THE CHORAL ANTHEMS OF ALICE MARY SMITH:
PERFORMANCE EDITIONS OF THREE ANTHEMS
BY A WOMAN COMPOSER IN VICTORIAN ENGLAND

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BY

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ABSTRACT

The music of Alice Mary Smith (1839-1884) was mostly forgotten within a decade following her death. During her lifetime, she gained a favorable reputation as a composer and challenged the contemporary notion that women were incapable of composing large-scale works. She was among the first English women to have written a symphony that was performed publicly. In the last four years of her life, Smith wrote some secular choral-orchestral music, which became popular and was published by Novello in London. Thus Smith also became one of the first English women to have large-scale music published. Her output included five sacred choral pieces that were never published. Only two of them have any record of performance.

This document investigates some of Smith’s unpublished and forgotten choral music and demonstrates its worthiness for inclusion in the repertoire of modern church choirs. The study includes three of the five unpublished anthems, transcribed into modern performing editions from the manuscript images. These three anthems by Smith belong to a larger collection of sacred music written as part of the English church music reformation, in which church leaders placed more emphasis on choral singing and more elaborate choral music in the service than had been common in the first half of the nineteenth century. The study also considers Smith’s compositions in the context of the Victorian era, in the context of the composer’s legacy, and in the context of the anthem genre. Analysis and critical apparatus are included for each selected anthem. This study concludes that Smith’s anthems bear historic interest because of the pioneering career of the composer; they also bear musical interest, and would be worthy
additions to the repertoire of modern church choirs. The music contains a balance of challenge and accessibility that would suit them to average or advanced singers.
CONTENTS

ACKNOWLEDGMENTS .................................................................................................................................. ii

ABSTRACT ............................................................................................................................................... iv

CONTENTS ............................................................................................................................................... vi

LIST OF FIGURES .................................................................................................................................... viii

LIST OF TABLES ....................................................................................................................................... ix

CHAPTER 1: INTRODUCTION AND NEED FOR THE STUDY ..................................................................... 1

CHAPTER 2: MUSIC IN VICTORIAN ENGLAND ....................................................................................... 6

   English Music in the Nineteenth Century .......................................................................................... 6

   Women Composers in Nineteenth-Century England ...................................................................... 10

CHAPTER 3: LIFE AND WORKS OF ALICE MARY SMITH ....................................................................... 20

   Smith’s Shifting Legacy .................................................................................................................. 20

   The Life of Alice Mary Smith ........................................................................................................ 28

CHAPTER 4: ANALYSES OF THREE ANTHEMS BY SMITH .................................................................... 41

   Out of the Deep ............................................................................................................................... 42

   By the Waters of Babylon .............................................................................................................. 50

   Come Unto Him ............................................................................................................................. 63

   Summary ............................................................................................................................................ 73

CHAPTER 5: SMITH’S ANTHEMS WITHIN THE ANTHEM GENRE ...................................................... 75

   The Anthem in Nineteenth-Century England ................................................................................ 75

   Placing Smith’s Anthems into the Genre ....................................................................................... 78
Characteristics of Victorian Church Music.................................................................79
Comparing Smith’s Anthems to Other Settings.........................................................83

CHAPTER 6: CRITICAL REPORTS .................................................................................. 90
Out of the Deep ........................................................................................................... 91
By the Waters of Babylon ......................................................................................... 98
Come Unto Him .......................................................................................................... 105

CHAPTER 7: FURTHER STUDY AND CONCLUSIONS ............................................. 115

BIBLIOGRAPHY .......................................................................................................... 122

APPENDIX: SCORES .................................................................................................... 125
Out of the Deep ........................................................................................................... 126
By the Waters of Babylon ......................................................................................... 134
Come Unto Him .......................................................................................................... 153
LIST OF FIGURES

Figure 4.1. *Out of the Deep*, mm. 27-29. ........................................................................................................45
Figure 4.2. *Out of the Deep*, mm. 33-36. ........................................................................................................46
Figure 4.3. *Out of the Deep*, comparison of mm. 13-16 and mm. 41-44. ..........................................................47
Figure 4.4. *Out of the Deep*, comparison of mm. 18-20 and mm. 44-46. ..........................................................48
Figure 4.5. *Out of the Deep*, mm. 131-140. .......................................................................................................49
Figure 4.6. *By the Waters of Babylon*, mm. 56-62 ..........................................................................................55
Figure 4.7. *By the Waters of Babylon*, mm. 137-142 .....................................................................................56
Figure 4.8. *By the Waters of Babylon*, mm. 149-152, alto part. .................................................................57
Figure 4.9. *By the Waters of Babylon*, mm. 182-187 ......................................................................................60
Figure 4.10. *By the Waters of Babylon*, mm. 188-192 ...................................................................................60
Figure 4.11. Comparison of *By the Waters of Babylon*, mm. 211-215 and mm. 219-223. ...............62
Figure 4.12. MS 1613a - *The Soul's Longings*, Title Page. .................................................................64
Figure 4.13. Comparison of the Titles of MS 1613a - *The Soul's Longings* and MS 1614b -

*Come Unto Him.* .........................................................................................................................................65
Figure 4.14. *Come Unto Him*, mm. 26-34. ....................................................................................................68
Figure 4.15. *Come Unto Him*, mm. 77-82. .................................................................................................70
Figure 4.16. *Come Unto Him*, mm. 102-107. ............................................................................................72
Figure 6.1. MS 1617b - *Out of the Deep*, mm. 110-115. ...........................................................................90
Figure 6.2. MS 1617b - *Out of the Deep*, space for mm. 9-12. .................................................................92
Figure 6.3. MS 1615 - *By the Waters of Babylon*, m. 137 and m. 140. ....................................................99
LIST OF TABLES

Table 4.1. Structural Outline of *Out of the Deep*................................................................. 42
Table 4.2. Structural Outline of *By the Waters of Babylon*. .................................................. 51
Table 4.3. Structural Outline of *Come Unto Him*. .................................................................... 65
Table 6.1. Critical Report for *Out of the Deep*. ....................................................................... 93
Table 6.2. Critical Report for *By the Waters of Babylon*. .......................................................... 100
Table 6.3. Critical Report for *Come Unto Him*. ....................................................................... 106
CHAPTER 1
INTRODUCTION AND NEED FOR THE STUDY

The music of Alice Mary Smith (1839-1884) and its importance during her lifetime were mostly forgotten during the twentieth century. Her active years as a composer fell during a time in which British music was undergoing a significant change, a time often referred to as the English Musical Renaissance. During this time, composers sought to free English music from the foreign influences that had dominated for over two hundred years and they consciously worked to create a truly national style of music. Native English composers struggled to gain acceptance of their music from the English public, who preferred the music of the contemporary Continental composers, and considered it to be inherently superior. In addition to gaining the public’s acceptance of many of her works, despite the negative view of native composers, Smith also broke through the social barrier that restricted women from composing in large-scale forms. A performance of Smith’s cantata *Ode to the Passions* prompted a debate over the mental and physical abilities of women and whether or not they were prohibitive for women to achieve success in composing works in larger forms.¹ For years, leading up to Smith’s pioneering work, women were expected to confine themselves to composing art songs and piano works – in other words, women were to restrict themselves to music of the drawing room. In his 2010

biographical work about Alice Mary Smith, Ian Graham-Jones hailed her as the “forerunner in the race for women to emerge from the drawing room.”

Yet despite the recognition that Smith gained during her lifetime, her music was all but forgotten within a decade of her death. This seemed to be the pattern for any woman composer who achieved some level of recognition during the Victorian Era. Once the composer died, performances of the music quickly ceased.

One need only turn to the major musical reference books for evidence that Smith’s music had fallen into relative obscurity. Many of the standard reference texts contain an entry for Alice Mary Smith, or Alice Meadows White, her married name, but the entries are cursory at best. The first edition of *Grove’s Dictionary of Music and Musicians*, for example, written around the time of Smith’s death, only provided limited biographical information. The volume did note several of her large-scale works along with the location and date of any prominent performances, as well as her four published choral works.

The *Grove’s Dictionary* entry represents the lack of attention that Smith’s music received during much of the twentieth century. In 2000, the Royal Academy of Music in London obtained a collection of manuscripts of Smith’s music, as well as some of her other personal papers, passed down through Smith’s family. This collection of manuscripts opened the door to new study of her forgotten scores. Ian Graham-Jones catalogued the collection of manuscripts, and subsequently wrote a survey of Smith’s life and music. He also prepared and published modern

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editions of her two symphonies and two of her overtures.\textsuperscript{5} Graham-Jones additionally prepared editions of her *Clarinet Sonata*\textsuperscript{6} and *String Quartet in A Major*,\textsuperscript{7} both published by Hildegard Publishing.

Despite a renewing interest in Smith’s instrumental music, her choral works still await reassessment. Outside of Graham-Jones’s survey of the life and works of Smith, no other recent publication has addressed the choral works. Smith wrote six secular choral-orchestral works and five sacred anthems. Four of the choral-orchestral cantatas were published in the late nineteenth-century. These four cantatas received the most recorded performances during Smith’s lifetime and shortly after her death. The last recorded performance took place in 1894, when the Oxford Choral and Philharmonic Society performed Smith’s *Ode to the North-East Wind*.\textsuperscript{8} A limited number of copies of the scores that were published by Novello and Company can be found in a few libraries around the world.

Since the publication of the secular choral works in the 1880s, no one has produced a newer publication of any of Smith’s choral music, and the sacred anthems remained unpublished. Only two of the anthems, *By the Waters of Babylon* and *Whoso hath this world’s goods*, have any evidence of public performance.\textsuperscript{9} The sacred anthems are arguably the least represented genre of Smith’s output, and her choral music, generally, remains as an unexplored dimension of the composer’s work.


\textsuperscript{8} Graham-Jones, *Life*, 158.

This document explores three of Smith’s sacred choral anthems. To this end, the study contains a modern performing edition of each of the three anthems, created from manuscript images obtained from the Royal Academy of Music in London. A narrative of the historical conditions in which Smith composed these anthems sheds light on the obstacles she overcame to compose these larger works. A harmonic and structural analysis of each of the three works provides insight into Smith’s compositional process, which set her anthems apart from many of the anthems published in her lifetime. Altogether, the evidence leads to the conclusion that Smith’s anthems are historically and musically significant, and are worthy pieces to be included in the repertoire of some modern church choirs.

The limited number of sources detailing Smith’s life and music made assembling them a relatively straightforward task. Primarily, this involved researching prominent music dictionaries for their entries covering Smith, as well as collecting the work of Ian Graham-Jones. His biographical book served as the main source of information about Alice Mary Smith. Further general research into the musical environment in nineteenth-century England, as it relates both to English composers generally and female composers specifically, provided a historical and musical backdrop in which to place Smith’s compositions. The historical context also demonstrates the importance for researching Smith’s music.

The performing editions of the three anthems contained in this document were transcribed from digital images of the manuscripts of Smith’s sacred anthems. These high-quality images sufficed for creating the performing editions of the anthems. Initially, the music was transcribed exactly from the manuscript images of the appropriate anthem. In the cases where two manuscript versions exist for the anthem, a comparison of the two versions provided clarity when questions arose, and significant changes were noted in a preliminary critical report.
Following the initial transcription, each anthem was analyzed harmonically and structurally. This revealed further necessary corrections, such as missing accidentals from certain pitches, which were also noted in the preliminary critical report. The notes from the analyses were then compiled into a formal, written analysis chapter for the document.

As a final step, the historical background of the anthem in nineteenth-century England assisted in placing Smith’s anthems within the genre. Examples of published anthems using the same texts as the three Smith anthems from around the mid-1860s were used to compare Smith’s anthems with the mainstream anthems of her day.

Alice Mary Smith was a historically significant woman composer. She overcame the prejudice against women and the belief that women could not be successful in composing large-scale works by prominent performances of both her instrumental and choral works. The London-based publisher Novello and Co. published the four secular cantatas, which became some of the first to be published by a female British composer. Yet, a combination of the perceived status of British composers in the nineteenth century, along with the short-lived recognition that any woman composer received at the time, contributed to the obscurity that overcame Smith and her music during the twentieth century. Those who have studied her music in recent years have found her offerings to be both historically and musically worthy of revival.10

10 In addition to the work of Ian Graham-Jones, see Jane Elizabeth Ellsworth, “Clarinet Music by British Composers, 1800-1914: A Repertorial Survey” (DMA diss, The Ohio State University, 1991); Anne Alyse Watson, “Selected Works by Female Composers Written for the Clarinet During the Nineteenth Century” (D.M.A., Arizona State University, 2008).
CHAPTER 2

MUSIC IN VICTORIAN ENGLAND

The musical backdrop against which Smith composed provides a picture of the obstacles that she overcame as well some reasons for the obscurity into which the composer and her music fell in the years following her death. British composers prior to the English Musical Renaissance (roughly 1840-1940) failed to gain the recognition that Continental composers were able to achieve, both internationally and domestically. In addition to the perception of British music during the time period in question, women composers had to combat the presupposition that they did not possess the same mental and physical capacities as men, and therefore were incapable of creating large-scale compositions that could equal the emotional strength and intellectual intricacy of the works produced by men.

English Music in the Nineteenth Century

Some prominent English musicologists describe the years surrounding Smith’s active period as a bleak time for English music and for English composers. Peter Pirie, a twentieth-century musicologist, gave an overview of the two-hundred-year gap during which England failed to produce a composer equal in stature to some of the German masters:

No fact or collection of facts can quite account for it: English music led the world in the fourteenth century, and made a decent show from then on until the appearance of a major composer in Henry Purcell; but from his death until the first works by Elgar almost exactly two hundred years later we were virtually silent. And these years marked the production, by a race that is nearest ethnically
to our own – our fellow Saxons – of a succession of major geniuses. We may mark the position of Austria and Germany at the centre of Europe, where all musical roads cross; we may note that German musical education has always been more rational and thorough than ours, and the multiplicity of German musical institutions, which offer a much wider scope for the musical aspirant in all fields. It does not suffice; because of Dunstable, Taverner, Byrd, Tallis and Purcell it does not suffice.¹

The perceived dearth of English music reached its low point during the nineteenth century. J. A. Fuller Maitland, a British musicologist during the very beginning of the twentieth century, wrote, “Very rarely has the art of music been at as low an ebb as in England at this point in time,”² referencing the beginning of the nineteenth century. Pirie concluded that the “sum total of our musical achievement in the Victorian era was meagre, reactionary, and undistinguished.”³ Percy Young, a historian who wrote in the second half of the twentieth century, had a similar view of the period in question. He wrote, “It is conventional to take a gloomy view of an age in which the top composer was William Sterndale Bennett, and in which Henry Smart was even considered a composer at all.”⁴ Based on these comments, it would appear that nothing of any significant musical value took place during this time.

A variety of factors contributed to the decline of English music in the eighteenth century, and these trends continued into the nineteenth century, affecting the circumstances in which native composers worked. Jane Ellsworth presented a summary of these factors in her 1991 study of nineteenth-century English clarinet music. The three primary elements she identified were the English predilection for importing foreign composers, the decline of the patronage system with

the resulting increase of public influence on musical preferences, and the unpredictability and inconsistency of public taste in music.\textsuperscript{5}

The popularity of George Fridrich Handel’s music in England established the preference for foreign composers in the eighteenth century. Young argued that the death of Henry Purcell created a void that no other English composer filled, which left the way clear for “speculative composers from Europe.”\textsuperscript{6} Thus, the most prominent composers in England in the eighteenth century included Handel (1689-1759), Francesco Geminiani (1687-1762), Giovanni Battista Sammartini (1701-75), Johann Christian Bach (1735-82), and Franz Josef Haydn (1732-1809).\textsuperscript{7} While some of these composers simply visited England frequently, others, such as Handel and J.C. Bach, spent a significant amount of their careers in England, and in some cases, became citizens.\textsuperscript{8} Handel’s music was held in such high regard by the English public that any music that did not imitate Handel’s style was destined to fail.\textsuperscript{9}

Preference for foreign composers expanded to the point that they were considered to be superior to native musicians. Regarding music in London and in the provinces, Young stated, “In both cases it became understood that European, and especially German, composers were to be preferred to British composers.”\textsuperscript{10} Thus, any native composer met with an immediate judgment of inferiority by the English public.

The English predilection for importing musical talent was fueled in part by the aristocracy. During the reign of Queen Anne, Prince George encouraged immigration to England, providing a cosmopolitan community which helped foreigners like Handel to feel more

\textsuperscript{6} Young, History, 272.
\textsuperscript{7} Ellsworth, “Clarinet,” 10.
\textsuperscript{8} Ellsworth, “Clarinet,” 10.
\textsuperscript{9} Fuller-Maitland, English, 63.
\textsuperscript{10} Young, History, 365.
comfortable.\textsuperscript{11} King George III, who reigned at the end of the eighteenth century and the beginning of the nineteenth century, employed court musicians from Germany.\textsuperscript{12} Though the aristocracy contributed to the preference of foreign composers, the English public increasingly influenced the musical scene in England.

As the public taste gained prominence, the patronage system in England declined. Young summarized:

\begin{quote}
During Handel’s lifetime British music was, insofar as this may ever be possible, democratized. The process continued so that by the end of the century the practice and appreciation of music was probably more widespread than in any country in Europe. For this expansion there was a price to pay, and, on the whole, it was paid by the native composer who more and more was denied the kind of protection afforded by the continental system of aristocratic patronage.\textsuperscript{13}
\end{quote}

The Industrial Revolution significantly impacted the shift of musical preference away from the aristocracy to the public. With the emerging middle class, there arose a demand for public concerts, and composers were eager to earn the royalties and fees that the English public wanted to pay. Naturally, the musical taste of the paying concert-goers became the driving force behind the direction of the English preference, and that preference rested in Handel’s oratorios. Fuller-Maitland described Handel’s oratorios as “nicely calculated to please the English taste,” and that they “remained the standard … for an enormous space of time.”\textsuperscript{14} Native composers that wanted to make a living in England imitated the Handel’s style, otherwise the public was not interested in their music.

With the rise of the English public to prominence in guiding musical taste and the decline of the patronage system, native composers turned their attention to satisfying the demands of the

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\textsuperscript{11} Young, \textit{History}, 297.
\textsuperscript{12} Young, \textit{History}, 342.
\textsuperscript{13} Young, \textit{History}, 342.
\textsuperscript{14} Fuller-Maitland, \textit{English}, 63.
\end{flushright}
paying public. Without the steady income provided by a patron, who was typically content to allow the composer to compose in a style that suited him, composers were left to seek income from music that satisfied the demands of the public. Thus, native composers relegated themselves to writing what the public wanted, and not necessarily in the style that most interested the composer. As Young put it, “The native composer then became a realist, submitting himself to the exigencies of the situation and aiming no higher than common-sense prompted.”

The trends of preferring and importing foreign talent, the decline of aristocratic patronage, and the rise of the public’s influence continued into the nineteenth century, and continued to affect the perceived quality of English music. Prejudice against English music continued; however, the popularization of music allowed England to be one of the most musically active countries of the time. Fuller-Maitland argued that some English composers may have “failed to fulfill the promise of their natural genius,” but that they “achieved enough to show that in more favourable conditions they might have taken a high place in the roll of fame.” Thus, the native composer could very well have had the ability to produce great music, but the conditions in England were such that any domestic talent was overlooked in favor of the music of the foreign composers.

Women Composers in Nineteenth-Century England

Not only did Alice Mary Smith compose in a time when English composers were viewed negatively and were not encouraged to compete with the great composers from the continent, she also was active in a time in which women were considered to be physically and mentally

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15 Young, History, 353.
16 Young, History, 353.
17 Fuller-Maitland, English, 103.
incapable of composing in large-scale forms. In addition to the presumptions of a woman’s capabilities, nineteenth-century social customs essentially restricted women to the domestic sphere of life and caring for the home and family. Music outside of the home was reserved for the men, and women were expected to write chamber music and songs at most.

A sharp distinction between the roles of men and women existed leading up to the latter half of the nineteenth century. Generally, two separate realms existed for each of the sexes. The public sphere, in which the men dealt with the business, politics, and other public aspects of society, stood in contrast with the domestic sphere, in which the women cared for the home and family.\(^{18}\) The ideal woman, in many nineteenth-century views, prepared herself for marriage, and then capably handled all the domestic affairs that were the duties of a wife and mother.

High society, and its expectation of producing well-bred girls, encouraged them to learn to play the piano. Attaining a moderate level of skill at the piano was a core element in the “accomplishment” curriculum of the well-bred girl.\(^{19}\) The piano, as a choice of instrument for women, met all of the nineteenth-century criteria for a feminine activity. Playing from a seated position maintained female modesty, and no awkward or suggestive movements or distortions of the face were required to successfully play the instrument. The image of the modest female remained intact while playing the piano, since she only touched the instrument with her fingers and toes, and the actual sound mechanism was masked from view.\(^{20}\)

Though some women performed publicly as soloists, Victorian society discouraged public performance for women, considering it to be inappropriate. Professional careers in music subjected women to the public, or male, gaze during performances, and were thus deemed to

compromise a woman’s respectability. Adam Smith, an eighteenth-century author, described the sacrifice of respectability by the paid female performing artist as prostitution. Yet, despite the discouragement of young women to pursue professional performing careers, stage performers, both male and female, remained celebrities in Victorian England.

Women could earn income by teaching music in a private setting. This took the form of a specialized governess who went out each day to instruct students in their homes. Often these music teachers were criticized for being poorly educated in music and spreading ignorance as a result. Thus, the woman music teacher was ultimately blamed by some for undermining the development of English music, as well as presenting unfair competition to male teachers.

The social customs of Victorian England were greatly influential in deterring women from entering music professionally. Women who wished to compose faced another layer of challenge: the belief that they were incapable of composing on a level with men, due to the perceived physical and mental inability of women to sustain the same level of creative thought as men.

Charles Darwin’s emerging theories on the evolution of humans strengthened the preexisting belief that women were mentally inferior to men. According to Darwin’s The Descent of Man, published in 1871, only the strongest, most courageous, and wittiest men could survive as hunters. The most desirable women were those with the complementary qualities of tenderness and a desire to nurture. Women were attracted to the best providers, and men were

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21 Gillett, Women, 7.
22 Gillett, Women, 7.
23 Gillett, Women, 6.
24 Gillett, Women, 9.
25 Gillett, Women, 11.
26 Gillett, Women, 18.
attracted to the most sexually desirable. Thus, natural selection served to intensify those differences.

Study of the physical characteristics of the brain fueled beliefs about female intellectual inferiority. The Darwinian scientist George John Romanes published an article in 1887 that provided new justification for male dominance, based on the difference in the weights of the male and female brains. In his article, Romanes stated that women possess an intellectual inferiority, which was to be expected, given that the female brain weighed five ounces less on average than the male brain. He further asserted:

Moreover, as the general physique of women is less robust than that of men – and therefore less able to sustain the fatigue of serious and prolonged brain-action – we should also, on physiological grounds, be prepared to entertain a similar anticipation. In actual fact we find that the inferiority displays itself most conspicuously in a comparative absence of originality, and this more especially in the higher levels of intellectual work.

Romanes observed that women had not approached the level of men in any one department of creative thought, except for writing fiction. Composing drew upon both creative thinking and prolonged brain function, and thus the work of women was destined to be inferior to the work of men, according to Romanes. Some scientists shifted the focus to other areas of the brain when faced with the problem of justifying human intellectual superiority over larger mammals with heavier brains than men, such as depth of brain furrows or the ratio of brain to body weight. However, the thrust of the argument remained the same: any woman who

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attempted to compete intellectually with men faced certain failure by attempting to fight against the natural, complementary gender roles that nature had determined for them.  

In 1877, Frederick Niecks, a German-born musician and scholar, wrote a discussion of the masculine and feminine elements in Franz Schubert’s piano works for The Monthly Musical Record.  

In his evaluation of Schubert’s music, Niecks claimed that, despite passages of great beauty and expression that were worthy of admiration, Schubert attempted to “look taller than he really is,” creating imperfections in his work. According to Niecks, Schubert’s attempt to compose on a level equal with Beethoven fell decidedly short, and in the process, Schubert tried to compose above his own level of ability. Smith faced similar charges around this time after performances of her first symphony and her early concert overtures. Niecks wrote:

Every man has a sphere which he may widen, but cannot go beyond without impunity. Schubert, in allowing himself to be attracted outside of and above it, was obliged to leave behind him much of his peculiar power, or rather let us call it charm; and yet he could not attain what he strove after. … His thoughts reach at times the elevation of Beethoven, but he has neither the power to sustain that pitch, nor the perspicacity to follow these thoughts to their utmost consequences, nor to discern their manifold relations; nor, lastly, the art and mental grasp to gather up the various threads of thought and weave them into the web of one grand conception.

Following his evaluation of Schubert’s music, Niecks addressed Robert Schumann’s comparison of Schubert to Beethoven as a female to a male, extending it to the abilities of women and men in art. Even though Schubert was masculine enough to be distinguished from a woman, Niecks pointed out the presence of many characteristics associated with the literary works of women writers: sensitivity, delicate feeling, sympathy, acute observation, occasional

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31 Gillett, Women, 19.
outbursts of power, and glimpses of far-reaching vision, along with languid dreaming, dwelling on the unimportant, and frequent digressions.\textsuperscript{36} Niecks then extended the example of Schubert attempting to reach beyond his sphere to women who tried to reach beyond their natural limitations:

The sex can never be quite disguised, and fool he or she who regrets it. For there is work for both sexes and for each individual within them. As woman has a work to do in art, as well as in life, which can only be done by her, so also has Schubert done work which could not be done by anyone else, be his name Bach, Mozart, Beethoven, or whatever you like. Here, perhaps, you will allow me a parenthetical remark, suggested by Schumann’s comparison and our discussion. Is it not strange that, although so many women have attained to high places in literature, there is not one woman composer that could be ranked with a Mrs. Browning, George Eliot, George Sand, and others? One would have thought that the sensitiveness and delicacy peculiar to woman would have particularly qualified her for some styles and branches of musical composition.\textsuperscript{37}

Niecks’s prose demonstrates the pervading view of the limitations for women who wanted to compose. Schubert’s faults were those characteristics typically ascribed to women: the inability to sustain his most elevated thoughts, and to develop them and understand their implications.\textsuperscript{38} Niecks felt that Schubert was unable to weave the elements together to create a unified work of art. In the minds of many nineteenth-century writers, women could do no better in creating great works of art. Niecks stated that women could have some success in composing, but only in limited styles and branches of music.

The \textit{Monthly Musical Record} editors printed a response by an anonymous author in July, 1877. The author, known only as Artiste, argued that women were not prevented from succeeding at composition by natural limitations, but by gender-linked tendencies that prevented

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\textsuperscript{36} Niecks, “Schubert,” 19. \\
\textsuperscript{37} Niecks, “Schubert,” 19. \\
\textsuperscript{38} Gillett, \textit{Women}, 20.
\end{flushright}
the expression of their musical creativity.\textsuperscript{39} According to Artiste, women who were endowed with a lively and excitable imagination rarely possessed the enormous perseverance and energy that were necessary for a composer.\textsuperscript{40} Further, the disappointments and disheartening obstacles of the composition process cause the woman composer to lose patience and to waste her talents on “frivolous compositions to satisfy the tastes of a certain class of people, by which she will gain, no doubt, more applause from the general public than had she aspired to something higher and nobler.”\textsuperscript{41} Artiste hoped to inspire women composers to persevere in the face of the opposition they faced. The closing statement of the letter confirms the plight of the woman composer in the nineteenth century. Artiste wrote:

My object in writing this will have been obtained if my remarks serve to encourage and stimulate fresh efforts of perseverance [by] any who may have been disheartened and taught to have an exaggerated depreciation of their own abilities by those who are continually impressing upon their minds the disagreeable truth that “woman can never be a great composer.”\textsuperscript{42}

In 1882, \textit{The Musical Times} included an editorial entitled “The Feminine in Music,” in which women were encouraged to remain and flourish in the feminine side of composition.\textsuperscript{43} The editorial stated that women had failed in the art of composition because they had approached it from the masculine side. Women were taught by men, used examples written by men, and emulated the compositional styles of men.\textsuperscript{44} If, instead, women approached composition from the feminine side, they would tap into the previously unexplored realm of feminine composition, and produce composers equal in stature to the female literary giants, according to the editor.

\textsuperscript{39} Gillett, \textit{Women}, 21.
\textsuperscript{40} Artiste, “Women as Composers,” \textit{The Monthly Music Record} 7 (July 1877): 108.
\textsuperscript{41} Artiste, “Women,” 108.
\textsuperscript{42} Artiste, “Women,” 108.
\textsuperscript{43} “The Feminine in Music,” \textit{The Musical Times and Singing Class Circular} 23, no. 476 (October 1, 1882): 522.
\textsuperscript{44} “Feminine,” 522.
To drive home the point of separate spheres of composition for men and women, the article quoted extensively from an essay by the mid-century Parisian critic Pietro Scudo about Teresa Milanollo, a violinist who had broken through the social barrier against female violinists. Scudo wrote:

The distinctions which nature has established between the two sexes should display themselves in works of art, which are but the harmonies of creation. A woman who, when taking a pencil, pen, or music-sheet, forgets what are the character and the obligations of her sex is a monster who excites disgust and repulsion. For one or two who succeed in gaining a masculine celebrity which robs them of the mystery and grace of enchantment that forms their appanage, there are thousands who remain mutilated and become objects of general scoffing. … A singer, an actress, a painter, a pianiste ought to carry into the art they profess the distinctive qualities of their sex. … In the human duality, the woman expresses the eternal sentiments of the soul, and her heart is a fountain full of tenderness and poetry. If she abandon the sweet empire of grace to look to other destinies, … she disturbs the equilibrium of life, and her fall is inevitable.45

The Musical Times admitted that Scudo’s arguments were slightly exaggerated, but still took the position that women should remain in their realm of music, and should not attempt to cross over into the domain of the men. Writing large-scale music belonged to the men, and women who attempted to break into the realm of men were destined to fail.

Even the few women who were able to break through and gain some recognition for their compositions fell back into obscurity shortly after their deaths. Ethel Smyth (1858-1944) belonged to the generation following Alice Mary Smith, and was productive in a range of genres. Smyth’s works were performed widely during her career, and she was made a Dame of the British Empire in 1920. Yet, “despite her remarkable achievements, Smyth’s music succumbed to the pattern that characterized the reception of music by other women composers: recognition

45 “Feminine,” 522.
during her lifetime followed by a reputation that quickly faded with the nonperformance of her work.\textsuperscript{46}

The career of Alice Mary Smith seems to have followed this same pattern of unsustained recognition. Beyond the numerous piano works and songs that she composed, Smith ventured into the large-scale realm with two symphonies, a clarinet concerto, six concert overtures, four choral cantatas, an operetta, and five sacred anthems. Her four choral cantatas were published by Novello and Company in London in the 1890s, which was a significant accomplishment considering the prejudices against women composers. Performances of her music received considerable praise, and a presentation of her cantata \textit{Ode to the Passions} in London in May, 1883 prompted Stephen Stratton to present a paper entitled “Women in Relation to Musical Art,” in which he reiterated the assumption that a woman was incapable of becoming a great composer and referred to Smith’s \textit{Ode to the Passions} as “very near greatness.”\textsuperscript{47} Obituaries in response to Smith’s death in 1884 lamented the loss of a significant woman composer. The \textit{Musical Times} obituary stated that her accomplishments and fame placed her name “at the head of female creative artists.”\textsuperscript{48} Some of her choral cantatas were performed in the years immediately following her death, but within a decade, her music was soon forgotten, according to the customary pattern.

Considering this evidence, the context in which Alice Mary Smith composed was doubly unfavorable to the efforts of an English, female composer. Not only was her work subject to the automatic presupposition that it was inferior as the work of an English composer, but she also met with the general assumption that her work was even more inferior as a woman. Women who

\textsuperscript{46} Gillett, \textit{Women}, 31.  
\textsuperscript{48} “Mrs. Meadows White,” \textit{The Musical Times and Singing Class Circular}, January 1, 1885.
attempted to compose large-scale works faced an automatic judgment that their works were the results of inferior intellectual capability, and thus could not display the same depth and power as the works produced by men. Despite these prejudices, English composers created good music, and women produced music that some contemporaries claimed equaled or bettered the work of male composers. A modern assessment of Smith’s work will demonstrate its artistic and structural merit, and the background provided, which demonstrates the opposition that Smith overcame, makes her accomplishments even more remarkable.

Prior to the year 2000, when the Royal Academy of Music in London acquired the manuscripts and personal papers from Smith’s descendant, biographical information on Alice Mary Smith was scarce. A survey of standard biographical sources demonstrates the obscurity into which Smith’s life and work fell until the manuscripts surfaced in London.

Smith’s Shifting Legacy

George Grove, whose well-known *Grove’s Dictionary of Music and Musicians* was first published in the later years of Smith’s life, is credited for the entry covering Alice Mary Smith in the third edition of the series.¹ In it, he referred to Smith as a distinguished English composer who was elected as a Female Professional Associate of the Philharmonic Society in 1867 and an Honorary Member of the Royal Academy of Music in 1884. Grove included a summarized list of her works, followed by a quote from Smith’s obituary in the *Athenaeum* of December 13, 1884.² Grove listed the five cantatas but omitted the anthems in the list of Smith’s works.

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² The portion most often quoted reads as follows, “Her music is marked by elegance and grace rather than by any great individuality … That she was not deficient in power and energy is proved by portions of the *Ode to the North-East Wind* and *The Passions*. Her forms were always clear and her ideas free from eccentricity; her sympathies were evidently with the classic rather than with the romantic school.”
Grove’s entry was revised editorially for the *New Grove Dictionary of Music and Musicians* of 1980, but he still received credit as the author in that edition. The editor removed the designation as “a distinguished English composer,” and instead simply listed Smith as “an English composer.” A more condensed list of works appears in the revision, but the obituary quote still remained.

Rosemary Williamson contributed the Smith record in *Grove Music Online*, first available in 2001. It is evident that Williamson only revised Grove’s article, as much of the wording is the same and it retains the same format. However, Williamson highlighted performances of Smith’s choral works in a more prominent manner than in the third edition of *Grove’s*, and she added the reference to Stratton’s paper that called Smith’s *Ode to the Passions* “very near greatness.” The quote from the *Athenaeum* is absent in this edition. As mentioned above, Williamson ended the article with the statement that much of Smith’s instrumental music remains unpublished and awaits reassessment.

Other reference books yield less information about Smith. Many only briefly mention her vital dates and the most cursory summary of the genres in which she wrote. Several contain condensed versions of the information in the *Grove* dictionaries. The *New Encyclopedia of Music and Musicians*, edited by Waldo Pratt in 1924, referred to Smith as an “able composer.” A summarized list of Smith’s works preceded an indication that more information could be found in *Grove’s*. The *Oxford Companion to Music* only briefly mentions her vital dates and the most

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cursory summary of the genres in which she wrote. It does note that Smith was well known as a composer in her time, but now is known only for a few songs.\(^8\) Michael Kennedy, author of The Oxford Dictionary of Music, included only the name of one of Smith’s teachers, and a summary of only the most prominent of Smith’s works.\(^9\) Similarly, the 1961 Riemann Musik Lexicon contains the same limited information,\(^10\) along with the Enciclopedia Della Musica, from 1964.\(^11\)

The 1994 edition of Die Musik in Geschichte und Gegenwart contains a more thorough treatment of Smith’s biography than any of the other sources described previously. Jürgen Schaarwächter wrote the entry for the lexicon, which was published after Graham-Jones completed some of his research on Smith’s works. Schaarwächter commented that many of Smith’s orchestral works received prominent performances despite the prejudices against women composers in her day.\(^12\) He also stated that Smith’s choral-orchestral works were published by Novello, and that Ian Graham-Jones had revived her two symphonies from obscurity at the beginning of the twenty-first century.\(^13\)

Some important sources omit Smith from their volumes. Neither Baker’s Dictionary of Music\(^14\) nor Baker’s Biographical Dictionary of Musicians\(^15\) includes any entry for Smith. Overall, the standard reference sources gradually became more condensed as time progressed, to

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the point that some omit Smith altogether. Schaarwächter’s entry in Die Musik in Geschichte und Gegenwart is one of the few to expand on previous entries, rather than to contract.

Authors of reference books devoted to the study of women composers provide more in-depth biographical information on Smith. In 1987, Aaron Cohen authored The International Encyclopedia of Women Composers and provided a much more detailed list of Smith’s works compared to the offerings of the other reference sources around that time. Nigel Burton’s entry in the Norton/Grove Dictionary of Women Composers is only slightly longer than the previously discussed contributions in the various editions of Grove’s and mostly mirrors Williamson’s Grove Music Online entry. Burton included the Atheneum quote, as well as his own conclusion regarding Smith’s music. Burton concluded that an anachronistic harmonic language was primarily the cause for the lack of great individuality in Smith’s music. Burton’s entry contained the most thorough list of Smith’s works at the time of its publication.

In 1994, Sophie Fuller contributed a much more substantial treatment of Smith’s biography in The Pandora Guide to Women Composers. Fuller’s introduction to the book traces the involvement of women composers throughout recorded music history. In that process, Fuller described Smith as a composer who ignored the expectations that women would write in a style mirroring the Victorian image of woman as pretty, delicate, and undemanding. Fuller also stated that the importance of the pioneering work of the female songwriters and other composers of the mid-nineteenth century should not be underestimated, nor should the music that many of

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them wrote.\textsuperscript{20} The entry devoted to Smith contains a much more detailed narrative than any of the previously reviewed sources. Rather than providing only a summary of the titles of Smith’s important works, Fuller supplied supporting information that explained the importance of those works. Smith’s music is described as “well-structured with elegantly expressive melodies.”\textsuperscript{21} Although Fuller included some discussion on Smith’s cantatas, the anthems, as in the all of the preceding sources, were not included in the entry.

Ian Graham-Jones provided the most comprehensive survey of Smith’s life and works. In his 2010 book, \textit{The Life and Work of Alice Mary Smith (1839-1884), A Woman Composer of the Victorian Era}, Graham-Jones placed Smith as the forerunner of a group of six female composers who pioneered writing in large-scale forms. He presented the most comprehensive biography of Smith available in any single source, aided in part by his access to Smith’s manuscripts and family papers. The remainder of the book is devoted to a survey of Smith’s works, grouped by major genre. The book includes:

- Two chapters devoted to Smith’s orchestral and chamber music
- One chapter covering her operetta and masque
- One chapter describing her secular choral works
- One chapter that includes her anthems, along with her piano pieces and songs.

In each chapter, Graham-Jones provided background information on the important works in each genre, as well as excerpts from the scores, illustrating points in the narrative. Since the chapter including the anthems also contains discussion of Smith’s piano pieces and songs, Graham-Jones devoted only a very brief portion of the chapter to the anthems. He included two short musical excerpts from \textit{By the Waters of Babylon}, summarizing the general structural outline of the work. A third musical excerpt from \textit{Come Unto Him} demonstrates the “effective”

\textsuperscript{20} Fuller, \textit{Guide}, 19.
\textsuperscript{21} Fuller, \textit{Guide}, 284.
climax of the piece. Though Graham-Jones mentioned all five anthems, he did not cover them in great detail, giving *By the Waters of Babylon* most of the space devoted to the anthems. Graham-Jones’s book contains other valuable resources, including a complete list of the surviving manuscripts that he catalogued, as well as a list of prominent performances of Smith’s principal works.

Alice Mary Smith’s *Clarinet Sonata* was included in two dissertations addressing clarinet music. Jane Elizabeth Ellsworth surveyed British clarinet music from 1800 to 1914 and included Smith’s sonata as the representative piece from the period she titled “Stanford and his contemporaries.” Ellsworth drew biographical details for Smith primarily from the reference books covered previously. The section focusing on Smith’s *Clarinet Sonata* is an in-depth analysis of the work, movement by movement. Ellsworth concluded that the first movement shows Smith’s strong gift as a melodist, and that Smith approached the development section from a melodic, rather than a contrapuntal standpoint. Smith’s use of sonata form was straightforward, organized, and effective in the movement. The second movement, according to Ellsworth, also highlighted Smith’s ability to use melody, her compositional strongpoint, to its best advantage, by creating an arch-like sectional form, which allowed her to create a substantial, practically monothematic movement that could hold the listener’s attention and interest. Ellsworth’s assessment of the final movement was that Smith’s handling of sonata form was weaker than her use of the form in the first movement. The last movement lacked clear definition of phrasing and sections, which weakened the sonata form. Additionally, a reliance on repetition

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24 Ellsworth, “Clarinet,” 142.
as an extension device demonstrated Smith’s lack of developmental technique. Overall, Ellsworth concluded that Smith’s sonata was a valuable contribution to the repertoire for both musical and historic reasons. It was written in a time when few clarinet sonatas were being written, and is one of the first major clarinet works to be composed by a woman composer, which, along with its musical merits, make the work worthy of publication and performance.

Another dissertation, by Anne Alyse Watson, focused on clarinet works by British women composers during the nineteenth century. Watson included Smith as one of five composers who contributed “gems that have been forgotten by the clarinet world.” The included biographical information contained more detail than Ellsworth’s contribution did. However, it still reflects the limited information that was available in 2008. While Watson’s biographical treatment provided a little more detail than Ellsworth’s, her analysis of Smith’s Clarinet Sonata is not nearly as deep. Watson concluded that Smith’s work was an important and worthy part of the clarinet repertoire, and would be appropriate for advanced students, especially because of the stamina required to perform the piece.

Graham-Jones prepared modern editions of Smith’s two symphonies in a single volume for A-R Editions in 2003. The introduction contains a biography of Smith that prefigured the information in his 2010 book. He included several reviews of the symphonies, both positive and negative, which establish the fact that Smith’s music was highly regarded in her day, and that the symphonies were among the works that were well-received by many. Graham-Jones provided a detailed description of the background of the two works, as well as an overview of their

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26 Ellsworth, “Clarinet,” 149.
27 Ellsworth, “Clarinet,” 150.
28 Anne Alyse Watson, “Selected Works by Female Composers Written for the Clarinet During the Nineteenth Century” (D.M.A., Arizona State University, 2008), iii.
structures. He noted that Smith was certainly the first woman in Britain to have written a symphony and to have had it performed. Graham-Jones’s narrative in the introduction effectively established that Smith’s symphonies are historically and musically important and worthy of study.

A second volume edited by Graham-Jones for A-R Editions contains two of Smith’s concert overtures, *The Masque of Pandora* and *Jason, or the Argonauts and the Sirens*. Graham-Jones acknowledged that the section of the introduction that gave the background of the composer was a complement to the previous volume, and thus only included information pertinent to the two works being explored in this volume. Graham-Jones commented on the fullness of Smith’s instrumentation, and called the orchestration “almost Wagnerian” in strength. Again, the author advocated for the worthiness of the music in question for publication and performance.

Four of Smith’s secular choral works were published by Novello and Company in London at the end of the nineteenth century. The four works include *Ode to the North-East Wind*, *Ode to the Passions*, *Song of the Little Baltung*, and *The Red King*. All of these works were composed in the first half of the 1880s, shortly before Smith’s death. Novello published vocal scores of each of the four, and the *Ode to the North-East Wind* sold more than one thousand copies. These works were performed until the turn of the century.

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33 Smith, *Overtures*, 45:xiii.
34 Alice Mary Smith, *Ode to the North-East Wind* (London: Novello and Company, 1880).
38 Smith, *Symphonies*, 38:ix.
The review of literature demonstrates two points that are relevant. First, not much was known about the life and works of Alice Mary Smith between the years following her death in 1884 and 2000, when Graham-Jones catalogued Smith’s manuscripts and papers. Second, although there has been a renewed interest in Smith’s music, almost all of the recent attention has focused on her instrumental works. The choral works, which included some of the first large-scale works by a woman to be published in England, have remained unexplored.

The Life of Alice Mary Smith

Alice Mary Smith was born at home in London on May 19, 1839, the third child of Richard and Elizabeth Lumley Smith. The Smiths were a wealthy family: Richard Smith was a lace merchant, and Elizabeth came from an established family. Alice’s two older brothers were both attorneys, and the eldest, Richard Horton-Smith, held a position as a director for the Royal Academy of Music, eventually becoming vice president of the Academy in 1916.

Alice Mary Smith was evidently a highly intelligent and well-educated young lady. Graham-Jones related a note on her education from her grandson, who said that she had started to learn Latin at age six, Greek at age eight, and Hebrew at age ten. Smith exhibited a wide knowledge of poetry, evidenced by her choices of texts for her songs and the subjects of her concert overtures. She drew from a variety of poets to assemble her song texts, and the subjects of her concert overtures were all inspired by narrative or epic poems.

Smith began her formal music education with William Sterndale Bennett, who held a staff position at the Royal Academy of Music and was professor of music at Cambridge

40 Graham-Jones, Life, 19.
University at the time. Among her manuscripts are a number of formal harmony and counterpoint exercises that appear to be from her early music training. According to Graham-Jones, Bennett did not take a great interest in Smith’s studies. Smith’s first published work, the song “Sing on, Sweet Thrush,” was written in 1857 at the age of eighteen. In April 1859, Bennett wrote a letter to her stating that it would have been nice to see a copy of one of her songs before they were sent to the publishers, giving the impression that he was not greatly involved in Smith’s musical activities. In that same year, Smith published another song, “Weep no more!” which garnered public notice. By 1861, Smith had begun studying with George Alexander Macfarren, who took over for Bennett as principal of the Royal Academy of Music in 1875. Contrary to Bennett, Macfarren displayed much more interest in Smith’s work, evidenced by the number of letters among the Smith papers.

The Musical Society of London formed in 1858, with the intent of promoting concerts, providing informal opportunities to test new compositions, as well as giving lectures on music. This new organization provided Smith with numerous opportunities to have her compositions performed. Smith, along with another female composer by the name of Kate Loder, was elected as a member of the society. They appear to be the only two women to contribute new compositions regularly. In 1861, the society performed Smith’s Piano Quartet in B♭ major at one of their meetings. A review of the work in The Musical World of March 23, 1861 reads:

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46 Graham-Jones, Life, 21.
49 Fuller, Guide, 283.
50 Graham-Jones, Life, 21.
While all the above compositions were praised for their classical feeling and structure, Mr. Aguilar’s sonata—played by himself—found special admirers, and Miss Alice M. Smith’s quartet created evident surprise. This young lady is a pupil of Mr. Macfarren’s, and betokens unusual ability, for one of her sex, in the highest school of writing.\footnote{“The London Musical Society,” \textit{The Musical World} 39, no. 12 (1861): 189.}

The following year, the Society played her \textit{String Quartet in D major}, and in 1863 performed her \textit{Symphony in C minor}, which was a tremendous accomplishment for a young lady of twenty-four given the circumstances previously discussed. The symphony performance occurred on November 4, 1863, in the Hanover Square Rooms for an event commemorating the anniversary of Felix Mendelssohn’s death. The \textit{Symphony} was included with other new works on the program and received positive reviews. Graham-Jones quoted from the \textit{Illustrated London News} of November 14, 1863:

\begin{quote}
On the same evening, at the Hanover-square Rooms, the Musical Society of London had a trial-performance of new orchestral compositions by members of the society. Several symphonies and overtures were performed by a full and excellent orchestra, which did them every justice. Amongst the most remarkable was a symphony in C minor by Miss Alice Mary Smith and a symphony in A minor by Mr. John Francis Barnett, both admirable compositions, which did honour to the talents of their authors. Miss Smith’s symphony especially, coming from the pen of a young lady, was a striking proof of sound studies and high attainments of the female votaries of the art in this country. We trust that these symphonies will be brought before the public in the course of the ensuing season.\footnote{“Music,” \textit{The Illustrated London News} 43, no. 1231 (November 14, 1863): 503.}
\end{quote}

The success of the \textit{Symphony in C minor} was a significant achievement for Smith. By venturing into the realm of men and writing a symphony, she risked the immediate judgment of critics. Her association with the Musical Society gave her an opportunity to have her music played, which was an advantage that other women may not have had. It is noteworthy that the
positive reviews quoted above indicate that Smith had displayed compositional abilities exceeding expectations for a woman, beginning to break down the barrier for women composers. Graham-Jones remarked that the Symphony was the pinnacle of her early career.\textsuperscript{53}

In 1864, the Musical Society played Smith’s overture Endymion, and the following year played the overture Lalla Rookh and an Introduction and Allegro for piano and orchestra.\textsuperscript{54} Endymion was less successful than the Symphony but still garnered some praise from critics. Graham-Jones quoted a report from The Orchestra of February 27, 1864, which described Endymion as clever and original in the instrumentation in several places but that the style emulated Mendelssohn too much.\textsuperscript{55} The Reader of February 27, 1864 confirmed the notion that the work was too Mendelssohnian, but added that the melody and instrumentation showed signs of imagination and creativity.\textsuperscript{56}

*Lalla Rookh*, the overture based on the epic poems by the Irish poet Thomas Moore (1779-1852), was more successful than Endymion. The poetry describes the journey of Princess Lalla Rookh from Delhi to Kashmir to marry a young king, and conjured up images of eastern exoticism.\textsuperscript{57} Reviews for *Lalla Rookh* praised Smith again for her handling of the instrumentation, but expressed a desire for more of the eastern exoticism that the poem embodied. Graham-Jones commented that there was not much thematic connection between the music and the subject.\textsuperscript{58}

A final, significant piece from Smith’s early years is her *Introduction and Allegro for Piano and Orchestra*. The Musical Society played the work at its February 1865 meeting. Smith

\textsuperscript{53} Graham-Jones, *Life*, 44.
\textsuperscript{54} Fuller, *Guide*, 283.
\textsuperscript{55} Graham-Jones, *Life*, 51.
\textsuperscript{56} “Music,” *The Reader* 3, no. 67 (February 27, 1864): 273.
\textsuperscript{57} Graham-Jones, *Life*, 53.
\textsuperscript{58} Graham-Jones, *Life*, 54.
played the piano for the performance, which again received mixed reviews. The *Illustrated London News* of February 25, 1865 said:

> The largest share of applause was bestowed upon Mr. Gadsby’s symphony, the next upon Miss A. M. Smith’s solo for pianoforte, accompanied by the orchestra. The success of the last piece was heightened by the admirable manner in which it was performed by the young lady herself.\(^{59}\)

The *Reader* of February 18, 1865 was less positive, stating that this work did not have the same unity of ideas that her overture had displayed.\(^{60}\) Graham-Jones’s analysis concluded that some of the characteristics that were more prominent in Smith’s later works were absent from this work, such as the sudden modulations to remote keys, which were present in her symphony, or the concise cadence writing, also exhibited in the symphony.\(^{61}\)

During Smith’s early years as a composer, she wrote the anthem *Whoso Hath This World’s Goods*, which was performed at St. Andrews Church in Wells Street. The piece is a setting of 1 John 3:17, and the manuscript bears the inscription, “Written for St. Andrews, Wells Street, Feb. 4\(^{\text{th}}\), 1864.” A second anthem, *By the Waters of Babylon*, was performed on February 21, 1864. *By the Waters of Babylon* is a setting of Psalm 137, and is the most substantial of the five anthems. These two anthems are the only two with recorded public performances.

Both *The Soul’s Longings*, a setting of a text by the poet Sir Nicholas Breton, and *Come Unto Him*, based on Matthew 11:28-30, have Smith’s address of “4 Sussex Place” on the cover, which would place their composition prior to Smith’s marriage and corresponding move to a new address in 1867. Graham-Jones suggested that they were written in 1865 or 1866.\(^{62}\) The remaining anthem, *Out of the Deep*, does not bear a date or an address to help determine when it

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\(^{60}\) “Musical Notes,” *The Reader* 5, no. 112 (February 18, 1865): 204.


was composed, but Graham-Jones stated that it was likely the earliest of the five, based on the handwriting in the manuscript.⁶³ These five anthems, along with the song “Be Glad, O Ye Righteous,” for baritone and piano, comprise the completed sacred works in Smith’s output.

Smith’s early works earned her an unusual position of prominence as a composer, compared to other women. In an era when women were expected to avoid writing in large-scale forms, Smith did so and earned praise and respect from the public. The contribution of the Musical Society of London in providing an opportunity for Smith’s works to be played was certainly significant in the development of her career. Later in December 1867, Smith was elected as a Female Professional Associate of the Philharmonic Society; this organization elected members who were generally professional musicians and had made significant contributions to music.⁶⁴

On January 2, 1867, Alice Mary Smith married William Frederick Meadows White, a lawyer who was promoted to Queen’s Counsel in 1877 and Recorder of Canterbury and Judge of the County Courts at Clerkenwell in 1893.⁶⁵ Meadows White actively supported his wife’s musical activities, at times using his influence and money to promote performances of her music.⁶⁶ He also defended her activities, ensuring the critics that her composing in no way detracted from “good management of domestic affairs.”⁶⁷ Following her marriage, Smith continued to compose using her maiden name, often adding her married name in brackets.

Two years following her marriage, after giving birth to two daughters, Smith displayed a renewed interest in composition. She reworked her overture Endymion in 1869, perhaps

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⁶⁵ Graham-Jones, Life, 23.
⁶⁶ Graham-Jones, Life, 23.
convinced by the negative reviews from the first performance in 1864. The resulting overture is essentially a new work, in which Smith corrected some of the things for which she had been criticized previously. It displayed more thematic unity with a greater drive toward the climax points, rather than the more disparate ideas found in the earlier work. It was performed in November 1871 at one of the Saturday Crystal Palace Concerts, conducted by August Manns. Whereas the Musical Society of London performances were trial performances with guests attending, the Crystal Palace concerts were more formal events. Reviews for this performance, however, were more negative than for the first Endymion piece. The Graphic of November 25, 1871 was especially negative:

Miss Smith’s composition is one of which very little can be said in praise … Its defects of imagination and treatment are grave enough to put aside all chance of success. In brief, the composer essayed a task beyond her strength, and, though largely availing herself of what had been done by others, the result is nil. Two significant works, penned in 1870, were influential in the direction of Smith’s career. Her String Quartet in A major, the third work in that genre, and her Clarinet Sonata in A major were successes that helped establish Smith as a prominent composer in her day. The New Philharmonic Society performed the String Quartet on March 17, 1870, in St. George’s Hall. Graham-Jones appraised the composition as the best among Smith’s string quartets and he reported that the performance was well received. A review in The Standard on March 21, 1870, called the String Quartet “perhaps the best of the numerous compositions of its clever authoress.”

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68 Graham-Jones, Life, 79.
69 Graham-Jones, Life, 79.
71 Graham-Jones, Life, 82.
Smith’s *Clarinet Sonata in A major* is the first known British sonata for the clarinet in the nineteenth century. The New Philharmonic Society performed this work on December 14, 1870, also at St. George’s Hall. Henry Lazarus, a well-known clarinetist, played the piece, with the composer at the piano. Smith subsequently arranged the second movement for clarinet and orchestra, which Lazarus performed three times in prominent performances. The Duke of Edinburgh attended the final performance with the British Orchestral Society in 1873 in London and, as *Bell’s Weekly Messenger* noted, stayed to the end of the concert. The success of these performances brought increased attention to Smith’s music, which was challenging the notion that a woman could not succeed in composing in these genres.

In 1877, Niecks’s article on the masculine and feminine characteristics in Schubert’s music appeared, and the response by Artiste followed in the same year. During this time, it was not uncommon for women composers to adopt pseudonyms under which to submit compositions for publication, thinking that a female name would cause an immediate rejection. Smith had apparently also used a pseudonym on occasion, specifically Emil Künstler. Graham-Jones pointed out that Artiste, which translates into German as Künstler, could have been a pseudonym for Smith. Graham-Jones’s assessment of the use of both names seems to be plausible. Künstler would disguise both the gender and nationality of the composer, both primary obstacles that Smith faced. Additionally, since her music prompted a renewal of the debate in London over the capabilities of women, it is plausible that she could have written such convincing arguments on behalf of women composers and, in order to ensure that they would be printed, used a pseudonym to mask her gender.

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74 Graham-Jones, *Life*, 89.
Two new concert overtures, *The Masque of Pandora* in 1878 and *Jason, or the Argonauts and the Sirens* in 1879, received multiple performances. The New Philharmonic Society performed *The Masque* in June 1878, with a second performance given by August Manns in a Crystal Palace Saturday Concert in November of the same year. A third performance occurred in November 1879, by the Liverpool Philharmonic Society. George Grove wrote a letter to Smith in response to the second performance of *The Masque*:

> I have been looking for you (in vain) to congratulate you on your new overture. I listened to it with the greatest of care; and was very much pleased. I thought the middle part rather diffuse – you seemed to fall, in one place, all of a sudden under the influence of Beethoven. I don’t mean that there was any direct plagiarism of subject, so much as that the style & harmonies were his; and that was a too-great contrast to the other portions. But, dear me, that’s rather a feather in your cap – to be able to write like Beethoven! … The overture is full of tune and poetry, and very well scored. I hope you were pleased, for I think the performance was a very good one; and certainly the clapping, if I may compare (a thing I hate doing), was greater than that of Mr. Potters Cymbaline or Mr. Macfarrens Romeo.76

It is interesting that Grove would compare Smith’s writing to that of Beethoven, especially in light of Niecks’s comparison of Schubert and Beethoven. Smith’s music was making impressions that violated the prevailing thought of the day. According to Niecks, no woman could sound like Beethoven, especially since Schubert, a man, could not do it. Smith’s music continued to prove such prejudices to be wrong.

During the last years of her life, Smith turned to large-scale choral writing. With the advent of numerous choral societies all across England, there arose a demand for accessible choral music suited to these societies.77 In response, Smith wrote *Ode to the North-East Wind* (1878), *Ode to the Passions* (1882), *Song of the Little Baltung* (1883), and *The Red King* (1884).

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All four of these works were published by Novello and Company in vocal score. *Ode to the Passions* is the most substantial of the late choral works, and after three prominent performances, provoked some debate.

Smith scored *The Passions* for chorus and orchestra, and the work was performed in September 1882. Langdon Colbourne, the resident organist at the Hereford Cathedral conducted the work, although Smith contemplated conducting the work herself.78 *The Passions* was the main work of the first concert of the festival, held in Shire Hall. Though attendance for the concert lacked, the performance of Smith’s work received a number of reviews. Graham-Jones quoted from *The Atheneum* of September 16, 1882:

> The first evening concert in the Shire Hall was in one respect the most interesting of the festival, as it included the only absolute novelty of importance, Mrs. Meadows White’s setting of Collins’s ‘Ode to the Passions.’ We are not, perhaps, implying very much in stating that the composer of this work occupies the most prominent place among living female composers; but we may go further, and declare that in earnestness of purpose and laudable ambition she deserves to be named among the foremost of English musicians. … In her orchestration Mrs. Meadows White is not altogether happy, the treatment of the wind being frequently ineffective; but in this respect we note an improvement on her former efforts, and when full cognizance has been taken of every imperfection, the ‘Ode to the Passions’ must still be considered a work of great merit and quite worthy of its position in a festival programme. It should prove an exceedingly useful addition to the repertoire of choral societies.79

Though other reviews drew attention to the datedness of the text, the overall reception of *The Passions* was positive. Two other performances of the work occurred in April 1883, one by the Bradford Festival Choral Society, and the other with the Philharmonic Orchestra in St. James’s Hall in London. Frederick Meadows White helped to fund both of these performances.80

The latter performance prompted Stephen Stratton to present his paper “Woman in Relation to Musical Art” at a meeting of the musical association.\textsuperscript{81}

In his paper, Stratton addressed the question of a woman’s capability to become a great composer. He stated, “The consideration of woman’s relation to musical art will eventually narrow itself to this: Can she produce a great composer? We may assume that, up to the present, she has not.”\textsuperscript{82} Stratton referenced the article by Niecks and the response by Artiste, indicating that Niecks failed to find a satisfactory reason for the lack of woman’s success as a composer, and that Artiste merely accepted the established axiom that women could not become great composers.\textsuperscript{83} The performance of \textit{The Passions} in St. James’s Square called that axiom into question, according to Stratton:

The work performed in London last Monday has given rise to much comment, and re-started the subject of woman’s musical genius. Should I have the honour of including the composer of “The Passions” among my hearers, I hope she will pardon me making use of some of the remarks to which her work has given rise. The changes are rung on the old cry, that woman has not produced a great composer; the why or wherefore does not appear to be nearer a solution. The work in question I have not looked at, because I wish to maintain a position of neutrality; but from the general opinion it must come very near to greatness.\textsuperscript{84}

After presenting some of the arguments supporting the belief that women could not become great composers, Stratton states, “I feel it would not be difficult to ‘destroy, smash, and pulverise’ some of the arguments advanced.”\textsuperscript{85} He then referenced a critique of a performance of Smith’s \textit{Song of the Little Baltung}, which concluded that “talent is of neither sex, and that genius only demands opportunities for expression to rise superior to conventional trammels, traditionary

\textsuperscript{81} Stratton, “Woman.”
\textsuperscript{82} Stratton, “Woman,” 115.
\textsuperscript{83} Stratton, “Woman,” 127.
\textsuperscript{84} Stratton, “Woman,” 128.
\textsuperscript{85} Stratton, “Woman,” 129.
forms, or the limitations of custom and prejudice.” Stratton’s opinion was that, while there had not yet been a great woman composer, women were not incapable of becoming great composers. He further wrote that women had not had equal opportunities to become great composers:

I believe the chief hindrances to woman’s progress as a composer to have been defective education, the former position of music itself, and also of the musician. In other words, woman has not become great in this art, because she has had no fair chance hitherto. Of education I have now left myself no time to speak, but understanding it as educating or drawing out the powers of the mind, rather than cramming it with an ill-assorted mass of facts, you will readily follow out my argument.

Both Frederick Meadows White and his wife were in attendance at this session, and White made a lengthy comment in the discussion that followed the presentation of the paper. The evidence of the positive reviews and the discussion of the abilities of women composers surrounding Smith’s music demonstrate that her music was at the forefront of the debate in England. Her accomplishments challenged the presumptions and made many rethink what they believed was possible from the pens of women.

Smith’s health declined in the two years following the presentation of Stratton’s paper. She attended a few performances of her works, but in the autumn of 1883 the Meadows Whites made a trip to France to consult with a specialist about her ongoing laryngitis. Her final appearance at a presentation of one of her works occurred in May 1884. On December 4, 1884, Alice Mary Smith died of typhoid fever in London. The Musical Times ran an obituary on January 1, 1885, that spoke highly of Smith’s accomplishments:

It is with sincerest regret that we announce the death, on the 4th ult., of Mrs. Meadows White, wife of Mr. Meadows White, Q.C., and Recorder of Canterbury.

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86 Stratton, “Woman,” 129.
87 Stratton, “Woman,” 130.
88 Graham-Jones, Life, 28.
A pupil of Sir Sterndale Bennett and Sir George Macfarren, Mrs. White – then Alice Mary Smith – as early as 1861 excited attention as a composer by a Quartet, which was performed at a trial of new compositions at the Musical Society of London; and since that time she has gradually achieved a fame which places her name at the head of female creative artists; no other, as far as we are aware, having written for the orchestra, both alone, and in combination with voices.\(^8^9\)

Smith’s fame reached to the United States, and both the *New York Times* and the *Boston Evening Traveler* carried obituaries upon her death.\(^9^0\) Alice Mary Smith became known as a charming and gracious lady, whose compositional skill rivaled that of the male composers of her day. Some of her works, especially the later choral works, were performed after her death, but within a decade her music was largely forgotten, along with her pioneering efforts on behalf of women composers.

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CHAPTER 4

ANALYSES OF THREE ANTHEMS BY SMITH

The anthems of Alice Mary Smith are examples of the trend towards returning to more elaborate church choral music in England, which took place in the latter half of the nineteenth century. Chapter 5 describes the reform of church music in England and how Smith’s anthems fit into that reformation in greater detail. Analysis of the three anthems studied reveals elements consistent with some of the musical reforms taking place, which help place Smith’s contribution into the context of the changes affecting church music in England during her lifetime.

Smith’s anthems are generally characterized by sensitivity to setting the text musically. Many of her compositional decisions appear to have been influenced by a desire to expressively depict the text. Textual considerations governed the structures of her anthems, as well as the performing forces she employed. There is evidence of text painting, and though this was certainly not a new idea, it reinforces the idea that Smith took great care to create a quality musical representation of the meaning of her texts.

The harmonic language of Smith’s anthems also supports the meaning of the text. Though they tended to be simple, Smith capably used her harmonic progressions to create and release tension consistent with the expression of the mood of the text. At times, Smith’s modulatory techniques surface as weaknesses in her writing. They sometimes seem exposed as unusually abrupt and a little awkward, which is unusual, compared to the smooth harmonic progressions found elsewhere in the anthems.
Smith used a variety of performing forces, drawing from several choral voicing combinations along with soloists, both individually and in combination. The interweaving of different performing forces supports placing Smith’s anthems with the more elaborate choral music of the English church music reformation, and set her anthems apart from their more immediate predecessors, which tended to be simple choral settings, with only rare solos.¹

**Out of the Deep**

Alice Mary Smith composed *Out of the Deep* around 1865, using only the text of Psalm 130, and scored for baritone solo and SSATB chorus with organ accompaniment. The piece opens with an extended baritone solo and finishes with the soloist and chorus singing together. In the opening measures, the baritone part contains a recitative followed by an aria and both segments are accompanied by organ. In the second section of the anthem, the baritone sings phrases of the text interspersed with responses from the upper voices of the choir. Lastly, the final section combines the full SSATB choir with the baritone solo. The following chart (Table 4.1) outlines the larger sections of *Out of the Deep*:

<table>
<thead>
<tr>
<th>Measures</th>
<th>1-50</th>
<th>50-92</th>
<th>92-159</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Voicing</strong></td>
<td>Baritone Solo (Recitative and Aria)</td>
<td>Baritone Solo with SSA Choral Responses</td>
<td>Baritone Solo and SSATB Choir</td>
</tr>
<tr>
<td><strong>Accompaniment</strong></td>
<td>Organ</td>
<td>Organ</td>
<td>None</td>
</tr>
</tbody>
</table>

Each of the three sections ends with a strong cadence to the home key of F major. In both instances of conjoining sections, at m. 50 and at m. 92, the end of the soloist’s phrase elides

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with the beginning of the choral voices that begin the next section. At m. 50, the meter shifts from common time to $\frac{3}{4}$, and Smith included a double bar line at the end of m. 49 to further indicate a new section at m. 50. There is no double bar line to signify the beginning of the third section; however, the change in the texture at m. 92 indicates the start of something different. The full chorus sings for the first time at m. 92, and Smith omitted the organ accompaniment in her manuscripts.\(^2\) In the previous sections, the soloist plays a more prominent role than the chorus but, beginning in m. 92, the soloist is more integrated with the choir. Thus, it seems appropriate to label mm. 92-159 as a third major section to the work.

When compared to the mainstream published anthems during the mid-nineteenth century, the larger structure and use of varying performing forces within the larger sections demonstrate an effort on the part of Smith to write more sophisticated church music than was typical in the first half of the century. This coincided with the reform of church music described in greater detail in the following chapter.

The work opens in F major, with the baritone soloist singing a short recitative, which lasts until m. 10 and is followed by a short organ interlude, ending in m. 12. Smith marked the end of m. 12 with a double bar line, and the baritone aria begins in m. 13. The organ accompanies this recitative, largely by playing repetitive eighth-note chords. In the opening measures, the voice outlines a tonic triad, and only an eighth-note G at the end of m. 3 lies outside of the tonic triad established in the first four measures of the vocal part, although the organ accompaniment creates a shift to a dominant sonority for the last two beats of m. 2. The vocal line depicts the text musically and ascends as the baritone sings “Out of the deep have I called.” Smith instructed the organist to play the following dominant chord loudly, creating an

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\(^2\) The question of the Organ accompaniment for mm. 92-159 is discussed in the corresponding critical report in chapter 6.
abrupt sound that helps to depict the sudden call from the singer. This is an example of Smith’s use of text painting, demonstrating a surface-level sensitivity to setting the text musically.

Generally, Smith’s anthems are characterized by appropriate, dramatic musical depictions of the text. Other elements, studied later, will show a deeper understanding of the text and how Smith translated that understanding into her musical gestures.

The recitative ends in a half cadence, which is subsequently strengthened by a running organ line that culminates in an E. Thus, the organ sets up the opening of the aria in F major by pausing on the leading tone in F major. This also points to Smith’s care in setting the text. The opening text statement indicates that there is more to follow. Accordingly, Smith used harmonic language to support that indication, and the listener is left anticipating the text and the harmonic satisfaction of the leading tone resolving to the tonic, which are yet to come.

The baritone aria comprises the remainder of the first section, beginning in m. 13 and ending in m. 50. Harmonically, Smith tended to alternate between tonic and dominant sonorities every two beats, and she employed the double suspensions between the voice and the organ in several instances. The soloist sings three phrases that end in half cadences, perhaps to help set the text “O let thine ears consider well the voice of my complaint.” Since the text indicates that something further is about to be stated, the lack of finality in the half cadences is appropriate.

The third phrase, in mm. 20-24, modulates from the home key of F major to G minor and terminates in a half cadence in the new key. From m. 24 through m. 40, Smith used increasing chromaticism and harmonic instability to express the despairing question asked in the text. The arrival at G minor at mm. 23 and 24 is only temporary, and by m. 27 Smith shifted to F minor by using a C dominant seventh chord as a pivot in the preceding measure. F minor is firmly
established in mm. 28 and 29, where a tonic arrival, delayed with a suspension and a double retardation or inverted suspension (Figure 4.1), lasts for two measures.

Figure 4.1. Out of the Deep, mm. 27-29.

In the following measures, Smith heightened the tension by the use of eighth rests in the accompaniment, adding diminished seventh harmonies, minor chords in inversion, and chromatic bass movement. A particularly clear example of this occurs in mm. 33-34 (Figure 4.2), where the organ treble breaks from its regular pattern of eighth-note chords and observes eighth rests on the beat. The chromatic movement in the bass line of the organ is evident in this passage, as is the use of diminished seventh chords. In m. 34, the C half-diminished seventh chord used on beats one, two, and four resolves downward to a B♭ minor chord in second inversion, rather than upward to a D♭ sonority as would be expected.
As the baritone continues to ask the question, “Who may abide it?” the tension continues to mount. The final statement of the question occurs in mm. 39 and 40 and is set to a B diminished seventh sonority. The baritone sings the last beat of m. 39 and all of m. 40 unaccompanied, depicting the growing sense of despair in the text. Fermatas over the final pitch for the soloist and the ensuing rest amplify that sense. The mounting harmonic tension underscores the mood portrayed by the text. Smith heightened the sense of despair by repeating the textual phrase and adding harmonic tension with each repetition. This demonstrates a deeper understanding and interpretation of the text. In the Psalm, the text is only stated once. Smith, in an effort to portray the sense of despair she sensed the Psalmist must have felt, expanded on the singular statement of the text. Such care in setting the text is not evident in the comparison pieces detailed in Chapter 5. In contrast, as the Baritone shifts to look for comfort, Smith abruptly continued the aria in F major. From m. 41 until the end of the aria in m. 50, the harmonic language remains simple and in the key of F major, relying heavily on tonic and dominant sonorities.

Melodically, Smith reused material from the beginning of the aria in mm. 41 to 44 (Figure 4.3). With some slight modifications, the melodic material from mm. 13 and 14, in which
the baritone sings “Let thine ear consider well,” is repeated to set the response to the despairing question.

Figure 4.3. Out of the Deep, comparison of mm. 13-16 and mm. 41-44.

Further reuse of melodic material occurs in mm. 44-45 (Figure 4.4). Smith took the melody from mm. 18-19, in which the soloist sings, “The voice of my complaint,” and set the text, “In His Word is my trust.” Interestingly, Smith’s reuse of melodic material highlights the contrast of the negative “voice of my complaint,” spoken by the Psalmist, and the positive response to the complaint, which is found in “His Word.” Again, Smith’s musical decisions display an understanding of meaning of the text and an effort to set the text to music that appropriately supports that meaning.

The harmonic language and melodic material in the aria create a ternary structure that could be labeled as ABA’, with the first A section comprising mm. 13-24, the B section consisting of mm. 24-40, and the A’ segment stretching from m. 40 to m. 50. While there is not a great amount of melodic repetition between A and A’, there is enough, as outlined above, to create a melodic connection between the two, and to give the aria a sense of closure after the contrasting B section. The baritone aria closes with strong cadential motion to a perfect authentic cadence in m. 50, and leads to the first entrance of choral voices.
Figure 4.4. Out of the Deep, comparison of mm. 18-20 and mm. 44-46.

Measure 50 marks the beginning of the second section of the piece. The sopranos, both first and second, and the altos are the only choral voices that take part in this section. They begin with a primarily homophonic, hymn-like setting of the text, “Israel, trust in the Lord, for with Him there is mercy.” In a sense, the choir serves as a reminder to the soloist of the solace found in trusting the Lord. Overlapping the choir in m. 56, the baritone returns, admonishing the Lord to hear his complaint. The choir dutifully reminds the soloist to trust in the Lord in mm. 65-73. As if unwilling to submit to trusting the Lord, the baritone begins singing again in m. 71, overlapping the choir to the greatest extent in the piece, and declaring, “My soul fleeth before the Lord, before the morning watch.” Harmonically, the stability of the choir’s reminders to trust in the Lord is contrasted by the instability of the soloist’s unwillingness to fully comply. The choir segments remain grounded in the home key of F, with reliance on the tonic, subdominant, and dominant sonorities. The soloist, however, wanders a bit harmonically, revisiting G minor in mm. 60-64, and F minor in mm. 80-91. Smith’s use of harmony is consistent with the expression of the text. This is an example of Smith’s use of the choir to fulfill a specific, dramatic role in the narrative, rather than using them merely as a vehicle to verbalize the text. Here, and elsewhere in her anthems, Smith exhibits an understanding of the text that is not present in the mainstream anthems examined in Chapter 5. By using the choir in a specific dramatic role, Smith helped
convey her understanding of the text to the listener. Better examples of this characteristic will be discussed in the analysis of *By the Waters of Babylon*.

At m. 92, the beginning of the final major section, the full choir sings for the first time. Textually, they have very little variance, singing only: “Israel, trust in the Lord, for with Him there is mercy, and with Him there is plenteous redemption.” The choral setting of the text remains homophonic, chordal, and syllabic, and the harmonies stay grounded in F major. In m. 121, the soloist joins the choir with statements of finally submitting to trust in the Lord. He sings, “I look for the Lord, my God. My soul doth wait for Him.” These are opposite sentiments to the text found in the previous section. The soloist hits the climax of the piece in m. 138, as he ascends to an F, declaring that his soul waits for the Lord, while the choir supports the soloist with the hymn-like statements of “Israel trust in the Lord” (Figure 4.5).

![Figure 4.5. Out of the Deep, mm. 131-140.](image)
The upper voices of the choir continue after the climax, again on the same text, with the effect of reassuring tranquility. Following the upper voices, all voices finish the piece, first with the basses and tenors, who are then followed by staggered entrances of the altos, second sopranos, and finally the first sopranos. Smith used strong cadential writing in F major to bring the piece to a close. The choir provides a satisfying, peaceful closure to the piece, after some of the more agitated solo lines prior to the final section. Smith seems to have handled setting the text well, without any unusual or unnatural accents, and the musical treatment of the text is appropriate and fits the mood being expressed. The choral parts are not difficult, and with the repetitive text, a choir would need to be sensitive to singing the lines expressively, without getting bogged down in the repetition.

By the Waters of Babylon

*By the Waters of Babylon*, composed in 1864, stands as the most substantial of Alice Mary Smith’s anthems. It is 270 measures in length, compared to the 159 measures in *Out of the Deep* and the 167 measures in *Come Unto Him*. Additionally, Smith incorporated varying performing forces, including SATB choral singing, arias, recitative, and duet, and is thus reminiscent of a compact version of a cantata, with discrete sections that feature different performing forces, rather than lengthier movements comprising the work. The length of this work, along with the varying performing forces, demonstrate Smith’s efforts to write more elaborate church choral music. As will be discussed in Chapter 5, the music director of the church where this piece was performed was very involved with increasing the quality and substance of the choral music used there. Thus, including this piece in the repertoire of the choir
testifies to the greater sophistication of the work, compared to mainstream anthems. Table 4.2 outlines the larger sections of the piece.

Table 4.2. Structural Outline of By the Waters of Babylon.

<table>
<thead>
<tr>
<th>Measures</th>
<th>1-40</th>
<th>41-47</th>
<th>48-79</th>
<th>80-141</th>
<th>142-148</th>
<th>149-201</th>
<th>202-211</th>
<th>212-270</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genres</td>
<td>Choral</td>
<td>Recitative</td>
<td>Duet/Trio</td>
<td>Aria</td>
<td>Recitative</td>
<td>Choral Fugue</td>
<td>Choral</td>
<td>Choral with Soloist</td>
</tr>
<tr>
<td>Voicing</td>
<td>SATB</td>
<td>Baritone</td>
<td>SS Duet/ TBB Trio</td>
<td>Tenor</td>
<td>Baritone/ Bass</td>
<td>SATB</td>
<td>SATB</td>
<td>SATB</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonalities</td>
<td>G minor</td>
<td>Modulating</td>
<td>E₅ major → F major</td>
<td>F major → A minor → F major</td>
<td>Modulating</td>
<td>D minor → A major → F major → B₉ major → D minor</td>
<td>G minor</td>
<td>G major</td>
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<td></td>
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Overall, the piece progresses from a depressed and sorrowful opening in G minor to a happy and satisfied mood in G major at the end of the piece. Not unusual for the time period, Smith frequently modulated by thirds, from G minor to E₅ major, from F major to A minor, and from F major to D minor. It is interesting to note that the two recitative sections serve as the modulating passages between the keys of the preceding and following sections.

The tenor soloist sings a sizeable aria and participates in the final section, as well as the male trio in the third section. With all of those assignments, the tenor is the most active of the soloists. The choir plays the most significant part in the piece, singing both at the beginning and conclusion, and must navigate a choral fugue in the middle of the second half. All sections of the piece contain an organ accompaniment, including the recitative sections, when the organ plays a more limited role. Smith’s use of voices as dramatic participants is most evident in this piece.

The choir, in the tradition of operas and oratorios, takes on the role of the crowd, in this case the people of Israel. The soloists take roles of Israelite and Babylonian speakers. Smith used these
roles to highlight the dramatic nature of the narrative, rather than just set the words of a traditional anthem and motet text to music.

The presence of a choral fugue further supports the claim that Smith’s anthems are more elaborate and difficult than the anthems in the first half of the century. According to historians, English church choirs in the early nineteenth century generally lacked the ability and the ambition to perform music that was much more difficult than homophonic writing.  

Section one begins with a seven-measure organ introduction. Smith indicated the piece should start with a slow tempo, and the walking eighth notes in the organ set an ominous tone, which is supported by the accompaniment remaining in the lower register. As was true in Out of the Deep, Smith alternated between tonic and dominant sonorities frequently. Once the voices enter in m. 7, the lower three voices are the only ones to sing, enhancing the sorrowful mood with the lower sounding voices. The first phrase of text culminates in a longing and lamenting cry for home as the choir sings “O Zion, Zion.” In this first segment, up to m. 21, the two significant cadences are half cadences, perhaps signifying the unsettled nature of the text, longing for the rest found in Zion.

In mm. 22-24, the voices enter imitatively, beginning with the tenors, followed by the sopranos, and then by the basses in inversion. The altos enter at the same time as the basses and have the same general rhythmic pattern, but Smith abandoned the melodic imitation for harmonic reasons. Following this brief imitative passage, Smith returned to homophonic texture. Harmonically, she added more diminished sonorities which aid in intensifying the sorrowful mood that the opening of the piece sets. The phrase spanning mm. 22-30 again culminates in a half cadence.

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3 These details will be outlined in greater depth in chapter 5.
The altos and tenors continue with a duet, followed by an imitative entrance from the sopranos, an octave higher than the tenors. Lastly, the basses enter, imitating the entrance at a fifth below the tenors. In this phrase the diminished harmonies disappear almost entirely as Smith returned to alternating between tonic and dominant, only using the subdominant when approaching the cadence. The phrase ends in m. 40, coinciding with the close of the first major section. There is strong cadential movement in mm. 36-38, from subdominant to dominant to tonic, in perfect authentic cadence motion. Smith then added an extension that weakens the first arrival at the tonic slightly. In m. 39, she used the dominant seventh chord but omitted the leading tone, followed by a return to tonic in m. 40 but inserted the root G only in the bass, while the soprano remains on a D. Thus, even the only full cadence in the first major section is weakened, further supporting the idea that the captive Israelites were unsettled in their arrival and sojourn in Babylon.

The second section is a very short segment of the piece, comprising mm. 41-46. It serves as a transition between the opening, which establishes that the Israelites (choir) are regretfully removed from their destroyed homeland, and the following larger section, in which the soloists interact. Smith used a bass recitative for this transition, which is effective in continuing the sorrowful feeling. The soloist sings the word “heaviness” twice, both times on a descending melodic line, and the bass voice is particularly effective in conveying the heaviness. Here again, Smith made use of the text painting technique, demonstrating the importance of the text in her writing. Each of the five soloists in the piece portraits a specific role: the bass soloist functions as one of the Israelites, who tells of the Babylonian requirement of the Israelites to sing a song. In this way, the transition in the narrative is from the setting of the scene in the opening to a more specific event during the captivity.
A second transitional aspect of the recitative is the harmonic modulation that occurs. The opening section ended in the tonic key of G minor. That G is taken up in the bass solo, but the immediate addition of an A½ and a B½, followed by a G major seventh chord in the organ, begins the move from G minor to C minor. There is an arrival at C minor in m. 44, but it does not occur on beat one. Instead, the C minor chord appears on beat three, with an appoggiatura further weakening the arrival. Since C minor is not the final harmonic destination of the transition, the obscuring of the arrival is warranted. In m. 46, Smith moved from C minor to a half cadence on a B½ major seventh chord, setting up E½ major for the next section.

The soloists interact with one another in the third section. Both soprano soloists serve as Babylonians asking, perhaps tauntingly, for the Israelites to sing one of the songs of Zion. The male soloists function as Israelites responding to the request, asking how they could sing a song of Zion when they are removed from their homeland. In this section, the sopranos begin the section with a duet imploring the Israelites to sing. In mm. 47-49 the first soprano sings a statement of the short text, followed by an imitation of the phrase by the second soprano, though not an exact melodic replica. Throughout these opening measures of the section, Smith employed the alternating tonic and dominant pattern harmonically. As the two sopranos sing together in mm. 51-54, they have a more florid line with greater harmonic interest. The soprano duet ends with a half cadence in m. 55.

The bass soloist responds in mm. 55-62. As the sopranos finish with a B½ major chord in m. 55, the bass begins singing. Smith changed the B½ major to a B½ minor sonority within one beat. While the bass solo measures cadence on C major, there is no V-I motion that helps to establish the key. Instead, Smith used diminished seventh chords to continue the dominant-tonic function pattern (Figure 4.6).
Following the bass response, the soprano soloists return with another statement of their request for the Israelites to sing. These measures resemble closely the prior soprano duet in mm. 47-55, but this second statement is now in F major, set up by the cadence in C by the bass. Other than a few melodic and harmonic alterations, the two duet passages are copies of each other.

All the male soloists answer the second request with the same text as the bass sang previously. Again, the men’s entrance overlaps with the end of the soprano duet. The section continues in F major, and again Smith wrote diminished chords. Beginning in m. 74, rather than continuing the diminished seventh to tonic pattern, the section comes to a close with a half cadence in F major, which sets up the tenor aria in the same key.

The tenor aria text cites the reasoning for the reluctance to sing the Lord’s song in a strange land. Textually, the psalmist speaks of a strong tie to Jerusalem and presumably the temple there. Thus, the Psalmist wished that his right hand would lose its skill or that he would become mute if he failed to remember Jerusalem. The beginning of the aria contains the same basic harmonic ideas that appear to be typical of some of Smith’s writing, especially the tonic and dominant alternations. In m. 101, the first major cadence of the aria lands solidly in F major. Beginning in m. 102, Smith modulated to A minor over a stretch of eight measures, with a
definite dominant to tonic movement in mm. 108-109. While the tenor sings of the idea of not preferring Jerusalem in his struggles, the key remains A minor.

In mm. 117-123, Smith modulated from A minor back to F major, and the remainder of the section continuously establishes F major with repeated harmonic language of predominant to dominant to tonic. A deceptive cadence in mm. 132-133 delays the sense of arrival, which is still not fully achieved with an imperfect authentic cadence in mm. 137. In both instances, the tenor sings “O Jerusalem,” perhaps expressing a longing for home, which would be consistent with other weakened cadences in the piece. In m. 137, the full tonic arrival is delayed until beat two, while the tenor holds the fifth of the chord rather than the root. The pattern of dominant on beat one to tonic on beat two is continued in the organ until an F major chord is held in m. 141 (Figure 4.7).

The subsequent seven measures comprise the second recitative. In mm. 142-148, the baritone and the bass soloists sing in unison. Again, the recitative serves as a narrative and a
harmonic transition between the surrounding sections. The narrative shifts from the Babylonian captivity of Israel to remembering how the Edomites rejoiced over the destruction of Jerusalem during a previous conquest. Harmonically, the transition from F major to D minor is more abrupt, beginning immediately in m. 143, but the recitative does serve to solidify the new key with some dominant-tonic motion along with a definite half cadence before the beginning of the next section. The inclusion of both recitative sections again highlights the greater variety present in Smith’s music, reflecting the reformative trend. Additionally, Smith used them to set the scene for the narrative to follow, appropriate both for the tradition of recitative and for conveying the meaning of the story.

Smith set the words of the Edomites in a choral fugue, which comprises the next major section of the piece. Following the half cadence in D minor at the end of the recitative, the fugue opens clearly in G minor, with the fugue subject in the alto voice beginning on the tonic and ascending the first four pitches of the D minor scale. The text “Down with it, down with it, to the ground” serves as the text of the subject of the fugue (Figure 4.8).

![Figure 4.8. By the Waters of Babylon, mm. 149-152, alto part.](image)

The sopranos enter in m. 152 with a tonal answer of the subject at the fifth. Smith did not employ a countersubject in this fugue but instead harmonized each entrance of the subject and answer in a free manner. In m. 155, the basses enter with a statement of the subject, beginning on
the tonic, and the tenors follow with another tonal answer on the dominant in m. 158. The fugue’s exposition ends at the downbeat of m. 161.

A short episode in mm. 161-163 follows the exposition. Though this episode does not modulate within these measures, the material after this episode begins abruptly in A minor, which lends a transitional effect to the measures under consideration. There is a short sequence in the soprano voice in mm. 161-162, where the rhythmic pattern of a quarter, two eighths, and a quarter, found in the third measure of the subject, is repeated down a step. The connection to the subject is purely rhythmic; this sequence bears no significant melodic resemblance to the figure found in the subject. In between the two statements of the sequential figure, the altos and basses sing the same fragment in harmony, both in mm. 161-162 and in m. 163. The short episode leads into the middle section of the fugue, beginning in m 164.

A statement of the subject enters in the soprano voice in m. 164, beginning on A. Since the tonal answers began on the dominant A in the exposition, the change to a real statement of the subject lends support for a modulation to A minor. The half cadence in m. 167 further solidifies the shift to A minor; however, only two measures following the half cadence, Smith again abruptly modulated to another key.

Beginning in m. 169, an entry of the subject occurs in the tenor voice. The basses sustain a C for three measures, establishing C as the dominant of the new key, F major, which arrives in m. 172. In m. 174, the basses sing another entry of the subject, again on the dominant C, while the tenors sustain a C above the basses. In the section in F major, beyond the two full tonal statements of the subject, the remaining voices harmonize in free counterpoint. A half cadence in m. 178 brings this segment to a close. As before, Smith suddenly modulated to another key in m. 179. The tenors sing a middle entry of the subject, this time in B, major. The basses have the first
measure of the subject at a sixth below the tenors, but then continue with other material. Later, in m. 182, the basses have another fragment of the subject in F. The modulation in these measures to B♭ is supported by the cadence in m. 183. Throughout mm. 164-183, the primary activity in the fugue is frequent modulations and middle entries of the subject.

A second episode spans mm. 184-195. The modulation to D minor occurs immediately in the last half of m. 183 and the beginning of m. 184, with dominant to tonic motion in the new key. In the remaining measures, Smith alternated tonic and dominant harmonies, though with greater reliance on the vii° chord rather than the dominant A major. The absence of a full statement of the subject and the presence of sequential figures and fragments of the subject establish these measures as the more transitional episode. Smith opened with fragments of the subject in mm. 184-185. The basses sing the first two measures of the subject in the tonic key of D minor, while the altos sing the same two measures a minor tenth above. Meanwhile, the sopranos sing the same two measures of the subject in inversion, beginning on F, an octave above the altos. The altos continue to sing the subject into m. 186, but finish the subject downward on beats three and four, rather than the upward motion found in the unaltered subject (Figure 4.9).

Measures 188 and 189 contain further fragments of the subject. The altos have the first two measures of the subject in inversion, beginning on the dominant A. Meanwhile, the tenors and altos have the first measure of the subject in m. 188 (Figure 4.10). The occurrence in the tenor voice resembles the unaltered subject more closely, with the fragment beginning on an F. However, in the soprano voice, the fragments are altered melodically but retain the rhythm and text of the subject. This leads to m. 190, where all voices sing the rhythm of the end of the
Figure 4.9. *By the Waters of Babylon*, mm. 182-187.

Figure 4.10. *By the Waters of Babylon*, mm. 188-192.
subject, but again the melody is altered. These developmental fragments of the subject help support classifying this segment as an episode.

The section concludes with an extension of the half cadence that occurs in m. 191. Beginning in that measure, the organ begins a lengthy dominant pedal, which is sustained into the closing section. The voices give two more statements of the phrase “down, down with it to the ground,” each emphasizing the dominant A-major chord. With the repetition of the dominant sonority, the extended half cadence indicates that the fugue is coming to a close.

Smith began a short closing section with stretto entrances of the voices in mm. 195-198. The basses enter first, followed by the tenors, altos, and the sopranos. Each voice enters a perfect fourth above the previous voice, with the exception of the sopranos, who sing an augmented fourth above the altos. The fugue ends with a perfect authentic cadence in D major, with the Picardy third supplied by the altos and the organ. Smith used the D-major chord as a pivot to modulate into G minor in the subsequent section of the piece. The inclusion of a choral fugue is a clear indicator that this piece was written for a more accomplished choir than would have been available in most English churches during the first half of the nineteenth century.

For the remainder of the piece, the narrative shifts to an active curse of the Babylonians. The Psalmist warned that the Lord is happy to reward those according to the manner in which they had served the Israelites. Since the Babylonians had destroyed Jerusalem, the Psalmist felt that they deserved the same fate. Israel could take solace in the knowledge that the Lord would judge the Babylonians for their actions. The section immediately following the choral fugue depicts the bitterness of the curse toward the Babylonians. Smith began in G minor in m. 202 with homophonic choral singing and with the organ doubling the voices. In mm. 208-210, Smith set the three-fold repetition of the word “misery” with descending sequential motion in the
soprano and bass. Each statement of the word is preceded by a quarter rest. The pedal of the organ continues the stepwise downward motion to the end of the brief section in m. 211. In combination, the interspersed silence and downward motion are effective in depicting the predicted misery that the Babylonians would endure.

The final section of the piece conveys a more comforted outlook on the Israelites’ plight than previously heard. Smith modulated to the parallel G major and remained in that key until the end of the work. The tenor soloist functions as an encourager to the Israelites, pointing out that the Babylonians will get their just rewards from the Lord. In mm. 212-219, the tenor soloist sings a lovely melody that helps to set the new, comforted mood. Harmonically, Smith set this melody to strong harmonic motion, from tonic through the supertonic, submediant, and subdominant sonorities, leading to a half cadence. The choir answers with a similar melody in the soprano, but with some opposite melodic motion to the soloist (Figure 4.11).

Figure 4.11. Comparison of By the Waters of Babylon, mm. 211-215 and mm. 219-223.

In effect, the soloist attempts to convince the people to take comfort in the Lord’s pending judgment, and the people are reluctant to give up lamenting their fate. The choir has the added text “as thou hast served us,” which leads to a deceptive cadence in m. 227, followed by a textual repetition that concludes harmonically in a perfect authentic cadence in m. 231. Such a
cadence is rare in the choral sections of this piece and is used to indicate a satisfaction that was not present in the minds of the people at the beginning of the piece. Here, the tenor soloist succeeds in giving the Israelite people hope in the midst of their trials.

In m. 232 and m. 234, the choral sopranos sing a similar figure to the setting of “misery” in mm. 208-209, except in these instances, Smith set the word “happy.” Rhythmically, the figures are the same: a quarter rest followed by two quarter notes on the same pitch, followed by another quarter rest. The same figures appear in all voices in mm. 244-247, and strongly resemble the “misery” passage seen earlier. Rather than the descending motion used previously, the basses sing with upward motion. The consolation that the Israelites find in the Lord’s judgment of the Babylonians is contrasted with the misery that the Babylonians will experience. Again, Smith displayed an understanding of the text and used musical means to help convey the message.

The tenor soloist sings a repeated rendition of mm. 212-219 in mm. 248-255. As if finally convinced, the choir answers with the tenor’s soaring melody. After alternating statements of “happy shall he be,” the soloist and the choir join together to sing “as thou hast served us,” three times. Smith used a final perfect authentic cadence with a short plagal extension to finally arrive at a restful and satisfying conclusion to the piece.

**Come Unto Him, All Ye That Labour**

Alice Mary Smith wrote *Come Unto Him* in the mid-1860’s, likely 1865 or 1866, for SATB chorus and SATB soli. It is a setting of Matthew 11:28-30, although Smith changed the first person references in the Bible to third person in her anthem. In one of the manuscripts of
The Soul’s Longings (MS 1613a), the two anthems are paired together on a title page (Figure 4.12).

![Image](image-url)

**Figure 4.12. MS 1613a - The Soul's Longings, Title Page (Image used by permission of the Royal Academy of Music Library).**

In his book, Ian Graham-Jones indicates that the text for *Come Unto Him* is a poem by Sir Nicholas Breton, as *The Soul’s Longings* is, which would make these two anthems a pairing of settings of Breton texts. However, in her most finished copies of each manuscript available, Smith included an acknowledgment to Breton for the text of *The Soul’s Longings* but made no such indication for *Come Unto Him* (Figure 4.13). Thus, it appears that Smith only set one Breton text in an anthem, and the other four have scriptural texts.

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In *Come Unto Him*, the soloists play a lesser part than was true of the soloists in the previous two pieces. This work is mostly choral, again accompanied throughout by organ. Generally, a change in the text marks the beginning of each section. Smith tended to change keys for each new section as well, though occasionally her modulations were unusual and somewhat surprising in their harmonic motion and abrupt shifts. Table 4.3 outlines the larger sections of *Come Unto Him*.

<table>
<thead>
<tr>
<th>Section</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
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</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1-45</td>
<td>46-82</td>
<td>83-137</td>
<td>137-167</td>
</tr>
<tr>
<td>Key</td>
<td>D → A</td>
<td>A → f₂</td>
<td>f₂ → d → F → D</td>
<td>D</td>
</tr>
<tr>
<td>Voicing</td>
<td>Organ introduction; SATB Chorus</td>
<td>Modulating organ interlude; SATB Chorus</td>
<td>SATB soli; SATB Chorus</td>
<td>SATB soli; SATB Chorus</td>
</tr>
</tbody>
</table>

Overall, the piece is comforting and inviting, with the general mood of the text indicating that rest can be found in Christ, who spoke the words in the first-person narrative in the Bible. The choir opens with the thesis that if one comes to Him, He will give rest. The tension in the piece comes from the settings of the phrase “take His yoke upon you and learn of Him.” Perhaps depicting the reluctance to take on the load of the yoke, Smith set that phrase in minor keys, and
created tension in those passages. In response, the phrase “for He is meek and lowly of heart, and ye shall find rest unto your weary souls” is set to a lovely, relaxing melody in direct contrast to the previous phrase. Finally the realization that it is inviting to take on the yoke sets in with the statement, “His yoke is easy and His burden is light.” Accepting this truth leads to the rest that can be found in Him. The choir then closes with a restatement of the opening thesis, now verified, that if one comes unto Christ, He will give rest.

The organ opens the piece with a seven-measure introduction, which serves to expose the melodic theme. Smith only used the first two measures of the opening melody in the introduction, but she used them twice, in mm. 1-2 and mm. 3-4, with the second statement harmonized differently. Beyond giving a taste of the melody, the introduction acquaints the listener with the steady quarter note rhythms in the time signature and establishes the key of D major by means of three recurring cycles of a tonic, subdominant, and dominant progression.

Following the introduction, the tenors sing a full statement of the melody, ending with a half cadence in m. 15. These measures exhibit Smith’s tendency of alternating between tonic and dominant sonorities. The other three voices join the tenors at m. 16, where the sopranos repeat the same melodic line, harmonized in homophonic texture by the lower three voices. This second statement of the melody initially cadences deceptively in m. 23, but is extended by a repetition of the text, “and He will give, will give you rest,” until reaching a perfect authentic cadence in m. 25.

In between m. 26 and m. 34, Smith modulated from D major to A major. Two difficulties obscure the transition: First, this section of music is missing most of the sharps on the G’s in the manuscripts; second, the definite arrival in the tonic of the new key does not occur until m. 34.

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5 For an explanation of the missing G’s, see the critical report for these measures.
The G♯ appears as early as m. 26, but can initially be explained as a secondary dominant and a suspension of the G♯ into the next measure. Again, in m. 28, it is part of a secondary dominant chord, which properly resolves to the dominant, or A major, in m. 29. At this point, the singers are in the middle of the textual phrase, making an arrival in a new key of A major unlikely. To further confuse the issue, Smith wrote in the G♯ in both the alto and the organ on beat six of m. 29, which is then no longer diatonic in D, and also does not make the chord on that beat a secondary dominant. The effect is an abrupt push into the mediant, and then the subdominant, of the new key. Rather than quickly arrive at tonic, Smith established the new key with two half cadences, one in m. 31 and another in m. 33. The expected tonic chord finally occurs in m. 34, with the beginning of a new text phrase, following the half cadence in the previous measure. Once the new key is finally established, the section continues until mm. 44-45, where it ends in a perfect authentic cadence, reaffirming the modulation to A major. This is an example of an abrupt modulation that is an anomaly in an otherwise smooth harmonic progression.

Measure 26 begins with a tenor-bass duet. The tenors have the melodic theme, which is then imitated by the altos in m. 27 and then by the sopranos in m. 28. Until m. 38, the voices sing with some independence from each other, especially textually, although the texture is more homophonic than polyphonic (Figure 4.14).

The organ transitions into the next major section in mm. 46-50. Much of these measures retain the A major key, until m. 50, when an F♯ minor chord in second inversion and a C♯ major chord lead into the new key of F♯ minor. At m. 51, the sopranos enter with a new melodic theme, beginning on F♯. Two measures later, the altos imitate that theme at a fourth below, on C♯. The imitative entrances continue with the tenors in m. 55 beginning back on tonic F♯, and lastly with the basses in m. 57 on the subdominant B♭. In m. 57, the altos take the theme again, starting on
Figure 4.14. *Come Unto Him*, mm. 26-34.

Soprano:

A: IV V vi IV ii I<sub>6</sub> V I IV

B: Come un - to Him, all ye, all ye that la - bour

Organ:

Susp.

D: vi V<sup>7</sup>/iii iii vii<sup>6</sup> I V/V V

A: ii V<sup>7</sup>/vi vi vii<sup>6</sup>/IV IV V I iii
C#, followed again by the tenors on F# - but a measure earlier than the pattern of the two-measure delay would dictate, in m. 58. Smith continued the imitative entrances with the altos in m. 61 on F#, the basses in m. 62 on C#, the tenors in m. 63 on A, and the altos again in m. 64 on G#. In each entrance, the voices sing the phrase “Take His yoke upon you.” The same text phrase appears in other places in these measures, with the same rhythmic figure as the theme, but with different pitch contents.

Already in m. 54, Smith made at least an excursion to B minor, if not a full modulation. An A# appears in mm. 54-58, making the chords in those measures F# major chords, which then alternate with B minor chords. This mimics Smith’s tendency to write in alternating dominant and tonic sonorities; however, the length of this exploration of B minor is only a few measures, and B minor is never established by an arrival at a cadence point. Thus, it can be termed a temporary excursion into B minor and analyzed as secondary dominants of the subdominant.

The remainder of this section features heavy reliance on the dominant, especially by frequently repeating or sustaining a C#. Smith sustained a dominant chord from the beginning of m. 69 through the first half of m. 70, and again in mm. 71-72. In both instances the melodic theme returns beginning on the dominant C#. The tenors have it in mm. 69-70, and the altos in mm. 71-72. This section ends with the upper three voices singing repeated C#'s in mm. 77-81 while the organ changes chords underneath. In m. 82, the dominant chords drop the E# to modulate back to A major by means of an E major chord (Figure 4.15).
Section three begins in m. 83, marked by changes in tonality, text, and texture. The tenors begin with a lovely new melody, suitable to the change in text, which states, “For He is meek and lowly of heart, and ye shall find rest unto your souls.” This solo passage by the tenors ends in m. 90 with a deceptive cadence, and the sopranos join the tenors with a repetition of the second half of the text. The altos and basses enter in m. 93; all four voices finish the phrase with “unto your souls.”

Overlapping the imperfect authentic cadence on the downbeat of m. 95, the sopranos immediately return to the melody and text of the previous section. The A major chord on the downbeat of the measure serves as both a tonic arrival at the end of the previous phrase and a dominant springboard into D minor, which Smith inserted into the middle of m. 95. She again established the change in tonality with heavy use of the alternating dominant and tonic chords.
The voices enter imitatively, as they did in mm. 51-58, with the altos following the sopranos by two measures and entering on the dominant. Two measures after the altos, the tenors enter on the tonic; the basses begin two measures behind the tenors, on the subdominant. As the tenors enter in m. 99, the sopranos begin a descending sequence of leaps of upward sixths until m. 103. This unusual figure is prominent in the texture and helps alternate between D minor and A major chords, which continues to establish D minor as the key.

In mm. 103-107, Smith modulated from D minor to F major, but in an unusual manner for a simple modulation from a minor key to a relative major key. After a tonic D minor arrival in m. 103, the sopranos have a Cmaj on beat four of the measure, creating a C major chord in first inversion. It would seem likely that a move to F major would occur immediately after the C major chord, even though the first inversion of the chord would weaken the arrival in the new key. Instead, Smith delayed that arrival by writing in a Bdim chord in the next measure, followed by an F major chord in second inversion. This progression results in a descending bass line, moving by steps from A, in m. 102, down to Bdim, in m. 105. At that point, Smith wrote in a G minor seventh chord, followed then by a G major seventh chord in m. 106, neither of which have a strong pull to F but could lead to a half cadence on the dominant C major. Both of these seventh chords are in first inversion, creating chromatic bass movement toward the dominant C. In m. 106, the piece finally arrives at the C in the bass, doubled by the soprano and alto; however, the tenors sing an A, which makes the sound at the beginning of the measure a little surprising. The chord tones in isolation would indicate an A minor chord, but they do fit into the F major chord, omitting the root. In either case, Smith had set up a C major arrival and then surprised the listener with a potential tonic chord that emphasizes the chordal fifth rather than the root. A
second-inversion tonic chord occurs immediately on beat two of the measure (Figure 4.16). This is another example of a rough modulation in an otherwise smooth harmonic progression.

Figure 4.16. Come Unto Him, mm. 102-107.

The altos return to the lyrical melody that the tenors sang in mm. 83-90, now in the new key of F major; however, in this rendition, there is no repetition of the final text phrase, as the tenors and sopranos had in mm. 90-92. When the sopranos enter in m. 115, it is with a return to the “Take His yoke upon you” theme from m. 95. The tenors enter divisi in m. 116 with a major second of C♭ and D, heightening the tension and leading to the entrance of the altos, also divided, and the basses on a G minor chord. Beginning in m. 113, the organ sustains a dominant pedal until halfway through m. 120, which both firmly establishes F major and continues to build tension toward the climax in m. 122. The C pedal gives way to a G minor in m. 120, followed by
a half cadence on the dominant A major in m. 122, creating a brief excursion back to D minor in mm. 120-123.

The four soloists make their first appearances in mm. 123-127. F major is quickly reestablished in m. 123, but the brief solo passage serves to begin the modulation back to D major with the help of a secondary diminished seventh of the dominant in m. 126. The full chorus resumes in m. 127 and, simultaneously, the organ begins another lengthy dominant pedal, which lasts for four measures. A perfect authentic cadence in mm. 136-137 closes the section and returns the piece to its home key of D major.

To begin the final section, from m. 137 to m. 144, the soloists reacquaint the listener with the melody and text from mm. 8-15. This time, the sopranos carry the melody, harmonized by the other three soloists. These measures function as an introduction and exposition of the melodic theme before the full chorus enters, much like mm. 8-15 did. When the choir begins in m. 145, they sing an exact repetition of mm. 16-23, except that all four voices come to a stop in m. 152 with an authentic cadence, rather than the deceptive cadence found in m. 24. The choir finishes the piece by beckoning its audience to “come unto Him,” adding the final phrase, “for His yoke is easy and His burden is light,” sung in a comforting, descending line that ends with a subdued tonic chord that sits in the lower part of the soprano, alto, and tenor ranges.

**Summary**

Analyzing these three anthems reveals some primary factors that will help place them within the anthem genre in the next chapter. First, Smith displayed sensitivity to setting the text to music by making sure accents were correct and through occasional instances of text painting. Second, she showed an understanding of the meaning of the text and sought to bring out the
emotion and drama of the narratives through the use of appropriate harmonic language and by employing varying performing forces. Some of the strongest instances occurred when Smith reused melodic material for two opposing textual sentiments in order to highlight the development of the text. In *By the Waters of Babylon*, the choir first sang of misery and later sang of happiness as the story unfolded, using the same melodic material. In *Out of the Deep*, Smith melodically connected “the voice of my complaint” with the solution of “in His Word is my trust.” These instances show that Smith considered the progression of the story in her compositional process. As the next chapter will describe, such an in-depth treatment of the text was uncommon in England in the first half of the nineteenth century.

Second, Smith’s anthems are more substantial than many other anthems written in the early and mid-nineteenth century. By combining recitative, soloists, and choral sections, she was able to make her anthems more complex than was standard in the first half of the century. The choral fugue in *By the Waters of Babylon* is a prime example of choral music that had fallen well out of use until the church music reformation in England. Performing these anthems would take more effort and more accomplished singers than the average English church had available in the early nineteenth century.

These two primary characteristics of Smith’s anthems give them credibility as viable choral repertoire selections for church choirs today. They are advanced enough to be interesting, and the message of the text is expressed very well, yet they are not too difficult to make the singers lose interest.
CHAPTER 5
SMITH’S ANTHEMS WITHIN THE ANTHEM GENRE

The Anthem in Nineteenth-Century England

In order to appropriately place Smith’s anthems into the context of the anthem genre, an understanding of the state of English church music in the nineteenth century proves useful. At the beginning of the century, apathy and neglect, which was prevalent in almost all aspects of church life, had pushed English church music to a deplorable state.\(^1\) Bishops enjoyed extremely large salaries, yet rarely performed any of the duties associated with the positions. In 1827, congregations considered absenteeism among their clergy routine, with sixty percent of the clergy residing outside of the provinces of the churches in which they held positions.\(^2\) Instead, grossly underpaid curates cared for any duties that were still carried out. Holy Communion was administered quarterly, if at all, and where services were still held regularly, they had developed into what twentieth-century author Kenneth Long described as “a dialogue between a curate and the parish clerk, interrupted by the efforts of the gallery musicians.”\(^3\)

The clergy who were regularly absent cared little about their cathedrals, much less the manner in which the worship services were conducted. Those who were appointed to carry out the musical duties often had no skill, training, or interest in performing them. As a result, the quality and significance of worship music declined to a state in which choral singing in the

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service was abandoned. In some parishes, the choir had dwindled in numbers to only include one adult male singer to sing with the choirboys.\footnote{Long, \textit{Music}, 321.} Choirboys also experienced the effects of this neglect. They received only minimal musical training for the services and, instead of caring for their education, those who had charge of them used them as cheap labor or hired them out to other unscrupulous employers. At the beginning of the nineteenth century, English church music suffered greatly due to the neglect and careless attitudes of the clergy.

Anthems written around this time reflect the decline in numbers of singers in church choirs. Composers such as Maurice Greene, William Boyce, and others produced a large number of solo and duet verse anthems to accommodate the smaller vocal forces.\footnote{Long, \textit{Music}, 321.} Many church musicians disregarded choir practices and reduced the choral repertory to a small collection of services and anthems that were rotated into use, regardless of the suitability of the text to the occasion. These circumstances help explain why the music of Thomas Attwood and William Crotch is easier to sing than that of the sixteenth- and seventeenth-century writers.\footnote{Long, \textit{Music}, 321.}

During the 1830’s, the Church of England underwent significant administrative, organizational, ceremonial, and musical reforms. Parliament installed a body called the Ecclesiastical Commissioners to facilitate some of the reforms. They redistributed salaries to a fairer balance between bishops and the other clergy, and they took steps to ensure that paid clergy performed the duties associated with their positions. The Oxford Movement, which played a significant role in bringing about some of these reforms, emphasized worship ritual and ceremony, sacerdotalism, and dogma. This so-called High-Church emphasis greatly impacted the reformation of church music in England.\footnote{Long, \textit{Music}, 318.} Until the High-Church, or Tractarian, reforms began,
the predominant principles of Evangelicalism, which placed more emphasis on the personal aspects of religion than on the corporate aspect of worship, had allowed the decline of structured worship services, and church music with it, to overtake the English church landscape. Tractarians believed in the importance of structured worship, along with ritual and ceremony, and church music played an important role in those beliefs.

Two ideals emerged in the revival of the Anglican choral service: the ecclesiastical ideal and the cathedral ideal.\(^8\) The ecclesiastical ideal preferred music that allowed the whole congregation to participate in singing in the service. Clergy would intone prayers and versicles, and the congregation would sing the responses. This ideal especially preferred the chanting of the daily Prayer Book psalms to plainsong psalm tones and viewed it as more conducive to worship because of their antiquity and solemn character.\(^9\) Further, the ecclesiastical ideal favored unaccompanied, polyphonic settings of the service settings and anthems for choirs, and they avoided any music in more modern styles. The ecclesiastical ideal sought to restore church music to the days of the Catholic Church prior to the Reformation.

The second ideal, the cathedral ideal, placed less emphasis on having the congregation participate in the singing in favor of more elaborate music sung by the choir. This ideal flourished initially in the parochial and collegiate institutions, then spread to the larger cathedrals.\(^10\) Part of the revitalization of the church included a developing willingness to pay a salary to church musicians and to care for the expenses of ensuring that the standards of the music used in worship improved. As a result, individual men took positions in specific churches and developed choirs that were capable of singing more difficult repertoire. St. Andrew’s Church

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on Wells Street, where the two known performances of Smith’s anthems took place, was one of the instances in which the cathedral ideal took hold. Initially, St. Andrew’s held to the ecclesiastical ideal until around 1850, when the organist John Foster (1827-1915) introduced some elements of the cathedral style and discontinued using Thomas Helmore’s Psalter Noted. The shift continued with Foster’s successors, Philip Armes (1836-1908) and Joseph Barnby (1838-1896). Barnby was appointed in 1863 and therefore would have been at St. Andrew’s for the performances of Smith’s anthems in 1864.

During the last half of the nineteenth century, the choral service became a normal part of Anglican worship. Any controversial linkage between the choral tradition and Tractarianism had faded; the public increasingly accepted and appreciated the use of the choir in worship. The ecclesiastical ideal was too closely associated to an unpopular style of churchmanship and part of a musical repertory of the remote past to maintain any level of lasting popularity.

**Placing Smith’s Anthems into the Genre**

Smith wrote all five of her anthems in the early 1860’s. The recorded performances of *By the Waters of Babylon* and *Whoso Hath this World’s Goods* took place at St. Andrews Church on Wells Street in 1864. Beginning in 1850, the clergy of St. Andrews embraced the cathedral style of worship, and therefore more elaborate choral music found its way into the services there. It is clear that the three anthems analyzed in this study were not written for congregational singing but rather for a choral group with soloists; their inclusion in the worship at St. Andrews vouches for their place in the growing tradition of cathedral style music. Additionally, all of Smith’s anthems were written after the low point in English church music in the first half of the century.

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12 Gatens, *Cathedral*, 15.
meaning that they belong to a time in which church musicians and composers took greater care in creating and programming music of a higher musical quality than had been tolerated previously. Joseph Barnby, who was included among the prominent church musicians of the time, likely selected and conducted the two anthems composed by Smith, which lends support to the perception of musical quality present in Smith’s writing. William Gatens, in his 1986 book on Victorian church music, stated that the music at St. Andrew’s achieved “great distinction” under Barnby’s direction.13 In 1901, only seventeen years following Smith’s death, Myles Foster wrote that Barnby’s “genius made the service of that church [St. Andrew’s] well known for their excellence.”14 It seems reasonable to conclude that the two anthems by Smith that were performed satisfied Barnby’s criteria for pieces worthy of inclusion in the service.

**Characteristics of Victorian Church Music**

Many authors have taken a low view of the musical quality of Victorian church music. Kenneth Long, who wrote in the second half of the twentieth century, created a list of negative characteristics that he felt represented the essence of Victorian church music.15 He based his negative views of church music on the propensity of composers to write music down to the perceived skill level of the many parish choirs that emerged in the middle of the nineteenth century. Though Long’s list may accurately describe the tendencies of Victorian church music composers, the items on the list are not necessarily negative musical qualities. His characteristics help to catalogue Smith’s anthems as clearly Victorian and they also assist in showing that Smith’s anthems did not fit Long’s mold entirely. His characteristics help to catalogue Smith’s

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anthems as clearly Victorian; the list also provides a contemporary backdrop against which Smith’s anthems display favorable characteristics.

Long’s first negative characteristic was insensitivity to setting the text, especially as it related to repeating text phrases. In Long’s judgment, the text served the melody in Victorian church music, and was crammed into the pre-existing mold of the artful melody. When repeating text phrases to accommodate the melody, Victorian composers often ignored how the results of their repetitions sounded. Long gives some examples:

\[
\text{He's our best bul-, he's our best bul-} \\
\text{He's our best bulwark still.}
\]

\[
\text{Oh for a man-, oh for a man-} \\
\text{Oh for a mansion in the sky}^{16}
\]

In these examples, the choice of the text to repeat obviously did not reflect any consideration of how the result might sound. Long indicated that this insensitive approach to setting the text permeated Victorian church music. Smith’s anthems, however, do not display insensitivity to the text. In the two examples that exist in two manuscripts, it appears that Smith took care to adjust textual repetitions and even adjust the melody in order to set the text more effectively. None of her textual repetitions fall into the same category as the above examples; instead they make grammatical and logical sense and generally aid in the singing of the text. Smith’s anthems, thus, do not display the negative aspect of Long’s first characteristic.

Long considered much of the Victorian church music to be weak harmonically. He stated that Victorian composers made “excessive use of chromatic harmony,” and that even the diatonic

\[\text{Long, Music, 337–338.}\]
harmony was suspect in its strength.\textsuperscript{17} He firstly objected to the prominence of the dominant seventh chord used at cadences, rather than the plain dominant chord, contending that its overuse led to poor intonation by the singers and that the great composers had reserved its use for special occasions. Secondly, Long listed several characteristics that he deemed to be standard mistakes made by Victorian composers. They are:

- a simplistic harmonic basis,
- a static bass part, filled with a series of pedal points,
- excessive use of parallel thirds between the soprano and alto,
- use of triple time,
- rhythmic monotony,
- diminished seventh chords at climactic points,
- weak cadences.\textsuperscript{18}

It is unlikely that Long would have praised Smith’s anthems as rising above the deficiencies of the typical Victorian composer. Her harmonic basis is generally simple, often merely alternating between tonic and dominant. She made use of pedal points, and her organ accompaniments tend toward more static bass parts, especially in \textit{Come Unto Him}. Smith frequently used parallel thirds and sixths between the soprano and alto, although hardly excessively; her rhythms generally display a monotony, particularly in the organ. \textit{By the Waters of Babylon} and \textit{Out of the Deep} make use of triple time, though not exclusively, and \textit{Come Unto Him} is entirely in $\frac{6}{4}$. Smith used diminished seventh chords at climactic moments, as well as cadences, and many of her authentic cadences contain dominant seventh chords. Thus, according to Long, Smith’s anthems would definitely qualify as Victorian anthems, in all their perceived weaknesses.

\textsuperscript{17} Long, \textit{Music}, 338.
\textsuperscript{18} Long, \textit{Music}, 339.
Nicholas Temperley, who wrote in the latter part of the twentieth-century, defended many of these characteristics by pointing to more established, Continental composers who used the same devices. He stated that chromaticism, pedal point, and sacrificing interesting movement of the parts for the sake of harmonic progressions were present in the symphonies of Brahms, the operas of Wagner, and the piano music of Chopin and Liszt.\textsuperscript{19} Gatens provided a worthwhile summary of the view of the worthiness of Victorian church music:

The present-day musicological atmosphere, in contrast, seems increasingly tolerant of categories of nineteenth-century music which, until relatively recently, tended to be dismissed without much thought as unworthy of investigation. Without expecting to discover long-lost masterpieces, scholars are turning with interest to aspects of popular music making and composition which were an integral part of the culture from which sprang the masterworks of the standard repertory. Victorian cathedral music, while not exactly ‘popular’ in the same sense as the brass band or the music-hall ballad, is still one class of music that has long been denied such consideration, yet which amply repays the effort to acquire a sympathetic historical understanding. Perhaps is should not be surprising that the music’s intrinsic value seems greater now, when it can be regarded as legitimately historic, that it did earlier in our century, when it was merely old-fashioned.\textsuperscript{20}

Smith’s anthems fall into this category of music. They were written for a cathedral style choral performance in a time in which church musicians gave more careful consideration to the quality of the music they programmed. Stylistically, Smith’s anthems fit into the general mold of Victorian church music and, though such music has been the object of intense scrutiny and derision, as Gatens pointed out, such objections are merely the condemnation of critics who were not yet removed far enough temporally to fully appreciate the value of such music.

\textsuperscript{20} Gatens, \textit{Cathedral}, 201.
Comparing Smith’s Anthems to Other Settings

During the middle of the nineteenth century, the Musical Times began publishing settings of anthems to satisfy a growing demand for church music by contemporary English composers.\(^{21}\) Temperley pointed out that many anthems published by Novello & Co., the publisher of The Musical Times, were undoubtedly commissioned for average parish choirs, which commanded a greater share of the market than cathedral choirs.\(^{22}\)

Within the five-year span of 1859-1864, The Musical Times published a setting of each of the three texts examined here. A setting of By the Waters of Babylon was published in the Times edition dated August 1, 1859, written by a composer by the name of George B. Allen.\(^{23}\) His setting is much shorter than Smith’s, consisting of 113 measures as opposed to the 270 in Smith’s version. Both settings begin in a minor key, but Allen’s setting remains consistently in C minor or the relative major of E♭. One modulatory excursion occurs on the question “How shall we sing the Lord’s song in a strange land,” where Allen shifted to A♭, perhaps a nod to the notion of a new key depicting a foreign land.

The division of larger sections generally follows the same textual pattern in both settings, with the first major textual division after the words “O Zion.” Smith took the first phrase of the second section of text and inserted it between two statements of “we sat down and wept when we remembered thee, O Zion,” which belongs to the first section of text. The next significant division occurs after “how shall we sing the Lord’s song in a strange land?” Whereas Allen’s setting states the text once, Smith developed her setting of this second section of text, alternating

\(^{21}\) Temperley, Music, 1:286.
\(^{22}\) Temperley, Music, 1:289.
\(^{23}\) George B. Allen, “By the Waters of Babylon,” The Musical Times and Singing Class Circular 9, no. 198 (August 1, 1859): 95–98.
between the demand to sing and the response of the Israelites. In the same segment, Allen’s anthem continues with full chorus, but Smith utilized soloists.

Allen changed from cut time to triple meter for the verse, which comprises the third larger section of text. It calls for SATB soli, who sing the same section of text that Smith set as a Tenor solo in her version. Smith also used triple meter, but had previously employed it when the male soloists sang the “how shall we sing” questions. Both versions use a major key for this section, but Allen remained in E♭, the relative major, while Smith modulated to F major, which is a little more distant from the beginning G minor.

The two anthems show more variance in the division of the next larger section. Allen’s next significant cadence point occurs after the chorus sings “down with it, even to the ground.” He opened the section with imitative choral entrances of “remember the children of Edom.” In Smith’s version, the first phrase is set as a recitative, and the text is stated once. She then created a separate choral fugue with the phrase “down with it, even to the ground.” Allen merely repeated “down with it” four times homophonically and concluded the section with the remainder of the text.

The final section in Allen’s setting is a straightforward setting of the text, with only one repetition of the phrase “wasted in misery.” Allen did set that first phrase in F minor, marking a second significant excursion away from C minor and E♭ major. Allen included a final phrase of text that Smith omitted. His anthem ends with the text “Blessed shall he be that dasheth thy children against the stones,” set back in C minor. Smith’s anthem ends in a much happier mood, both textually and harmonically, finishing in the parallel G major instead of ending back in G minor.
Generally, many similarities exist between the two settings, although Smith’s version was clearly written for a more accomplished choir. It is possible that Smith would have seen Allen’s anthem published in The Musical Times prior to her composition of her setting, but settings of By the Waters of Babylon abound, including many that were written in Smith’s era, which may have influenced her composition.\footnote{24 For a listing of anthems published in the Victorian era, including By the Waters of Babylon, see Foster, Anthems.}

The September 1, 1862 edition of the Musical Times included a setting of Come Unto Me, All Ye that Labour, composed by John Stafford Smith, no known relation to Alice Mary.\footnote{25 John Stafford Smith, “Come Unto Me, All Ye That Labour,” The Musical Times and Singing Class Circular 10, no. 235 (September 1, 1862): 307–9.} Both settings are in D major, John Smith’s in cut time, and Alice Mary’s in \( \frac{6}{8} \). John’s version retained the first person narrative found in Matthew 11:28-30, while Alice Mary changed her setting to the third person. As was true for the comparison of By the Waters of Babylon, Alice Mary’s version is significantly longer than the comparison edition. In this case, Alice Mary’s setting is 167 measures long and John’s only 82. Again, this is attributable to Alice Mary’s more in-depth development of text phrases.

Both composers saw the first major division after the phrase “I (he) will give you rest,” and both end the section with a half cadence. In John’s setting, the first section is thirteen measures long. Alice Mary developed the first section to a much greater extent, comprising 45 measures. The two composers did not agree on the placement of the second division of the text, however. Alice Mary’s second major cadence occurs after the phrase “take my (his) yoke upon you and learn of me (him),” while John Smith included the next phrase, “for I am meek and lowly of heart,” before his second major cadence. John only repeated the word “lowly” in his section, while Alice Mary developed imitative choral entrances and therefore repeated quite a bit
of text. She also used a minor key in this section, whereas John modulated to the dominant, A major, for his second section.

John Smith again set the next section of text in a straightforward manner, only repeating “learn of me” and “find rest unto your souls.” He modulated back to D major in this section, and included a brief four-measure passage where the sopranos rest and the lower three voices sing. Alice Mary combined the phrases “for I (he) is meek and lowly of heart” and the “take my (his) yoke upon you and learn of me (him), and ye shall find rest unto your souls” into one section. Combining the phrases allowed for a better understanding of the text, rather than simply setting them in blocks, as John Smith did. Alice Mary’s use of the contrasting textures of a soloist and chorus assisted in expressing the meaning of the text.

In the final section of the anthem, John Smith finally abandoned the block treatment of the text and developed the phrase a bit more. He repeated the last text phrase in full five times, creating variety by contrasting the dynamics and developing primarily the soprano part on each repetition. Only on two occasions did he vary the vocal texture by dropping one or two of the voices for brief passages. Alice Mary, on the other hand, alternated between soloists and choir and returned to the opening text and melody to help create a connection between the opening and closing of the piece, which could be considered a more satisfying conclusion. By tying the first and last phrases of text together, she was able to give greater understanding of the meaning of the text, demonstrating a greater sensitivity to setting the text.

John Smith’s setting of *Come Unto Him* exhibits some of the characteristics of the Victorian anthem as presented by Kenneth Long. The composer used numerous diminished sevenths instead of regular dominant chords, and, in comparison with Alice Mary’s setting, less sensitivity to the text. John Smith’s setting contains very little text repetition, and when present,
it does not create awkward syllables, as in Long’s examples. The bass part is not overly static, nor are there excessive parallel thirds and sixths between the soprano and alto, as Long suggested. John Smith’s anthem is a simple, straightforward setting that appears to be accessible by the target market of parish choirs.

The January 1, 1864 edition of the *Musical Times* contained a setting of *Out of the Deep Have I Called Unto Thee*.²⁶ The score credits Mozart with the creation of the music, though it is Mozart G. Ratner, whose middle initial and surname do not appear in the title of the piece. A.T. Corfe is listed as the arranger for the piece. This anthem calls for a semi chorus of treble, alto, tenor, and bass, possibly one soloist to a part, along with soprano solo, soprano and alto duet, and full chorus.

Corfe’s arrangement begins with a short keyboard introduction before the semi-chorus sings up through the phrase “O Lord hear my voice.” Smith similarly set this section of text with a voicing other than full chorus, using a baritone soloist in a recitative style. In both cases, the first brief section serves as a preface to the upcoming text, and both examples end with half cadences. Interestingly, the Corfe anthem sets the opening phrase “Out of the deep” with a descending melodic line, as opposed to the ascending line that Smith used, and which more accurately represents the expression of the text.

The second section begins with a soloist in both versions, with the baritone continuing his solo in Smith’s anthem, and the soprano soloist singing in Corfe’s arrangement. In Corfe’s setting, the textual phrase, “O let thine ears consider will thine voice of my complaint,” is repeated three times in full, with the addition of voices with each repetition. The alto soloist joins the soprano for the first repetition, and then the full chorus takes the second repetition. After the full

chorus rendition, Corfe marked the end of the section with a double bar line. In Smith’s anthem, the baritone solo continues through the next two major text phrases and includes another phrase not set by Corfe. Thus, while Corfe divided the text after the current text phrase, Smith made her next major cadence much later in the text.

Corfe returned to the semi-chorus for the phrase “If thou, O Lord, wilt be extreme to mark what is done amiss,” and then, as if obligated to repeat the pattern, shifted suddenly to the soprano soloist to finish the thought with, “O Lord, who may abide it?” Smith’s setting of the baritone solo throughout this section of text provides greater continuity in expressing the text. At the climactic point of the solo in Smith’s setting, she employed a diminished seventh harmony, which fits characteristically into Kenneth Long’s set of musical traits mentioned previously.

Again following his pattern, Corfe next used the soprano and alto duet to continue the piece, followed by the full chorus to finish the piece. The full chorus repeats the text sung by the duet, which is verse four of the Psalm. Corfe did not set the remaining four verses of Psalm 130, as Smith did in her anthem. Harmonically, Corfe’s setting remains in the home key of E♭, and displays very little chromaticism. There are some textural similarities between Corfe’s anthem and Smith’s, in that the full chorus sings for only a small portion of the piece, with the rest handled by soloists.

All three of the anthem settings published in the Musical Times clearly target the market identified by Temperley as the average parish choir.27 They are all simple, mostly homophonic settings for four voices, with organ accompaniment, which is largely a doubling of the voice parts. In comparison, Smith’s settings of these texts are more difficult, with more imitative and polyphonic writing, and thus appear to be written for a more advanced choir than the average

27 Temperley, Music, 1:289.
parish choir. Since the choir at St. Andrew’s was noted for its excellence under Barnby, it seems reasonable to conclude that Smith wrote the anthems with that particular choir in mind, and that the music was more challenging in order to meet the standards set by Barnby.
Overall, the manuscripts for Smith’s anthems are generally clear and legible. For two of the anthems studied, *Out of the Deep* (MS 1617a; MS 1617b) and *Come Unto Him* (MS 1614a; MS 1614b), the Royal Academy of music possesses two autograph manuscript copies of each piece, allowing comparison in instances where clarity lacks. One peculiarity consistent in all the manuscripts is a backwards half note, where Smith put the downward stem on the right side of the head for each half note, although on the left side for each quarter note.

Figure 6.1. MS 1617b - *Out of the Deep*, mm. 110-115 (Image used by permission of the Royal Academy of Music Library).
A second, common occurrence in the manuscripts is the omission of a dot or rest to complete the measure. In some instances, especially in triple meter, Smith inserted a half note for beats one and two, but then did not include a dot for the half note or a quarter rest to signify beat three. This could usually be solved by a comparison with the second manuscript copy (MS 1617a or MS 1614a) or by looking at the corresponding voice part or accompaniment when the two were doubled.

Lastly, the anthem manuscripts display scant markings for dynamics or tempos. In By the Waters of Babylon, one of the two to have a known performance, some dynamics and interpretative markings appear to have been penciled in, presumably by the conductor. Otherwise, Smith gave very little direction by way of dynamics and tempos.

**Out of the Deep (MS 1617a; MS 1617b)**

Based on the handwriting, Ian Graham-Jones identified *Out of the Deep* as the earliest of Smith’s anthems.\(^1\) It exists in two different keys. The first manuscript (MS 1617a) is in D major, while the second (MS 1617b) is in F major. MS 1617a appears to be a first draft of the piece and MS 1617b the revision of the work. The second manuscript contains twenty additional measures of new material at the end of the piece. Neither of the two manuscripts appears to be a final copy.

In MS 1617a, in the major choral section, only the soprano I part is in ink, while the remaining four parts are penciled in. Other pencil markings in the manuscript indicate corrections and edits that Smith made, many of which appear as corrected in the second manuscript. MS 1617b also contains pencil markings that seem to be intended edits, thus giving the impression that this manuscript was not intended to be the final copy. In one section of MS 1617b, Smith omitted the

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music for four measures entirely, leaving only some faint pencil markings that may have been the beginnings of another revision for that section (Figure 6.2).

Either the project was abandoned after MS 1617b or the final copy has been lost. Given the extent of the preserved manuscripts from Smith’s entire output, it seems more likely that the project was left and likely never performed. For this present edition, MS 1617b served as the basis, supplemented with information from MS 1617a. Any straight transpositions from D major to F major are not noted in the critical report; only variations of content from transposing up a third are included in the report. Unless otherwise noted, changes that Smith made from MS 1617a to MS 1617b were retained in the performance edition based on evidence that the latter manuscript is the composer’s revision of the former.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Source</th>
<th>Variation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MS 1617a; MS 1617b</td>
<td>Both manuscripts bear the title: Anthem “Out of the deep” which was shortened to “Out of the Deep” in the present edition.</td>
</tr>
<tr>
<td></td>
<td>MS 1617b</td>
<td>This manuscript is marked “Baritone Solo with Chorus” which was altered to “SSATB with Baritone Solo” and placed under the title in the present edition.</td>
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<tr>
<td>1</td>
<td>MS 1617a</td>
<td>The key is D major in this manuscript.</td>
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<tr>
<td>1</td>
<td>MS 1617b</td>
<td>“Recit.” is missing from this manuscript. It is retained from MS 1617a in the present edition, since the style of music was not changed from the first manuscript to the second, and to indicate the style to performers.</td>
</tr>
<tr>
<td>1</td>
<td>MS 1617a; MS 1617b</td>
<td>The first pitch of the baritone solo is a quarter note in both manuscripts. Smith penciled in an eighth note flag and a preceding eighth rest in MS 1617b. This change was adopted for the present edition, since it was likely Smith’s final intent and the rhythmic change gives a more sudden feel to the line, which is implied in the text.</td>
</tr>
<tr>
<td>3</td>
<td>MS 1617b</td>
<td>The chord on beat one in the accompaniment is lightly crossed out in pencil, and there are some faint pencil markings in the solo line that appear to have been erased to some extent. Since Smith’s final intent is unclear, the present edition retains the chord from MS 1617a.</td>
</tr>
<tr>
<td>8</td>
<td>MS 1617b</td>
<td>Beat four of the accompaniment has an eighth note chord in pencil in the bass clef. This was ignored for the present edition since it is uncertain what Smith intended for the following measures, even though it would fit with the available accompaniment.</td>
</tr>
<tr>
<td>9-12</td>
<td>MS 1617b</td>
<td>There are no parts written for these measures in this manuscript, except for an eighth note on beat one of m. 9 in the baritone solo, which is crossed out in pencil. While there are some faint pencil markings, there is not enough legible information to determine what Smith may have intended for those measures, so the present edition retains the material from MS 1617a in these measures, transposed from D major to F major.</td>
</tr>
<tr>
<td>9</td>
<td>MS 1617a</td>
<td>The half-note chord on beat three of the accompaniment is crossed out in pencil, and a quarter-note chord consisting of the same pitches is penciled in on beat four. Smith added corresponding dots to the half notes on beat one. This change was retained in the present edition since the intent was clear.</td>
</tr>
<tr>
<td>13</td>
<td>MS 1617b</td>
<td>The &quot;Andante&quot; marking is missing from this manuscript. It was included in the present edition since it appears in MS 1617a and no alternate tempo designation replaced it.</td>
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<tr>
<td>Measure</td>
<td>Source</td>
<td>Variation</td>
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<tr>
<td>13-15</td>
<td>MS 1617a; MS 1617b</td>
<td>Both manuscripts are missing slurs over the two eighth notes on beat four in the solo line of mm. 13-14, and over the two sets of eighth notes on beats three and four of the solo line. Slurs were added to the performance edition, since in each case the same text syllable is sung over two eighth notes.</td>
</tr>
<tr>
<td>14-15</td>
<td>MS 1617b</td>
<td>There is additional text penciled in above the accompaniment. The words appear later in the text, and would make no logical sense as replacement for the existing text. It is possible that Smith was sketching out the text for some other use in the music, perhaps mm. 42-43, where similar rhythmic patterns occur in the solo and the accompaniment, however, for this edition, the extra text was ignored.</td>
</tr>
<tr>
<td>18</td>
<td>MS 1617a; MS 1617b</td>
<td>Neither manuscript contains the half note on beat three in the accompaniment written in ink. Smith penciled in the half note in MS 1617b, which serves to bridge the silence and helps continue the thought that is being sung in the text. Thus, the change was included in the present edition.</td>
</tr>
<tr>
<td>22</td>
<td>MS 1617a; MS 1617b</td>
<td>Similar to m. 18, the half note was added to beat three of the accompaniment for the present edition.</td>
</tr>
<tr>
<td>23-24</td>
<td>MS 1617b</td>
<td>Smith penciled in changing the vocal line to sing F♯ through the remainder of the text phrase, rather than repeating the melodic pattern found in m. 19. Measures 21-24 are in sequence with mm. 17-20, thus it seems that changing the end of the second phrase would defeat that purpose. Additionally, the original melodic line in m. 23 is more interesting than the proposed change. The present edition retained the original melody for those reasons.</td>
</tr>
<tr>
<td>24</td>
<td>MS 1617b</td>
<td>On beat two of the bass clef of the accompaniment, Smith suggested an F and A♯ over a pedal D. The right hand is playing D, F♯, and A, with no alteration to the chord suggested. Perhaps Smith was attempting to depict the word “complaint,” with the dissonance, but it seems out of character harmonically, especially when compared to m. 20, in which no such dissonance is indicated for the same word in the text. Thus, these changes were ignored for the present edition. On beat four, Smith proposed changing the two D major chords in the right hand of the accompaniment to inverted G minor chords. The voice sings an A, and the right hand is playing a D. In the original notation, the whole measure functions as a dominant in G minor. The change would shift the move to G minor to beat four of the measure, rather than the downbeat of m. 25. In effect, that shift weakens the harmonic motion, and therefore the original notation was retained.</td>
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<tr>
<td>Measure</td>
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<td>Variation</td>
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<tr>
<td>27</td>
<td>MS 1617b</td>
<td>There is a natural sign on beat one in the treble clef of the accompaniment. Since MS 1617a has a natural at that point, lowering the F♯, it is likely a mistaken attempt at a correction. The flat in ink in MS 1617b is the correct transposition.</td>
</tr>
<tr>
<td>30</td>
<td>MS 1617b</td>
<td>There is an accent in the bass part of the organ that was omitted from the present edition. The accent appears to be an anomaly, since no other occurrences of an accent are present in the manuscripts, especially on the same word elsewhere in the piece. Other than emphasizing the dissonance in the bass of the accompaniment, the accent has no other discernible function, and does not compliment the text setting. The accent does not appear in MS 1617a.</td>
</tr>
<tr>
<td>31-32</td>
<td>MS 1617a</td>
<td>There are some faint pencil sketches of notes in the solo line. The intent is unclear, and the MS 1617b is a straight transposition of the notes in ink in MS 1617b. Thus, these were ignored.</td>
</tr>
<tr>
<td>32</td>
<td>MS 1617a; MS 1617b</td>
<td>The accompaniment contains a simile marking that was replaced with the appropriate repeated pitches for clarity.</td>
</tr>
<tr>
<td>32</td>
<td>MS 1617b</td>
<td>The pitch on beat four of the bass accompaniment is unclear. The note head extends from F to A. A comparison with MS 1617a reveals that the pitch should be an A♭.</td>
</tr>
<tr>
<td>33</td>
<td>MS 1617b</td>
<td>A flat is missing from beat three in the accompaniment. Smith added the flat to the upper D, but not the octave below. The missing flat was added to the present edition.</td>
</tr>
<tr>
<td>34</td>
<td>MS 1617b</td>
<td>Beat two of the accompaniment contains what appears to be an erased marking in the treble clef, and an apparent G quarter note in the bass. Nothing in ink is crossed out, and the intent of the markings are unclear, so they were ignored.</td>
</tr>
<tr>
<td>34</td>
<td>MS 1617b</td>
<td>Flats are missing from beats two and three of the accompaniment. On beat two, the E♭'s are missing both in the organ and in the vocal part. An E♭ is present in the organ on beat one. On beat three, the D♭ is present in the bass octave in the organ, but not in the right hand.</td>
</tr>
<tr>
<td>37</td>
<td>MS 1617a; MS 1617b</td>
<td>The flat is missing from MS 1617b on beat one of the solo line. A corresponding A♭ is present in the accompaniment. Consequently, the remainder of the solo in that measure should also be flat. Smith omitted the natural from the F in MS 1617a, and the corresponding F♯ is present in the accompaniment.</td>
</tr>
<tr>
<td>38-40</td>
<td>MS 1617a; MS 1617b</td>
<td>Smith made significant changes from the first manuscript to the second in these measures. The change resulted in an extra measure in MS 1617b. For consistency, the measure numbering from MS 1617b was adopted for MS 1617a, meaning that m. 39 in MS 1617a is also counted as m. 40.</td>
</tr>
<tr>
<td>Measure</td>
<td>Source</td>
<td>Variation</td>
</tr>
<tr>
<td>---------</td>
<td>---------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>38-40</td>
<td>MS 1617b</td>
<td>The solo line is partially crossed out (mm. 39-40) and penciled in notes appear from m. 38 to m. 40. Smith apparently decided to make these measures similar to mm. 34-36, however, there are not enough changes in the accompaniment to accommodate the melodic changes harmonically. Only two penciled notes appear in the bass of the accompaniment on beat four of m. 38 and beat one of m. 39. An apparent marking to play the treble clef up an octave is also present in m. 39. Since the final intent is therefore unclear, the changes here were not adopted.</td>
</tr>
<tr>
<td>42</td>
<td>MS 1617a; MS1617b</td>
<td>The bass part of the accompaniment is missing a half rest on beats three and four, which were added to the present edition.</td>
</tr>
<tr>
<td>50</td>
<td>MS 1617b</td>
<td>At the entrance of the choral voices, there is no designation for which voices sing. MS 1617a contains the markings “Chorus” “1st Sop” “2nd Sop” and “Alto,” which were used to determine the voicing for these parts.</td>
</tr>
<tr>
<td>50</td>
<td>MS 1617b</td>
<td>The tempo marking “Allegretto” is missing from this manuscript. Since no other indication was given, the marking from MS 1617a was used in the present edition.</td>
</tr>
<tr>
<td>54</td>
<td>MS 1617b</td>
<td>Beat two of the alto line is smeared, but comparison with MS 1617a confirms that is a D.</td>
</tr>
<tr>
<td>56</td>
<td>MS 1617b</td>
<td>The marking “Solo” at the entrance of the baritone is missing. Even without the indication, the voicing is clear. The designation is there in MS 1617a, and was thus retained in the present edition.</td>
</tr>
<tr>
<td>72</td>
<td>MS 1617b</td>
<td>The dots are missing from the baritone and the 1st soprano lines (it is possible that the 1st soprano dot is smudged), and were added to the present edition.</td>
</tr>
<tr>
<td>72</td>
<td>MS 1617a; MS 1617b</td>
<td>There are no dots on half notes in the accompaniment. Since they double the vocal parts, where dots are present, they were added to the present edition.</td>
</tr>
<tr>
<td>73</td>
<td>MS 1617b</td>
<td>The choral parts and text are missing. They are present in MS 1617a, and were added from that manuscript.</td>
</tr>
<tr>
<td>78</td>
<td>MS 1617b</td>
<td>The dots are missing from the right hand of the accompaniment. Since all other half notes in the measure are dotted, and there is no indication of a quarter rest, dots were added in the present edition.</td>
</tr>
<tr>
<td>80-82</td>
<td>MS 1617a; MS 1617b</td>
<td>The pedal notes in the accompaniment are all missing dots. Since there are no indications of rests, and rests for the pedals are present in mm. 86 and 88 of MS 1617b, dots were supplied for these pedal notes.</td>
</tr>
<tr>
<td>80</td>
<td>MS 1617b</td>
<td>Beat three in the organ part is missing the flats on the A’s. The A♭ is present on beat two.</td>
</tr>
<tr>
<td>82</td>
<td>MS 1617a; MS 1617b</td>
<td>The flat is missing from the baritone line. A D♭ is present on the same beat in the accompaniment.</td>
</tr>
<tr>
<td>Measure</td>
<td>Source</td>
<td>Variation</td>
</tr>
<tr>
<td>---------</td>
<td>-------------------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>84</td>
<td>MS 1617b</td>
<td>The flat is missing on the A on beat three of the treble clef in the accompaniment.</td>
</tr>
<tr>
<td>84</td>
<td>MS 1617a; MS 1617b</td>
<td>As in mm. 80-82, the pedal note is missing the dot.</td>
</tr>
<tr>
<td>85</td>
<td>MS 1617b</td>
<td>The G is missing in the pedal of the organ on beat three. It was retained from MS 1617a because there is no dot on the half note and it made sense harmonically to keep it.</td>
</tr>
<tr>
<td>89</td>
<td>MS 1617a; MS 1617b</td>
<td>The quarter rest on beat two of the bass clef of the accompaniment is missing.</td>
</tr>
<tr>
<td>92-159</td>
<td>MS 1617a; MS 1617b</td>
<td>Smith used the alto and tenor clefs for the respective parts. These were transposed into treble clefs, with the tenor marked as an octave lower.</td>
</tr>
<tr>
<td>92-159</td>
<td>MS 1617a; MS 1617b</td>
<td>There is no organ part for these measures, except for mm. 142-143. Smith left the staves for the organ, which could indicate that she intended to add an organ accompaniment, or perhaps double the voices in the organ. However, since there was no clear indication of Smith’s intent for those measures, they were left blank in the present edition.</td>
</tr>
<tr>
<td>92</td>
<td>MS 1617b</td>
<td>The rests on beats two and three in the baritone line are missing.</td>
</tr>
<tr>
<td>107-139</td>
<td>MS 1617a</td>
<td>Only the baritone solo and the 1st soprano are written in ink. The remaining choral parts and the accompaniment are sketched in pencil. This supports the idea that MS 1617b was a revision of MS 1617a.</td>
</tr>
<tr>
<td>122</td>
<td>MS 1617b</td>
<td>The dot is missing in the baritone solo was added to the present edition.</td>
</tr>
<tr>
<td>128</td>
<td>MS 1617b</td>
<td>The dot is missing in the baritone solo was added to the present edition.</td>
</tr>
<tr>
<td>134-139</td>
<td>MS 1617a</td>
<td>At this point, the manuscript moves toward the original conclusion of the piece in m. 139. Since MS 1617b continues until m. 159, that version, beginning in m. 134, was used, and MS 1617a was no longer consulted.</td>
</tr>
<tr>
<td>135-138</td>
<td>MS 1617b</td>
<td>Smith penciled in a slur for the baritone solo, which was added to the present edition.</td>
</tr>
<tr>
<td>138</td>
<td>MS 1617b</td>
<td>The word “Israel” is divided into two syllables over three notes in all voices. MS 1617a has three syllables in the same instance. In other instances in MS 1617b where three notes appear, Smith used three syllables. Thus, the present edition uses three syllables.</td>
</tr>
<tr>
<td>139</td>
<td>MS 1617b</td>
<td>Some erasure marks on beats one and two of the alto line were ignored. The final notes are clearly readable.</td>
</tr>
</tbody>
</table>
| 140-141 | MS 1617b                | Smith penciled in some changes in the choral parts, which appear to have been an attempt to break up the unison in the two soprano parts. These changes were made in the present edition. }
<table>
<thead>
<tr>
<th>Measure</th>
<th>Source</th>
<th>Variation</th>
</tr>
</thead>
<tbody>
<tr>
<td>142-143</td>
<td>MS 1617b</td>
<td>The organ part is missing a rest on beat one of m. 142. The notes are a little smudged, especially in m. 143, but it appears to be repeating F notes, doubling the bass in m. 142, and continuing into m. 143.</td>
</tr>
<tr>
<td>146</td>
<td>MS 1617b</td>
<td>Beat three of the alto line is smudged, but the intent of a quarter note E is clear.</td>
</tr>
<tr>
<td>149</td>
<td>MS 1617b</td>
<td>The text on beat three of the soprano I line is difficult to read, but is obviously meant to be the word “the.”</td>
</tr>
<tr>
<td>159</td>
<td>MS 1617b</td>
<td>There is an extra measure that Smith left blank before the double bar line indicating the end of the piece, which would be m. 160. This measure was left out of the present edition, and a final bar line was inserted at the end of m. 159.</td>
</tr>
</tbody>
</table>

**By the Waters of Babylon (MS 1615)**

The Royal Academy of Music only possesses one full score of *By the Waters of Babylon*. This piece was performed at St. Andrew’s Church of Wells Street in 1864. Based on the markings in this manuscript, it appears that this was the copy used for the performance. The conductor, possibly Joseph Barnby, who was the organist at the time, appears to have added markings throughout the score such as dynamic markings and corrected accidentals. He even changed some of the pitches. By comparing the handwriting of the text in ink and the markings in pencil, it is obvious that the pencil markings and the ink markings came from different persons, as demonstrated in Figure 6.3. A noticeable difference is evident in the R and the A of “rall” and the R and A in Jerusalem. Smith’s R appears in the word “Jerusalem” in ink. Barnby’s R in pencil is clearly different. The difference in the A is less obvious, but Smith’s A in Jerusalem is more rounded than Barnby’s in “rall.” Further, a comparison of two pianissimo markings reveals a difference in the shape of the letter P. Smith’s ink marking reveals a closed P, whereas Barnby left his more open. In all instances described here, Barnby’s handwriting in
pencil is slanted to the right, while Smith’s exhibits much less rightward slant. Other similar examples are evident throughout the piece.

![Figure 6.3. MS 1615 - By the Waters of Babylon, m. 137 and m. 140 (Images used by permission of the Royal Academy of Music Library).](image)

Whereas *Out of the Deep* seemed to be an unfinished project, the fact that *By the Waters of Babylon* was performed and that this score was likely used for the performance make this manuscript a more polished source than the sources available for *Out of the Deep* and *Come Unto Him*. Since Smith was undoubtedly present at the performance and none of the pencil markings were subsequently crossed out, it is assumed that she was aware of the changes; thus they were considered for inclusion in the present edition.
Table 6.2. Critical Report for *By the Waters of Babylon*.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Variation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>There are two quarter rests on beats one and two in the organ.</td>
</tr>
<tr>
<td>2</td>
<td>There is a tie marked in pencil between beats two and three of the right hand of the organ. Comparison with m. 3 reveals the same figure in sequence with m. 2 without the marked-in tie. Additionally, the melodic figure in mm. 2-3 is similar to the melody in mm. 8-9, especially at the word “Babylon.” The tie in the manuscript would obscure any connection the two melodic fragments might have. Primarily to keep consistent with the melody in sequence in m. 3, this tie was omitted from the present edition.</td>
</tr>
<tr>
<td>7</td>
<td>There are two quarter rests on beats one and two for the alto, tenor, and bass. The alto and tenor rests on beat two appear to be crossed out, but the rest is necessary for there to be three beats in the measure. The quarter rests were combined into half rests for the present edition.</td>
</tr>
<tr>
<td>7</td>
<td>The rest for beats two and three is missing in the right hand of the organ.</td>
</tr>
<tr>
<td>8-10</td>
<td>There are several erased markings, including pitches and a crescendo and decrescendo. The final pitches in ink are relatively clear, but the penciled-in crescendo and decrescendo markings above the alto line may have been removed by Smith. This was not included in the present edition, since the intent was unclear. An expressive performance of the vocal lines here would likely have a natural swell to the phrase.</td>
</tr>
<tr>
<td>9</td>
<td>There is no hyphen separating the first two syllables of “Babylon” in any of the vocal parts, though it is clear that Smith intended the two syllables to be sung on separate notes.</td>
</tr>
<tr>
<td>12</td>
<td>There is an erased note on beat three in the bass clef of the organ. It appears Smith added the down stem to the lower G after removing the D above.</td>
</tr>
<tr>
<td>13</td>
<td>There are two quarter rests on beats one and two in the alto and tenor lines.</td>
</tr>
<tr>
<td>15</td>
<td>There are two quarter rests on beats one and two in the soprano line.</td>
</tr>
<tr>
<td>15</td>
<td>The half rest for beats one and two in the treble clef of the organ is missing.</td>
</tr>
<tr>
<td>17</td>
<td>There are two quarter rests on beats one and two in the alto, tenor, and bass lines.</td>
</tr>
<tr>
<td>18-19</td>
<td>Crescendo and decrescendo markings are penciled in above the soprano. Corresponding markings were added to the other voices.</td>
</tr>
<tr>
<td>20</td>
<td>The dots are missing in all four vocal parts.</td>
</tr>
<tr>
<td>20-21</td>
<td>The alto part has a C in each measure that appears to have been erased. There is no indication that the altos should divide, and the added C’s would not make sense harmonically, substantiating the erasure.</td>
</tr>
<tr>
<td>25-30</td>
<td>Markings were added to the alto, tenor, and bass lines in the present edition, corresponding with the markings above the soprano line in the manuscript.</td>
</tr>
<tr>
<td>26-30</td>
<td>Smith wrote in repeat signs for the text in the lower three voices. The text was inserted in the present edition.</td>
</tr>
<tr>
<td>30</td>
<td>The quarter rest on beat three in the bass clef of the organ is missing.</td>
</tr>
<tr>
<td>31-32</td>
<td>As above, the text repeat signs were replaced with the text in the present edition.</td>
</tr>
<tr>
<td>31</td>
<td>There are two quarter rests on beats one and two in the soprano line.</td>
</tr>
<tr>
<td>Measure</td>
<td>Variation</td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
</tr>
<tr>
<td>32-33</td>
<td>Smith used “+” as a shortcut for the word “and.” “And” was inserted in all instances for the present edition.</td>
</tr>
<tr>
<td>32</td>
<td>There are two quarter rests on beats one and two in the bass line.</td>
</tr>
<tr>
<td>32</td>
<td>Beat three of the alto and the treble clef of the organ appears to have been corrected. Comparison of the two reveals that the final intent for both smudged notes should be a D.</td>
</tr>
<tr>
<td>35-36</td>
<td>Markings were added to the alto, tenor, and bass lines in the present edition, corresponding with the markings above the soprano line in the manuscript.</td>
</tr>
<tr>
<td>39</td>
<td>The dot is missing from the soprano line, as well as from the pedal in the organ.</td>
</tr>
<tr>
<td>40</td>
<td>There is no fermata for the organ. It appears that the organ is to play for the whole measure while the voices have fermata on beat two. For clarity, the fermata over the organ chord was added in the present edition.</td>
</tr>
<tr>
<td>41</td>
<td>The manuscript has “solo Bass Recit:” to designate a change from the chorus basses to the soloist. In the present edition, the soloist is on a separate staff, marked “B. Solo,” and the “Recit” marking is above the staff.</td>
</tr>
<tr>
<td>42</td>
<td>There is a total of 4½ beats in the bass solo line. Comparison of the rest on beat two with other rests, specifically in m. 45 confirms that Smith inserted a quarter rest into m. 42. Given that the bass is singing a recitative, it appears that Smith wanted the organ to sound for a full beat, then rest once the voice enters. The word “required” would properly be placed so that the stressed syllable falls on beat three. To facilitate this and keep the measure at four beats, the organ part and the rest on beat two were shortened to eighth notes, and fermatas were added to indicate the increased duration present in the manuscript. A note was added for further clarification.</td>
</tr>
<tr>
<td>43-44</td>
<td>The bass solo in m. 43 in the manuscript has 5½ beats. The dotted quarter on beat three is likely a mistake, and should be a dotted eighth. Comparison with m. 45 shows a similar figure, using the same text. In the manuscript, Smith put a quarter rest on beat five, over beat four in the organ, which contains a chord that is held into the next measure. The rest in the bass solo was removed and the chord on beat four in the organ was removed. A fermata was added to beat one of m. 44 in the present edition to retain the effect of the organ’s original entry at the end of the previous measure. These changes bring both measures to four beats in all voices, yet retain the effects as written by Smith.</td>
</tr>
<tr>
<td>45</td>
<td>The organ is missing rests on beats two, three, and four.</td>
</tr>
<tr>
<td>47</td>
<td>The fermatas are not aligned, but it is assumed that Smith intended them to be observed together as a pause.</td>
</tr>
<tr>
<td>49</td>
<td>The bass line of the organ has a half note on beats one and two and is missing a half rest on beats three and four. The present edition contains a whole note, since the sustained sound in the bass makes harmonic sense, and the absence of a rest does not prohibit it. In the pattern of the organ bass in mm. 48-54, a half rest here would be the only interruption to the sound of the bass line. It is possible that Smith accidentally added the line to make the whole note a half.</td>
</tr>
<tr>
<td>53</td>
<td>A courtesy flat in the mezzo soprano solo was removed.</td>
</tr>
<tr>
<td>56</td>
<td>The organ is missing quarter rests in both hands.</td>
</tr>
<tr>
<td>Measure</td>
<td>Variation</td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
</tr>
<tr>
<td>60</td>
<td>The organ pedal does not have a dot on the half note. Since a pause would interrupt the sound noticeably, and because the subsequent measures have dotted half notes, a dot was added here.</td>
</tr>
<tr>
<td>61</td>
<td>A courtesy flat in the baritone solo was removed.</td>
</tr>
<tr>
<td>62</td>
<td>The upper note in the bass clef of the organ has no stem, and the lower note has no dot. They are an octave apart, and it seems obvious that they were intended to be together. They were both made half notes, to accommodate fermatas on beat three.</td>
</tr>
<tr>
<td>62</td>
<td>Again the fermatas do not line up, but it seems that Smith intended them to be observed together as a pause. The organ part had no fermatas. They were added to beat three to correspond with the pause, similar to m. 47.</td>
</tr>
<tr>
<td>64</td>
<td>Similar to m. 49, the present edition has a whole note in place of the half note. There was no rest on beats three and four in this measure either, and the whole note fills in the only gap in the bass line in this passage.</td>
</tr>
<tr>
<td>74</td>
<td>There is a flat marked in pencil in the right hand of the organ on beat two. Since the flat is already in the key signature, it is unnecessary. There is no pencil marking on the doubled pitch in the 1st tenor, further indicating that the organist made the pencil markings. This marking likely served as a reminder, since the key signature does not appear at the beginning of the system.</td>
</tr>
<tr>
<td>80-85</td>
<td>In every measure except m. 82, the bass clef of the organ is missing either a quarter rest or a dot. In all instances, dots were added to avoid sudden interruptions of sound, and because the treble clef is playing inversions of the chord for which the bass note is the root.</td>
</tr>
<tr>
<td>81</td>
<td>The manuscript has similar markings. The notes were written out in the present edition.</td>
</tr>
<tr>
<td>82</td>
<td>The piano marking is in pencil. It was retained since Smith made no obvious attempt to erase it.</td>
</tr>
<tr>
<td>89</td>
<td>Beat one in the bass clef of the organ appears to be a half note with a quarter note drawn over it. There is an obvious dot, and the dotted quarter fits rhythmically.</td>
</tr>
<tr>
<td>98</td>
<td>A natural appears to have been scratched out on beat three in the bass clef of the organ. It would have been unnecessary.</td>
</tr>
<tr>
<td>99</td>
<td>An E was erased from beat one in the right hand of the organ.</td>
</tr>
<tr>
<td>100</td>
<td>The G in the right hand of the organ on beat three is crossed out in ink. Since it is assumed that ink markings were made by Smith, the crossed out note was omitted in the present edition.</td>
</tr>
<tr>
<td>101</td>
<td>&quot;Rall&quot; is penciled in above the organ part. This marking is assumed to be a conductor marking, but given the few directions provided by Smith and the fact that she did not cross it out after the performance, it was included as &quot;rall.&quot; in the present edition.</td>
</tr>
<tr>
<td>103</td>
<td>There is a smudged note in the bass clef of the organ that has an “a” in ink below it. The clarification was unnecessary in the present score.</td>
</tr>
<tr>
<td>105</td>
<td>A natural is missing from the B on beat two in the right hand of the organ.</td>
</tr>
<tr>
<td>106</td>
<td>The natural signs are missing from both B’s in the right hand of the organ.</td>
</tr>
<tr>
<td>Measure</td>
<td>Variation</td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
</tr>
<tr>
<td>107</td>
<td>The B in the right hand of the organ on beat one should have a natural.</td>
</tr>
<tr>
<td>110</td>
<td>The right hand of the organ contains some smudged notes on beat two. “D” and “B” are penciled in next to the smudges, which likely served as a quick reference for the organist. The intent of the smudged notes is clear.</td>
</tr>
<tr>
<td>111-112</td>
<td>The B’s in the right hand of the organ should be natural. The natural signs are missing on the first beat of each measure.</td>
</tr>
<tr>
<td>117</td>
<td>The treble line of the organ contains 3½ beats. The last quarter-note chord of the measure was changed to an eighth-note chord to correct it.</td>
</tr>
<tr>
<td>121</td>
<td>Smith added a “cres” marking immediately before a hairpin crescendo marking. The “cres” was omitted from the present edition, since it is unnecessary.</td>
</tr>
<tr>
<td>123</td>
<td>The marking “a tem:” was altered to “a tempo” for the present edition.</td>
</tr>
<tr>
<td>125</td>
<td>The last chord in the treble clef of the organ appears to originally had a D above middle C, and possibly the B♭ below middle C, which were erased. These were not added to the chord in the present edition.</td>
</tr>
<tr>
<td>128</td>
<td>The treble clef of the organ has some penciled in notes on beats one and two. They appear to be in Smith’s handwriting, and the change would provide added musical interest at that point, and so the change was made in the present edition.</td>
</tr>
<tr>
<td>135-140</td>
<td>Smith marked pp at m. 140 in the organ. The conductor supplied a pp for the treble clef in the organ and a p for the bass clef in m. 137, along with a “rall.” marking. The present edition has a decrescendo marked from m. 135 to m. 137, where the dynamic marking was changed to p. Following m. 137, another decrescendo was added leading to the pp marking in m. 140. The “rall.” marking was retained in m. 137.</td>
</tr>
<tr>
<td>149</td>
<td>The penciled-in marking of “molto allegro” was adopted for the present edition. Though the markings are faint, no attempt to remove them was detected, and the tempo makes sense for the choral fugue.</td>
</tr>
<tr>
<td>152</td>
<td>The organ has a natural sign written in over a sharp on beat two. The natural is the correct sign, and it corresponds with the B♭ in the soprano voice.</td>
</tr>
<tr>
<td>154</td>
<td>The organ is missing a natural on the final G in the measure. It is present in the corresponding alto line.</td>
</tr>
<tr>
<td>156</td>
<td>Flat signs in pencil in the soprano and in the treble clef of the organ were omitted from beat one in the present edition. The B♭ is in the key signature and, since they were added in pencil, they likely served as reminders for the conductor or organist.</td>
</tr>
<tr>
<td>174-175</td>
<td>The bass part has an accent over the half note on beat one in both measures, in pencil. This matches Smith’s accent in the exposition of the fugue, and it emphasizes the entrance of the theme that could otherwise be obscured in the texture. Thus, these accents were adopted in the present edition.</td>
</tr>
<tr>
<td>181</td>
<td>The soprano part has a natural sign penciled in above an A♭ on beat three. Harmonically, the correction does not make sense. The A♭ is doubled in the organ, and is present in the preceding measures. The A♭ occurs in m. 182 corresponding with a harmonic change. Therefore, the A♭ was retained in the present edition.</td>
</tr>
<tr>
<td>Measure</td>
<td>Variation</td>
</tr>
<tr>
<td>---------</td>
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</tr>
<tr>
<td>191-192</td>
<td>There are accents above the soprano part on beat four of m. 191 and beat one of m. 192, both written in pencil. The texture of the fugue is homophonic at this point, and the emphasis on the word “down” in all voices seems warranted here, so accents were added to all vocal parts to correspond with the pencil markings.</td>
</tr>
<tr>
<td>193</td>
<td>A sharp is missing from the right hand of the organ part on beat one. The C♯ is present in the tenor part, and would match the same figure in m. 191.</td>
</tr>
<tr>
<td>199</td>
<td>The bass line of the organ has a penciled-in sharp on beat three. This corresponds to a C♯ in the tenor, and the correction was made in the present edition.</td>
</tr>
<tr>
<td>200</td>
<td>The conductor marked a <em>ritard</em> in this measure, as the fugue comes to an end. Again, there is no indication that this marking was disagreeable to Smith, and seems like a logical manner to approach the conclusion of the fugue.</td>
</tr>
<tr>
<td>201</td>
<td>There are no half rests for beats three and four in any of the voices.</td>
</tr>
<tr>
<td>202-211</td>
<td>Smith used simile markings for the text in the alto, tenor, and bass voices, with the exception of the alto and bass in m. 210. The text was inserted in the present edition.</td>
</tr>
<tr>
<td>219</td>
<td>The missing quarter rests in the alto part on beats one and two were penciled into the manuscript.</td>
</tr>
<tr>
<td>220</td>
<td>A <em>p</em> marking in pencil was adopted in the present edition, since it makes musical sense to soften the dynamic at that point and it was likely performed that way.</td>
</tr>
<tr>
<td>221</td>
<td>Smith omitted the word “be” for the sopranos. It was added in pencil in the manuscript.</td>
</tr>
<tr>
<td>230</td>
<td>Beat one in the alto voice appears to be crossed out, with a D marked below it. A G would force the altos to leap up by a diminished fifth. Both the G and the D are found in the organ. The correction appears to have been made after the completion of the manuscript. This change was adopted in the present edition, especially for the smoother voice leading for the altos.</td>
</tr>
<tr>
<td>236-247</td>
<td>Smith used simile markings for the text in these measures, which were replaced by the appropriate text.</td>
</tr>
<tr>
<td>236</td>
<td>The <em>f</em> marking in all voices but the alto was added to the alto part and the organ.</td>
</tr>
<tr>
<td>248</td>
<td>There is an extra mark in the tenor solo that appears to be an errant pen mark.</td>
</tr>
<tr>
<td>250-254</td>
<td>There are several smudges in these measures, but the final notes are clear.</td>
</tr>
<tr>
<td>257-268</td>
<td>Again, Smith used simile markings for the text, which were replaced with the text in the present edition.</td>
</tr>
<tr>
<td>261</td>
<td>The last note in the tenor part is fairly smudged, and there is a “D” marked above the note in pencil, which is clearly accurate, given the repeated D’s in the tenor and the presence of D in the sonority.</td>
</tr>
<tr>
<td>262</td>
<td>All the pitches in the alto part are smudged, and again, the letter names are written above them in pencil. It is clear what the pitches should be, and the part is doubled in the organ.</td>
</tr>
<tr>
<td>263</td>
<td>A “poco rall” marking appears in the organ part in pencil. This marking was adopted in the present edition, since it is common practice to slow toward the end of the piece.</td>
</tr>
</tbody>
</table>
Come Unto Him, All Ye That Labour (MS 1614a; MS 1614b)

Come Unto Him exists in two manuscripts and, much like Out of the Deep, it appears that MS 1614a is a draft of the more finalized version in MS 1614b. The second manuscript bears the title of the piece along with the composer’s name and address. Unlike Out of the Deep, the draft manuscript does not contain many visible edits by the composer. It seems that Smith made changes directly in the revision without scratching them out in the draft first.

The first manuscript is 180 measures long, notably longer than the revised score, which consists of 167 measures. Much of the contraction was made at the end of the piece, where Smith crafted a more concise closing in the revision. In earlier parts of the revised score, Smith expanded on some measures, so the cuts at the end of the piece even greater than the overt thirteen measures difference in length. For the present edition of this piece, it was generally assumed that MS 1614b was the final intent of the composer and MS 1614a was used to supplement any missing or questionable information.

A curious frequent omission of the sharps on the G’s occurs in the middle of the piece. Harmonically, the evidence indicates that Smith intended to modulate from D major to A major, followed by a passage in F♯ minor and a return to A major before arriving back in the home key of D major. In those modulated segments, especially the first A major section, Smith consistently omitted the G♯. The result makes less harmonic sense and produces an uncharacteristic modal tonality in those sections. Thus, it is concluded that for some reason, Smith failed to include the G♯ in those sections. The G♯ does appear sporadically throughout, lending further support to this conclusion. Several entries in the critical report demonstrate the omission of accidentals in the same chord, where an accidental present in one octave of the chord is not present in another. This
provides further evidence that the omission of intended accidentals is a frequent occurrence in these two manuscripts.

In both manuscripts, Smith consistently employed a “+” symbol to represent the word “and.” For the present edition, the word “and” was inserted anytime there was a “+” in the manuscripts. These changes are not individually noted in the critical report.

Table 6.3. Critical Report for *Come Unto Him*.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Source</th>
<th>Variation</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>MS 1614a; MS 1614b</td>
<td>Similar to m. 2, the top voice of the organ has quarter notes in MS 1614a. In MS 1614b, Smith put in two dotted half notes, but still retained the final quarter note on beat six. The dot on the half note on beat four was removed for the present edition.</td>
</tr>
<tr>
<td>19</td>
<td>MS 1614b</td>
<td>Beat six in the bass clef of the organ appears to have a D below the F♯ and the A. It is a little uncertain if it should be there, since the organ has been doubling the voices up to this point. It was omitted from the present edition to continue the more strict doubling of the vocal pitches.</td>
</tr>
<tr>
<td>21</td>
<td>MS 1614b</td>
<td>Smith mistakenly used “Him” in the bass voice on beats four and five. The correct word should be “He.”</td>
</tr>
<tr>
<td>23-44</td>
<td>MS 1614a</td>
<td>There is no organ accompaniment written in for these measures.</td>
</tr>
<tr>
<td>23</td>
<td>MS 1614b</td>
<td>There appears to be a faint quarter rest on beat two of the bass line. However, Smith clearly inserted a half note on beat one, so the rest was ignored.</td>
</tr>
<tr>
<td>25</td>
<td>MS 1614a</td>
<td>The tenors have a melodic line in the last half of the measure, which is found in the organ in the second manuscript.</td>
</tr>
<tr>
<td>26</td>
<td>MS 1614a</td>
<td>Without the preceding material for the tenors, Smith had to change the text, which continues from m. 25. In this measure, the word “Him” appears on beats one through three. Beats four and five have a half-note C in the tenor part.</td>
</tr>
<tr>
<td>26</td>
<td>MS 1614b</td>
<td>Smith seems to have omitted the ♯ from the G on beat six in the organ. The presence of the E♯ on the previous two beats indicates a secondary dominant, which would properly resolve in the next measure. Perhaps she mistakenly put the G♯ at the end of the next measure, which does not match the voice part it doubles.</td>
</tr>
<tr>
<td>27</td>
<td>MS 1614b</td>
<td>There is a missing dot on the half note in the treble clef of the organ part on beat one.</td>
</tr>
<tr>
<td>Measure</td>
<td>Source</td>
<td>Variation</td>
</tr>
<tr>
<td>---------</td>
<td>--------</td>
<td>-----------</td>
</tr>
<tr>
<td>27</td>
<td>MS 1614b</td>
<td>The G♯ which was added in the previous measure is also missing from the first three beats of this measure. Here, the G♯ serves as a suspension, and thus would have been prepared by the added G♯ in m. 26. There is a G♯ on beat six, which does not match the G♯ found in the alto part. Harmonically, a G♯ makes sense, considering the resolution to the next chord in m. 28, and the G♯ may have accidentally been placed here instead of the same beat in the previous measure.</td>
</tr>
<tr>
<td>28-50</td>
<td>MS 1614a; MS 1614b</td>
<td>It appears that Smith intended to modulate to A major in these sections, however there are many missing G♯’s, which would normally accompany such a modulation. There is a half cadence in A at m. 33, and a strong perfect authentic cadence in A at mm. 43-45. Given other instances of seemingly hurried or careless work in these pieces, it seems plausible that Smith absent-mindedly failed to include the intended accidentals.</td>
</tr>
<tr>
<td>28</td>
<td>MS 1614b</td>
<td>The slur is missing from beats four and five of the tenor part.</td>
</tr>
<tr>
<td>28</td>
<td>MS 1614b</td>
<td>Both half notes on beat one of the organ part are missing dots.</td>
</tr>
<tr>
<td>29</td>
<td>MS 1614a; MS 1614b</td>
<td>The altos are missing the sharp on the G on beat one, as is the corresponding doubling in the organ. The G♯ is present on beat six in MS 1614b, but not in MS 1614a.</td>
</tr>
<tr>
<td>29</td>
<td>MS 1614b</td>
<td>There is an unnecessary tie between the dotted half note and the half note in the bass part. Smith gave no indication that the second syllable of “labour” should fall on beat six, and in both manuscripts, it appears that the word is sung in the same rhythm as the tenors.</td>
</tr>
<tr>
<td>29</td>
<td>MS 1614b</td>
<td>The organ part is missing a dot on the half note on beat four that corresponds with the tenor part.</td>
</tr>
<tr>
<td>30</td>
<td>MS 1614b</td>
<td>Smith mistakenly wrote “all” on beat six for the altos.</td>
</tr>
<tr>
<td>31</td>
<td>MS 1614a; MS 1614b</td>
<td>The altos and the corresponding organ doubling should have a G♯ on beat four.</td>
</tr>
<tr>
<td>32</td>
<td>MS 1614a; MS 1614b</td>
<td>G♯’s are missing from the soprano line and the organ doubling on beat two.</td>
</tr>
<tr>
<td>33</td>
<td>MS 1614a; MS 1614b</td>
<td>There should be a sharp on the G in the soprano part and the corresponding organ part.</td>
</tr>
<tr>
<td>34</td>
<td>MS 1614a; MS 1614b</td>
<td>The sopranos and the organ should have a G♯ on beat five.</td>
</tr>
<tr>
<td>35</td>
<td>MS 1614b</td>
<td>In the soprano part, the slur between the two notes is missing, as well as the dot on the second half note.</td>
</tr>
<tr>
<td>35</td>
<td>MS 1614b</td>
<td>Smith wrote the doubled tenor part in the organ in the treble clef with the soprano and alto, making it cluttered. In keeping with the pattern, the doubled tenor part was moved down to the bass clef in the present edition.</td>
</tr>
<tr>
<td>36</td>
<td>MS 1614a; MS 1614b</td>
<td>The sharp is missing from the G in the soprano and corresponding organ part.</td>
</tr>
<tr>
<td>Measure</td>
<td>Source</td>
<td>Variation</td>
</tr>
<tr>
<td>---------</td>
<td>----------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>38</td>
<td>MS 1614a; MS 1614b</td>
<td>The G is missing the sharp in the alto part and the doubled part in the organ.</td>
</tr>
<tr>
<td>42</td>
<td>MS 1614a; MS 1614b</td>
<td>There is another missing sharp on the G in the alto part and the doubled part in the organ.</td>
</tr>
<tr>
<td>43</td>
<td>MS 1614b</td>
<td>There is a dot missing from the first half note in the alto part.</td>
</tr>
<tr>
<td>44</td>
<td>MS 1614a; MS 1614b</td>
<td>The tenors have a G♯, which should be a G♮ as should the corresponding G♭ in the organ.</td>
</tr>
<tr>
<td>44</td>
<td>MS 1614b</td>
<td>The dot is missing from the second half note in the alto part.</td>
</tr>
<tr>
<td>45</td>
<td>MS 1614b</td>
<td>The second half note chord in the bass clef of the organ part is missing the dots.</td>
</tr>
<tr>
<td>45</td>
<td>MS 1614a; MS 1614b</td>
<td>There is a sharp missing from the G in the accompaniment.</td>
</tr>
<tr>
<td>47-49</td>
<td>MS 1614a; MS 1614b</td>
<td>There are more instances of forgotten sharps on the G’s in the organ part.</td>
</tr>
<tr>
<td>48</td>
<td>MS 1614b</td>
<td>There is another dot missing from the second half note in the bass clef of the organ.</td>
</tr>
<tr>
<td>49</td>
<td>MS 1614a; MS 1614b</td>
<td>A sharp is missing from the G on beat two of the right hand of the organ.</td>
</tr>
<tr>
<td>51-52</td>
<td>MS 1614b</td>
<td>The dot is missing on the half notes on beat four of each measure in the bass clef of the organ.</td>
</tr>
<tr>
<td>53</td>
<td>MS 1614a</td>
<td>There is a sharp missing from the G in the treble clef of the organ.</td>
</tr>
<tr>
<td>62</td>
<td>MS 1614a; MS 1614b</td>
<td>Both the alto and the tenor parts are missing sharps on the G’s.</td>
</tr>
<tr>
<td>63</td>
<td>MS 1614a; MS 1614b</td>
<td>Both manuscripts are missing the dots on the half notes in the bass part.</td>
</tr>
<tr>
<td>63</td>
<td>MS 1614b</td>
<td>The rest is missing in the alto part.</td>
</tr>
<tr>
<td>64</td>
<td>MS 1614a; MS 1614b</td>
<td>There is no sharp on the G’s in the alto part, however the corresponding organ doubling has the sharps.</td>
</tr>
<tr>
<td>65</td>
<td>MS 1614a; MS 1614b</td>
<td>Sharps are missing from the G’s in the alto, bass, and organ parts.</td>
</tr>
<tr>
<td>66</td>
<td>MS 1614a; MS 1614b</td>
<td>The sharps are missing from the G in the alto part and the corresponding organ part.</td>
</tr>
<tr>
<td>66</td>
<td>MS 1614b</td>
<td>The dots are missing from beat four of the treble clef of the organ.</td>
</tr>
<tr>
<td>67</td>
<td>MS 1614a; MS 1614b</td>
<td>In the alto part, the whole note does not have a dot.</td>
</tr>
<tr>
<td>69</td>
<td>MS 1614a</td>
<td>In the bass part, the sharp is missing from the G.</td>
</tr>
<tr>
<td>70</td>
<td>MS 1614a</td>
<td>The G in the bass part on beat one is missing a sharp.</td>
</tr>
<tr>
<td>72</td>
<td>MS 1614a</td>
<td>The organ part variation here is due to the change in the voice parts it doubles. Thus, the organ part in this measure is entirely different than the final version.</td>
</tr>
<tr>
<td>73</td>
<td>MS 1614b</td>
<td>The sharps are missing from all the G’s in the measure. They are found in the alto and bass voice parts, along with the doubled parts in the organ.</td>
</tr>
<tr>
<td>Measure</td>
<td>Source</td>
<td>Variation</td>
</tr>
<tr>
<td>---------</td>
<td>--------</td>
<td>-----------</td>
</tr>
<tr>
<td>73</td>
<td>MS 1614a</td>
<td>Only one G♯ is missing in this version. The bass part has a G♯ on beat four.</td>
</tr>
<tr>
<td>74</td>
<td>MS 1614a</td>
<td>The natural signs are missing from the G in the alto part, and the doubled part in the organ. Their presence in the final version further supports the idea that Smith failed to include all of the G♯’s in these modulated sections.</td>
</tr>
<tr>
<td>74</td>
<td>MS 1614b</td>
<td>The organ part is missing two dots on beat four, on the E and the G♯.</td>
</tr>
<tr>
<td>77-80</td>
<td>MS 1614b</td>
<td>Smith erased pitches and text from the bass part.</td>
</tr>
<tr>
<td>79</td>
<td>MS 1614a</td>
<td>Beat one of the treble clef in the organ has an added B in the chord, and is missing a sharp on the G.</td>
</tr>
<tr>
<td>80</td>
<td>MS 1614a</td>
<td>The sharp is missing from the G on beat one of the treble clef of the organ.</td>
</tr>
<tr>
<td>82</td>
<td>MS 1614b</td>
<td>In the organ part, the pedal note is missing the dot.</td>
</tr>
<tr>
<td>83-92</td>
<td>MS 1614a</td>
<td>Smith changed the organ accompaniment significantly from the first to the second manuscripts in these measures. The result in the revision is a more interesting harmonic progression. The differences in the original manuscript are outlined in each measure.</td>
</tr>
<tr>
<td>83</td>
<td>MS 1614a</td>
<td>The organ part is different in the draft score. While the chord is the same, Smith changed the voicing from this score to the revision.</td>
</tr>
<tr>
<td>84</td>
<td>MS 1614a</td>
<td>In this measure, the organ part is not only voiced differently, but also contains different chord structures. The draft manuscript has a D major chord, followed by an A♯ diminished chord.</td>
</tr>
<tr>
<td>84</td>
<td>MS 1614a; MS 1614b</td>
<td>The sharp is missing from the G in the tenor part.</td>
</tr>
<tr>
<td>85-86</td>
<td>MS 1614a</td>
<td>Here, the organ plays a B minor chord, followed by a B minor seventh chord, which leads to a G major seventh chord, and finally an E major chord. The revision arrives at E major on the downbeat of m. 86, albeit with several suspended notes. Smith used a simile marking in the treble clef on beats four, five, and six in m. 85, and on beats one, two, and three in m. 86.</td>
</tr>
<tr>
<td>86</td>
<td>MS 1614a</td>
<td>The G in the bass clef of the organ is missing the sharp.</td>
</tr>
<tr>
<td>87</td>
<td>MS 1614a</td>
<td>Beat four in the tenor part is a C♯, rather than a B♯.</td>
</tr>
<tr>
<td>87</td>
<td>MS 1614a</td>
<td>The organ part remains on an A major chord throughout the measure. Smith again used a simile marking in the treble clef of the organ in the last half of the measure.</td>
</tr>
<tr>
<td>88</td>
<td>MS 1614a; MS 1614b</td>
<td>Beat four of the tenor part has a half note that is missing the dot.</td>
</tr>
<tr>
<td>88</td>
<td>MS 1614a</td>
<td>In this measure, the organ remains on a D major chord until beat six, where Smith inserted a D♯ fully-diminished seventh chord.</td>
</tr>
<tr>
<td>Measure</td>
<td>Source</td>
<td>Variation</td>
</tr>
<tr>
<td>---------</td>
<td>--------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>89</td>
<td>MS 1614a</td>
<td>The organ resolves from the previous diminished chord to an A major chord in second inversion. In the second half of the measure, it is difficult to determine whether the inserted sharp belongs to the C or the D. Since the C\flat has been played in the first half of the measure, it seems unlikely that a courtesy accidental would be placed on beat four and not beat one, and thus, the chord is probably a D\sharp half-diminished seventh. Either way, Smith changed this measure to entirely different sonorities in her revision.</td>
</tr>
<tr>
<td>90</td>
<td>MS 1614a</td>
<td>In the organ, the chords played are all E major seventh chords. The sharp is missing from the G’s.</td>
</tr>
<tr>
<td>93</td>
<td>MS 1614a; MS 1614b</td>
<td>There are more missing dots in the organ part. In MS 1614a, all of the half notes are missing dots. In MS 1614b, only the half notes on beat four have absent dots.</td>
</tr>
<tr>
<td>93</td>
<td>MS 1614b</td>
<td>The slur is missing on beat four of the tenor part, which should extend into m. 94.</td>
</tr>
<tr>
<td>97</td>
<td>MS 1614a</td>
<td>There are missing natural signs from beat one of the soprano part, along with the corresponding organ part.</td>
</tr>
<tr>
<td>98</td>
<td>MS 1614b</td>
<td>The whole note in the soprano and the doubled part in the organ are missing dots.</td>
</tr>
<tr>
<td>99</td>
<td>MS 1614a</td>
<td>There should be natural signs on the F’s in the soprano, alto, and the corresponding organ parts.</td>
</tr>
<tr>
<td>99</td>
<td>MS 1614b</td>
<td>The natural is missing from the high F on beat four in the organ part.</td>
</tr>
<tr>
<td>101</td>
<td>MS 1614a</td>
<td>There are missing natural signs from the F’s in the soprano and the organ.</td>
</tr>
<tr>
<td>102</td>
<td>MS 1614b</td>
<td>There are some missing dots in this measure. Both alto notes should have them, along with the half note E and the whole note A on beat one of the organ part. There should also be a slur between the two notes in the alto part.</td>
</tr>
<tr>
<td>103</td>
<td>MS 1614a</td>
<td>Natural signs are missing from the F in the bass part and the C on beat four of the organ part.</td>
</tr>
<tr>
<td>104</td>
<td>MS 1614a; MS 1614b</td>
<td>All of the F’s and C’s in the measure are missing natural signs.</td>
</tr>
<tr>
<td>105</td>
<td>MS 1614b</td>
<td>The flat is missing from the B in the bass part.</td>
</tr>
<tr>
<td>105</td>
<td>MS 1614b</td>
<td>There are missing dots from the chords on beat one of the organ part.</td>
</tr>
<tr>
<td>106</td>
<td>MS 1614a; MS 1614b</td>
<td>The F in the alto part on beat four is missing a natural.</td>
</tr>
<tr>
<td>107-126</td>
<td>MS 1614a; MS 1614b</td>
<td>Smith’s apparent intent was to arrive in F major in m. 107. In these measures, it appears that she intended to remain in F major. However, she frequently omitted the F\flat, C\flat, and the B\natural, which were supplied in the present edition.</td>
</tr>
<tr>
<td>Measure</td>
<td>Source</td>
<td>Variation</td>
</tr>
<tr>
<td>---------</td>
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<td>-----------</td>
</tr>
<tr>
<td>107</td>
<td>MS 1614a; MS 1614b</td>
<td>The natural signs are missing from almost every C and F in the measure. MS 1614a does have the natural on the F and C in the alto part, along with some natural signs in the organ part. MS 1614b only has the natural on the F in the alto part.</td>
</tr>
<tr>
<td>108</td>
<td>MS 1614a; MS 1614b</td>
<td>The natural sign is missing from the C’s in the bass voice of the organ.</td>
</tr>
<tr>
<td>108</td>
<td>MS 1614b</td>
<td>At the beginning of the measure, Smith inserted a natural and a flat in the bass clef. It appears as if the natural belongs to the B above the staff, and the flat belongs to the A at the top of the staff. This would result in a B diminished seventh chord over a C pedal followed by an F minor chord in second inversion. The F minor chord seems out of place, and it seems as if Smith missed the natural on the A on beat four. The natural sign for the F in the organ part is missing throughout the measure.</td>
</tr>
<tr>
<td>109</td>
<td>MS 1614b</td>
<td>The organ part is missing natural signs on the F’s and flats for the B’s.</td>
</tr>
<tr>
<td>110</td>
<td>MS 1614b</td>
<td>There should be a flat on the B in the bass clef of the organ on beat one, and a natural on the C and the F in the bass clef on beat one. Another natural is missing from the C in the treble clef on beat four.</td>
</tr>
<tr>
<td>111</td>
<td>MS 1614b</td>
<td>The F’s in the bass clef of the organ on beats one, two, and three should be F♯’s. All of the C’s in the treble clef should be C♮’s.</td>
</tr>
<tr>
<td>112</td>
<td>MS 1614b</td>
<td>In the organ, all of the C’s in the measure should be natural, and the B’s should be flatted.</td>
</tr>
<tr>
<td>113</td>
<td>MS 1614b</td>
<td>The C’s in the bass clef of the organ should be natural, along with the C’s on beats four, five, and six in the treble clef. The B’s should be flatted on beats one, two, and three.</td>
</tr>
<tr>
<td>114</td>
<td>MS 1614b</td>
<td>Smith used a simile marking in the bass clef of the organ. The C’s in that measure would also need to be C♮’s.</td>
</tr>
<tr>
<td>114</td>
<td>MS 1614b</td>
<td>The F’s and C’s are missing the natural, and the B’s should be flatted in the treble clef of the organ.</td>
</tr>
<tr>
<td>115</td>
<td>MS 1614a; MS 1614b</td>
<td>All of the accidentals are missing in the measure in both manuscripts. The C’s and F’s in this measure should be natural.</td>
</tr>
<tr>
<td>115</td>
<td>MS 1614b</td>
<td>The rests are missing in the second half of the measure in the alto part.</td>
</tr>
<tr>
<td>116</td>
<td>MS 1614a; MS 1614b</td>
<td>The C’s should be natural in this measure. Smith wrote in the F♯’s, which makes the chord an appropriate secondary dominant.</td>
</tr>
<tr>
<td>117</td>
<td>MS 1614a</td>
<td>The accidentals are missing again from this measure. There are also missing dots in the soprano, tenor, and organ parts.</td>
</tr>
<tr>
<td>117</td>
<td>MS 1614b</td>
<td>The naturals are missing from the C’s in on beat four in the alto and tenor parts, and from the F on beat four in the alto part.</td>
</tr>
<tr>
<td>118</td>
<td>MS 1614a</td>
<td>The draft manuscript is missing all accidentals on F, B, and C.</td>
</tr>
<tr>
<td>119</td>
<td>MS 1614a; MS 1614b</td>
<td>Another simile marking is present in the bass clef of the organ.</td>
</tr>
<tr>
<td>Measure</td>
<td>Source</td>
<td>Variation</td>
</tr>
<tr>
<td>---------</td>
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<td>------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>119</td>
<td>MS 1614b</td>
<td>There is a dot missing from the C in the organ pedal.</td>
</tr>
<tr>
<td>120</td>
<td>MS 1614b</td>
<td>The natural signs for the C’s are missing in the tenor and bass on beat one. Dots are missing from the tenor parts on beat one.</td>
</tr>
<tr>
<td>121</td>
<td>MS 1614a</td>
<td>Once again, the accidentals are missing from any F, C, or B in the measure.</td>
</tr>
<tr>
<td>122</td>
<td>MS 1614b</td>
<td>There are dots missing from beat one of the alto part and beat four of the organ bass clef.</td>
</tr>
<tr>
<td>123-126</td>
<td>MS 1614a</td>
<td>There is no text for the alto, tenor, and bass soloists in these measures, except for the word “for” on beat one in m. 123 for the alto. There is also no simile marking, which would be typical to see.</td>
</tr>
<tr>
<td>123</td>
<td>MS 1614a; MS 1614b</td>
<td>The naturals are missing from the F in the soprano and the C in the organ part in both manuscripts. MS 1614a is missing all accidentals on F’s and C’s.</td>
</tr>
<tr>
<td>124</td>
<td>MS 1614a; MS 1614b</td>
<td>With the exception of the soprano in MS 1614a, the slurs between the notes in all voices is missing.</td>
</tr>
<tr>
<td>124</td>
<td>MS 1614a</td>
<td>All of the F’s and C’s should be natural, and the B’s should be flatted.</td>
</tr>
<tr>
<td>125</td>
<td>MS 1614a</td>
<td>The accidentals are again absent in this measure.</td>
</tr>
<tr>
<td>126</td>
<td>MS 1614a</td>
<td>The F’s are missing natural signs, and the B’s are missing the flat.</td>
</tr>
<tr>
<td>127-128</td>
<td>MS 1614b</td>
<td>Smith inserted a simile marking in the second half of the bass clef of the organ in these measures.</td>
</tr>
<tr>
<td>127</td>
<td>MS 1614a; MS 1614b</td>
<td>There are adjacent notes that could look like beats one and two, but are really intended to be beat one for the soloists and the choir, respectively.</td>
</tr>
<tr>
<td>127</td>
<td>MS 1614a</td>
<td>The soprano soloist has a D instead of the A. The altos sing an F#, and the tenors sing a D, rather than the A’s that both have in the revision. In the bass line, the soloist has a low A, which appears to have been poorly erased in MS 1614b.</td>
</tr>
<tr>
<td>128</td>
<td>MS 1614a</td>
<td>The B’s in the organ are missing the natural sign.</td>
</tr>
<tr>
<td>130-133</td>
<td>MS 1614a</td>
<td>These measures were omitted by Smith in the revision. For clarity, the MS 1614a measure numbers are given in parenthesis below the MS 1614b numbers, which correspond to the present edition.</td>
</tr>
<tr>
<td>131</td>
<td>MS 1614b</td>
<td>The slur is missing from the bass part into the next measure.</td>
</tr>
<tr>
<td>132</td>
<td>MS 1614b</td>
<td>There are dots missing from both half notes in the tenor part.</td>
</tr>
<tr>
<td>133</td>
<td>MS 1614b</td>
<td>Dots are missing from the whole notes in the tenor and the organ parts.</td>
</tr>
<tr>
<td>134-135</td>
<td>MS 1614b</td>
<td>Smith omitted the text from the bass part in these measures.</td>
</tr>
<tr>
<td>134</td>
<td>MS 1614b</td>
<td>A dot is missing from beat on in the tenor part, and from the chord on beat one of the treble clef of the organ.</td>
</tr>
<tr>
<td>135-136</td>
<td>MS 1614a; MS 1614b</td>
<td>Smith used the older word “burthen” here, which was updated to “burden” in the performance edition.</td>
</tr>
<tr>
<td>Measure</td>
<td>Source</td>
<td>Variation</td>
</tr>
<tr>
<td>---------</td>
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<td>-------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>135</td>
<td>MS 1614a; MS 1614b</td>
<td>There are several missing dots in this measure. They are missing from the organ part in both manuscripts, and from the lower three voice parts in MS 1614a.</td>
</tr>
<tr>
<td>137</td>
<td>MS 1614a; MS 1614b</td>
<td>It is unclear in this version where all of the soloists begin singing. There are only designations in the alto and tenor parts. The alto, tenor, and bass parts have adjacent notes that are probably intended to be on beat one, a note for the choir to finish the phrase and a note for the soloists to begin. In the soprano part, it appears that the D has an up stem and a down stem. In MS 1614b, the solipsists clearly begin on beat four of the measure, although the “Solo” marking is absent from the tenor and bass parts.</td>
</tr>
<tr>
<td>137</td>
<td>MS 1614b</td>
<td>The dots are missing from the half notes in the alto, tenor, and bass parts.</td>
</tr>
<tr>
<td>138</td>
<td>MS 1614b</td>
<td>There is a simile marking in the second half of the treble clef of the organ.</td>
</tr>
<tr>
<td>142</td>
<td>MS 1614a</td>
<td>The basses begin the measure with the F, rather than having the natural on beat four. Accordingly, the organ part has no natural mark on beat four and is missing the corresponding natural on beat one in the bass clef.</td>
</tr>
<tr>
<td>144</td>
<td>MS 1614a; MS 1614b</td>
<td>The G in the bass part on beat four is missing a natural that would correspond to the G in the organ part in MS 1614b. The organ part in MS 1614a is also missing a natural.</td>
</tr>
<tr>
<td>144</td>
<td>MS 1614b</td>
<td>The Bass part should have a slur that spans the whole measure, but in the manuscript, only the quarter notes are slurred.</td>
</tr>
<tr>
<td>148-151</td>
<td>MS 1614a</td>
<td>There is no organ part written into this manuscript for these measures.</td>
</tr>
<tr>
<td>149</td>
<td>MS 1614b</td>
<td>The slur is missing from between the first two notes of the soprano part.</td>
</tr>
<tr>
<td>150</td>
<td>MS 1614b</td>
<td>The dot is missing from the half note on beat four of the soprano part.</td>
</tr>
<tr>
<td>152</td>
<td>MS 1614a</td>
<td>The soprano sings six quarter notes, which ascend the D major scale after an initial leap from D to F. This is in preparation for a section of music that was cut out by Smith in the revision.</td>
</tr>
<tr>
<td>152</td>
<td>MS 1614a</td>
<td>In the organ, the soprano and tenor voice follow the pattern in the soprano part, while the alto and bass voice play quarter note D’s on beats two and three, and dotted half note D’s and F’s on beat four. The dots are missing from those half notes.</td>
</tr>
<tr>
<td>153-167</td>
<td>MS 1614a</td>
<td>Smith did not use this material in her revision. Instead, she rewrote the ending to a more concise conclusion. Thus, the remainder of the MS 1614a score was not consulted for the present edition.</td>
</tr>
<tr>
<td>153</td>
<td>MS 1614b</td>
<td>There are some remnants of some erased notes in the treble clef of the organ part on beat four. These were not included in the present edition.</td>
</tr>
<tr>
<td>Measure</td>
<td>Source</td>
<td>Variation</td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>154</td>
<td>MS 1614b</td>
<td>Smith used a simile marking in the bass clef of the organ on beats four through six for the repeated A’s.</td>
</tr>
<tr>
<td>155</td>
<td>MS 1614b</td>
<td>Dots are missing from the octave half notes on beat four in the bass clef of the organ.</td>
</tr>
<tr>
<td>157</td>
<td>MS 1614b</td>
<td>There are dots missing from both half notes in the tenor part, as well as the half note on beat one of the bass clef in the organ.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>There is no slur between the two notes in the tenor voice, though the other three voices have them.</td>
</tr>
<tr>
<td>160</td>
<td>MS 1614b</td>
<td>Again, dots are missing from the half notes on beat one in the bass and organ parts.</td>
</tr>
<tr>
<td>161-167</td>
<td>MS 1614b</td>
<td>There are several whole notes that are missing dots in these measures, along with a few half notes.</td>
</tr>
<tr>
<td>161-164</td>
<td>MS 1614b</td>
<td>The word “burthen” was updated to “burden” in the performance edition.</td>
</tr>
<tr>
<td>167</td>
<td>MS 1614b</td>
<td>There are no rests for the second half of the measure in the organ.</td>
</tr>
</tbody>
</table>
CHAPTER 7

FURTHER STUDY AND CONCLUSIONS

This study of the music of Alice Mary Smith generally and three of her choral anthems specifically comprises only a small glimpse into her compositions and her influence in Victorian England. Additional study into the career of Alice Mary Smith would likely prove to be a worthwhile contribution to our knowledge of Victorian music.

More of Smith’s unpublished manuscripts in different genres await further study. A study across the genres of Smith’s music would likely shed light on her compositional style and musical background. Smith wrote many vocal songs that were published during her lifetime, yet few of them are performed today. A revival of her vocal literature may reveal some forgotten treasures.

The documentation of Smith’s life and career gave no indication that Smith taught any students of her own, only that she studied with Sterndale Bennett and George Macfarren. Nevertheless, a woman composer of Smith’s reputation surely influenced and encouraged other women composers to pursue their goals. It would be very interesting to see if Smith’s influence could be traced, and if so, how far it reached.

Conclusions

When studying the music of Alice Mary Smith within its historical context, three important points surface. First, Smith’s choral anthems contain enough intrinsic merit to be included in the repertoire of current choral groups. Second, the pioneering nature of this woman
composer, who broke through societal barriers, gives Smith’s music added historical interest. Third, a case could be made that Smith’s compositions were among the best produced in England during her lifetime.

Some contemporary critics praised Smith’s compositions. They generally agreed that she created lovely, artful melodies that were eminently suited for the voice, and that her forms were clear. However, some critics questioned Smith’s abilities to produce contemporary harmonic language. She rooted her pieces in forms and harmonies of the Classical period, which to the contemporary critics was outdated and old-fashioned. Thus, some viewed her music as hopelessly antiquated and incapable of standing the test of time. Now that more time has passed, the few modern scholars that have examined some of her music have concluded that her music, while perhaps anachronistic to her own time period, contains enough musical merit to be worthy of study and performance.

In the anthems examined here, Smith displayed again her ability to craft lovely, artful melodies. The melodies are effective in conveying the expressions and moods of the text. Smith was able to create soothing melodic themes when the text spoke of comfort, and more agitated and dramatic melodies in places where the text demanded it.

Smith’s understanding of the texts she set is evident and informed many of her decisions. Whereas other composers were content to set block phrases of text in order, as seen in the examples published by Novello, Smith connected important phrases together to enhance the understanding of the meaning. For example, in Out of the Deep the chorus repeatedly sings “Israel, trust in the Lord, for with Him there is mercy” in response to the troubles presented by

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the soloist. Interweaving these texts strengthened the message that the text, and consequently the piece, conveys.

The text guided most of Smith’s voicing decisions as well. Her use of the soloists in *By the Waters of Babylon* enhances the understanding of the interaction between the Babylonians and the Israelites. The soloist in *Out of the Deep* is quite active, but the text is primarily the single voice of the psalmist speaking to God. Smith often used the chorus when it was appropriate that the text be communicated by multiple voices to represent a people. In *By the Waters of Babylon*, the chorus serves as the people of Israel, singing whenever the text could have been spoken by the people. Compositional decisions such as these enhance the communicative and dramatic qualities of the choral anthems.

Similarly, textual considerations drove many of Smith’s structural decisions. In the Novello examples, the composers George Allen, John Smith, and A.T. Corfe inserted cadences after every text phrase and, in most instances, the phrases were only stated once. The result is a very simple block structure. In Corfe’s arrangement of *Out of the Deep*, the musical structure appeared to be a pattern of semi-chorus, solo, duet, and full chorus, in two full cycles. Still, the varying voicing changed with the completion of each text phrase. Smith also made structural decisions based on the phrasing of the text, but she did not dogmatically divide the text into each separate phrase. Instead, where two or more phrases logically belonged together, she combined them into the same section of music. Most noticeably in *Out of the Deep*, the soloist sings three text phrases that make logical sense together, unlike Corfe’s setting, in which the voicing changed for each phrase. Smith’s treatment of the text provides a greater continuity, and the listener is able to capture the expression of the text more easily.

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2 Ratner and Corfe, “Anthem.”
Smith tended to make use of the opening melodic theme at the end of her anthems to bring them to a rounded conclusion. In *Come Unto Him*, she combined this technique with a repeat of the opening text. Together, the repeated text and melody are effective in substantiating the claim of the text. After opening with the exhortation to “come unto Him,” Smith set the rest of the text as enumerating why the exhortation is valuable. She then returned to the opening theme as if to say, “So, for all of these reasons, you should come unto Him.”

The structure of *By the Waters of Babylon* differs from the other two anthems studied in order to tell a dramatic narrative. The soloists and the choir take on more character-like roles and participate when the appropriate characters are carrying the story. The major sections of the piece function like dramatic scenes. First, the chorus establishes the background, then the soloist transitions to the next scene, where the Babylonians require the Israelites to sing, and so forth. Thus, Smith did not reuse the opening melodic theme at the end of the piece, but instead created new themes to appropriately convey the mood and meaning of the text.

Smith’s harmonic language in the anthems is not complex by contemporary standards, but it does show signs of belonging in the nineteenth century. She used diminished seventh harmonies and some elements of chromaticism. As mentioned in the analysis section, she frequently alternated tonic and dominant harmonies but then balanced those sections with more chromatic passages. At times her modulations sound abrupt, even though she had begun the transition to a new key several measures earlier. The overall sound of the harmonic progression in these modulations is typically pleasing, although the point of modulation is somewhat surprising or sudden. In *Come Unto Him*, mm. 105-107, it appears that Smith crafted the harmonic progression around the chromatic bass movement, which led to the inversion of many of the chords in that passage, weakening the modulation. Overall, however, the harmonic
language of these anthems is simple enough to be accessible to church or volunteer choirs but colorful enough to provide interest and to create the appropriate mood for each piece.

All five of Smith’s anthems were composed toward the beginning of her career, around the age of twenty-five. Even at this early stage, she exhibited a remarkable sensitivity to and understanding of the text. It is evident that textual considerations weighed heavily in her decision-making process, much more than the Novello examples displayed. In this area, Smith certainly exceeded the expectations of later critics such as Kenneth Long, who claimed that the text was unimportant to Victorian composers. Thus, these anthems by Smith are accessible, interesting settings of some important and well-known scriptures that current choirs could enjoy performing and could perform well.

In addition to the quality, the anthems present additional historic interest by virtue of Alice Mary Smith’s pioneering career. In 1863, she was one of the first English women, if not the first, to have written a symphony and have it performed by an orchestra. In comparison, the well-known American composer Amy Beach began composing major works around 1880. Smith was also one of the first composers to write a clarinet sonata; her work of 1870 predated the two Johannes Brahms clarinet sonatas by almost twenty-five years. Lastly, Smith was likely the first English woman to have any large-scale choral works published. This remarkable woman found success in many different genres, despite the need to combat the prejudices of the day. An understanding of Smith’s career casts additional appreciation and historical interest on all of her works; the anthems are certainly no exception. Both performances of her anthems occurred at a
prestigious musical church, under the direction of a well-known musician, and with her real name attached to them. This was a great accomplishment for a woman in Victorian times.

The third important point about Smith’s music is that it was among the best music produced in England during her time. Despite the belief of critics that England was incapable of producing a composer as great as the continental composers, there was still an active musical community in the country, and great efforts were made to increase the level of musical education and the number of performance opportunities. Smith made advantageous use of the increased performance opportunities, as an orchestra with the purpose of performing new, English music performed her first symphony. After each performance of Smith’s works, reviewers praised the music and, in some cases, compared elements of her compositions to the works of other prominent composers. Smith’s handling of the orchestra was compared to Ludwig van Beethoven and Richard Wagner, for example. It seemed that the only reason that some critics searched for faults in Smith’s music was the fact that she was a woman who was challenging the beliefs that women could not succeed in that arena, and she had begun to rival the men with her accomplishments. Smith’s music caused some to rethink their presumptions about women, or at least to engage in a debate about them. Considering all of the praise Smith received as a woman composer in Victorian England, a case could be made that her music was among the best being composed in England at the time.

The previous narrative established that St. Andrew’s church reached great musical distinction under the direction of Joseph Barnby. That Smith’s anthems would be performed in that environment testifies to the level of quality compared to other anthems available at the time. Barnby’s reputation indicates that he programmed the best literature and performed it well in

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order to garner the recognition he received. Comparing Smith’s unpublished anthems with those Novello chose to publish revealed that Smith’s anthems were more interesting, better crafted, and more substantial than what was being published for the mass market. The music of Alice Mary Smith is worthy of study and of performance. Given this evidence, her music is not merely worthy musically but also historically. The three anthems studied here would make useful additions to church choral libraries and repertoires where these texts are appropriate.

It is disappointing that a composer of historical significance could be so easily forgotten, simply because she was a woman, she was English, and her music seemed old-fashioned in the years immediately following her death. Thankfully, her work has survived and now provides opportunities to rediscover the music of Alice Mary Smith, a woman composer who left an indelible impression on the music and the musicians of Victorian England.
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Out of the Deep
SSATB with Baritone Solo
Alice Mary Smith (1839-1884)
edited by Christopher E. Ellis

Out of the deep have I call-ed, have I call-ed un-to thee, O Lord. Lord, hear my
voice, Lord, hear my voice, have I call-ed un-to Thee, O Lord.

Andante
O let Thine ears, let Thine ears con-si-der... well.

let Thine ears con-si-der well... the... voice of my com plaint, O let Thine ears con-si-der

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well... the voice of my complaint. If Thou, Lord, wilt be extreme to
mark what is done amiss, O Lord, who may abide it? O Lord, if Thou wilt be ex-
treme to mark what is done amiss, O Lord, who may abide it?
Lord, who may abide it? Lord, who may abide it? I look for the...
Lord, my soul doth wait for Him. In His Word is my trust, my
soul doth wait for Him, in His Word is my trust.
voice, the voice of my complaint.

O Israel trust in the Lord, for

My soul fleeth before the Lord, be-

with the Lord is plenteous redemption.

with the Lord is plenteous redemption.

before the morning watch,
watch, my soul fleeth before the morning

watch, I say, before the morning

Israël, trust in the Lord, for with Him, with the Lord there is mercy.

Israël, trust in the Lord, for with Him, with the Lord there is mercy.

Israël, trust in the Lord, for with Him, with the Lord there is mercy. And with Him is
O trust, trust in the Lord. O Israel, trust in the Lord, for plentiful redemption.

O trust, trust in the Lord. O Israel, trust in the Lord, for plentiful redemption.
I look for the Lord, my God.
My soul doth wait for plenteous redemption.
O Israel, trust in the Lord.

My soul doth wait, my soul doth wait, doth wait for Him.
Israel trust in the Lord, trust in the Lord.

O Israel, trust in the Lord.
O Israel, trust in the Lord.
By the Waters of Babylon

By the waters of Babylon we sat down and wept,

By the waters of Babylon we sat down and wept,

By the waters of Babylon we sat down and wept,

*Items in brackets indicate editorial decisions. Copyright © 2014 by Christopher E. Ellis
We wept when we re-mem-bered thee, O Si-on, Si-

We sat down, we sat down and wept, O Si-on, Si-

We sat down, we sat down and wept, O Si-on, Si-

Ba-by-lon we sat down and wept, O Si-on, Si-

on. As for our harps, we hanged them up on the trees that were there

on. As for our harps we hanged them up, we hanged them up on the trees that were there

on. As for our harps we hanged them up, we hanged them up on the trees that were there

on. As for our harps, we hanged them up on the trees that were there
We sat down and wept, and wept when we remembered thee, O Sion. We sat down and wept, and wept, and wept when we remembered thee, O Sion. We sat down and wept when we remembered thee, O Sion.

For they that led us away captive required of us then a song and melody,
* Hold for one extra beat.

Sing us in our heaviness, and melody in our heaviness.

Allegrto

Sing us one of the songs of Sion, Sing us

Tempo Primo

How shall we

Tempo Primo
Sing us one of the songs, of Sion.

How shall we sing, in a strange land?
139

T. Solo

How shall we sing, sing the Lord's song in a strange land?

Bar. Solo

How shall we sing, sing the Lord's song in a strange land?

B. Solo

How shall we sing, sing the Lord's song in a strange land?

Org.

80 Andante

If I forget thee, O Jerusalem,

Andante

let my right hand forget her cunning, If I do not re-

Org.
mem - ber thee, let my tongue cleft to the roof of my mouth,

Let my tongue cleft to the roof of my mouth. If I prefer not, if I prefer not, yea, if I prefer not Je - ru - sa - lem in my mirth.

Je - ru - sa - lem, in my mirth.
If I forget thee! O Jerusalem, if I forget thee!

Let my right hand forget, forget her cunning, my tongue cleave to the roof of my mouth, If I forget thee O Jerusalem!

Grave

Grave
142

Bar. Solo

memb-er the chil-dren of E-dom, O Lord, in the day of Je - ru - sa - lem, how they said,

B. Solo

memb-er the chil-dren of E-dom, O Lord, in the day of Je - ru - sa - lem, how they said,

Org.

149 [Molto Allegro]

S.

Down with it, Down with it, Down with it to the

A.

Down with it, Down with it, Down with it to the ground, to the ground down ev'n un - to the

T.


B.

[Molto Allegro]

Org.
down with it, down with it, down with it to the ground. Down, down with it to the ground.

Down with it, Down with it, down with it to the ground. Down, down with it to the ground.

down with it, down with it to the ground. Down, down with it to the ground.

ground. Down, down with it to the ground. Down with it, down with it, down with it,

ground. Down, down with it to the ground. Down with it, down with it, down with it,

ground. Down, down with it to the ground. Down with it, down with it, down with it,

ground. Down, down with it to the ground. Down with it, down with it, down with it,

ground. Down, down with it to the ground. Down with it, down with it, down with it,
Tempo primo

down with it to the ground. Daugh-ter of Ba-by-lon was-ted with mis-ery, O daugh-ter of

Allegretto

Ye, hap-py shall he be,

Bab-ylon was-ted, was-ted, was-ted with mis-ery.

Bab-ylon was-ted, was-ted, was-ted with mis-ery.

Bab-ylon was-ted, was-ted, was-ted with mis-ery.

Bab-ylon was-ted, was-ted, was-ted with mis-ery.

Bab-ylon was-ted, was-ted, was-ted with mis-ery.
T. Solo
happ - py shall he be, hap - py shall he be that re-
S.
A.
T.
B.
Org.

ward - eth thee.

Yea, hap - py shall he be, yea, hap - py shall he be that re-

Yea, hap - py shall he be, yea, hap - py shall he be that re-

Yea, hap - py shall he be, yea, hap - py shall he be that re-

Yea, hap - py shall he be, yea, hap - py shall he be that re-

Yea, hap - py shall he be, yea, hap - py shall he be that re-

Yea, hap - py shall he be, yea, hap - py shall he be that re-
Happy, Happy, Happy,

be that reward eth thee, that reward eth thee, that reward eth thee. Happy,

be that reward eth thee, that reward eth thee, that reward eth thee. Happy,

be that reward eth thee, that reward eth thee, that reward eth thee. Happy,

be that reward eth thee, that reward eth thee, that reward eth thee. Happy,

hap py shall he be, hap py shall he

Hap py, Hap py, Hap py.

Hap py, Hap py, Hap py.

Hap py, Hap py, Hap py.

Hap py, Hap py, Hap py.
be, happy shall he be that rewardeth thee.

Hap - py shall he

Hap - py shall he

Hap - py shall he

Hap - py shall he

Yea, hap - py shall he be, yea, hap - py shall he be

be, happy shall he be that re - ward-eth

be, happy shall he be that re - ward-eth

be, happy shall he be that re - ward-eth

be, happy shall he be that re - ward-eth

be, happy shall he be that re - ward-eth
Come Unto Him, All Ye That Labour

Matthew 11:28-30

Alice Mary Smith (1839-1884)
edited by Christopher E. Ellis

Andante Sostenuto

SATB with SATB soli

Soprano

Alto

Tenor

Bass

Organ

Come unto Him, all

*Items in brackets indicate editorial decisions.  Copyright © 2014 by Christopher E. Ellis
ye, all ye. that la. bour, Come un-to Him, and He will give you

Come, come un-to Him, all ye. that are hea-vy la-den,

Come, come un-to Him, ye that are hea-vy la-den,

rest. Come, come un-to Him, ye that are hea-vy la-den,

Come, come un-to Him, ye that are hea-vy la-den,
Come unto Him and He will give you rest. He will give you rest.

Come unto Him and He will give you rest, and He will give, will give you rest.

Come unto Him and He will give you rest, and He will give, will give you rest.

Come unto Him, come all ye, all ye that rest.
Him, all ye, all ye that labour, ye that are heavy laden,

unto Him, all ye that labour, Come unto Him.

labour Come unto Him, all ye, all ye that are heavy laden,

labour Come unto Him, Come unto Him. Come
Take His yoke upon you and learn of Him.

Take His yoke upon you and learn of Him.

Take his yoke upon you and learn of Him.
59

S.        A.        T.        B.        Org.

yoke  up - on you and learn of Him, and learn of
on you and learn, Take His yoke up - on you,

Take His yoke up - on you and learn of Him. Take His yoke up-

learn of Him. Take, Take His yoke up - on you,


64

S.        A.        T.        B.        Org.

Him, Take, Take His yoke up - on you, Take His yoke up - on you and

Take His yoke up - on you and learn of Him, Take His yoke up-

on you Take, Take His yoke up - on you, up - on____ you,

Take His yoke up - on you and____ learn of
Take His yoke upon you and learn, and learn of Him, and learn of Him, and

Take His yoke upon you and learn, and learn of Him, and learn of Him, and

Take His yoke upon you and learn, and learn of Him, and learn of Him, and
For He is meek and lowly of heart, and ye shall find rest unto your souls, and
ye shall find rest unto your souls. Take His yoke upon you and learn of Him.

Take His yoke upon you and learn of Him,
on you, learn of Him. Take His yoke up - on you and learn of

learn of Him. Take His yoke up - on you and learn of

Take His yoke up - on you, Take His yoke up - on you and learn of

Him.

For He is meek and low - ly of heart and

Him.

Him.

Him.
ye shall find rest unto your

Take His yoke upon you and learn of Him.

Take His yoke upon you, upon you,

Take His yoke upon you, upon you,
Take His yoke upon you and learn of Him.

Take His yoke upon you and learn of Him.

Take His yoke upon you and learn of Him.

Take His yoke upon you and learn of Him.

Take His yoke upon you and learn of Him.

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Take His yoke upon you and learn of Him.

Take His yoke upon you and learn of Him.

Take His yoke upon you and learn of Him.

Take His yoke upon you and learn of Him.

Easy and His burden is light.

Easy and His burden is light.

Easy and His burden is light.

Easy and His burden is light.

Easy and His burden is light.

Easy and His burden is light.

Easy and His burden is light.
learn of Him. For His yoke is easy and His bur-

den is light. Come unto Him all ye, all ye that labour,
Come unto Him, and He will give you rest.

Come, come unto Him all ye that are heavy laden, Come unto Him.
159

Him, and He will give you rest. Come unto Him.

155

Come unto Him. For His yoke is easy and His
burden, His burden is light