S. WESLEY

"TWELVE" SHORT PIECES

ORGAN OR HARPSICHORD

Edited by
GORDON PHILLIPS

HINRICHSEN EDITION
LONDON
Frankfurt New York

SAMUEL WESLEY (1766–1837)

born 24th February 1766 in Bristol - died 11th October 1837 in London

By GORDON PHILLIPS

The Composer:

Samuel Wesley, after beginning his musical career as a child prodigy while John Stanley was still alive, became one of the greatest organists of his generation and in the closing days of his life played before Mendelssohn, then in his late twenties. During some seventy years, in spite of mental trouble caused by a severe accident at the age of twenty-one, he played the organ and the violin, composed a great quantity of instrumental and vocal music and initiated in England the revival of an interest in J. S. Bach which culminated in 1813 with an edition of the *Forty-eight Preludes and Fugues*. He was, later, partly responsible for an English translation of Forkel's *Life of Bach*, which appeared in 1820.

The Composition:

The *Twelve Short Pieces* (actually there are thirteen, numbered accordingly) were written in a period when Wesley's powers as a composer were probably at their highest point. After a long time of depression following the accident, during which he had practically given up all musical activity, he appears to have made a temporary recovery. After some twenty years of ceaseless activity, in 1815, a year before he had a relapse in health, these pieces appeared under the title:

Twelve Short Pieces for the Organ with a Full Voluntary added
Composed and inscribed to Organists in General

The pieces are arranged in groups according to key and registration.

Numbers I–III are in G major, IV–VII in A minor, VIII–X in F major and XI–XIII in D major. Numbers VIII–IX generally known as " Air and Gavotte ".

The Registration of this Set:

Within each group the registration will be seen to be a gradual increase in tone up to some kind of full organ effect. Typical registrational directions are: (1) Diapasons; (2) Diapasons and Principal; (3) Mixture of Diapasons, Principal and Fifteenth; and (4) Full Organ without the Trumpet.

There is one movement for Cornet and one starting with a solo on the Oboe stop, while the one which has become well known under the title of *Air* makes use of the Cremona or Vox Humana. None of the pieces has a title in the original edition; all have metronome marking; none has any indication that the composer wished the player to use the pedals. Indeed it is quite certain that he did not, because in the *Full Voluntary*, which follows the *Twelve Short Pieces*, Wesley indicates the use of the pedals and does not leave such a matter to the discretion of the player (or editors and arrangers).

The pieces are beautifully written, with great variety of mood and texture; there is considerable melodic invention, together with a most engaging charm, and altogether they form a reflection of the somewhat whimsical but altogether lovable character portrayed in the well-known painting of 1820, by John Jackson (see cover).

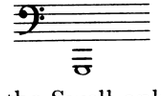
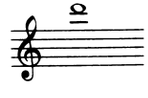
Other unpublished Wesley Organ Works:

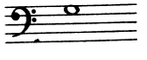
A search through B.M. Add. MSS. 34998 and 34089 in the hope of finding other works which would equal in quality these little masterpieces proved quite fruitless. The latter volume containing autograph copies of many kinds of instrumental writing and inscribed on the back " Sam's Chaos ", has in it one melancholy item—a fugue* " expressly written for Dr. Mendelssohn ", one month before Samuel Wesley died. The two composers met at Christ Church, Newgate Street, on September 12th, 1837. Each heard the other play and there in a splendid account of the meeting in C. W. Pearce's book on City Church organs. It was Samuel Wesley's last appearance in public. He died on October 11th of the same year.

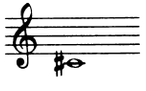
The Organ for which this set was composed:

The organ for which the *Twelve Short Pieces* were written was typical of the period. One such instrument was to be heard at St. Dunstan-in-the-East and contained the following stops:

Great	*Swell*	*Choir*
Open Diapason	Open Diapason	Stopped Diapason
Stopped Diapason	Principal	Principal
Principal	Cornet III	Cremona
Fifteenth	Trumpet	Vox Humana
Twelfth	Hautboy	
Sesquialtera III		
Trumpet		
Clarion		
Cornet III		

The compass was from  to 

on the Great and Choir but the Swell only went down to 

Also the Cornet stopped at  in its downward path.

There were the usual " short " octaves.

These Pieces on present-day Organs:

On organs of the present time (1957) with their incomplete compass the low notes in Nos. II, VI and VII must be played an octave higher. The use of an isolated pedal note at 16 ft. pitch, to cover up a deficiency that should never have been allowed to develop, is always inartistic and unsatisfactory and sometimes funny.

* Included in: Samuel Wesley and Dr. Mendelssohn: 3 Fugues for the Organ, with a historical essay and 4 Facsimiles (Ludwig Altman and Gordon Phillips) (H–1744b).

The Fingering:

The fingering marks are preserved in their original form. They are, obviously, not meant to be exhaustive, but they hint at the type of passage that Wesley considered tricky and in No. XII, bar 22, show the player exactly how long the dotted crotchet should be held! They also show the composer preferring the continental nomenclature, so useful for violinists, and so unsuitable for the keyboard.

The *Twelve Short Pieces* are to be found in B.M. h. $\frac{2}{2}\frac{8}{3}\frac{6}{}$ and my thanks are due to the authorities of the British Museum for the many facilities extended to me.

Some Wesley Literature:

— The Wesleys and Methodist Music, by F. B. Westbrook. In: Hinrichsen's Fourth Music Book.

— The Wesleys, by Gordon Phillips. In: Tallis to Wesley, Vol. 5 (H–1757a).

— The Wesleys, Evangelists and Musicians, by Thomas Armstrong. In: Organ and Choral Aspects and Prospects (H–1958a).

— Samuel Wesley and the Bach Revival, by Hans F. Redlich. In: Hinrichsen's Seventh Music Book.

— Samuel Wesley's famous Bach Letters, with portraits of Wesley and Benjamin Jacob, biographical notes and facsimiles (H–1958b).

— S.S. Wesley's Cathedral Pilgrimage, by Gerald W. Spink (H–1959a).

Some music of the Wesleys:

Samuel Wesley (1766–1837) [Father of S.S., son of Charles, the Hymn-writer, and nephew of John].

— Air and Gavotte, edited by Gordon Phillips (H–1766d).

— An Old-English Melody, harmonised and arranged for the Organ, edited by A. E. Floyd of St. Paul's Cathedral, Melbourne, and dedicated by him to the memory of his old master, Dr. G. B. Arnold, 1865–1902, a pupil and friend of, and successor to, Samuel Wesley's son Samuel Sebastian (H–1766).

— Wesley's ' Mendelssohn ' Fugue, edited by Gordon Phillips) (H–1744b).

— Voluntary in D, for the Organ, edited by Kenneth Simpson (H–229).

— Twelve Short Pieces for the Organ, edited by Gordon Phillips (H–1766a).

— Full Voluntary, edited by Gordon Phillips [in Tallis to Wesley, Vol. V] (H–1757a).

— Carmen Funebre—Vanity of vanities, for Mixed Voices a capella or with Organ/Piano accompaniment, edited by Stainton de B. Taylor (H–230). With the original Latin words " Omnia Vanitas " and an English adaptation. The Latin title suggests a funeral motet. Actually, the words are taken from Ecclesiastes and can be used for general purposes. The dignified yet powerful strains are well within the powers of any well-trained church choir which can run to two treble parts. Duration 5 minutes.

Samuel Sebastian Wesley (1810–1876) [Son of Samuel]

— Chorale Song in C, edited by Gordon Phillips [in Tallis to Wesley, Vol. V] (H–1757a).

— Andante in G, edited by Stainton de B. Taylor (H–541a).

This interesting piece, " as performed by the composer at the Agricultural Hall," was originally laid out on four staves. Its difficulty being rather increased thereby, this re-arrangement seeks to make it more readily playable on a modern organ—even one having only two manuals and pedal.

— Andante in E m., edited by Stainton de B. Taylor (H–541b).

Charles Wesley (1757–1834) [Brother of Samuel].

— Prelude and Fugue in A m., edited by Gordon Phillips [in Tallis to Wesley, Vol. V] (H–1757a).

— Keyboard Concerto No. 4 in C, for Keyboard and Strings, 2 Oboes ad lib., edited by Gerald Finzi (H–290). Mr. Finzi says in his introduction that Charles, like his younger brother Samuel, showed a precocity as remarkable as that of Mozart. As children they aroused great interest, both as composers and as outstanding performers. But in the case of Charles genius faded into amiable mediocrity. His long life left little of importance behind it, beyond the remarkable work of his early years, in particular the Quartets, [mentioned below], published in 1778 when he was twenty-one, and above all, his Opus 2,

Six Concertos
for the Organ or Harpsichord
With Accompaniment for two Violins, a Tenor and Bass
Two Hautboys and two French Horns

written about 1778, or earlier, and published in 1781. The title is somewhat misleading, since only Nos. 1, 2 and 6 employ Horns, whilst No. 6 calls for Flutes and Timpani. It is clear from the MSS. that a Bassoon was in some cases employed, but this does not appear in the published parts, and is therefore excluded from this edition.

These Concertos are probably the culminating point of what is now called the " gallant " school, as far as it developed in England, and which was increasingly practised by most of our composers born after 1720. Though the influence of the previous generation is often apparent, an entirely new idiom is to be found, more akin to the world of Mozart than to that of Boyce.

Although is Wesley's time continuo playing was on the wane, it was still customary to include a figured bass in the tuttis. This appears in the MSS. and enabled the soloist to devise an independent continuo accompaniment, if he so wished. In the original printed copy of the keyboard part the figured bass was filled in with the reduction of the full score, thus giving the soloist a conspectus of the Concerto as a whole when no orchestra was available. The original figuring has been retained for the benefit of any soloist who wishes to make use of it. It may be added that no separate Basso part, other than the Violoncello, was issued and though it may be implied by the custom of the time, it is quite possible to perform the Concertos without a Double Bass.

Performance with two oboes is clearly preferable, but these can be omitted. In this case a few keyboard passages marked by the composer *senza organo* in which the keyboard was intended to be silent, should be played.

— String Quartets in F, D, and B♭, dedicated to Wesley's master, Dr. William Boyce, edited in Parts and Miniature Score by Gerald Finzi (H–411, 412, 415). Of no great difficulty, they are welcomed by players who are making their way towards Haydn and Mozart, but apart from their educational value they are fresh and attractive additions to the repertory of the early string quartet.

"TWELVE" SHORT PIECES

(actually thirteen pieces)

SAMUEL WESLEY (1766-1837)
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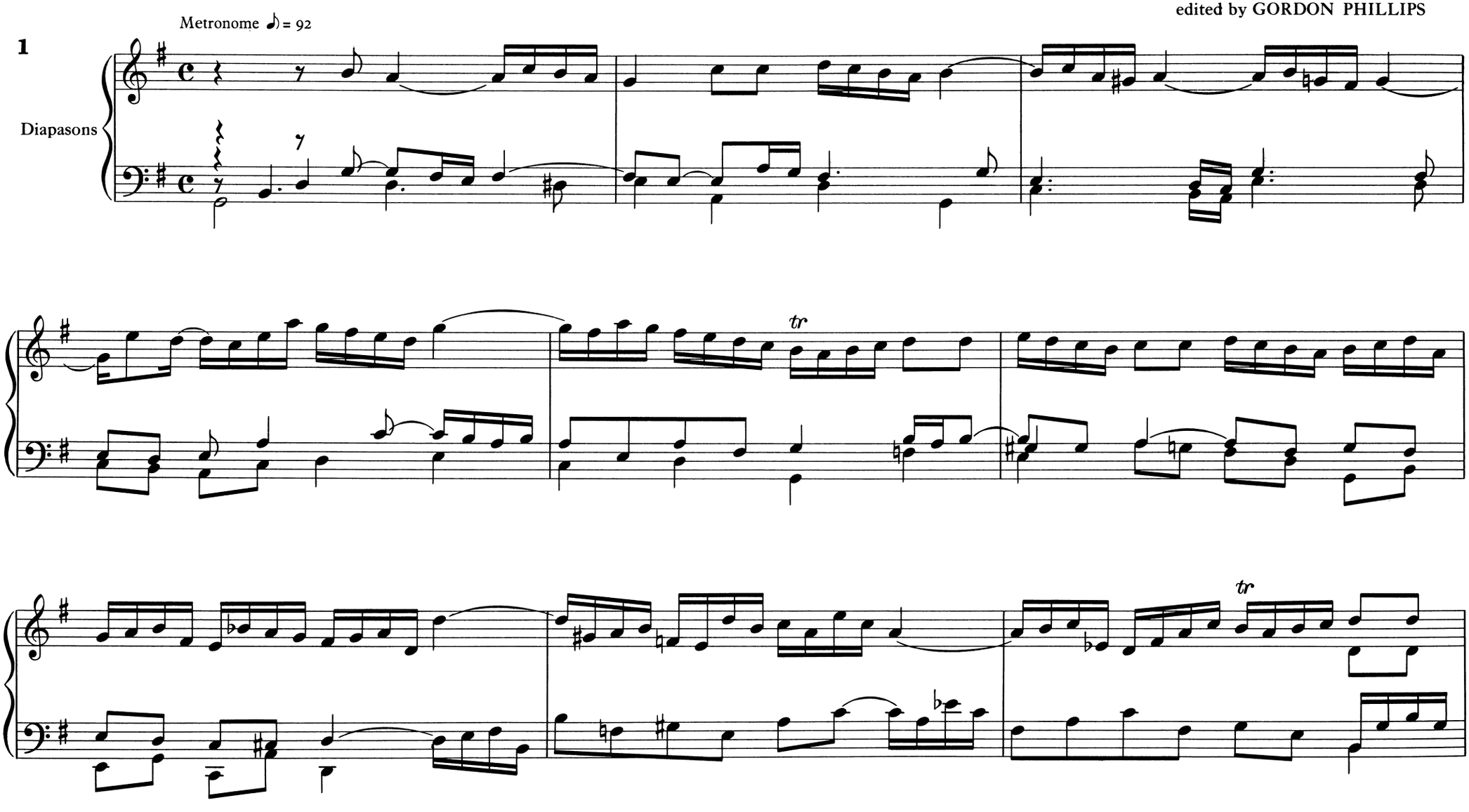

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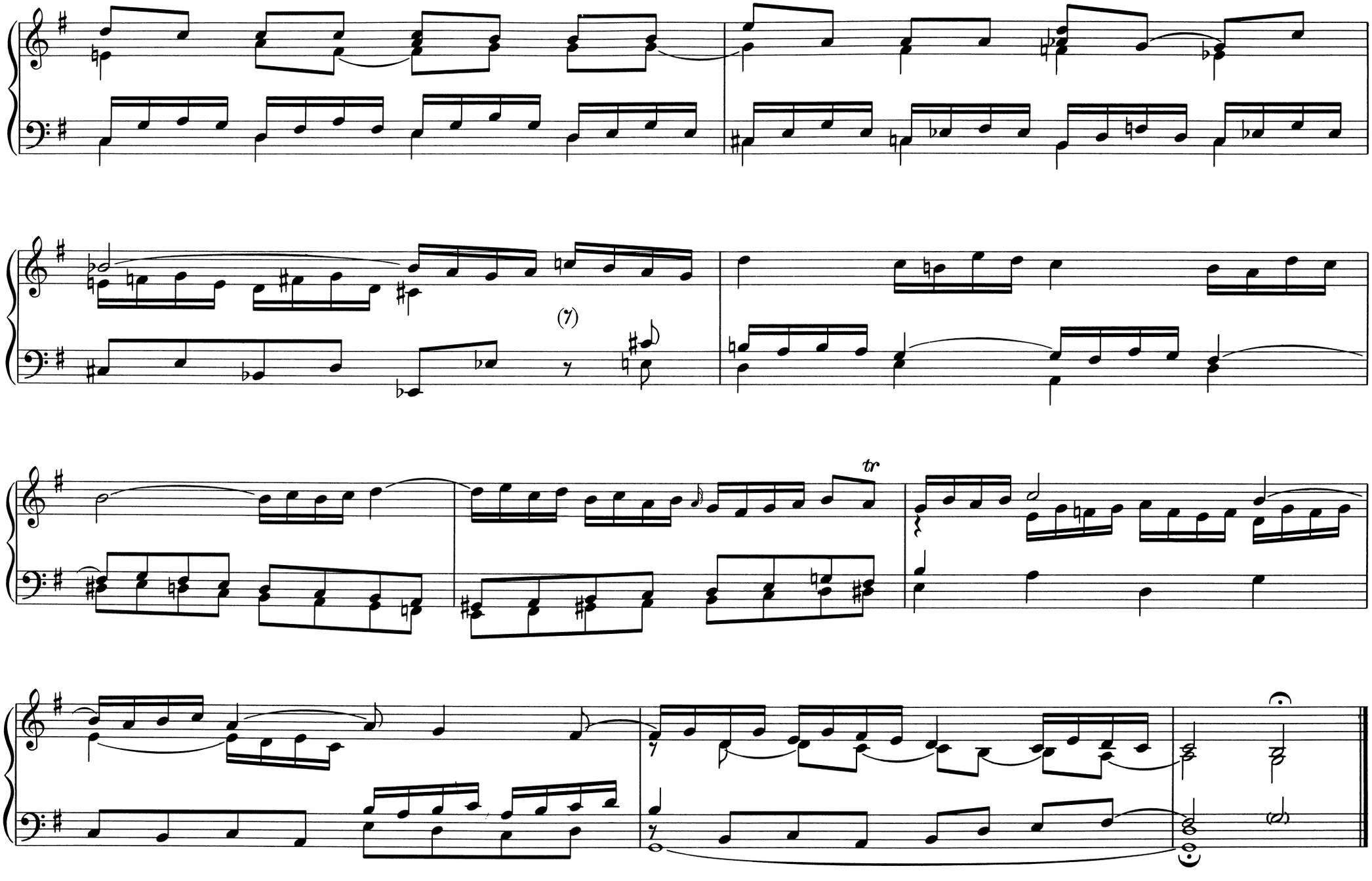
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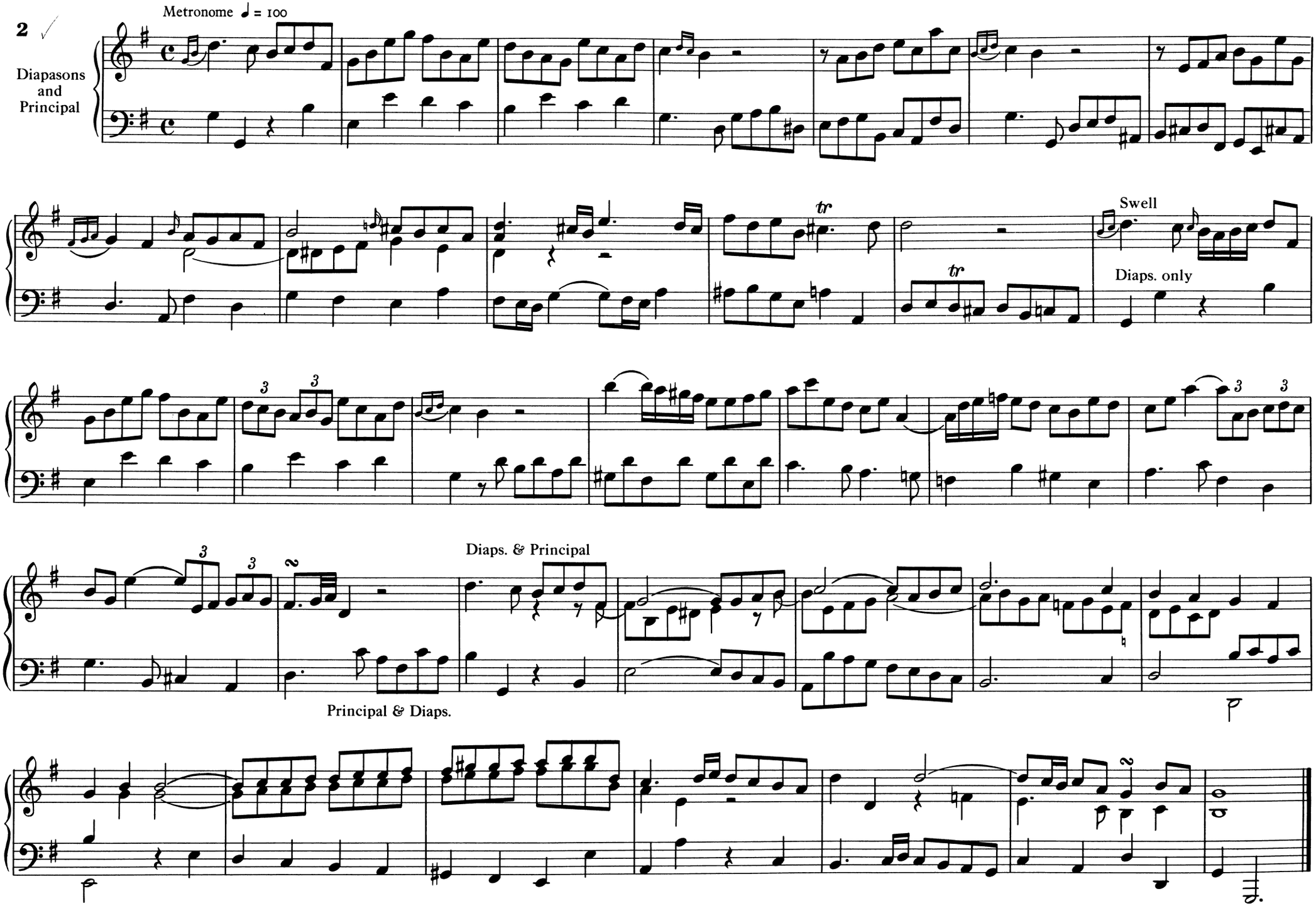
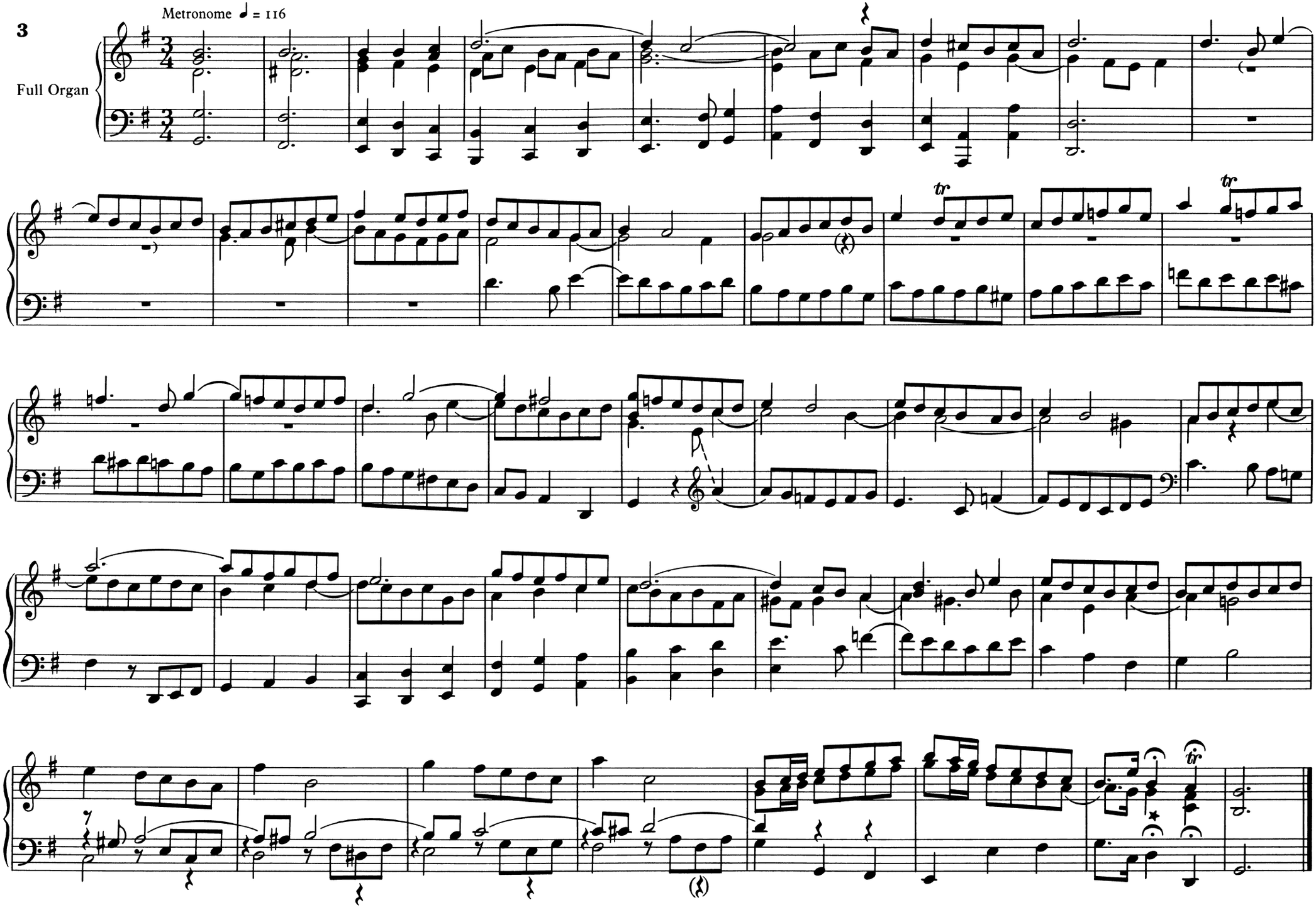

Metronome ♩ = 100
2
Diapasons and Principal
Swell
Diaps. only
Diaps. & Principal
Principal & Diaps.

3

Metronome ♩ = 116

Full Organ



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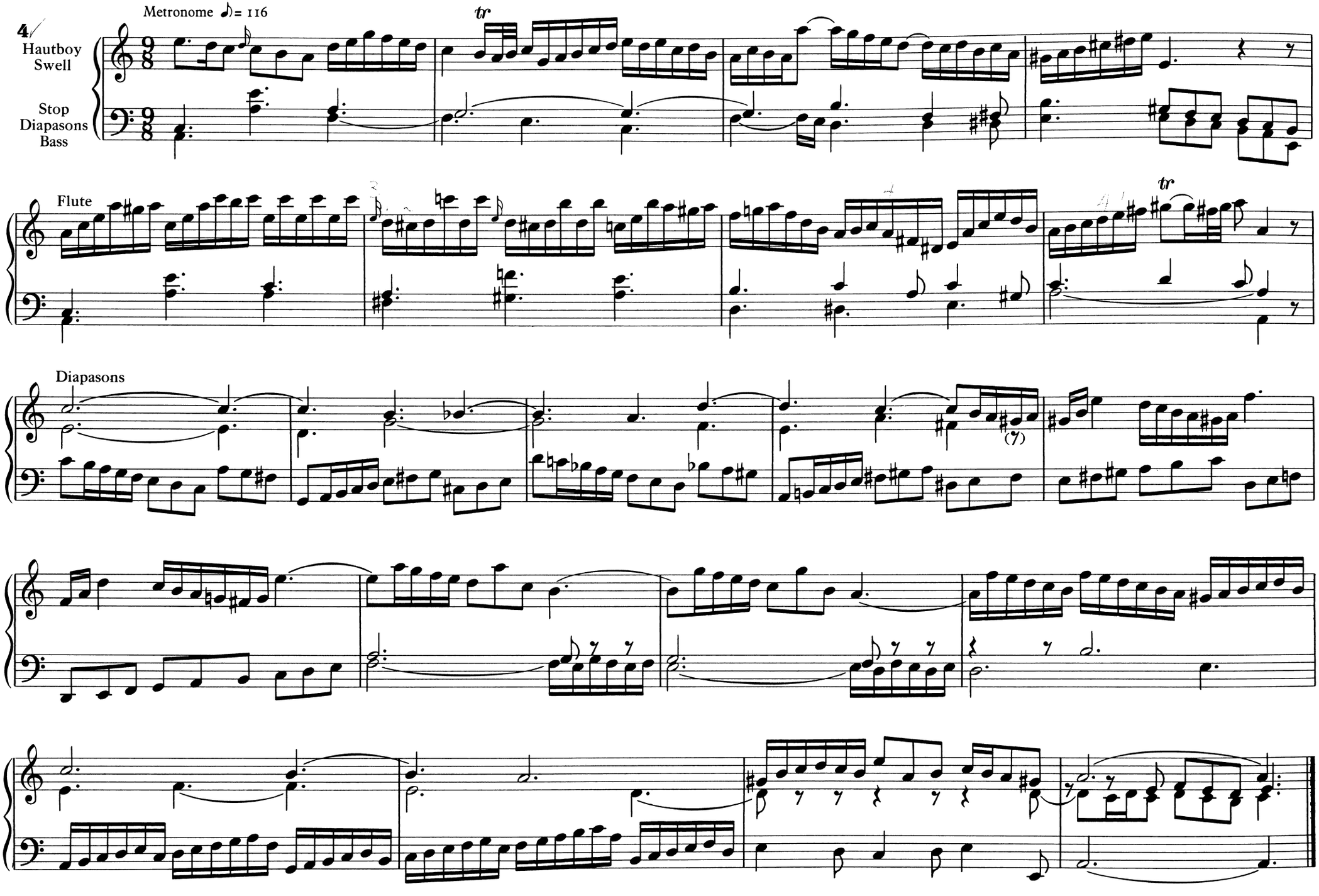
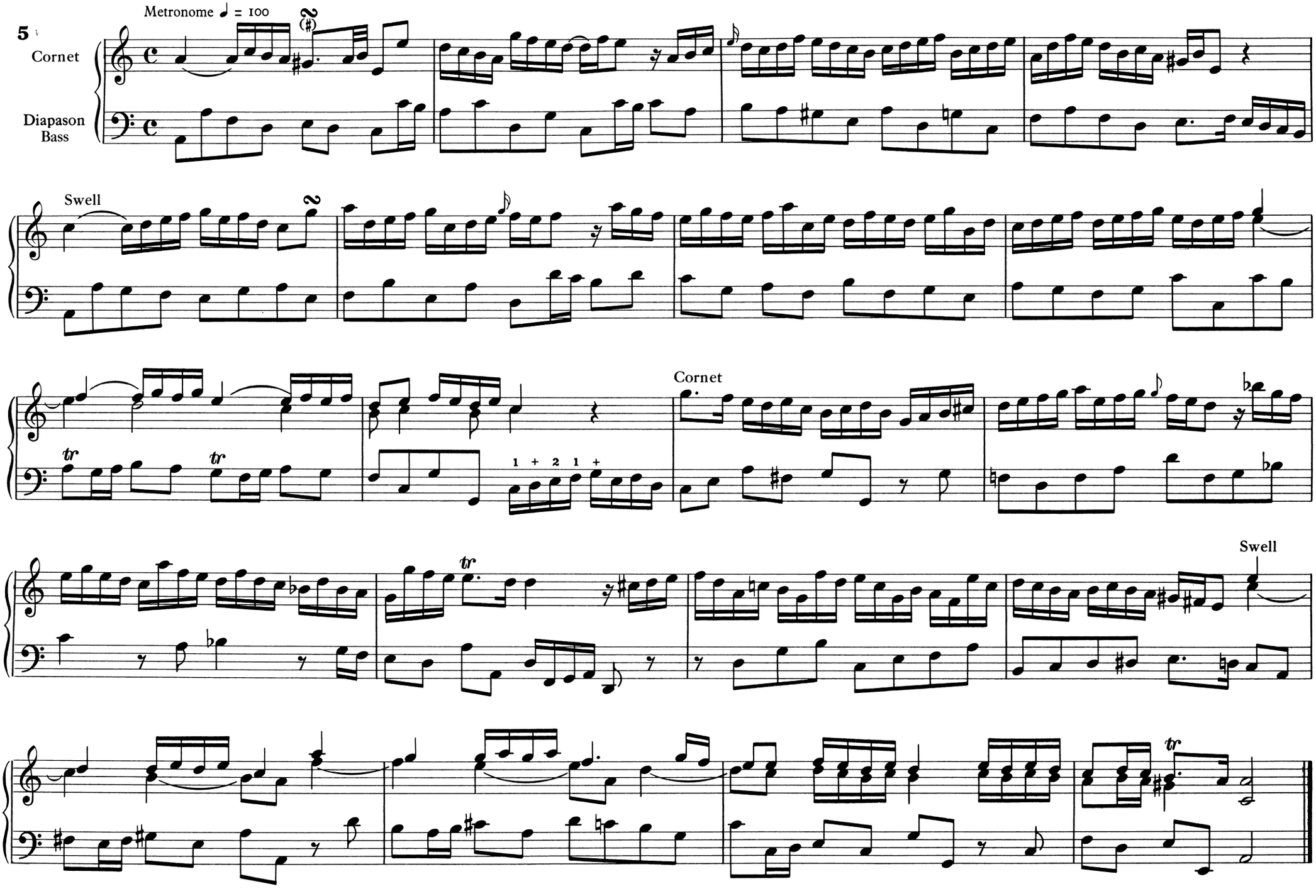
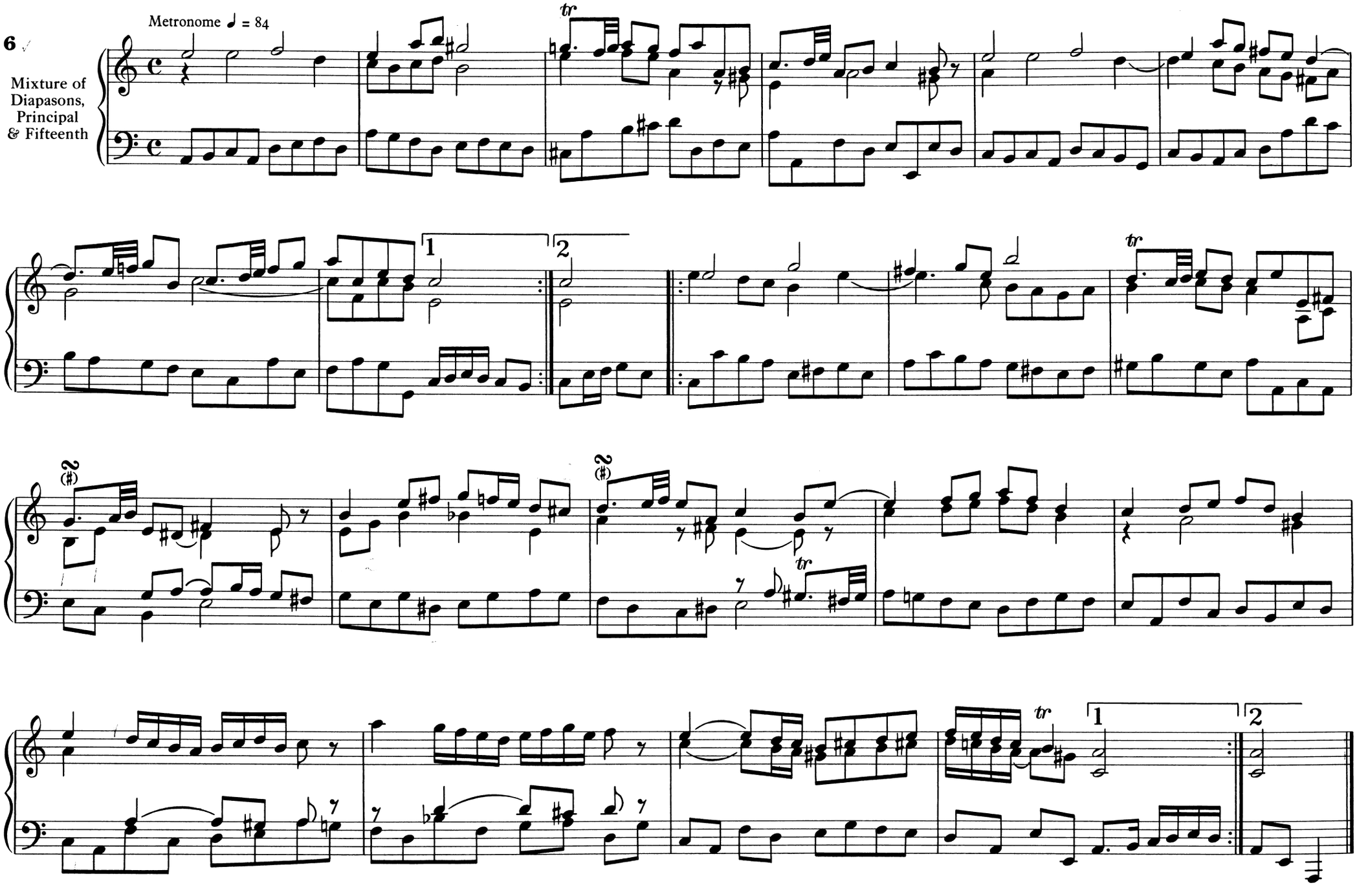
★Probably the pause marks indicate a short improvised Cadenza. See also No. 8.


Metronome ♪= 116
4
Hautboy
Swell
Stop
Diapasons
Bass
tr
Flute
tr
Diapasons
(7)


Metronome ♩ = 100
5
Cornet
Diapason
Bass
Swell
Cornet
Swell


Metronome ♩ = 84
6
Mixture of Diapasons, Principal & Fifteenth
tr
1
2
tr
2
2
tr
tr
1
2

7

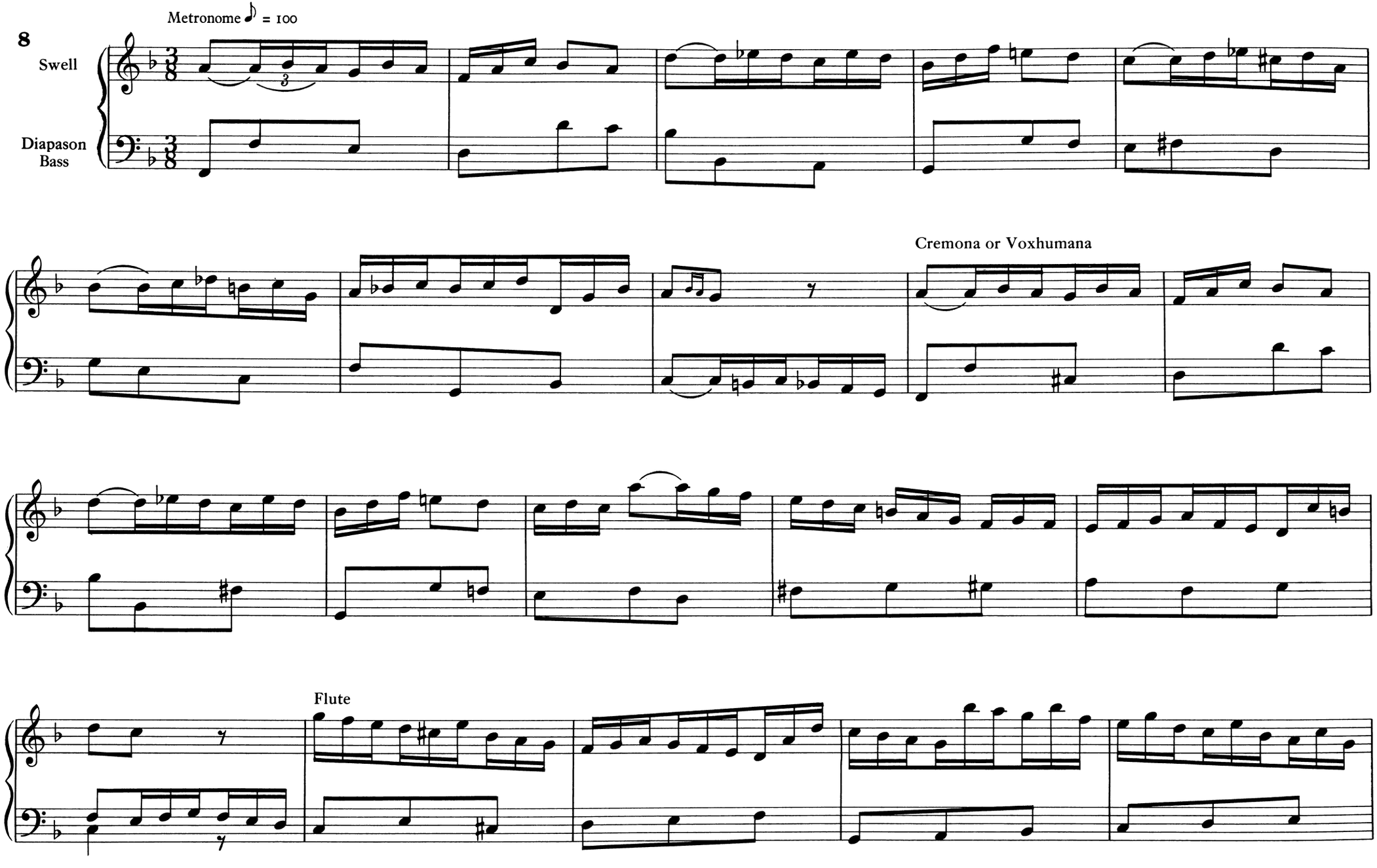
Metronome ♩ = 92

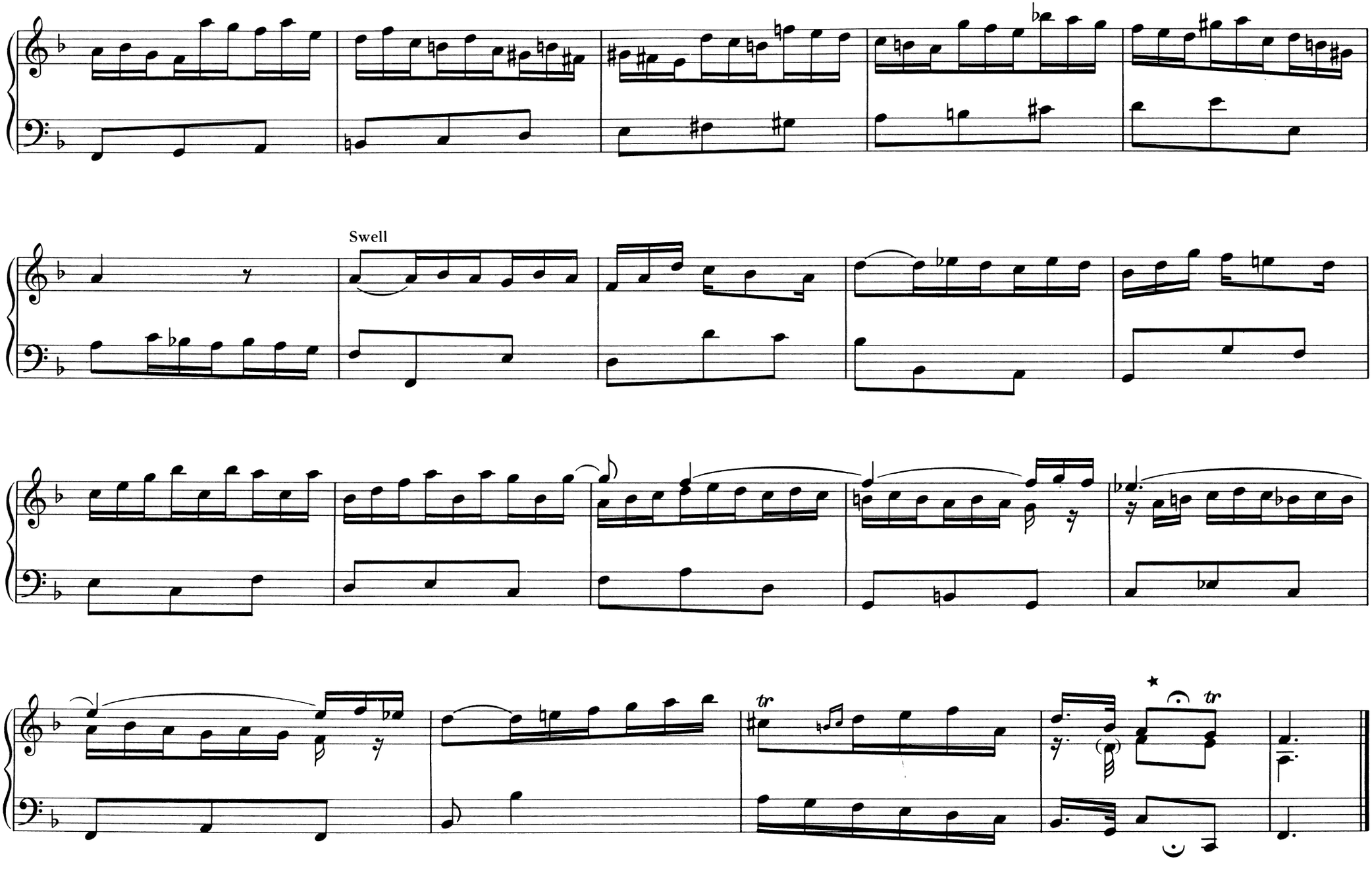
Full Organ without the Trumpet

tr

tr

Slower


Metronome ♪ = 100
8
Swell
Diapason
Bass
Cremona or Voxhumana
Flute

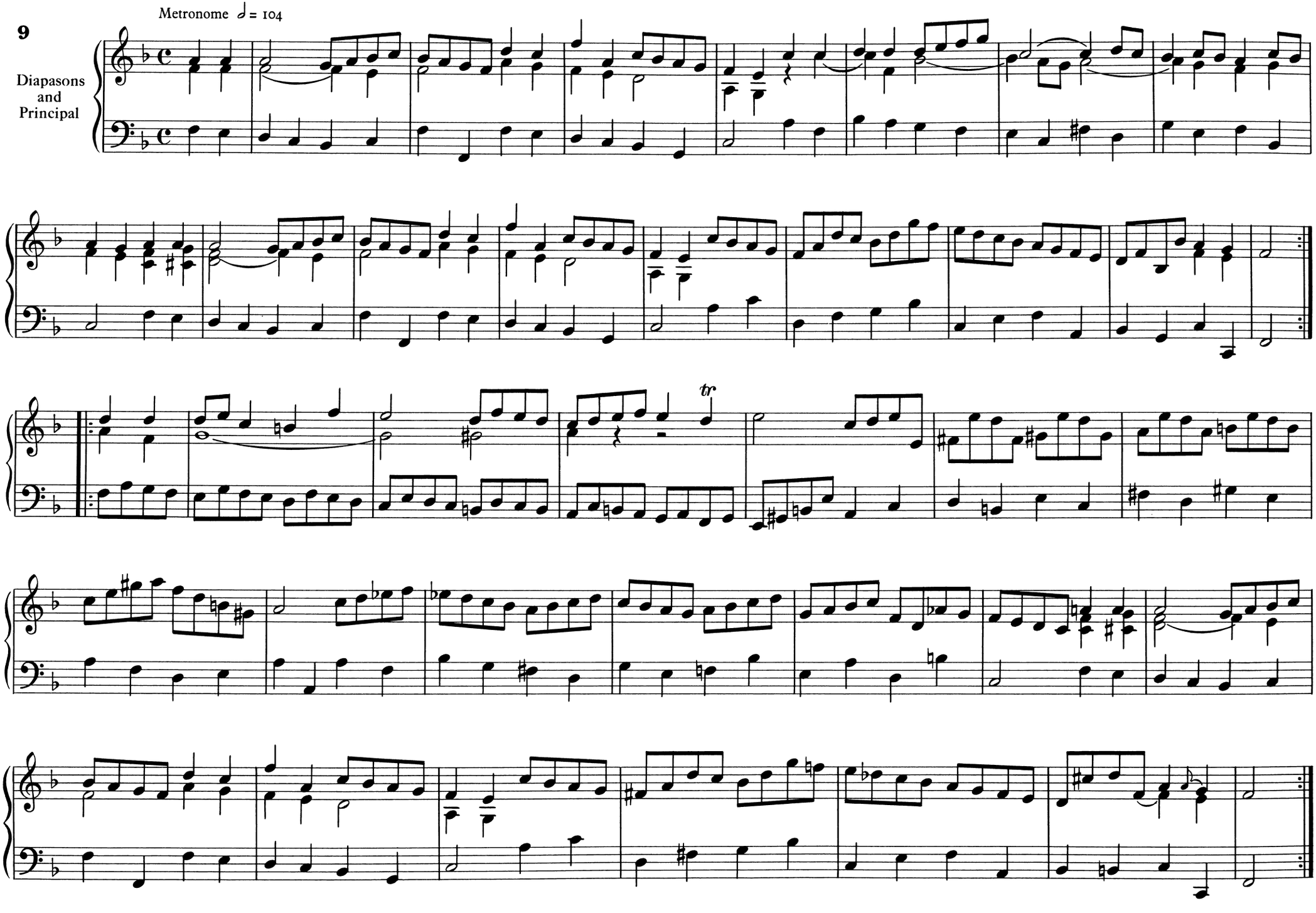


★The pause mark is over the space between the two notes and probably signifies a short Cadenza

9

Metronome ♩ = 104

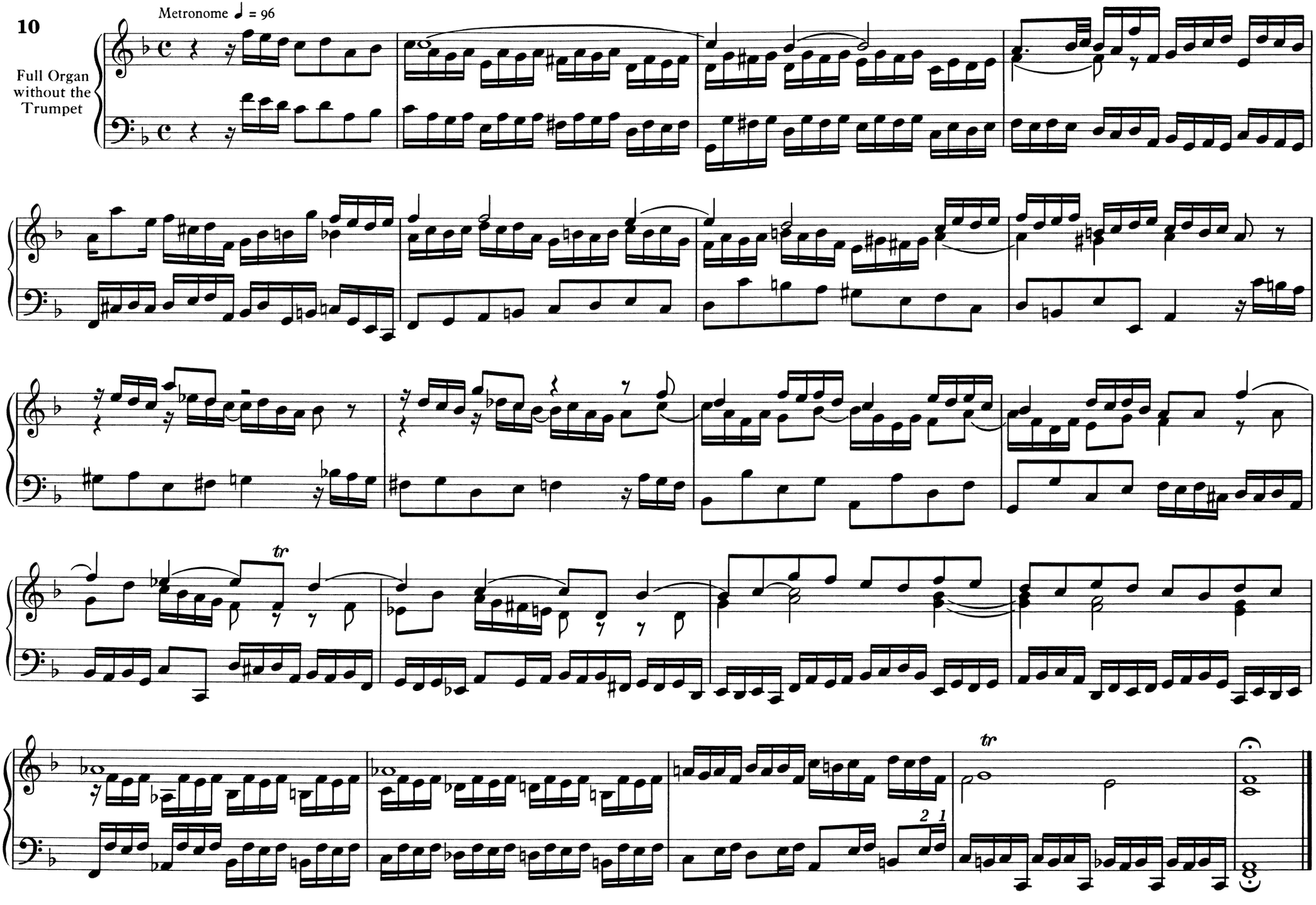
Diapasons and Principal

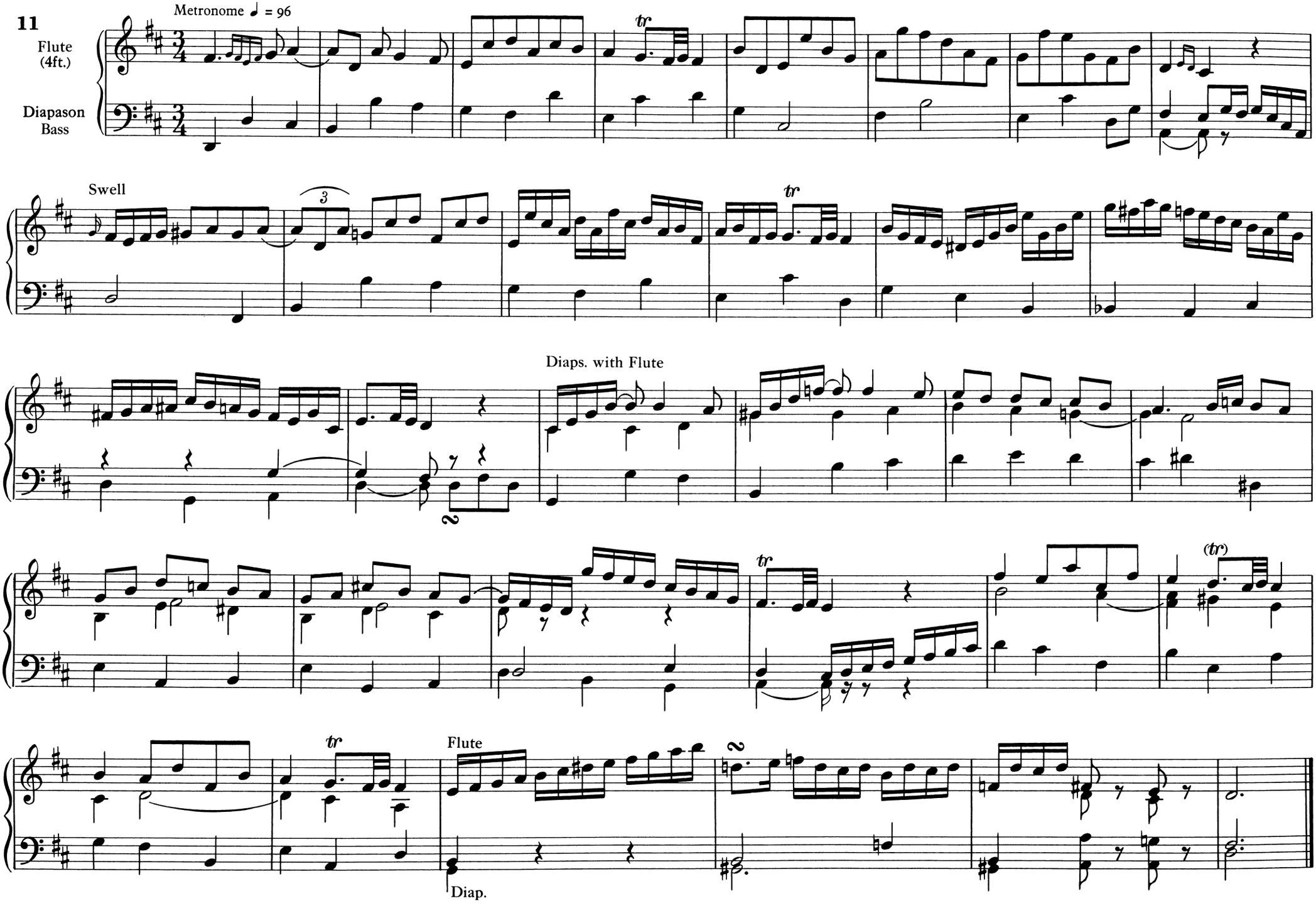


10

Metronome ♩ = 96

Full Organ without the Trumpet

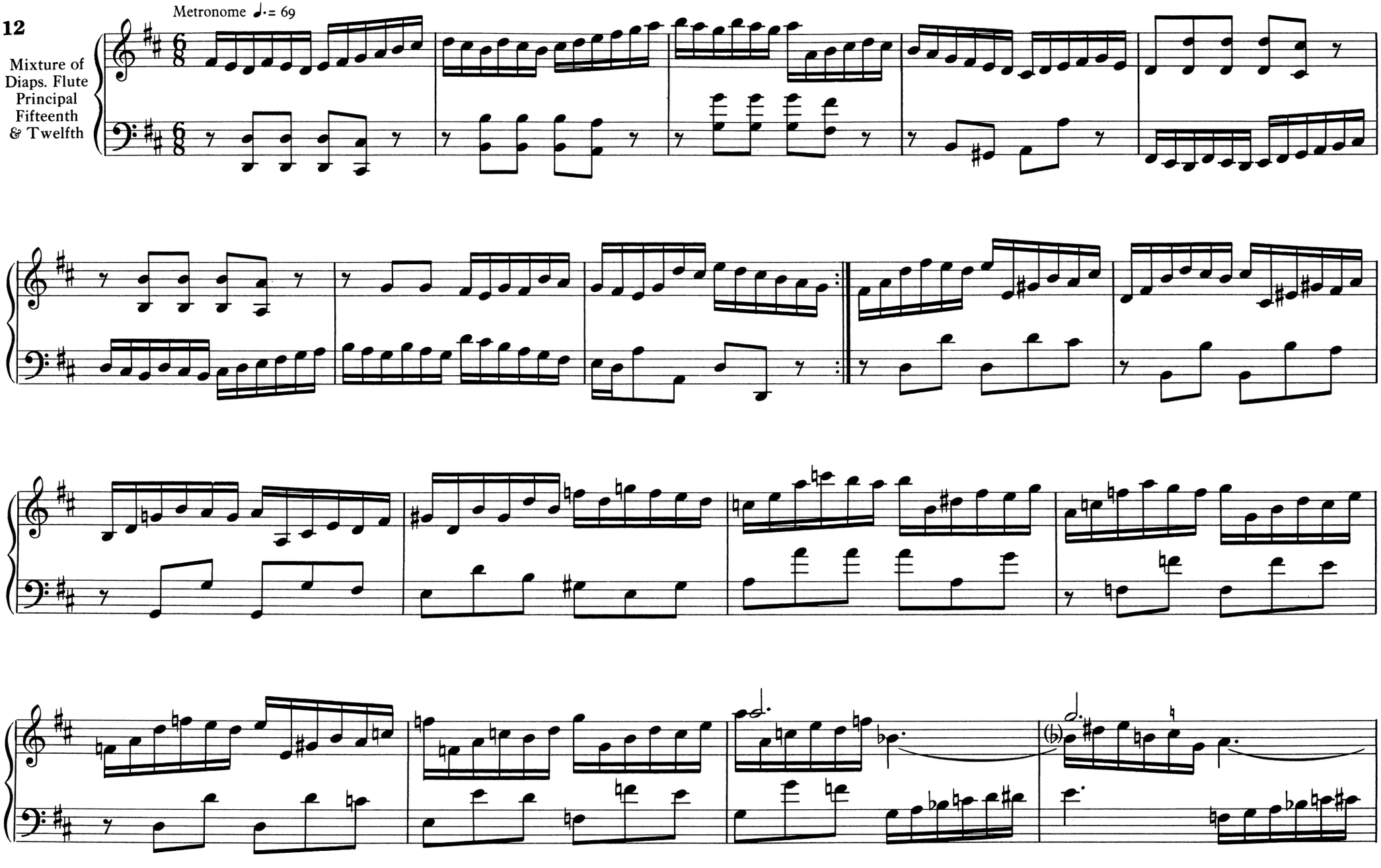


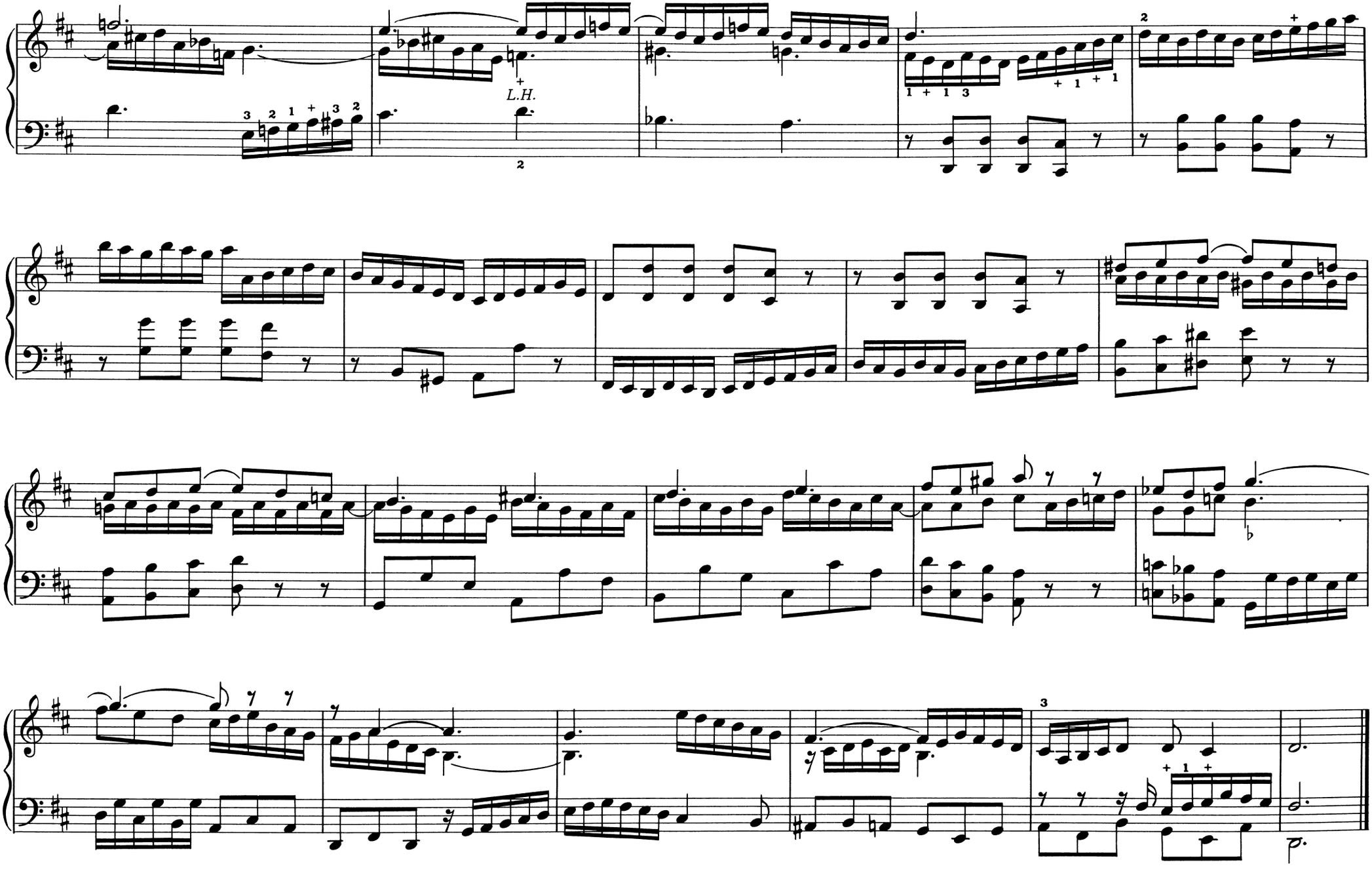

11
Metronome ♩ = 96
Flute (4ft.)
Diapason Bass
Swell
Diaps. with Flute
Flute
Diap.

12

Mixture of Diaps. Flute Principal Fifteenth & Twelfth

Metronome ♩. = 69

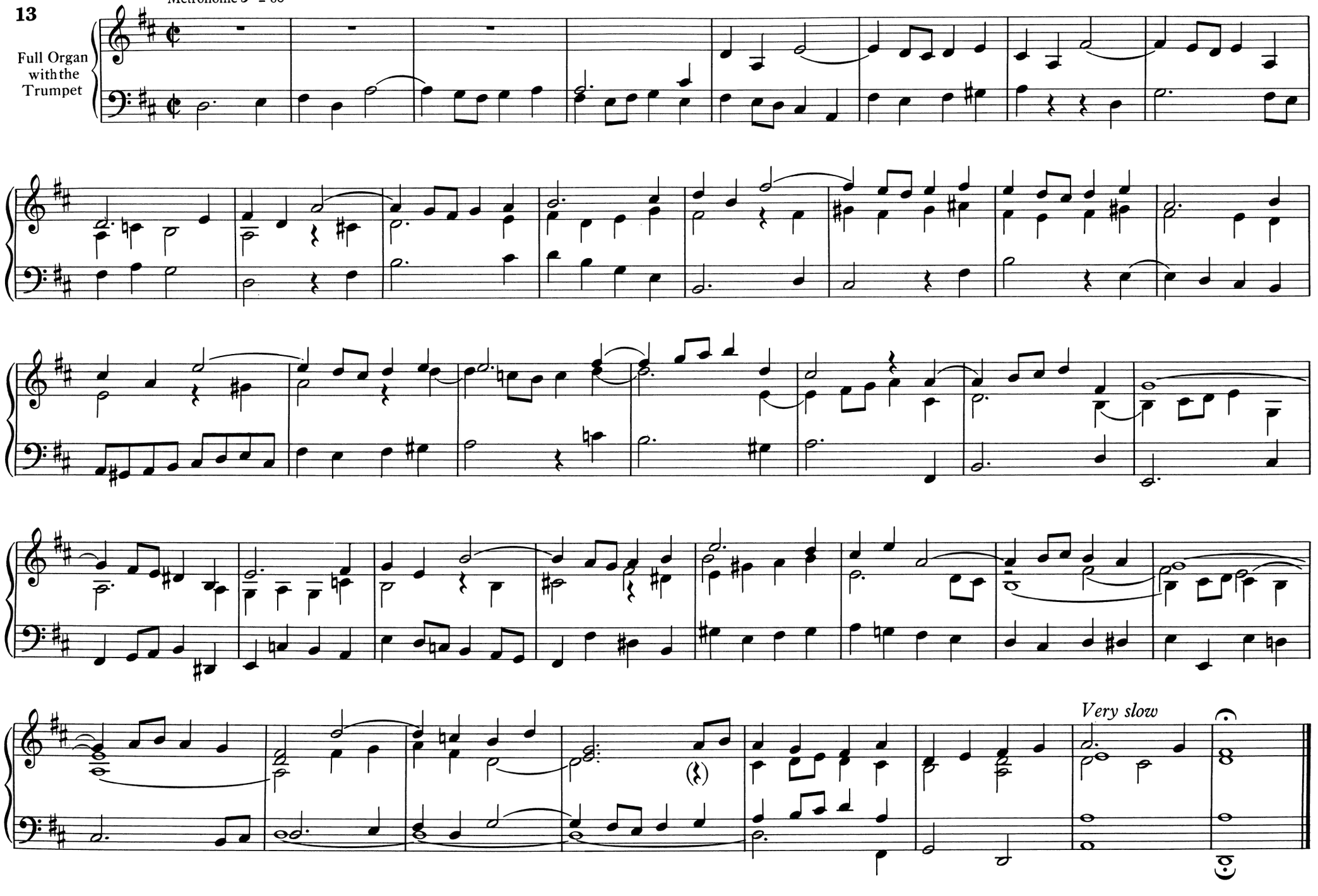



L.H.

13

Metronome ♩ = 80

Full Organ with the Trumpet



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