WILLIAM RUSSELL (1777-1813):

An Enquiry into his Musical Style
falling between the Classical and Romantic periods, and
comprising observations, critical and illustrative,
concerning this eminent Composer,
together with a description of his life in London among his
numerous contemporary musicians, both native and foreign,
and including, newly edited, and for the first time made
available to the General Publick, the scores of his ORATORIO,
Job, having the instrumental parts reconstructed,
the Ode on St. Cecilia's Day, and a solo arrangement of his
Grand CONCERTO for ORGAN.

In Four Volumes

Volume II

Music Examples

Thesis submitted for the degree of
Doctor of Philosophy
at the University of Leicester
by
Gillian Ward Russell BA, MPhil(CNAA), FRCO
Department of Music
Leicester University
March 1994
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MUSIC EXAMPLES

CONTENTS

The music examples are arranged according to chapter (Roman numeral) and order (Arabic numeral); hence Ex. III/1 is the first example cited in chapter III, Ode and Oratorio in England.

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Ex. III/1(1) Dupuis: Ode to the Genius of Britain no.3
'To Heaven strike the choral shell', bars 19-30.
to pole from pole to
echoes swell from pole to
echoes swell from pole to

drom pole to pole while echoes

Ex. III/1(2)
while Echoes swell while Echoes swell
swell while Echoes swell while Echoes swell
while Echoes swell while Echoes swell
while Echoes Echoes swell
Ex. III/2 Dupuis: Ode to the Genius of Britain
no. 4 'For lo fair Daughter of the Sea'
bars 1-8 and bars 22-26.
Ex. III/3  S. Wesley: Ode on St. Cecilia's Day no. 3
'Music and Thou, fair Saint, our songs divide'
bars 243-250.
Ex. III/4 Russell: Ode on St. Cecilia's Day
no.7 'Higher swell the sounds', bars 11-16.

Ex. III/5 Russell: Job no.14
'Heavenly Father, Lord most holy', bars 67-70.
Ex. III/6 Handel: *Joseph* no.1 Symphony (Overture) bars 1-7.

Ex. III/7 Handel: *Joseph* no.4 'Come divine Inspirer, come', bars 5-10, vocal and bass parts only.
Ex. III/8 Handel: Joseph no.13 'Joyful Sounds melodious Strain!', bars 1-5.

Ex. III/9 Handel: Joseph no.48 'O God who in thy Heav'nly Hand', bars 1-11, vocal parts only.
Andante Largo

Ex. III/10 Arne: Judith Act 2 no.18
'Sleep, gentle cherub', bars 4-12.
Ex. III/11(1) Arne: Judith
Act 2 no.17 (no.16 in consecutive numbering)
'O thou on whom the Weak depend', bars 9-16.
Creator Father Champion Friend

vine of ev'ry Blessing

Ex. III/11(2)
Ex. III/12 Arnold: The Prodigal Son

Overture, 1st movement, bars 1-7
2nd movement, bars 1-9.
(Largo)

2 flutes
2 oboes
2 clarinets
2 bassoons
2 horns in E flat
2 trumpets in C
2 trombones
2 timpani

violin 1
violin 2
viola
cello
bass

Ex. III/13(1) Haydn: The Creation
no.1 'Representation of Chaos', bars 11-26.
Ex. III/14 Haydn: The Creation no. 22

'Straight opening her fertile womb', bars 40-65.
Ex. III/15(1) Crotch: **Palestine**

no.9 'Let Sinai tell'.
Dr. Cratch's "Felicity." — Novello, Ewer and Co.'s Octavo Edition.
Dr. Croeb's "Palestine."—Novello, Ewer and Co.'s Octavo Edition.
fur...nace glow'd, like a fur...nace glow'd,
fur...nace glow'd, like a fur...nace glow'd,
fur...nace glow'd, like a fur...nace glow'd,
fur...nace glow'd, like a fur...nace glow'd,


like a fur...
like a fur...
like a fur...
like a fur...


He, chernb-horne, up-on the whirlwind rode,

lle, chernb-horne, up-on the whirlwind rode,
up-on the
up-on the

* mf Str.

Dr. Croc'h's "Palestine." — Novello, Ewer and Co. Octavo Edition,
Ex. III/15(6)
like a furnace glow'd;

like a furnace glow'd;

(He, chabmbone, upon the whirlwind rode, upon the whirlwind rode.)

Ex. III/15(7)
Ex. III/15(8)
Ex. IV/1 Russell: Ode on St. Cecilia's Day
1st folio showing autograph and part of date.
No. 13 as Chorus

Ex. IV/2(1) Russell: Ode on St. Cecilia's Day no. 13
'Neptune in the boisterous seas', bars 1-13.
Ex. IV/2(2)
Ex. IV/3 Russell: Ode on St. Cecilia's Day no. 13
'Neptune in the boisterous seas', bars 1-4, soprano only.

Russell: Job [no. 5] 'Let God outstretch his hand'
bars 14-18, vocal part only.

Illustrating use of repeated notes in the melody.
Larghetto

Ex. IV/4 Russell: Ode on St, Cecilia's Day no.13
'Neptune in the boisterous seas', bars 1-4.

Russell: Job [no.31], Chorus, 'Sole God of Heav'n', bars 1-4.

Illustrating homophonic texture and simplicity of style and mood.
Ex. IV/5  Russell: Ode on St. Cecilia's Day  no.10

Russell: Job  (no.30), Air, 'Sole God of Heav'n',
bars 28-36.

Illustrating harmonic colorations.
"And you, ye sons of Harmony below, How little less than Angels when ye sing"

"But o'er th' affections too she claims the sway, pierces the human heart, and steals the soul a-
way, and as attractive sounds move high or low,"

Ex. IV/6(1) Russell: Ode on St. Cecilia's Day no. 4
'And you, ye sons of Harmony below', bars 3-5.

Russell: Ode on St. Cecilia's Day no. 20 [GWR 22]
'But o'er th' affections too she claims the sway', bars 1-5.

Russell: Job [no.17], 'Horrors increase and sorrows multiply', bars 24-25.

Russell: Job [no.60], 'Thy Woes are ended', bars 15-16.

Illustrating word painting.
(No tempo marking)

The fires of Heav'n with rapid force fell down

[No tempo marking]

And Blessings from on high shall fall upon thee

*misprint: should read G.
Ex. IV/8 Russell: The Redemption of Israel
Act 2 no.5 [GWR 21] 'And the loftiness of man', bars 1-11.

Illustrating different handwritings.
Ex. VI/1 Russell: The Redemption of Israel
Act 1 no. 8 'Hear, ye Mountains'.

No. 8

Hear, ye Mountains.

Hears and ye Strong Foundations of the Earth, for the

He will deal with Israel.
Ex. VI/2(1) Russell: Ode to Harmony

Recitative 'Behold th'uplifted hand' bars 1-20.

hold Be-hold th'up-lift-ed hand of fra-tic fur-i-ous

fur-i-ous rage mark
mark how his eye-balls

roll while furies lash his

soul to mur' drous

Ex. VI/2(2)
deeds of death to mur'drous deeds to

deeds of death

Ex. VI/2(3)
'Set up a Standard towards Zion'.

Ex. VI/3(1) Russell: The Redemption of Israel
Act 2 no. 11 [GWR 27]
money their voices roar as the sea

and they ride upon horses wet in ad

ray as men of war against thee. O Daughter of

zion.

they are terrible and f

ful their judgement and Dignity proceed from them

selves

Seique. Aria.

Ex. VI/3(2)
Ex. VI/4(1) Handel: Saul Act 1 no.22

'Imprudent women!', bars 1-4.

Russell: Job [no.35] 'Blaspheme no more'
and [no.40] 'God is my maker'.

Handel: Saul Act 1 no.24

'Rack'd with infernal pains', bars 1-3.

Russell: Job [no.13] 'Our lovely children were the Gifts of Heav'n', bars 1-2.

Russell: Job [no.25] 'Now own that thy temptations all are vain', bars 1-3.

Russell: Job [no.29] 'Mine agonies increase', bars 1-7.
Russell: Job [no. 35]

**Recit:**

Blaspheme, no more, the Lord thy God is just yet

- by searching who can find him out who can find out the Lord unto perfection?

Russell: Job [no. 40]

**Octave below.**

God is my maker wherefore should I fear He gave me life, ah! wherefore bea.

--fraid? And he who is the light of my salvation To me, thou griev'd yields so lunn awe and

Ex. VI/4(2)
Handel: Saul Act 1 no.24

(No tempo marking)

Rack'd with infernal pains, ev'n now the king comes forth, and mutters horrid words,

Russell: Job [no.13]
(No tempo marking)

Recit: Salmina.

Our lovely Children were the Gifts of Heaven

Russell: Job [no.25]
(No tempo marking)

Recit: Angel.

Now own that thy temptations all are vain

Ex. VI/4(3)
Russell: Job [no. 29]

(No tempo marking)

Recit:
JOB. 6th below

Mine agonies increase my woes are multiplied There's now one earth no resting place

reason, reason wherefore stayst thou with me to swell the raging Tide of my afflictions

Ex. VI/4(4)
Ex. VI/5  Russell: Ode to Music  no.41
'Come then with all thy various pow'rs'.

Ex. VI/6  Russell: Job [no.32] 'Perish the day'.
cloth'd in Colours bright in Colours bright and gay

cloth'd in Co-lours bright in Co-lours bright and gay

Ex. VI/7 Russell: _Ode to music_ no. 23
'Great Newton's deep researches', bars 15-17.

their Mol-ten Im-a-ges are Wind and Con-fu-sion

Ex. VI/8 Russell: _The Redemption of Israel_
Act 1 no. 9 'The Customs of the People are vain', bars 13-15.
Against his sacred person nothing dare.

Type a: Job [no. 6] 'Then by commandment of the Lord my God', bars 5-7.

The Joy of the Harp ceaseth.

Type b: The Redemption of Israel
Act 2 no. 18 [GWR 34] 'The Land is utterly emptied', bars 8-9.

Ex. VI/9(1) The eight types of ending used by Russell in secco recitatives.
Type c: Ode on St. Cecilia's Day
   no. 6 'But farther still our praises we pursue',
   bars 6-7.

Type d: Job [no. 27] 'He bears his woes', bars 12-13.

Type e: Ode to Music 'Vast is thy Empire', bars 15-16.
Type f: Job [no. 20] 'This is dreadful!', bars 4-6.

Type g: Ode to Music no. 23 'Great Newton's deep researches', bars 16-18.

Type h: Ode to Music no. 46 'His mind thus tranquilised', bars 3-4.
Recit:

**Angel.**

Now own that thy temptations all are vain. And that the Servant of the great Supreme still bears the ills with which thou hast girded him with unexampled rectitude and patience with resignation to the will of God celestial patience: thou wilt never forsake him.

Ex. VI/10 Russell: Job (no.25)

'Now own that thy temptations all are vain'.
Ex. VI/11 Russell: The Redemption of Israel
Act 1 no. 10 'The Gods that have not made'.
Ex. VI/12
Russell: Job [no. 2]
'Rebellious still against the Lord thy God', bars 1-30.
Recit.

ELPHIZAR.

O reverend Job I bring such heavy tidings. It grieves my soul to utter them. Speak to the purpose. Patiently I'll hear.

Thy cattle all were grazing in the field when quickly the Sahanas fell up. And smote thy servants with their two edged swords. Alone I 'scaped.

Ex. VI/13 Russell: Job [no.14]

'Heavenly Father, Lord most holy', bars 119-129.
Ex. VI/14(1) Russell: Job [no.17]

'Horrors increase and sorrows multiply'.
The fires of Heav'n with rapid force fell down
Upon the dwelling of thy eldest
and all thy lovely offspring are consumed
Then ev'ry blessing round me is destroy'd
And my heart dead to ev'ry pulse of joy.
Ex. VI/15(1) Russell: Job [no. 60] 'Thy Woes are ended'.
high shall fall upon thee

With Riches in abundance ten times fold since thou hast not departed from his Laws

Ex. VI/15(2)
No. 18[No. 19] ~ Recitative [Accomp'd] [Bass]

Ex. VI/16(1) Russell: Ode on St. Cecilia's Day
no.18 [GWR 19] 'He sung'.
Soft stillness steals along the deep, The
Tritons and the Nereids sigh in soul-reflecting
sympathy, * and all the audience of waters

* the original text runs: 'And the whole audience...'

Ex. VI/16(2)
weep, and all the audience of waters weep.

But Amphitrite her dolphin sends the same which erst to

Nep-tune brought the nobly-per-jur'd dame.

Ex. VI/16(3)
Pleas'd to obey the beau- teous mon- ster

flies, And on his scales as the gilit sun-beams play,

Ten thou-sand va-ri-gat-ed dies in co-pious
stream of lustre rise,  
Rise o'er the level

main and signify his way.  
And now the joyous

bard, in triumph bore,  
Rides the voluminous

wave,  
Rides the voluminous wave, and makes the wish'd-for
shore, and makes the wish'd for shore, rides the voluminous wave and makes the wish'd for shore.

Ex. VI/16(6)
With sudden leap the flexible tiger appears.

With sudden leap the flexible tiger appears.

The nimble stag bears up his branching head.

With flying mane, and fiery look, impatient neighs the noble steed.

Ten thousand variegated dies in copious streams of luster rise, Rewived earth unfolds new strength and new de-lights, new strength and new de-lights, new strength and new de-lights, new strength and new de-lights, new strength and new de-lights,

Ex. VI/18 Russell:
Ode on St. Cecilia’s Day
no. 18 [GWR 19] ‘He sung’, bars 46-49, and
Haydn: The Creation
no. 27a ‘On thee each living soul awaits’, bars 69-77.
Ex. VII/1(1) Russell: The Redemption of Israel
Act 2 no.17 [p. 33] 'The Lord is Good'.
The Lord is good, the Lord is good.
Lord in good, the Lord in good, the Lord in good, the Lord in good

And the Lord in good a strong hold, in the Day of
Trouble a strong hold, in the Day of trouble a strong hold, in the

Day of trouble and he knoweth all them that put their trust in

Trust in him

The Lord in good, the Lord, the Lord in good, a strong

hold, in the Day of trouble a strong hold, in the Day of

Trouble the Lord in good, a strong hold, in the

Day of Trouble and he knoweth all them that put their trust in

and he knoweth all them that put their trust in

Ex. VII/1(3)
The Lord is good, the Lord is good.

The Lord is good, the Lord is good.

The Lord is good, the Lord is good.

The Lord is good, the Lord is good.
Solo. [Andantino] [36]

[7]

Tho' afflicted still reverence still reverence his

[12]

name Salvation Salvation Salvation most sure to the

[16]

just Beginning and ending the same To all in his mercies who

[20]

trust Beginning and ending the same To all in his mercies who

Ex. VII/2(1) Russell: Job [no. 36]

'Tho' afflicted still reverence his name'.
trust.

thou art...

...scattered still reverence still reverence his name Sal...

...vation most sure most sure to the just Beginning and

...ending Beginning and ending Beginning and ending the...

...ame Beginning and ending the same Beginning and

Ex. VII/2(2)
ending and ending the same. To all in his

mercies his mercies who trust to all to all in his

mercies who trust.
The Thunder of Heav'n the bold in its daring
right...cous will harm...less sur...round will
harm...less sur...round will harm...less sur...
The Thunder of Heaven the bold in its daring the righteous will harm...less sur...

While the lightning no longer the impious sparing the guilty will flash to confound while the lightning no longer the impious sparing the guilty will flash to confound...
Ex. VII/3(4)
The Thunder of Heaven's bold in its daring

While the righteous will harmless will harmless surround

lightning no longer the impious sparing the guilty will flash to con
Ex. VII/3(6)
Ex. VII/3(7)
Ex. VII/4(1) Russell: Job [no.59] 'Triumphant and Glorious'.
80

I,

Thou righ.

Honour victorious and over his foes reigns tri-

umphant and glorious the Lord still main-

tains his

Ex. VII/4(2)
Honour victorious and o'er his Foes reigns his Honour victo-

Triumphant and glorious the

Lord still maintains his Honour victorious his
Triumphant and glorious the Lord still maintains his

Honour victorious and o'er his Foes reigns
Ex. VII/4(5)
Ex. VII/4(6)
Ex. VII/4(7)
Ex. VII/5(1) Russell: Job [no. 41]
'My sorrows but last for a day'.

My sorrows but last for a day
While my pleasures are sweet and secure
The Lord reigns with merciful sway
And his mercies for ever endure
sorrows but last for a day
While my pleasures are sweet and secure

Lord reigns with merciful sway and his mercies forever endure

My
sorrows but last for a day, while my pleasures are sweet and secure.

Lord reigns with merciful sway, and his mercies forever endure my

cure

Ex. VII/5(3)
The Lord reigns with merciful sway and his mercies for ever endure.
Ex. VII/5(5)
Ex. VII/6(1) Russell: Ode to Music no.16

'So when of old the minstrel play'd'.
veal did future times reveal.

So when of old the minstrel play'd pro-

thetic raptures fell th'inspiring spirit by thine aid did

future times reveal did future times reveal...

... th'inspiring spirit by thine aid did future times re-

Ex. VII/6(2)
veal did future times reveal.

So when of old the minstrel played prophetic raptures 

fell inspiring Spirit by thine aid did future times reveal 

veal

spiring Spirit by thine aid did future times reveal.
when of old the minstrel play'd prophetic raptures fell thine

spiriting Spirit by thine aid did future times reveal thine

spiriting Spirit by thine aid did future times reveal did future

times reveal.

Ex. VII/6(4)
The gallant warriors engage.

Ex. VII/7(1) Russell: Ode on St. Cecilia's Day
no.23 [GWR 25] 'The gallant warriors engage'.
gage, the gal-lant war-ri-ors en-

gage with in-ex-tin-gu-ish-able rage, with in-ex-tin-gu-ish-able

rage and hearts un-chill'd with fear; and hearts un-chill'd with

fear;

the gal-lant warriors en-

gage with in-ex-tin-gu-ish-able rage and hearts un-chill'd with

Ex. VII/7(2)
fear, hearts un-chill'd with fear;

the gallant war-ri-ors en-gage, the gallant war-ri-ors en-gage with in-extin-guish-able rage and hearts un-chill'd with rage, and hearts un-chill'd with fear, and hearts un-chill'd with

Ex. VII/7(3)
fear, and hearts unchill'd with fear;

Fame numbers all the chosen bands,

Full in the front fair

Ex. VII/7(4)
Victory stands, and triumph crowns the rear,

and triumph crowns the rear,

and triumph crowns the rear, and

Triumph crowns the rear.

Fame numbers all the chosen bands,
I full in the front fair Victory stands, and Tri-umph crowns the rear, and

Tri-umph crowns the rear, and Tri-umph crowns the rear,

fame num-bers all the cho-sen bands,

full in the front fair Victory stands, and

Tri-umph crowns the rear, fame num-bers all the cho-sen bands,
full in the front fair Victory stands, and Triumph crowns the rear,
fame numbers all the chosen bands,
Ex. VII/7(8)
Tri-umph crowns the rear, and

Ex. VII/7(9)
Russell: The Redemption of Israel
Act 3 no.6 (SWS 43) 'Sing with gladness'.
Ex. VII/9(1) Russell: Ode to Music no. 36
'The eager horse'.
The eager horse with trampling prance and
-trampling prance and bo-som kin-dled into rage is fur-i-ous to en-

gage is fur-i-ous is fur-i-ous is fur-i-ous to en-gage is

fu-ri-ous to en-gage is

fu-ri-ous to en-gage is fur-i-ous to en-gage is

fu-ri-ous to en-gage is fur-i-ous to en-gage is

fu-ri-ous to en-gage,

Ex. VII/9(4)
As on the plain the ral-lied troops ad-

vance a des-p'rate on-set now en-sues a

wel-sup-por-ted charge the e-ne-my sub-dues the e-ne-my sub-

dues the e-ne-my sub-dues the e-ne-my sub-dues the e-ne-my sub-

dues the e-ne-my sub-dues the e-ne-my sub-dues (a) well sup-por-ted charge the

e-ne-my sub-dues the e-ne-my sub-dues the e-ne-my sub-dues the e-ne-my sub-

e-ne-my sub-dues the e-ne-my sub-dues the e-ne-my sub-dues.

Up-on the blood drench'd
plain are spread the dying and the dead the dying the

dying the dying and the dead. Upon the blood drench'd plain are

spread the dying and the dead the dying and the dead the

dying and the dead the dying and the dead.
Ex. VII/9(8)
conqueror's head.

Exulting

Victory the flying foe the foe pursues and triumph crowns and

triumph crowns the conqueror's head and triumph crowns the

conqueror's head the conqueror's head and triumph and

triumph and triumph and triumph and triumph crowns the

Ex. VII/9(9)
CONQU'OR'S HEAD

CROWNS THE CONQU'OR'S HEAD

HEAD AND TRIUMPH CROWNS THE CONQU'OR'S HEAD

HEAD THE CONQU'OR'S HEAD.

D. C. AL FINE (BAR 39).

Ex. VII/9(10)
Ex. VII/10(1) Russell: The Redemption of Israel
Act 2 no.14 [GWR 30] 'My bowels, I am pained'.

'My bowels my bowels I am pained at my very Heart I am pained at my very Heart my Heart my Heart makes mo
Ex. VII/11(1) Russell: Ode on St. Cecilia's Day

no. 19 (GWR 20) 'Come ye festive social throng'.
Your noblest melody, such as becomes the mouth of joy;

Ex. VII/11(2)
bring the sky-aspir-ing thought, with bright ex-

pression rich-ly wrought, with bright ex-press-ion

rich-ly wrought, with bright ex-press-ion rich-

and hail the

muse asc- cend-ing on her throne,
Main at length subdued, and all the world her own.
Ex. VII/12 Russell: The Redemption of Israel
Act 2 no.17 [GWR 33]
'The Lord is good', bars 61-65.

Ex. VII/13 Russell: The Redemption of Israel
Act 2 no.3 [GWR 19] 'Therefore shall Zion
for your sakes be plowed [sic] as a
field', bars 9-10.

Ex. VII/14 Russell: The Redemption of Israel
Act 1 no.6 'Seek ye the Lord'
bars 18-20 and 34-36.

Ex. VII/15 Russell: Ode to Music no.19
'Break ev'ry yoke', bars 70-74.

Ex. VII/16 Russell: The Redemption of Israel
Act 2 no.7 [GWR 23] 'Blow ye the
Trumpet in Zion', bars 54-63.
(Allegro spiritoso)

Ex. VII/17a Russell: *The Redemption of Israel*
Act 3 no.13 [GWR 50] 'Arise, shine, for thy light is come', bars 22-29.

Ex. VII/17b Samuel Wesley: *Ode on St. Cecilia's Day*
no.10 'Tis here a sacred Vestal', bars 28-31.

Ex. VII/17c Samuel Wesley: *Ode on St. Cecilia's Day*
no.10 'Tis here a sacred Vestal', bars 67-69.
throu which your waves attracted rise, and
ac-tu-ate the hoa-ry deep

Ex. VII/18a Russell: Ode on St. Cecilia's Day
no.15 [GWR 16] 'By the bright beams
of Cynthia's eyes', bars 17-21.

Ex. VII/18b Samuel Wesley: Ode on St. Cecilia's Day no.4
'Hark, hark, Arion sweeps the
sounding string', bars 25-30.

Ex. VII/19 Russell:
Ode on St. Cecilia's Day no.11
'In all the woods', bars 100-108.
Ex. VII/20(1) Russell: Job [no.33] 'Retire o loathsome light'.
on a wretch op... prest with endless woes... op... prest op...

prest op... prest with endless woes... op... prest with endless woes

At least till fate's decree... the harried spirit

free And lull my sorrows to serene repose and

Till my sorrows to serene repose and lull my

Ex. VII/20(4)
Ex. VII/21 Russell: Job [no. 34] 'Let the night also mourn', bars 1-12.

Ex. VII/23 Russell: Job [no. 11] 'To him our all of life we owe', bars 46-54.

Ex. VII/24b Russell: Job [no.14] 'Heavenly Father, Lord most holy', bars 58-60

Ex. VII/24c Russell: Job [no.59] 'Triumphant and Glorious', bars 80-84.
Ex. VII/26(1) Russell: Job [no. 14]

'Heavenly Father, Lord most holy'.
Hearts accepted devoted solely to proclaim thy wondrous praise.
140

Ex. VII/26(3)
Ex. VII/26(4)
Ex. VII/27(1) Russell: Job [no.45]
'O silence fond warblers'.
comfort supply The tones of sweet music but heighten the pains of those who in anguish or wretchedness lie in silence fond warblers your love melting strains your tender complaining no
wretchedness lie the tones of sweet music but heighten the pains of.

those who in anguish or wretchedness lie the tones of sweet music but

heighten the pains of those who in anguish or wretchedness lie the tones of sweet music but

wretchedness lie.
'Salvation to the Lord belongs'.
his blessing he extends to all that on his pow'r de.

his blessing he extends to all to

that on his pow'rd e.

his blessing he extends to all that his pow'r de.

all his blessing

pend his blessing he extends to all that on his pow'rd e.

Ex. VIII/1(4)
Ex. VIII/1(5)
his blessing he extends to all that on his power depend

all his blessing he extends to all
...his blessing he extends to all... extends to all... his blessing he extends to all... extends to all... his blessing he extends to all...
his blessing he extends to all

all his blessing he extends to all that

Ex. VIII/1(b)
on his pow'r depend to all that
on his pow'r depend to all that
on his pow'r depend to all that
on his pow'r depend to all that
on his pow'r depend to all that
on his pow'r depend to all that
on his pow'r depend to all that
on his pow'r depend to all that

[74]

[78]

Ex. VIII/1(9)
Ex. VIII/2(1) Russell: Job [no.55]
'O Lord his Desires were before thee'.
Griefs were not hid from thine Eyes were

Griefs were not hid from thine Eyes from thine

Griefs were not hid his Griefs were not hid from thine Eyes his

Eyes not hid from thine Eyes O Lord his Des.

not hid from thine Eyes his Desires

Eyes from thine Eyes his Desires

Griefs were not hid from thine Eyes

Ex. VIII/2(2)
...sires were before thee were before... 

were before thee before thee before thee 

were before thee before thee before thee 

were before thee before thee before thee before thee 

thee and my Grief's were not hid from thine Eyes 

thee and my Grief's were not hid from thine Eyes thine 

thee and my Grief's were not hid from thine 

thee and my Grief's were not hid from thine 

thee and my Grief's were not hid from thine 

Ex. VIII/2(3)
Eyes my Griefs were not hid from thine Eyes.

Eyes my Griefs were not hid from thine Eyes.

Eyes my Griefs were not hid from thine Eyes.

Eyes my Griefs were not hid from thine Eyes.
Ex. VIII/2(5)
Ex. VIII/2(6)
dare thee th'all pow'rful King of the skies th'all pow'rful

do re mi

King of the Skies th'all pow'rful King of the Skies

King of the Skies th'all pow'rful King of the Skies

King of the Skies th'all pow'rful King of the Skies

King of the Skies th'all pow'rful King of the Skies

Ex. VIII/2(8)
Ex. VIII/3(1) Russell: Job [no. 23]

'O praise the Lord'.
Saints laud his name, his name, ever more. O praise the
Lord, ye Angels of God and ye Saints, laud his name, laud his
name. Ever more. O praise the
Lord, ye Angels of God and ye Saints, laud his name, laud his
name. Ever more. O praise the
Lord, ye Angels of God and ye Saints, laud his name, laud his
name. Ever more. O praise the
Lord, ye Angels of God and ye Saints, laud his name, laud his
name. Ever more. O praise the
Lord, ye Angels of God and ye Saints, laud his name, laud his
name. Ever more. O praise the
Lord, ye Angels of God and ye Saints, laud his name, laud his
name. Ever more. O praise the
Lord, ye Angels of God and ye Saints, laud his name, laud his
name. Ever more. O praise the
Lord, ye Angels of God and ye Saints, laud his name, laud his
name. Ever more. O praise the
Lord, ye Angels of God and ye Saints, laud his name, laud his
name. Ever more. O praise the
Lord, ye Angels of God and ye Saints, laud his name, laud his
name. Ever more. O praise the

Ex. VIII/3(2)
Saints laud his name more and more
let us magnify his name in prayer in

let us magnify his name in prayer in

let us magnify his name in prayer in

let us magnify his name in prayer in

for he

for he

for he

Ex. VIII/3(4)
for he only is the Lord for he only is the Lord for he only is the Lord for he only is the Lord for he only is the Lord

Ex. VIII/3(5)
Lord is the Lord.

Glorify be unto God.

Ex. VIII/3(6)
Glorify be unto God from e-ver.

Glorify be unto God from e-ver.

Glorify be unto God from e-ver.

Glorify be unto God from e-ver.

Glorify be unto, God from e-ver.
Ex. VIII/3(8)
Ex. VIII/3(9)
Ex. VIII/3(10)
Ex. VIII/3(11)
Ex. VIII/3(13)
[No 21] ~ Chorus

Con Spirito

All hail the Muse ascending on her throne, the main at length subdued, and all the world her

Ex. VIII/4(1) Russell: Ode on St. Cecilia's Day no. 21

'All hail the Muse ascending on her throne'.

*The original text runs: 'And hail...'
own, the main at length subdued, and all the world her

own, the main at length subdued, and all the world her

Ex. VIII/4(2)
own, the main at length subdued, and all the world her
own, the main at length subdued, and all the world her
own, the main at length subdued, and all the world her
own, the main at length subdued, and all the world her

Ex. VIII/4(3)
own, and all the world her own, all hail the Muse ascending on her
world, the world her own, all hail the Muse ascending on her

Ex. VIII/4(4)
throne, the main at length subdued, and all the world her

own, and hail the Muse ascending on her

Ex. VIII/4(5)
throné, the main at length subdued, and all the world her own, and all the

world her own, the main at length subdued, and all the world her
own, and hail the muse ascending on her throne, the
own, and hail the muse ascending on her throne, the
own, and hail the muse ascending on her throne, the
own, and hail the muse ascending on her throne, the
own, and hail the muse ascending on her throne, the

main at length subdued, and all the world her own, and hail the muse ascending on her throne, the
main at length subdued, and all the world her own, and hail the muse ascending on her throne, the
main at length subdued, and all the world her own, and hail the muse ascending on her throne, the
main at length subdued, and all the world her own, and hail the muse ascending on her throne, the

* D in original

Ex. VIII/4(7)
cending on her throne, the main at length subdued, and all the

cending on her throne, the main at length subdued, and all the

cending on her throne, the main at length subdued, and all the

cending on her throne, the main at length subdued, and all the

world her own, and hail the Muse ascending on her throne, and

world her own, and hail the Muse ascending on her throne, and

world her own, and hail the Muse ascending on her throne, and

world her own, and hail the Muse ascending on her throne, and

Ex. VIII/4(8)
hail the Muse ascending on her throne, the

main at length subdued, and all the world her own, the

Ex. VIII/4(9)
all the world her own, and

Ex. VIII/4(10)
world, the world her own, the world her own.
the world her own, and all the world her own.
world her own, the world her own.
the world her own, and all the world her own.
Ex. VIII/5
Russell: The Redemption of Israel
Act 2 no. 6 [GWR 22] 'And they shall go into the holes', bars 17-26.
Ex. VIII/6(1)  Russell: Ode on St. Cecilia's Day
no.27 [GWR 30] 'When death shall blot out ev'ry name', bars 42-258.
worlds and worlds consume,
worlds and worlds consume,
worlds and worlds consume,

And all the tuneful spheres, the tuneful
And all the tuneful
And all the tuneful
And all the tuneful
spheres be mute, and all the tune-ful spheres be mute, and all the tune-ful spheres be mute, and all the tune-ful spheres be mute. and all the tune-ful spheres be mute. Thy spheres be mute. spheres be mute. spheres be mute. spheres be mute.

Ex. VIII/6(3)
Thy pow'r shall last, thy bays shall bloom, thy bays thy pow'r shall last, thy bays shall bloom, thy
bays shall bloom,

Ex. VIII/6(4)
last, thy pow'r, thy pow'r shall last, when tongues shall cease, and

worlds consume, thy

worlds consume

worlds consume

worlds consume

Ex. VIII/6(6)
pow'r shall last, thy bays shall
thy pow'r shall last, thy bays,
thy pow'r shall last, thy bays shall
thy bays shall

Vio't

bloom, when tongues shall cease, and worlds con-
bloom, when tongues shall cease, and
bloom, when tongues shall cease and
bloom, when tongues shall cease and

Ex. VIII/6(7)
sume, and worlds consume, and all the worlds consume, and all the worlds, and worlds consume and all the worlds, and worlds consume and all the tune-ful spheres, the tune-ful spheres be mute, and all the tune-ful spheres, the tune-ful spheres be mute, and all the tune-ful spheres, the tune-ful spheres be mute, and all the
Ex. VIII/6(8)
tune-ful spheres, the tune-ful spheres be mute, thy pow'r shall last, thy pow'r shall last, thy pow'r shall last.

Ex. VIII/6(9)
bays shall bloom, when tongues shall cease, and worlds con-

sume, and all the tune-ful spheres, the tune-ful spheres be mute,
Days thy bays shall bloom,
when tongues shall cease, and
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
thy pow'r shall last,
worlds consume, and all the tune-ful spheres, the spheres be

mute, and all (1) (1) the spheres be

spheres, and all the tune-ful spheres be

Ex. VIII/6(12)
thy pow'r shall last, thy
mute,

thy pow'r shall last, thy
mute,

thy pow'r shall last, thy
mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

mute,

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mute,
and worlds consume, and all the tune-ful cease, and worlds consume, and all the tune-ful cease, and worlds consume, and all the tune-ful cease, and worlds consume, and all the tune-ful cease,

spheres, the spheres be mute, and all the tune-ful spheres, the spheres be mute, and all the tune-ful spheres, the spheres be mute, and all the tune-ful spheres, the spheres be mute, and all the tune-ful
tune-ful spheres, the spheres be mute.

Thy pow' r shall last, thy bays shall bloom, when

Ex. VIII/6(15)
tongues shall cease, shall cease, and worlds consume,

tongues shall cease, shall cease, and worlds consume,

tongues shall cease, shall cease, and worlds consume,

tongues shall cease, shall cease, and worlds consume, and all the

and all the tune-ful

and all the tune-ful spheres,

and all the tune-ful spheres, the tune-ful

and all the tune-ful spheres, and all the spheres, the tune-ful

Ex. VIII/6(16)
206

Ex. VIII/6(17)
bloom, when tongues shall cease, and worlds consume, thy pow'r shall
bloom, when tongues shall cease, and worlds consume, thy pow'r shall
bloom, when tongues shall cease, and worlds consume, thy pow'r shall
bloom, when tongues shall cease, and worlds consume, thy pow'r shall

last, thy bays shall bloom, when tongues shall cease, and worlds con-
last, thy bays shall bloom, when tongues shall cease, and worlds con-
last, thy bays shall bloom, when tongues shall cease, and worlds con-
last, thy bays shall bloom, when tongues shall cease, and worlds con-

Ex. VIII/6(18)
sume, and all the tune-ful spheres, the tune-ful spheres be

mute, and all the tune-ful spheres, the tune-ful spheres be

Ex. VIII/6(19)
mute, and all the tune-ful spheres, the tune-ful spheres be

mute, and all the tune-ful spheres, the tune-ful spheres be

mute, and all the tune-ful spheres, the tune-ful spheres be

mute, and all the tune-ful spheres, the tune-ful spheres be

mute, and all the tune-ful spheres, the tune-ful spheres be

mute, and all the tune-ful spheres, the tune-ful spheres be

mute, and all the tune-ful spheres, the tune-ful spheres be

mute, and all the tune-ful spheres, the tune-ful spheres be

Ex. VIII/6(20)
mute, the tune-ful spheres, the spheres be mute,

mute, the tune-ful spheres, the spheres be mute,

mute, the tune-ful spheres, the spheres be mute,

mute, the tune-ful spheres, the spheres be mute,
mute, the tune

ful - - - spheres

Ex. VIII/6(22)
Great Amphitrite, Great

Largo

Amphitrite, for thou canst bind the storm and regulate the

Ex. VIII/7(1) Russell: Ode on St. Cecilia's Day no.16 [GWR 17] 'Great Amphitrite'.

Great Amphitrite, Great

Amphitrite, for thou canst bind the storm and regulate the

Great Amphitrite, Great

Amphitrite, for thou canst bind the storm and regulate the

Great Amphitrite, Great

Amphitrite, for thou canst bind the storm and regulate the

Great Amphitrite, Great

Amphitrite, for thou canst bind the storm and regulate the

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Amphitrite, for thou canst bind the storm and regulate the

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Great Amphitrite, Great

Amphitrite, for thou canst bind the storm and regulate the

Great Amphitrite, Great

Amphitrite, for thou canst bind the storm and regulate the

Great Amp...
wind, and regulate the wind,) great Amphitrite,

\[
\begin{align*}
\text{[6]} & \quad \begin{array}{c}
\text{wind, and regulate the wind,) great Amphitrite,} \\
\text{wind, and regulate the wind,) great Amphitrite,} \\
\text{late the wind, the wind,) great Amphitrite,} \\
\text{and regulate the wind,) great Amphitrite,}
\end{array}
\end{align*}
\]

Ex. VIII/7(2)
thou can't bind the storm and regulate the
wind, and regulate the wind, and regulate the
wind, and regulate the wind, and regulate the
wind, and regulate the wind, and regulate the
wind, and regulate the wind, and regulate the

Ex. VIII/7(3)
Ex. VIII/7(4)
Ex. VIII/8 Russell: The Redemption of Israel Act 3 no. 4

[GWR 41] 'O that the Salvation of Israel were come', bars 1-11.
Great art thou o Lord', bars 183-201.

Ex. VIII/9(1) Russell: Job [no.64]
Ex. VII/9(2)
Ex. VIII/10  Stanley: Fugue subject of 'Bell' Allegro

Russell: Job [no.42] 'And give thanks',
Fugue subject.
Ex. VIII/11(1) Russell: Job [no. 42]

'We will praise thee', bars 40-160:
Fugue 'And give thanks unto thy name'.
and give thanks unto thy name for ever.

and give thanks unto thy name for ever and ever.

to thy name for ever.

give thanks unto thy name for ever.

give thanks unto thy name for ever.

give thanks unto thy name for ever.

Ex. VIII/11(2)
ever for ever and ever for ever
ver give thanks un...to thy name for ever
ver and give thanks un...to thy name for ever
and give thanks un...to thy name for ever

Ex. VIII/11(4)
and give thanks unto thy name for every and every for ever and give thanks unto thy name for every and every

for every and every

give thanks unto thy name for every and every

thanks unto thy name.
Ex. VIII/11(7)
Ex. VIII/11(8)
Ex. VIII/11(10)
Ex. VIII/11(12)
Ex. VIII/11(13)
Ex. VIII/11(14)
name for e...ver give thanks un...to thy name for

name for e...ver give thanks un...to thy name

ame for e...ver and e...ver give thanks un...to thy

name for e...ver give thanks

[148]

e...ver and ever give thanks and give thanks and give

e...ver and ever give thanks and give thanks and give

name for ever give thanks and give thanks and give

name for ever give thanks and give thanks and give

name for ever give thanks and give thanks and give

Ex. VIII/11(15)
Ex. VIII/11(16)
Ex. VIII/12(1)  Russell: Ode on St. Cecilia's Day
no.3 'Disdainful of fantastic play'
Disdainful of fantastic play, disdainful of fantastic play,
[12]

<table>
<thead>
<tr>
<th>Time</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tastic play, Mix on your ambrosial</td>
</tr>
</tbody>
</table>

[14]

<table>
<thead>
<tr>
<th>Time</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tongue weight of sense with sound of Song, with sound of Song with</td>
</tr>
<tr>
<td></td>
<td>Tongue with sound of Song,</td>
</tr>
</tbody>
</table>

Ex. VIII/12(3)
with sound of Song, Mix on

Song with sound of Song, Mix on

with sound of Song,
tongue weight of sense with sound of Song, weight of sense with sound of Song, weight of sense with sound of Song, weight of sense with sound of Song, weight of sense with sound of Song, weight of sense with sound of Song, weight of sense with sound of Song, weight of sense with sound of Song, weight of sense with sound of Song, weight of sense with sound of Song, weight of sense with sound of Song.
Ex. VIII/12(6)
Song, And be angelical-gly gay,

Song, And be angelical-gly gay,

Song, And be angelical-gly gay,

Song, And be angelical-gly gay,

Ex. VIII/12(8)
and be angelically gay. Disdainful

and be angelically gay. Disdainful

gay, and be angelically gay. Disdainful

gay, and be angelically gay. Disdainful

gay, and be angelically gay. Disdainful

Ex. VIII/12(9)
tastic play, Dismal of fan-

tastic
tastic

dismal of fantastic

tastic

tastic
tastic

dismal of fantastic

tastic

tastic
tastic

dismal of fantastic, fantastic play,

Ex. VIII/12(10)
Ex. VIII/12(11)
sense with sound of Song, weight of sense with sound of Song, weight of
sense with sound of Song, weight of sense with sound of Song, weight of
sense with sound of Song, weight of sense with sound of Song, weight of

sense with sound of Song, with sound of Song, with sound of Song, and
sense with sound of Song, with sound of Song, with sound of Song,
and be angelically gay, and be angelically gay, and

be angelically gay and be angelically gay, and

Ex. VIII/12(13)
be angelically gay, and be angelically gay, and be angelically gay, and be angelically gay.
Ex. VIII/12(15)
(Spirito)  

Tumultuous shouts ascend the vaulted sky, Tumultuous

Ex. VIII/13(1) Russell: Ode to Music no.19(a) 'Tumultuous shouts ascend the vaulted sky', bars 90-150.
Captives cry 'tis Ju-bi-lee 'tis Ju-bi-lee the ransomed Captives

Cry tumultuous shouts ascend the vaulted vaulted

Sky tumultuous shouts ascend ascend the vaulted vaulted

Ju-bi-lee 'tis Ju-bi-lee the ransomed Captives cry 'tis

Ju-bi-lee 'tis Ju-bi-lee the ransomed Captives

cry the ransomed Captives cry the ransomed Captives cry

Ex. VIII/13(2)
Ah why should Con-quest Joy and boast let pi-ty's trick-ling drops de-scend

Ex. VIII/14(1) Russell: *Ode to Music* no.39

'Ah why should Conquest'.

Con-quest Joy and boast let pi-ty's pi-ty's
pity's trick-ling drops de-scend and mourn the com-bat

trick-ling drops de-scend and mourn the com-bat

trick-ling drops de-scend

so un-time-ly lost La-ment the Hu-s-band Fa-ther friend

so un-time-ly lost La-ment the Hu-s-band Fa-ther friend

so un-time-ly lost La-ment the Hu-s-band Fa-ther friend

La-ment the Hu-s-band Fa-ther friend

Names upon which our so-cial Joys de-pend

Names upon which our so-cial Joys de-pend

Ex. VIII/14(2)
which our social Joys depend and mourn the

which our social Joys depend and mourn the

which our social Joys depend and mourn the

and mourn and mourn the

and mourn and mourn the

and mourn and mourn the

combatt so un-time-ly lost Lament the

combatt so un-time-ly lost Lament the

combatt so un-time-ly lost Lament the

combatt so un-time-ly lost the

Husband Father friend Names upon which our social Joys de-

Husband Father friend Names upon which our social Joys de-

Husband Father friend Names upon which our social Joys de-

Husband Father friend Names upon which our social Joys de-

Ex. VIII/14(3)
Ex. VII/14(4)
Ex. VIII/15 Russell: Ode to Harmony

'The sons of health arise'.
*The original text 'Sounds' has been modified throughout this chorus.

Ex. VIII/16(1) Russell: Ode on St. Cecilia's Day
no.7 'Higher swell the sounds', bars 11-14,
no.8 'Higher swell the sound'.
swell the sound and higher:
let the winged

higher swell the sound and higher let the winged

numbers climb, the winged numbers climb, the numbers

higher swell the sound, higher swell the sound and
Higher swell the sound and higher:

Swell the sound higher swell the sound and higher swell the sound

Ex. VIII/16(3)
Higher swell the sound and higher:
swell the sound, the sound and higher: let the
higher swell the sound and higher:

let the winged numbers climb, the winged numbers climb:
winged numbers, the numbers climb: higher
higher swell swell swell the sound higher

Ex. VIII/16(4)
Ex. VIII/16(5)
let the wing-ed num-bers climb: to the

let the wing-ed num-bers climb: to the

wing-ed num-bers climb:

swell the sound to the

swell the sound high-er swell the sound to the

heav'n of heav'ns, to the heav'n of heav'ns as-pire

heav'n of heav'ns to the heav'n of heav'ns as-pire

heav'n of heav'ns to the heav'n of heav'ns as-pire

Ex. VIII/16(6)
So-lenn sa-cred and su-blime: so-lenn sa-cred

So-lenn sa-cred and su-blime: su-lenn sa-cred

Su-lenn sa-cred and su-blime: so-lenn sa-cred

So-lenn sa-cred and su-blime: so-lenn sa-cred

Ex. VIII/16(7)
swell the sound and high-er: high-er swell the sound and high-er: let the
swell the sound swell the sound let the
swell the sound swell the sound
swell the sound high-er swell the sound
swell the sound

wing-ed num-bers climb, let the wing-ed num-bers climb su-
wing-ed num-bers climb let the wing-ed num-bers climb
wing-ed num-bers climb let the wing-ed num-bers climb
swell the sound let the wing-ed num-bers climb so-lem

Ex. VIII/16(8)
lawn sacred and sublime:

solemn sacred and sublime:

solemn sacred and sublime:

sacred and sublime:

to the heav'n of heav'n as—

Ex. VIII/16(9)
to the heav'n of heav'ns

Ex. VIII/16(10)
to the heav'n of heav'n aspire,
and sublime to the heav'n of heav'n aspire,
and sublime to the heav'n of heav'n aspire,
and sublime to the heav'n of heav'n aspire,

So solemn, sacred and sublime; So solemn,
So solemn, sacred and sublime; So solemn,
So solemn, sacred and sublime; So solemn,
So solemn, sacred and sublime; So solemn,
Ex. VIII/16(12)
heav'n music took its rise return to its native sides its

Ex. VIII/16(13)
rise, return it to its native skies, its native skies, from heav'n music

Ex. VIII/16(14)
took its rise, return it to its native skies, its music took its rise, return it to its native music took its rise from heav'n music

from heav'n music took its rise, return native skies from heav'n music took its rise, return it took its rise,
cello

Ex. VIII/16(15)
turn it to its native skies, its native skies, its native skies, from

to its native skies, its native, native skies, from

to its native skies, its native skies,

return it to its native skies.

heaven music took its rise, return it to its

heaven music took its rise, return it to its

from heaven music took its rise, return it to its

from heaven music took its rise, return it to its

* F# in original

Ex. VIII/16(16)
Ex. VIII/16(18)
native skies, its native skies.
Ex. IX/1  Russell: Ode on St. Cecilia's Day  
no.1 Introduction, bars 107-134.
Ex. IX/2  Russell: Ode on St. Cecilia's Day
no.1 Introduction, bars 1-18 and
no.2 'From your lyre enchanted tow'rs', bars 1-7.
Ex. IX/3  Russell: Ode to Music
no.1  Overture, bars 1-5 and 16-31.
Ex. IX/4(1) Russell: The Redemption of Israel
Act 1 no.1 Overture, bars 1-63 and 123-152.
Ex. IX/5(1) Russell: Job [no.1] Overture.
Ex. IX/6  Russell: Job [no. 1] Overture, extra movement from ms. Andantino.

Ex. IX/7  Russell: Job [no. 1] Overture, extra movement from ms: March.
Ex. IX/8  Russell: The Redemption of Israel
Act 3 no.1 [GWR 38] Sinfonia.
Ex. IX/9(1) Russell: *Job* (no.24) Sinfonia, ms. and published versions.
[The system below does not appear in the manuscript version]

Ex. IX/9(4)
Ex. IX/10(1) Russell: *Job* [no. 43] [Sinfonia], bars 18-34 and [no. 45] 'O silence fond warblers', bars 1-10.
[No. 45]

AIR DELA.

Larghetto.

[4]

[7]

[10]

* The first treble note of bar 10 should read E.

Ex. IX/10(2)
Ex. IX/11  Russell: Job [no.19] Dead March.
Ex. IX/12  Russell: Ode to Harmony Symphony Pastorale.
Ex. IX/13 Samuel Wesley: Ode on St. Cecilia's Day
Sinfonia, bars 1-13, 34-42, and 232-244.
[themes A, B, and C respectively].
Ex. IX/14  Russell: Ode to Music
no.45 'His warbling flute', bars 71-83.

Ex. IX/15(1)  Russell: The Redemption of Israel
Act 2 no.14 [GWR 30] 'My bowels, I am pained'.
Ex. IX/16 Russell: The Redemption of Israel
Act 1 no.10 'The Gods that have not made', bars 1-6.

Ex. IX/17 Russell: The Redemption of Israel
Act 1 no.4 'Let the wicked forsake his way', bars 1-16.
Ex. IX/18 Russell: Job [no.2]
'Rebellious still against the Lord', bars 1-15.
Ex. IX/19 Russell: Job [no.16] 'while love and joy were in their prime', bars 1-9 and [no.18] 'Rest tender joy', bars 1-10.
Ex. IX/21 Russell: Job

(no. 39) 'The thunder of heaven', bars 1-18.
Ex. X/1 Felton: Concerto in D Major op.7 no.4
1st movement, bars 27-34.

Ex. X/2 Felton: Concerto in B flat Major op.4 no.5
1st movement, bars 1-4 (melody only).
Ex. X/3 Felton

Ex. X/3 Handel

Ex. X/3 Felton: Concerto in B flat Major op.4 no.5
1st movement, bars 43-44.

Handel: Concerto in B flat Major op.4 no.6
1st movement, bars 11-12.
Ex. X/4 Felton

(Allegro)

Ex. X/4 Handel

(Allegro)

Ex. X/4 Felton: Concerto in B flat Major op.4 no.5
1st movement, bars 39-42.

Handel: Concerto in B flat Major op.4 no.2
1st movement, bars 64-68.
Ex. X/5 Felton: Concerto in B flat Major op.4 no.5
2nd movement, bars 15-17.

Ex. X/6 Felton

Ex. X/6 Bach

Ex. X/6 Felton: Concerto in B flat Major op.4 no.5
1st movement, bars 29-32 (treble part).

Bach: Toccata, Adagio and Fugue in C Major BWV 564
1st movement, bars 23-30.
Ex. X/7(1) Felton: Concerto in B flat Major op.4 no.5
1st movement, bars 67-72.
Ex. X/7(2) Vivaldi: Gloria
1st movement
bars 28-35.
Ex. X/8 Felton.

(Allegro)

Ex. X/8 Vivaldi.

(Allegro)

Ex. X/8 Felton: Concerto in D Major op.7 no.4
1st movement, bars 132-134.

Vivaldi: Credo
Ex. X/9 Felton.

Ex. X/9 Vivaldi.

Ex. X/9 Vivaldi tr. J.S. Bach.

Ex. X/9(1) Felton: Concerto in D Major op.7 no.4
1st movement, bars 86-91.

Vivaldi: Credo
1st movement, bars 7-9.

Vivaldi tr. J.S. Bach:
Concerto in A Minor
3rd movement, bars 5-7.
Ex. X/9 Felton.

(Alegro)

Ex. X/9 Vivaldi tr. J.S. Bach.

(Alegro)

Ex. X/9(2) Felton: Concerto in D Major op.7 no.4
1st movement, bars 23-26.

Vivaldi tr. J.S. Bach:
Concerto in C Major
3rd movement, bars 142-146.
Ex. X/10 Felton: Concerto in D Major op.7 no.4
1st movement, bars 86-95.

Ex. X/11 Felton: Concerto in D Major op.7 no.4
2nd movement, bars 208-212.

Ex. X/12 Handel: Concerto in G Minor op.4 no.1
2nd movement, bars 42-44.
Ex. X/13 Nares: Six Fugues with Introductory Voluntaries
5th Fugue, bars 54-61.

Ex. X/14 Felton: Concerto in B flat Major op.4 no.5
1st movement, bars 105-108.
Ex. X/15 Felton: Concerto in B flat Major op.4 no.5
2nd movement, bars 1-4.

Ex. X/16 Felton: Concerto in D Major op.7 no.4
2nd movement, bars 1-4.
Ex. X/17  Avison: Concerto in G Major op.9 no.1
2nd movement, bars 1-5.

Avison: Concerto in C Major op.9 no.5
2nd movement, bars 1-7.
Ex. X/18 Avison: Concerto in G Major op.9 no.1
1st movement, bars 1–16.

Ex. X/19 Avison: Concerto in G Minor op.9 no.4
4th movement, bars 1–12.
Ex. X/20  P. Hayes: Concerto no. 2 in B flat Major
1st movement, bars 1-40.
Ex. X/21  P. Hayes: Concerto no. 4 in A Major
1st movement, bars 1-17.
Ex. X/22  P. Hayes: Concerto no. 3 in F Major
1st movement, bars 1-25.
Ex. X/23  P. Hayes: Concerto no. 3 in F Major
2nd movement.
Ex. X/24  P. Hayes: Concerto no. 3 in F Major  
3rd movement, bars 1-8.
Ex. X/25 Stanley: Concerto in E Major op.10 no.1
1st movement, bars 1-30.
CONCERTO II

[Allegro Spirituoso]

Ex. X/26  Stanley: Concerto in D Major op. 10 no. 2
1st movement, bars 1-31.
Ex. X/27 Stanley: Concerto in D Major op.10 no.2
1st movement, bars 32-47.
Ex. X/28  Stanley: Concerto in B flat Major op.10 no.3

3rd movement, bars 1-6.

Ex. X/29  Stanley: Concerto in C Minor op.10 no.4

Ex. X/30  Stanley: Concerto in A Major op.10 no.5
1st movement, bars 1-4.

Ex. X/31  Stanley: Concerto in A Major op.10 no.5
1st movement, bars 29-33.
Ex. X/32  Stanley: Concerto in A Major op.10 no.5
2nd movement, bars 1-33.
Ex. X/33 Stanley: Concerto in C Major op.10 no.6
1st movement, bars 1-4.

Ex. X/34 Stanley: Concerto in C Major op.10 no.6
1st movement, bars 127-136.

Ex. X/35 Stamitz: Concerto no.1 in D Major
1st movement, bars 1-2, Vn.1.
Ex. X/36  F.J.Haydn: Concerto in C Major Hob.XVIII/1  
1st movement, bars 1-5, theme.

F.J.Haydn: Concerto in F Major Hob.XVIII/7  
2nd movement, bars 1-3.

F.J.Haydn: Concerto in C Major Hob.XVIII/8  
3rd movement, bars 1-5, theme.
Ex. X/37  F.J.Haydn: Concerto in C Major Hob.XVIII/1
3rd movement, bars 1-8.

Ex. X/38  C.Wesley: Concerto in F Major op.2 no.2
2nd movement, bars 105-112.

Ex. X/39  C.Wesley: Concerto in G Minor set 2 no.1
1st movement, bars 1-5.
Ex. X/40 C. Wesley: Concerto in G Minor set 2 no.1
2nd movement, bars 1-3.

Ex. X/41 C. Wesley: Concerto in G Minor set 2 no.1
3rd movement, bars 1-8.

Ex. X/42 C. Wesley: Concerto in G Minor set 2 no.1
4th movement, bars 1-5.
Ex. X/43 C. Wesley: Concerto in D Major op.2 no.3
1st movement, bars 1-23.
Ex. X/44  C. Wesley: Concerto in D Major op.2 no.3
1st movement, bars 97–107.
Ex. X/45 C. Wesley: Concerto in D Major op. 2 no. 3
2nd movement, bars 1-16.

Ex. X/46 C. Wesley: Concerto in D Major op. 2 no. 3
4th movement, bars 25-32.
Ex. X/47 Arne: Concerto no.4 in B flat Major
1st movement, bars 1-14.
Ex. X/48  C. Wesley: Concerto in F Major op. 2 no. 2
1st movement, bars 1-4.
Ex. X/49 Arne: Concerto no. 6 in B flat Major
4th movement, bars 1-10 and 33-48.
Ex. X/50 Arne: Concerto no. 5 in G Minor
1st movement, bars 1-4 and bars 9-10.
VAUXHALL GARDENS

WILL Open for the SEASON, THIS DAY,
Tuesday, the 17th Instant, with
A GRAND CONCERT
OF VOCAL and INSTRUMENTAL MUSIC,
The Vocal Parts entirely new, composed by, and under the
Direction of Mr. HOOK.

ACT I. Coronation Anthem, Handel. Song, Mr. Darley.
Symphony, Haydn. Song, Miss Leary. Concerto Organ,
Mr. Hook. Song, Miss Milne (first appearance). Concerto
Bassoon, Mr. Parkinson. Song, Mr. Duffy (first appearance).
Concerto Violin, Mr. Mountain. Song, Mrs. Addison (first
appearance). New Serious Glee and Catch, Hook.

ACT II. Song, Mr. Darley. Concerto Oboe, Mr. Parke.
Song, Miss Leary. New Grand Finale, Hook.

Admittance 1s.—Tea and Coffee as usual.

The Doors will open at Six, and the Concert begin at
Seven o'Clock.

The GALAS, which last year prefaced the regular
Season, will this year be deferred till after his MAJESTY's
Birth-Day, when they will commence with a Masquerade.

Ex. X/52 Advertisement for the concert at the opening of
Vauxhall Gardens. Times, 17 May 1791.
Ex. X/53 Hook: Concerto in C Major op.1 no.1
1st movement, bars 1-4, Vn.1.

Ex. X/54 Hook: Concerto in C Major op.1 no.1
3rd movement, bars 1-4.

Ex. X/55 Hook: Concerto in A Major op.55 no.2
1st movement, bars 1-4.
Ex. X/56(1) Hook: Concerto in B flat Major op.55 no.4
1st movement, bars 65-126.
Ex. X/56(2) Hook
Ex. X/56(3) Hook
Ex. X/56(4) Arne: Concerto no. 4 in B flat Major
1st movement, bars 54-98.
Solo piano
Ex. X/56(8) Arne
Ex. X/57 Hook

Ex. X/57 C. Wesley

Ex. X/57 Hook: Concerto in F Major (1797)
2nd movement, bars 1-8.

C. Wesley: Concerto in F Major op.2 no.2
2nd movement, bars 1-8.
Ex. X/58  Hook: Concerto in F Major (1797)
opening themes of 2nd and 3rd movements.
Ex. X/59 Dupuis: Concerto no. 4 in E flat Major
3rd movement, bars 34-58.
Ex. X/60 Dupuis: Concerto no.2 in C Major
1st movement, bars 1-5.

Hook: Concerto in B flat Major op.55 no.4
1st movement, bars 1-4.
Ex. X/61 Dupuis: Concerto no.5 in A Major
3rd movement, bars 1-8.

Ex. X/62 Dupuis: Concerto no.2 in C Major
3rd movement, bars 1-20.
Ex. X/63 Dupuis

(Allegro moderato)

Ex. X/63 C. Wesley

Ex. X/63 Dupuis: Concerto no. 1 in D Minor
1st movement, bars 42-45.

C. Wesley: Concerto in D Minor op. 2 no. 1
1st movement, bars 45-49.

Ex. X/64 Dupuis: Concerto no. 5 in A Major
1st movement, bars 33-37.
The first time that Haydn's Oratorio of the Creation was performed by Salomon at the great Room in the Opera House he engaged me to preside at the Organ. It was brought forward attended with every possible Advantage. Madame Mara was the principal Soprano and Bartleman the Bass.

I performed a Concerto on the Organ of my own Composition between the first and second Parts of the Oratorio. The Instrument was no Means what it ought to have been.
Ex. X/66 S. Wesley: Concerto in D Major
1st movement, bars 1-19.

Ex. X/67 S. Wesley: Concerto in D Major
2nd movement, bars 1-4.
Ex. X/68 S.Wesley: Concerto in D Major
Final movement, bars 1-8.

Ex. X/69 S.Wesley: Concerto in B flat Major
1st movement, bars 1-11, Vn.1.
Ex. X/70 S. Wesley: Concerto in B flat Major
1st movement, bars 22-23, Vn.1.

Ex. X/71 S. Wesley: Concerto in B flat Major
2nd movement, bars 9-12, Oboe.

Ex. X/72 S. Wesley: Concerto in B flat Major
1st movement, bars 9-11, Vn.1.

Ex. X/73 S. Wesley: Concerto in C Major
1st movement, bars 1-8, Vn.1.
Ex. X/74 S.Wesley: Concerto in C Major
1st movement, bars 25-28, Vn.1.

Ex. X/75 S.Wesley: Concerto in C Major
1st movement, bars 36-40, Vn.1.

Ex. X/76 S.Wesley: Concerto in C Major
2nd movement, bars 32-36, Vn.1.

Ex. X/77 S.Wesley: Concerto in C Major
3rd movement, bars 17-24, Vn.1.

Ex. X/78 Crotch: Concerto no.1 in F Major
1st movement, bars 17-25.
Ex. X/79 Crotch: Concerto no. 1 in F Major
1st movement, bars 151-153.

Ex. X/80 Crotch: Concerto no. 2 in A Major
1st movement, bars 1-13

Ex. X/81 Crotch: Concerto no. 1 in F Major
2nd movement, bars 1-8.

Ex. X/82 Crotch: Concerto no. 1 in F Major
3rd movement, bars 14-20.
Concerto

Crotch: Concerto no. 3 in B flat Major
1st movement, bars 1-48.

(+) A Pendulum of 80 inches will vibrate the Quaver.
Ex. X/84 Crotch: Concerto no.3 in B flat Major
1st movement, bars 49-105.
Ex. X/85  Crotch: Concerto no. 3 in B flat Major
1st movement, bars 179-233.
Ex. X/86(1) Crotch: Concerto no. 3 in B flat Major
2nd movement.
Ex. X/87  Crotch: Concerto no. 3 in B flat Major
3rd movement, bars 1-13.
Ex. X/88  Crotch: Concerto no.3 in B flat Major
3rd movement, bars 130-161.
Ex. X/89 Crotch: Concerto no.2 in A Major
2nd movement, bars 1-40.
Ex. X/90 Crotch: Concerto no. 2 in A Major
2nd movement, bars 85-104.
Ex. X/91 Crotch: Concerto no.3 in B flat Major
3rd movement, bars 73-80.
Ex. XI/1(1) Russell: Organ Concerto in G Major
1st movement, themes.
Theme D₁

Theme D₂

Theme D₃

Theme E

Ex. XI/1(2)
Full orchestra without organ

Theme F

Organ and strings

Theme F2

Ex. XI/1(3)

Theme G

Oboe

Strings

Ex. XI/1(3)
Theme H

(Allegro ma non troppo)

Organ

Theme I

(Allegro ma non troppo)

Obers

Strings

Ex. XI/1(4)
Ex. XI/2  Haydn: Symphony no. 100 ('The Military')
in G Major, 1st movement, bars 16-17.

Russell: Organ Concerto in G Major
1st movement, bars 9-13.
Ex. XI/3  Russell: Organ Concerto in G Major
1st movement, bars 94-97.

Mozart: Piano Concerto in G Major K.453
1st movement, bars 35-42.
Ex. XI/4(1) Russell: Organ Concerto in G Major
2nd movement, themes.
Theme J²

Ex. XI/4(2)
Ex. XI/5(1) Mozart: Piano Concerto in G Major K.453
2nd movement, bars 5-18.

Russell: Organ Concerto in G Major
2nd movement, bars 1-9.
Ex. XI/6  Mozart: Piano Concerto in F Major K.413
1st movement, bars 119-122.

Russell: Organ Concerto in G Major
2nd movement, bars 25-27.
J.S. Bach

Ex. XI/7 J.S. Bach: Das Wohltemperierte Klavier
Fugue no. 33, bars 1-4.

Russell

Ex. Russell: Organ Concerto in G Major
3rd movement, Fugue, bars 1-5.
Ex. XI/8 Russell/GWR: Organ Concerto in G Major
3rd movement, Fugue, bars 1-18 reconstructed.
Ex. XI/9  Russell: Organ Concerto in G Major
3rd movement, themes.
Russell Scalic figures

[Allegro ma non troppo]

Organ

[Allegro]

Ex. XI/10 Russell: Organ Concerto in G Major
1st movement, bars 133-135.

William Hayes: Concerto in G Major
1st movement, bars 91-93
Ex. XI/11  Russell: Organ Concerto in G Major
1st movement, bars 148-149.

Felton: Concerto in D Major op.7 no.4
1st movement, bars 63-66.
Ex. XI/12  Russell: Organ Concerto in G Major
1st movement, bars 228-233.

Arne: Concerto no.3 in A Major
1st movement, bars 137-140.
Russell

(Allegro ma non troppo)

Other broken chord figures

Crotch

(Allegro)

Ex. XI/13 Russell: Organ Concerto in G Major
1st movement, bars 144-148.

Crotch: Concerto no.3 in B flat Major
1st movement, bars 147-150.
Russell

(A allegro ma non troppo)

Ex. XI/14  Russell: Organ Concerto in G Major
1st movement, bars 178-179.

Handel: Concerto in G Minor op.4 no.3
Russell

Four-note figures

(Allegro ma non troppo)

Ex. XI/15  Russell: Organ Concerto in G Major
1st movement, bars 290-292.

Charles Wesley

[(Allegro)]

Charles Wesley: Concerto in D Minor op.2 no.1
1st movement, bars 69-70.
Ex. XI/16(1) Russell: Organ Concerto in G Major
1st movement, bars 295-296.

Mozart: Concerto for 2 pianos in E flat Major
K.365, 3rd movement, from bar 45 of the cadenza.

Russell: Organ Concerto in G Major
2nd movement, bar 94.

Russell: Organ Concerto in G Major
3rd movement, bars 66-67.

Hook: Concerto no.1 in D Major (Vauxhall)
3rd movement, bars 34-46.

Hook: Concerto in D Major op.55 no.6
3rd movement, bars 1-8.
Broken third figures (contd)

Mozart

Russell

(larghetto)

Ex. XI/16(2)

Russell

(A Tempo Giusto)

organ (treble part only)
Broken third figures (contd)

Hook

Ex. XI/16(3)
'Anchor'-note figures

Ex. XI/17 Philip Hayes: Concerto no. 2 in B flat Major
3rd movement, bars 39-42.

Russell

Alberti figures

Arne

Ex. XI/18 Russell: Organ Concerto in G Major
1st movement, bar 158.

Arne: Concerto no. 5 in G Minor
2nd movement, bars 79-80.
Ex. XI/19  Russell: Organ Concerto in G Major
2nd movement, bars 31-46.
Ex. XI/20  Crotch: Concerto no. 3 in B flat Major
2nd movement, bars 29-56.
Ex. XI/21  Russell: Organ Concerto in G Major
1st movement, bars 1–20.
Ex. XI/22 Stanley: Concerto in C Minor op. 10 no. 4 bars 1-33.
Ex. XI/23 Crotch: Concerto no. 2 in A Major
2nd movement, bars 1-49.
Ex. XI/24 Pinto: Sonata in E flat Minor op.3 no.1
2nd movement, bars 1-32.
Ex. XI/25 Russell: Organ Concerto in G Major
3rd movement, bars 113-118.

Ex. XI/26 Russell: Organ Concerto in G Major
2nd movement, bars 123-140.