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Samuel Sebastian Wesley--His Life and Music in Relation to the Nineteenth Century

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SAMUEL SEBASTIAN WESLEY--HIS LIFE AND MUSIC

IN RELATION TO THE NINETEENTH CENTURY

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BY

Jean Logue

THESIS

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YEAR

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SAMUEL SEBASTIAN WESLEY--HIS LIFE AND MUSIC
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PREFACE

Music in the worship of the church has been of particular interest to me throughout my general study of music history and literature. The history of the Church of England, its political structure, its liturgy and music is so intertwined with the roots of our own churches and government, that it is impossible to understand America's religious and political heritage without some understanding of the structure on which our nation was founded.

In 1971 I was privileged to spend three weeks in England visiting the cathedrals and churches, listening to choirs and organists, and visiting the English side of my family. An adventurous grandfather, my mother's father, migrated to the United States in the late 1800's and established an American side of the family.

Those who remained behind became prominent in the Church of England--my mother's first cousin, The Right Reverend Thomas Bloomer, chaplain to King George VI during World War II, and Bishop of Carlisle until his retirement in 1971, The Reverend Tom McAllister, rector of St. Bartholomew's in Haslemere; and The Reverend Owen Vigeon, vicar of St. Thomas, St. Anne's on the Sea.

Bishop Bloomer spent a great deal of his twenty-two years at Carlisle trying to improve the salaries of the churchmen of his diocese. Samuel Sebastian Wesley spent a lifetime trying to improve the conditions and salaries of church musicians.

It is interesting to note that the choral services in the

Anglican Church for which they are uniquely famous, still go on. Eleven choral services were performed at Christmas, 1976, at St. Thomas, St. Anne's on the Sea.

This paper is an attempt to place the story of Sebastian Wesley and his music in a different setting than other biographers have done--revealing Wesley as a fine church musician struggling in a time when the country was in the throes of the great industrial expansion and democratization of the people, and the rise of interest in secular music. It was a time of struggle within the Church, Puritan influences were still apparent, the unrest at Oxford University which was to erupt in the Oxford Movement of 1830-1833 was taking place, and the quality of church musicianship was at a low level. It was into this setting that Samuel Sebastian Wesley was born in 1810.

The scope of this paper does not allow a complete history of the interesting Wesley family--which one may find in the writings by Eric Routley, James Lightwood, and Betty Mathews. No attempt has been made to analyze all of his music. His organ music was largely extemporaneous. With no funds allowed by the cathedral authorities to copy his music, it is understandable that only his choral music was written out.

However, the fact that newspapers, periodicals, and Cathedral Chapter Acts attest to his skill as an "extempore" organist, leads one to believe that his organ playing was exceptional. It is doubtful that he would have progressed in his cathedral positions had he not been an excellent organist, for his personality was not one which endeared him to the hearts of those who hired him. He was a man of integrity and was uncompromising in his fight to improve the music of the church.

CHAPTER I

VICTORIAN ENGLAND

The age into which Samuel Sebastian Wesley was born has been depicted as an age of stuffy complacency and moral priggery, but underneath the surface a daring experiment was going on--that of fitting industrial man into a democratic society. It was a period of activity, social unrest, and inventiveness. The unrest had been brought about by the effects of the two great social and political revolutions, the American and the French; and the two great social and economic upheavals, the agrarian and the industrial revolutions.

The fight for religious equality and a movement to restore the heritage of the Church went on simultaneously during this century. It was the age of Charles Darwin, John Stuart Mill, Charles Dickens, Matthew Arnold, and John Henry Newman. The climate of strenuous activity as man struggled into an industrial age was not conducive to artistic creation in the music and arts, just as in Colonial America man's struggle to survive had to take precedence over artistic creation. However, whenever and wherever man is struggling to improve his standard of living, there are always a few persons of genius who seek to preserve and improve the heritage of the arts which has been passed down to them. These persons have something within them which makes them doggedly pursue their course regardless of the frustration and lack of recognition which they suffer while holding fast to their ideals.

Such a person of genius was Samuel Sebastian Wesley, a man who was born into a prominent family of churchmen and church musicians, a

man who spent a lifetime trying to improve the standards of church music. To understand Samuel Sebastian Wesley and his struggle to maintain high standards of church music we must understand the conditions under which he labored, leaving to us not only an important treatise on church music, but a small though important legacy of church music.

The Nineteenth Century in England was one of struggle for equality--equality for the working classes, the poor, and for the religious dissenters as they were called at that time. During the Eighteenth and Nineteenth Century England passed through a succession of Hanoverian kings--the four Georges, William the IV, who died in 1837, and Victoria, the daughter of the Duke of Kent--the fourth son of George III. Victoria reigned from 1837-1901, the period which roughly coincides with the life of Samuel Sebastian Wesley, who was born in 1810 and died in 1876.

When Victoria became Queen, the Tory or Conservative government was in control under Melbourne the prime minister. He was soon defeated on minor issues, and Robert Peel became the new prime minister to serve from 1836-1841. Between 1846 and 1874 no Conservative ministry ruled England for more than five years altogether. Offsetting the powerful materialistic forces, Victorian Liberalism was led by a High Churchman, William Ewart Gladstone (1810-1898). He and Disraeli (a Jew by race but a practicing Christian) alternately led the country as Prime Minister and Chancellor of the Exchequer against its greatest conservative force, the Arch-Whig Palmerston. Apart from the Crimean War (1854-1856) and remote events of the Indian Mutiny and Chinese War, the Victorian Period was a period of peace abroad. Britain took no part in a major European War between 1815 and 1914.

In the Nineteenth Century new reform movements were underway--

toward political, economic, and religious reforms. The most important of these reforms--those which had the greatest impact on the people of England in the Nineteenth Century, were the Chartist Movement, the Corn Movement, and the Oxford Movement.

The working class had tried for the vote in 1832 under the Reform Bill of 1832, but the bill failed. The workers, however, were not doing too badly, but there were small groups of radicals--some even in the Commons, who continued to push for universal manhood suffrage. No one paid too much attention to them. The Poor Laws, Factory Acts, and Municipal Corporation Acts had been enacted, and while some aspects of the Poor Laws left much to be desired, the working class as a whole was doing rather well for the time.

Just as the working class was beginning to feel fairly secure, England was hit by a depression in 1837. The Chartist Movement grew out of these causes. The name came from the People's Charter of 1838 in which the working class demands were set forth. Demands were made for annual elections, universal suffrage, equal electoral districts, the secret ballot, and payment of salaries to the members of the House of Commons.

In 1839 delegates of manufacturing towns, where the industrial workers had swarmed, met in London for a great convention. They proposed a mammoth petition asking for these reforms. It had well over a million signatures. The House of Commons chose to disregard it. In 1841 a radical group caused riots and the Chartist group was soon defeated. In 1847 another deep depression hit England and a monster procession was planned to escort a larger petition to the House of Commons which contained three million signatures--many of which were forgeries. It took

75,000 sworn-in constables to control the streets of London. After 1848 popular agitation of this type remained dormant until 1860. Even though the Chartist Movement was defeated, it was important in that it set down long range reforms which were gradually adopted.

Along with the great struggle for political reforms, an economic struggle took place which was to give the middle classes their first victory over the gentry and the industrial classes their first real gains over the agricultural interests.

Under Sir Robert Peel, Prime Minister, the Whigs had been operating at a deficit. He began to organize his finances, and in the budget of 1842 two main features appeared; the income tax for a three year period, and a broad revision of the tariff downward which was to encourage more trade. The protective tariff was a burden to the consumer without producing more revenue. The purchasing power of the consumer would rise if the tariff were lowered. All duties were removed on exports, leaving only a five per cent tax on imported raw materials. The laws, however, did not touch the Corn Laws which prevented the entry of cheap grain. These Corn Laws were the main issue of the working classes as they wanted a cheap loaf of bread. The Whig Party was divided on the Corn Law question. The Conservative Party (made up of big landowners) wanted to keep foreign corn out and keep duties on it, but when the potato blight hit Ireland, Peel either had to suspend the Corn Laws, or allow the Irish to die by the thousands. The repeal of the Corn Laws broke up the Conservative Party and put the Whigs into power for twenty years.

This victory was a signal one of the middle classes over the gentry and of the industrial classes over the agricultural interests. The agricultural interests found, however, that they had not been ruined

by the repeal of the Corn Laws, and peace reigned until the seventies. Tariffs were at a minimum for the rest of the century. Free trade seemed essential to manufacture and in manufacture England was entering into her supremacy. In the process Peel smashed the Tory Party, and the old Tory Party never fully recovered.

In the struggle between the landed gentry and the industrial interests, only one in six had the vote by 1867. The metropolitan areas were badly represented--the population had doubled and had no representation. By the 1860's these ideas were no longer tolerated by younger leaders. They pointed to the U.S. as a democratic government which had survived, and the liberal monarchy in Italy in 1859. In 1861 even the Russians had emancipated the serfs. Mills was preaching the doctrine of complete democracy in the sense that every man and woman ought to take part in national and local elections.

The Reform Bill of 1832 had left many abuses. It gave representation to forty-three boroughs who had been without it--the big industrial and commercial towns of the north (Manchester, Birmingham, Sheffield, and Leeds). Leeds (as we shall see later) was the Parish in which Samuel Sebastian Wesley was to serve from 1841-1848. In this Reform Bill of 1832 all public posts in England and Scotland (except for Monarch, regent, Lord Chancellor) were thrown open to any citizen regardless of his religious beliefs.

But even though the public sectors of life were opening up, the Anglican monopoly of the universities remained until 1854 when dissenters of all creeds were at last admitted to Oxford and Cambridge. Admittance did not mean control, as non-Anglicans were still disbarred from the degree of Master of Arts, from all headships, professorships and fellow-

ships, and so from all share in the teaching, administration and government of the universities. It was 1871 before the Universities Test Act, abolishing religious tests, became law, but there were even at that a few posts still reserved for Anglicans only. However, enough religious disabilities had been removed to change the pattern of government fundamentally. These reforms changed England from an agricultural nation ruled by squires, parsons, and wealthy landowners into an industrial nation dominated by the classes produced by industrial expansion and commercial enterprises. The Mid-Victorian period brought material prosperity to the middle and upper classes.

By 1870 the foreign trade of the United Kingdom was more than that of France, Germany, and Italy together, and nearly four times that of the United States.¹

Among the middle and upper classes a mood of comfortable complacency had set in, but it was not to last, for, sensing this mood, Charles Dickens, Matthew Arnold, Thomas Carlyle, and John Stuart Mill began their famous writings which were to change the course of history. It was in this period that Charles Darwin wrote The Origin of the Species and Lord Macaulay's History of England was published. Thomas Carlyle (1795-1881), the Puritan moralist, was an embodiment of the spirit of his time. He wrote of the cleavage between the rich and poor and sympathized with the poor in their struggle with poverty. Charles Dickens (1812-1870), in his well known novels, appealed to people's hearts and imaginations. Matthew Arnold in his satires on poor institutions. Chancery, judicial procedure, profiteering, private schools, and other social ills, touched

¹Thomson, David, England in the Nineteenth Century, (Baltimore, Md.: Penguin Books, 1950); p. 100.

people's intellects. John Stuart Mill in his treatise, On Liberty, pleaded for freedom of thought and discussion--a freedom much limited by social convention though not by law.

Religious faith and observance was at the center of all Victorian life. Its basis was Biblical, and Bible-reading at home was as popular as sermonizing at church. Its highest virtue was self-improvement. Although by this time the people were formally divided into Anglicans, Methodists, Presbyterians, Quakers, and smaller non-conformist groups, they were united in their resistance to the Roman Catholic influences. It is important to note that the religious census of 1851 revealed that of 7,261,915 persons who attended a place of worship in March 1851, only 3,773,474 attended Anglican churches. Half were non-conformists.

The Evangelical Movement which had led to this non-conformity was beginning to lose force however, and a split appeared between the Anglicans under evangelical influence and the New High Church Tractarian Movement. Through the writings of a group of Fellows of Oriel College, Oxford, namely John Henry Newman, John Keble, Edward Pusey, and Richard Froude, this movement became known as the Oxford Movement. This movement was active between 1830-1844 at Oxford. It was a movement to prevent the Church from being absorbed by the State. John Keble was the leader of this movement. He was a professor of poetry at Oxford, but spent most of his days in a secluded country parish struggling with the question of church decay which he saw taking place. The group with him as its leader perceived that to bring about a revival in the parishes, there must be a change in the outlook and structure of the Church as a whole. The biggest obstacle was the State, which appointed the Bishops of the Anglican Church. The authority of the Church of Rome was gone, and if the

control of the Bishops was to be removed, where was the authority to reside? The Tractarians found their authority in the roots of the early Church. They stated that the Church must recover all the great historic maxims, affirmations, and ancient creeds. The Church must recover her heritage, transmitted by the succession of the apostles. The pristine splendor was to be restored.

By this time not only had the Dissenters abandoned the Christian Year, but also the Anglicans had neglected it. A Cambridge group commenced a great architectural and liturgical revival. John Mason Neale was the leader here--he made detailed studies of parish churches to show what they had once been like. Following is a description of the consecration of an Abbey Church in earlier days.

Imagine an abbey church, newly decorated...rood screen, tapestry, stall, frescoed vault, gilt capital and pier in their first lustre...thousands of worshippers thronging the nave,...a mighty band of priests in chasubles blazing with gold and gems, occupying the choir,...bishops and abbots at the altar,...deacons with the sacred banners, the silver staves, the croisiers, clustering behind them...The air is thick with the perfume of incense.²

A great many of the Greek and Latin hymns were translated by Neale. Fifteen are common in current hymnbooks, among them "Christian, Do'st Thou See Them", "Jerusalem, the Golden", and "All Glory, Laud, and Honor".

John Henry Newman, probably the most intellectual of the group, went all the way to Rome--a medieval return, and became a cardinal in the Roman Church. By 1850 there was excitement over the Anglican drift toward Rome. The Pope had issued a policy decision which was to divide

²Bainton, Roland H., Christendom, (New York; Harper & Row, 1966); p. 135.

England into a diocese for the government of Catholic churches. There were no bishops and archbishops in the Catholic Church at this time in England. During this period the Catholic Church was in a missionary stage--the apostolic type. The Pope's decision was considered by the Russell cabinet as an insult to the Queen--a step to unite Anglicanism with Rome.

As the result of the Pope's decision to divide England into dioceses, the Ecclesiastical Titles Bill was passed, making it a crime to take over titles of the United Kingdom which had been granted by an Act of Parliament when it established the Anglican Church. The Peelites opposed the bill, but it was passed by a dead letter. The main group of Anglicans stayed with the Anglican Church.

The Oxford Movement was a reminder to the people that the Church was more than a merely human institution, that it had privileges, sacraments, a ministry ordained by Christ, and that it was a high obligation to remain with the Church. The Oxford Movement had a great influence upon the whole Anglican World. It revived faith in the Church as a divine society, not to be controlled by the State. It made the pastor's office more important, and it extended the work among the poor in larger cities.

These great social and political upheavals coupled with the changes in the religious life of the people produced in Victorian England a dichotomy in thought which has continued to interest writers and historians who saw beneath the priggish conventions of the age.

The striving for religious freedom paralleling the movement of the Tractarians who were going back to the roots of their church for authority against the State sets the drama against which Samuel Sebastian Wesley made his fight for the improvement of church music with his treatise,

A Few Words. This treatise was written to call attention to the frustration and inequities which he and others in the same position had encountered while working within the Cathedral System of the Church of England.

CHAPTER II

CATHEDRAL MUSIC IN THE EARLY NINETEENTH CENTURY

The Musical System of the Church of England was created by the Reformation settlement. It consisted of a Dean and Chapter, the Precentor who ranked next to the Dean and was responsible to the Dean and Chapter, the organist, the lay clerks or vicars choral, and the boy choristers with their school and masters. This system seemed to work successfully during the Tudor Era, but the interruption by the Civil War followed by the Interregnum government, left the church structure in shambles. For sixty years after the death of Boyce in 1710, conditions had worsened.

The precentors, who were supposed to plan the services, were often ignorant of church music, considering it beneath them. In some places the priest vicars ceased to profess any knowledge of church music, and the canons through either ignorance or wilfulness, refused to chant the prayers. This led to violations of the statutes which had been laid down in the Reformation settlement.

The salaries of the lay clerks (adult members of the choir) were so small that the clerks were forced to practice plurality--hiring themselves out to balls or public dinners for money. Cassocks were not worn at this time and surplices were often soiled and torn.

According to Bernarr Rainbow in his book, The Choral Revival, "At Christ Church, Oxford, Chester, Rochester, Ely, chanting by the minor canons was abandoned".³ At Salisbury and Wells prayers were read as often

³Rainbow, Bernarr, The Choral Revival in the Anglican Church, (New York: Oxford University Press, 1970); p. 254.

as chanted, and at some cathedrals the dignitaries of the church processed without the organ. Lessons were often read in a sleepy tone by minor canons. Verse anthems were usually sung in order to show off individual voices in the choir.

From the first prayerbook of 1549 to the death of Purcell in 1695, all of the main forms of English Cathedral Music had been evolved-the full anthem with verse sections, the verse anthem with organ or strings, the solo anthem with passages of declamatory or aria style, and the great and small services, with or without accompaniment.

In the early nineteenth century fully anthems were seldom or ever sung. When they were sung, there was no finish or precision to the choruses in the anthems. Metrical psalms were used instead of anthems in some cathedrals. Dr. John Jebb noted the defects in the Cathedral Service in an article entitled "Defects in the Cathedral Service". He wrote:

At Lincoln Cathedral the Litany was often sung with a coarseness and want of feeling which totally impairs the effect of the service...Till I heard the choir at Gloucester, I imagined that the acme of inervient and careless chanting was to be found at Lincoln. At Gloucester half the words of the psalms were inaudible. I doubt whether they were uttered at all.⁴

At Bristol Cathedral in 1848 the Dean discontinued chanting there following the appointment of a titled but unmusical minor canon. After the newspapers printed a scathing attack on the mutilation of the choral service which had taken place, the Dean was forced to reverse his order.

In his book on The Music of the English Church, Kenneth Long comments on the state of choir boys:

⁴Rainbow, Bernarr, The Choral Revival in the Anglican Church, (New York: Oxford University Press, 1970); p. 439.

There was little money for libraries and new music, new boys picked up their treble parts from seniors as choir practices were virtually unknown...that the boys who boarded with a "Master" were sometimes used as boot boys, party boys, gardeners, etc....In some of the provincial cathedrals choirs might have only one man singer, which would account for the large number of solo and duet verse anthems.⁵

Samuel Wesley, father of S. S. Wesley, in a letter to Vincent Novello the summer of 1830 wrote:

Henry Purcell's immortal Church Service in B Flat is is very rarely (if ever) sung at St. Paul's Cathedral, at Westminster Abbey, or at the Chapel Royal.⁶

The reform of the conditions of the cathedrals received an early impetus when Miss Maria Hackett, observing the mistreatment of boys at St. Paul's Cathedral, devoted her time and money to help choir boys. She later published, in 1816, a mass of documentary evidence in support of her claims on behalf of the boys. She later published correspondence and evidence called The Chorister's Friend which concerned the collegiate school attached to St. Paul's Cathedral.

Her interests widened and she paid visits to all of the cathedrals in the country pleading with their clergy for reforms. In 1827 she published a Brief Account of Cathedral and Collegiate Schools protesting the treatment of singers and organists. She maintained these visits for fifty years.

Between the years 1805-1861 the Rev. John Jebb made a survey of the choral foundations. He gave a series of lectures at Leeds entitled The Choral Service of the United Church of England and Ireland, Being

⁵Long, Kenneth, The Music of the English Church, (New York: St. Martin's Press, 1972); p. 321.

⁶Lightwood, James T., Samuel Wesley, Musician, (New York: Benjamin Blom, Inc., 1972); p. 218.

an Enquiry into the Liturgical Systems of the Cathedral and Collegiate Foundations of the Anglican Communion. The lectures were a damning indictment of cathedral administration. These were published in 1845.

A year after Jebb published The Choral Service Samuel Sebastian Wesley published his hard-hitting preface to his Service in E for which he was branded a "Radical Reformer", a "rater of the Clergy", particularly of the dignitaries of the Church.⁷ In 1849 he published his famous A Few Words on Cathedral Music and the Musical System of the Church with a Plan of Reform. The "few words" occupy some ninety pages and include two of his father's motets. (The Appendix contains a summary of his book.)

In 1857 the Cathedral Commission sent out a questionnaire to precentors and organists on the subject of cathedral music. This incited Wesley to publish an outspoken Reply to the Inquiries of the Cathedral Commissioners relative to the Improvement in the Music of the Divine Worship in Cathedrals.

S. S. Wesley's whole life was dedicated to securing improvements in the salary and conditions of cathedral organists and singers. In addition to his outstanding career as a composer and organist, he served on many committees and deputations advising on the building of church organs. His correspondence shows that the subject was never far from his mind.

The first practical expression of his ideas on reform came in 1856 when The Reverend Sir Frederick Gore Ouseley established a choral foundation, St. Michael at Tenbury, Worcestershire. It served as a model of

⁷Choral Service of the United Church of England and Ireland, Lectures, 1845, quoted in Arthur Hutchings, Church Music in the Nineteenth Century, p. 121. New York: Oxford University Press, 1967.

the best sacred music and well-ordered education of choir boys. Ousely also bequeathed a large and priceless library of manuscripts and rare editions to the foundation. In 1972 there were seventy boys at the school, eighteen of which were supported by the foundation.

John Stainer, at sixteen, the second organist at St. Michael's, and organist at St. Paul's Cathedral in 1872, completely reorganized the life of the Cathedral and reintroduced the choral celebration of Holy Communion.

CHAPTER III
SAMUEL SEBASTIAN WESLEY

Early Life

Samuel Sebastian Wesley was born in Great Woodstock Street, off the Marylebone Road, at the north edge of London, on August 14, 1810. It is interesting to note here that his life parallels the lives of several important musicians on the continent, born shortly after 1800.

Berlioz (1809-69)

Mendelssohn (1809-47)

Chopin (1810-48)

Schumann (1810-56)

*Wesley (1810-76)

Liszt (1811-80)

Wagner (1813-83)

He was the son of Samuel Wesley and Sara Suter, his housekeeper. Samuel, his father, was never divorced from his first wife, Charlotte Martin Wesley. She had borne him three children, but their marriage was an unhappy one from the start. She died in 1845 at the age of eighty-four.

Two more children were later born to the union of Sara Suter and Samuel, Eliza Wesley, who died in 1894, and Robert Glenn Wesley, organist for some years at Wesley's Chapel, City Road, London.

Samuel Sebastian's surname--Wesley, he inherited from his Somerset and Irish forebears, among whom were his two great uncles, John and Charles, and his kinsman the Duke of Wellington. His second name, Sebastian, was given him by his father in memory of J. S. Bach whose

works he studied and copied all of his life. His first name came from his father, a gifted musician. Samuel S. S. Wesley's father, suffered all of his life from periods of depression, yet he managed to become an outstanding organist and composer. He was a constant companion and friend to his son, Samuel Sebastian, in his early years, and allowed him to perform with him at times.

Samuel, realizing his son's potential, sent him to the Chapel Royal at the age of eight. He probably lived with the Master of the Children, William Hawes, as was the custom at this time. Hawes said that Samuel Sebastian was the best chorister he had ever had. A letter written by the father to Hawes and quoted in Samuel Sebastian Wesley by Betty Matthews describes the boy at the age of seven.

My Dear Sir, Pray accept my best thanks for your extremely kind offer relative to my little boy. He is a very apprehensive child, and very fond of music; how far he may have talent and voice sufficient to do credit to your valuable instructions, experiment will best show. His temper and disposition I believe to be good, wanting only due discretion, and I know him to be susceptible of kindness, which, with you I am confident he will meet. My good friend Glenn will, doubtless confer with you fully upon points of necessary arrangement. (28 Nov. 1817). (The term apprehensive at that time was used to denote a person who was apt at learning.)⁸

As a child soprano he must have been a success for King George IV gave him a gold watch after hearing him sing some duets with Rossini who was visiting the court at that time. The fact that he was the nephew of the king's private organist, Charles Wesley, undoubtedly called attention to him.

He was one of the two boy sopranos who sang at the Pavillion when

⁸Matthews, Betty, Samuel Sebastian Wesley, (Bournemouth: Kenneth Mummery LTD., 1976); p. 1.

the King was in residence there and was allowed to ride with the King in his coach. The Morning Post of March 11 and 17, 1823, reads:

Master Wesley, from His Majesty's Choir at the Royal Chapel, St. James, took the soprano and leading parts in the anthem with sweet and divine effect. Master Wesley was included in the "new choir".⁹

At sixteen years of age he was appointed organist at St. James Chapel, Hampstead Road, and in 1829 the post of organist at the Church of St. Giles also. The same year he accepted the position of organist at St. John's, Waterloo Road. In 1830 he resigned the posts of St. John's and St. James, and went to Hampton-on-Thames Parish Church.

Holding three positions at once was frowned upon by church authorities. Organists were able to hold simultaneous positions by sending deputies in their place. His father, one of the finest organists and best extempore player in England at that time often served as his deputy.

Samuel and his father appeared together many times. In 1827 they accompanied the vocalists at the concert of a "Performance of Ancient Music" at Christ Church, Newgate Street. When his father opened the organ of St. Mary Redcliffe, Bristol, his son accompanied him in duets and played his own variations on "God Save the King". The Bristol newspapers praising the father, also referred "to his able and interesting son".¹⁰

For a few years, 1830-32, the young musician, now twenty-two years of age, took part in theatre, opera, and oratorio. On June 29, 1829 he conducted the choir and was orchestral pianist in the performance of a comic opera adapted from Mozart's "Così fan tutti". On July 30, 1832,

⁹Ibid., p. 2.

¹⁰Ibid., p. 3.

he took part in the production of a new Melo-drama called the Dilosk Gatherer, or Eagles Nest. The "Melodramatick" music was by S. S. Wesley and the vocal music was by his friend Hawes. "A Theatrical Observer" noted that the music was "scarcely to the reputation of these gentlemen".¹¹

For three seasons, 1830-32 Samuel Sebastian was organist at the Lenten oratorios at Drury Lane. His quartet, "Benedictus" was performed her March 30, 1832. His anthem, "O God, Whose Nature and Property" was sung at St. Paul's and reviewed in the "Harmonicum" in September 1831.

The life of the theatre was not the direction he was to take--he had been brought up a Wesley, steeped in the service of the church. At this time, due to the death of Dr. Whitfield, the position of organist at Hereford Cathedral was vacant, and Wesley applied for the job.

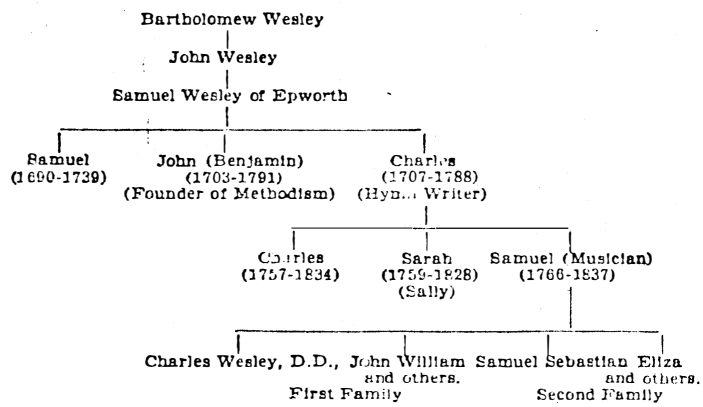
The Chapter Acts of Hereford Cathedral contain information that:

Mr. Wesley, the organist of Hampton Church, near London, was to succeed Dr. Whitfield as organist of this Cathedral at a salary of fifty-two pounds (and eight pounds paid by the custos and vicars) and the addition of forty pounds to take place after the decease of Dr. Whitfield.¹²

Since there are so many Wesley's with the same first names who are prominent in the history of church music, it seemed appropriate to include a chart showing these relationships.

¹¹Ibid., p. 3.

¹²Ibid., p. 3



Ex. 1, Geneology

Cathedral Posts

Hereford

After his employment at Hereford and while waiting for the cathedral organ to be renovated, Wesley wrote an anthem called "The Wilderness", about which more will be said later. On the third edition of this anthem he put "Composed for the reopening of a cathedral organ on Easter Day 1833". He also decided to enter it for the Gresham Prize which was awarded annually by Miss Maria Hackett, formerly referred to as the "Chorister's Friend".

Wesley didn't appear to be in very good financial position as he wrote to his mother about the possibility of winning the prize.

If I get the Gold Medal, will Glenn buy it? It is worth 5 guineas. All I receive from the church at present is 52 pounds a year. At present I don't give a lesson. I am writing some voluntaries that I must sell. If you like, you may treat me with a copy of this month's 'Harmonicon' it will be published the day you receive this. I suppose an account of the Gresham Prize will be in that. If anybody else gets it, you must go and get my manuscript back... I don't say anything about coming to town, for the expense would ruin me. I suppose you can live without seeing me yet. I very much wish I could come though.¹³

"The Wilderness" reached the contest too late, but was reentered the following year only to be rejected by one of the judges, R. J. S. Stevens, organist of the Charter-house, with the remark that it was a clever thing, but not Cathedral Music. The winner of the Gresham Prize

¹³Mathews, Betty, Samuel Sebastian Wesley, (Bournemouth: Kenneth Mummary LTD., 1976); p. 4.

was John Goss, later Sir John Goss.

The pain of this failure along with his home-sickness and poverty was partly alleviated by his friendship with the Dean of the Cathedral who was overseeing the restoration of the Cathedral. He became acquainted with the Dean's sister, Mary Ann Merewether, the daughter of a respected clergyman, and on May 4, 1835 they were married at Ewyas Harold, eleven miles west of Hereford. It seems to have been a successful marriage.

Choir Festivals were popular in England at this time, and in 1834 he conducted the Three Choirs Festival at Hereford. Performed at this festival were a Sanctus, a "Manuscript Overture", and Wesley's anthem, "Blessed be the God and Father", which contains the beautiful solo, "Love One Another". It had been designed for a morning service on Easter Sunday in 1834 when the choir consisted of trebles and a single bass voice, and--as he was to note later, was never meant for publication. On August 15, 1835, he was appointed organist of Exeter Cathedral on the death of James Paddon, who had held this position since 1804.

Exeter

Wesley's stay at Exeter was filled with frustration and disappointments. The publication of church music was in its infancy at this time, and Wesley had difficulty getting the Dean and Chapter to copy out the parts of his music. The organ at Exeter had been altered by various builders over the years and needed rebuilding. Wesley was twenty-eight years of age now and had complete confidence in his abilities as a musician and organ consultant. He pointed out to the Cathedral authorities that there had been tremendous advances made in voicing pipes since the organ had been built by Loosemore, and asked to have the organ overhauled and new pedal pipes installed. Under his direction the organ was renovated.

In a letter to Dr. Crotch, who held the Chair of Music at Magdalen College, Oxford, he was chafing under the clergy's demands that he play what they wanted

At all events we cannot compel anyone to have a musical taste or to see that we have when they have not...but the duty of the Organist must, I fear, be, to perform what they please who appoint him to that office...(Dec. 3, 1840)¹⁴

In June 1839 Wesley performed his degree exercises at Magdalen College Chapel, Oxford, receiving his Bachelor and Doctor of Music. The work he submitted was an eight part anthem, "O Lord, Thou Art My God", which was performed by him in the Magdalen College Chapel according to

¹⁴Ibid., p. 6.

the custom. Dr. Crotch objected to some of Wesley's harmonic progressions, but Wesley refused to alter them.

In his last year at Exeter his nine week old baby daughter died, and he made up his mind to leave Exeter. He applied for a position as Professor of Music at Edinburgh, but Sir Henry Bishop who had twenty-four years seniority to his advantage, was chosen instead.

He had been invited to open the new organ in the Parish Church of Leeds, and as the result was appointed to the post in February, 1842.

Leeds

Leeds was a rapidly expanding industrial city. The Church had been rebuilt by Dr. Walter Farquhar Hook, rector, and was financially supported by prominent business men in Leeds. At Leeds the concept of the cathedral service was fully accepted--the groundwork had been laid by The Reverend John Jebb, author of The Choral Service of the Church, already cited.

The Leeds Intelligencer, now Yorkshire Post, has an interesting account of the opening of the new organ at Leeds Parish Church.

Dr. S. S. Wesley's reputation is so established that it is needless to speak of him, save as perhaps the finest organist in Europe, and one whose works will live long after perhaps even his name is forgotten.¹⁵

The program printed in the Intelligencer that day included J. S. Bach's E Flat Major Fugue.

It was at Leeds that he laid the foundations for the choral service which has persisted to this day.

The organ was one of the finest organs in England at that time. It had been built by Messrs. Greenwood with four full manuals and pedals. The choir was in the hands of Robert Senior Burton--a man with as strong a will as Wesley's, and the two inevitably clashed.

The public at Leeds were delighted with his services, particularly the extempore fugues which he played after the evening service. He took

¹⁵"Musical Times", January 1906, Vol. 47; Periodicals, Micro Card.

part in the Musical Society and the Philharmonic meetings, and gave a series of lectures at the Liverpool Collegiate Institution. He conducted the Leeds Choral Society in Haydn's Seasons.

The church required only one choral service a day which left him time for composing. His composition, "Cast Me Not Away from Thy Presence" was written during an enforced six months' rest with a compound fracture. A reference in the text to broken bones lends an ironic twist to the situation.

In 1837 Wesley made another attempt to secure the position of Professor of Music at Edinburgh. He was, once again, unsuccessful in this attempt and two years later in 1844 and 1845. Dr. Crotch, Louis Spohr, and Henry Smart had recommended him, but he failed to secure the position at Edinburgh as he was to fail also in his attempt at the Cambridge Professorship. One may recall that J. S. Bach did not always achieve some of the positions which he desired.

In his last year at Leeds there is evidence that Wesley had differences with Dr. Hook concerning the choir and services, and he decided to return to Wessex. Part of his decision to move back was probably tied up with his desire to have his sons educated near London. It was during this last year at Leeds that Wesley wrote his famous treatise on Cathedral Music which, as has been previously stated, is summarized in the Appendix A.

Wesley must have been appreciated at Leeds, however, for he was given a parting gift of an oil portrait painted by William Keighley Briggs--a painting which is now owned by the Royal College of Music. The "Intelligencer" commented on the gift of the portrait to Wesley as follows:

The selection of this description of testimonial to one who has so greatly improved the taste of church music in this

town, does honour to the gentleman from whom it has emanated, as we consider it the highest compliment which could be paid to the Doctor and his family, by his friends and admirers. We exceedingly regret his departure from Leeds; his loss will be much felt by those who have been accustomed week after week, to his grand, solemn, and sublime accompaniments to the psalms, services, and anthems. His wonderful extemporaneous music never degenerated into a mere, showy, exhibitional style too often adopted by organists of the present day.¹⁶

This period in his life spent at Leeds proved to be the most productive in regard to his composition. His later years were spent gathering material for his hymnal which he finished at Winchester.

¹⁶Intelligencer, Betty Mathews, Samuel Sebastian Wesley, (Bournemouth: Kenneth Mummery LTD., 1976); p. 11.

Winchester

In 1849 Wesley applied for the organist's position at Winchester Cathedral. George Chard had had the post for forty-seven years, and the standard of music had dropped considerably. The discipline of the choir had deteriorated, and the boys' education was haphazard. A letter from Charles Knyvett to Samuel Sebastian gives a very clear picture of how things were at Winchester Cathedral in the mid-nineteenth century when Wesley arrived to take up his new position.

I have written this post to the Bishop and Dean of Winchester...having taken every possible shape in abusing your detestable talent and your unaccountable presumption in offering yourself as a candidate. I now wish you, my dear friend, all success, but I much fear the result proving as I could wish, for there is a person named Long, not only so nam'd, but measuring 6 ft. without his nightcap who has serv'd Dr. Chard's deputy for many years, and therefore may stand in your way...Dr. Chard, altho' possessing a very nice feeling for music...was much more attac'd to fly-fishing and hunting, for frequently, when on his journies to the scholars... if perchance he heard the hounds, "Tally ho 'tis the merry ton'd hour" says he...and with or without the brush of the Fox, wd. brush into the first public house handy for brandy, pipes, and backie, till sometimes breakfast was next morning waiting his return, besides the many pupils that had been hard practicing (during his absence) the "Battle of Prague".¹⁷

Wesley was accepted for the position and held the post for sixteen years. He also directed the Winchester Cathedral School from 1850 to 1856, but the Chapter became dissatisfied with the education the boys were

¹⁷RCM MS 3063, by kind permission of the Director of the Royal College of Music, London. This autograph letter is in the Parry Room Library of the College. Betty Mathews, Music of Winchester Cathedral, (London: Stainer & Bell, 1974); p. 21.

receiving, and transferred them to St. Michael's. This was not satisfactory either--the boys had to be taken back and forth for the services, and Wesley complained that they were not receiving good training. They suggested that he might give them more personal attention, and so it went. A love of the fishing tackle interfered with Wesley's dedication to duty also. Perhaps that was the only way he could survive the arduous duties which were expected of him. At any rate, many of his pupils appreciated him. One commented:

Dr. Wesley, the organist, was in the habit of extemporizing a voluntary on the organ to a greater length than the Canons approved. This was, to any of us who had music in our souls, a special delight.¹⁸

Another of his pupils, Dr. George Arnold, succeeded him and remained until his death in 1902.

One of his biggest achievements at Winchester was that of persuading the Chapter to buy a fine Willis organ which had been shown at the Great Exhibition of 1851. It was opened in 1854. The organ remains, tonally speaking, essentially a Willis organ, although additions have been made by Hale and Harrison.

During his sixteen years at Winchester he finished compiling his collection of hymns, The European Psalmist. This will be dealt with more fully in the chapter on Hymn Tunes of S. S. Wesley. In 1853 his volume of Twelve Anthems was published dedicated to the Dean, Dr. Garnier. It contained his finest anthems including "Ascribe Unto the Lord" which had been written at Winchester.

Wesley served on a committee with Walmisley which recommended that

¹⁸Mathews, Betty, The Music of Winchester Cathedral, (London, Stainer & Bell, 1974; p. 24.

Willis build the new organ for St. George's Hall, Liverpool. Wesley later opened the new organ September 18, 1854, and gave two more recitals on it on May 29 and 30, 1855.

By this time his sons had been educated at nearby colleges and Wesley applied for the post at Gloucester where the organist, John Amott, had just died. Wesley seems to have done a great deal of conducting during these last years. He was acknowledged as a fine conductor in many news reports. He conducted the Three Choirs Festivals whenever they were held at Gloucester, the first being held on September 5, 1865. In 1867 he conducted Messiah and Elijah, and in 1869 appeared as pianist at Worcester. In 1871 he conducted the first performance of Bach's Mathew's Passion that had ever been given at the festivals. People complained about the program being too long. In 1872 he played in the Town Hall of Leeds, his last performance there.

In January, 1873 the Queen conferred a pension on him on Gladstone's recommendation, in recognition of his services to the Church. This pension was given to his wife after his death.

His letters to his sister Eliza tell of his increasing ill health. He was put on a special diet, but continued to suffer from many ailments. A pulled cartilage in his leg caused him a great deal of trouble.

He played the Gloucester organ after Evensong on Christmas Day 1875 at which time he played the Hallelujah Chorus, an unusual event as he usually extemporized or played a Bach Fugue. He died of Bright's disease April 19, 1876 at his home in Palace Yard. His last words were, "Let me see the sky". The cortege was led by four of his five sons, and he was buried beside his baby daughter in the Old Cemetery. Mary Anne Wesley, with whom he had had a happy marriage, survived her husband by

ten years and died February 28, 1886.

Of the Wesley sons, Samuel Annesley went into business, John Sebastian became a M.R.C.S. and practiced at Tadcaster, Yorks. Francis Gwynne became a Doctor of Music, taught for a time at Winchester College, and then entered the Church. He left his whole estate to the Royal College of Music to found a scholarship in honor of his father, grandfather, and great-uncles. The College retains large holdings of Samuel Sebastian's letters and musical manuscripts. Another son, Charles Alexander, went into the Church. William Ken, the youngest, also became a M.R.C.S., went to India, returned home possibly with a tropical illness, and died at the age of thirty-three.

With this background view of the author's life and his cathedral positions in a Victorian setting, an examination of his music, both choral and organ, will give the reader a more detailed view of his compositions and his use of them in the Church.

CHAPTER IV

MUSIC OF S. S. WESLEY

Services of S. S. Wesley

Canticle settings or "services" as they are called in England, form an important corpus in the religious music of the Church of England. A canticle is a Biblical song taken from the Scriptures other than the Book of Psalms. Canticles in such a service are normally set in the same key. It is customary, for example, to speak of Wesley's Complete Service in E. It is one of his major works and is still used a great deal. It consists of the "Te Deum", the "Jubilate", or morning canticles, and the "Magnificat" and "Nunc Dimittus" which are the evening canticles. These canticles are not sung to tones or Anglican chants; instead they are provided with full settings in the style of anthems.

The "Te Deum" and "Jubilate", or morning canticles, are not heard as often as the evening canticles. In the "Te Deum" Wesley uses D flat and A flat--tonalities he seldom used. The "Jubilate" Gloria is the longest setting of the doxology ever composed by an English cathedral composer. It is through-composed beginning in B Major and ending in E Major.

The Evening Service containing the "Magnificat" and "Nunc Dimittus" is brilliant and dignified. It is often used for ceremonial occasions. It has nine verse which are as follows: Verse 1 "My Soul Doth Magnify the Lord" starting with a fanfare on an arpeggiated chord on E Major. It is for full choir. Verses 2 and 3 "For He Hath Regarded" is in the key of B Major and for full chorus. Verse 4 "For He That is Mighty" is for full chorus in f minor leading to g minor. The cadence leading to the key of

D Major is an interesting one. Verse 5 "And His Mercy" is for Decani and Cantoris choirs. It modulates briefly into b minor just before the cadence. Verse 6 "He Hath Shewed Strength with His Arm". Verse 7 "He Hath Put Down the Mighty from Their Seat". Verse 8 "He Hath Filled the Hungry with Good Things". Verse 9 "He Remembering His Mercy" is in e minor with alternating Cantoris and Decani choirs. It ends with the Gloria in E Major.

Bernarr Rainbow says of the Service in E, which was written while Wesley was at Leeds Parish Church:

The choir was conscious of the genius of the musician and strove to do justice to the music. He reciprocated by writing the Service in E.

The "Nunc Dimittus" is for full chorus with a section alternating the sopranos and altos with the tenors and basses. It is in the keys of G Major and E Major.

His Service in F, published in 1869 is a short, full service. It is an easy setting with fine vocal effects at the close--a piling up of voices then fading away.

The Church of England is indebted to Wesley for his high standards in maintaining the services when the tendency at that time was to substitute lesser works.

The chapter on anthems which follows shows the same careful workmanship and trademarks which we found in his services.

Moderato $\text{♩} = 120$

Soprano 1

Soprano 2

Alto

Tenor

Bass

Organ

Gt. Diap. & Sw. Reeds

Ped.

FULL *mf*

My soul doth mag

My soul doth mag

My soul doth mag

My soul doth mag

My soul doth mag

My soul doth mag

Moderato legato $\text{♩} = 120$

ni - fy the Lord,

ni - fy the Lord,

ni - fy the Lord, [*marcato*]

ni - fy the Lord, [*marcato*] and my spi - rit hath re - joic - ed in God my

ni - fy the Lord, and my spi - rit hath re - joic - ed in God my

ni - fy the Lord, [*marcato*] and my spi - rit hath re - joic - ed in God my

6

Ex. 2, Fanfare on tonic chord, Service:
Magnificat in E, a-mm. 1-3.

hath re - joic ed,

hath re - joic ed,

Sa - viour, hath re - joic ed, my

Sa - viour, hath re - joic ed, my

Sa - viour, hath re - joic ed, my

11

hath re -

spi - rit hath re - joic - ed in God my Sa - viour, hath re - joic -

spi - rit hath re - joic - ed in God my Sa - viour, hath re - joic -

spi - rit hath re - joic - ed in God my Sa - viour, hath re - joic -

17 senza Ped. Ped.

Ex. 3, Full chorus E M, Service:
Magnificat in E, b.

For He that is mighty hath magnified me,

senza Ped. Ped.

For He that is mighty hath magnified

Ped.

Ex. 5, f m, Service:
Magnificat in E, d.

me, for He that is might - y hath mag - ni -

for He that is might - y hath mag - ni -

for He that is might - y hath mag - ni -

me, for He that is might - y hath mag - ni -

for He that is might - y hath mag - ni -

82

- fi - ed me, and ho - ly is His Name.

- fi - ed me, and ho - ly is His Name.

- fi - ed me, and ho - ly is His Name.

- fi - ed me, and ho - ly is His Name.

- fi - ed me, and ho - ly is His Name.

- fi - ed me, and ho - ly is His Name.

89

Ex. 6, Modulation fm to gm, Service:
Magnificat in E, e.

dim. *p*

Him, and His mer - cy is on them through - out all ge - ne -

dim. *p*

Him, and His mer - cy is on them through - out all ge - ne -

dim. *p*

Him, and His mer - cy is on them through - out all ge - ne -

VERSE CAN. ALTO

And His mer - cy is on them that fear Him through - out all ge - ne -

VERSE CAN. TENOR

through - out all ge - ne -

VERSE CAN. BASS

And His mer - cy is on them that fear Him through - out all ge - ne -

[Add Ob. to Sw.]

114

ra - tions, through - out all ge - ne - ra - tions.

ra - tions, through - out all ge - ne - ra - tions.

ra - tions, through - out all ge - ne - ra - tions.

ra - tions, through - out all ge - ne - ra - tions.

ra - tions, through - out all ge - ne - ra - tions.

ra - tions, through - out all ge - ne - ra - tions.

121

Ex. 7, Modulation to D M. Service:
Magnificat in E, f-mm. 12.

He hath shew-ed strength with His arm, with His

FULL 2nd SOPRANO

He hath shew-ed strength with His

FULL ALTO

He hath shew-ed strength with His

FULL TENOR

He hath shew-ed strength with His arm, with His

FULL BASS

He hath shew-ed strength with His

Faster ♩ = 152

f *Oct.*

Ped.

127

arm, He hath scat

arm, He hath scat - ter - ed the

arm, He hath scat - ter - ed the

arm, He hath scat - ter - ed the proud, He hath scat

131

Ex. 8, Full chorus, Service:
Magnificat in E, g.

Slow $\text{♩} = 72$

CAN. *[p]*
He re - mem - b'ring His mer - cy hath hol - pen His

CAN. *[p]*
He re - mem - b'ring His mer - cy hath hol - pen His

CAN. *[p]*
He re - mem - b'ring His mer - cy hath hol - pen His

CAN. *[p]*
He re - mem - b'ring His mer - cy hath hol - pen His

Slow $\text{♩} = 72$
[soft 8 ft.]

[180] Ped. to Man. only

DEC. *[p]*
as He pro - mis - ed to

ser - vant ls - ra - el,

DEC. *[p]*
ser - vant ls - ra - el, as He pro - mis - ed to

DEC. *[p]*
ser - vant ls - ra - el, as He pro - mis - ed to

DEC. *[p]*
ser - vant ls - ra - el, as He pro - mis - ed to

[185]

Ex. 9, Modulation to e m, Service:
Magnificat in E, h.

end, and ev - er shall be, world with - out end.

242 Ped.

with - out end. A men.

247

Ex. 10, Modulation to F M, Service:
Magnificat in E, i.

Slow $\text{♩} = 88$

FULL *p*

oprano 1 Lord, now let-test Thou Thy ser - vant de - part in peace, in

oprano 2 Lord, now let-test Thou Thy ser - vant de - part in peace, in

Alto Lord, now let-test Thou Thy ser - vant de - part in peace, in

Tenor Lord, now let-test Thou Thy ser - vant de - part in peace, in

Bass Lord, now let-test Thou Thy ser - vant de - part in peace, in

Organ *p* Sw. Ped. senza Ped.

peace, ac - cord - ing to Thy word. For mine eyes. mine eyes have

peace, ac - cord - ing to Thy word. For mine eyes have seen. mine

peace, ac - cord - ing to Thy word. For mine eyes have seen. mine

peace, ac - cord - ing to Thy word. For mine

peace, ac - cord - ing to Thy word. For mine

6 Ped. (Wesley's mark)

Ex. 11, Full choir, Service:
Nunc Dimittis, a.

light - en the Gen - tiles,

light - en the Gen - tiles,

light - en the Gen - tiles, and to be the glo - ry of Thy

and to be the glo - ry of Thy

and to be the glo - ry of Thy

f

f

mf

Ped.

[31]

peo - ple Is - ra - el, the glo - ry of Thy peo - ple

peo - ple Is - ra - el, the glo - ry of Thy peo - ple

peo - ple Is - ra - el, the glo - ry of Thy peo - ple

[36]

Ex. 12, Alternating chorus, Service.
Nunc Dimittus, b.

Is - ra - el.

Is - ra - el.

Is - ra - el.

[Sw. 8 & 4 ft. with Oboe] cren - do]

41

Adagio

f FULL

Glo - ry be to the Fa - ther, and to the Son, and to the

f FULL

Glo - ry be to the Fa - ther, and to the Son, and to the

FULL

Glo - ry be to the Fa - ther, and to the Son, and to the

f FULL

Glo - ry be to the Fa - ther, and to the Son, and to the

f FULL

Glo - ry be to the Fa - ther, and to the Son, and to the

Adagio

[Full Sw.]

Ex. 13, Modulation to E M, Service:
Nunc Dimittis, c-m. 6.

Ho ly Ghost; As it was in the be -

Ho ly Ghost; As it

Ho ly Ghost; As it

Ho ly Ghost; As it was in the be -

Ho ly Ghost; As it was in the be -

50

gin-ning, is now, and ev-er shall be,

now, and ev-er shall be,

was in the be-gin-ning, is now, and ev-er shall be,

was in the be-gin-ning, is now, and ev-er shall be,

gin-ning, is now, and ev-er shall be,

61

Ex. 14, Plagal Cadence, Service:
Nunc Dimittus, d-m. 9.

ORGAN

VOICES Glo-ry be to the Fa-ther

Ex. 15, Tonalities seldom used
by Wesley, Service: To Deum.

The Fa-ther e - ver las - ting

Ex. 15, Longest setting of doxology
by English Cath. composer,
Service: Jubilate.

Anthems of S. S. Wesley

The history of the English Anthem goes back to the reign of Edward VI (1547-53) when certain psalms and canticles known as services were sung in the form of the anthem. The anthem, although the legitimate successor to the Latin motet, has taken a special and peculiar form. According to its derivation from ant-hymn (responsive or alternate song) the word was first synonymous with antiphony. The anthem stands apart liturgically from the rest of the Service in that while all other portions are laid down in the Book of Common Prayer, the words of the anthem are not prescribed. The Prayer Book merely says--after the Third Collect, "In quires and places where they sing here followeth the anthem". However, it was commonly understood that the words of the anthem would be taken from the Scripture or the Book of Common Prayer.

The form of anthem in which the entire body of singers is employed is known as the "full anthem". In another form called the "verse anthem", sections for full chorus alternate with sections for one or more solo voices. The two sections are known as the Decani and Cantoris. The precentor's stall was opposite to that of the Dean, therefore, Decani and Cantoris. The full anthem may have phrases of solo voices, but never a full movement of solo work. The "solo anthem" contains definite sections for a single voice.

In the Elizabethan verse anthem, the parts are contrapuntal. The first verse anthem which has an organ part was attributed to Richard Farrant (1530-1581). In 1560 John Day's Psalter was published containing

three and four part settings of Old Plain Song melodies contributed by Tallis, Shepherd, and others. The first verse anthems to appear in print were Byrd's "Christ Rising" and "Chrsit Being Risen" which were published in his Songs of Sundry Natures in 1589. The anthem was developed in this period by Byrd, Tallis, Taverner, Gibbons, Tye, Thomkins, and other lesser figures.

In the Restoration Period, the anthems were known as Restoration Anthems, and were developed by Henry Aldrich, Pelham Humphrey, Michael Wise, John Blow, Henry Purcell, and Jeremiah Clark. Blow and Purcell's were more like a cantata and used instruments. The verse anthem in which sections for a full chorus alternate with sections for one or more solo voices was preferred throughout the seventeenth century with the full completely choral anthem returning later.

The Eighteenth Century continued in the tradition of the Restoration Anthem with Croft, Boyce and Greene. Following the death of Boyce in 1799, there were few outstanding English composers of church music other than the music of Samuel Wesley, the father of S. S. (1766-1837). Attwood's talents were limited--his anthems were more hymn style with some modulation. The works of other composer's such as Clark-Whitfield, Depuis, Jackson, Beckwith, and Stanford-Smith were insignificant. An example of an anthem by Thomas Attwood is shown below, Ex 16.

Text: Veni Creator
Spiritus (IX Cent.)

THOMAS ATTWOOD
(1765-1838)

Edited by ALEC WYTO.

Larghetto (♩ = 60)

SOPRANO SOLO

PIANO or ORGAN

dolce *p*

p Man.

Come, Ho - ly

Ghost, our souls in - - spire, And light - en with ce -

les - tia - fire. Thou the a - noint - ing Spir - it art,

Ex. 16, Hymn style, limited chromatics,
Anthem: "Come Holy Ghost", mm. 1-16; 10.

Samuel Wesley exposed his son to the finest music. Samuel, the father, knew the music of Bach--at one time carefully copying all of the preludes and fugues of the Well-Tempered Clavier. He was a lover of Handel's music and an admirer of Purcell's. Handel's and Mendelssohn's long sojourns in England gave him a rich source of music to draw from, and the music of composers from the continent were well known to him.

Using the rich heritage of music to which his father had exposed him, Samuel Sebastian developed the anthem to a greater length, gave it more structural integration, richer harmonies, bold modulations and startling diatonic dissonances (the dissonance of adjacent notes within the diatonic scale as opposed to the dissonance of chromaticism) which in that day were forward looking. His feeling for the meaning and verbal-music of his text surpassed both his predecessors and his contemporaries in England. His recitations have a very individual character which point to him as a musician with a fine literary background. He did not use the speech-rhythm recitative favored by Handel. He used a measured recitative in strict tempo perfected by Humphrey and Purcell, yet used it in his own way. His melodies show vigor and grandeur due to the wide range and leaping themes sometimes built on a rising arpeggiated chord which was to become his trademark. As we examine some of his anthems we shall try to point this out. According to Arthur Hutchings:

What the voices meant to him and what the dignified declamation of words meant to him is shown in superb passages of recitative or arioso for unison voices, usually men's voices where sections of prose would be ill-served by counterpoint or ponderous choral harmony.²⁰

There have been differences which have arisen as to the texts

²⁰Hutchings, Arthur, *Music in the Nineteenth-Century*, (New York: Oxford University Press, 1970); p. 103.

used with his anthems, but Wesley himself published an edition of his twelve best anthems in 1853 published by Hall and Vertue, Paternater Row. Novello and Company acquired Wesley's copyrights in 1868, so it would be hard to impugn the authority of those versions published by them between 1868 and his death in 1876.

Texts in his anthems were always carefully chosen. The texts for one of his finest large scale anthems, "O Lord, Thou Art My God" were taken from both Old and New Testaments. They are Isaiah 23: 1, 4,8; Psalms 33: 21-2; I Cor. 15: 3,34,51-2. This is his longest anthem and was composed for his doctorate in 1839. It is a verse-anthem of five movements with an organ introduction. The short introduction gives us a hint of his craftsmanship with its sombre dissonant opening. The first movement opens in E Flat for double choir followed by a bass solo in B Flat. "For Our Heart Shall Rejoice". The double choir returns in d minor followed by a five part chorus in B Flat. The fifth movement is imitative and is for double choir, ending in E Flat. The harmonic interest is well balanced with the counterpoint, and the bass solo distinguishes it from the bass solo in another of his anthems, "The Wilderness", which is more of a dramatic passage. See Ex. 17

For
thou hast been a strength, a strength to the poor

Ex. 17, Diatonic dissonance, Anthem:
"O, Lord, Thou Art My God", m. 2.

"The Wilderness" was written at the request of the Dean of Hereford for performance on Easter Day, 1833. It has three movements with a coda. It is Purcell-like with dotted rhythms and dramatic climaxes. It is in the keys of E Major, a minor, A Major, F# Major, C Major, B Flat Major, and B Major. The bass solo which is a dramatic passage for bass voices in unison, modulates up a semi-tone at a time for G sharp to B flat. Many writers consider the bass solo as one of his two best.

The last movement is a fugue for five voices with a counter-subject. This movement shows his wide ranging sonorities and figuration which puts him far ahead of the days of figured bass. The coda has a simple hymn-like theme with a light accompaniment. All through the work of the three Wesleys, when in a church context, one finds codas, usually with plagal cadences, and very often with the highest voice sounding the fifth of the tonic chord, designed to gradually bring the music down to a smooth closing. See Ex. 21-24.

H

FULL RECIT. *ad lib.*

And a high-way shall be there: it shall be call'd The way of ho - li -

And a high-way shall be there: it shall be call'd The way of ho - li -

And a high-way shall be there: it shall be call'd The way of ho - li -

H

Full Org.

VERSE 1st SOPRANO. *ritard.*

But the re-deem-ed shall walk there.

VERSE 2nd SOPRANO. *ritard.*

But the re-deem-ed shall walk there.

VERSE.

ness; the un-clean shall not pass o-ver it, But the re-deem-ed shall walk there.

VERSE.

ness; the un-clean shall not pass o-ver it, But the re-deem-ed shall walk there.

ness; the un-clean shall not pass o-ver it.

Suo. Squalliera. *ritard.*

Ex. 18, Modulation semi-tones, Bass solo,
Anthem: "The Wilderness", a-m-m. 2-8.

And the ransom'd of the Lord shall re - turn, and come to
 ev - er - last - ing joy up - on their heads,
 ev - er - last - ing joy, shall re - turn, shall re - turn, and come to
 ev - er - last - ing joy, shall re - turn, shall re - turn . . to
 ev - er - last - ing joy, shall re - turn, shall re - turn,

Zi - on with songs, and ev - er - last - ing joy up - on their heads,
 and the ran - som'd of the Lord shall re -
 Zi - on with songs, and ev - er - last - ing joy up - on their heads, they shall ob - tain
 Zi - on,
 they shall obtain joy . . . and

Ex. 19, Fugue for five voices, Anthem:

"The Wilderness", b-mm. 2-3; 8-9.

Flee, shall flee a - way, shall flee . . . a - way. . .
 Flee, shall flee a - way, shall . . . flee a - way. . .
 Flee, shall flee a - way, shall . . . flee a - way. . .
 Flee, shall flee a - way, shall flee . . . a - way. . .

16 (♩ 32) *ft.*

Ex. 20, Hymn-like ending, plagal cadence,
 Anthem: "The Wilderness", c-mm. 6-7.

"Blessed Be the God and Father: has the distinction of having been sung at the wedding of Queen Elizabeth II in 1947. It was originally composed for Easter Day 1834 at Hereford, when only trebles and a single low voice were available. The texts for this anthem are from I Peter 3: 5, 15-17, 22-25. It consists of five short movements and is an example of the verse anthem. The first movement opens with a low soprano E flat and rises to G above the clef at the end of the movement. The second movement opens with B flat Major and modulates to G Major. Wesley liked to work in the keys between E flat and G Major. The middle section is in alternation between the Decani soprano solo and the Cantoris sopranos. The fourth section has three lines in recitative form taken by the tenor and bass, then the full choir for the rest of the movement. He makes clever use of the two contrasting texts, "all flesh is as grass", "but the word of the Lord endureth forever". It is with these small details that he is at his best.

SOPRANO. *p* Bless - ed be the God and Fa - ther of our Lord Je - sus Christ,

ALTO. *p* Bless - ed be the God and Fa - ther of our Lord Je - sus Christ,

TENOR. *p* Bless - ed be the God and Fa - ther of our Lord Je - sus Christ,

BASS. *p* Bless - ed be the God and Fa - ther of our Lord Je - sus Christ,

ORGAN. *p* Ch. Open Diap. *Man.* *Voices alone.*

♩ = 88.

Which, ac-cord-ing to His a - bun - dant mer - cy, hath be-gotten us a - gain un-to a

Which, ac-cord-ing to His a - bun - dant mer - cy, hath be-gotten us a - gain un-to a

Which, ac-cord-ing to His a - bun - dant mer - cy, hath be-gotten us a - gain un-to a

Which, ac-cord-ing to His a - bun - dant mer - cy, hath be-gotten us a - gain un-to a

Ex. 21, Rise of sop. E flat to G, Anthem:
 "Blessed Be the God and Father", a-mm. 6-18.

BLESSED BE THE GOD AND FATHER

live - ly hope by the re - sur - rec - tion of Je - sus Christ from the dead,

live - ly hope by the re - sur - rec - tion of Je - sus Christ from the dead,

live - ly hope by the re - sur - rec - tion of Je - sus Christ from . . the dead,

live - ly hope by the re - sur - rec - tion of Je - sus Christ from the dead,

Organ.
f Gt. Diaps., Sur. coupled.

ALTO (Unison), TENOR AND BASS.
L'istesso tempo.

To an in - her - it - ance in - cor - rup - ti - ble and un - de - fi - led, that

L'istesso tempo.
Gt. Open Diap., Sur. uncoupled.
Ped.

fa - deth not a - way, re - serv - ed in heaven for you, Who are kept by the

Ex. 21, Rise of sop. E flat to G, Anthem:

"Blessed Be the God and Father", a-mm. 6-18.

BLESSED BE THE GOD AND FATHER.

last time. But as He Which hath

call-ed you is ho-ly, so be ye ho-ly in all manner of.. con-ver-

-sa-tion. Pass the time of your so-journ-ing here in fear, .. in.. fear...

Love one an-o-ther with a

Clarabella. *Moderato.* $\text{♩} = 104.$ *Sw. Princ.*

Sw. Reed. *Ped.* *rit.*

Sw. Diaps. *Man.*

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system features a vocal line (DEC. SOPRANO SOLO.) and piano accompaniment. The second system continues the vocal and piano parts. The third system includes a new vocal part (Clarabella) and piano accompaniment, with a tempo change to Moderato and a metronome marking of 104. Performance instructions include 'Sw. Reed.', 'Ped.', 'rit.', 'Sw. Diaps.', and 'Man.'.

Ex. 22, Dec. and Cant., Anthem: "Blessed
Be the God and Father", b-mm. 5-34.

SOLO DEC. 75 CAN. SOPRANOS

Love one an - other with a pure heart fer - vent-ly, See that ye

80 SOLO DEC.

love one an - o - ther, Love one an - o - ther with a pure

85

heart fer - vent-ly, a pure heart fer - vent-ly,

Ex. 23, Solo, Anthem: "Blessed Be the
God and Father", d-mm. 1-15.

RECIT. ad lib.

Be-ing born a - gain, not of cor-rup-ti-ble seed, but of in - cor - rup - ti-ble, by the word of

Gt. Open Diap.

Ped.

God. For all flesh is as grass, and all the glo - ry of man as the flow - er of grass. The

Sw. Reed.

grass withereth, and the flow-er . . there-of fall - - eth a - way:

Clarabella.

Sw. Reed.

Full Org.

But the word of the Lord en - du - reth for ev - er,

But the word of the Lord en - du - reth for ev - er,

But the word of the Lord en - du - reth for ev - er,

But the word of the Lord en - du - reth for ev - er,

Allegretto. ♩ = 100.

Voices alone.

ff Full Org.

Ped.

Ex. 24, Contrasting text, Anthem: "Blessed Be the God and Father", e-1-2; 5-6.

"Ascribe Unto the Lord" is a more mature work. It was written in the Winchester period (1849-1865) at the height of his fame. It was written in praise of God condemning idolatry. Psalms 96: 2,3,5; 7: 10; 115: 3,4,8,12,15 are the texts for this verse anthem. The prevailing key is G Major. The anthem opens in the three lower voices expanding into a four part chorus on "Let the Whole Earth Stand in Awe of Him". The next movement is a chorus for two trebles and two altos, "O Worship the Lord in the Beauty of Holiness". The following section is imitative, and very much in the style of Handel. It is entitled, "As for the gods of the heathen", and it is a strong, forceful passage. The next sections alternate between verse and full sections. The alto, tenor and bass sing, "They that make them are like unto them", and the full choir answers with "As for God, he is in heaven" in chorale style. The next section is imitative, but does not follow the rules enough to call it a fugue as the subject is stated only by the bass and soprano on the verse, "The Lord has been mindful unto us" against a counter theme, "Ye are the blessed of the Lord". The bass sings with the tenor on the second entry of "Ye are the blessed of the Lord", and then goes back to the words of the first subject "Thou art mindful of him". The bass builds to an F# above middle C at this point. The anthem closes in G Major with a full chorus f to ff. See Ex. 25 and 26.

VERSE or SOLO. 1st TREBLE.

O . . . wor-ship the Lord in the beau-ty of ho-li-ness, O . .

VERSE 2nd TREBLE.

O wor-ship the Lord in the beau-ty of ho-li-ness, O

VERSE 3rd TREBLE or ALTO.

O wor-ship the Lord in the beau-ty of ho-li-ness, O

VERSE ALTO.

O wor-ship the Lord in the beau-ty of ho-li-ness, O

Andante con moto. ♩ = 138.

Su. Diap. & Prin.

wor-ship, worship the Lord. Sing to the Lord, praise His Name, sing to the

wor-ship the . . . Lord. Sing to the Lord, praise His Name, sing to the

wor-ship the . . . Lord. Sing to the Lord, praise His Name,

wor-ship, worship the Lord. Sing to the

Ex. 25, Trebles and altos, Anthem: "Ascribe Unto the Lord", a-1-15.

Bass

As for the gods of the hea - then, They — are but

I - - - dols

Ex. 26, Triadic subject, Anthem: "Ascribe", b-mm. 1-2.

"Let us Life Up Our Hearts" is a more chromatic, more passionate piece of music. The texts are Isaiah 63: 16,19; Isaih 64: 1,6,8,9; Psalms 71: 1,4,5,10 used with the two verses of Charles Wesley's hymn "Thou Judge of Quick and Dead". The first ten pages are for double choir and organ. The bass solo "Thou, O Lord God: is the most outstanding part of this work, and is often used alone. It has a wide range, it modulates often, and is supported by massive sustained organ harmonies. There is a fugue in the first movement "That Thou Wouldst't Rend the Heavens" using the two subjects as illustrated in examples a and b. The last movement has the characteristic quiet ending. See Ex. 27.

Andante con moto cresc.

Thou art my hope Thou art my hope Thou art **my**
hope Thou Thou e-ven from my youth O

p *cresc.* *f* *mp*

Ex. 27, Mod., wide range, Anthem:
"Let Us Lift Up", a-mm. 1-3; 8-9.

ff allarg. molto

Lord Thou— O Lord art my hope Thou

f colla voce

rit.

Thou Lord— art my hope

rit.

Ex. 27 (cont.)

a Lento assai
Tenor

Oh— that Thou would'st rend the hea-v'ns and come down

b Lento assai
Alto

flow down— at thy pre-sence

Ex. 28, Fugue subj., Anthem: "Lift Up",
b-(a) and (b).

LEAD ME LORD

For Chorus and Mixed Voices

S. A. T. B.

S. S. WESLEY

Ed. by George F. Strickli

Text from the Psalms 2 Stanza by G. F. S.

Lento

p ALTO SOLO (or small group)

1. Lead me, Lord,
2. Teach me, Lord,

PIANO
or
ORGAN

p sostenuto

mp

lead me in Thy right-eous-ness, make Thy way plain be - fore my face.
teach me tru- ly how to Live, That I may come to know Thee.

mp

Ex. 29. Low alto part, Anthem: "Lead Me Lord",
mm. 5-14.

Of the small scale anthems "Praise the Lord, O My Soul" is probably the best known, especially for its treble solo "Lead Me Lord" which is found in the Methodist Hymnal No. 802. It was written for the opening of the organ in Holy Trinity Church, Winchester, in 1861. The treble solo, a favorite with choir boys, is known for its low tessitura of the alto part. The rest of the anthem is very ordinary.

① Chorus

SOPRANO

Lead me, Lord, lead me in Thy righteousness, make Thy way plain be - fore my face.
 Teach me, Lord, Teach me tru-ly how to live That I may come to know Thee.

Lead me, Lord, Lord, lead me in Thy righteousness, make Thy way plain be - fore my face.
 Teach me, Lord, Lord, Teach me tru-ly how to live That I may come to know Thee.

Lead me, Lord, lead me in Thy righteousness, make Thy way plain be - fore my face.
 Teach me, Lord, Teach me tru-ly how to live That I may come to know Thee.

Lead me, Lord, lead me in Thy righteousness, make Thy way plain be - fore my face.
 Teach me, Lord, Teach me tru-ly how to live That I may come to know Thee.

For it is Thou, Lord, Thou, Lord, on - ly, that mak - est me
 And in Thy pres - ence serve Thee with glad - ness, and sing songs of

For it is Thou, Lord, Thou, Lord, on - ly, that mak - est me
 And in Thy pres - ence serve Thee with glad - ness, and sing songs of

Ex. 30, Chorus, Anthem: "Lead Me Lord".

③ Chorus

dwelling in safety. For it is Thou, Lord,
 praise to Thy glory. And in Thy presence

For it is Thou, Lord,
 And in Thy presence

For it is Thou, Lord,
 And in Thy presence

For it is Thou, Lord,
 And in Thy presence

pp

Thou, Lord, on - ly, that mak - est me dwell in safe - - ty.
 serve Thee with glad - ness, and sing songs of praise to Thy glo - - ry.

Thou, Lord, on - ly, that mak - est me dwell in safe - - ty.
 serve Thee with glad - ness, and sing songs of praise to Thy glo - - ry.

Thou, Lord, on - ly, that mak - est me dwell in safe - - ty.
 serve Thee with glad - ness, and sing songs of praise to Thy glo - - ry.

Thou, Lord, on - ly, that mak - est me dwell in safe - - ty.
 serve Thee with glad - ness, and sing songs of praise to Thy glo - - ry.

rit.

Ex. 31, Chorus, Anthem: "Lead Me Lord".

"Cast Me Not Away from Thy Presence" shows Wesley's careful craftsmanship in small forms. It is for six parts and contains the use he makes of diatonic dissonance to a good advantage. There is a touch of realism in the anthem when the text speaks of "the bones which thou has broken" as Wesley was laid up for six months with a broken leg at the time this anthem was written.

CAST ME NOT AWAY FROM THY PRESENCE

ANTHEM FOR LENTEN OR GENERAL USE

Psalm V 11, 12, 17, 8.

COMPOSED BY

SAMUEL SEBASTIAN WESLEY.

LONDON: NOVELLO AND COMPANY, LIMITED

1st SOPRANO. *Slow. Full.*
Cast me not a - way from Thy pre - sence, and

2nd SOPRANO. *Full.*
And take

ALTO. *Full.*
Cast me not a - way from Thy pre - sence, and take not Thy

1st TENOR. *Full.*
Cast me not a - way from Thy pre - sence, and take not Thy

2nd TENOR. *Full.*
Cast me not a - way from Thy pre - sence, and take not Thy

Piano. *Slow. 80.*
p

Ex. 32, Slow introd., Anthem: "Cast Me Not",
a-mm. 1-3.

The image displays a musical score for a four-part vocal setting of the hymn "Cast Me Not". The score is written in G major (one sharp) and 3/4 time. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment at the bottom. The lyrics are: "- ness, that the bones which Thou hast bro - ken may . . re - joice, - ness, that the bones which Thou hast bro - ken may . . re - joice, - ness, that the bones which Thou hast bro - ken may re - joice, - ness, that the bones which Thou hast bro - ken may re - joice, that the - ness, that the bones which Thou hast bro - ken may re - joice, . . .". The score illustrates diatonic dissonance through the use of half notes and whole notes in the vocal parts, which often create intervals of a second or a seventh. Dynamic markings include *dim.* (diminuendo) and *p* (piano). The piano accompaniment consists of chords and single notes, with a *p* marking in the final measure.

(c)

Ex. 33, Diatonic diss., Anthem: "Cast Me Not",
b-mm. 3.

CAST ME NOT AWAY FROM THEE, O LORD

The musical score is written for a choir and piano. It consists of eight staves. The first four staves are for the choir (Soprano, Alto, Tenor, and Bass), and the last four are for the piano (Right and Left hands). The key signature is one sharp (F#), and the time signature is common time (C). The score includes lyrics and dynamic markings such as *cres.* (crescendo) and *mf* (mezzo-forte).

Lyrics: joyce, may . . re - joyce, may re - joyce, may re - joyce, that the may . . may . . re - joyce, may . .

Ex. 34, Nice ending, Anthem:
 "Cast Me Not", c-m. 2.

may . . . re - joice, re - joice.

may, . . . may . . . re - joice, re - joice.

may . . . re - joice, re - joice.

bones which Thou hast bro - ken may . . . re - joice.

re - joice. may . . . re - joice.

re - joice, . . . may re - joice.

(2)

Ex. 35, Mel. m scale, Anthem: "Cast Me Not",
d-mm. 1-2.

"The Face of the Lord" was written for an a cappella choir. It is more elaborate, and has forward looking harmonies in it. It hints at polytonality with a d minor chord juxtaposed with a b Major chord. The line of the text "Many are the affections of the righteous" is set effectively over a sustaining pedal.

earth
 earth: The Lord is nigh... un- to them that are of a
 earth: The Lord is nigh is nigh to them that are of a
 is nigh is nigh to them that are of a

The musical score consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The music is in G major and 4/4 time. It features polytonality with a d minor chord juxtaposed with a b Major chord. The lyrics are: "earth: The Lord is nigh... un- to them that are of a", "earth: The Lord is nigh is nigh to them that are of a", and "is nigh is nigh to them that are of a".

Ex. 36, Polytonality, Anthem: "The Face of the Lord", a-mm. 8-9.

such as be of a con - trite spi - rit
 such as be of a con - trite spi - rit
 such as be of a con - trite spi - rit
 such as be of a con - trite spi - rit

The musical score consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The music is in G major and 4/4 time. It features polytonality with a d minor chord juxtaposed with a b Major chord. The lyrics are: "such as be of a con - trite spi - rit", "such as be of a con - trite spi - rit", "such as be of a con - trite spi - rit", and "such as be of a con - trite spi - rit".

S. S. Wesley: *The face of the Lord*

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a vocal line with lyrics: "The righteous cry" (twice) and "The righteous cry,". The bottom staff is in bass clef with the same key signature. It features a sustained pedal line, indicated by a long horizontal line with a wavy underline, and some chordal accompaniment. The music is in 2/4 time.

Ex. 37, Sust. pedal, Anthem: "The Face of the Lord", b-mm. 2-6.

"Wash me Thoroughly" is considered one of the flawless gems of the whole corpus of English Church Music. It expresses wistfulness and contrition. The text is taken from Psalms 51. An example below shows the characteristic use of the arpeggiated chord. It has arching motives and unobtrusive chromatics. The opening phrase has sometimes been criticized for its dissonance, but it belongs as an integral part of its structure. The organ uses restraint when the tenor voice comes in with the returning theme. All in all it is a very carefully constructed anthem.

SAMUEL SEBASTIAN WESLEY (1810-18)

Larghetto ($\text{♩} = 80$)

PRANO SOLO

Wash me through - ly from my wick-ed-ness, and — for - give me

RGAN

Sw. Reed
P

ALL SOPRANOS 10

all my sin, — wash me through - ly from my wick-ed-ness,

Ex. 38, Dissonance. Anthem: "Wash Me Thoroughly", a-m. 2.

55 *mf*

For I ac - know - - - ledge my faults,
 ev - - er be - fore me, for I ac
 ev - er be - fore me,
 sin, my sin, I ac - know - ledge my faults, and my

(p)

Ex. 39, Arpegg. chord, Anthem: "Wash Me Thoroughly", b-mm. 3-4.

35 *cresc.*

dark-ness at all. O let my soul
 dark - ness at all. *cresc.* O let my soul
 - - ness at all. *cresc.* O let my soul live,
 - - ness at all. *cresc.* O let my soul live, and it shall praise
 dark - ness at all. *cresc.* Let my soul

Ped.

Ex. 40, Arching motives, Anthem: "Wash Me Thoroughly", c-mm. 2-4.

"Thou Wilt Keep Him in Perfect Peace" is a short full anthem for five voices. The texts are Isaiah 26: 3; Psalms 139: 2; I John 1: 5 and Psalms 119: 175. There is an effective use of sevenths and ninths in suspension like patterns in contrapuntal motion which makes this anthem unusual. There is a beautiful rise and fall in the melody of the piece--often called a contrast to the composer's personality which was not exactly that of a peacemaker.

SAMUEL SEBASTIAN WESLEY (1810-187)

Andante sostenuto (♩ = 69)

pp

SOPRANO
Thou wilt keep him in per - fect peace, whose mind is stay -

ALTO
Thou wilt keep — him in per - fect peace,

TENOR
Thou wilt keep him — in per - fect peace, whose

DR. TENOR
Thou wilt keep — him in per - fect peace, whose

BASS
Thou wilt keep him in per - fect peace, whose

ORGAN
pp
Ch. Dul. or
Diaps. and
Sw. Prin.

Andante sostenuto (♩ = 69)

pp

Ped.
Ch. coup. (no stops)

Man.

Ex. 41, Susp., Anthem: Wash Me
Thoroughly", d-mm. 3-7.

10
poco accel. (♩ = 100)

dim. ed on Thee, on Thee.
whose mind is stay - ed on Thee.
mind *dim.* is stay - ed on Thee.
mind *dim.* is stay-ed on Thee.
mind *dim.* is stay-ed on Thee. *mf* The dark - ness is no dark-ness with Thee,
poco accel. (♩ = 100)

mf Gr.
Open Diap.
Pec. 16 ft Gr. coup

The musical score consists of six staves. The first five staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) with lyrics. The sixth staff is an organ part. The tempo is marked 'poco accel. (♩ = 100)' at the beginning and middle. Dynamics include 'dim.' (diminuendo) and 'mf' (mezzo-forte). The organ part includes specific registrations: 'mf Gr.', 'Open Diap.', and 'Pec. 16 ft Gr. coup'.

Ex. 42, 7ths and 9ths in susp., Anthem:
"Thou Wilt Keep Him", mm. 2-4.

The three chants included in Wesley's European Psalmist are double chants. A double chant has two mediations and two endings. In example "a" there is an example of modulation from G Major to a minor back to G Major.

Example "b" has a suspension in a four note formula.

Example "c" modulates from c minor to Eb Major across two phrases through an ambiguous Bb back to c minor.

a S. Wesley [707]



b S. S. Wesley [702]



c S. S. Wesley [710]



Ex. 43, Mod. G M to a m to G M, Chant:
a-mm. 3-4.

Ex. 43, Susp. in 4 note formula, Chant:
b-mm. 2-4.

Ex. 43, Mod., Chant: c-mm. 1-4.

"The Lord is My Shepherd" is disappointing musically. Since the text is a favorite one with most people, and it has been treated better by other composer, Wesley's is a disappointment. There is one example of diatonic dissonance which is one of the more effective phrases in it. The choral works which follow are small works written for special occasions.

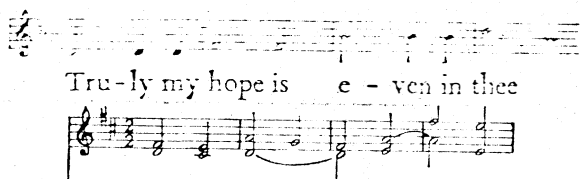
The image displays a musical score for the hymn "The Lord is My Shepherd". It consists of two systems of music. The first system features four vocal staves and a piano accompaniment. The lyrics are: "house of the Lord, and I will dwell of the Lord, will dwell for ev - er, dwell house of the Lord for ev - er, I will dwell in the house, for ev - er, will dwell for ev - er, er,". The second system continues the melody with lyrics: "in the house of the Lord for ev - er, for ev - er, er, in the house of the Lord. of the Lord for ev - er, in the house of the Lord for ev - er, er,". The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo), and a key signature of one sharp (F#).

Ex. 44, Diatonic diss., Anthem: "The Lord is My Shepherd", m. 12.

Other Choral Works of S. S. Wesley

Wesley wrote two funeral anthems, one of which was written for the death of the Prince Consort, Albert, and the other for The Reverend Robert Spechott Baxter, Warden of Winchester College.

"All Go Unto One Place" written in 1861 for the Prince Consort, uses a rising arpeggiated chord on "Truly My Hope is Even in Thee". His sudden modulation to B Major in the second movement is highly characteristic of him. The coda has an interesting melodic interval leap of a sixth. This anthem is sometimes confused with one written by his father for his father's brother Charles's funeral. This anthem has imaginative harmonies and contrasting sonorities, but shows appropriate emotional restraint.



Ex. 45, Arpegg. chord, leap 6th,
"All Go Into", a - b.

"Man That is Born of Woman" was written to be sung at the graveside of the Warden of Westminster College. According to the reminiscences of Dr. F. E. Gladstone, a distinguished pupil of Wesley's, everyone was deeply moved by the anthem. He writes in the "Musical Times", July 1, 1900:

I shall never forget the impression produced by the performance in the cloisters of Winchester School of his anthem, "Man That is Born". A popular warden had just died, and for the funeral Wesley made a special arrangement of his music

of unaccompanied singing over the grave. The place was thronged, and everyone must have been deeply moved on that solemn occasion.²¹

This anthem is in block harmony, very subtle, and has a fine ending on the word "Saviour".

An arrangement was done on "Old Hundredth" for the laying of the foundation stone of Netley Hospital by Queen Victoria May 19, 1856. The Winchester Cathedral choir sang under the direction of S. S. Wesley.

By this time Wesley was discouraged, his larger anthems were not being sung, and he had turned to the smaller forms. The Tractarian movement discouraged the verse-anthem--the virtuosity in it was too forward looking.

In 1873 Gounod asked him to write an anthem for the Royal Choral Society of which Gounod was the conductor. It is the only secular choral work which has survived in a modern edition. This anthem, "The Praise of Music" is cheerful and Haydn-like, but generally unexciting.

Samuel Sebastian wrote fourteen songs. One of his songs bears a resemblance to Mendelssohn's "Song Without Words". It uses a range from below the treble stave to G above it. It was written for the wife of Charles Knyvett, a friend, and is entitled "There is None of Beauty's Daughters".

Another song, "The Bruised Reed" was written in 1834 for the Three Choirs Festival. It can be found in the Parry Room Library RCM MS 4038. It has been reproduced by the kind permission of the Director of the Royal College of Music, London. When this song was composed, Wesley was the conductor of this Festival which was held for the first time in

²¹"Musical Times," Gladstone F. E., July 1900, Vol. 46, Periodicals, Micro Card.

the Nave of Hereford Cathedral. These choir festivals have a history of controversy connected with them, a struggle between those who were trying to present a high level of music and those who were catering to the popular taste of the moment. Since festivals were charity events, the support of the general public was essential to their success. Cathedral accounts suggest that persons attending the festivals behaved less than reverently, talking to their friends, leaving their seats, and treating the final chorus of St. Matthew's Passion as an outgoing voluntary. Unfortunately, except where there are "well-trained" congregations, this practice is wide-spread throughout the world yet today.

"The Bruised Reed" has a range from middle C to G above octave C. The text by W. H. Bellamy sounds rather archaic to us today, but the message is appropriate for any age, "The soul that meekly meets the rod/ Forgiv'n it turns triumphant to its God."²²

Wesley wrote on cantata entitled Millions of Spiritual Creatures which was composed for the Gloucester Quartet for the Festival of 1835. It is a short cantata for four voices with orchestra (RCM MS 4030) based on Book IV of Paradise Lost. The choral texture is that of a harmonic part song. He uses some remote keys in this composition.

He was asked to compose an "Ode to Labor" for the North London Workingmen's Industrial Exhibition in Agriculture Hall October 17, 1864. It is a four part imitative work in c minor with a fine bass solo and a grand finale for six voices.

All of the anthems which Wesley composed show careful workmanship and a keen awareness of textual integrity. Historians have given him a

²²Matthews, Betty, The Music of Winchester Cathedral, (London: Stainer & Bell, 1974).

Mendelssohn or a Handel label, and it is true that he wrote in their tradition, but his music is his own.

Wesley's anthems are practical, their principal melody is in the top voice of the choir and accompaniment, they are syllabic, and they have a dignity which makes them appropriate for today as well as for the Victorian Period.

Organ Music of S. S. Wesley

Wesley left very little organ music, and what he did leave could not have been his best if we are to believe the accounts too numerous to ignore of his extemporaneous playing. Chapter Acts, articles in periodicals and newspaper accounts speak of his great skill. The fact that he was chosen to plan the building of the largest organs in England at this time as well as play for the openings of them is proof that he was anything but an average organist.

Professor Walmisley writes from Trinity College, Cambridge in November, 1841:

The universal consent of all musicians in England is that Dr. Wesley is the first among us, both for extraordinary talent, and for unwearied diligence in improving that talent to the utmost. He is not only the finest organ player we have, but also the most accomplished musician.²³

John Bumpus in his book on The History of Cathedral Music writes of Wesley:

One of the earliest and most successful performers of J. S. Bach's grand organ pedal fugues, he was the first to introduce a greatly varied style and expression, and to diffuse orchestral combinational colouring into organ playing. He was a splendid choir accompanist, and lastly, one of the finest and most dignified extempore players of his day and generation.²⁴

Eric Routley comments on his skill at counterpoint:

Samuel Sebastian knew perfectly well of the connection

²³Bumpus, John S., A History of English Cathedral Music, (London: Gregg International Publishers Limited, 1908, 1972); p. 491.

²⁴Ibid., p. 494.

between nineteenth century chromaticism and the counterpoint of J. S. Bach. Possibly he knew it better and adapted it into his own music with more assurance than anybody in England except Mendelssohn. His counterpoint is more like his father's, but the result is different.²⁵

Samuel Sebastian's father knew the works of all the great composers and exposed his son to them. In a letter to his mother, Samuel Sr. writes:

Haydn and Mozart must be heard often before they are understood, as it strikes me, even by those who have heard much music of a gradual modulation; but I do think that, when the ear and mind become habituated to their rapid successions of harmony, the feast is rich indeed, and the surprise is still maintained, notwithstanding familiarity, which to me is a view of extraordinary circumstance.²⁶

It deserves emphasis that wherever he went in the cathedral pilgrimages he made during his life, he was successful in getting the Cathedral organ repaired or rebuilt. It is true that English organs were not the equal of those on the Continent in most cases, but this was changing in this period. Two of the builders of English organs, Renatus Harris and Bernard Smith, had been on the Continent during the Commonwealth to escape persecution and had brought back new ideas and techniques. Progress was slow due to the lack of money and the resistance of the clergy.

The first four manual built by Harris in 1710 at Salisbury had 46 stops. Sixteen years later Harris built another at St. Mary Redcliffe, Bristol which had the first English pedal board. It was a one octave pull-down. Independent pedal ranks did not appear before 1778. Pedals met with resistance. Sir George Smart; organist at St. George's, Windsor,

²⁵Routley, Erik, The Musical Wesleys, (New York: Oxford University Press, 1968); p. 199.

²⁶Lightwood, James T., Samuel Wesley, Musician, (New York: Benjamin Blom, Inc., 1972); p. 156.

refused to use them.

The Swell Box was invented by an Englishman, Abraham Jordan in 1708. The touch of English organs was made heavy by couplers and the additions of stops. Arthur Hutchings in Church Music in the Nineteenth Century states:

Even today most English organs are inadequate for the classical organ repertory unless the couplers to manuals are in constant use. This makes for ponderous playing.²⁷

We can conclude from these remarks that Wesley had not only uncooperative administrators to deal with, but poor organ construction to challenge him. At Exeter, in 1838, additions of a new swell and a gamut G set of double diapason pedal pipes to GG were added to the organ when he arrived. Winchester Cathedral was persuaded by Wesley to buy three-fourths of the Henry Willis organ which had been at the Great Exhibition of 1851. It was later rebuilt in 1898 by Willis. Wesley wanted the pedal board to extend to the G below low C. They settled for a G compass on the manual and a low C on the pedal. Some of his organ compositions require that the modern day organist make adjustments in pedaling because of his preferred compass which reached to a G below Low C on some of his organ compositions. The Choral Song and Fugue is an example.

²⁷Hutchings, Arthur, Church Music in the Nineteenth Century, (New York: Oxford University Press, 1967); p. 100.

Handwritten musical score for organ, titled "Ex. 46, Handel style, Organ: Choral Song and Fugue, a." The score is written on four systems of staves. The first system includes a tempo marking "♩ = 100" and a dynamic marking "f". The second system includes a dynamic marking "p". The third system includes a dynamic marking "(f)". The fourth system includes a dynamic marking "p". The music is in G major (one sharp) and 4/4 time. It features a complex texture with multiple voices and a fugue-like structure.

Ex. 46, Handel style, Organ: Choral Song and Fugue, a.

The musical score is written on five systems of staves. The first system consists of two staves. The second system consists of two staves, with the lower staff containing a pedal line marked with a large parenthesis and the instruction "On a C organ". The third system consists of two staves. The fourth system consists of two staves. The fifth system consists of two staves. The music is written in B minor, indicated by two flats (B-flat and E-flat) in the key signature. The time signature is common time (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The organ part is characterized by a continuous, flowing melody in the right hand and a more static, harmonic accompaniment in the left hand, with the pedal line providing a deep, sustained bass foundation.

Ex. 47, Low G pedal, Organ: Choral Song and Fugue, b.

Probably the finest of his organ pieces is the "Introduction and Fugue in C sharp minor". It consists of a fugue 135 bars long preceded by an introduction forty four bars long which includes the four note subject of the fugue. In this fugue he uses the standard devices such as inversion, augmentation, diminution, etc. It is a recitalist's piece.

Maestoso ♩ = 76

MANUAL

ff G! to Sw. without 16'

p Sw. without 16'

G!

PEDAL

7

Sw.

G! *mf*

12

cresc.

* *Organo*

p Sw. without 16'

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MADE IN ENGLAND

Ex. 48, Fugue subj. in alto, sop., bass, Organ:
Introd. and Fugue c sharp m, c-mm. 9-10.

18

f Sw. < Gt *Sw. < Gt* *p Sw.*

24

f Gt

31

p Sw.

36

Solo (Cremona)

p Sw. *pp* *pp*

Ex. 49, solo ending, Organ: Choral Song, d-mm. 41-44.

FUGUE

Moderato $\text{♩} = 108$

f G \sharp to Sw. without 18'

6

10

13

Ex. 50, Subj. alto, sop., bass, Organ: Choral Song,
f-mm. 1, 9, 14.

16

20

24

28

32

Sw.

tr

Ch. to (Sw.)

M.D.

Gt to Ped. in

mf

Ex. 51, Subj. tenor, Organ: Choral Song, g-mm. 21; 33.

36 Ch.

40

44 *mf* Sw.

48

52 Ch.

Ex. 52, Subj. bass, Organ: Choral Song, h-mm.

56

60

G# to Ped.

64

f G#

68

Ex. 53, Aug. inversion subj. bass, Organ: Choral Song,
i-mm. 65.

The image displays a musical score for an organ, consisting of four systems of staves. Each system includes a treble staff, a middle staff, and a bass staff, all in G major (one sharp) and 4/4 time. The first system begins at measure 74, the second at 76, the third at 80, and the fourth at 85. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with many measures containing multiple beamed notes. The organ part is characterized by its complex, multi-voiced texture, typical of a choral song.

Ex. 54, Imit. subj., Organ: Choral Song, j-mm. 74-76.

89

91

poco a poco cresc.

98

102

Ex. 55, Var. on subj., Organ: Choral Song, k-mm, 99.

106

110

add

114

118

cresc.

poco rit.

a tempo

ff

reed

Ex. 56, Subj. alto, sop., Organ: Choral Song,
1-mm. 111; 121-124.

122

126

130 *rall.* *tr* *a tempo*

add

134

134 *molto rit.*

Ex. 57, Subj. sop., Organ: Choral Song, m-mm. 132.

His Andante in E Minor was composed not long before his death.

It has a simpler texture than his earlier pieces. It is full of harmonic originality, and uses two manuals and pedal.

ANDANTE IN E MINOR

SAMUEL SEBASTIAN WESLEY
Edited by STANTON DE B. TAYLOR

The musical score is presented on five staves. The first two staves represent the two manuals, and the third staff represents the pedal. The time signature is 3/4. The key signature has one sharp (F#), indicating E minor. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). A bracket labeled 'PEDAL' spans the first two staves. A bracket labeled 'AL' is placed below the first staff. A bracket labeled '[11 to Pedal 16]' is placed below the third staff. The score is divided into measures by vertical bar lines.

Note in Original Edition:

Ex. 58, Harmony, Organ: Andante in e m, a-min. 5-7.

The image displays a musical score for an organ, consisting of two systems of staves. Each system includes a four-staff organ part and a single-staff vocal line. The organ part is written in a grand staff format, with the upper two staves for the right hand and the lower two for the left hand. The vocal line is written on a single staff. The music is in the key of E major (indicated by four sharps: F#, C#, G#, D#) and the time signature is 3/4. The tempo is marked 'Andante'. The score shows measures 3 and 4 of the piece. The organ part features complex harmonic textures with many beamed notes and sustained chords. The vocal line is a simple melody. The organ part begins with a series of chords and moving lines, while the vocal line enters with a single note. The organ part continues with various harmonic patterns, including sustained chords and moving lines. The vocal line continues with a simple melody. The organ part ends with a final chord. The vocal line ends with a final note.

Ex. 59, Harmony, Organ: Andante in e m, b-mm. 3-4.

The musical score for Ex. 60, Polytonality, Organ, is presented in three staves. The top staff features a single melodic line. The middle staff is a polyphonic texture with multiple voices. The bottom staff is a single melodic line. The music is in a polytonal setting, with multiple keys indicated by sharp signs on the staves.

Ex. 60, Polytonality, Organ:
Andante in c m. c-m. 7.

The Andante in E Flat is rather ordinary as one can see in the following example:

a Andante



b



etc.

Ex. 61, Mod., Organ: Andante in E Flat,
a, b, mm. 2, 11.

The Andante in G Major was written for use as an "Involuntary" as the English call their "Prelude." It is preferable to play it on three manuals, but it is possible on two. This piece illustrates his interest in exploring the tone colors of the different instruments. He uses a solo clarinet or gamba on Page 7, Measures 1 and 9. Page 5, Measure 4 is an example of his modulation to f# m.

ANDANTE IN G

SAMUEL
Edited by ST

uggested Registration:
 *cat: Flutes 8' and 4'
 uor: Clarinet or Gamba (for all passages marked "Solo")
 cell: Salicional and Gedacht
 dal: 16 coupled to Swell

Solo
 p
 Swell
 L.H.

ANUAL
 PEDAL

Gt.
 Sw.
 Gt.
 add Gt. to Pedal

Ex. 62, Clar. solo, Organ: "Andante in G", a.

Solo (change hands)

Sw.

Solo

Sw.

Gt. to Pedal off

Solo

Sw.

Solo

Sw.

Solo

Sw.

Ex. 63, Echo, Organ: "Andante in G", b-mm. 7, 10.

Solo

Sw. (mf)

Sw.

Gt.

Gt. to Pedal off

(Sw.)

add Oboe

(Gt.)

Ex. 64, Timbre, Organ: Andante in G", c-mm. 8-10.

His National Anthem is included here because it was the first piece ever performed by him at the age of 19.

$\text{♩} = 40$. VAR: 4.
Adagio
Ch: Std. Dian., Flute.
Sw. Diapns.
8.16 Pia

The musical score is written for a piano and organ. It consists of three systems of staves. The first system has a treble and bass staff for the piano, with a grand staff (treble, middle, and bass) for the organ. The tempo is marked 'Adagio' and the time signature is 3/4. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and trills. The organ part features a prominent melody in the treble staff, while the piano part provides harmonic support. The second and third systems continue the piece, maintaining the same instrumentation and tempo.

Ex. 65, Variation, Organ: "National Anthem".

Hymn Tunes of S. S. Wesley

The English hymn and the anthem are two of the main contributions made by the English to church music. The English hymn is unique in that nothing on the Continent paralleled the English dissent of which the hymns were an outgrowth. When Mary became Queen of England in 1553, many English and Scottish Protestants fled to Geneva taking their psalms with them. Although the singing of psalms had not been authorized by the Church of England under Edward VI, Tallis had published the Acts of the Apostles in 1553 for domestic use. The earlier psalms of Sternhold and Hopkins had been published without tunes, but in 1556 the first Anglo-Genevan Psalter was published based on Sternhold and Hopkins and containing tunes for the psalms. The John Day whole psalter and sixty-five tunes was published in 1562 under the name of John Day's Psalter.

During the Commonwealth only metrical psalms were allowed, but after the Restoration in 1660 new tunes began to appear for the paraphrased psalms. Isaac Watts (1674-1748) and the Wesley brothers, John (1703-1791) and Charles (1717-1778), the grandfather of Samuel Sebastian, made their large contribution to hymnody in the eighteenth century.

The hymns of the eighteenth century were written to impress the uneducated, and such words as fiend, worm, rebel, and devil were found frequently in the hymns of Watts and John Wesley.

During the nineteenth century hymn composers became craftsmen, inner voices were made more important, modulations became an integral part of the hymn, sequential treatment was used, and cadences were care-

fully planned. Most of the outstanding nineteenth century English hymns came from Anglicans representing the Low, High and Broad Church. Low church hymns with their emphasis on personal religion represent the influence of John Wesley. High Church hymns represent the Tractarian or Oxford group which we have previously identified. The Broad Church group acknowledged the merits of both the Tractarians and the Wesley Revivalists.

In the nineteenth century there was a deliberate effort on the part of highly trained Anglican composers to provide suitable tunes for the new texts. Samuel Sebastian Wesley was always challenged with the possibility of improving music, and turned to hymn writing in his later years. There were probably other reasons also, for he had three sons in college which must have been a heavy burden for him, and publishing hymns was one way to supplement his income in the church.

Secondly, congregational singing was becoming a very important part of the services, and he no doubt sensed its value. He tried to write a hymn which was both intellectual and musically sound. As a result some of his hymns did not appeal to the general public. However, thirty-three hymn tunes survived in the leading hymnals of 1967. A list of these tunes will be found in Appendix B.

His most important contribution to hymnody was the publication of The European Psalmist in 1872. It was published jointly by three London publishers, Novello, Boosey, and Hamilton. It is a collection of 733 pieces on 558 pages; the first 615 pieces are hymn tunes; nos. 616-23 are settings of the Sanctus; 624-35 are single chants; and 636-722 are double chants. Eleven short anthems, occupying pp. 723-733, make up the rest of the collection. The hymnal is a "cut book", the tunes are printed above the words.

Wesley's purpose in compiling this book was to collect all of the hymn tunes which had not appeared in hymn books printed by 1872, along with his own hymn tunes which he felt were worthy of publication. It took Wesley many years to finish this book, but he seems to have enjoyed compiling it. He commented in a letter to a friend:

Writing hymn tunes became interesting to me, and I had to do much that way in order to supply the many new metres with tunes, some metres being but ill provided, I thought. From the frequent occurrence of unusual metres, much new composition seemed necessary, unless I accepted the alternatives of inserting tunes apparently quite devoid of merit. The task of composing music for the congregational use is an onerous one. Many efforts of this kind have proved unsuccessful; and should such be the result in the present case, it will at least not have proceeded from any lack of earnest desire to do full justice to so interesting and grave a subject.²⁸

The greater number of his tunes are taken from other composers and harmonized by him. Wesley's harmonization in this hymn tune is rather unusual. Instead of trying to avoid a false relation (the appearance in different voices of two tones which are best placed as a melodic progression in one voice, (for ex, E sharp and E), he starts in the key of f# minor, goes to b minor by taking a short cut, juxtaposes the chords of C sharp Major and e minor, moving from four sharps through one sharp to b minor. It is about the only progression that is not to be found in Bach.

²⁸"Musical Times", July 1900, Vol. 41, Periodicals, Micro Card.



Ex. 66, Progression, Hymn tune:
Eltham, mm. 3-4, 8.

"Aurelia, the hymn tune which appears in most hymnals, was set to the text "Jerusalem the Golden". The circumstances in which it was written are told by Dr. Kendrick Pyne:

I was in his drawing room in the Close, Winchester, as a lad of thirteen, with Mrs. Wesley, my mother and Mrs. Stewart..... we were all discussing a dish of strawberries when Dr. Wesley came rushing up from below with a scrap of MS in his hand, a psalm tune just that instant finished placing it on the instrument, he said, "I think it will be popular: My mother was the first ever to sing it to the words of "Jerusalem the Golden". The company liked it, and Mrs. Wesley on the spot christened it, "Aurelia".²⁹ See Ex. 67.

²⁹Routley, Erik, The Wesleys, New York: Oxford University Press, 1968; p. 201.

AURELIA. (76, 76, D.)
In moderate time $\text{♩} = 70$.

489

S. S. WESLEY, 1810-70.



Ex. 67, Falling cadence pattern. Hymn:
"Aurelia", mm. 2, 4, 6, 8.

One of Wesley's trademarks in his hymn tunes is the modulation to the relative minor to achieve variety and balance in his cadences. The earliest English psalm tunes caused the tune to fall apart in the middle. Below are examples of the two hymn tunes, "Mara" by Wesley, Ex. 68, and "Old 137th" from Day's Psalter, Ex. 69 is so obviously two tunes that the first half can be used by itself. It has an authentic perfect cadence in the middle. Wesley is more careful in his use of cadences.

MARA

[554]

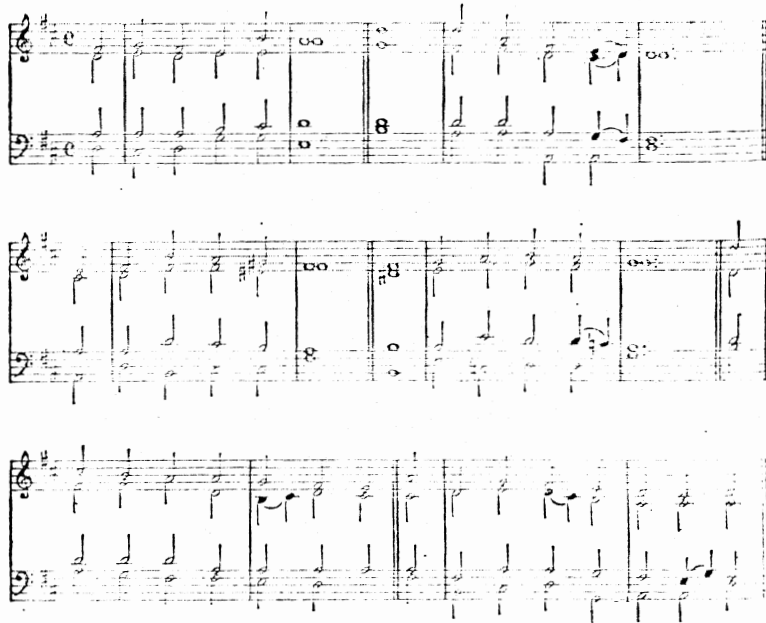


Ex. 68, Wise use of cadence, Hymn:
"Mara", m. 10.

Moderately slow $\text{♩} = 66$ *Day's Psalm*

Ex. 69, Auth. per. cadence, Hymn:
"Old 137th", m. 9.

An example of rapid modulation is found in "Gweedore", a hymn tune which is reappearing in some modern hymnals such as *Hymns Ancient and Modern*, 1950, p. 397 and *Hymns for Church and School*, p. 193. He modulates to the mediant minor in the third phrase. See Ex. 70.



Ex. 70. Rapid mod., Hymn: "Gweedore",
m. 8.

Wesley's settings of his grandfather's hymns are prominent in his collection. "Hereford" is S. S.'s setting of his grandfather Charles' hymn Psalm 103. It has a stepwise melody and occasional significant leaps. Its inner voices are as interesting as the melody. See Ex. 71.



Ex. 71, Step-wise, Hymn: "Hereford",
mm. 7-9.

$\text{♩} = 100$ *f* O Lord of heav'n, and earth, and sea, To Thee all praise and glo-ry be;

How shall we show our love to Thee, Who giv-est all? A-men.

Ex. 72, Mod. to F M at cadence, Hymn:
"Almsgiving", Wesley, mm. 5-6.

We can make an interesting comparison between Wesley and Dykes in their hymn tunes "Almsgiving". Wesley wrote a new tune for this text which is not as busy as Dykes. See Ex. 72 and 73.

$\text{♩} = 86$ *f* O Lord of heav'n, and earth, and sea, To Thee all praise and

glo-ry be; How shall we show our love to Thee, Who giv-est all? A-men.

Ex. 73, Busy tune, Hymn: "Almsgiving",
Dykes, mm. 2-3, 10-11.

"Brecknock" is an example of the use of the rising arpeggiated chord which Wesley used also in his anthems. Wesley used it to emphasize some emotional tension in his anthems and hymns. See Ex. 74.

^c
BRECKNOCK [517]

The other version is written for part singing. See Ex. 76.

b
ORISONS [540]
 'Abide with me'

Ex. 76, Part singing, Hymn: Orisons,
 b-sombre tune.

"Patmos" (Lead Kindly Light) is a new tune replacing Dyke's tune "Lux Benigna". Patmos means kindly light in Greek. Notice the dissonance in Measure 8. See Ex. 77.

Ex. 77, New tune, Hymn: "Patmos",
 diss. m. 8.

"Hawarden" is an alternative tune written to that of Thomas Tallis' "7th Mode Melody". The two are shown here for comparison. There is not as much repetition of phrases in Wesley's version. See Ex. 78 , and Ex.

79.

ALTERNATIVE TUNE

HAWARDEN. (6 6, 6 6, D.)
In moderate time $\text{♩} = 96$,
S. S. WESLEY, 1810-76.

Ex. 78, Less rep. phrases, Hymn:
"Hawarden", Wesley.

In moderate time ♩ = 92.

T. TALLIS, c. 1515-1585.

The musical score is arranged in four systems, each containing a treble and bass staff. The music is written in 3/2 time, indicated by the time signature at the beginning of the first system. The key signature has one flat (B-flat). The score features a repeating phrase, marked with a repeat sign (double bar line with dots) at the end of the first system and the fourth system. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The notation includes various note values, rests, and repeat signs.

Ex. 79, Phrase rep., Hymn:
Tallis, "7th Mode Melody".
mm. 1, 5, 9, 13.

One of his better hymn tunes has been omitted from the Methodist Hymnal, but is included in the new Worship Book published by Westminster Press in 1970 as well as in the Church Hymnal of 1967 and the Hymns Ancient and Modern 1950. The tune "Wigan" is chorale-like, more in the style of Bach. See Ex. 80 .

1. Be - hold the Lamb of God! O thou for sin - ners slain,
2. Be - hold the Lamb of God! All hail, in - car - nate Word!
3. Be - hold the Lamb of God! Wor - thy is he a - lone

Let it not be in vain That thou hast died,
Thou ev - er - last - ing Lord, Sav - ior most blest!
To sit up - on the throne Of God a - bove,

Thee for my Sav - ior let me take. My on - ly ref - uge
Fill us with love that nev - er faints. Grant us, with all thy
One with the An - Ancient of all days, One with the Com - for -

let me make Thy pierc - ed sidel
bless - ed saints, E - ter - nal rest.
er in praise, All Light, all Lovel A - men

Ex. 80, Chorale type, Hymn:
"Wigan".

"St. Michael's New is an example of Wesley's skill in making the inner voices interesting. This is a hymn tune which is found in many hymnals. See Ex. 81.

ST. MICHAEL NEW. (10 10, 6 6, 10.)
In moderate time ♩ = 85.

S. S. WESLEY, 1810-76.



Ex. 81, Inner voices, Hymn:
"St. Michaels", m. 2.

CHAPTER V

ENGLISH CONTEMPORARIES OF S. S. WESLEY

The most important contemporary in the early nineteenth century was John Goss (1800-1880). He was one of Miss Maria Hackett's letter writing choir boys. In a letter to Miss Hackett he related how they had a writing master from twelve until two o'clock every Wednesday and Saturday--the only schooling they received while they were in the Cathedral Schools. It was he who, later in the century, completely reorganized the Cathedral School at St. Paul's.

Goss had a rather important career. He studied under Thomas Attwood, organist at the Chapel Royal and St. Paul's until his death in 1838. Under Attwood he learned to score for the orchestra.

In 1821 he became the organist at Stockwell Chapel, now known as St. Andrews. From 1824-1838 he was the organist at St. Luke's Parish Church, Chelsea, and a professor at the Royal Academy. In 1833 he edited The Sacred Minstrel, a collection of solos, duets, and trios. In 1833 he won the Gresham Prize Medal for his anthem "Have Mercy Upon Me". This was the year that S. S. Wesley had competed and lost.

When Victoria was crowned Queen in 1837 he wrote a beautiful treble solo, "The Queen Shall Rejoice". The next year, 1848, he vied successfully against Samuel Sebastian Wesley to become organist at St. Paul's. It was here that he wrote a collection of eleven chants which formed the groundwork for the present St. Paul's Cathedral Chant Book which was published in 1878.

In 1842 he wrote a funeral dirge entitled, "And the King said to

all the people", a memorial to Croft and Purcell. After 1852 he wrote many more anthems including "The Wilderness". I include musical examples of both composers as a comparison. See Ex. 83 and 84.

In 1860 he was knighted by Queen Victoria. His last well-known anthem was written in 1867, "O Saviour of the World". It is not as rich in harmony or textural contrasts as Wesley's anthems.

Soprano
Alto
Tenor
Bass
Accomp.
ad lib.

mp >

O Sa-viour of the world, O Sa-viour of the

sf

world, Who by Thy Cross and pre-cious Blood hast re-deem-ed us, Save us, and

sf

world, Who by Thy Cross and pre-cious Blood hast re-deem-ed us,

sf

world, Who by Thy Cross and pre-cious Blood hast re-deem-ed us,

sf

world, Who by Thy Cross and pre-cious Blood hast re-deem-ed us,

Ex. 82, Few textural contrasts, Anthem:
"O Saviour", Goss, mm.2-6.

Goss: *The Wilderness*

VERSE BASS

Thomas Attwood Walmisley (1814-1856) had much in common with John Goss. Both had studied under Attwood (who had studied under Mozart), and their music was quite similar--respectable but unimaginative. Although he did not use sequential chains of strong dissonances as Wesley did, he did use unexpected shifts of tonality such as C sharp to C natural, and F sharp to F natural. He overlaps phrases with the organ, and the organ is continuous with the choir. Wesley is more of a craftsman in his use of the organ accompaniment permitting it to be silent in some of the choral passages.

Walmisley wrote one excellent work. the Service in D Minor in 1855, ten years after Wesley's famous Service in E. It has powerful unison passages, and is tender, but not sentimental like Stainer. It also has an independent organ accompaniment. It is more in the style of Boyce.

His anthem, "Remember, O. Lord", won the anthem prize in 1838, and his anthem "Behold, O God Our Defender" was sung at the coronation of Queen Victoria. He was known chiefly as a connoisseur of old music, becoming a lecturer in Music History at Cambridge. He was organist at St. Martin in-the Fields, and later at Trinity at Cambridge until his death at the age of forty-two. Most of his music was published after his death by his father. The opening of his Service in D Minor is shown in Ex. 85.

BOYS
Ho-ly is his name: And his mer-cy is on them that fear

MEN UNIS.
him, throughout all gen-er-ations He hath shew-ed

Org.
strength with his arm: He hath scatter-ed the

Full
proud in the Im-a-gi-na-tion of their hearts

Ex. 85, Unison passage, Service:
"d minor", Walmisley,
mm. 16-20.

Henry Smart (1813-1879) was an organist at the Blackburn Parish Church, St. Philips Chapel, St. Luke's Old St. and St. Paneras. Although he wrote more for the concert hall and chamber, he wrote a Service in F in 1868 which was a model for many other composers.

He wrote an oratorio, Jacob which was presented at the Glasgow Festival in 1873. Like Handel, he found a readier audience for secular music. He composed a "Credo" which was performed at Leeds. He is chiefly known to us today as the writer of the hymn tunes, "Brightly Gleams our Banner", and "Hark, Hark, O My Soul", both in the hymnal Hymns Ancient and Modern. An example of his Service in F follows: Ex. 86 .

Sir Gore Ousley (1825-1889) was a prolific writer of music as well as an important benefactor in his day. He was organist at Christ Church and ordained as a curate at St. Barnabas Chapel to St. Paul's in 1849. While he was at the Chapel, he played a full service twice a day using reenforcements from the choirs at St. Paul's and Westminster Abbey.

He wrote 243 compositions, one of which was a cantata "The Lord is the True God: for his Doctorate of Music degree.

He was important in Wesley's life for having maintained the reforms which were made at St. Paul's. He apparently was independently wealthy for he paid for the organ there and all music expenses. He endowed and founded St. Michael's College at Tenbury, giving it a musical library which included a copy of Handel's Messiah, partly in Handel's writing and partly in that of his copyist, John Christopher Smith. This is known as the Dublin MS. The music of his early period reflects the Italian influence of Carissimi.

As a musicologist he pioneered in scoring sixteenth century music from separate voice parts--from material in the library of the college he founded. He edited Gibbon's church music and made a special study of early Spanish Musical treatises.

Kenneth Long in his book The Music of the English Church calls him a minor composer of music:

not pretty and maudlin, but too academic, mellifluous
and dull.³⁰

Like Miss Maria Hackett, he made a distinct contribution in encouraging and supporting Cathedral Reform.

³⁰Long, Kenneth, The Music of the English Church, New York: St. Martin's Press, Inc., 1972.

Sterndale Bennett (1816-75), Walmisley's successor at Cambridge, did not distinguish himself as a composer. He was hailed as a rising star by Mendelssohn and Schumann, but he never fulfilled his promise. He did not relate his text to the music as well as did Wesley. In his anthem "O That I Knew Where I Might Find Him", where the words do not lend themselves to musical treatment, he casually repeats the words necessary to fill out the musical phrase lengths, destroying the effect of the original text. His "God is a Spirit", a quartet from the cantata Woman of Samaria, is a tender melodious setting, but does not fit the solemnity of Christ's words.

Probably the greatest contribution which he made was to direct the first performance in England of Mathew's Passion in 1854 and co-edit with Goldschmidt The Chorale Book for England in 1863.

John Stainer (1840-1901) and Charles Stanford (1852-1924) and Hubert Parry (1848-1914) were the composers who began to feel the renaissance of Cathedral Music in England. They do not fall within the scope of this paper except to say that of all of them, outside of Walmisley, Charles Stanford was the only one outside of Wesley who really understood the Romantic Period in the nineteenth century.

CODA

It has often been said that one must view a period in history at some distance before one can make an appraisal. For many years the Baroque Period of Music was looked upon as a period of excesses, with its rich ornamentations, its expansion of the concertato style and contrapuntal music. The Victorian Period, likewise, was looked upon as a decadent period, but musicologists are beginning to take a new look at some of the music which was composed during this period.

Samuel Sebastian Wesley was exposed to the best of the music of the past, and rebelled at the shoddiness which had taken its place during the late eighteenth century and early nineteenth. He attacked the abuses at the source, the Church of England, and all that that structure implied.

He was keenly aware of the social, political, and economic changes which were taking place in his century. He was in the heart of the rapid industrialization of England when he lived in Leeds, and saw the rapid rise of the middle class and the increased interest in secular music with its expansion of the oratorio and orchestra.

The publication of his hymnal, The European Psalmist showed that he was aware of the need for better music for the increased congregational participation which was taking place in the Church.

He was forward looking in his use of dissonance, rapid modulation expanded sonorities, and close attention to the relationship of the text to the music.

Against great odds, he fought to maintain the Choral Services and

the cathedral schools for the training of choirs--a task which at times seemed insurmountable. He not only was a skilled organist, but took part in the efforts to install larger and better organs in the cathedrals, parish churches and halls in England.

Wesley's own words seem a fitting conclusion to this paper:

I had been brought up by my father with great views (he wrote in his sixtieth year) and little doings disgust me. I mean by little doings, little musical compositions.³¹

³¹"Musical Times", May 1900, Periodicals, Micro Card.

APPENDIX

- A. Summary of S. S. Wesley's A Few Words
- B. List of Hymn Tunes attributed to S. S. Wesley
- C. Bibliography

APPENDIX A

FEW WORDS ON CATHEDRAL MUSIC AND THE MUSICAL
SYSTEM OF THE CHURCH

WITH A
PLAN OF REFORM

The author of this paper has taken the liberty of attempting to put the essence of Wesley's treatise in her own words without losing the integrity of the message. The complete text is available in most music libraries in book form.

Dr. Gerald W. Spink makes some interesting observations in the introduction to Wesley's pamphlet. He states:

Wesley's historic pamphlet on Cathedral music will always command the interest of the serious church musician. Unquestionably it was written by a man who was consumed with an intense concern for his subject.....Few today would believe that the state of affairs he described actually existed, if he had not made such a revelation...There can be little doubt that the vigorous protest Wesley uttered started a movement for reform which was to bear abundant fruit later...Wesley's pamphlet makes attractive reading for reasons other than the immediate objectives he had in mind. It is instructive to note his remarks on the church composers of the period....³¹

Before Wesley left Leeds for his new post at Winchester, he collaborated in 1849 with Edward Taylor, the Gresham Professor of Music, in an "Address on Church Music". This was sent to church organists, and other interested persons desirous of reform with the suggestion that a meeting be called in London to discuss these reforms.

³¹Wesley, Samuel Sebastian, A Few Words, (London: F. & J. Rivington, 1849); Spink, Gerald, W., Introduction.

In addition to the address, Wesley published his own pamphlet in 1849 calling for reform and suggesting a plan for this reform. Although he had a generous-minded Vicar in Dr. Hook, he was taking a serious chance in challenging the authority of the dignitaries of the Church.

A bill had been proposed in Parliament to eliminate some of the minor-canonists who took part in the choral services, without substituting the requisite number of lay singers in their place. The bill also proposed reducing the number in the College of Vicars by not filling the vacancies as deaths in the college occurred. This would strike a crippling blow to the performance of the Choral Service, as these clergymen filled valuable places in the choirs. According to Wesley, the minimum number of men capable of performing the service was twelve, six on each side--three for the solo or verse parts, and three more (one to a part) to form the chorus. The ridiculous arrangement Parliament was proposing would give a chorus of one to a part.

He goes on to say that the views of the professional musicians are never sought, and that if they were, their opinion would have no weight under the present circumstances. He deplores the situation of the young musician taking up his first position in a country cathedral. To quote:

At first he can scarcely believe that the mass of error and inferiority in which he has to participate is habitual and irremedial. He thinks he will reform matters gently, and without giving offense; but he soon discovers that it is his approbation and not his advice that is needed.³²

He asks his reader to recollect the history of the Cathedral Music when choirs were first formed and endowed. He reminds them that at that time there were more than seventy in the Chapel Royal and thirty or forty

³²Ibid., p. 11.

in the Cathedral Choirs. Furthermore, he adds, in earlier days the choirs sang in unison, now they were singing in parts, and twelve men were not very many for a large hall like Exeter Hall or a Cathedral.

Taking up the problem of the funds allotted for the salaries of the lay clerks and minor canons, he suggests that it would be better for the musical department of the Cathedral to handle their own affairs instead of the authorities at the Cathedrals, since money had a way of being transferred to other departments.

He then relates the history of the problems Cathedrals had had with money, problems which had their origin in the reign of Elizabeth, excepting the wholesale spoillations of Henry VIII in which clergy, high and low, suffered alike. He submits a letter from an official from Elizabethan times confirming the fact that grants of land which had been formerly given to the Vicars Choral, were fair game.

To my loving frendes, Mr. Attornie Generall and Mr. Solicitor, or either of them. After my verye hartie commendations.....For that hir Majestie is pleased to confirm unto the Vicars Choral of the Church of Hereford the graunt of their landes, which hath been sought by divers greedie persons to have gotten from them: therefore I pray you, as your leisure maie better serve you, to peruse their former grauntes, and to drawe a newe Book of Confirmation, to passe from hir Majestie's good meaning, for their quietnes hereafter. And so I verie hartilie bid you farewell. From Westminster, this second of September, 1586.

Your verie lovinge frende,

W. Burghley³³

With the accession of Elizabeth to the throne, and the return of the exiles who had left during the Catholic reign of Mary and had become Calvinists, the English churchmen were divided into two groups. Queen Elizabeth walked a tight rope between the two camps and did nothing

³³Ibid., p. 26.

directly to attack these evils.

However, it was not until the execution of Charles I and the instigation of the Interregnum Government that the real destruction took place.

When the dissolution of the monasteries took place during the reign of Henry VIII, many of the minstries were converted to Cathedrals and much of the music was saved, but the destruction under Cromwell was wanton. Wesley estimated that one hundred organs had been pulled down, and the service in song was considered "Unnecessary piping and minstrelsy". At a time when the Word was the thing and music only that of the Genevan Psalms, the reformers found it very easy to take away the livings of those who were involved in the music of the Church.

Many of the Deans and Prebends (who could not properly be called Puritans because of their titles) were Puritans at heart and gave commands publicly and privately about unnecessary use of the organs, shortening and altering songs and services. Needless to say, the teaching of music was neglected leaving them without a training school for future choirs.

The Cathedral of St. Paul's was turned into stables for soldiers of Parliament--all except the Choir which was made a preaching place for Dr. Cornelius Burgess. Libraries were ransacked and ancient musical service books in Latin, English, Popish, or Protestant were deemed superstitious and ungodly. The Noble Corinthian Portico at the West End of St. Paul's which had been designed by Inigo Jones was leased to small traders. It was named Paul's Change, and remains thus today.

There is one statement of history in the treatise which has caused disagreement among authors who have commented on the treatise. He spoke

of the Repeal of the Uniformity Acts in 1646--acts which had been enacted in the time of Edward VI and Elizabeth for uniformity in Common Prayer. According to Maurice Ashley, historian on the life of Oliver Cromwell, the Episcopacy was abolished in 1646, but there was never an agreement as to what to put in its place. Cromwell vacillated on this issue. However, after Charles II was restored to the monarchy in 1660, the Act of Uniformity of 1662 was passed restoring the Prayer Book. This act turned out 2,000 clergy who would not assert their "unfeigned consent and assent" to everything the Prayer Book contained. The Conventicle Act two years later made it a prison sentence and transportation for those who were caught in acts of dissenting worship. The Clarendon Code (laws of 1661-65) was a Cavalier Act against the revival of the Roundhead Party. The Cavaliers were the King's party, and the Roundheads were Cromwell's supporters.

Wesley very cleverly inserts a paragraph about Milton and includes one of his poems eulogizing the pealing organ and the full-voiced choir. Milton, as we know, was a Puritan. He takes a punch at Zwingli when he says that one of the attributes of the Choral Service is that the worshipper is not compelled to utter anything to interrupt the prostration of the mind--this was one of Zwingli's famous sayings. Calvin also was of this mind.

He continues with his treatise stating that the Church never recovered from this serious disturbance of its musical system even after the restoration of Charles II. Compositions had been destroyed during the revolution, cathedrals which had been the nurseries of musical talent no longer had boys, and the treble parts were being sung by men in falsetto or taken by the instrument Cornet. St. Paul's which had originally had

forty-two choirmen now had six. The founders of the Cathedrals had given their best in architecture and music, and it was an insult to them to let the Service degenerate, Secular music had attained superiority. Almost every endowment given to music had been violated. The Electors of the Reid Endowment at the U. of Edinburgh gave only the minimum pay to the professors of music since most of the electors happened to be medical men.

Because of the lack of funds and the reduced choir size, either poor composers were being hired in the Cathedrals, or skilled musicians were having to adjust their music to the small choir.

It is interesting to point out that Wesley was very much aware that the general public wished to retain the Choral Service. He cites an incident at Bristol Cathedral to drive home his point. It seems that the Dean and Chapter at Bristol had abolished the Choral Mode of performing certain parts of the Service, because a minor canon couldn't sing, and the public became aroused and forced the restoration of the Choral Service.

He recognizes the rise of the industrial society when he suggests that placing a beautiful edifice in the manufacturing towns of Liverpool and Manchester would not only attract many hundreds of people to the Choral Service, but would serve as a leveler in eliminating party differences.

He states that he is not advocating a brilliant ceremony in church or an expensive arrangement of church affairs, but was only seeking a correct and decent performance which had been established by law.

He goes on to say that music will always be the leading feature of public worship, but that all forms of worship should be open to discussion. He paid homage to the monks who had preserved music through the

ages and recommended the study of the specimens of the best masters. He named Okenheim (Ockeghm), Josquin des Prez, Isaac, Tallis, Iye and Orlando di Lasso. To this list he adds the names of Willaert, Henrich Schutz, Gabriell, Dowland, Byrd, Willby, Morley, Weelkes, and Gibbons.

He uses a quote from Luther to strengthen his positions:

Kings and Princes ought to preserve and maintain music for great potentates and rulers ought to protect good and liberal Arts and Laws: and although private people have lust thereunto, and love the same, yet their ability cannot preserve and maintain it.³⁴

He may have been referring to himself when he says that abroad liberal inducements are extended to musicians, but in England those in Ecclesiastical Music are "no sooner born than blasted".

It is obvious that he is looking forward when--as he speaks of restoring the Choral Service, he reminds the reader that a mere repetition of the past is not enough, that we must take into consideration improved public taste and giant strides of Secular Art. He goes on to say that teaching the working class a knowledge of music will do no good unless its church's musical services become those which the informed can respect. He thinks it probable that the whole people can be educated to fine compositions and performances, but if the Church provides only that which is revolting, the people will seek better services elsewhere. He cites an example of a Town Hall Divine Service in Birmingham by its Choral Society.

He feels that the sister arts are better appreciated, that artists receive the amount of money for one work which is equal to a year's salary of one musician or several. A musician can study from age eight

³⁴Ibid., p. 46.

to thirty-five and offer his work to a cathedral and they won't even copy the parts for the choir.

He uses Mr. Attwood as his example here.

It is here, asserted as a fact, that the late Mr. Attwood, organist of St. Paul's Cathedral and composer to Her Majesty's Chapels, a pupil of Mozart, when he wished the performance of any new composition at the Royal Chapel, was compelled to furnish the copies requisite for the Choir at his own expense; for the authorities would not pay for the copying.³⁵

He admits that it is unrealistic to expect all support to come from the Capitular bodies, but feels that the public's estimation of the worth of music as a branch of education has grown, as evidenced by their interest in charitable festivals. He acknowledges that the incomes of the Church Dignitaries must appear small compared to those of the manufacturers and tradesmen.

After fifty-six pages of this appeal to the Commissioners, he offers a Plan of Reform.

Plan of Reform

In order to facilitate the reading of his plan I have enumerated the main points of his plan without elaborating on them. They are as follows:

1. The number of lay choir-men in daily attendance should never be less than twelve.
2. To insure constant attendance of twelve, it would be necessary to retain at least three additional voices (one of each kind) to meet the frequent deficiencies arising from illness or other unavoidable causes.
3. Lay singers must attend rehearsals or be subject to removal.

³⁵Ibid., p. 52.

4. Salaries should be not less than 100 to 150 pounds a year.
5. A Musical College should be established in connection with one of the Cathedrals under the government of its Dean and Chapter.
6. Cathedral organists should have a knowledge of both composition and conducting.
7. Clergy should have only a moral and religious veto over the singers and not judge their musical abilities.
8. The organist should be awarded a salary comparable to that of a London professor in the secular branches of his art. The salary of the two London appointments, Westminster Abbey and St. Paul's might be higher.
9. The necessary support should be promoted within the Church by means of an endowed musical appointment at each Cathedral.
10. It should be the prerogative for the musician to choose his music as a sculptor does his materials.
11. Church compositions obtain few or no purchases by the very nature of their music, since it would be unsuited to ordinary performance.
12. Every musical community must have its copyist--practically unknown now.
13. Boys voices are a poor substitute for women's voices, but the introduction of the latter to Cathedrals is inadmissible.
14. The composer of Church Music often has to turn to secular music to provide an income. He refers to Handel at this point.
15. The anxiety of making a living is detrimental to the artist.
16. No provisions are made for old age.
17. An absence of all inducement (monetarily speaking) kept Handel, Mozart, and Beethoven from writing very much Church Music.
18. It is nice to have a large organ, a large and a small one would be ideal, but it is not necessary to have a large organ for the Choral Service.

19. Incidental expenses should be managed by a "Musical Commission" exercising authority in the Musical Affairs of the Church generally.
20. The organist should not have to teach the singing boys the rudiments of an art. They would be better taught by someone else.
21. The Church Commissioners' removal of the office of Precentor is like removing the Conductor from an Opera House.
22. Funds originally allocated to the musical offices would be ample, but a moderate increase would ensure a daily performance.
23. It is painful for him to make this public statement.
24. He asks the people to inform their Parliamentarians to accomplish these reforms.
25. The authorities are not accused of anything worse than apathy, or want of taste, no settled atheism.

APPENDIX B

HYMN TUNES BY SAMUEL SEBASTIAN WESLEY

PRESENT IN HYMNALS CURRENT IN 1967

NAME	SOURCE
Aurelia	Selection of Psalms & Hymns 1864
Alleluia	The European Psalmist
Almsgiving	The European Psalmist
Asburton	The European Psalmist
Brecknock	Selection of Psalms and Hymns
Bude	The European Psalmist
Colchester	The European Psalmist
Communion	The European Psalmist
Cornwall	The European Psalmist
Epiphany	Selection of Psalms and Hymns
Engedi	The European Psalmist
Faith	Selection of Psalms and Hymns
Grace Dieu	The European Psalmist
Grosvenor	The European Psalmist
Gweedore	The European Psalmist
Harewood	National Psalmist of 1839
Hawarden	The European Psalmist
Hereford	The European Psalmist
Hornsea	The European Psalmist
Houghton Le Spring	Selection of Psalms and Hymns 1860
Memoria	The European Psalmist
Morning	The European Psalmist
Orisons	The European Psalmist
Patmos	The European Psalmist
Radford	Church Hymns with Tunes 1874
St. Michael New	The European Psalmist
Seraphin	Song of Praise 1875
Wetherby	The European Psalmist
Weston	The European Psalmist
Wigan	The European Psalmist
Wimbledon	Selection of Psalms and Hymns
Winscott	The European Psalmist
Wrestling Jacob	The European Psalmist

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