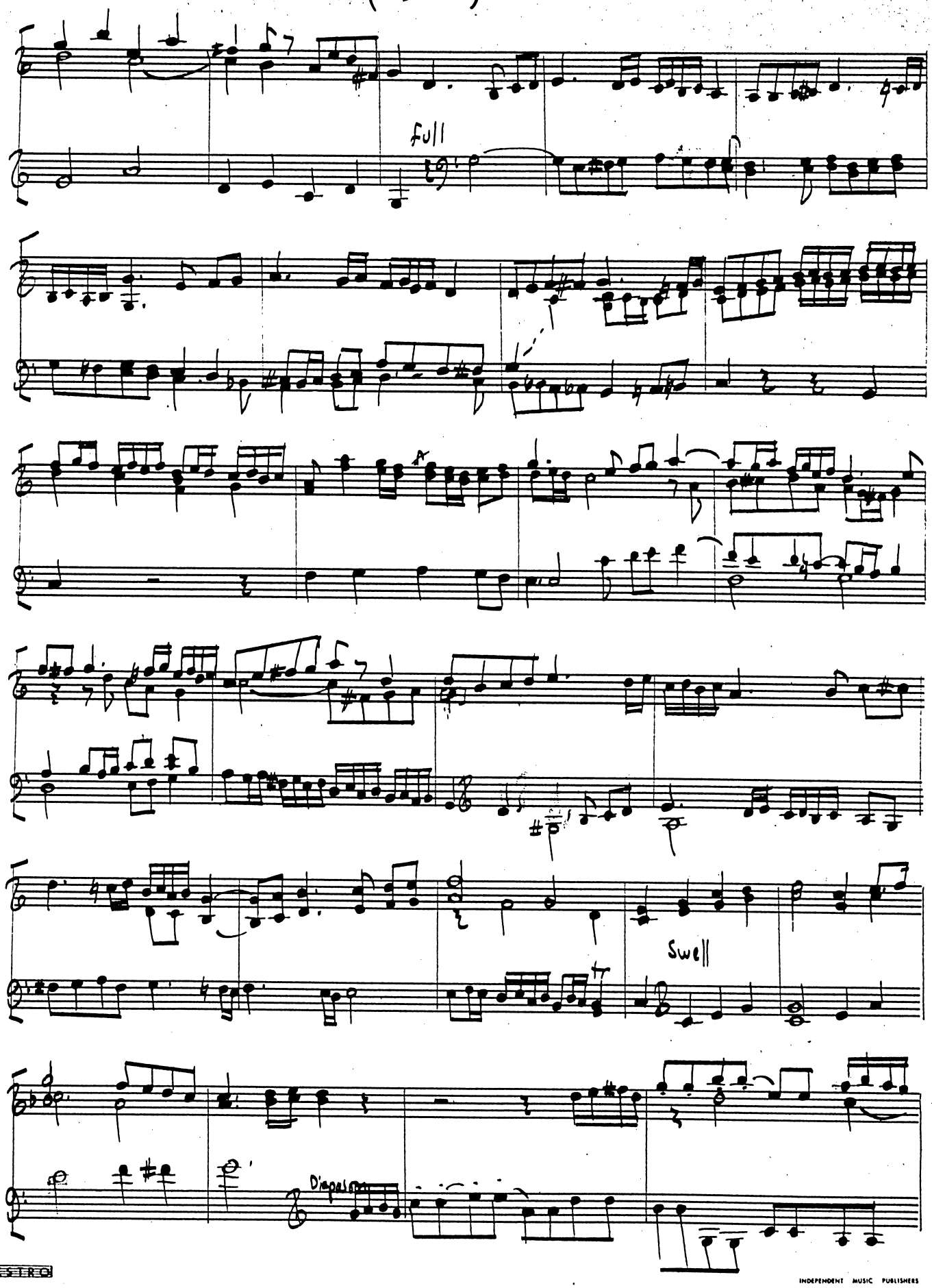

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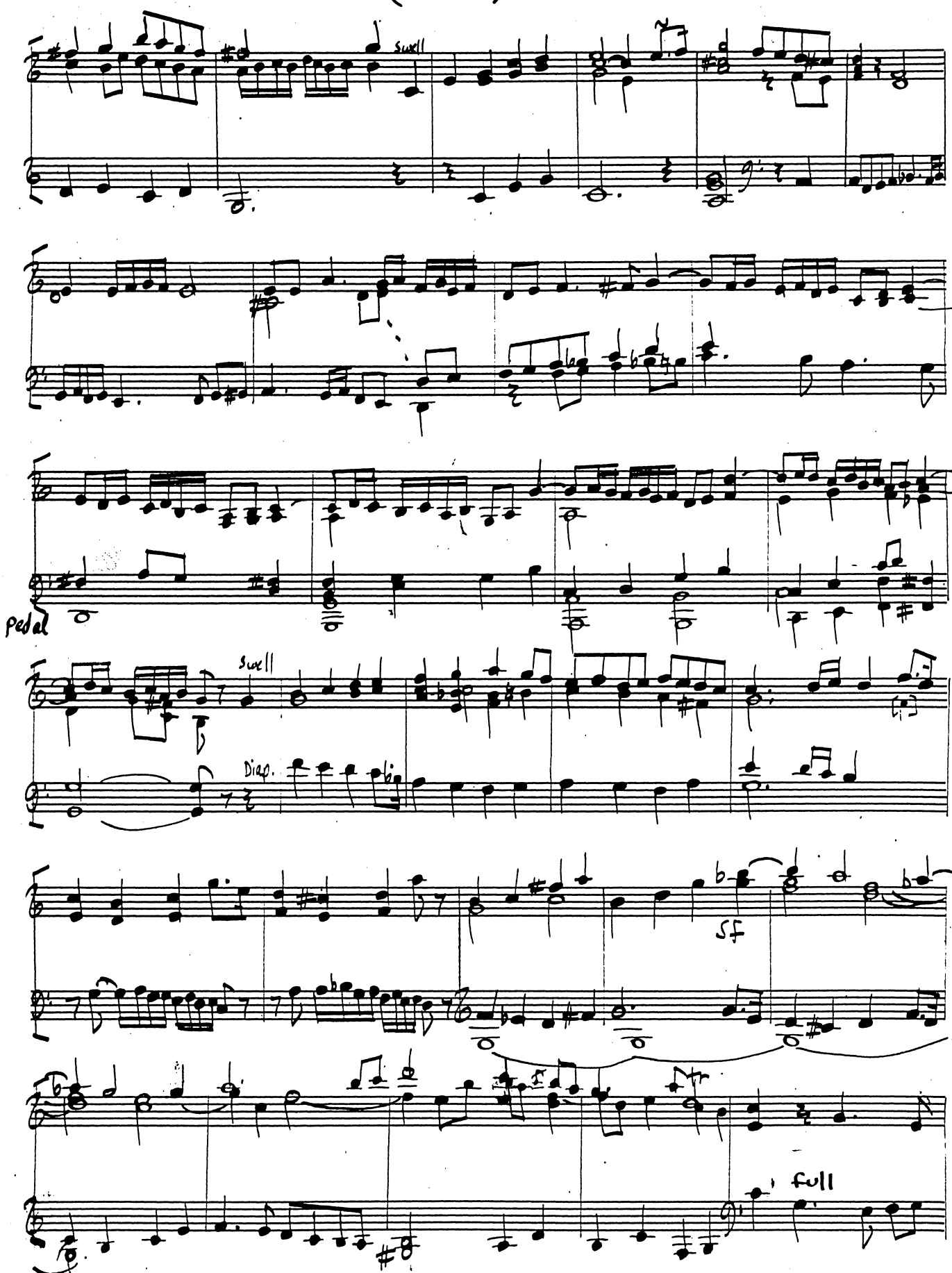
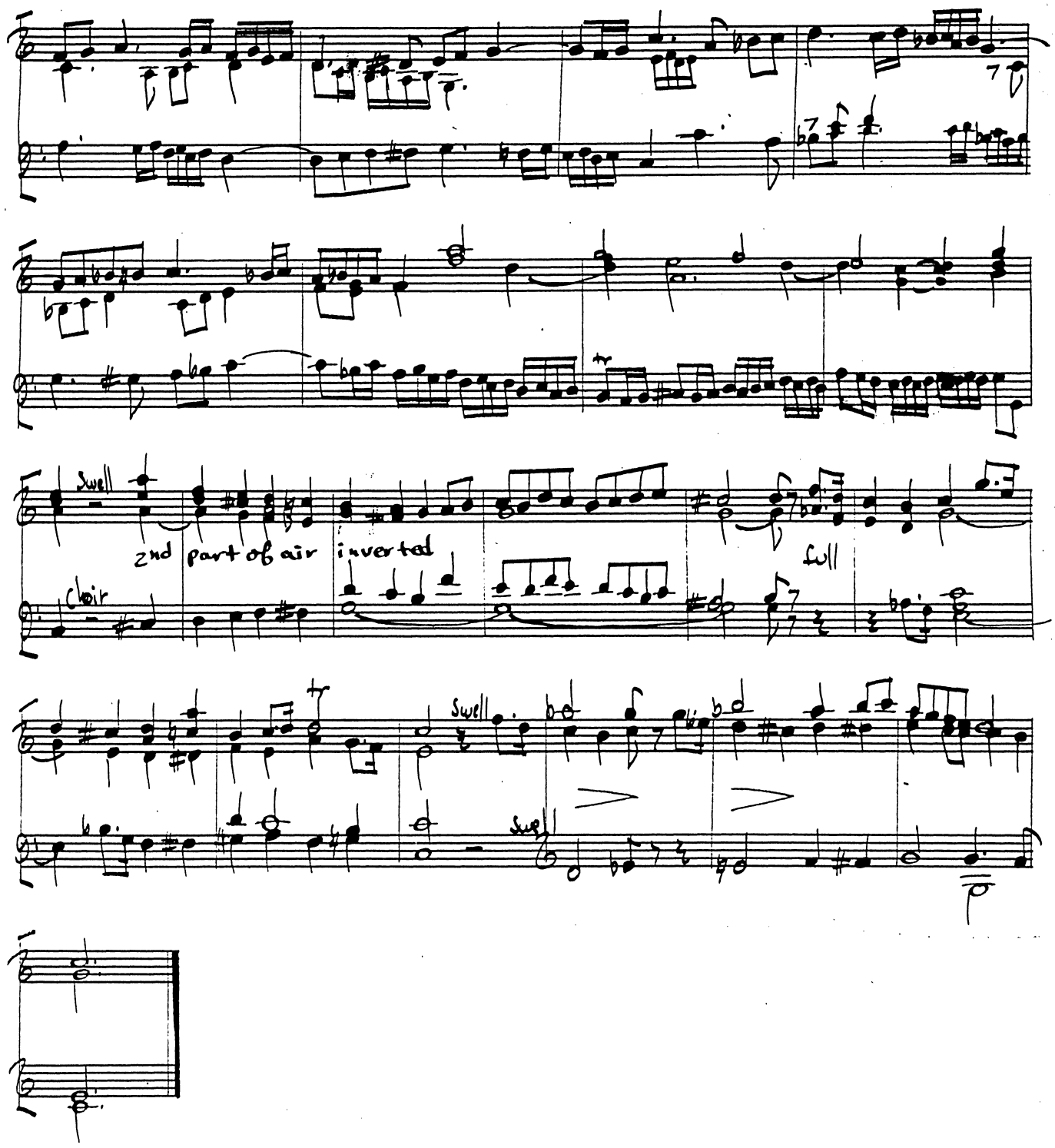

Swell
pedal
Swell
Diap.
sf
full



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