674(106) Double chant

1065(34) The Wilderness. Anthem. Copied

3052-54 Autograph letters from William Crotch.
   2 July 1839, 30 December 1840, 4 April 1845.

3055-60 Autograph letters from Charles Gounod.
   31 March 1872, 2 April 1872, 29 April 1872, 2 May 1872, 30 May 1872,
   11 November 1873.

3063 Autograph letter from Charles Knyvett.
   22 June 1849.

3064 Letter (with autograph signature) from George Macfarren.
   14 August [ny, but no earlier than 1859].

3066 Autograph letter from Felix Mendelssohn Bartholdy.
   15 January 1846.

3071 Autograph letter and testimonial from Louis Spohr, together with
   translations. 30 January 1844.

3074-75 Autograph letters to Mr Gibbs.
   26 July 1855, 27 September 1862 (fragmentary).

3076-92 Autograph letters to Mrs Ann Bartholomew.
   8 May [1871], 10 May [1871], 13 May 1871, 16 May 1871, 18 May 1871,
   19 May [1871], 21 May [1871], 22 May [1871], 23 May 1871, 24 May
   [1871], 25 May [1871], 27 May [1871], 14 June 1871, 15 June 1871, 21
   June 1871.

3093 Autograph letter to Henry Littleton.
   23 June [1871].

3094-4000 Autograph letters to Mrs Ann Bartholomew.
   Undated [1871?], 1 July 1871, 25 July [1871], 23 August [1871], 19
   January [1872], 2 February 1872, undated [1873?].

4001 Autograph letter to an unnamed correspondent.
   Undated (but not earlier than 1863).

4002-4003 Autograph letters to unnamed female correspondents.
   11 June 1861, 23 August 1872.
4004  Autograph letter to Miss Burt.
Nd.

4025(37)  Responses to the Commandments in E flat major. Autograph.

4030  Collection of choral music. Autograph unless otherwise stated.
  f.1  The Wilderness. Anthem. Orchestral version prepared for the 1852
       Birmingham festival.
  f.22 I have been young. Sacred song for baritone and orchestra.
  f.44  Abraham’s Offering. Sacred song for baritone and orchestra.
  f.52  [Millions of spiritual creatures]. For SATB quartet and orchestra.
  f.66  Benedictus qui venit. For SATB quartet and orchestra. See MS
       4034 for piano version.
  f.77  Gloria in excelsis. For choir and orchestra. End lost.
  f.81  By the word of the Lord. Anthem for choir and organ. Lacks the
       organ part. 1854.
  f.95  Glory to God on high. For choir and organ.
  f.98  Glory to God on high. For choir. The same work as above – for the
       organ part see below. Copy
  f.101  Glory to God on high. Organ part. Copy.
  f.103  Trust ye in the Lord for ever. Anthem for SATB and organ. Organ
       part incomplete.
  f.105  [Let us lift up our heart]. Thou, O Lord God. Sketch.
  f.106v  [Let us lift up our heart]. Thou, O Lord God. Sketch.

4031  Collection of vocal and instrumental music. Autograph.
  f.1  There be none of beauty’s daughters. For voice and small
       orchestra. Unfinished.
  f.3  There be none of beauty’s daughters. For voice and small
       orchestra. A different version from the above. Unfinished.
  f.5r  A Dance. For piano.
  f.5v  [A selection of psalm tunes]. Giving-out for St Anne. Sketch.
  f.6  Wert thou like me in life’s low vale. Song for voice and piano. 29
       December 1832.
  f.8  March in B flat by Samuel Wesley (KO 782), orchestrated by
       SSW.
  f.10  Young Bacchus in his youthful prime. For tenor solo, 3-part male
       chorus (T,T/B,B) and orchestra.
  f.20  Instrumental movement, found among his papers and attributed to
       SSW (but with no further evidence of his authorship).
  f.32  A Dance. The same work as on f.5r. Not autograph.
  f.33  An Air with variations by Kozeluch. Arranged for the organ by
       SSW.
  f.35  By the word of the Lord. Keyboard reduction of the voice parts
       (not autograph), with autograph comments and fragments of
       accompaniment.

4032  Collection of vocal music.
  f.1  There be none of beauty’s daughters. For voice and small orchestra
       (but different from the versions in MS 4031). Transposed to E flat
major. Not autograph (orchestrated by someone else, or prepared from orchestral parts?).

f.12 Give the King thy judgements. Anthem for choir and organ. Stichvorlage. Autograph.

4033 Symphony in C major/minor. Autograph. This single movement probably represents the first movement of a projected multi-movement work, rather than a one-movement symphony.

4034 Choral music. Autograph.

f.1 Ascribe unto the Lord. Anthem. Orchestral version prepared for the 1865 Gloucester Festival.

f.21 Ascribe unto the Lord. Copyist’s score of the above, with autograph revisions.

f.55 Benedictus qui venit. For SATB quartet and piano. See MS 4030 for orchestral version.

4034a Ascribe unto the Lord. Orchestral parts. Photocopies from originals formerly held by Novello & Co. Wind parts from MS originals of 1865 (copyist, with autograph corrections), string parts recopied in 20th century [?]. Originals of wind parts now MS xxx, originals of string parts no longer extant.


4036 Collection of hymn tunes, compiled by Mary Anne Wesley, ‘To the loved Memory of One [William Ken Wesley] whose preferences have chiefly guided this selection from his father’s Hymn Tunes. 1879’.

4037 Collection of hymn tunes and Anglican chants, compiled by Mary Anne Wesley. The contents include:

f.6v Hampton
f.11v [Westbury]

f.20v Double chant in F major
f.25v Hymn of All Nations
f.38 Hereford
f.44v Single chants in B flat major and F sharp minor
f.47 Double chant in D minor

4038 Manuscript album, compiled by Mary Anne Wesley. The contents include:

f.72 Piano piece in E minor. 1834
f.72v Presto in C minor, for piano (unfinished). 23 April 1834.

f.73v The bruised reed. Sacred song for voice and piano. 6 March 1834.

f.75 Hampton [recte Hereford]. Hymn tune.

f.76 [Rondo in G, for piano].

f.78 Camberwell and St Paul’s. Hymn tunes.

f.126v Dulce Domum. Arranged by SSW.

f.127 Hymn for All Nations. 7 February 1851.
4039  Collection of vocal and instrumental music.
    f.1  List of SSW’s compositions, apparently in his hand but including
         three ‘Posthumous Publs’ (although this need not necessarily
         preclude it from being his work).
    f.2  Symphony in C major/minor. The same works as in MS 4033. Late
         19th or early 20th century copy.
    f.29 Industrial Exhibition Ode [Ode to Labour]. Full score. Copy,
         prepared from the next item.
    f.82 Industrial Exhibition Ode. Full score. Autograph.

4120  The Wilderness. Orchestral version. Copied by George Irons, Newcastle
       on Tyne, early 20th century?