UNIVERSITY OF OXFORD

JOHN CHRISTOPHER SMITH JUNIOR (1712-1795)

HIS LIFE, SELECTED WORKS, AND HIS ASSOCIATION WITH HANDEL

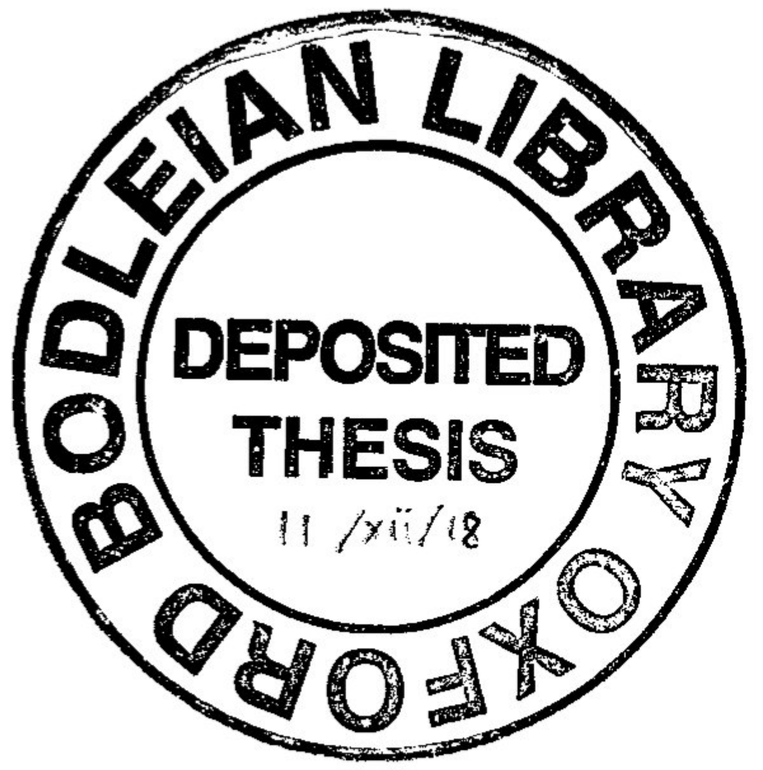
VOLUME III

THEMATIC CATALOGUE OF WORKS BY JOHN CHRISTOPHER SMITH JUNIOR

Dissertation submitted

for the degree of

Doctor of Philosophy



BARBARA MITCHELL SMALL

MERTON COLLEGE
Trinity Term, 2017

This catalogue is divided into three sections:

A. Complete thematic catalogue of Smith's works

B. Index of first lines to known works

C. Index of known first lines to lost works

The man who meticulously cared for the great majority of Handel autographs and conducting scores was evidently quite nonchalant when it came to the preservation of his own works. A great deal of material does exist, but, as the chart below nicely demonstrates, much of Smith's musical output has been lost.

KEYBOARD WORKS

TITLE	AUTOGRAPH	PRINTS/COPIES
OP. 1	lost	printed by Cobb/Walsh
Op. 2	lost	printed by Walsh
Op. 3	lost	printed by Walsh
Op. 4	lost	printed by Walsh
OP. 5	lost	printed by Walsh
3 individual movements	extant	none
Fugues, 1754	lost	none
Fugues, 1756	lost	none

ENGLISH OPERAS

TITLE	AUTOGRAPH	PRINTS/COPIES
Teraminta	lost	1 aria printed, 5 MS copies
Ulysses	lost	MS conducting score
Rosalinda	lost	none
The Fairies	lost	printed collection by Walsh
The Tempest	lost	printed collection by Walsh
The Enchanter	lost	printed collection by Walsh
Theatre Music	lost	2 printed songs
Medea	full score	none

ITALIAN WORKS

TITLE	AUTOGRAPH	PRINTS/COPIES
Issipile	complete, no recits.	none
Il Ciro rIconosciuto	complete, 1 recit.	none
Dario	lost	lost
Demofoonte	lost	4 MS arias only
Artaserse	lost	6 MS arias only
Single song	lost	May be from *Demofoonte* above

ORATORIOS AND OTHER LARGE-SCALE WORKS IN ENGLISH

TITLE	AUTOGRAPH	PRINTS/COPIES
Mourning Muse of Alexis	full score	none
David's Lamentation	lost	1 duet printed in Coxe
The Seasons	full score	none
Winter or Daphne	full score	none
Thamesi, Isi, e Proteo	lost	none
The Feast of Darius	lost	MS conducting score
Judith	lost	MS conducting score
Rebecca	lost	MS conducting score
Tobit	full score	none
Nabal	full score	none
Gideon	full score	MS presentation score
Redemption	full score	none

SACRED MUSIC

TITLE	AUTOGRAPH	PRINTS/COPIES
3 anthems	full score	none
5 anthems	lost	MS copies
4 Foundling Hospital hymns	lost	printed
Burial Service	full score	none

SINGLE SONGS

16 individual songs	lost	printed
Hunting scene and song	lost	none

While many of Smith's works can be accurately dated, several of them, particularly various printed single songs, anthems, and Italian arias, cannot. For this reason, I have adopted a genre-based organizational method for the systematic arrangement of the musical themes.[1] An additional advantage of this plan is the ease with which any one or more lost works may later be included should they ever come to light. Each genre has been assigned a number:

1:000 Keyboard Works
2:000 English Operas
3:000 Italian Operas
4:000 Oratorios and Other Large-Scale Works in English
5:000 Sacred Works
6:000 Single songs
7:000 Handel Pasticci
8:000 Handel or Smith Works?

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[1] The system is based on one developed by Donald F. Cook in 'The Life and Works of Johann Christoph Pepusch (1667-1753)' (Ph. D. diss., University of London, 1982).

Since some keyboard works appear in more than one publication, each individual suite, lesson, or sonata has been assigned a Roman numeral; thus the third movement of Smith's second keyboard suite is designated 1:002:iii. Similarly, the vocal categories have also been further subdivided into major works (for example, Smith's second English opera *Ulysses* has been assigned the number 2:002. Following a second colon, each individual movement (excluding overtures and recitatives) has been assigned an Arabic numeral (the fifth aria in *Ulysses* is indicated 2:005:5) since the sheer number of movements for these large-scale works makes Roman numerals impractical. All choruses are SATB unless otherwise noted, and instrumental abbreviations follow those in *OMO.*

GENERAL RULES

1. The incipits show only the uppermost part (unless the theme at the outset of the movement happens to be in another voice).
2. Only the original version of each item has been catalogued,[2] and the manuscript takes precedence over all other versions of the works.
3. Individual copies of works are discussed in the appropriate chapter but are not specifically mentions in the catalogue.
4. All borrowings have been suitably cross-referenced.
5. Original beaming has been retained.
6. All editorial items for the incipits are in square brackets.
7. Superscript letters have been lowered.

VOCAL

1. The given incipit shows the beginning of the vocal line and its bar number, which is that of the first complete bar, any anacrusis upbeat being discounted.
2. Word divisions are shown by beaming; slurs are included only if they appear in the original.
3. No incipits for recitatives are included
4. The score takes precedence when the words differ between the libretto and the score and also when the order of items differs between libretto and score.
5. All items (with any explanatory notes) have been listed in the order of the manuscript as bound. The terms MS and MS/P have been used for the two oratorios *Paradise Lost* and

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[2] The most comprehensive listing of the few subsequent editions of various keyboard works and single songs may be found in the British Library Music Catalogue under Smith, 54-6.

Rebecca to show which items appear only in manuscript and which items appear in both manuscript and printed versions. Some tempo markings for *Rebecca* appear only in the printed version. In two cases, since the top voice sang the same note for the complete incipit, all four voices are included.

6. Whenever an aria and chorus appear in the score as one unit, both items have been catalogued under the same number. In those cases where the chorus differs musically from its associated aria, a second incipit is given. Whenever two separate settings of an aria or chorus have been catalogued under the same number, they are represented by extensions a and b (for example, 4:007:22a and 4:007:22b).
7. Whenever there are two versions of the same movement, they are represented by the extensions a and b.
8. Sections are titled 'Act' or 'Part' according to the manuscript. If a section has not been designated, the term 'Act' has been applied to operas and 'Part' to other large-scale vocal works.
9. For those works existing only as printed aria collections with accompanying libretti, recitatives are listed for each separate scene. In such cases, it is obviously impossible to distinguish between secco and accompanied recitative.
10. Capitalization has been modernized, but, for the most part, original spellings have been retained.
11. If a major work was performed publically, I have assumed there must have been a conducting score.

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1:000 KEYBOARD WORKS

OPUS 1

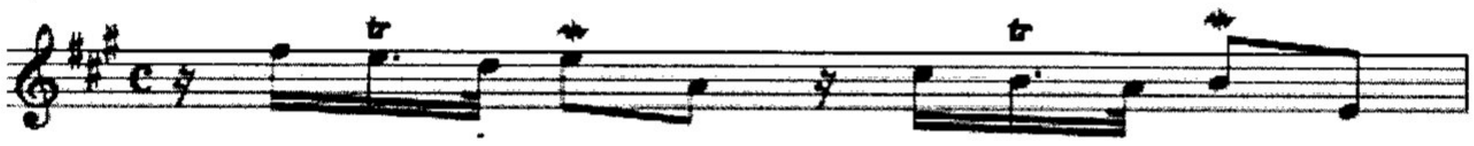
Suites de Pieces/ Pour le/ CLAVECIN./ Composées par/ J.C. Smith/ PREMIER VOLUME./ London Printed for & Sold by the Author/ In Meard's Court near St. Ann's Church Old Soho. And by Thos. Cobb at the Engraving and/ Printing-Office in Bow-Church-Yard; where all manner of Business is Curiously Engrav'd and Printed.

Dedication to Lady Walpole
Subscription list of 112 names for 136 copies
Advertised 22 April 1732 in *The Whitehall Evening Post*
Reissued by Walsh in 1733 with a title-page taken from his plate for Handel's Suites[1]

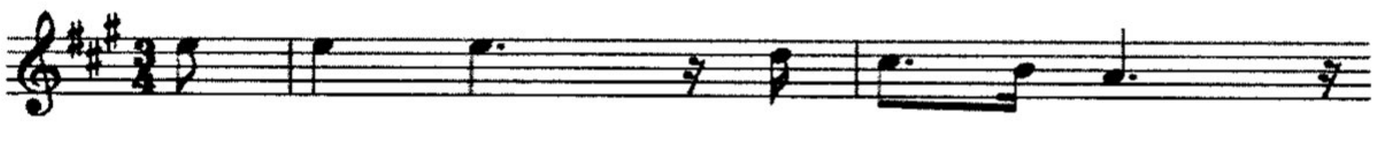
Suite Premiere pour le Clavecin
1:001 Suite 1 (A major)
i) Prelude



ii) Allemande



iii) Courante



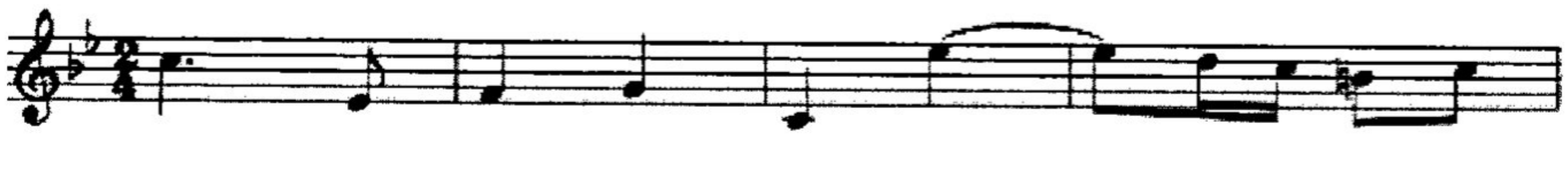
iv) Allegro



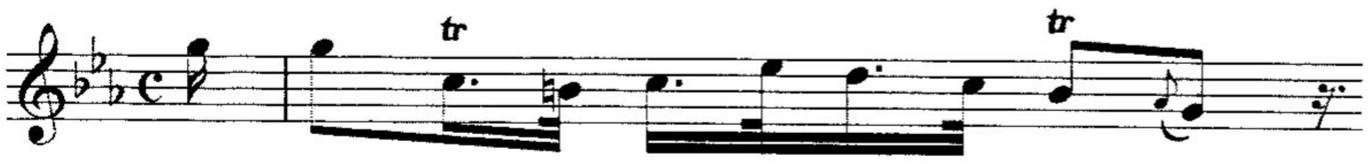
Suite Seconde [*sic*]
1:002 Suite 2 (C minor)
i) Prelude (Adagio)



ii) Allegro [Fugue]



iii) Allemande



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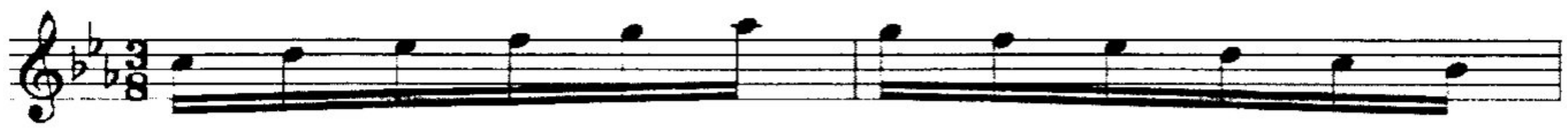
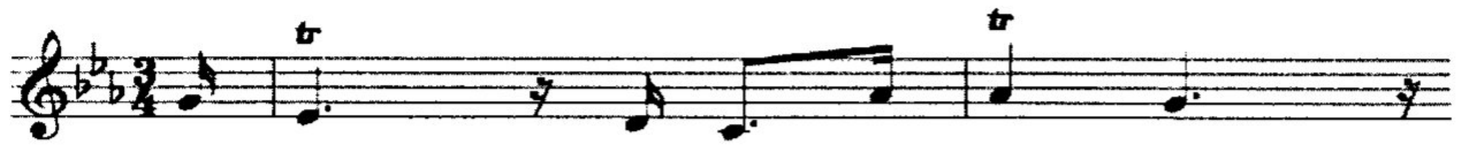
[1] See Vol. II, 2.

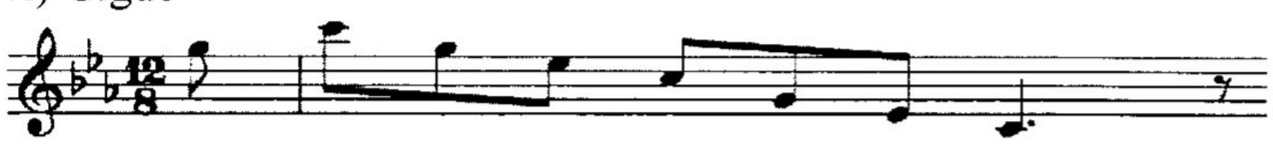
iv) Allegro



v) Air (Lentement)



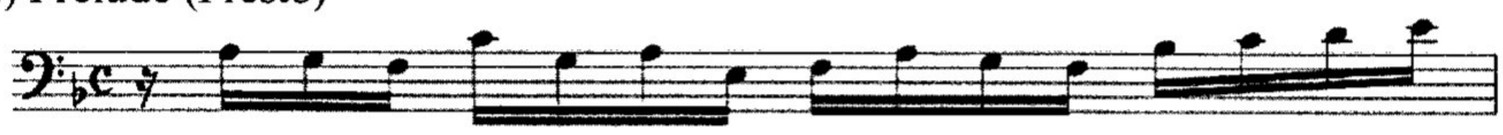
vi) Gigue



Troisieme Suite

1:003 Suite 3 (F major)

i) Prelude (Presto)



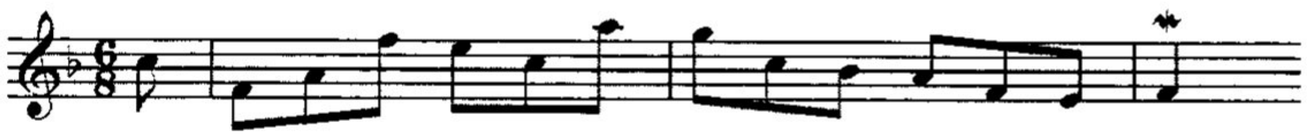
ii) Allemande



iii) Courante



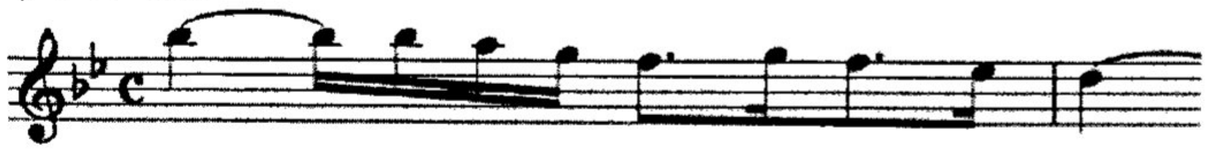
iv) Gigue



Quatrieme Suite

1:004 Suite 4 (B flat major)

i) Overture



Allegro [Fugue] (b.9)



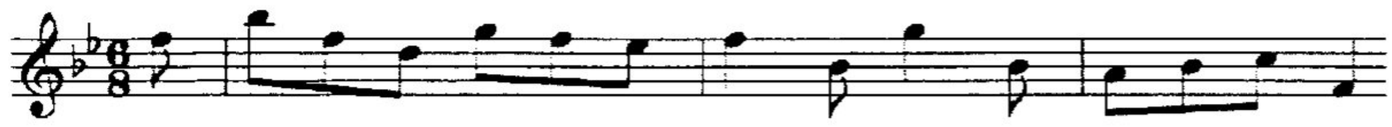
ii) Allegro



iii) Andante



iv) Gigue



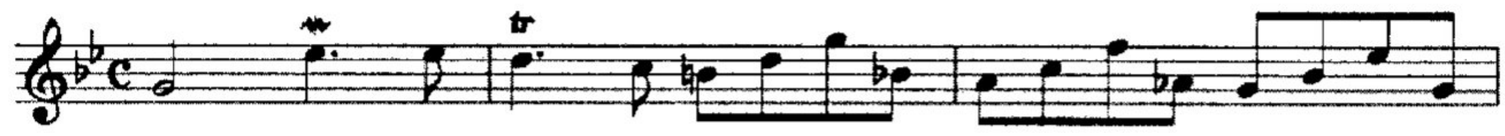
Cinquieme Suite

1:005 Suite 5 (G minor)

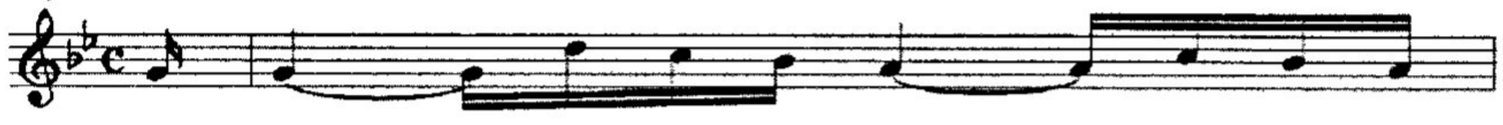
i) Prelude (Adagio)



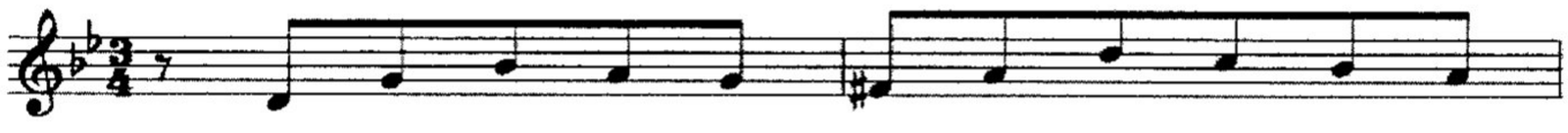
ii) Allegro [Fugue]



iii) Allemande



iv) Courante



v) Gigue



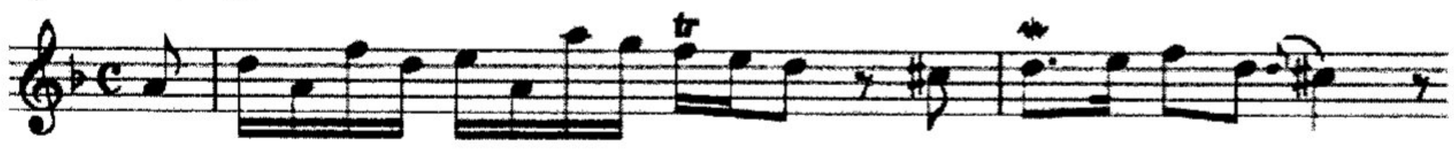
Sixieme Suite

1:006 Suite 6 (D minor)

i) Fantasia (Allegro)



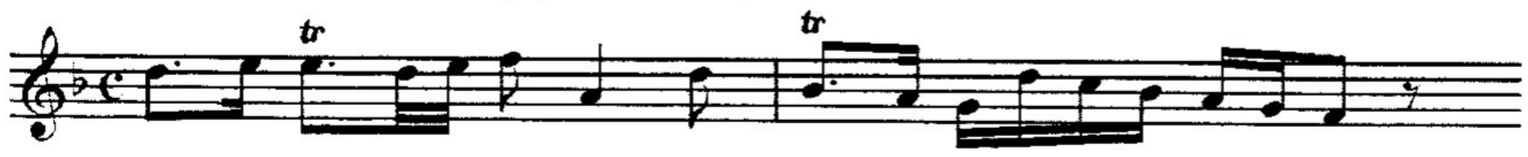
ii) Allemande



iii) Courante



iv) Air [and five Variations] (Lentement)



OPUS 2

Suites de Pieces/ Pour le/ CLAVECIN/ Composées par/ J.C. Smith/ SECOND VOLUME./ London/ Printed, & Sold by John Walsh Musick Printer & Instrument Maker/ to His Majesty at the Harp & Hoboy in Catherine Street in the Strand./ No. 490

Subscription list of 54 names for 93 books, including Miss Francis Pacankam [*sic*], subsequently Smith's first wife.

Advertised 14 May 1737 in *The Craftsman*
Op. 2 may have been first issued by Cobb *c.*1736 with the Walsh edition following in 1737.

Suites de Pieces/ Pour le /CLAVECIN/ Composées par/ J.C. Smith/ London/ Printed, & Sold by John Walsh Musick Printer & Instrument Maker/ to his Majesty at the Harp & Hoboy in Catherine Street in the Strand./ Where may be had All the Opera's & Instrumental Musick of ye above Author. [*c.*1755]

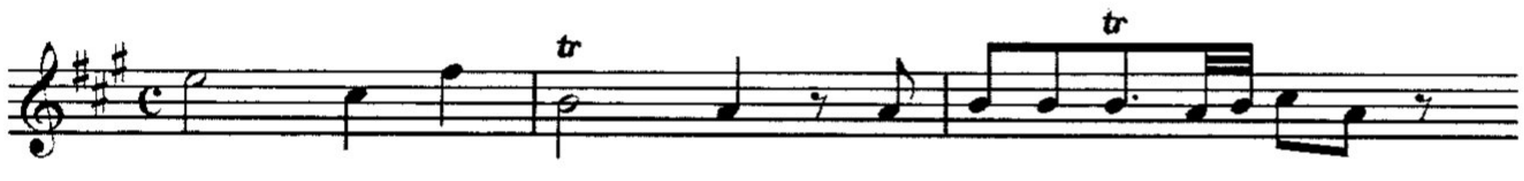
Suite Premiere pour le Clavecin

1:007 Suite 1 (A major)

i) Prelude (Allegro)



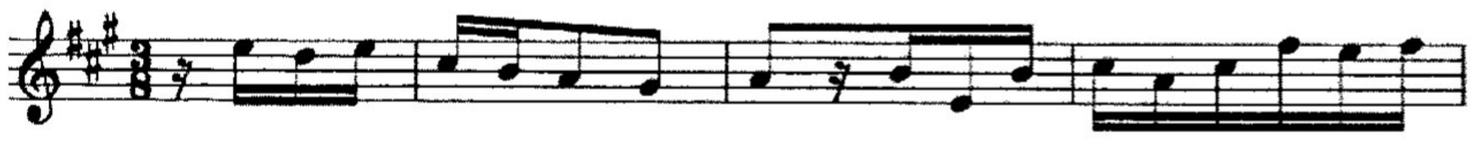
ii) [Fugue]



iii) Allemande



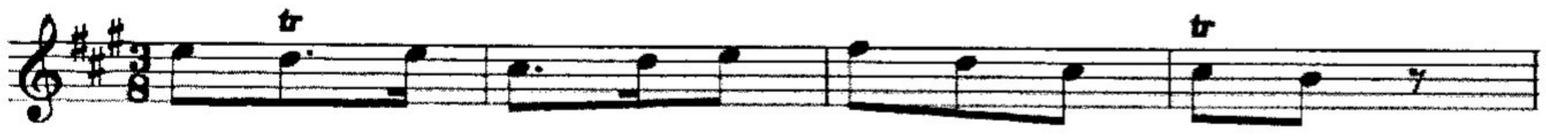
iv) Courante



v) Allegro



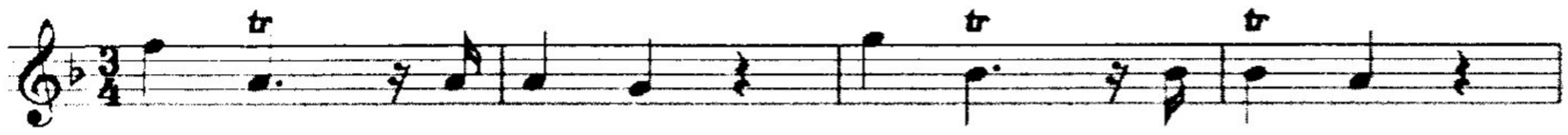
vi) Vivace



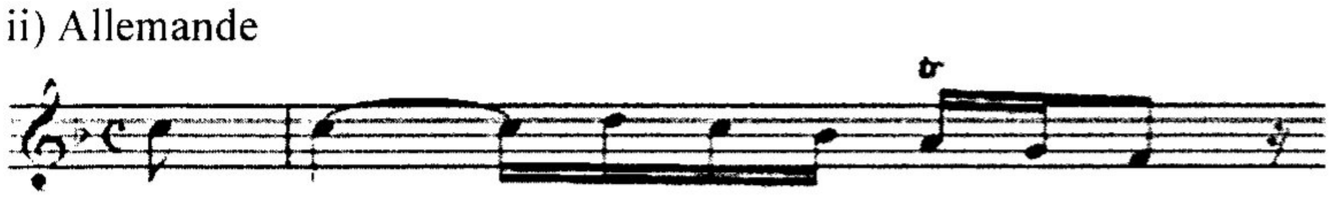
Suite Seconde

1:008 Suite 2 (F major)

i) [Untitled]



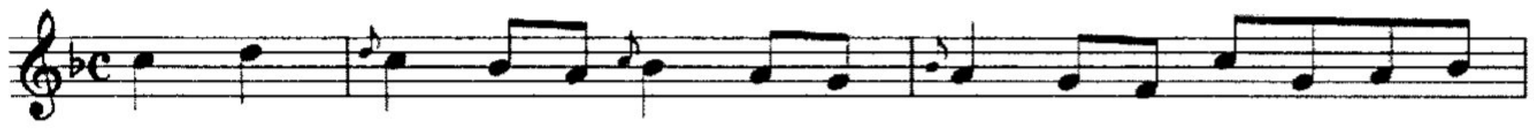
ii) Allemande



iii) Courante (Andante)



iv) Gavotte



Troisieme Suite

1:009 Suite 3 (E minor)

i) [Fugue]



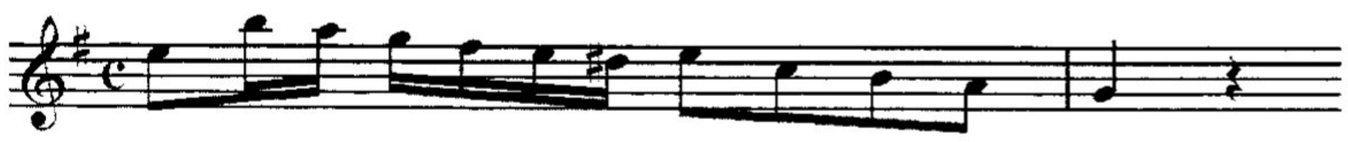
ii) Allemande (Larghetto)



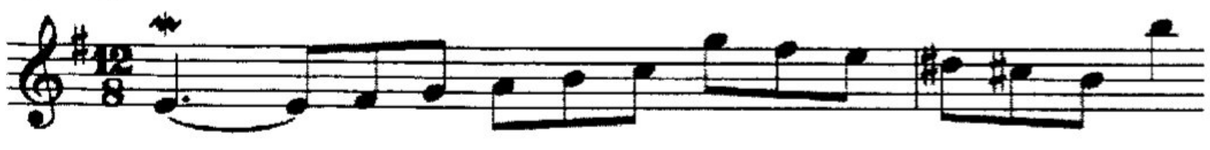
iii) Courante



iv) Allegro



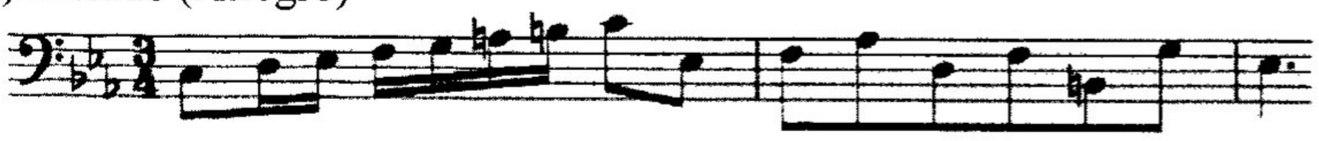
v) Gigue



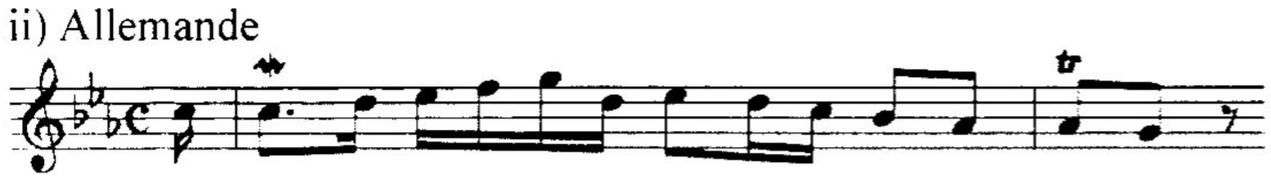
Quattrieme [*sic*] Suite

1:010 Suite 4 (C minor)

i) Prelude (Allegro)



ii) Allemande



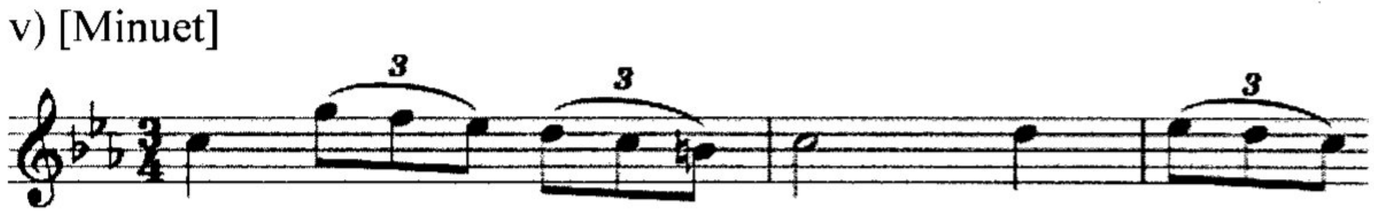
iii) Allegro



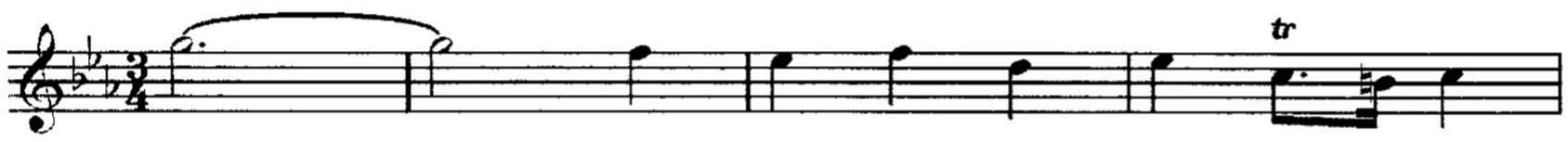
iv) Siciliana (Larghetto)



v) [Minuet]



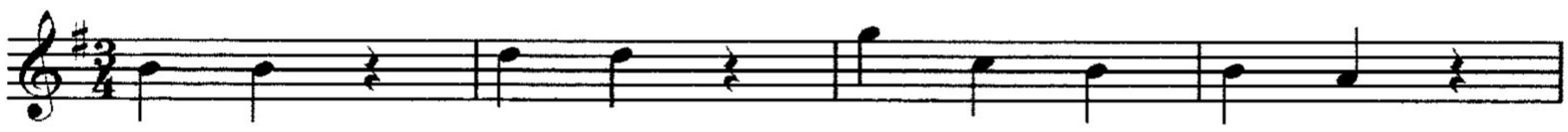
vi) Minuet [and three Variations]



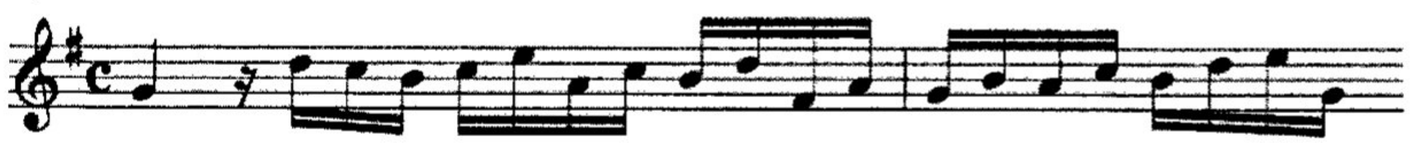
Cinquieme Suite

1:011 Suite 5 (G Major)

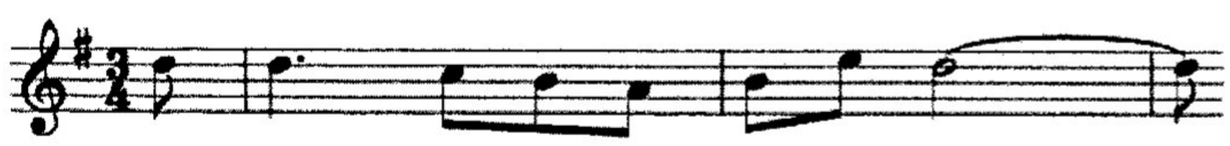
i) [Untitled]



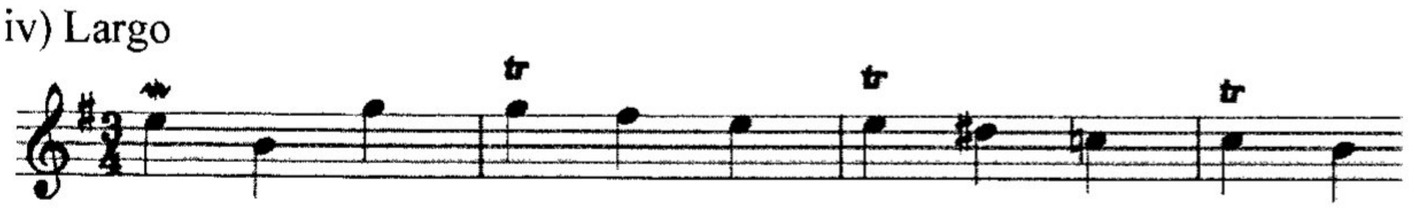
ii) Allemande



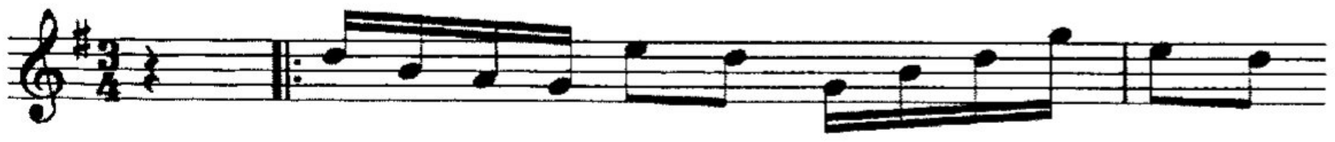
iii) Courante



iv) Largo



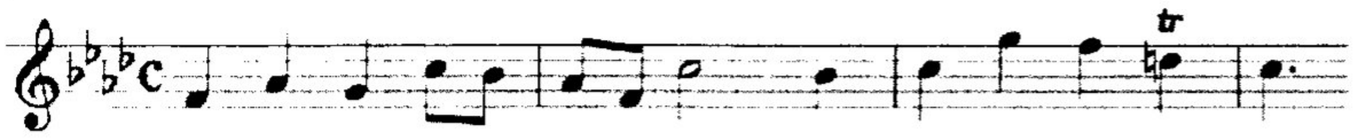
v) Air [and five Variations]



Sixieme Suite

1:012 Suite 6 (F minor)

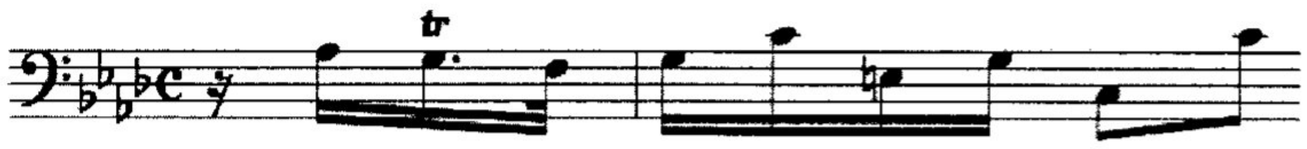
i) Grave



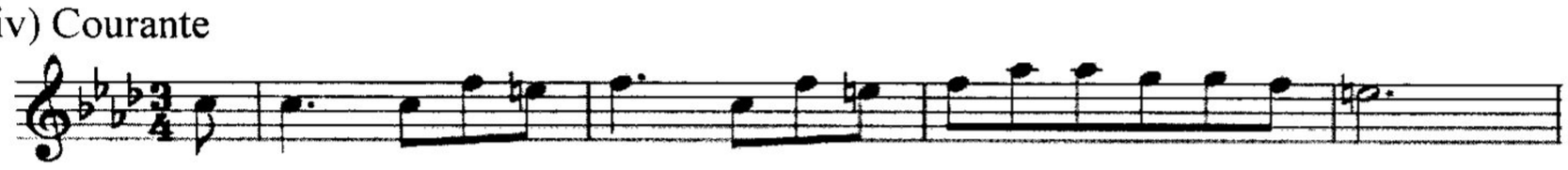
ii) [Fugue]



iii) Allemande



iv) Courante



v) Chaconne [with 22 Variations]



OPUS 3

Six Suits of/ LESSONS/ FOR THE/ HARPSICORD/ COMPOS'D BY/ Mr. Smith/ Author of the Opera call'd The Fairies/ Opera Terza./ London. Printed for I. Walsh in Catharine Street in the Strand.

Not published by subscription
Advertised 4-6 November 1755 in *The London Evening Post*
Walsh reissued Op. 3 and Op. 4 (with continuous pagination) in 1757 as part of his (Walsh's) Op. 1

Lesson 1

1:013 Lesson 1 (A major)

i) Allegro



ii) Larghetto

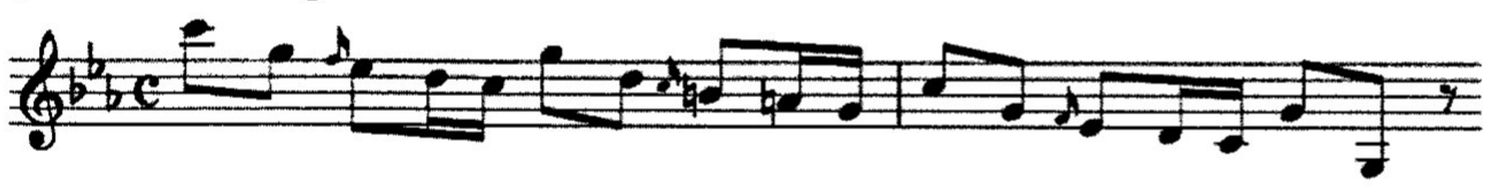


iii) Vivace

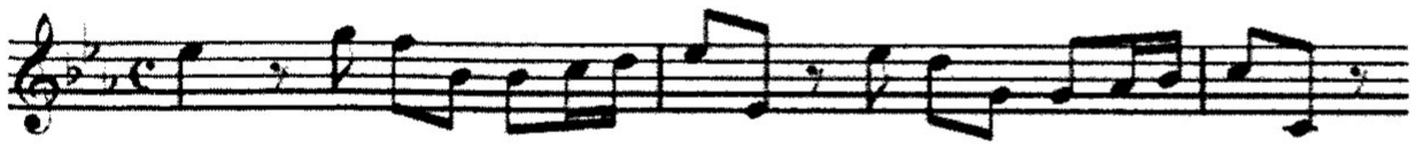


1:014 Lesson 2 (C minor)

i) Andante Allegro



ii) (Allegro) [Fugue]



iii) Allegro

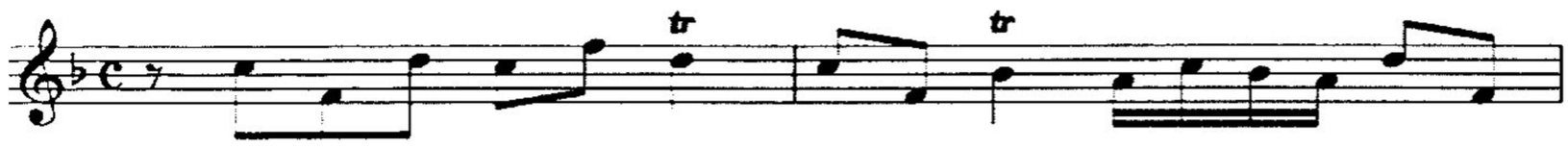


1:015 Lesson 3 (F major)

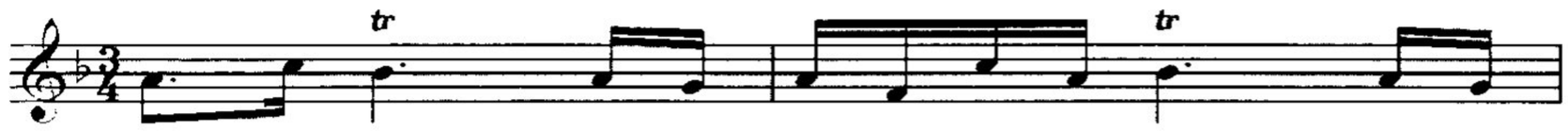
i) Andante Allegro



ii) Allemande

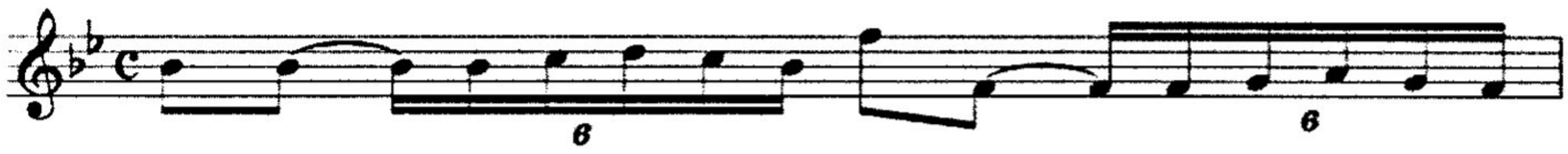


iii) Allegro

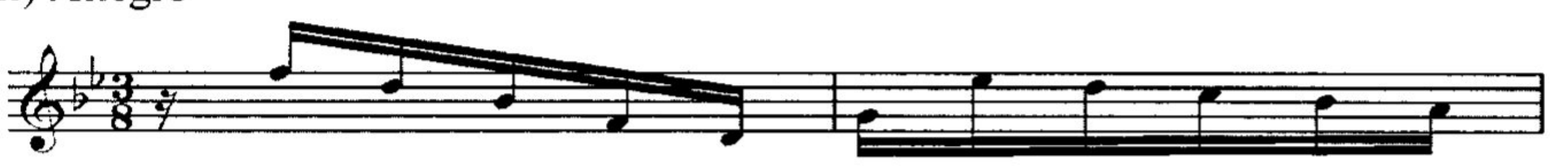


1:016 Lesson 4 (B flat major)

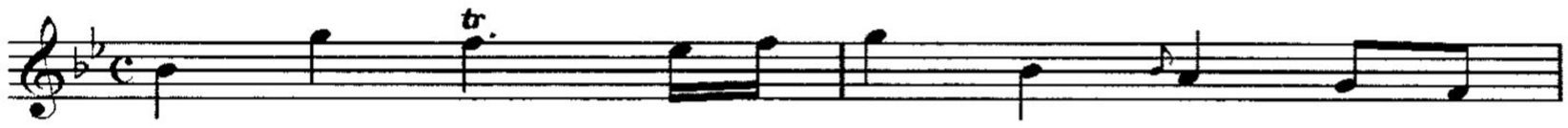
i) Andante



ii) Allegro



iii) Tempo di Gavotte



1:017 Lesson 5 (G major)

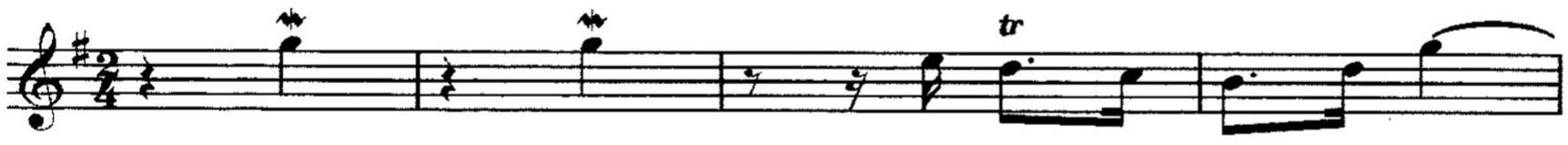
i) Vivace



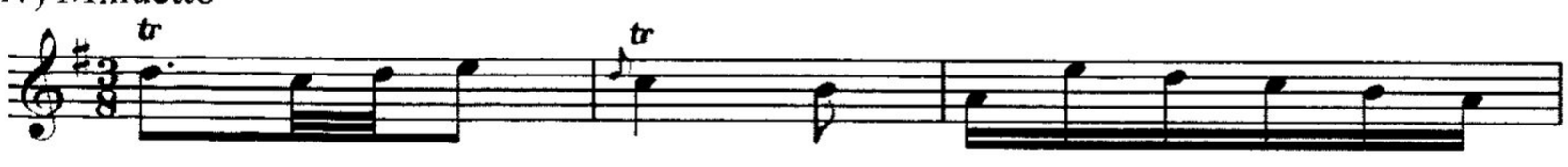
ii) Allegro



iii) Allegro



iv) Minuetto

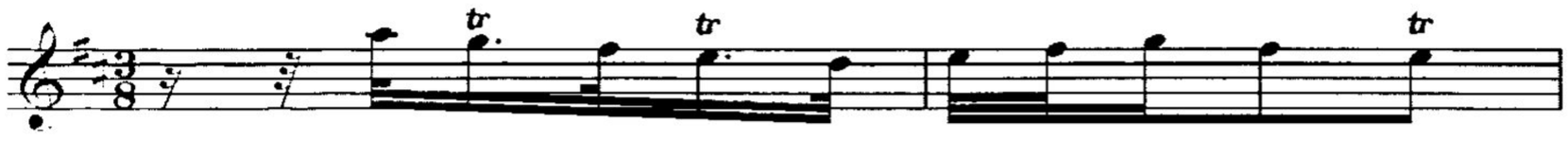


1:018 Lesson 6 (D major)

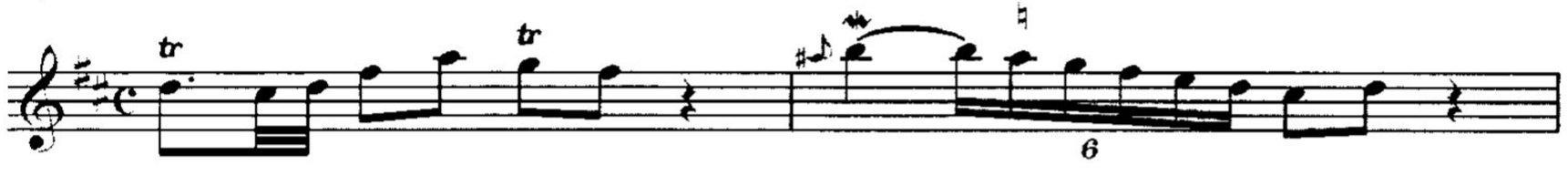
i) Capriccio



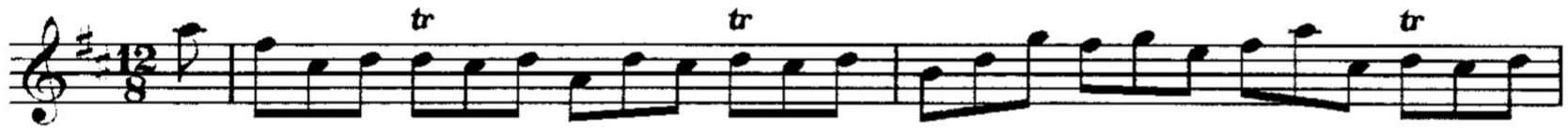
ii) Allegro



iii) Andante Gustoso



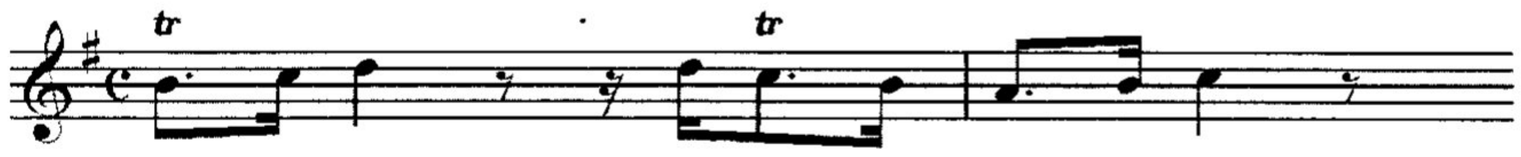
iv) Gigue



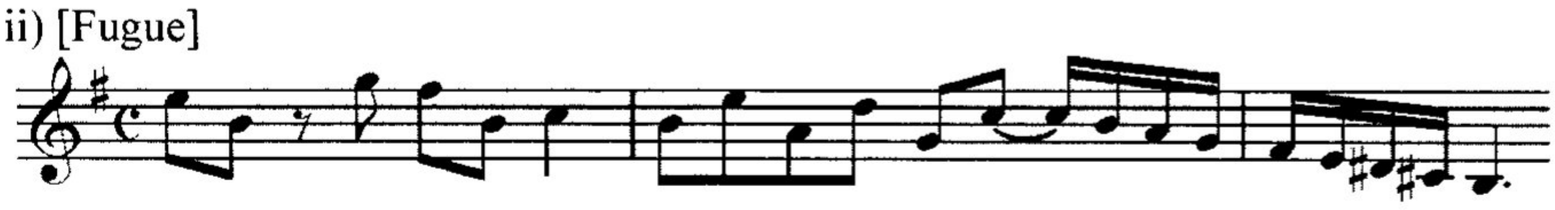
OPUS 4
A Collection of/ LESSONS/ FOR/ THE/ HARPSICORD/ COMPOS'D BY/ Mr. Smith/ Author of the Opera call'd The Fairies/ OPERA IV/ London. Printed for I. Walsh in Catharine Street in the Strand.

Not published by subscription
Advertised 7 February 1757 in *The Public Advertiser*, but probably printed in late 1755 or 1756 before Smith's 1756 *Tempest*; otherwise, Walsh would almost certainly have advertised *The Tempest* as well as *The Fairies.*

1:019 Lesson 7 (G major)
i) Andante



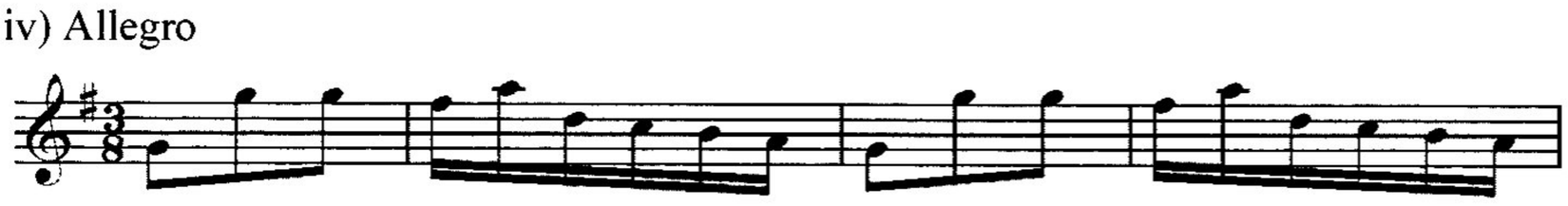
ii) [Fugue]



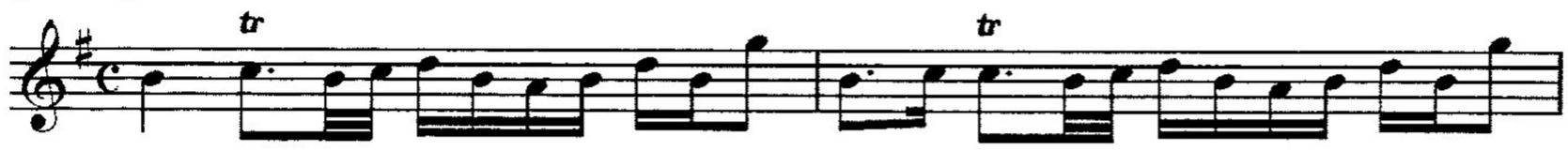
iii) Allegro



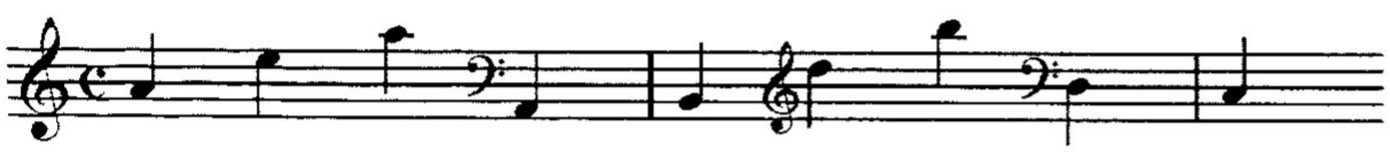
iv) Allegro



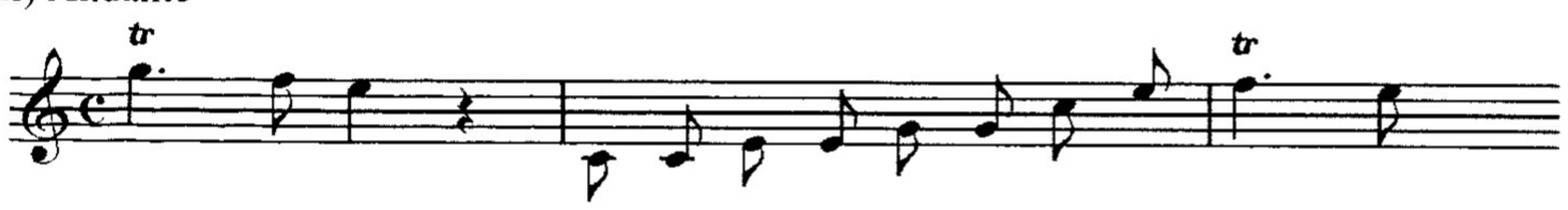
v) Allegro



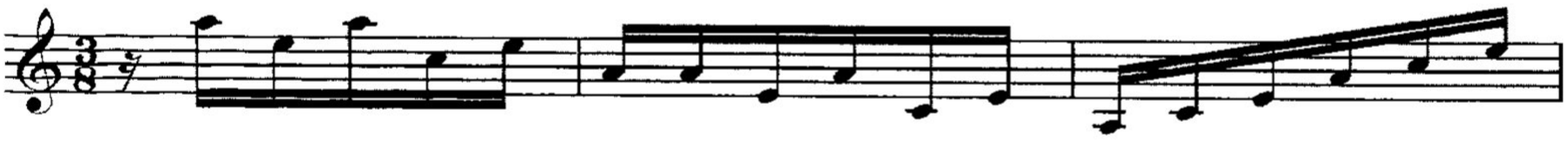
1:020 Lesson 8 (A minor)
i) [Prelude]



ii) Andante



iii) Allegro



1.021 Lesson 9 (B flat major)

i) Allegro ma non troppo

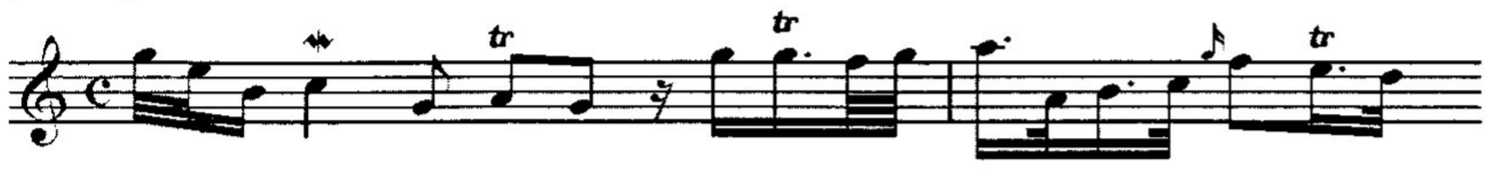


ii) Allegro

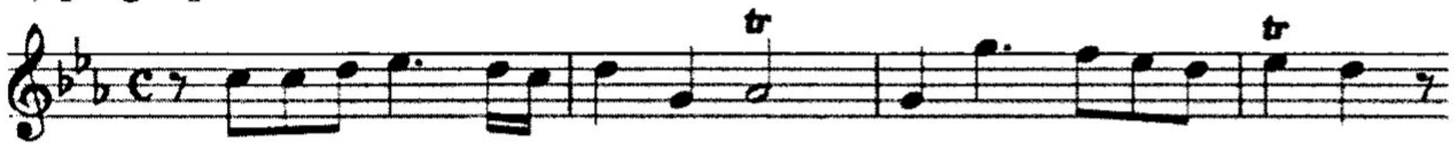


1:022 Lesson 10 (C major)

i) Allegro



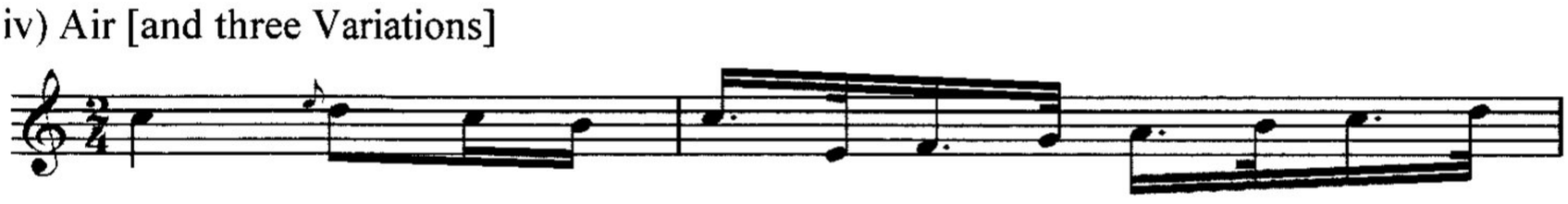
ii) [Fugue]



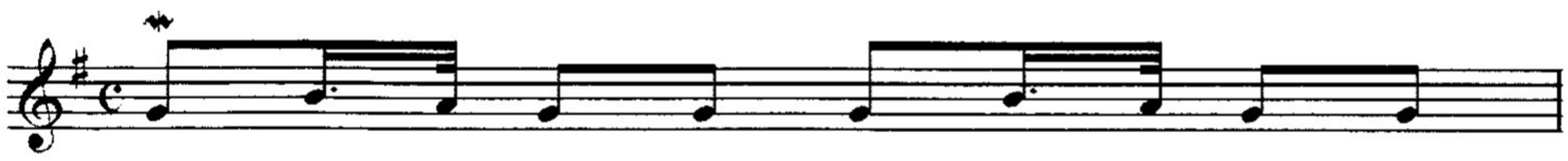
iii) Andante



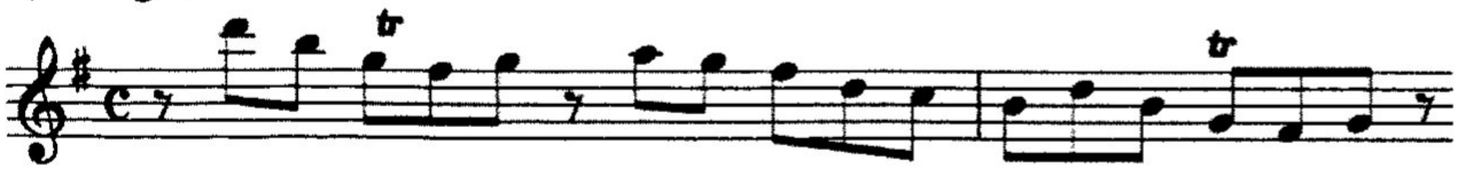
iv) Air [and three Variations]



1:023 Lesson 11 (G major)

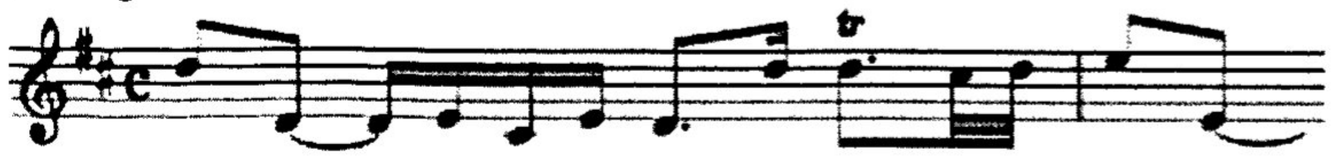


ii) Allegro



1:024 Lesson 12 (D major)

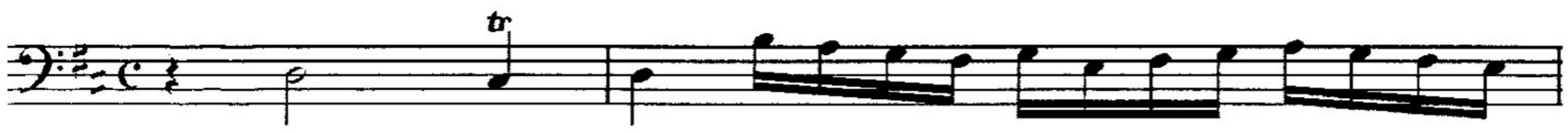
i) Allegro



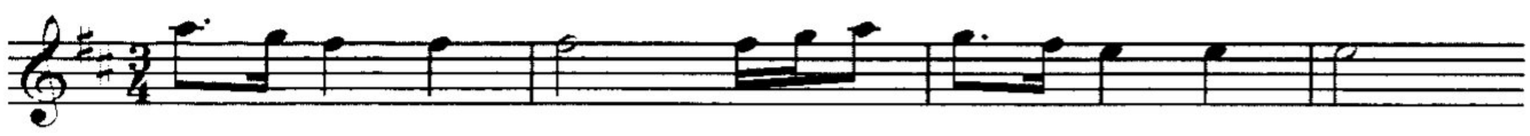
ii) Largo



iii) Allegro [Fugue]



iv) Vivace

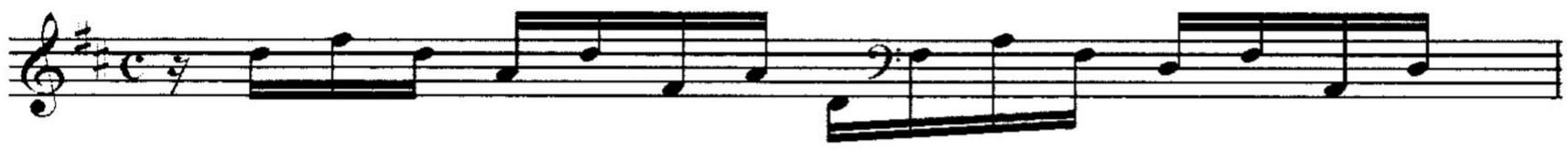


OPUS 5

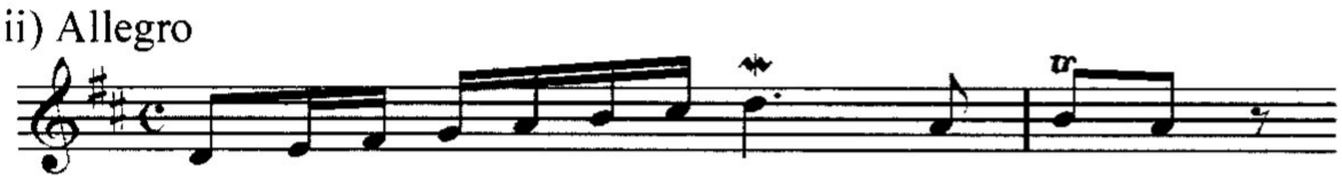
XII/ SONATAS/ for the/ HARPSICORD./ Opera Quinta./ *Most humbly inscrib'd/ To Her Royal Highness/ The Princess Dowager of Wales/ By Her Royal Highnesses/ Most Obedient/ and Most Devoted Servant/ John Christopher Smith.*/ London. Printed for I. Walsh in Catharine Street in the Strand.

Not published by subscription
Advertised 7 March 1765 in *The Public Advertiser*

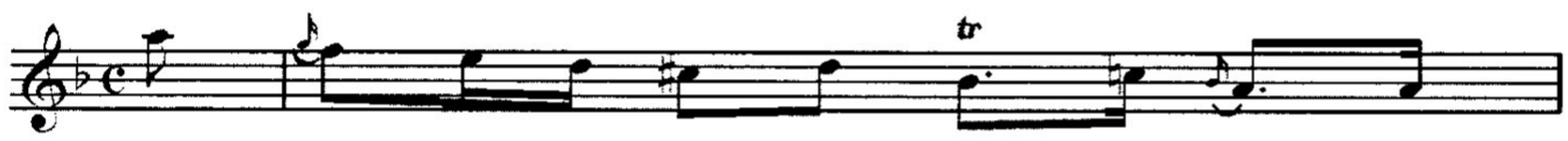
1:025 Sonata 1 (D major)
Sonata 1
i) Prelude



ii) Allegro



iii) Adagio



iv) Allegro



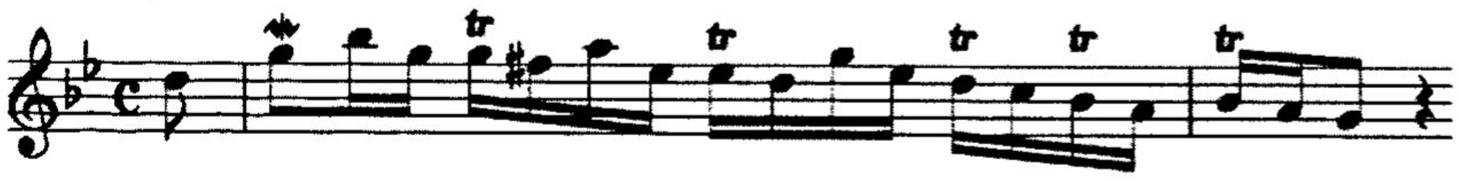
v) Air [with four Variations]



1:026 Sonata 2 (G major)
Sonata II
i) Andante Cantabile



ii) Allegro



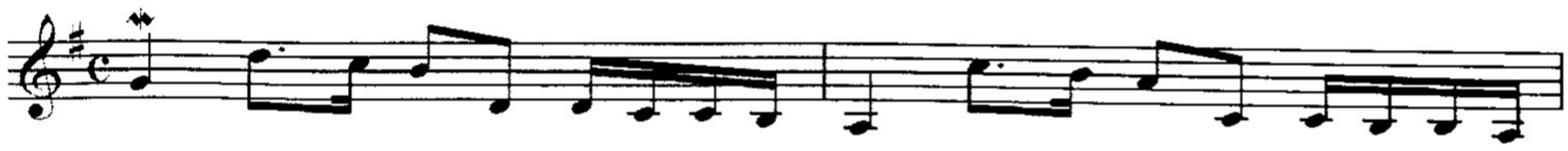
iii) Allegro



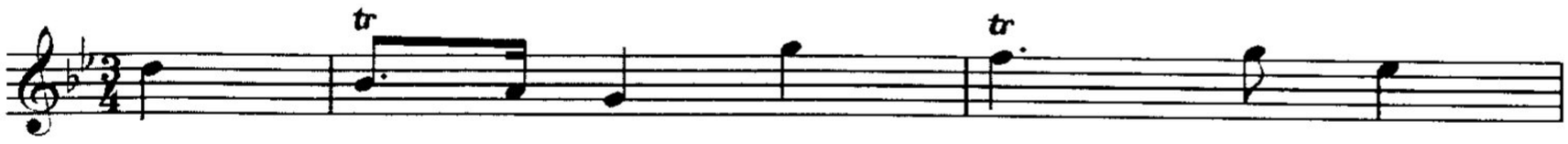
iv) Gigue



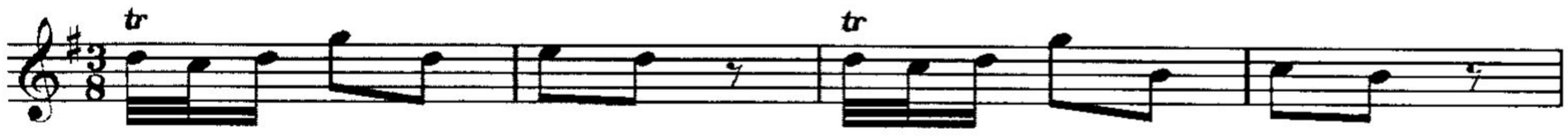
1:027 Sonata 3 (G major)
Sonata III
i) Allegro



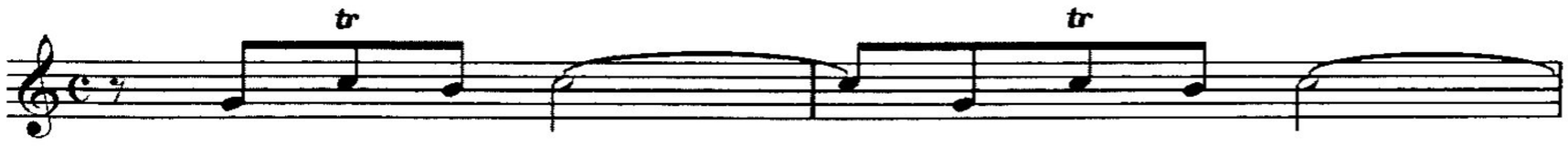
ii) Largo



iii) Allegretto



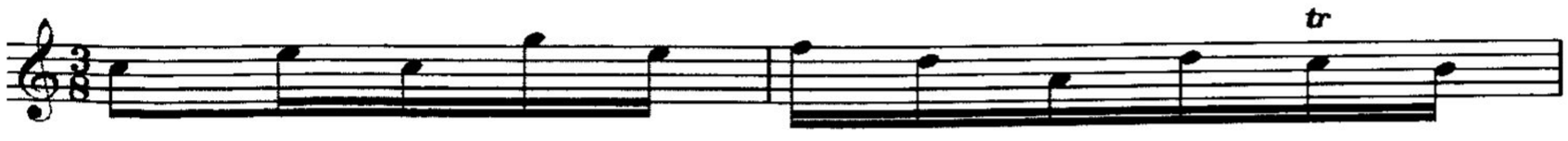
1:028 Sonata 4 (C major)
Sonata IV
i) Allegro



ii) Siciliana



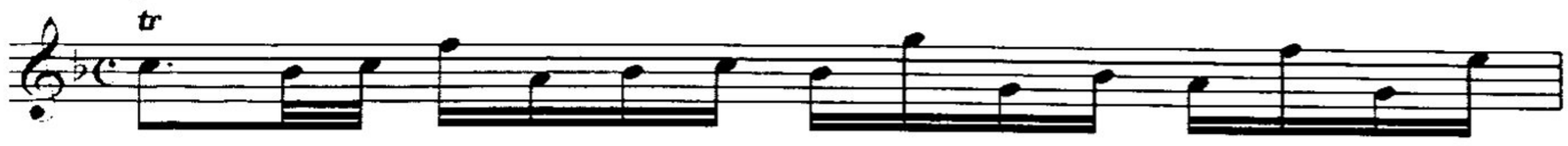
iii) [Allegro]



1:029 Sonata 5 (F major)
Sonata V
i) Andantino



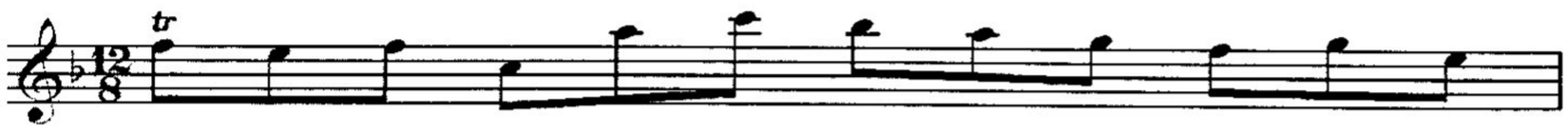
ii) Allegro



iii) Andante



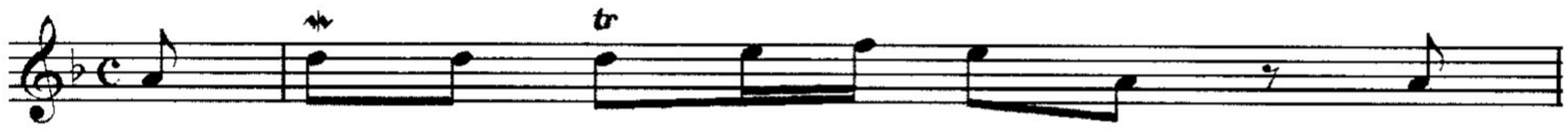
iv) Gigue (Allegro ma non troppo)



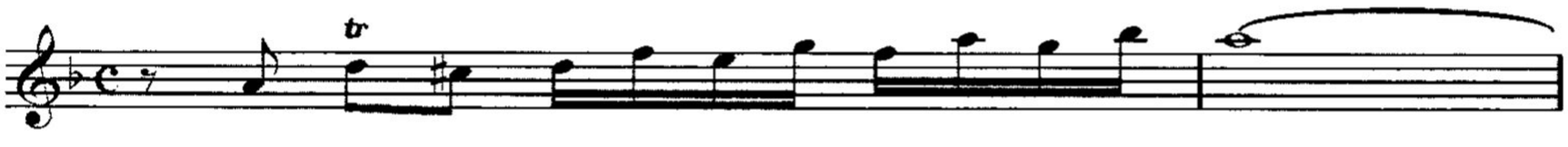
1:030 Sonata 6 (D minor)

Sonata VI

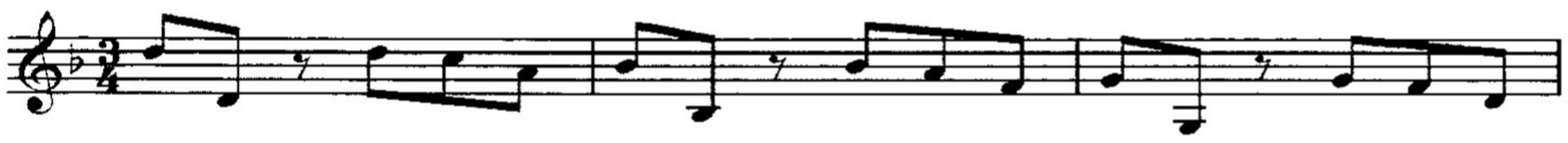
i) Andante Larghetto



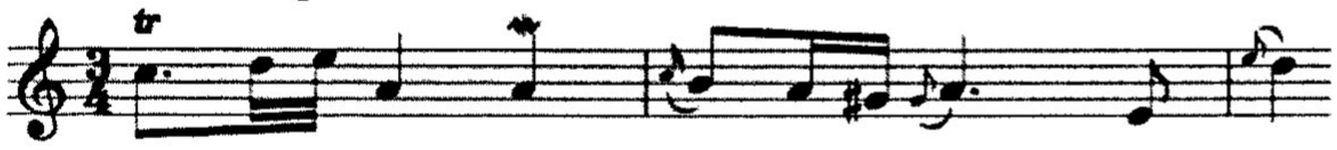
ii) Allemande



iii) Courante



iv) Andante Larghetto



v) Presto



1:031 Sonata 7 (E minor)

Sonata VII

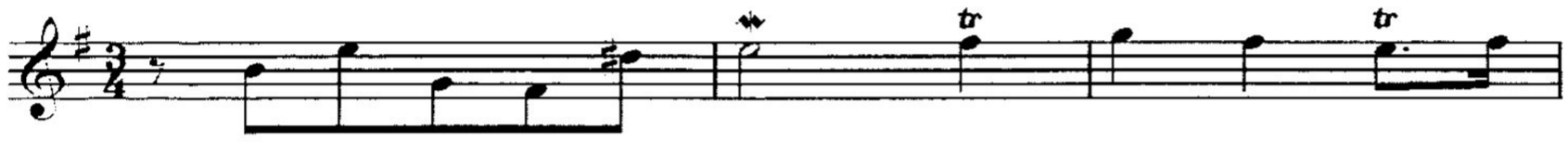
i) Preludio (Largo)



ii) Allemande



iii) Courante



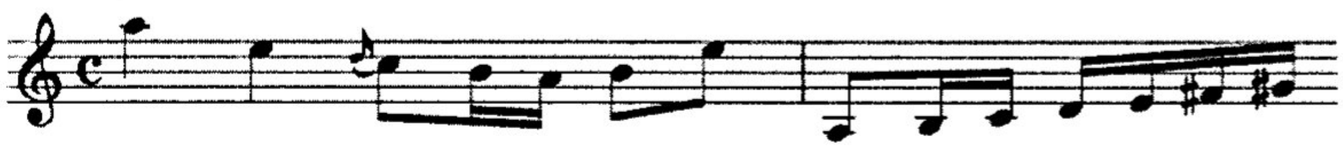
iv) Gigue



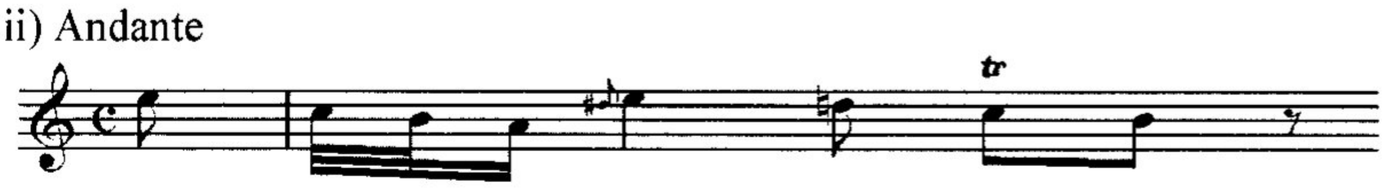
1:032 Sonata 8 (A minor)

Sonata VIII

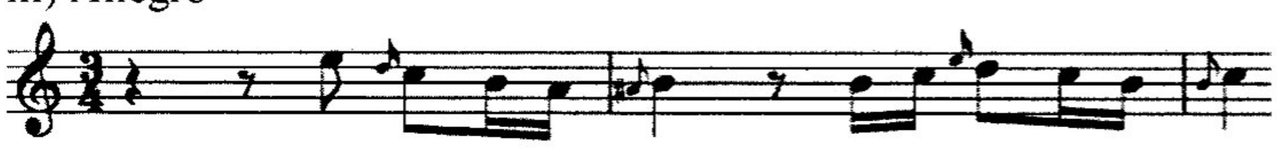
i) Allegro



ii) Andante



iii) Allegro



1:033 Sonata 9 (C minor)

Sonata IX

i) Allemande



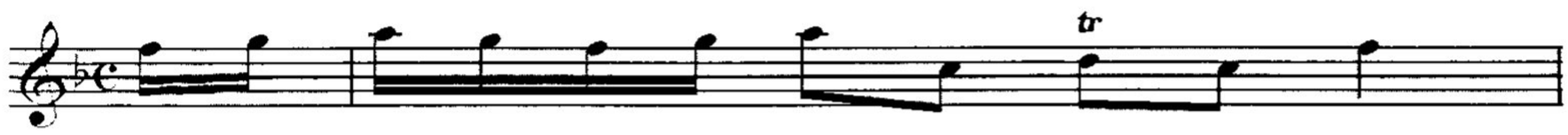
ii) Courante



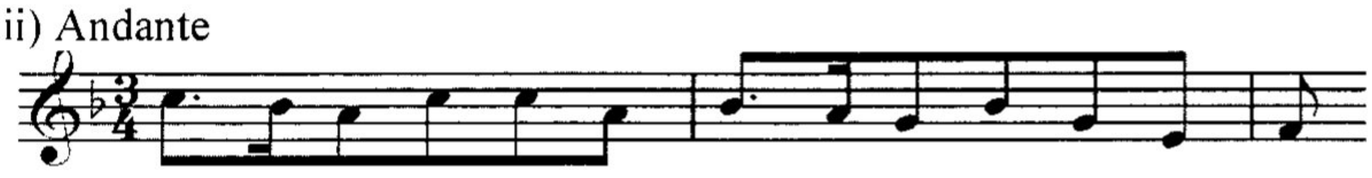
iii) Gigue



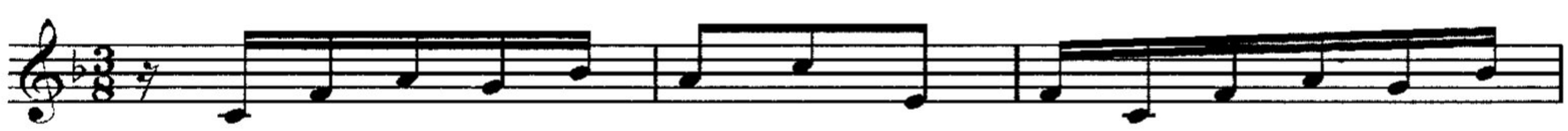
1:034 Sonata 10 (F major)
Sonata X
i) Allegro



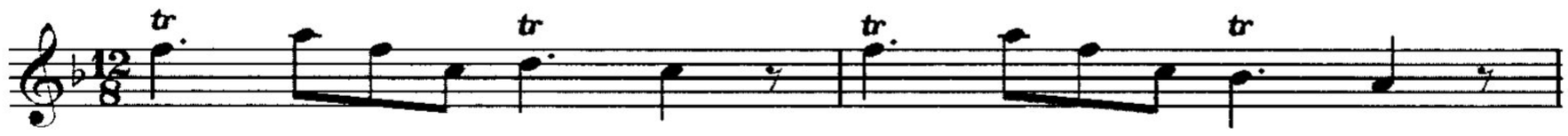
ii) Andante



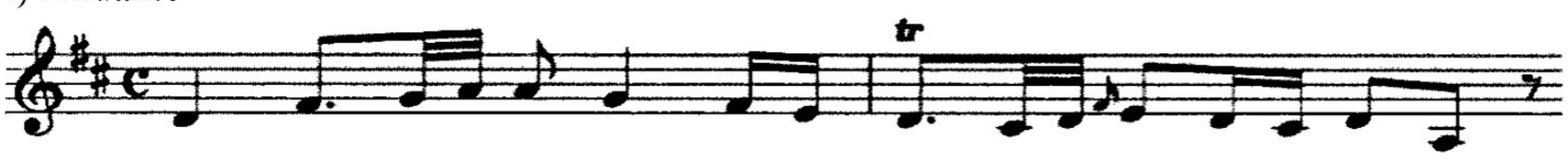
iii) Allegro



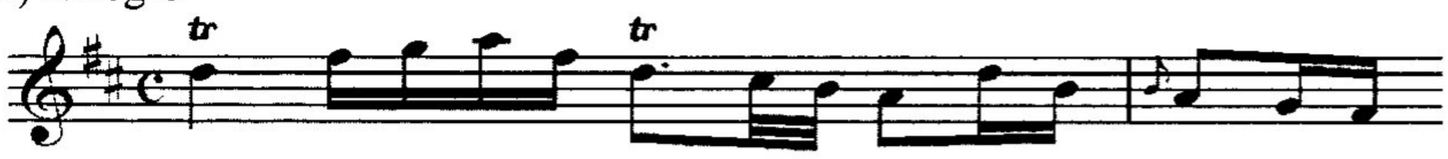
iv) Gigue



1:035 Sonata 11 (D major)
Sonata XI
i) Andante



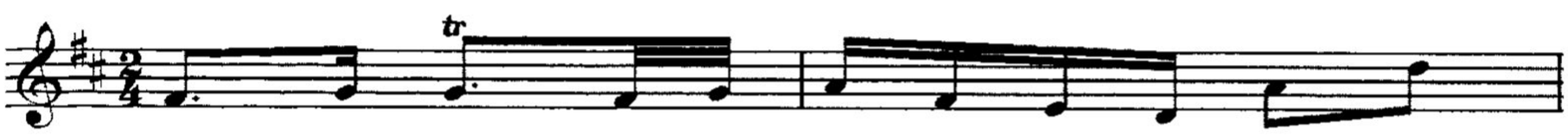
ii) Allegro



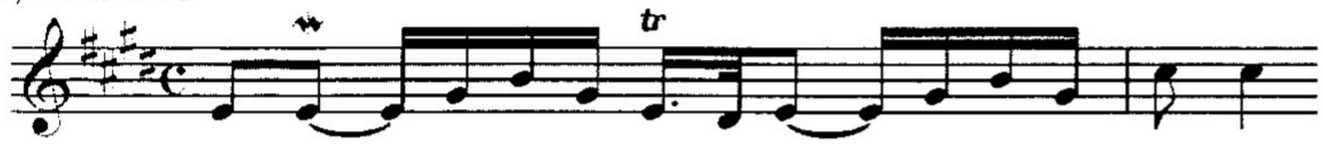
iii) Andante affettuoso



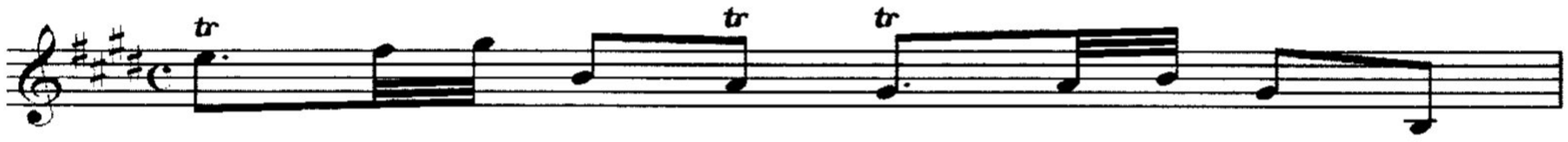
iv) Aria [with five Variations]



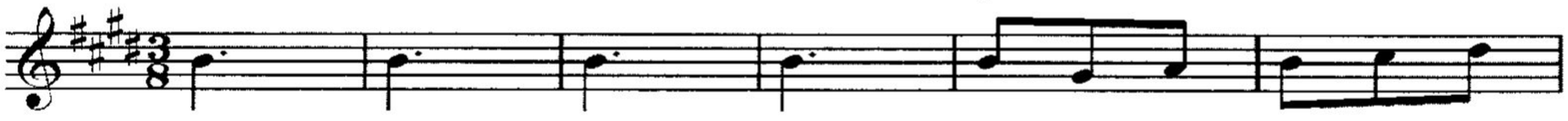
1:036 Sonata 12 (E major)
Sonata XII
i) Andante



ii) Allegro



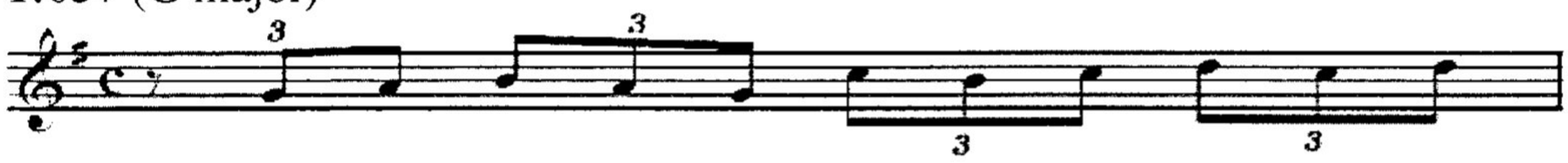
iii) Allegro



Three Contrapuntal Movements for Keyboard

Autograph *GB-Lcm* MS 1018. Three separate unconnected movements bound together. Watermark type A (*c.*1730s-40s Burrows)

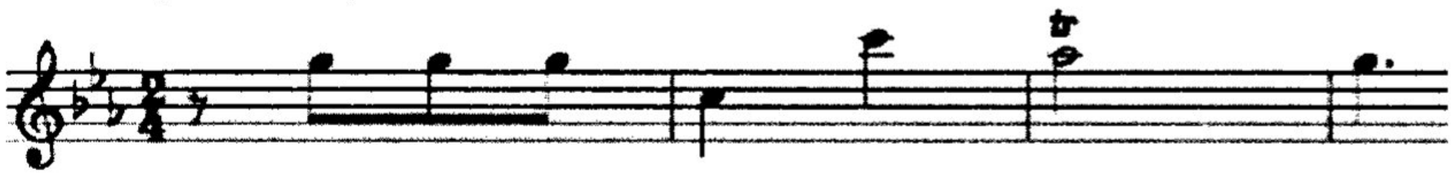
1:037 (G major)



1:038 (D minor)

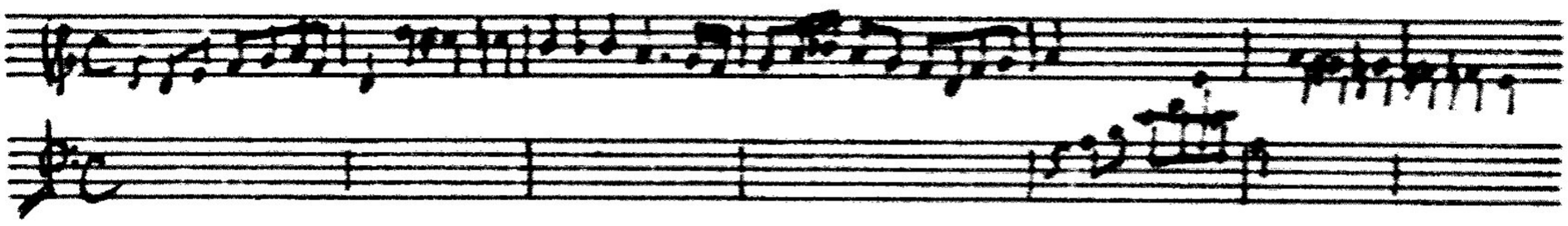


1:039 (C minor)



1:040 (D minor, no key signature)

Autograph *F-Pn* Rés. V.S. 2-152. Fugal fragment, seemingly for keyboard, f. 69v of *Redemption*. The music is in Smith's early hand but later than 1740 because the stems are all to the right of the note heads.



1:041 and **1:042**

The Coxe Appendix, 64, lists 'Fugues, 1754, 1756. Never publish'd', but these I have been unable to trace.

2:000 ENGLISH OPERAS

2:001 *TERAMINTA*

Autograph: lost, but five airs in *GB-Cfm* MU MS 633 (copyist S3);[1] one air ('When lovers for favour') in *The British Musical Miscellany,* Vol. IV (1735), 57-60.

Conducting score: lost

Libretti: 1) TERAMINTA./ AN/ OPERA./ As it is Perform'd at the/ THEATRE ROYAL/ IN/ LINCOLN's-INN FIELDS./ Written by Mr. CAREY,/ And set to MUSICK by/ Mr. *JOHN CHRISTOPHER SMITH./* Printed by J. Watts: And sold by JOHN SHUCKBURGH at the Sun near the *Inner-/ Temple-Gate in Fleetstreet*. 1732.

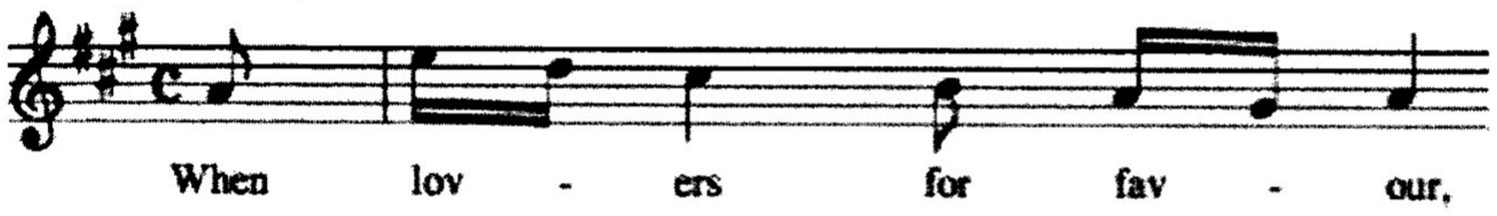
2) *The Dramatick Works of Henry Carey.* London: printed by S. Gilbert, 1743. · *Teraminta:* an opera. Set to Musick by Mr. John-Christopher Smith (49-88)

Performances: 20, 23 and 30 November 1732 at Lincoln's Inn Fields

DRAMATIS PERSONAE (from Libretto 1)
Gozanes, King of Cuba: Mr Hussey (B)
Xarino, Gozanes' son in love with Teraminta: Mrs. [Jane] Barbier (A)
Cratander, favourite of Xarino, but secretly his rival: Miss Jones (S)
Teraminta, in love with Xarino: Miss [Cecilia] Arne (S)
Ardelia, in love with Cratander, whom she follows in disguise: Mrs. [Isabella] Chambers (S)

ACT I

[Overture]
Recit 'Cratander, this divine and sweet retirement' (Xarino/Cratander)[2]
1a Air 'Loyalty, friendship and duty' (Cratander) (libretto 1)
1b Air 'In a plain with the nymph I adore' (Xarino) (libretto 2)
Recit 'Her soul is soft' (Cratander)
2 Air 'Loyalty, friendship, and duty' (Cratander)
Recit 'How tasteless are the beauties of spring' (Teraminta)
Recit 'If to these humble plains' (Xarino/Teraminta)
3 Air 'Why does my charmer treat me so' (Xarino)
Recit 'It is not that I know you false' (Teraminta)
4 Air 'When lovers for favour petition' (Teraminta): 2 vn, bc
Andante (b.7)



Recit 'She flies' (Xarino)
5 Air 'I follow to gain' (Xarino)
Recit 'O fatal fondness' (Ardelia)
6 Air Oh! what anguish to the sight (Ardelia, libretto 2 only)
Recit 'Cruel Teraminta' (Cratander/Teraminta/Ardelia)
Recit 'Punish! by heav'n he dares not' (Cratander)

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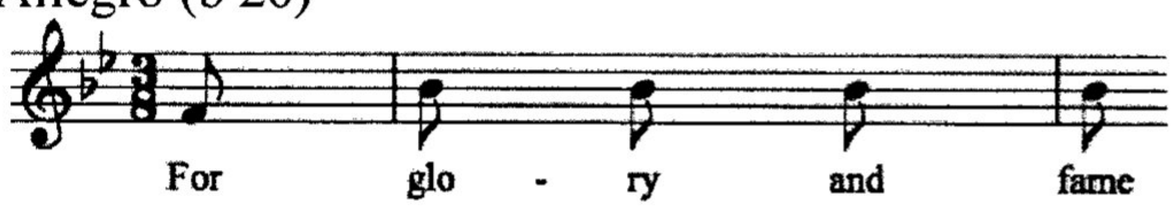
[1] See Jens Peter Larsen: *Handel's Messiah: Origins, Composition, Sources* (London, 1957) for a discussion of S3 and other Handel copyists.

[2] Since the score is lost, it is impossible to distinguish between secco and accompanied recitatives.

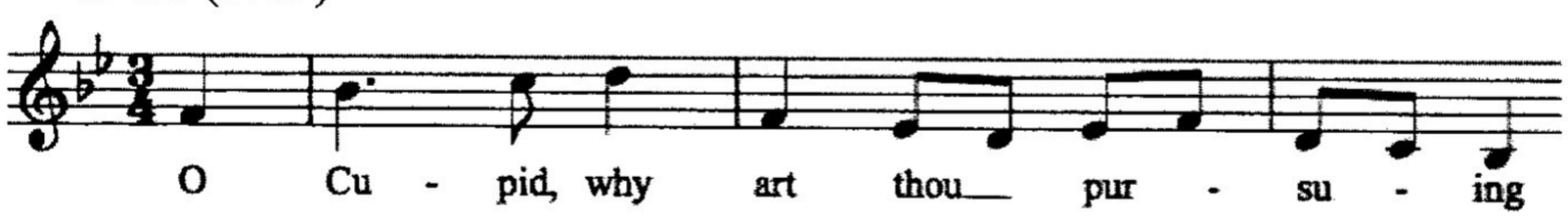
6 Air 'No longer I'll bear' (Cratander)
Recit 'What scenes of mischief' (Ardelia)
7 Air 'To love and not be lov'd again' (Ardelia)
Recit 'These eyes are witness of her falsehood' (Xarino/Cratander)
8 Air 'False and ungrateful faithless fair' (Xarino)
Recit 'This is a good beginning' (Cratander)
9 Air 'Sing on, sweet warbler of the grove' (Teraminta)
Recit 'What means this letter' (Teraminta)
10 Air 'Ye nymphs for my sake ne'er believe' (Teraminta)

ACT II
Recit 'Cowards! Dastards, to forsake your king (Gozanes)
11 Air 'Death or conquest I'll obtain' (Gozanes)
Recit 'Xarino warm'd with jealousy' (Cratander)
Recit 'Say, venerable father' (Teraminta/Cratander)
12 Air 'Shall strangers weep' (Teraminta)
Recit 'Who wou'd weep and kneel' (Cratander)
13 Air 'How sweet is deceiving' (Cratander)
Recit 'Thus rous'd as from strange illusive dream (Xarino)
14 Air 'For glory and fame' (Xarino): 2vn, bc
Allegro (b 26)



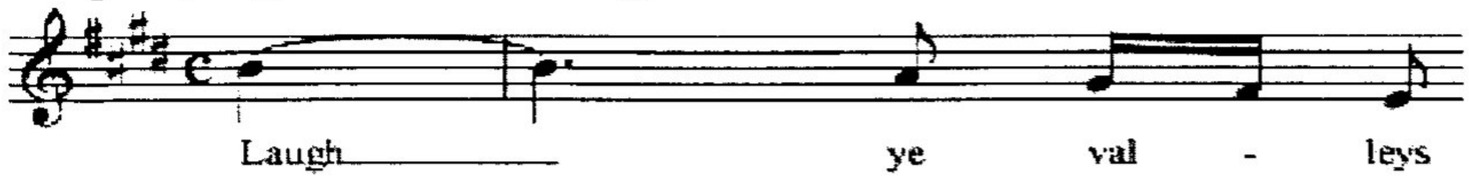
Recit 'What is become of my Cratander' (Ardelia)
15 Air 'Vengeance inspires me' (Ardelia)
Recit 'Curst fate of war' (Gozanes)
16 Air 'Let me behold my son once more' (Gozanes)
17 Air 'Come, O sleep, my eyelids close' (Teraminta)
Recit 'How sweet she looks' (Ardelia/Teraminta)
Recit 'Stay, Teraminta' (Ardelia)
18 Air 'The frantic know no thought of woe' (Ardelia)
Recit 'Where flies my fair' (Cratander/Teraminta)
Recit 'O villain, villain!' (Ardelia/Cratander/Teraminta)
19 Trio 'No more I'll rove' (Cratander, Ardelia, and Teraminta)

ACT III
Recit 'This letter from my faithful friend Cratander' (Xarino)
20 Air 'O Cupid, why art thou pursuing' (Xarino): str, bc
Andante (b.15)



Recit 'Say, what happy accident' (Xarino/Cratander)

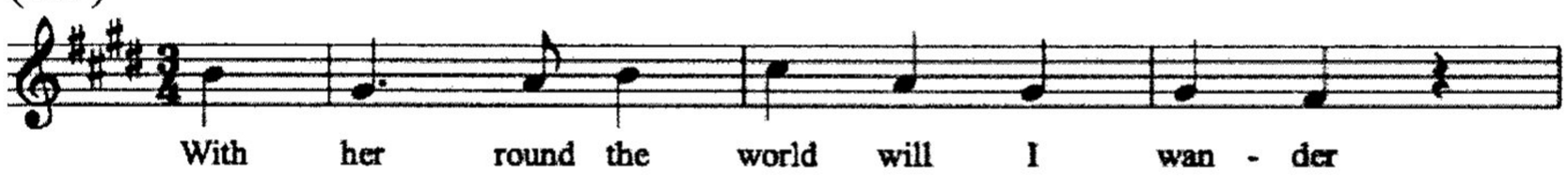
21 Air 'Laugh ye valleys' (Xarino): str, bc
Adagio (b.3); bb.1 and 4 Largo



Recit 'Where is Xarino' (Teraminta/Ardelia)
Recit 'Sure I was born for misery' (Teraminta)
22 Air 'Thus dash'd by the billows' (Teraminta))
Recit 'The prince, fair Teraminta, begs excuse' (Cratander/Teraminta)
23 Air 'Adieu, adieu, you'll scorn, you'll rue' (Cratander)
24 Air 'Farewell life, thou vale of woe' (Gozanes)
Recit 'O live, my father, live' (Xarino/Gozanes)
25 Air 'Freedom, empire, life obtained' (Gozanes): 2 vn, bc
[MS includes a B section, not in libretto]
Allegro (b.19)



Recit 'Ardelia, I am all astonishment' (Cratander/Ardelia)
26 Air 'In the absence of her treasure' (Ardelia)
Recit 'Where is my Teraminta' (Xarino/Cratander)
Recit 'But why with this reserve' (Xarino/Teraminta)
27 Air 'The turtle lamenting the loss of his mate' (Teraminta)
Recit 'Xarino has perform'd such miracles' (Gozanes/Xarino)
28 Air 'With her round the world will I travel' (Xarino): str, bc
(b.9)



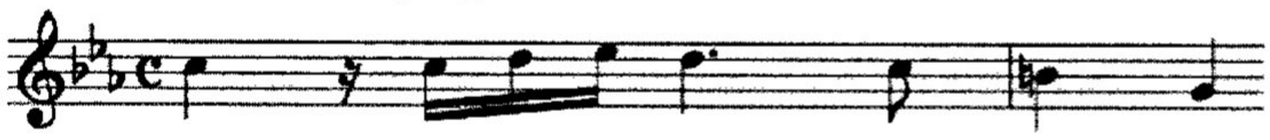
Recit 'Stay, I command you!' (Gozanes/Teraminta)
29 Duet 'My treasure, my pleasure' (Teraminta and Xarino)
Recit 'O wondrous force of providence divine' (Gozanes)
Recit' We come to share your joy' (Cratander/Xarino)
30a Chorus 'Tears and danger now are past'[3]
30b Chorus 'Joys surrounding, bliss abounding'

[3] 30a and 30b appear as the last chorus in two different libretti.

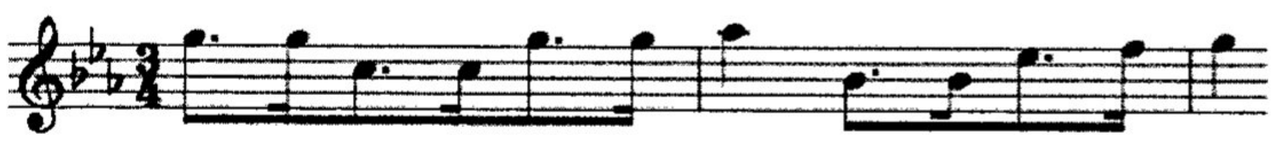
2:002 *ULYSSES*
Autograph: lost
Conducting score: *D-Hs* M /A279; copyist Smith snr
Watermark: Cc I and II (Clausen 1728-39)
Copies: two arias in *Cfm* MU MS 633, ff. 153-56v (copyist S3) Watermark Cc (Clausen 1728-39)
Librettist: Samuel Humphreys
Libretto: ULYSSES./ AN OPERA./ As it is Perform'd at the / THEATRE-ROYAL in *Lincoln's-Inn-Fields*./ The MUSICK Compos'd by/ Mr. *JOHN CHRISTOPHER SMITH*, Junior./ The Words by Mr. HUMPHREYS./ London:/ Printed for JOHN WATTS at the Printing-Office in/ *Wild-court* near *Lincoln's-Inn Fields*. 1733./ [Price One Shilling.]
Performance: Lincoln's Inn Fields, 16 April 1733 for Smith's benefit
Revival: London, St Pancras Town Hall, by Charles Farncombe, conductor of the Handel Opera Society, on 12 and 14 March 1963

DRAMATIS PERSONAE
Ulysses: Mrs. [Jane] Barbier (A)
Penelope: Miss [Cecilia] Young (S)
Telemachus: Mr Kelley (CT)
Antinous, one of the suitors to Penelope: Mr. [Gustavus] Waltz (B)
Antigone, confidant to Penelope: Mrs Wright (S)
Chorus of the suitors to Penelope
Chorus of the servants of Ulysses

ULYSSES
OVERTURE: 2 ob, [bn], str, bc



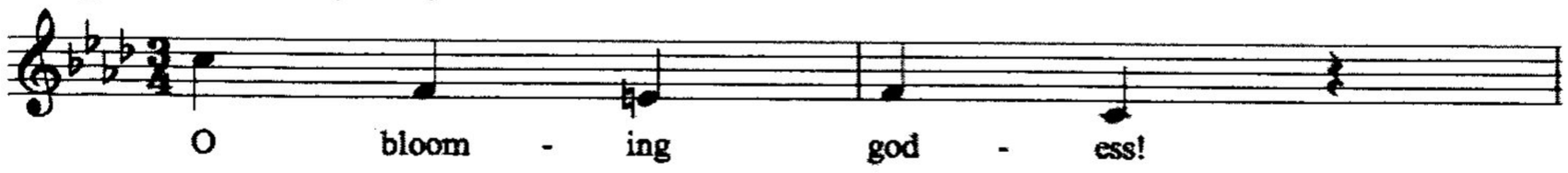
[Fugue]
Allegro (b.12)



Menuet, str, bc

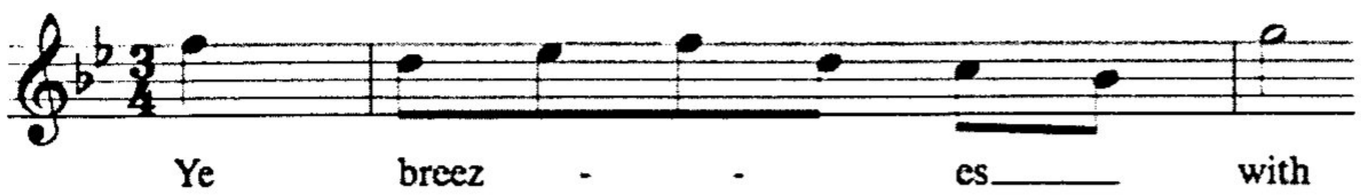


ACT I
Recit (accomp/secco) 'Pleasing scene' (Ulysses)
Recit (accomp) 'O great Minerva!' (Ulysses)
1 Air 'O blooming goddess' (Ulysses): str, bc
Largo Andante (b.11)

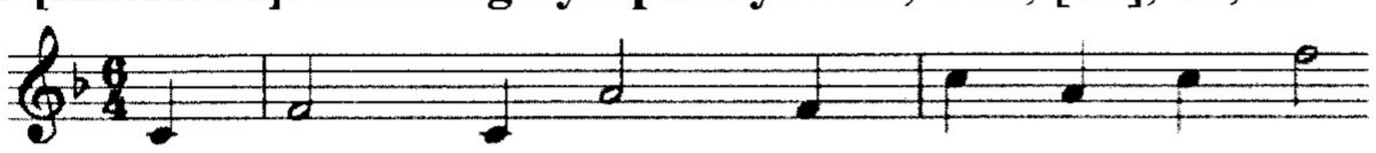


Recit (secco) 'But what, fair youth' (Ulysses)
Recit (secco) 'Will then my griefs' (Telemachus)
.

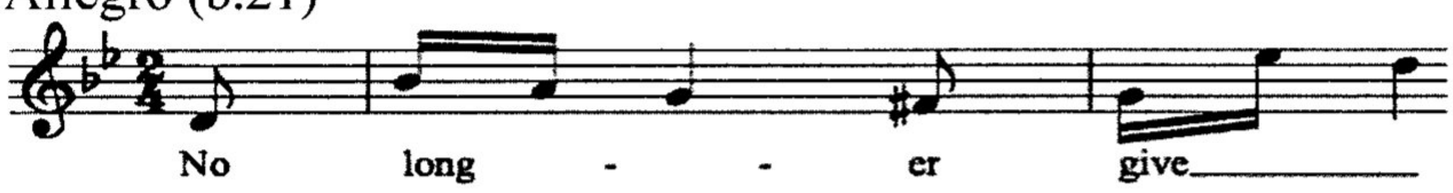
2 Air 'Ye breezes with auspicious gales' (Telemachus): str, bc
Andante (b.9)



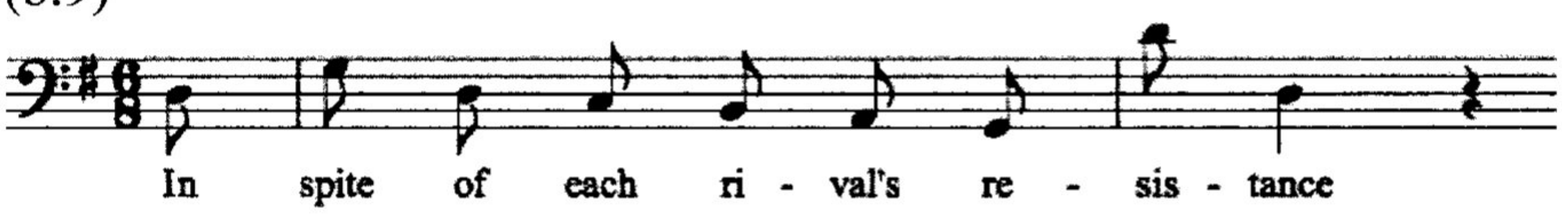
Recit (secco) 'Who mourns, Ulysses' (Ulysses/Telemachus)
3 [Interlude]: Hunting Symphony: 2 hn, 2 ob, [bn], str, bc



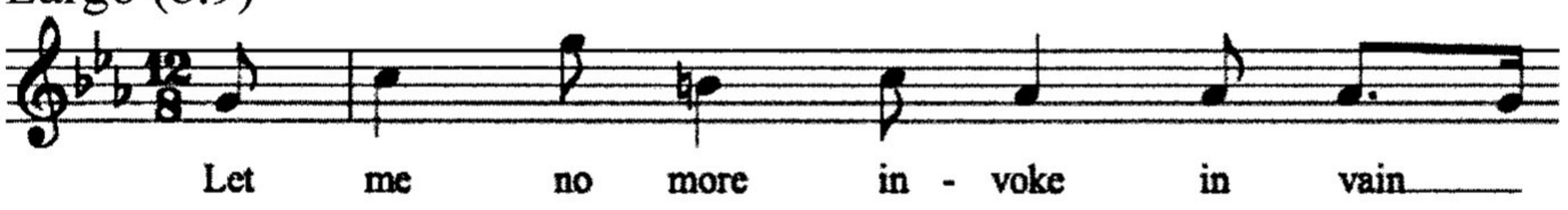
Recit (secco) 'But what means this sound' (Ulysses) [before 3 in libretto]
Recit (secco) 'They are the suitors' (Telemachus/Ulysees)
4 Air 'No longer give a loose [*sic*] to woe' (Ulysses): 2 vn, bc
Allegro (b.21)



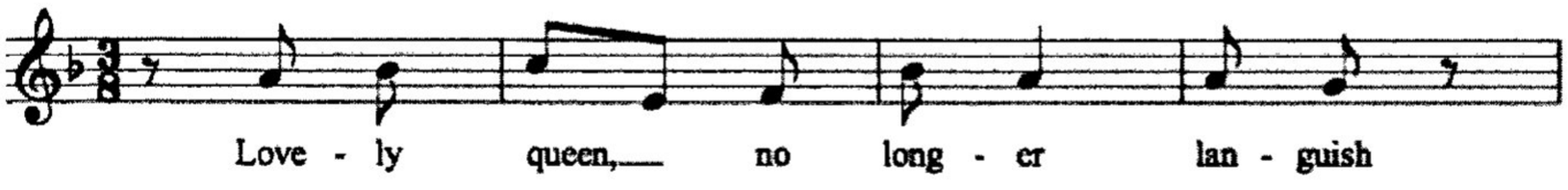
Recit (secco) 'This stranger's mournful, yet majestic brow' (Telemachus/Antinous)
Recit (secco) 'Proud youth' (Antinous)
5 Air 'In spite of each rival's resistance' (Antinous): 2 vn, bc
(b.9)



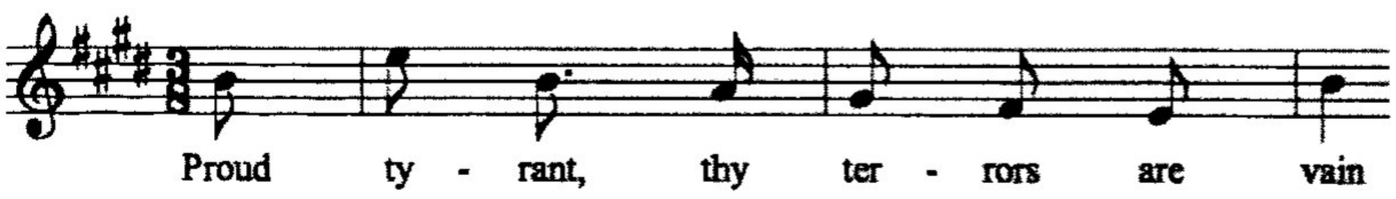
Recit (accomp) 'Intruding sounds' (Penelope)
6 Air 'Let me no more invoke in vain' (Penelope): str, bc
Largo (b.9)



Recit (secco) 'O queen, most worthy of a better fate' (Antigone/Penelope)
7 Air 'Lovely queen, no longer languish' (Antinous): 2 vn, bc
(b.1)

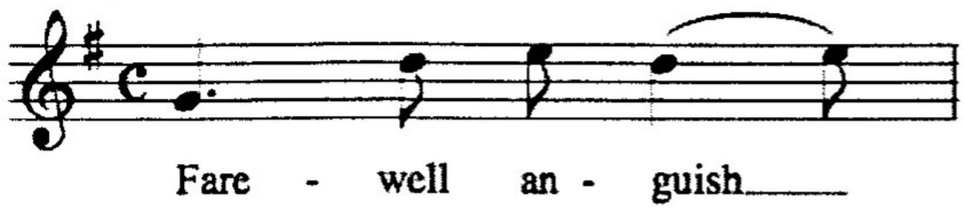


Recit (secco) 'Will then, my charming queen' (Antinous/Penelope)
Recit (secco) 'Presumptuous tyrant!' (Penelope) [some text cut in musical setting]
8 Air 'Proud tyrant, thy terrors are vain' (Penelope): 2 vn, bc
Allegro (b.15)

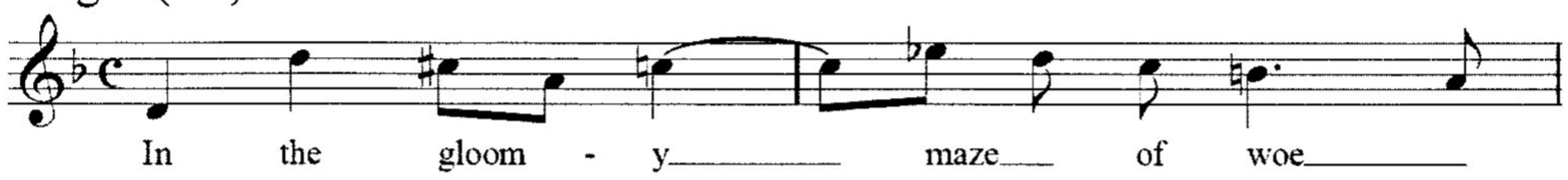


Recit (secco) 'How limpid are the rills' (Ulysses)

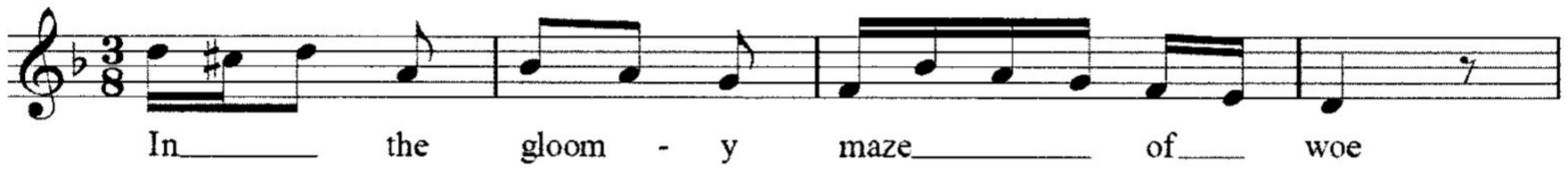
Recit (secco) 'O stranger!' (Telemachus/Ulysses)
9 Air 'Farewell anguish' (Telemachus): 2 vn, bc
Allegro (b.9)



Recit (secco) 'At length the billows cease to roll' (Ulysses)
10a Air 'In the gloomy maze' (Ulysses): 2 vn, bc
[First setting]
Allegro (b.8)

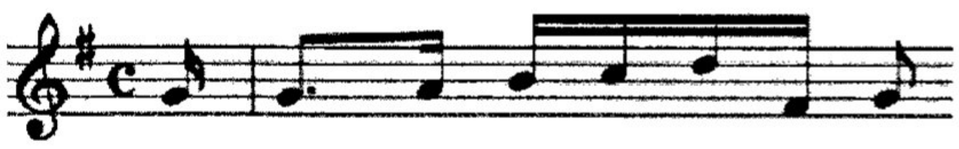


10b Air 'In the gloomy maze' (Ulysses): 2 vn, bc
[Alternate setting]
(b 16)

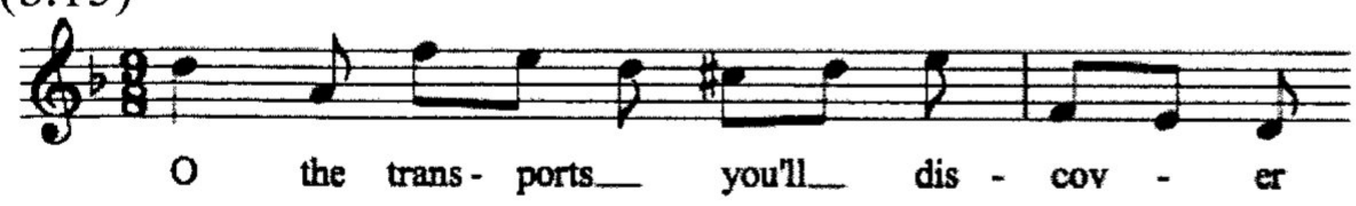


ACT II

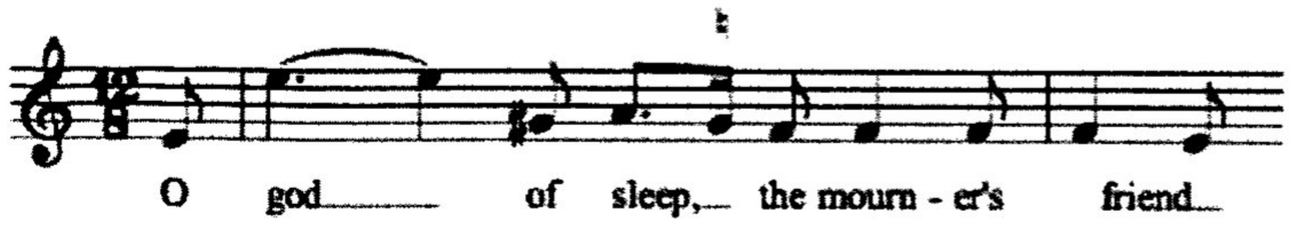
11 Untitled instrumental movement: str, bc
Allemande



Recit (secco) 'What means this calm of soul' (Penelope/Antigone)
12 Air 'O the transports you'll discover' (Antigone): 2 vn, bc
(b.15)



Recit (secco) 'How well would that dear scene' (Penelope)
13 Air 'O god of sleep, the mourner's friend (Penelope): str, bc
Larghetto (b.5)

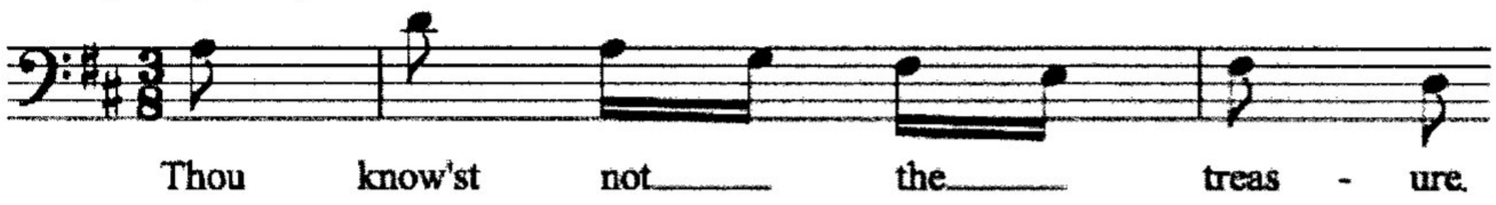


Recit (secco) 'These bow'ry shades' (Ulysses)

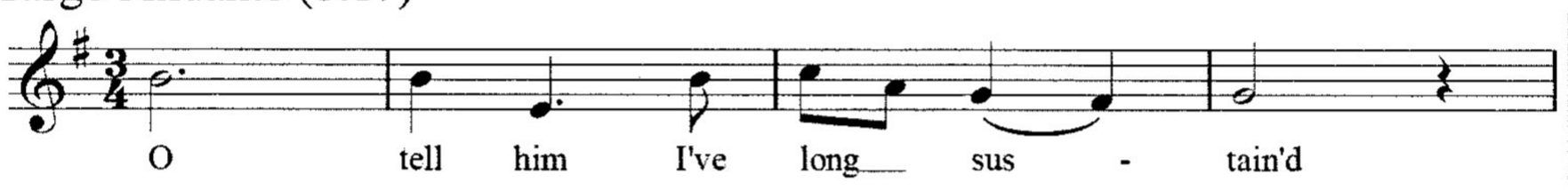
14 Air 'Balmy slumbers' (Ulysses): fl, 2vn, bc
Largo (b.15)



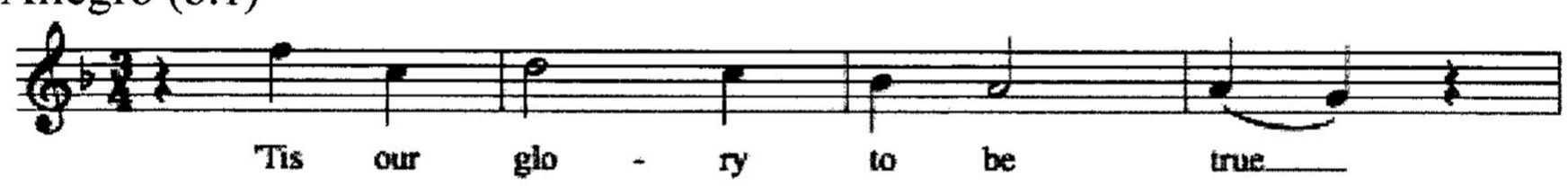
Recit (secco) 'What would my anxious soul forebode!' (Antinous/Penelope)
15 Air 'Thou knowest not the treasure' (Antinous): str, bc
Allegro (b.18)



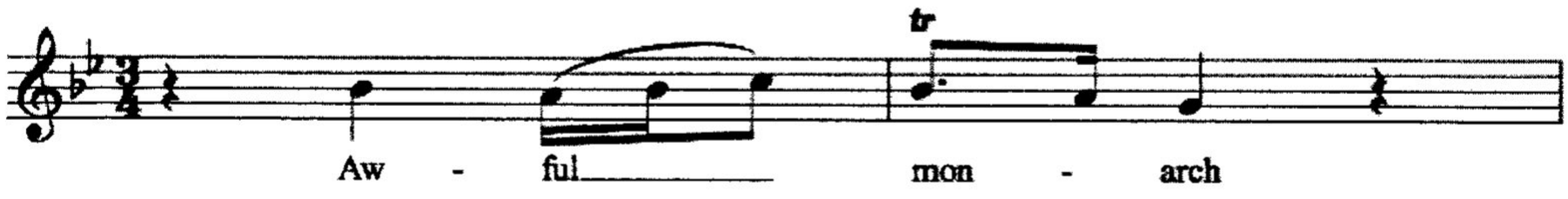
Recit (secco) 'May some propitious power above' (Penelope)
16 Air 'O tell him I've long sustain'd' (Penelope): str, bc
Largo Andante (b.17)



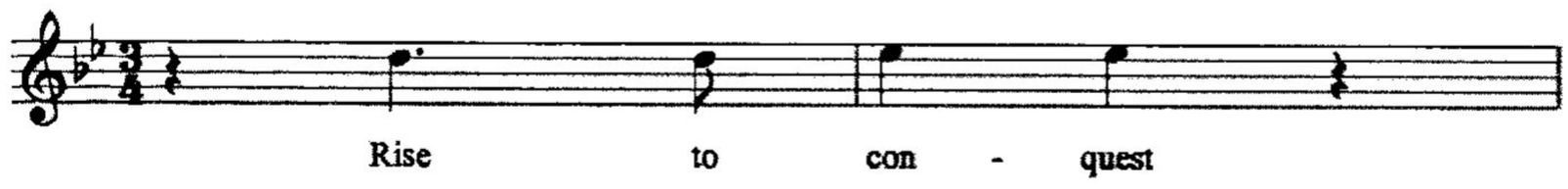
Recit (secco) 'By what I've now disclosed' (Ulysses)
17 Chorus ''Tis our glory to be true' (SAB): 2 hn, 2 ob, [bn], str, bc
[Begins like Op. 1, Suite 4, ii]
Allegro (b.1)



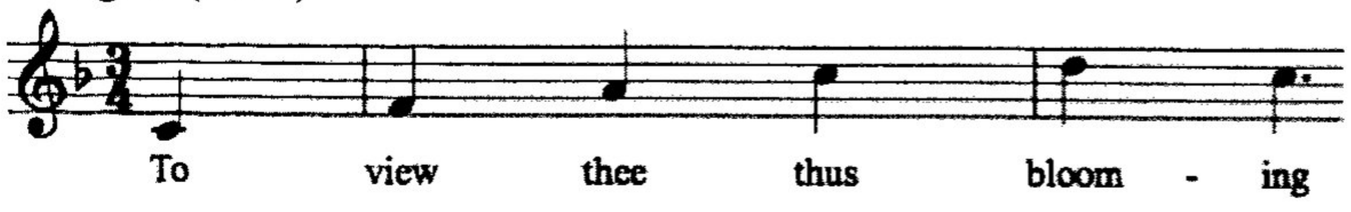
Recit (secco) 'Bless'd Ithaca' (Telemachus)
18a Air 'Awful monarch' (Telemachus): str, bc; and **Chorus**
Andante (b.14)



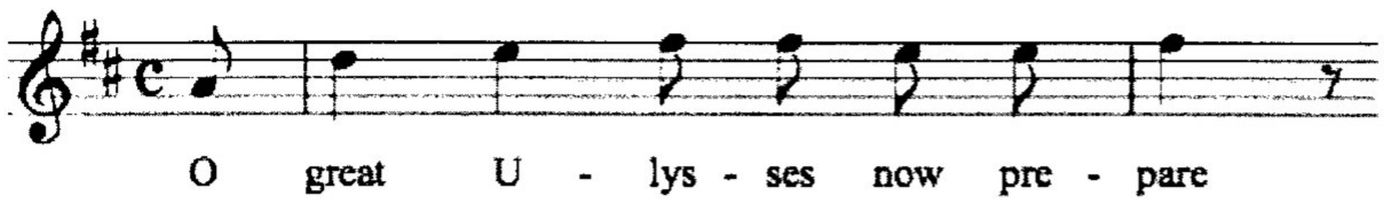
18b Chorus 'Rise to conquest': ob, rec, str, bc
(b.18)



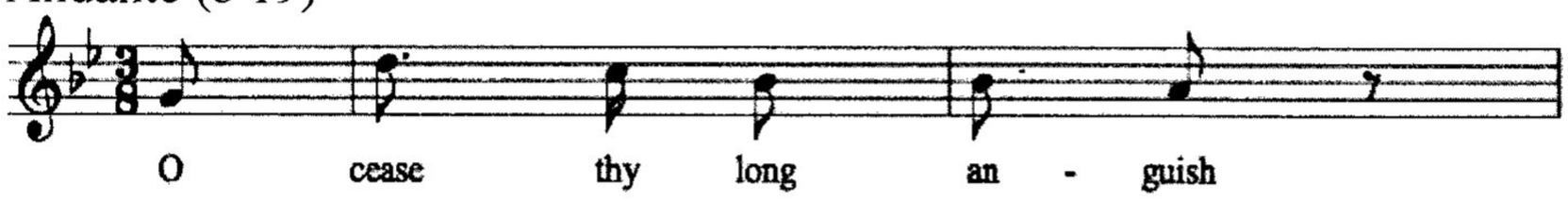
Recit (secco) 'Thy deeds, I trust (Ulysses)
19 Air 'To view thee thus blooming' (Ulysses): 2 hn, 2 ob, [bn], str, bc
Allegro (b.24)



Recit (secco) 'May heaven accomplish what my hopes presage' (Ulysses/Telemachus)
20 Chorus 'O great Ulysses now prepare' (SAB): ob, str, bc
Allegro (b.8)

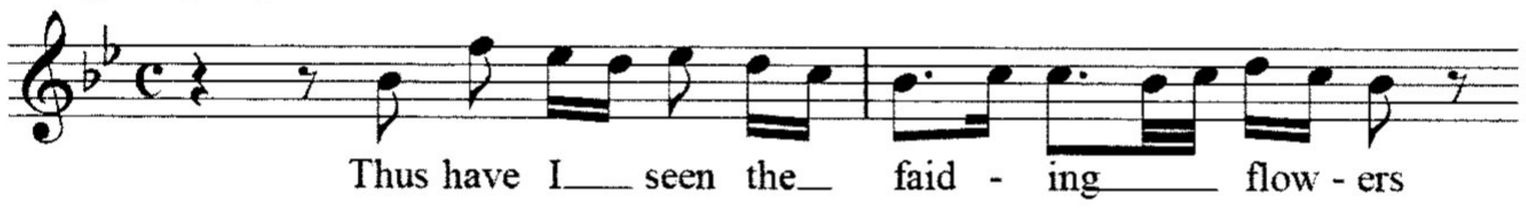


Recit (secco) 'Ah, my Antigone' (Penelope/Telemachus)
Recit (secco) 'Fair queen, with justice I my lot deplore'
(Antinous/Penelope/Telemachus)
21 Trio 'O cease thy long anguish' (Telemachus, Penelope, and Antinous):
2 ob, [bn], str, bc
Andante (b 19)

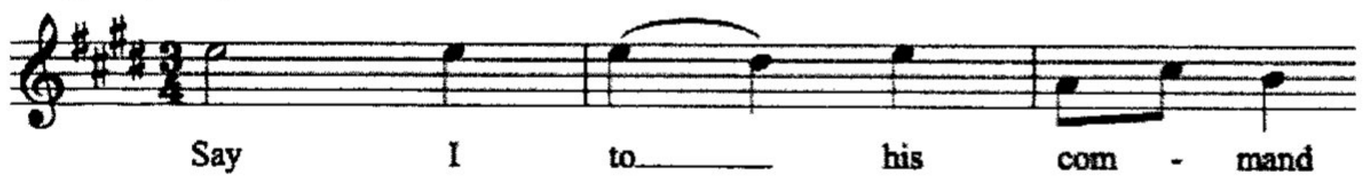


ACT III

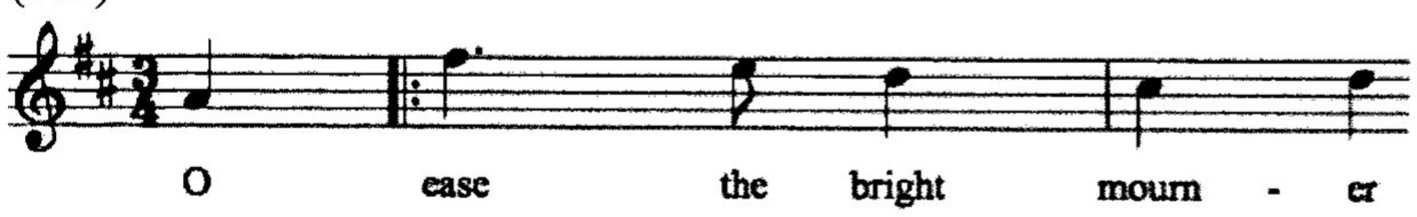
Recit (secco) 'Stranger haste, my fears dispel' (Penelope)
22 Air 'Thus have I seen the fading flowers' (Penelope): 2 vn, bc
Allegro (b.8)



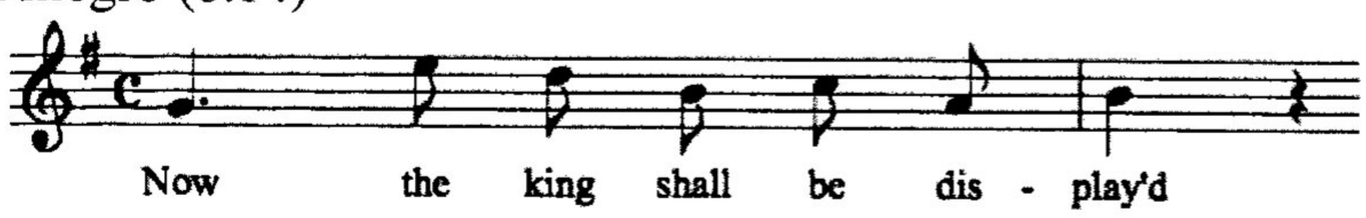
Recit (secco) 'Behold the stranger' (Telemachus/Penelope/Ulysses)
23 Air 'Say I to his command' (Penelope): fl, str, bc
Largo (b.9)



Recit (secco) 'She seems determined on some dreadful deed' (Telemachus)
24 Air 'O ease the bright mourner' (Telemachus): 2 vn, bc
(b.9)

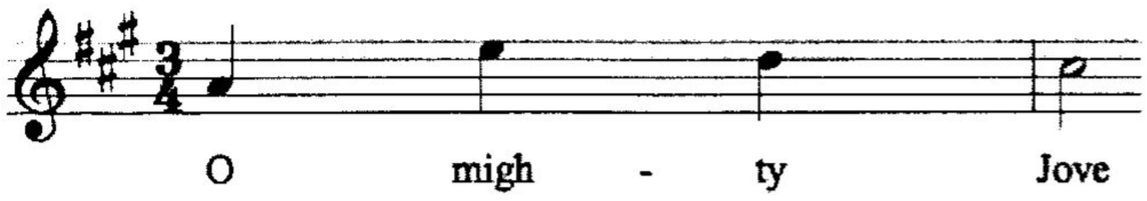


Recit (secco) 'No more, Telemachus' (Ulysses)
25 Air 'Now the king shall be display'd (Ulysses): str, bc
Allegro (b.14)

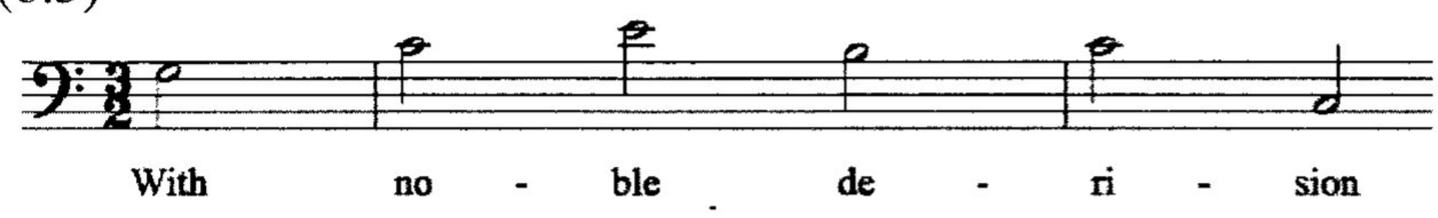


Recit (secco) 'What cares within my bosom roll' (Antinous)

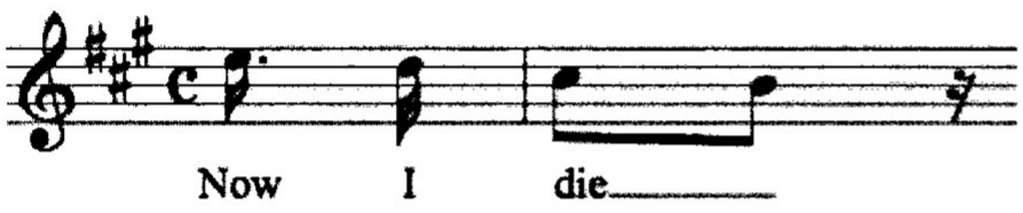
26 Chorus 'O mighty Jove' (SAB): 2 ob, [bn], str, bc
[See *The Mourning Muse of Alexis* 4:001:7]
Andante (b.11)



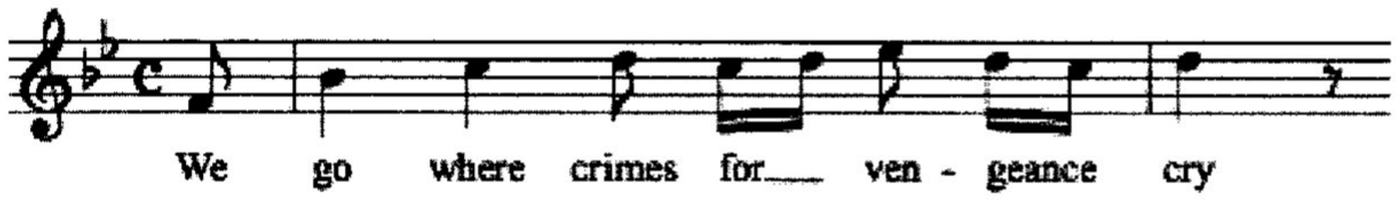
Recit (secco) 'Let generous fires our bosoms warm' (Antinous)
27 Air 'With noble derision' (Antinous): str, bc
(b.3)



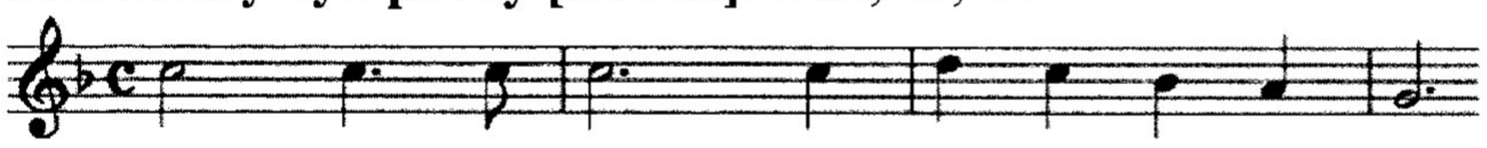
Recit (secco) 'Weep, my Antigone, no more' (Penelope/Antigone)
Recit (secco) 'Yes, my Ulysses, you shall be obey'd' (Penelope)
28 Air 'Now I die' (Penelope) bc
(b.4)



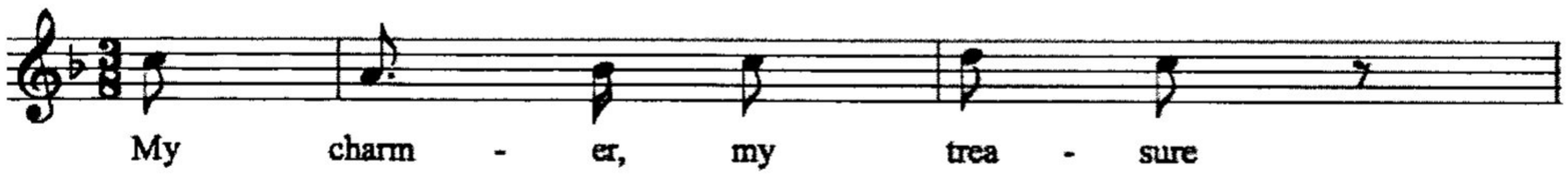
Recit (secco) 'The circling hours at last my wishes crown' (Ulysses)
29 Chorus 'We go where crimes for vengeance cry' (SAB): 2 ob, [bn], str, bc
(b.7)



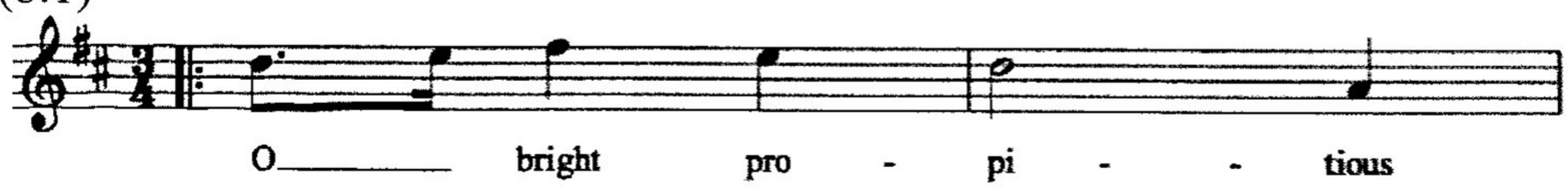
Recit (secco) 'O prodigy of joy!' (Antigone/ Penelope)
30 Military Symphony [March]: 2 hn, str, bc



Recit (secco) ''Tis my Ulysses' (Penelope/Ulysses)
31 Duet 'My charmer, my treasure' (Ulysses and Penelope): str, bc
(b.16)



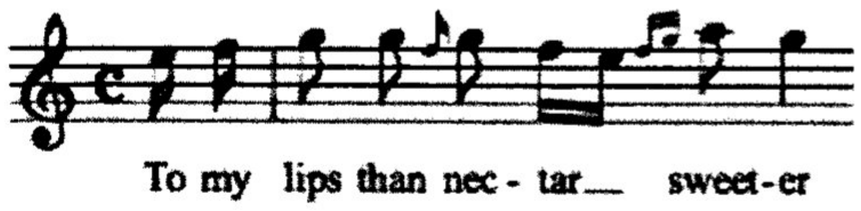
Recit (secco) 'Thus may the gracious gods above' (Telemachus)
32 Chorus 'O bright propitious pow'rs' (SAB): 2 tpt, 2 hn, 2 ob, [bn], str, bc
[See *The Mourning Music of Alexis* 4:001:12, in F]
(b.1)



2:003 *ROSALINDA, A MUSICAL DRAMA*
Autograph: lost
Conducting score: lost
Librettist: John Lockman
Manuscript Libretto: *US-SM* LA 18
Printed Libretti: at least three different editions, one with the full 'Enquiry', another with a shortened 'Enquiry', and a third with no 'Enquiry'. All three dated 1740.
ROSALINDA,/ A/ MUSICAL DRAMA./ As it is performed at/ HICKFORD'S Great Room, in *Brewer's Street*./ By Mr. LOCKMAN./ Set to Music by/ Mr. JOHN CHRISTOPHER SMITH./ To which is prefixed,/ An Enquiry into the Rise and Progress of OPERAS and ORATO-/RIOS, with some Reflections on LYRIC POETRY and MUSIC./[4]
Ah quoties diditis ... / LONDON:/ Printed by W. STRAHAN for the AUTHOR; and sold by/ C. CORBETT, over against *St. Dunstan's Church*, in *Fleet Street;*/ And at the Pamphlet-Shops. MDCCXL./ [Price One Shilling.]
Performances: 4, 11, 18 and 25 January 1740 at Hickford's Great Room

DRAMATIS PERSONAE
Rosalinda, daughter to Ferdinand, king of Castile: Mrs. [Cecilia] Arne
Garcia, generalissimo of King Ferdinand's troops: Mr. [John] Beard
Nunez, page to Rosalinda: Mr Russell
Chorus

ROSALINDA
1 Chorus 'Ye nymphs of Pindus'
Recit 'O 'tis Elizium all' (Rosalinda)[5]
2 Air 'The maid who waking pin'd' (Rosalinda)
Recit 'Alas! My princess, your sad sighs suppress' (Rosalinda/Nunez)
3 Air 'Ye brooks, in warbling murmurs flow' (Nunez)
4 Chorus 'Brooks, breezes, birds, try ev'ry strain'
Recit 'Nunez, you're kind' (Rosalinda)
5 Air 'To my lips than nectar sweeter' (Rosalinda)[6]
Allegro (b.8)



Recit 'But, princess, say, shall I to court repair?' (Nunez/Rosalinda)
6 Air 'Shield her, guardian of these bow'rs' (Nunez)
Recit 'How bright a calm' (Garcia)
7 Air 'Mid the slaughter of the field' (Garcia)
Recit 'My Garcia!' (Rosalinda/Garcia)
8 Duet 'How transporting thus to meet!' (Rosalinda and Garcia)
Recit 'What is victory to this?' (Garcia/Rosalinda)
Recit 'Now fears alarm' (Rosalinda/Garcia)

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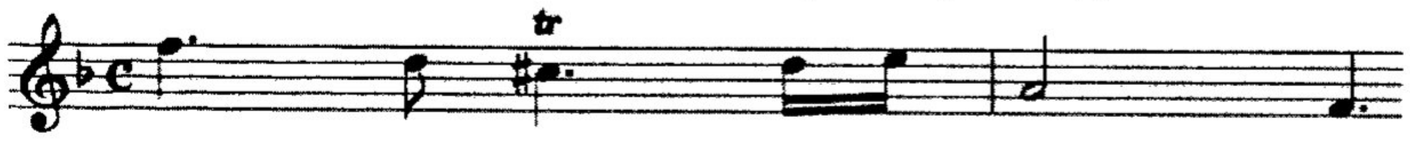
[4] 'To which is prefixed ...' does not appear in one libretto.
[5] Since the score is lost, it is impossible to determine whether the recitatives are secco or accompanied.
[6] *A Collection of the Most Celebrated Songs*, 11. Of 22 songs in English, five are from Smith's English operas, arr. for guitar by Frederic Schumann, *c.*1763)

9 Air 'Cease to cloud those shining eyes' (Garcia)
Recit 'Bright princess, hail!' (Nunez/Rosalinda)
10 Air 'Sweet contentment' (Rosalinda)
Recit 'Let's hast, and clasp they gracious father's feet' (Garcia/Rosalinda)
11 Chorus 'Fly, ye graces, from these seats'
12 Chorus 'Thus love, when sincere'

2:004 *THE FAIRIES*
Autograph: lost
Conducting score: lost
Printed edition: THE/ FAIRIES/ AN/ OPERA./ The words taken from/ SHAKESPEAR &c./ Set to Music by/ Mr SMITH./ Vide Prologue. GARRICK./ Struck with the Wonders of his Master's Art/ .../ London. Printed for I. Walsh in Catharine Street in the Strand. [First published in three sets with continuous pagination, with overture included in the second set.][7]
Librettist: Unknown; probably John Christopher Smith or David Garrick or a collaborative effort of the two.
Manuscript Libretto: *US-SM* LA 229
Printed Libretti: THE/ FAIRIES./ AN OPERA./ TAKEN FROM/ A Midsummer Night's Dream./ Written by/ SHAKESPEAR./ As it is Perform'd at the/ Theatre Royal in Drury-Lane./ The SONGS from SHAKESPEAR, MILTON,/ WALLER, DRYDEN, LANDSDOWN, HAMMOND, &c./[8] The Music composed by Mr. Smith./ *LONDON*:/ Printed by J. and R. TONSON and S. DRAPER/ in the *Strand*. MDCCLV./ [Price One Shilling.]
There are at least three separate editions of the libretto (two dated MDCCLV, and one dated MDCCLVI.
[The next two pages contain Garrick's Prologue]
Reprinted libretto: Pedicord/Bergmann, Vol. 3, 150-86
Performances: 3, 6, 13, 17, 20 and 24 February, 3 and 10 March 1755; 29 October and 7 November at Drury Lane

DRAMATIS PERSONAE
Theseus, Duke of Athens: Mr. [John] Beard (T)
Egeus, an Athenian Lord: Mr Wilder, later Samuel Champness (B)
Lysander, in lover with Hermia: Gaetano Guadagni, later Rosa Curioni (A)
Demetrius, in love with Hermia: Joseph Vernon, later Mr. [Michael ?] Atkins (T)
Hippolita, Princess of the Amazons, betrothed to Theseus: Mrs. [Elizabeth] Jefferson (A?)
Hermia, daughter of Egeus, in love with Lysander: Sigra Passerini (S)
Helena, in love with Demetrius: Jane Poitier, later as Jane (Poitier) Vernon (S)
Oberon, King of the Fairies: Master [Frederick Charles] Reinhold (S)
Titania, Queen of the Fairies: Miss [Isabella] Young (Scott), (MS)
Puck, or Robin Goodfellow, a Fairy: Master Moore (S)
A Fairy: Master Evans (S)
Other Fairies attending the King and Queen

2:004 THE FAIRIES
Overture: str, bc. [See *Winter, or Daphne* (4:005)]



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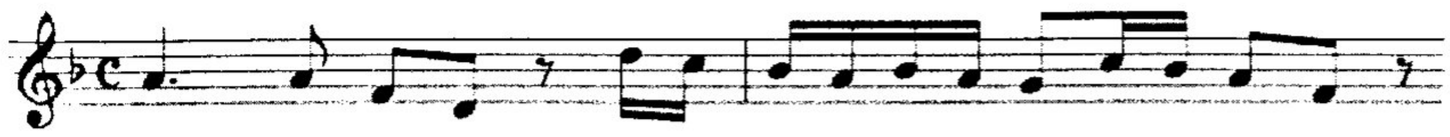
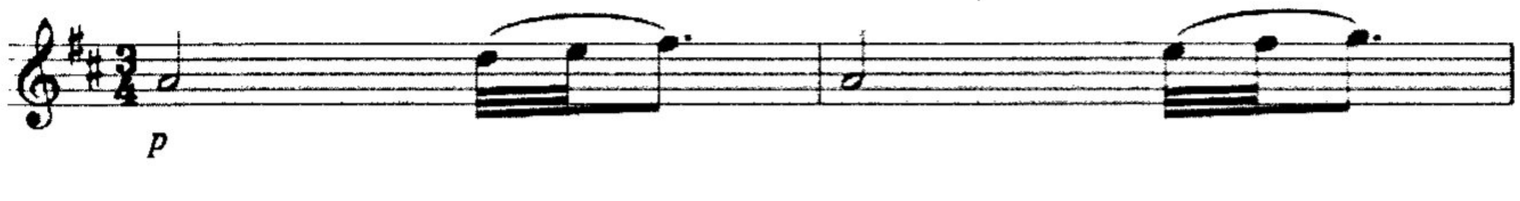
[7] The first set was advertised in the London press on 6-8 March 1755, the second on 29 March-1 April, and the third on 17 April (see Smith/Humphries, 306-7). Walsh printed the overture in three editions (see Smith/Humphries, items 1155-7); he also printed the overtures to all three of the Smith/Garrick collaborations (see Smith/Humphries items 1155, 156 and 1157).
[8] The last three authors' names are all connected (with no space between them) in the libretto.

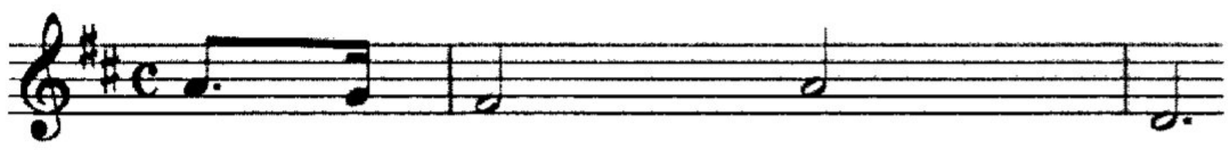
[Fugue]
Allegro (b 17)



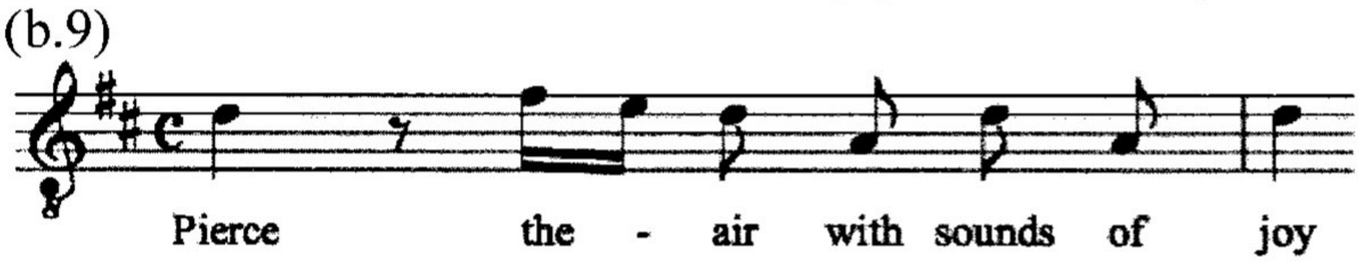
[Minuet]
Andantino



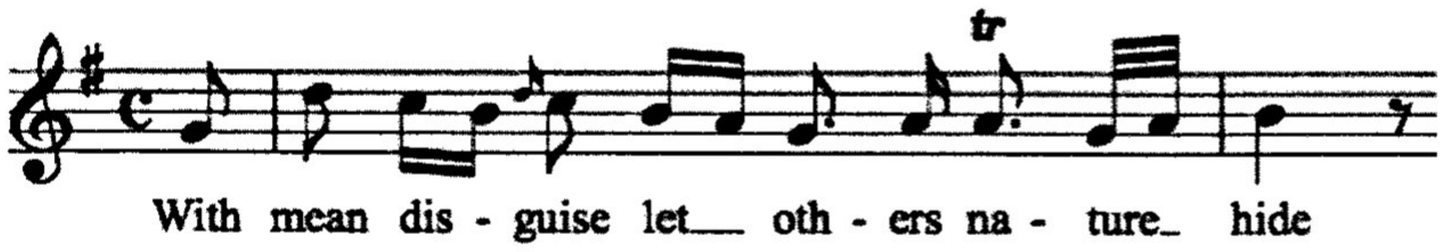
March: tpt, 2 ob, [bn], str, bc[9]



ACT 1
Recit[10] 'Now, fair Hippolita, our nuptial hour' (Theseus)
1 Air 'Pierce the air with sounds of joy' (Theseus): tpt, str, bc
(b.9)

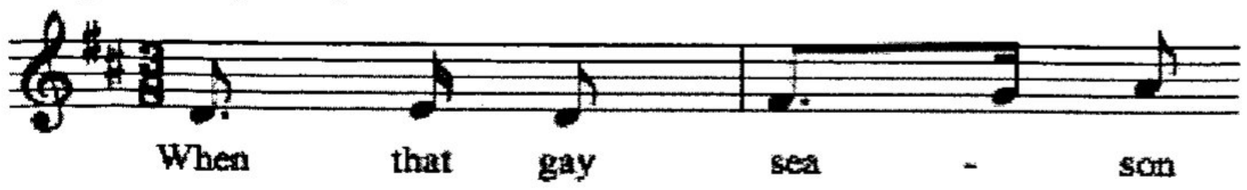


Recit 'Happy be Theseus' (Egeus/Theseus/Hermia)
2 Air 'With mean disguise let others nature hide' (Hermia): str, bc
(b.10)



Recit 'Take time to pause' (Theseus/Egeus/Lysander)
3 Air and **Chorus 'Joy alone shall employ us'** (Theseus and Chorus). Music not printed.

Recit 'How now, my love?' (Lysander/Hermia)
4 Air 'When that gay season' (Lysander): 2 vn, bc
[Words as set differ slightly from those in the libretto]
Larghetto (b.10)



Recit 'My good Lysander' (Hermia)
Recit 'Good speed, fair Helena' (Hermia/Helena)

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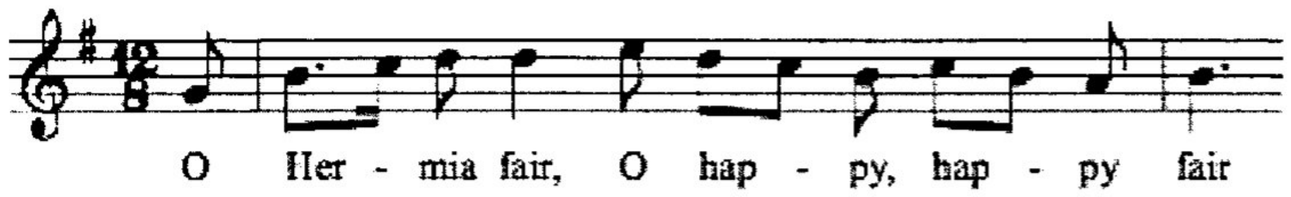
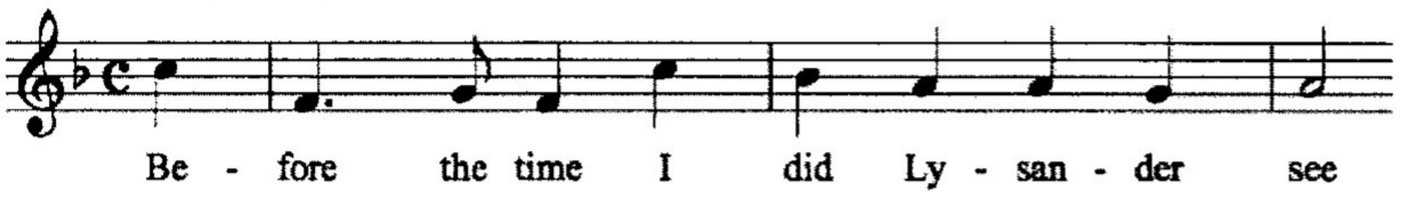
[9] The March is new (not from *Winter, or Daphne*).
[10] No recitatives are printed, so it is impossible to determine whether they are secco or accompanied.

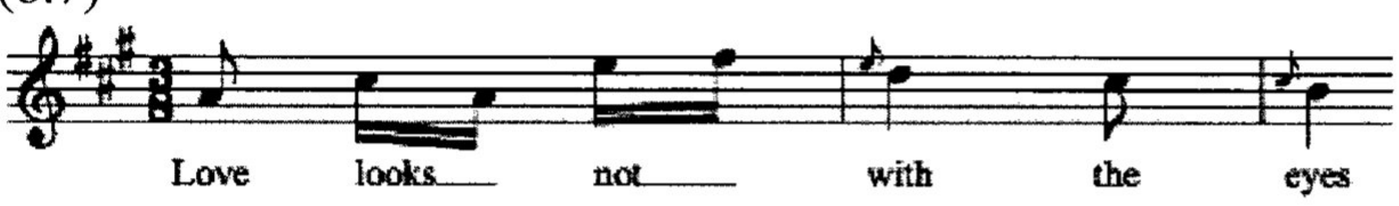
5 Air 'O Hermia fair, O happy, happy fair' (Helena): str, bc
Andante (b.9)



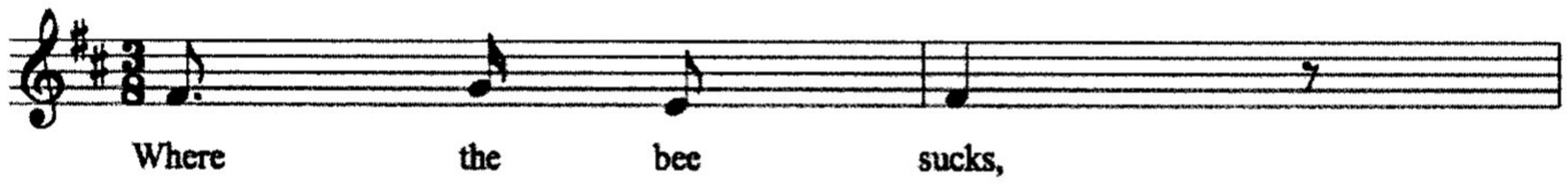
Recit 'I frown upon him' (Hermia/Helena)
6 Air 'Before the time I did Lysander see' (Hermia): str, bc
Andante (b.14)



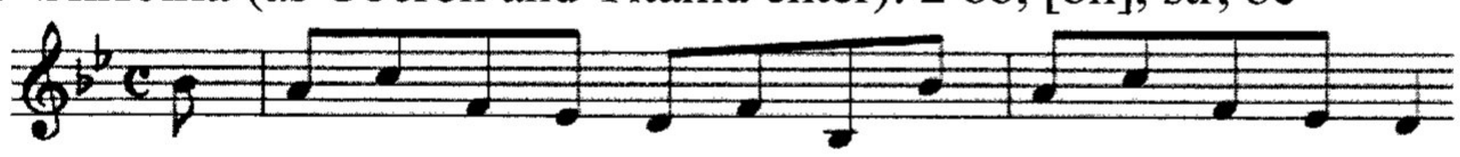
Recit 'Helena, to you our minds we will unfold' (Lysander/Hermia)
Recit 'I'll tell Demetrius of fair Hermia's flight' (Helena)
7 Air 'Love looks not with the eyes' (Helena): 2 vn, bc
(b.7)



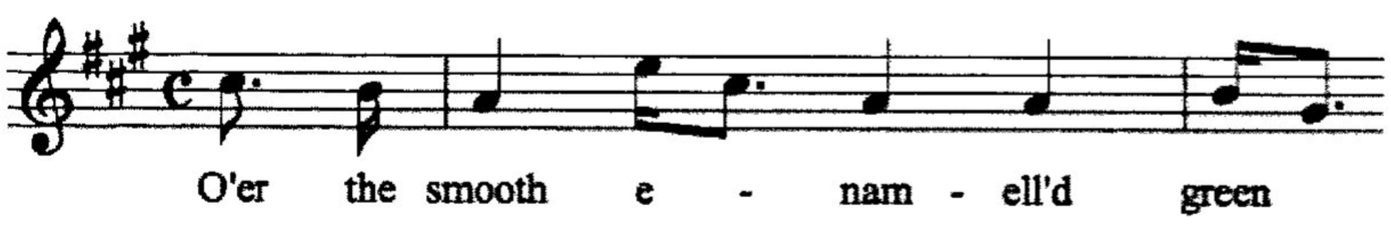
Recit 'How now, Spirit, wither wander you' (Puck/Fairy)
8 Air 'Where the bee sucks' (Puck): 2 ob, [bn], str, bc
Giustoso (b.6)



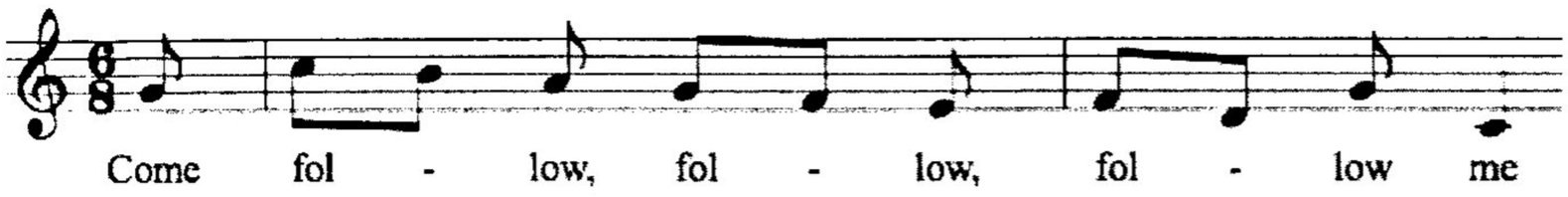
Recit 'The king does keep his revels here tonight' (Puck/Fairy)
9 Sinfonia (as Oberon and Titania enter): 2 ob, [bn], str, bc



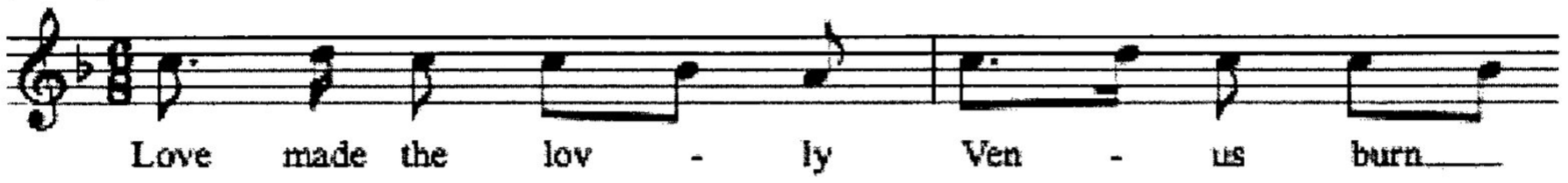
Recit 'Ill met by moonlight, proud Titania' (Oberon/Titania)
10 Air 'O'er the smooth enamell'd green' (Titania): str, bc
[B section not in libretto]
Andantino (b.1)



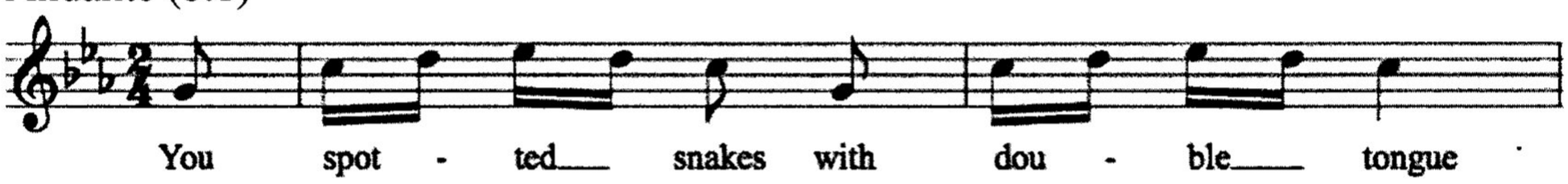
Recit 'Well, go thy way' (Oberon/Puck)
11 Air 'Come follow, follow, follow me' (Oberon): str, bc
[B section not in libretto]
(b.9)



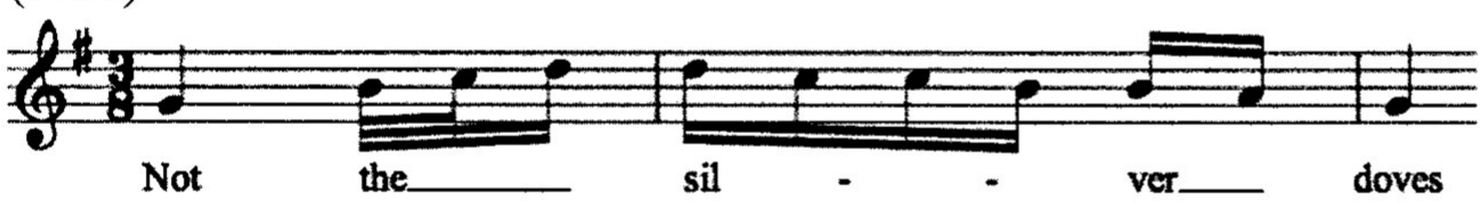
ACT II
Recit 'Who comes here? I am invisible' (Oberon)
Recit 'Hence, get thee gone' (Demetrius/Helena)
12 Air 'Love made the lovely Venus burn' (Helena): str, bc
(b.16)



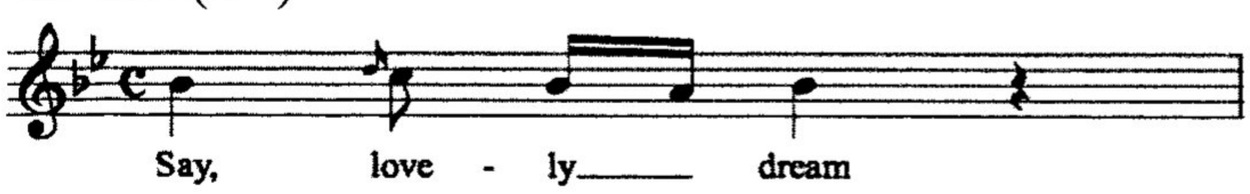
Recit 'Fare thee well, nymph' (Oberon)
Recit 'Welcome wanderer' (Puck/Oberon)
Recit 'Come, now a roundel, and a Fairy song' (Titania)
13 Air 'You spotted snakes with double tongue' (Titania): fl, 2 vn, bc
Andante (b.1)



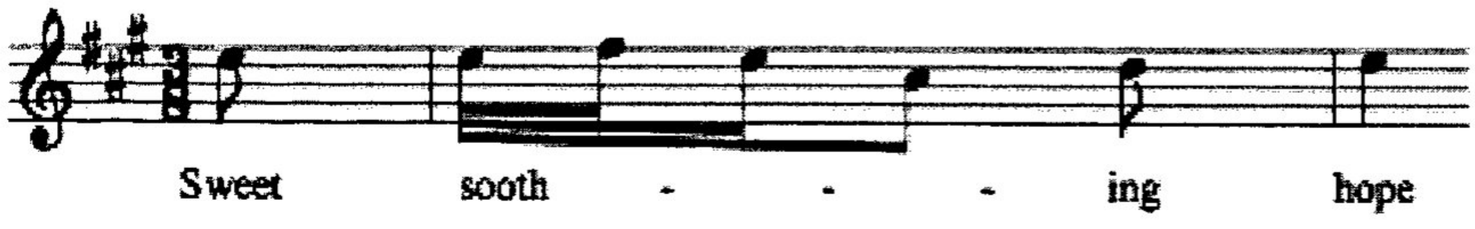
Recit 'What thou seest when thou dost wake' (Oberon)
Recit 'Fair love, you're faint' (Lysander/Hermia)
14 Duet 'Not the silver doves that fly' (Hermia and Lysander): str, bc
(b.21)



Recit 'There will I lie' (Lysander/Hermia)
Recit 'Through the forest have I gone' (Puck)
Recit 'Stay, tho' thou kill me' (Helena/Demetrius)
15 Air 'Say, lovely dream' (Lysander): str, bc
Andante (b.1)

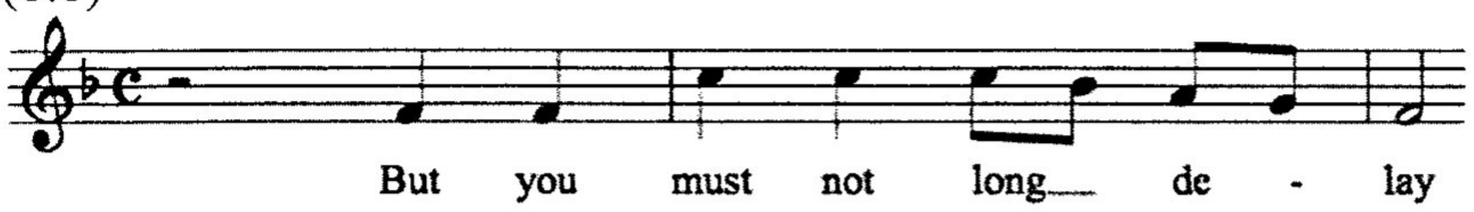


Recit 'Transparent Helena' (Lysander/Helena)
Recit 'Help me, Lysander (Hermia)
16 Air 'Sweet soothing hope' (Hermia): str, bc
Allegro (b.18)



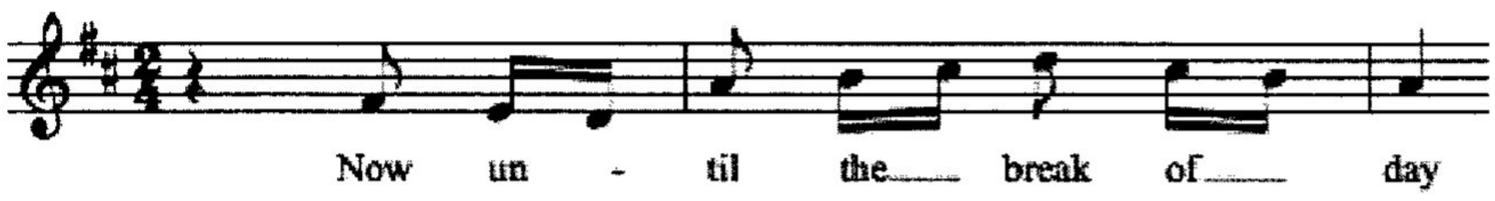
Recit ' Hail, and welcome, gracious king' (Puck/Oberon)

17 Air 'But you must not long delay' (Oberon): str, bc
(b.8)



Recit 'By the star's glimmering light' (Oberon)

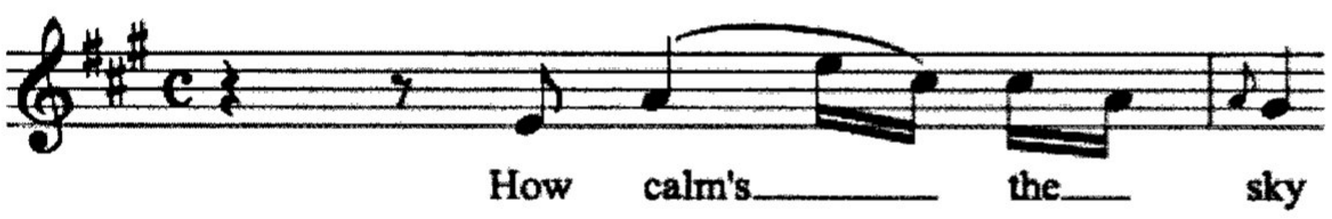
18 Air 'Now until the break of day' (Oberon): str, bc
(b.19)



ACT III

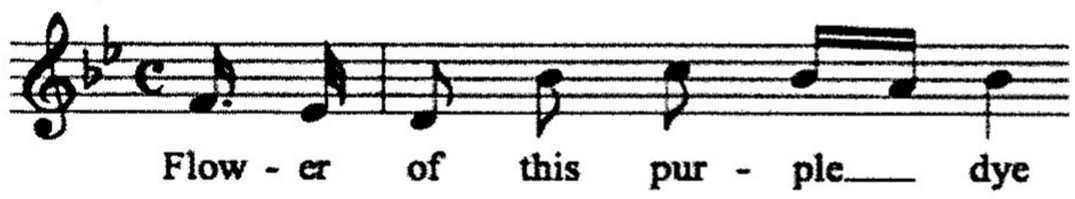
Recit 'How now, mad sprite' (Overon/Puck)
Recit 'Stand close, this is the same Athenian' (Oberon/Puck/Demetrius/Hermia)

19 Air 'How calm's the sky' (Hermia): str, bc
Largo Andantino (b.10)



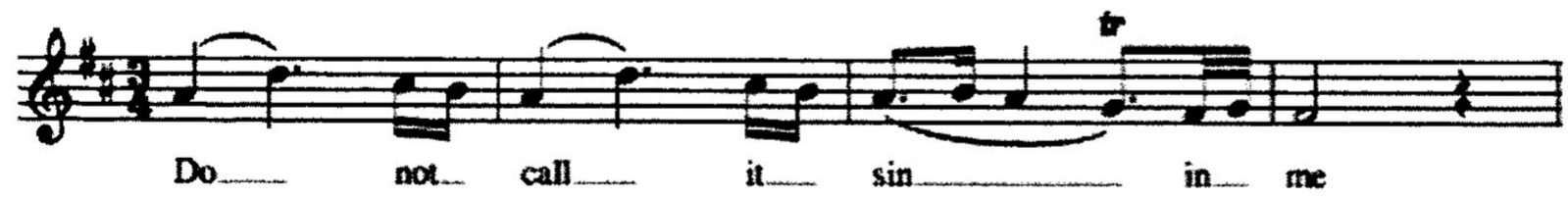
Recit 'There is no following her' (Demetrius)
Recit 'What hast thou done?' (Oberon/Puck)

20 Air 'Flower of this purple dye' (Oberon): 2 vn, bc
Largo (b.4)



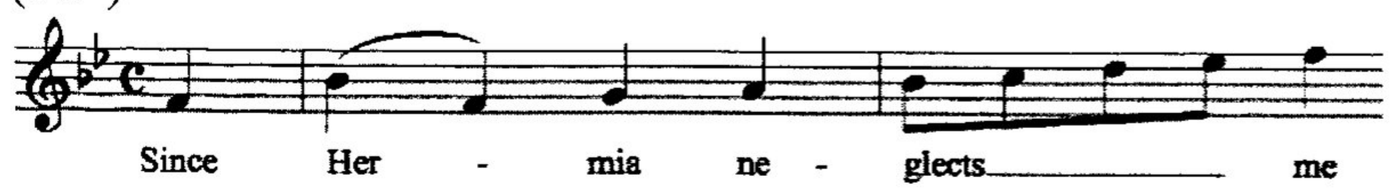
Recit 'Captain of our Fairy band' (Puck/Oberon)
Recit 'Why should you think that I should woo in scorn?' (Lysander, Helena)

21 Air 'Do not call it sin in me' (Lysander): str, bc
Largo (b.6)

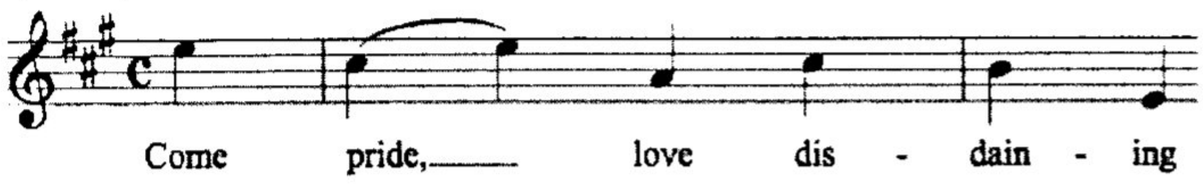


Recit 'O Helena, goddess!' (Demetrius/Helena/Lysander)
Recit 'Dark night' (Hermia/Lysander/Helena)

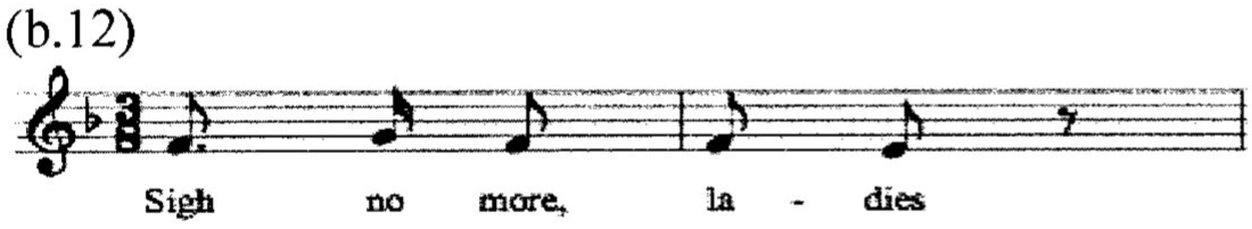
22 Air 'Since Hermia neglects me' (Helena): 2 vn, bc
(b.9)



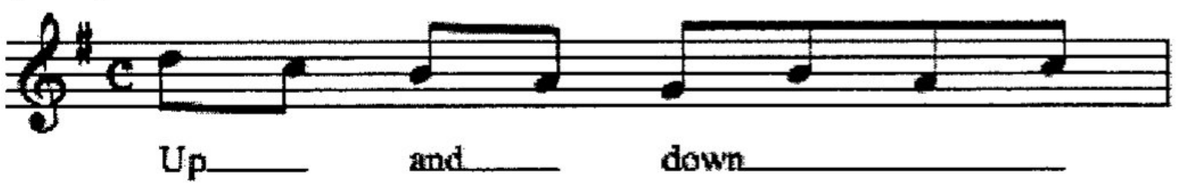
Recit 'Stay, gentle Helena' (Lysander/Demetrius/Hermia)
23 Air 'Come pride, love disdaining' (Lysander): 2 vn, bc
(b.12)



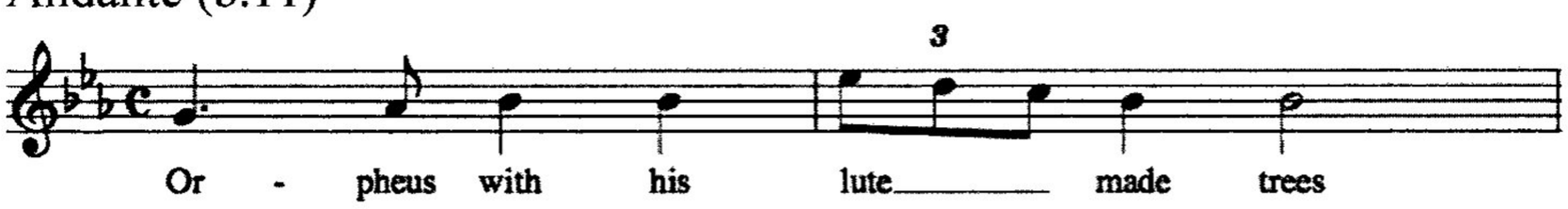
24 Air 'Sigh no more, ladies (Oberon): str, bc
[Words of B section not in libretto.]
(b.12)



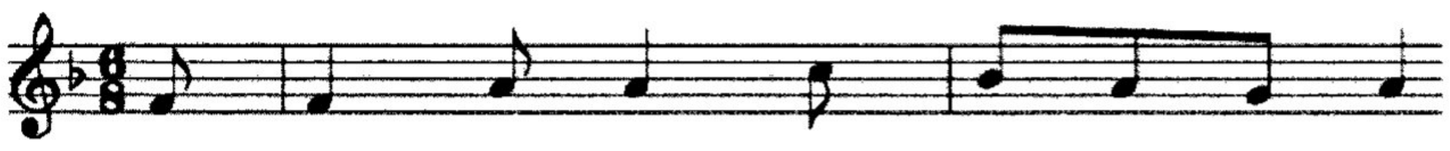
Recit 'This is thy negligence' (Oberon/Puck)
25 Air 'Up and down' (Puck): 2 vn, bc
(b.9)



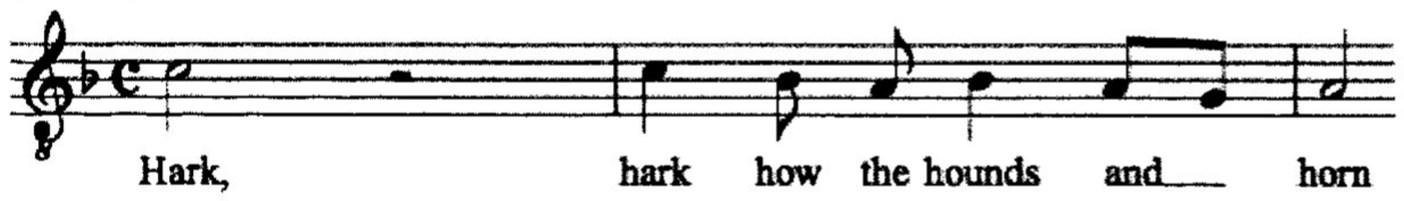
Recit 'My Oberon! what visions have I seen' (Titania/Oberon)
26 Air 'Orpheus with his lute made trees' (Titania): ob, [bn], str, bc
[Words of B section not in libretto.]
Andante (b.11)



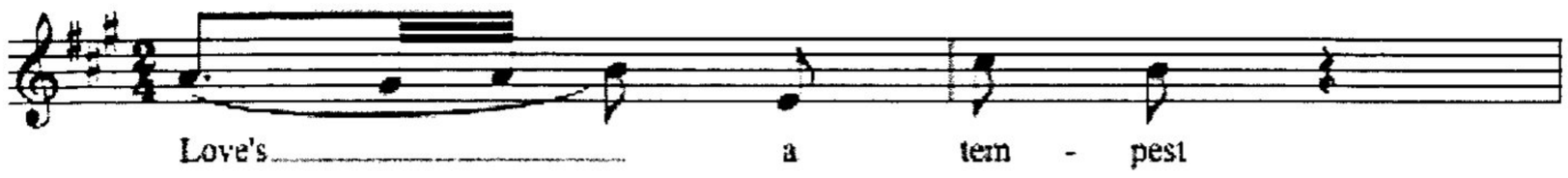
Recit ' Sound music; come my Queen' (Oberon)
27 Sinfonia (for dance of Fairies): 2 hn, str, bc
Andante



Recit 'Go one of you' (Theseus/Egeus)
28 Air 'Hark, how the hounds and horn' (Theseus): 2 hn, 2 ob, [bn], str, bc
(b.22)

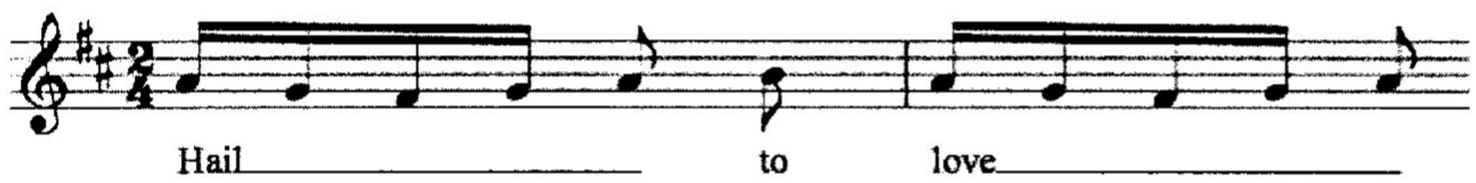


Recit 'Good morrow friends' (Theseus/Lysander/Egeus/Demetrius)
29 Air 'Love's a tempest' (Helena): 2 vn, bc
(b.18)



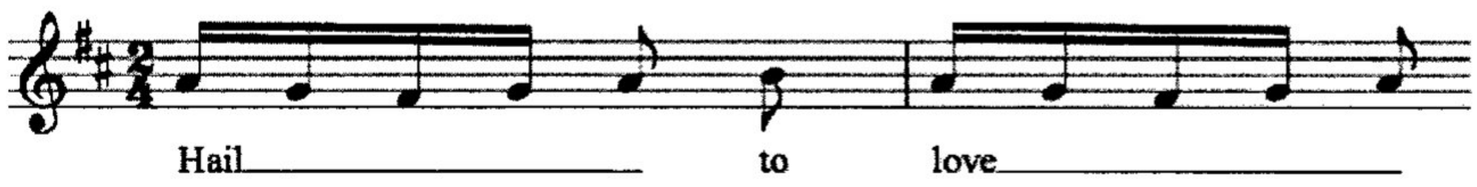
Recit 'Come now to love and Hymen' (Theseus)
30a Solo 'Hail to love' (Helena) and **Chorus**: tpt, 2 ob, [bn], str, bc

(b.1)



30b Chorus 'Hail to love'

(b. 9)

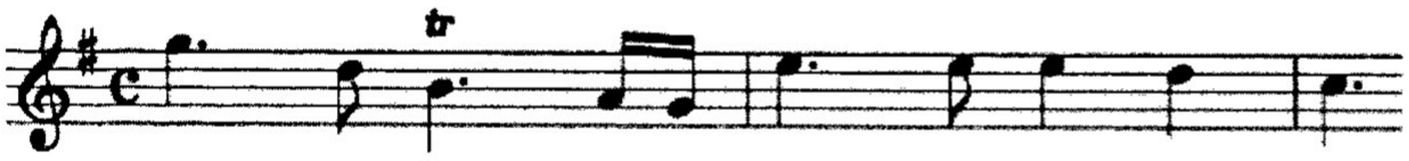


2:005 THE TEMPEST

Autograph: lost
Conducting score: lost
Printed edition: SONGS/ in the New English Opera/ *call'd the*/ TEMPEST./ *as it is Perform'd at the/ Theatre Royal in Drury Lane*./ Compos'd by/ Mr SMITH./ N.B. *A 2d Collection will be Publish'd in a few Days*/ London. *Printed for I. Walsh in Catharine Street in the Strand*./ Of whom may be had. Just Publish'd./ The Fairies, an English Opera by the same Author./ … [Published in three sets with continuous pagination, The overture published with the second set and the table of contents with the third.][11]
Librettist: unknown. Possibly David Garrick
Manuscript libretto: *US-SM* LA 123. Includes a dialogue between Wormwood and Heartly not found in the printed edition.
Printed libretto: THE/ TEMPEST./ AN/ OPERA./ TAKEN FROM/ SHAKESPEAR./ As it is Performed at the/ Theatre-Royal in *Drury-Lane*./ the SONGS from SHAKESPEAR, DRYDEN, &c./ THE MUSIC composed by Mr. SMITH./ LONDON./ Printed for J. and R. Tonson, in the *Strand*./ MDCCLVI.
Reprinted libretto: Pedicord/Bergmann, Vol. 3, 267-300
Performances: 11, 13, 18, 20 and 26 February and 16 March 1756 at Drury Lane
Revival: Overture and 7 other items for Twentieth International Shakespeare Conference, edited and conducted by Colin Timms, Guild Chapel, Cambridge, 25 August 1982

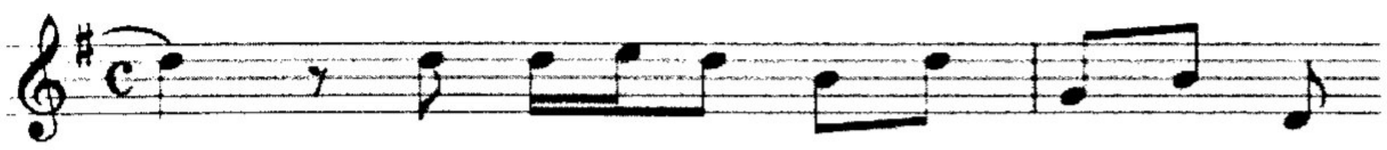
DRAMATIS PERSONAE
Alonzo, King of Naples: Mr. [Michael ?] Atkins (T)
Prospero, the rightful Duke of Milan: Mr. [John] Beard (T)
Anthonio [*sic*], his brother, the usurping Duke of Milan: Mr. G.[eorge] Burton (B)
Ferdinand, son to the King of Naples: Signora [Rosa] Curioni (S)
Gonzalo, a nobleman of Naples: (?)
Miranda, daughter to Prospero: Mrs. [Jane] Vernon (S)
Caliban, a savage and deformed slave: Mr. [Samuel] Champness (B)
Stephano, master of the ship: Mr. Rooker (T)
Ventoso, mate : Mr. [James] Abington (T)
Trincalo, boatswain: Mr. [John] Beard (T)
Mustacho, mariner: Mr. [Samuel] Champness (B)
Ariel, an airy spirit: Miss [Isabella] Young (MS)

2:005 *THE TEMPEST*
Overture: 2 ob, [bn], str, bc

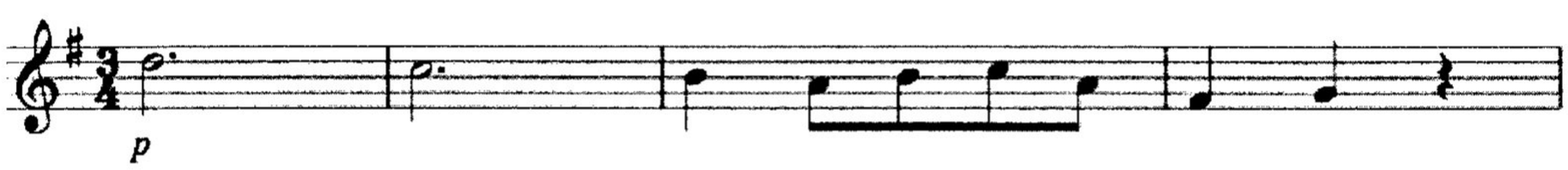


[11] The first set was advertised in the London press on 4-6 March 1756, the second on 23 March, and the third on 3 April (see Smith/Humphries, 309. Walsh printed the overture in three editions (see Smith/Walsh, items 1155-7).

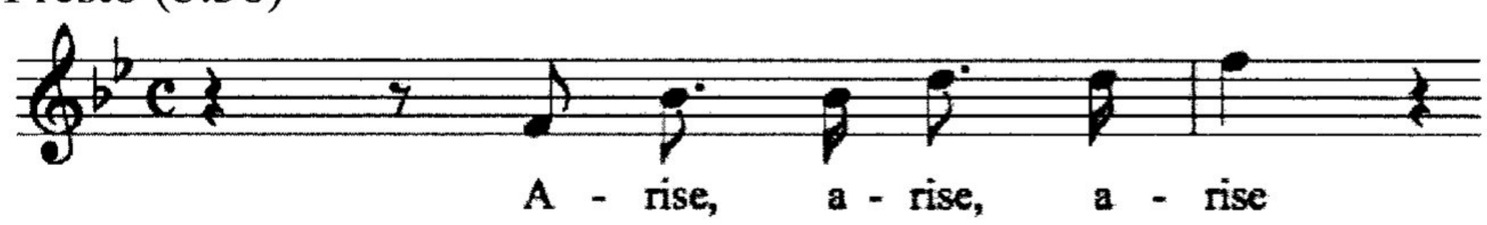
[Fugue]: 2 ob, [bn], str, bc
Allegro (b.12)



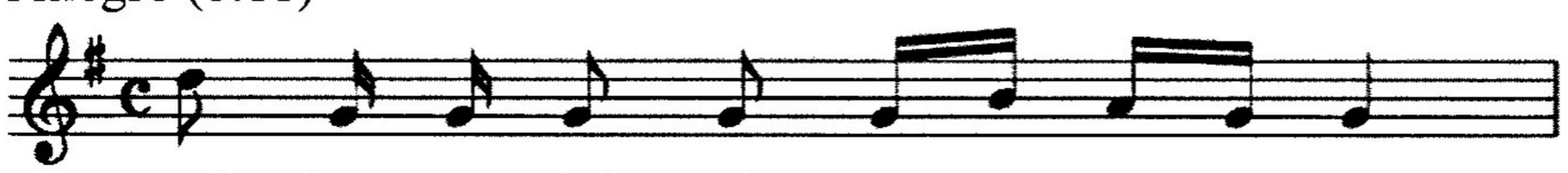
Menuet: bn, 2 vn, bc[12]
Andante



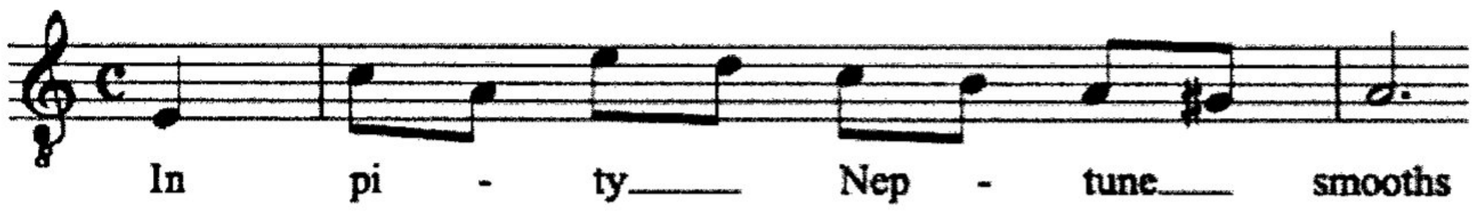
ACT 1
1 Arioso 'Arise, ye subterranean winds' (Ariel): 2 ob, 2 bn, str, bc
[LA 123 and printed music (b 54) have 'raging winds', printed libretto has 'eager winds']
Presto (b.38)



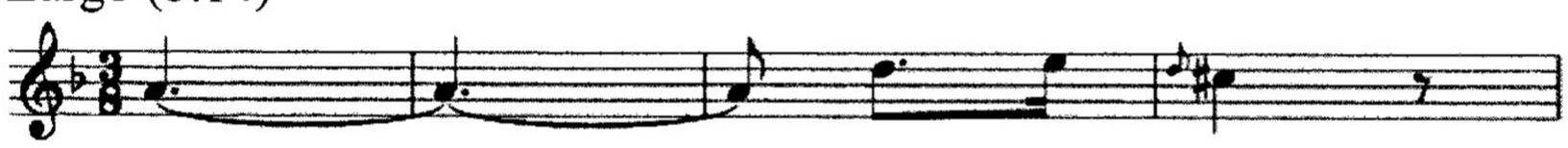
Recit 'Myself will fly on board' (Ariel)
Recit "If by your art (my dearest father)' (Miranda)
2 Air 'Hark how the winds rush from their caves' (Miranda): str, bc
Allegro (b.11)[13]



Recit 'Tell your piteous heart' (Prospero/Miranda)
3 Air 'In pity Neptune smooths the liquid way' (Prospero): 2 vn, bc
Andante (b.8)



Recit 'Here in this island we arriv'd' (Prospero/Miranda)
4 Air 'Come O sleep' (Miranda): str, bc[14]
Largo (b.14)



Recit "Approach, my Ariel' (Prospero)
Recit 'All hail, great master!' (Ariel)

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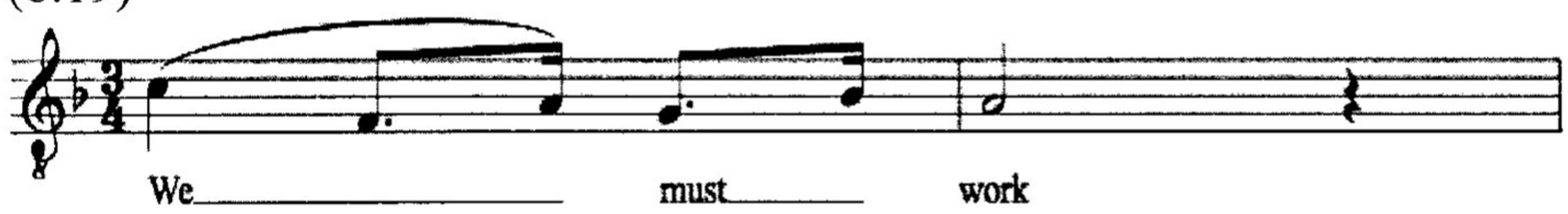
[12] Dynamic markings for Smith's *Tempest* are taken from the autograph additions to the Harding copy of the Walsh edition (*GB-Ob* Harding Mus. D. 2940).
[13] 'Allegro' is in Smith's hand for this and 2:005:5
[14] Smith wrote 'Violins Sordini' and 'Basses Pizzicato' for this air.

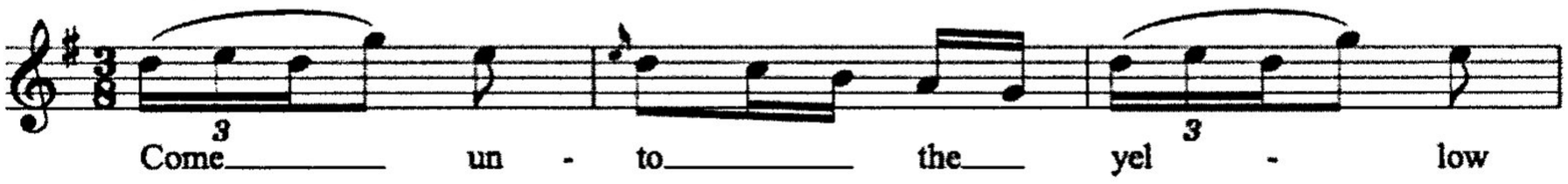
5 Air 'In the bright moonshine' (Ariel): 2 vn, bc
Allegro (b.21)



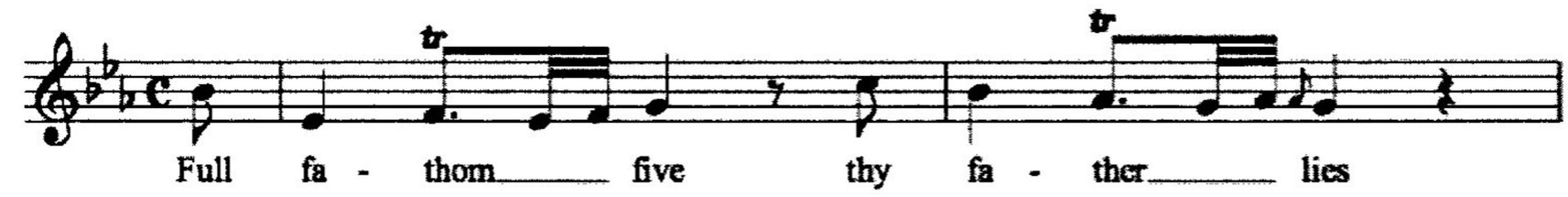
Recit 'Spirit, thou hast perform'd' (Prospero/Ariel)
6 Air 'We must work' (Prospero): 2 hn, 2 ob, 2 bn, str, bc
(b.19)



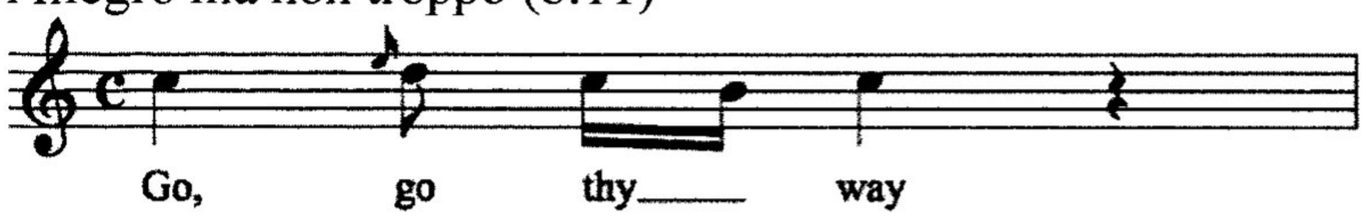
Recit 'Let me remember thee what thou hast promis'd' (Ariel/Prospero/Miranda)
7 Air 'Come unto the yellow sands' (Ariel): str, bc
Andante (b.13)



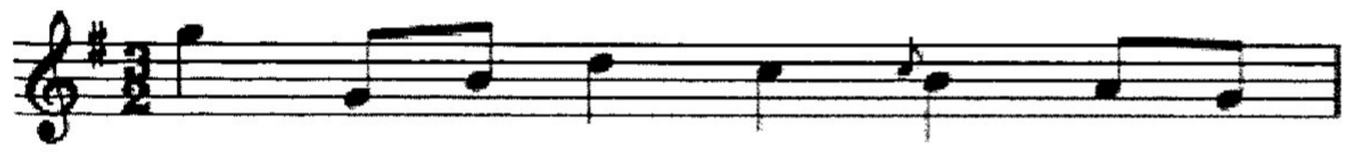
Recit 'Where should this music be' (Ferdinand)
8 Air 'Full fathom five thy father lies' (Ariel): str, bc
Largo (b.1)



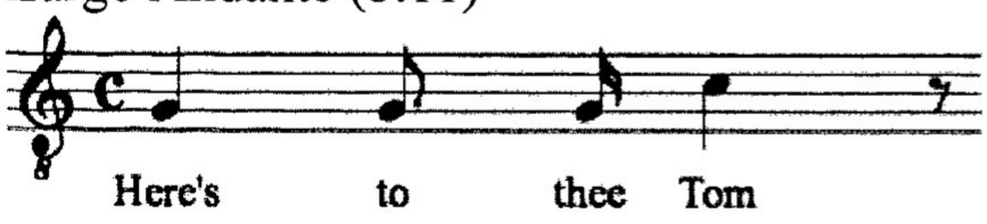
Recit 'This is no mortal business' (Ferdinand/Ariel)
9 Duet 'Go thy way' (Ferdinand and Ariel): 2 vn, bc
Allegro ma non troppo (b.11)



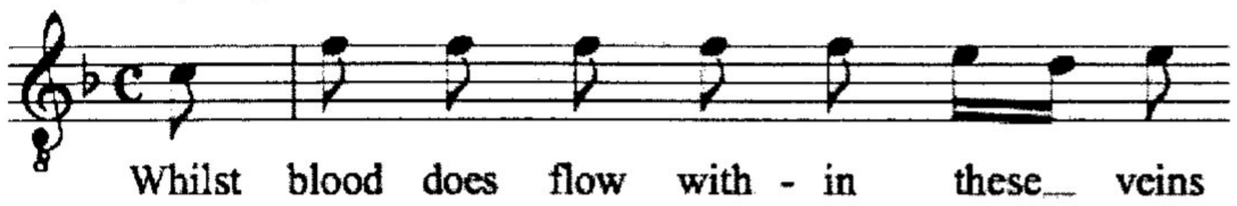
10 Hornpipe: (ob?), str, bc
[Scene change to wild part of the island]



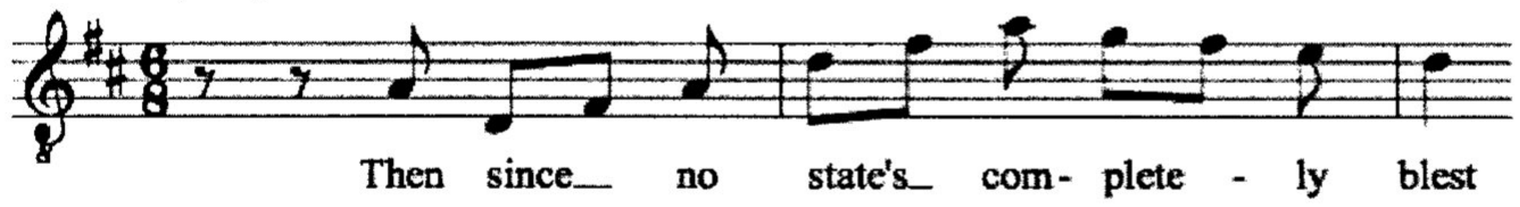
Recit 'This will be a doleful day' (Ventoso/Mustacho/Stephano)
11 Air 'Here's to thee Tom' (Stephano): str, bc
Largo Andante (b.11)



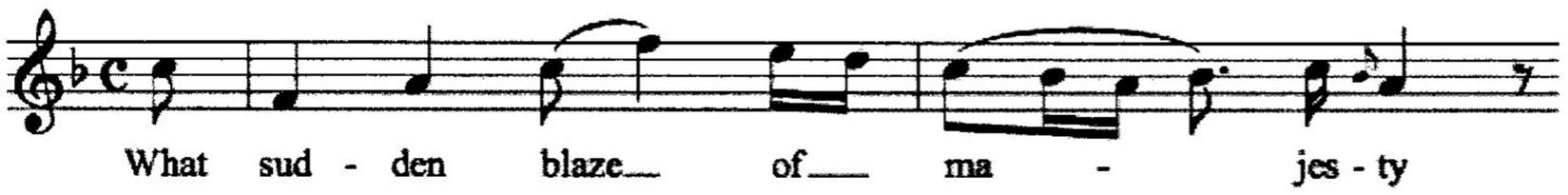
Recit 'Courage, my lads' (Stephano/Ventoso/Stephano)Recit 'I shall no more to sea' (Trincalo/Ventoso/Stephano/Mustacho)
12 Duet 'Whilst blood does flow within these veins' (Trincalo and Mustacho): 2 vn, bc
Vivace (b.8)



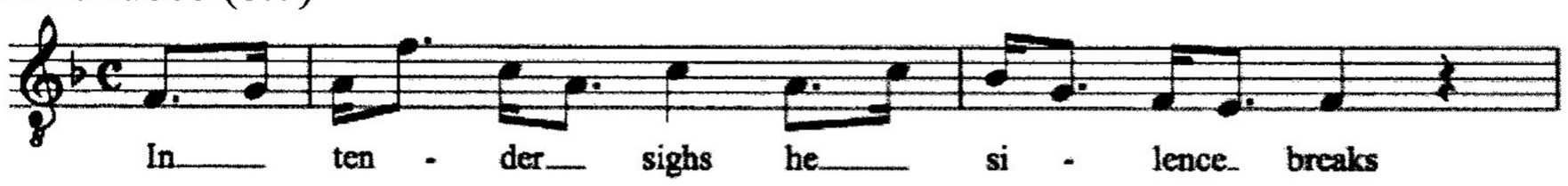
Recit 'Hold, loving subjects' (Stephano/Mustacho/Trincalo)
13 Air 'Then since no state's completely blest' (Trincalo) and Chorus: 2 vn, bc
Vivace (b.9)



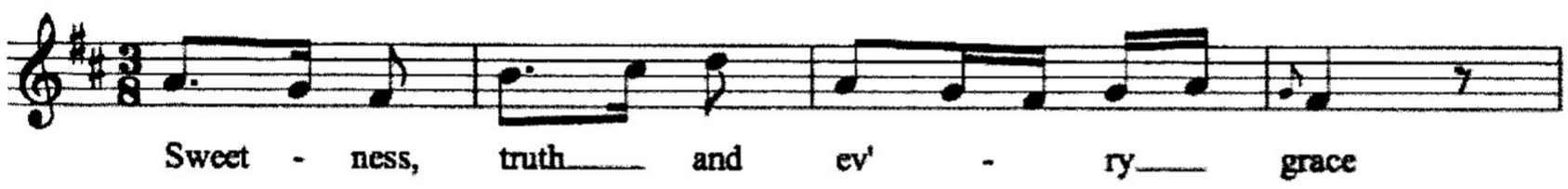
ACT II
Recit 'The fringed curtains of thine eyes advance' (Prospero/Miranda)
14 Air 'What sudden blaze of majesty' (Ferdinand): str, bc
(b.12)



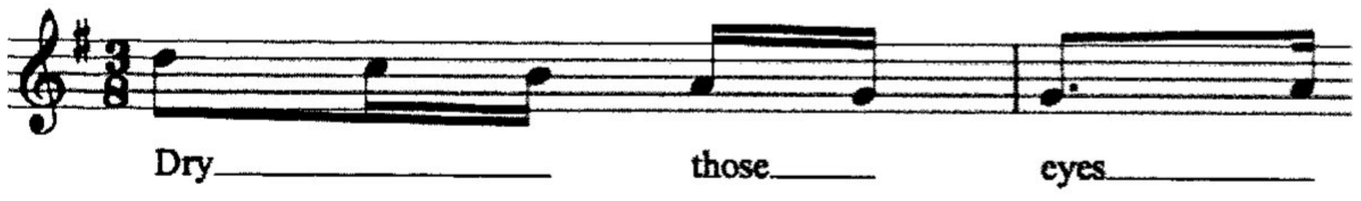
Recit 'Sure the goddess' (Ferdinand/Miranda)
15 Air 'In tender sighs he silence breaks' (Prospero): 2 vn, bc
Affettuoso (b.7)



Recit 'Young sir, a word' (Prospero/Ferdinand/Miranda)
16 Air 'Sweetness, truth, and ev'ry grace' (Miranda): str, bc
Andante Affettuoso (b.9)

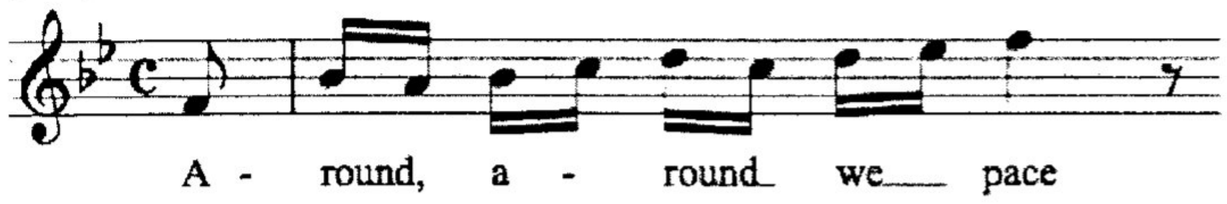


Recit ' My spirits, as in a dream' (Ferdinand/Prospero/Miranda)
Recit 'Beseech you, sir, be merry' (Gonzalo/Alonzo/Anthonio)
17 Air 'Dry those eyes' (Ariel): 2 vn, bc
Allegretto (b.15)

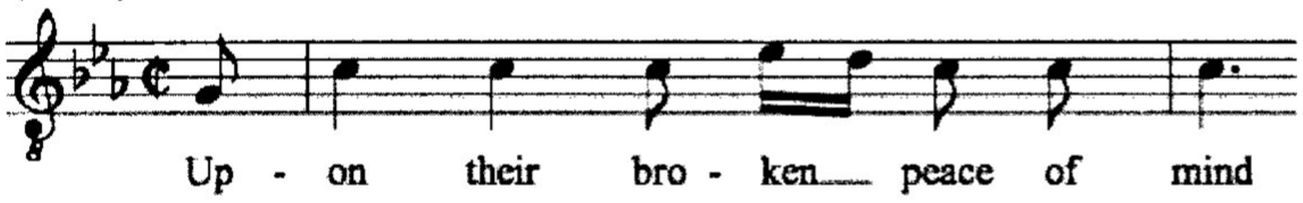


Recit 'See yonder table' (Gonzalo/Alonzo/Anthonio)

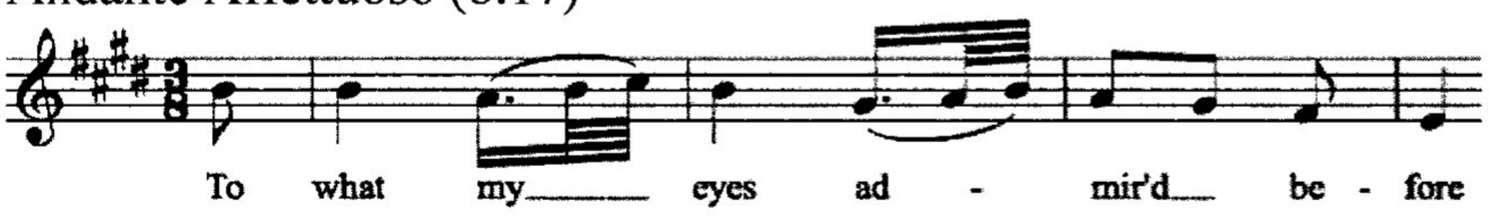
18 Air 'Around, around we pace' (Ariel): str, bc
(b.6)



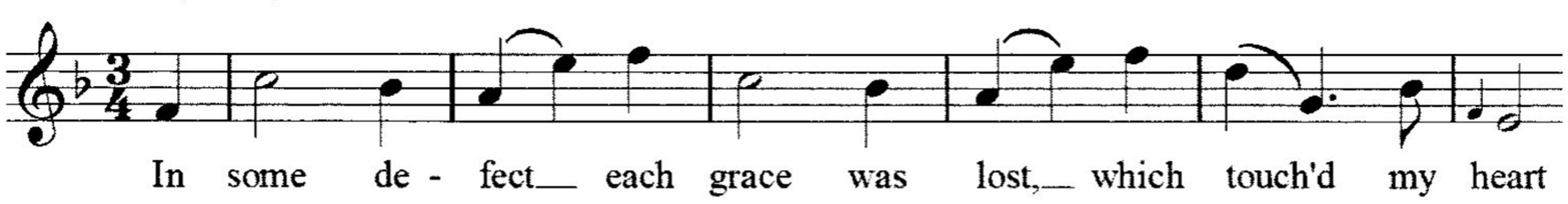
Recit 'My charms work' (Prospero)
19 Air 'Upon their broken peace of mind' (Prospero): str, bc
(b.13)



Recit 'To be a prisoner where I love' (Ferdinand)
20 Air 'To what my eyes admir'd before' (Ferdinand): str, bc
Andante Affettuoso (b.17)



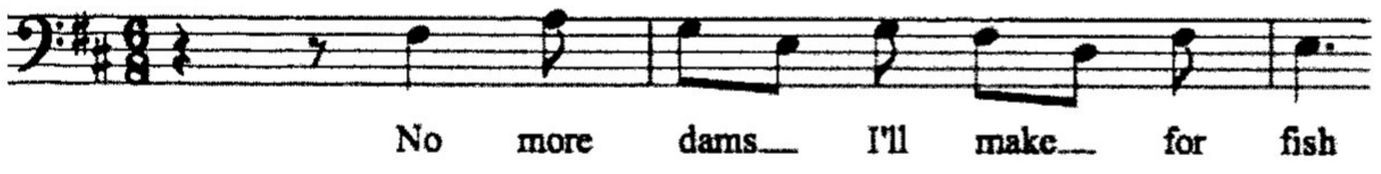
Recit 'Sir, my lord; where are you?' (Miranda/Ferdinand)
21 Air 'In some defect each grace was lost which touch'd my heart' (Ferdinand): 2 vn, bc
[LA 123 has 'that' for 'the' in line 2]
Andante (b.19)



Recit 'I do not know one of my sex' (Miranda/Ferdinand)
22 Air 'How can I speak' (Miranda): str, bc
(b.23)

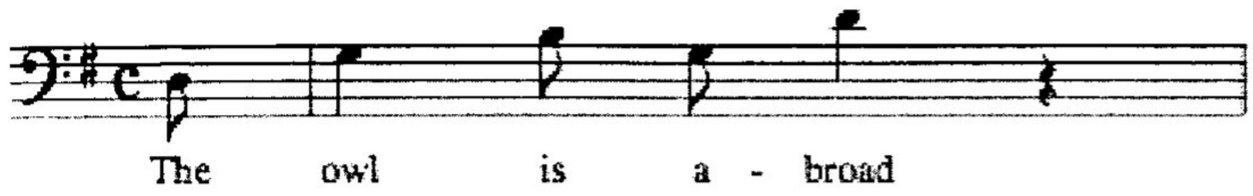


Recit 'Then hence with bashful cunning' (Miranda/Ferdinand)
Recit 'All the' infections that the sun sucks up' (Caliban/Trincalo)
23 Air 'No more dams I'll make for fish' (Caliban): 2 vn, bc
(b.9)

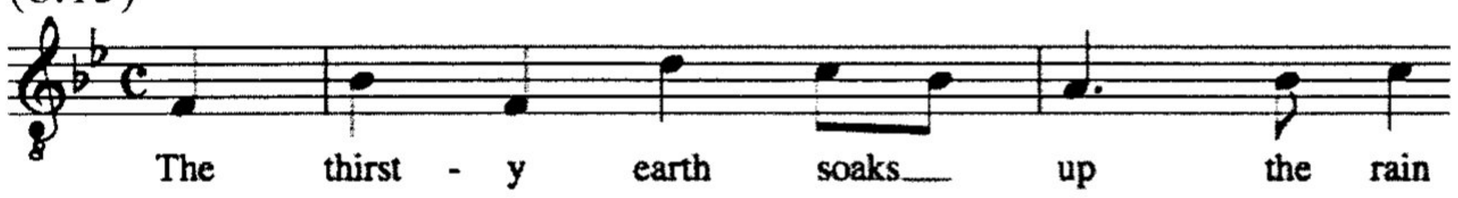


Recit 'Here, kiss the book' (Trincalo/Caliban)

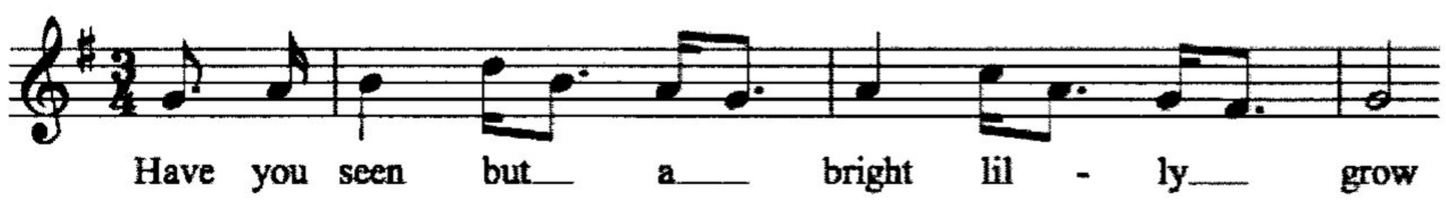
24 Air 'The owl is abroad' (Caliban): 2 vn, bc
(b.1)



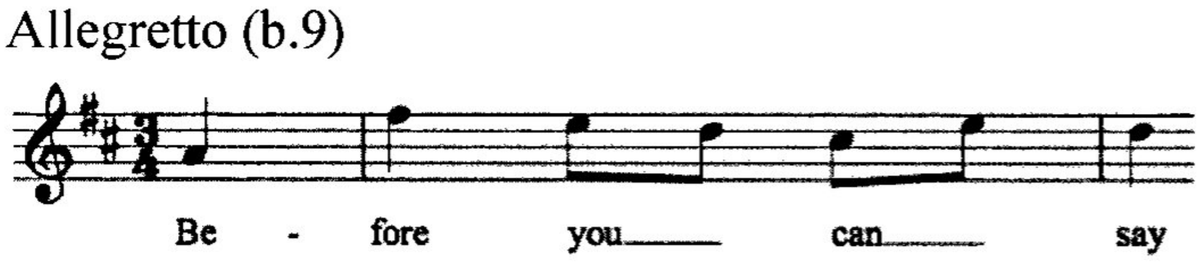
Recit 'Kind monster, stand firm' (Trincalo/Caliban/Ventoso/Mustacho/Stephano)
25 Trio 'The thirsty earth soaks up the rain' (Trincalo, Stephano, Ventoso): str, bc
(b.15)



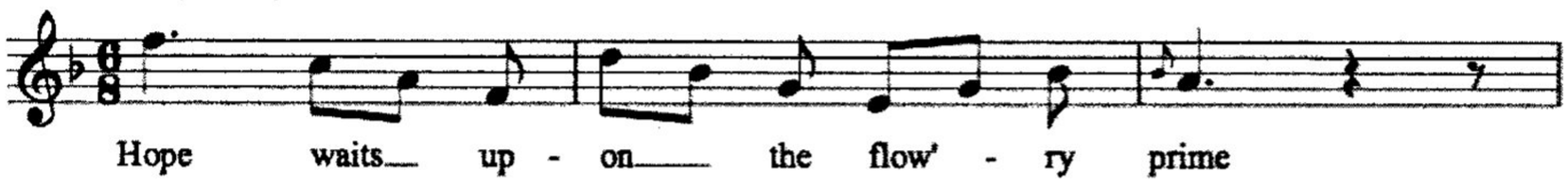
ACT III
Recit 'If I have too austerely punish'd you' (Prospero/Ferdinand)
26 Air 'Have you seen but a bright lilly grow' (Ferdinand): 2 fl, 2 vn, bc
Andantino (b.10)



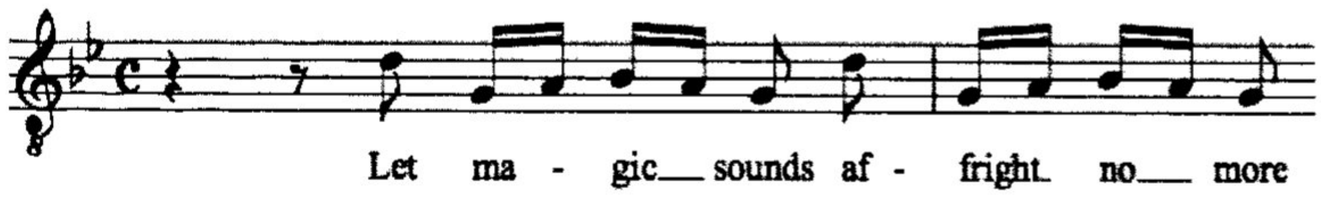
Recit 'If thou dost break her virgin-knot' (Prospero/Ferdinand)
Recit 'What would my potent master?' (Ariel/Prospero)
27 Air 'Before you can say' (Ariel): 2 vn, bc
Allegretto (b.9)



Recit 'Look thou be true' (Prospero/Ferdinand)
28 Air 'Hope waits upon the flow'ry prime' (Miranda): 2 hn, 2 ob, [bn], str, bc
Vivace (b.24)

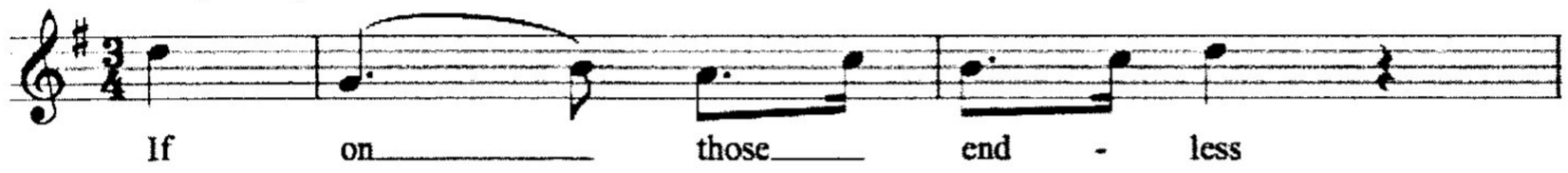


Recit (secco) 'Now does my project gather to a head' (Prospero)
Recit (accomp) "Ye elves of hills' (Prospero)
29 Air 'Let magic sounds affright no more' (Prospero): str, bc
(b.11)

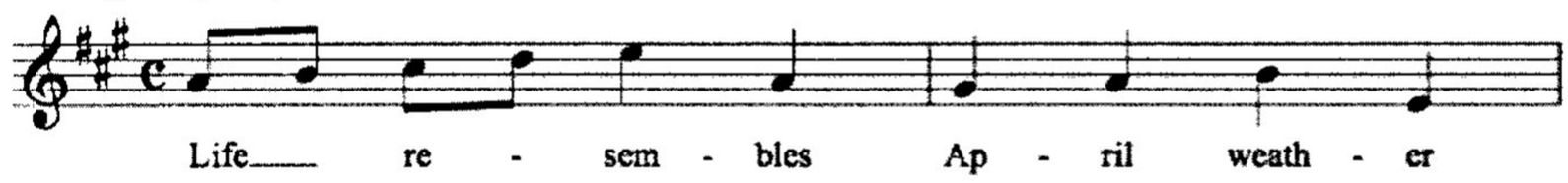


Recit 'All torment, trouble, wonder' (Alonzo/Prospero)
Recit 'You all yet taste' (Prospero)
Recit 'Sweet lord, you play me false' (Miranda/Ferdinand)

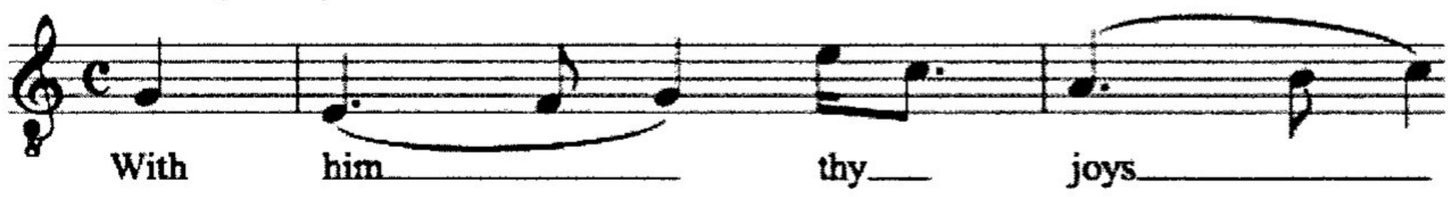
30 Air 'If on those endless charms' (Ferdinand): str, bc
Andante (b.10)



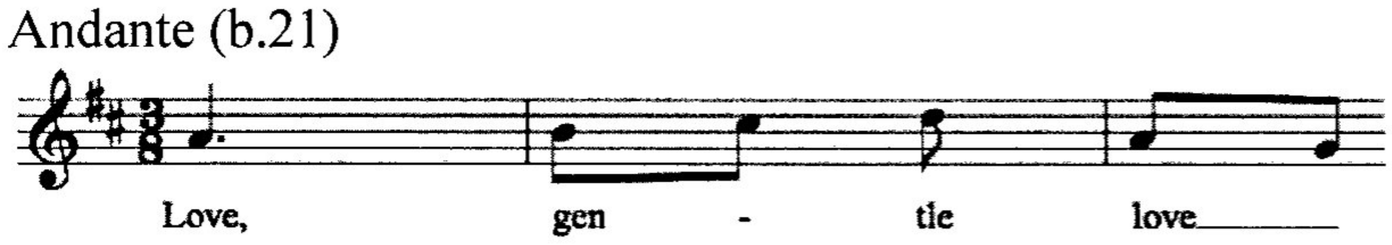
Recit 'If this prove a vision of the island' (Alonzo/Ferdinand/Miranda/Prospero)
31 Air 'Life resembles April weather' (Ferdinand): 2 vn, bc
Allegro (b.9)



Recit 'I am hers' (Alonzo/Prospero)
32 Air 'With him thy joys' (Prospero): 2 vn, bc
Andante (b.10)



Recit 'Sir, I invite your highness' (Prospero/Alonzo)
33 Duet 'Love, gentle love' (Ferdinand and Miranda): 2 vn, bc
Andante (b.21)



34 Chorus 'Let sacred Hymen now dispense'
[Music lost. LA 23 contains extra lines not included in printed libretto]

2:006 *THE ENCHANTER* (AFTERPIECE)

Autograph: lost
Conducting score: lost
Printed editions: THE/ ENCHANTER/ A MUSICAL ENTERTAINMENT/ as it is Perform'd at the Theatre Royal/ in Drury Lane./ COMPOS'D BY Mr. SMITH./ London. Printed for I. Walsh in Catharine Street in ye Strand/ Of whom may be had Compos'd by Mr. Smith, Rebecca, an Oratorio/ The Oratorio of Paradise Lost– Operas of the Tempest and Fairies – Four Books of Lessons for the Harpsichord. [1761][15]
Librettist: David Garrick
Manuscript Libretto: *US-SM* LA 178
Printed libretti: (1) THE/ ENCHANTER;/ OR,/ LOVE and MAGIC./ A MUSICAL DRAMA./ As it is performed at the/ Theatre-Royal in Drury-Lane./ The MUSIC composed/ By Mr. SMITH./ LONDON; Printed for J. and R. Tonson, in the Strand./ MDCCLX.
(2) THE ENCHANTER;/ OR/ LOVE AND MAGIC./ A MUSICAL DRAMA./ In two ACTS./ As it is performed/ At the THEATRES in *Dublin.*/ The Music by different Masters./ The OVERTURE/ By Mr. Baumgarten./ Cork:/ Printed in the YEAR MDCCLV.[16]
(3) Reprinted libretto: Pedicord/Bergmann, Vol. 1, 267-300

Performances: 13, 15, 16, 18, 29 and 30 December 1760; also 6, 7, 17, 28 and 29 January; 11, 14 and 22 April; 2, 22 and 28 May 1761; plus 3, 11 and 12 February, 2 March and 20 April 1762 at Drury Lane. Also performed in Dublin in 1765.

DRAMATIS PERSONAE
Moroc, the Enchanter: Mr. [Samuel] Champness (B)
Kaliel, attendant spirit: Master [Michael] Leoni (S)
Zoreb, contracted to Zaida: Mr. [Thomas] Lowe (T)
Zaida, Mrs. [Isabella] Vincent (S)
Lyssa: Miss [Isabella] Young [Mrs Scott] (MS)
Chorus, Attendants, Dancers, &c.

2:006 THE ENCHANTER (AFTERPIECE)

Overture: str, bc



[Fugue]: str, bc
(b.23)



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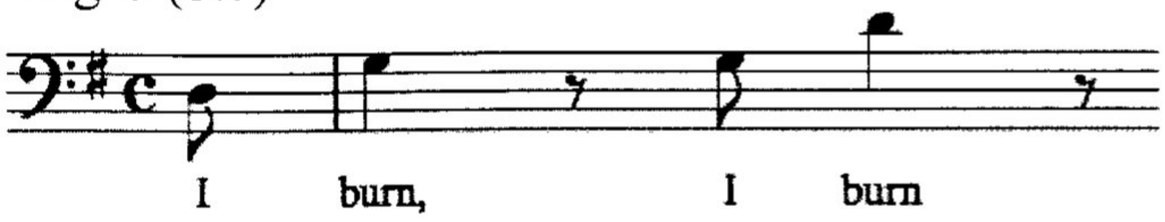
[15] The London press advertised the complete work on 8 January 1761.
[16] Thirteen out of twenty-one items are by Smith.

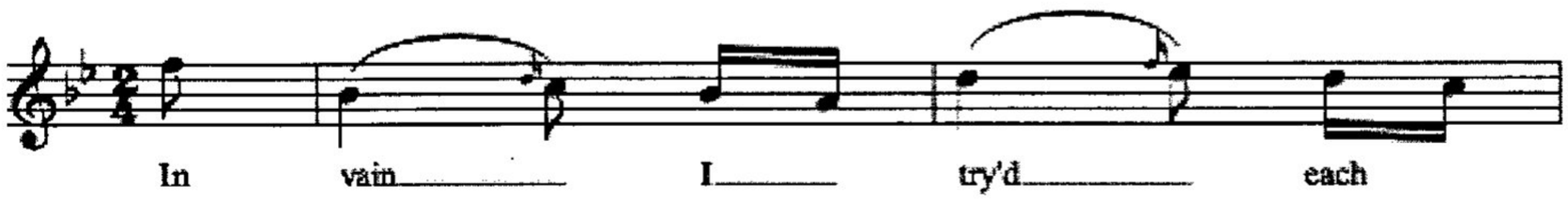
Gavotte: str, bc



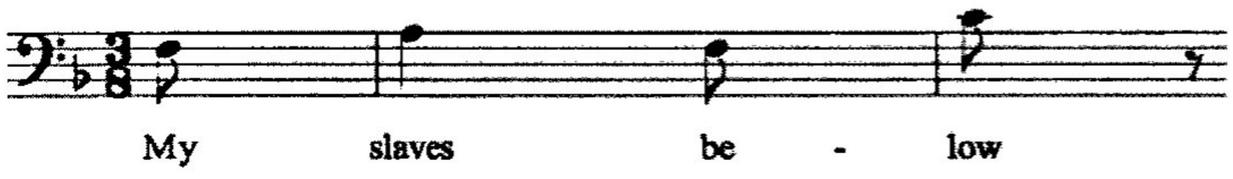
ACT I
Recit (secco)[17] 'O love, destroyer love' (Moroc)
1 Air 'I burn, I burn' (Moroc): str, bc
[Words in B section cut in libretto and not set in printed music]
Allegro (b.7)



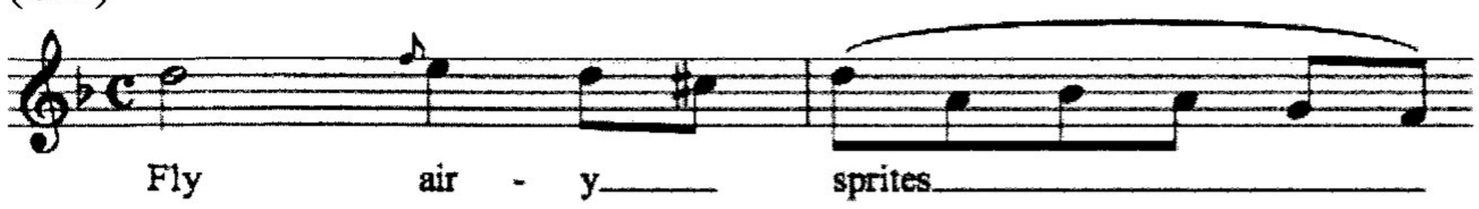
Recit (secco) 'O Kaliel! Kaliel! Speak thou faithful slave' (Moroc/Kaliel)
2 Air 'In vain I try'd each soothing art' (Kaliel): str, bc
(b.20)



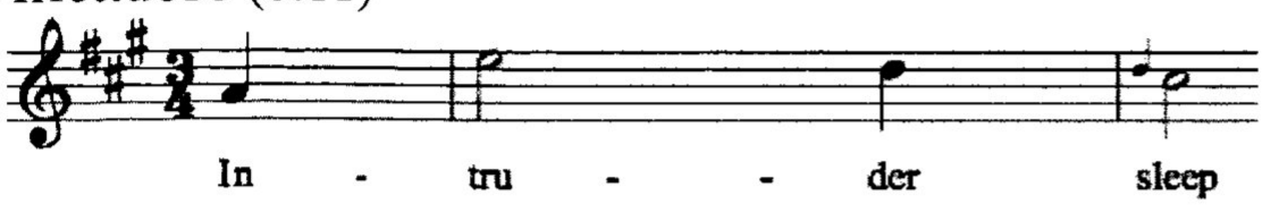
Recit (secco) 'Obdurate fair-one' (Moroc): str, bc
3 Air 'My slaves below' (Moroc): str, bc
(b.11)



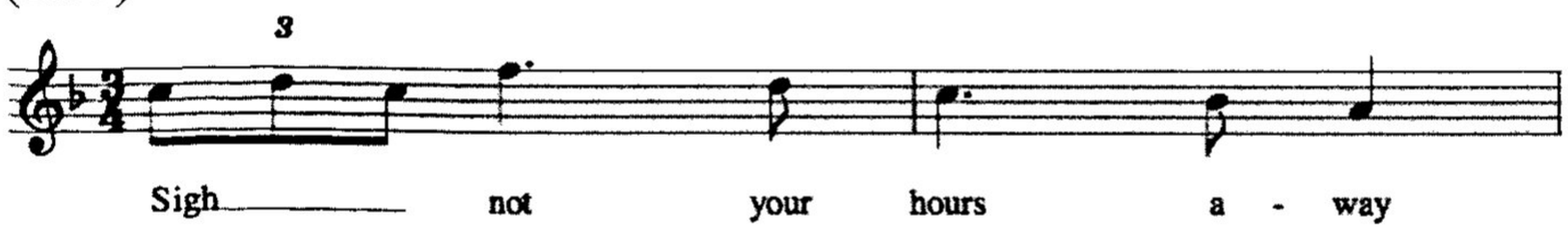
4 Air 'Fly airy sprites' (Kaliel): 2 vn, bc
(b.1)



5 Air 'Intruder sleep' (Zaida): str, bc
Affettuoso (b.11)



Recit (secco) 'O let not grief your bloom destroy' (Kaliel)
6 Air 'Sigh not your hours away' (Kaliel): 2 hn, str, bc
(b.19)



Recit (accomp) 'To Zaida's ears thy strains' (Zaida)

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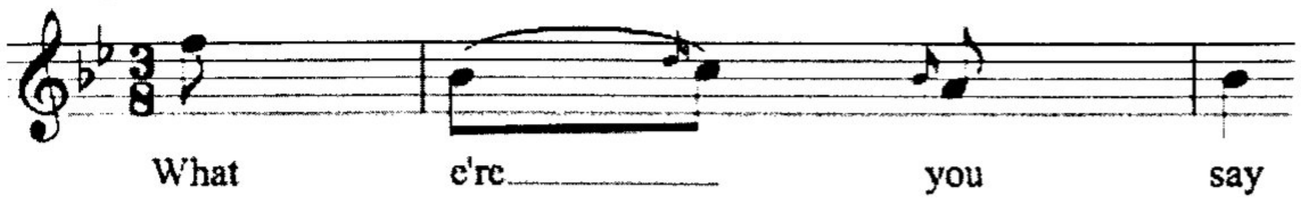
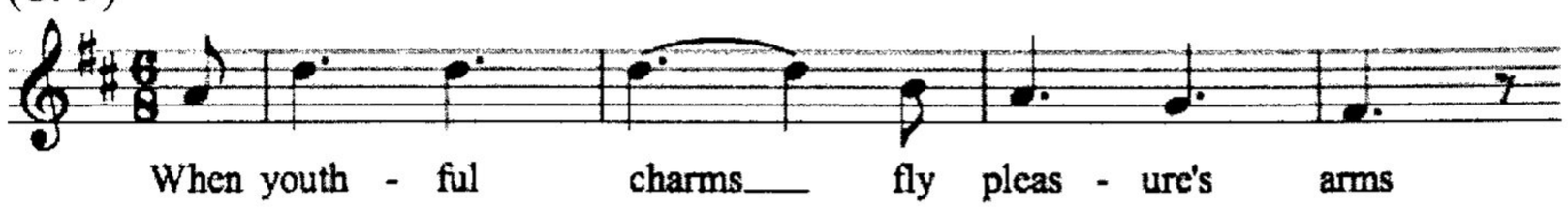
[17] I have assumed that those recitatives not specifically labelled accompanied in the printed libretto are secco recitatives.

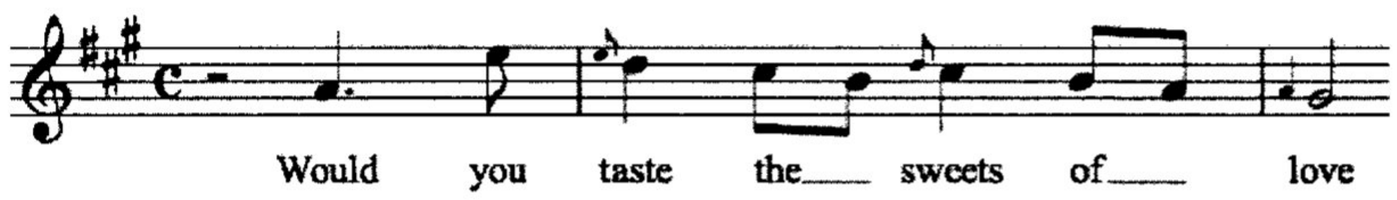
7 Air 'What e'er you say' (Zaida): str, bc
Allegro ma non troppo (b.11)



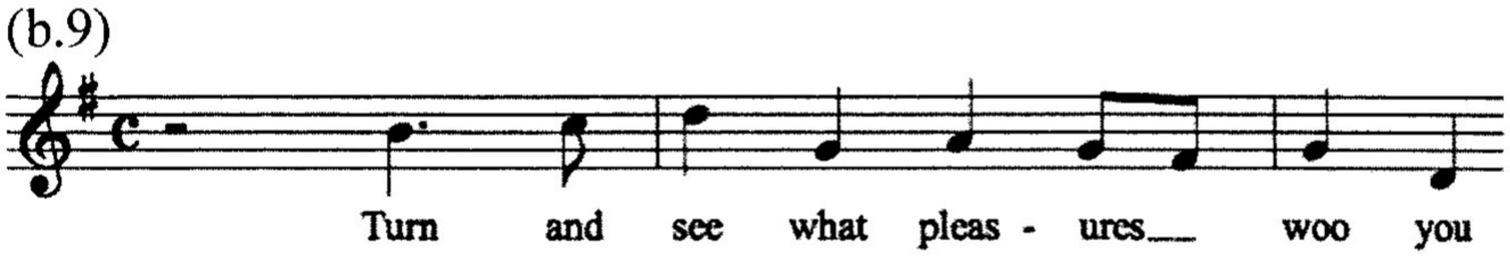
Recit (secco) 'Ye votaries of mirth and love' (Kaliel)
8 Air 'When youthful charms fly pleasure's arms' (Lyssa): 2 vn, bc
(b. 9)



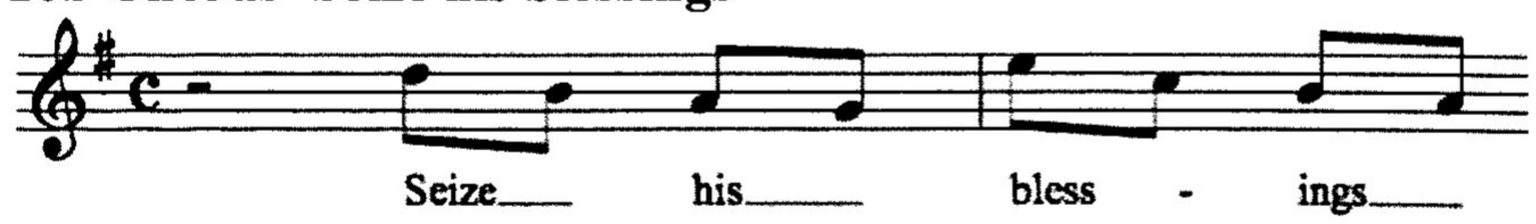
['A Dance by the Followers of Lyssa', referred to in the libretto, may be part of number 8 above or a separate item not printed.]
Recit (secco) ''Tis thus we revel, dance and play' (Lyssa)
9 Duet 'Would you taste the sweets of love' (Lyssa and Zaida): 2 vn, bc
(b.14)



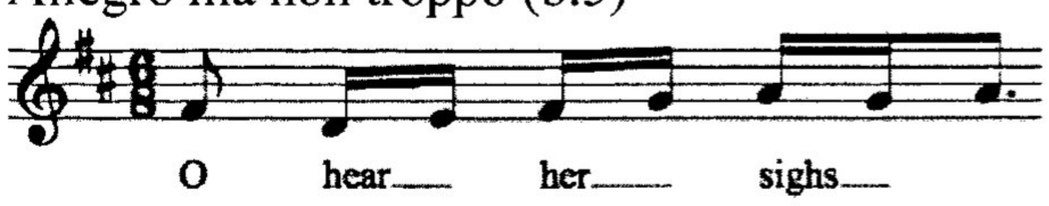
ACT II
Recit (secco) 'Shame of thy sex – begone' (Zaida/Lyssa)
10a Air 'Turn and see what pleasures woo you' and **Chorus 'Seize the blessings'**: 2 vn, bc
(b.9)



10b Chorus 'Seize his blessings'

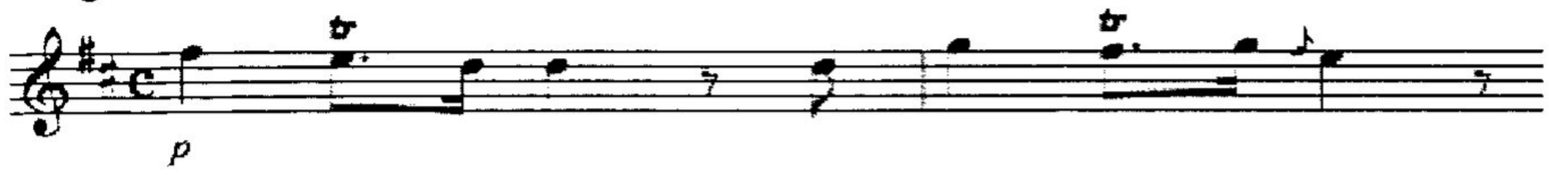


Recit (accomp) 'Deluders hence! – Your spells are weak' (Zaida/Lyssa
Recit (accomp) 'No more I come with sighs' (Moroc)
11 Trio 'O hear her sighs' (Zaida, Lyssa, and Moroc): vn, bc
Allegro ma non troppo (b.5)

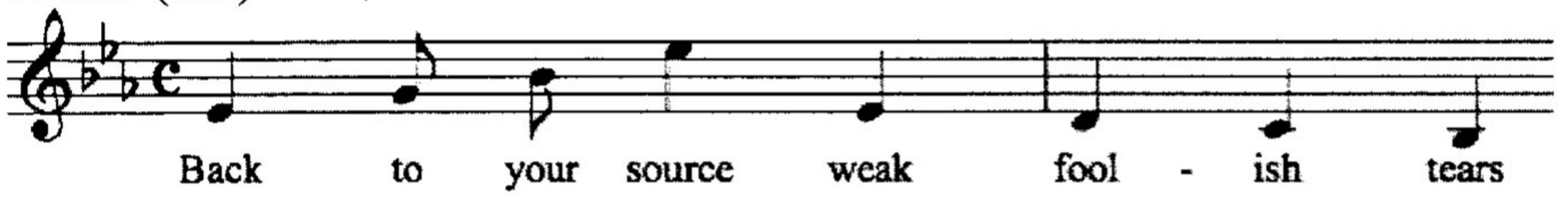


Recit (secco) 'Lyssa, depart!' (Moroc)

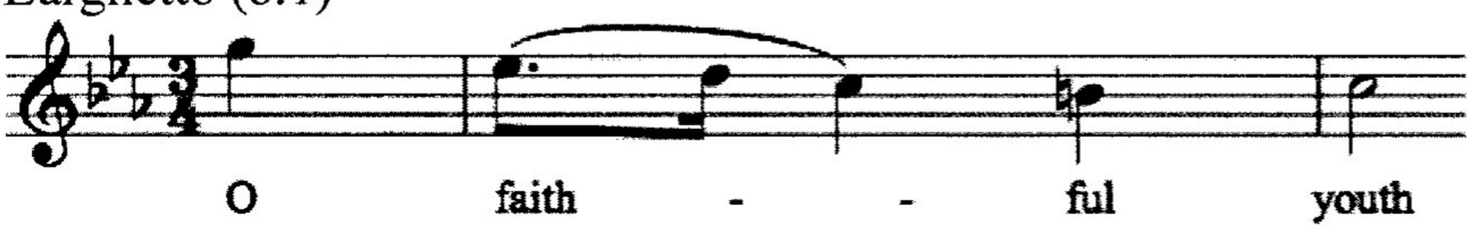
12 Dead March: 2 tpt, 2 fl, str, bc
Largo assai



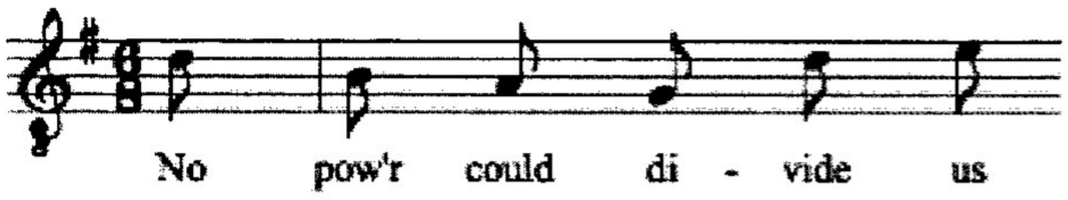
Recit (accomp) 'My Zoreb – dead!' (Zaida)
13 Air 'Back to your source weak foolish tears' (Zaida): str, bc
Presto (b.5)



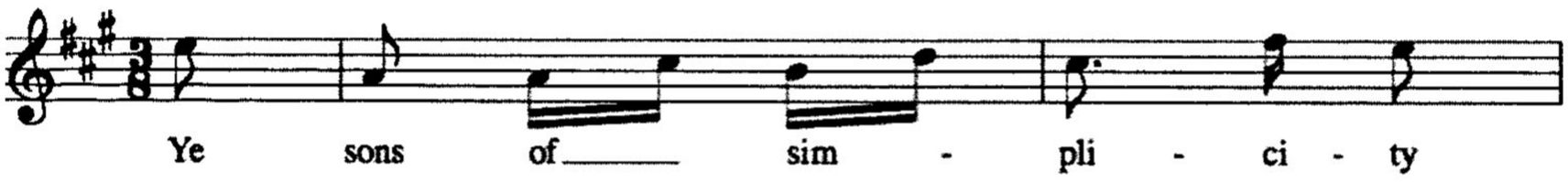
Recit (secco) 'Hold, desp'rate fair' (Moroc/Zaida/Kaliel)
Recit (secco) 'How shall I thank the Guardian' (Zaida/Kaliel)
Recit (accomp) 'This magic wand' (Kaliel)
14 Air 'O faithful youth' (Kaliel): 2 vn, bc
The printed score differs from the libretto:
Libretto: 'To shake thy truth' – score: 'Thy love and truth'
Libretto: 'No more shall fiends combine – score: 'From spells and thus combine'
Libretto: 'That truth which equals thine – score: 'Whose truth can equal thine'
Larghetto (b.1)



[Orchestral music for Zoreb's rising from the tomb, mentioned in libretto, not printed.]
15 Air 'What angel's voice' (Zoreb); music not printed
Recit (secco) 'O Zoreb! – O my Lord!' (Zaida/Zoreb/Kaliel)
16 Duet 'No pow'r could divide us' (Zoreb and Zaida): str, bc
(b.9)



Recit (secco) 'Hence ye wicked sprites away' (Kaliel)
17 Air' Ye sons of simplicity' (Kaliel): str, bc
(b.21)

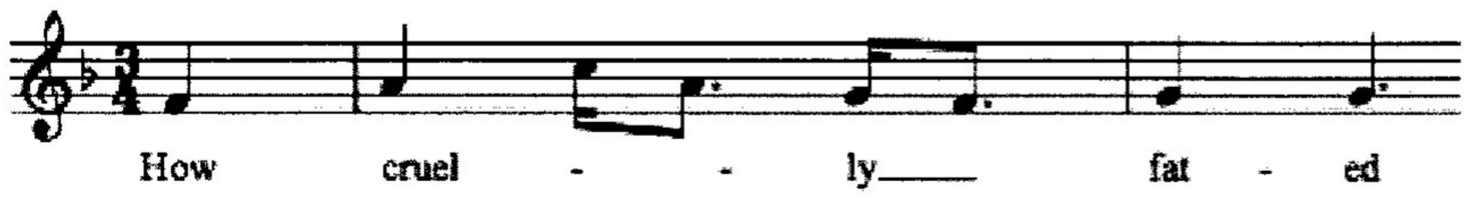


18 Chorus 'How happy the hour'
[Missing in printed score]
['A Dance of Shepherds, Shepherdesses, &c.', indicated in the libretto, may be part of item 18 above]

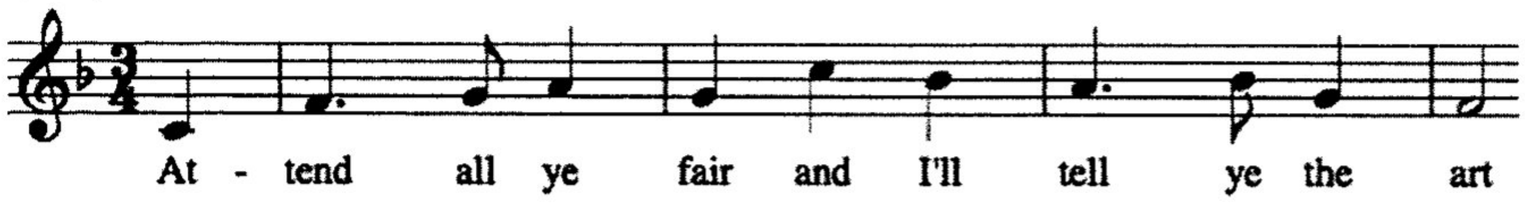
2:007 MISCELLANEOUS THEATRE MUSIC

2:007:1 ***THE CHANCES*** (Play with one song)
Autograph: lost
Printed music: THALIA/ a/ COLLECTION/ of/ Six favourite Songs/ (Never before publish'd)/ Which have been Occasionally Introduced in several/ DRAMATIC PERFORMANCES/ at the/ THEATRE ROYAL in DRURY LANE./ the Words by/ DAVID GARRICK Esqr./ And the Musick Compos'd by/ Dr. Boyce, Dr. Arne, Mr. Smith, Mr. M. Arne./ Mr. Battishill and Mr. Barthélemon/ LONDON. Printed & Sold by John Johnston, opposite the/ New Exchange Coffee House, in the STRAND./ of whom may be had just Publish'd/ Cymon, compleat in 3 Numbers. & Hook's easy Lessons for the Harpsichord. [*c.*1767], p. 2.
Words: Beaumont and Fletcher, altered by David Garrick
Performances: 7 November 1754 and 12 more times during the season, three times during the 1755-6 season, twice in 1756-7, twice in 1767-8, and revived in the 1770s.

2:007:1 'How cruelly fated is woman to woe' (First Constantia)



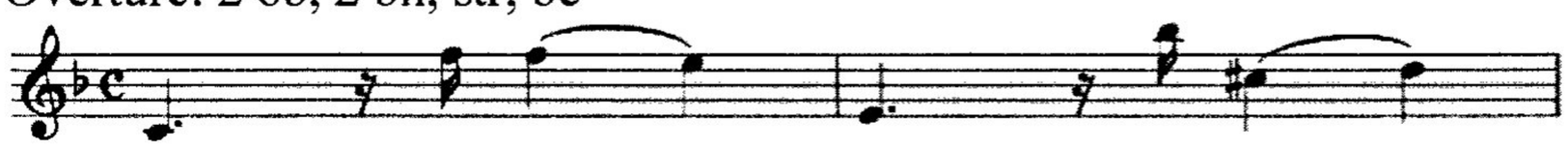
2:007:2 ***THE WAY TO KEEP HIM*** (Play with one song)
'Attend all ye fair, a favourite Song in the Way to Keep Him/ Set to Musick by Mr. Smith' *Clio and Euterpe, ii* (London, 1762), 82-3
Manuscript text: *US-SM* LA 167
The play was revived in 1760 with an additional song, undoubtedly this one.
Author: Arthur Murphy
2:007:2 'Attend all ye fair and I'll tell ye the art' (sung by Mrs. Bell)
[Includes a transposition for German flute]
(b.9)



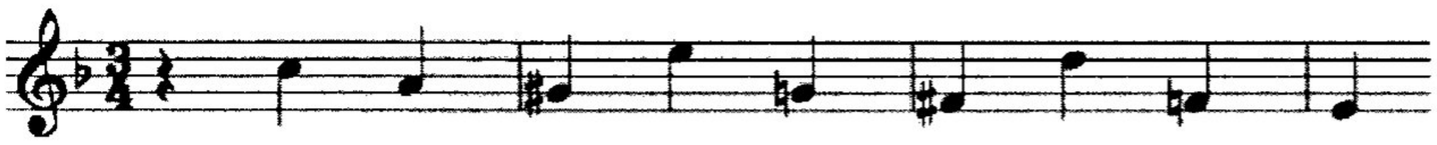
2:008: ***MEDEA*** (Incomplete Opera)
Autograph: *D-Hs* M A/761. First two acts only
Watermarks: Hb I and II (Clausen 1765)
Printed edition: none
Librettist: Benjamin Stillingfleet
Libretto: Printed in Coxe *Stillingfleet ii*, 111-43 [all three acts]
Performances: none

DRAMATIS PERSONAE
Creon, King of Corinth [appears only in Act III]
Jason (S)
Medea (S)
Philetas, Governor of Jason's children by Medea (B)
Ægle, Chief maid to Medea (S)
Attendant (T)
Priest (B)
Colchian men and women who accompanied Medea into Greece
Corinthian men and women
Priests, priestesses and attendants

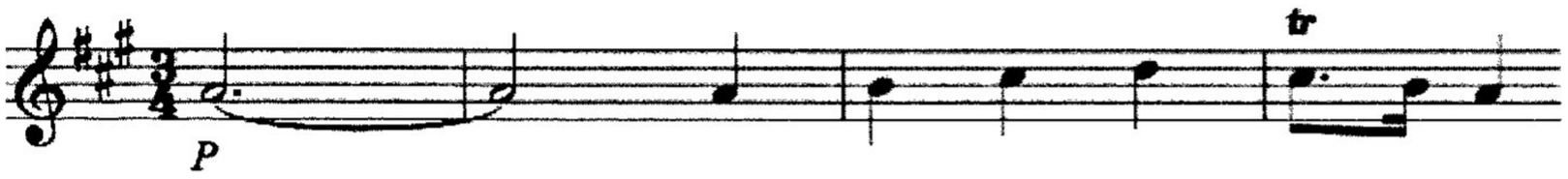
2:008 ***MEDEA***
Overture: 2 ob, 2 bn, str, bc



[Fugue]
(b.11)



[Minuetto I]: str, bc
Andantino



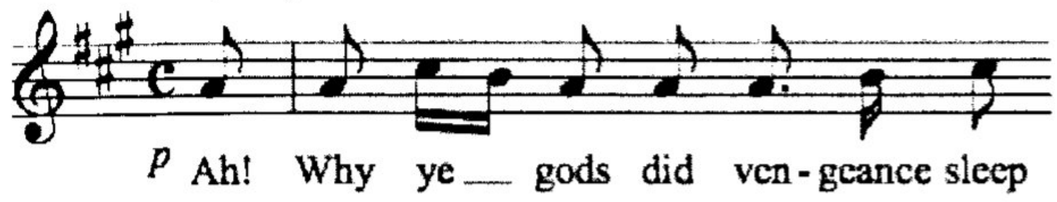
Menuetto II: str, bc
(b.57)



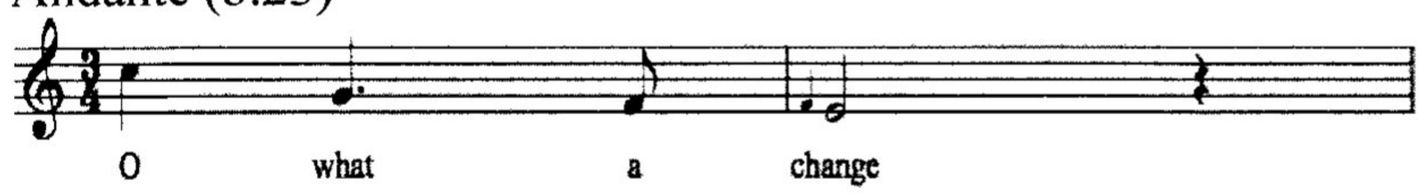
ACT I
Recit (secco) 'Wait here awhile' (Ægle)
Air 'Dismal fate of woman-kind' (Ægle), not set[18]
Recit 'What can be more' (Ægle/Philetas) not set
Recit 'Be sure it cannot be' (Philetus/ Ægle)) not set here, see recit. after 2:008:4

[18] The text of the airs ('Songs') and recitatives not set appear in *Stillingfleet.*

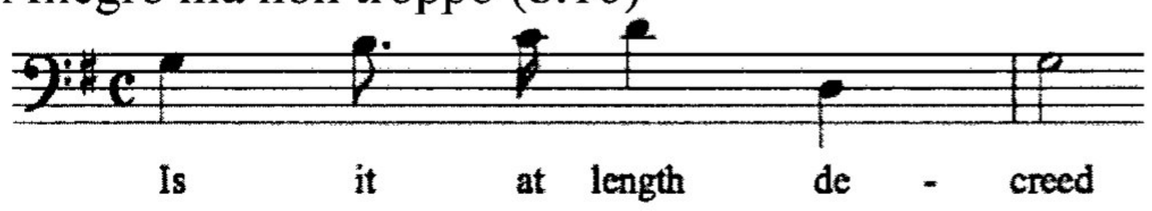
1 Soprano Solo and **Chorus 'Ah! Why ye gods did vengeance sleep'**: 2 ob, [bn], str, bc [not in Coxe, *Stillingfleet*]
Andante (b.9)



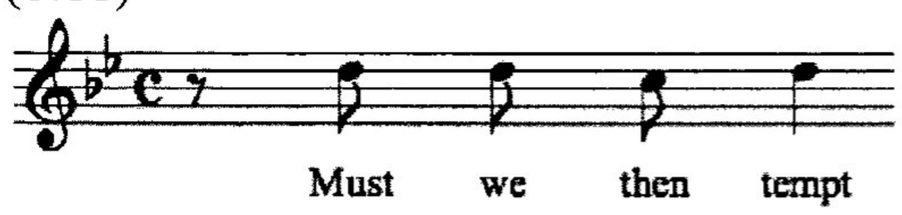
Recit (secco) 'Fatal, fatal day' (Ægle)
Recit 'But harder still he fate' (Ægle) not set
2 Arioso 'O what a change' (Ægle): 2 hn, 2 ob, [bn], str, bc
'Ad libitum'/ 'A tempo' after 'change' [listed as 'Variation' in *Stillingfleet]*
Andante (b.23)



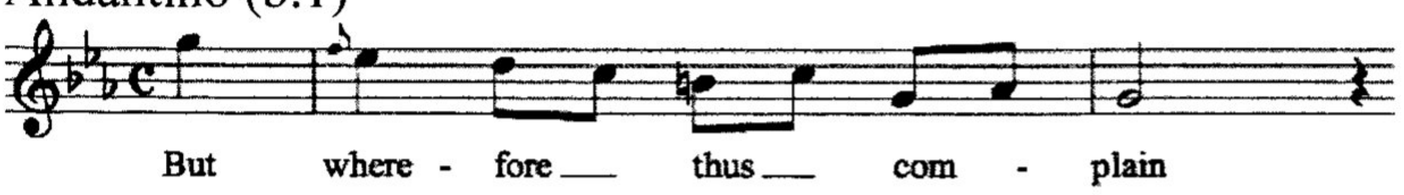
Recit (secco) 'O, I dread how this may end' (Ægle) [not in *Stillingfleet*]
Recit (secco) 'How fares Medea?' (Philetas/Ægle)
3 Air 'Is it at length decreed' (Philetas): str, bc
Allegro ma non troppo (b.16)



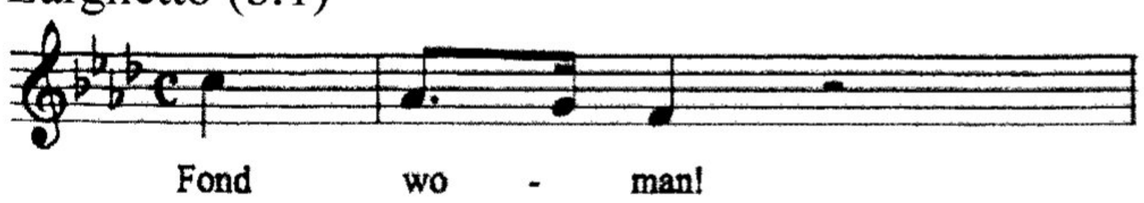
Recit (secco) 'What can be more?' (Ægle/Philetas)
4 Chorus 'Must we then tempt': 2 ob, [bn], str, bc
(b.11)



Recit (secco) 'But sure, it cannot be' (Ægle/Philetas)
Recit (accomp) 'O woe, woe, woe!' (Medea)
Air 'How friendly is the lenient hand of death' not set
5 Air 'But wherefore thus complain' (Medea): 2 vn, bc [not in *Stillingfleet*]
Andantino (b.1)

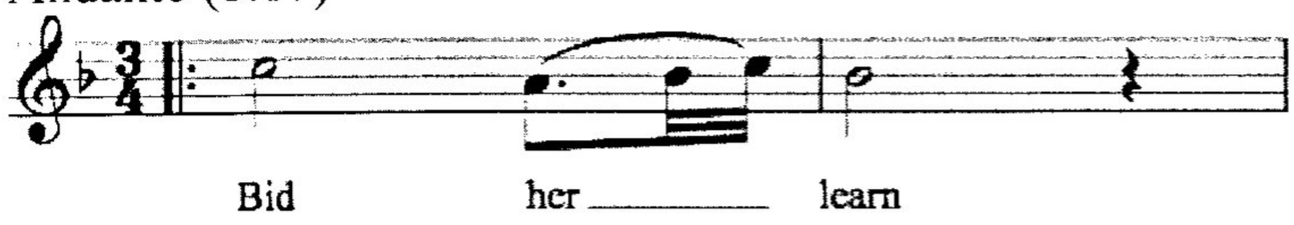


Recit (accomp) 'Yes, this firm hand' (Medea)
6 Air 'Fond woman' (Medea): str, bc
Larghetto (b.1)

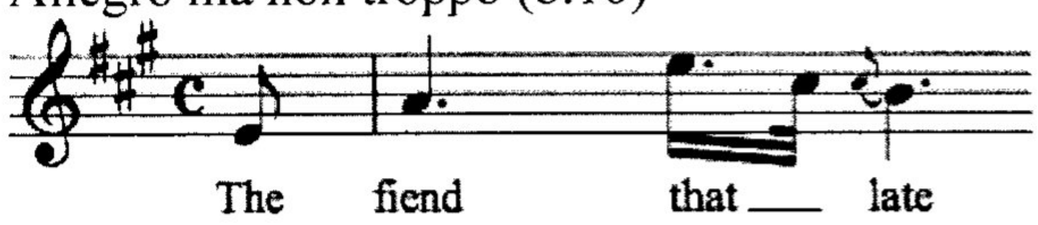


Recit (secco) 'O Colchos! O my father! (Medea)
Recit (secco) 'Mighty Jove, look down' (Ægle)
Recit (secco) 'Where is this frantic woman?' (Jason/Ægle)

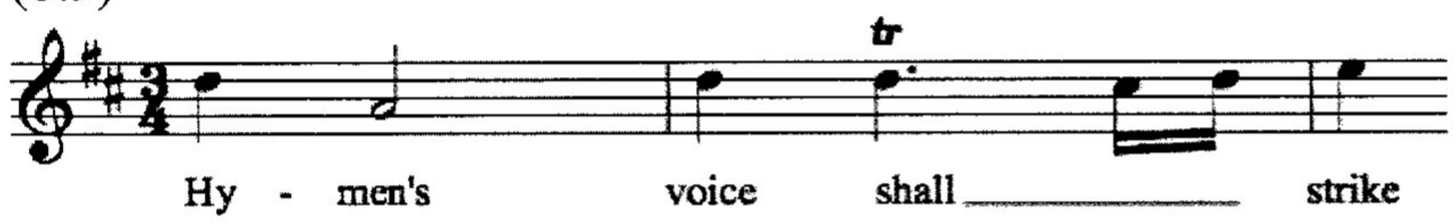
7 Air 'Bid her learn' (Jason): 2 tpt, 2 hn, str, bc[19]
Andante (b.17)



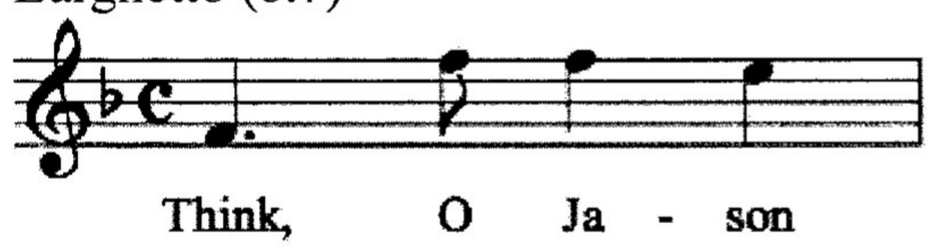
Recit (secco) 'I shall soon return' (Jason/Ægle)
Recit (secco) 'Is all prepar'd' (Jason/Attendant)
8 Air 'The fiend that late' (Jason): str, bc
Allegro ma non troppo (b.10)



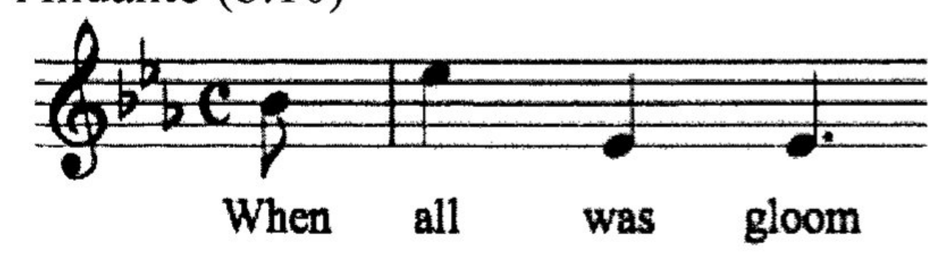
Recit (secco) 'Yes, she shall be remov'd' (Jason)
9 Chorus 'Hymen's voice shall strike': 2 tpt, 2fl, 2 ob, bn, str, bc
(b.9)



ACT II
Recit (accomp) 'Be calm, tumultuous heart' (Medea)
Recit (secco) 'Obedient to thy call' (Medea/Jason)
10 Duet 'Think, O Jason' (Medea and Jason): str, bc
Larghetto (b.7)



Recit (secco) Forgive that frenzy' (Medea/Jason)
11 Air 'When all was gloom' (Jason): str, bc
Andante (b.10)



Recit 'Hence sacred virtue rose' not set
Recit (secco) 'Jason should then have preach'd' (Medea/Jason)
Recit (accomp) 'Robb'd of my children too! (Medea)

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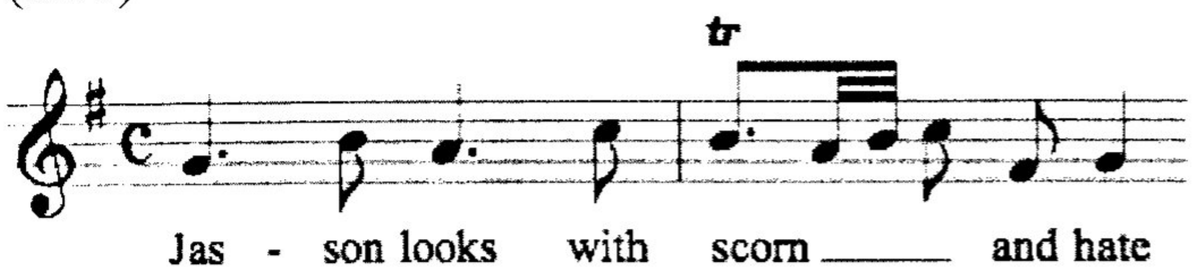
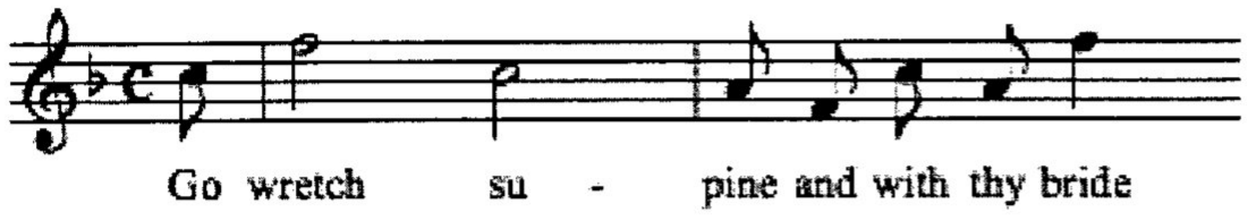
[19] See Hicks, 159.

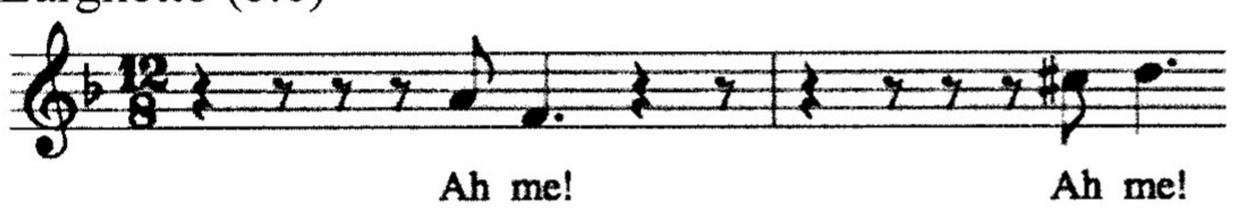
12 Air 'Jason looks with scorn and hate' (Medea): str, bc
(b.10)



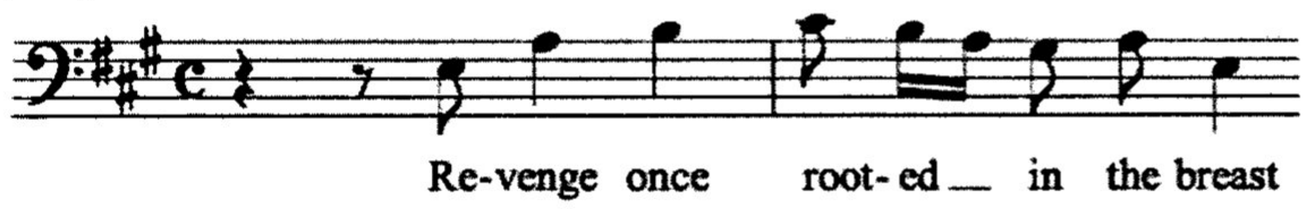
Recit (secco) 'Obtain at least one day' (Medea/Jason)
13 Air 'Go wretch supine and with thy bride' (Medea): 2 vn, bc
Allegro (b.14)



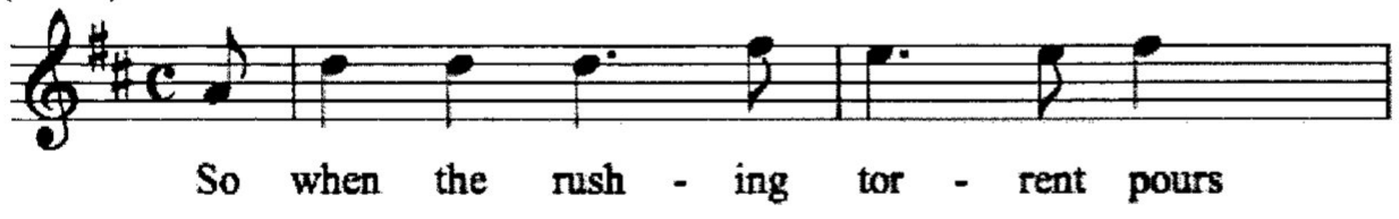
Recit (secco) "O wretched children!' (Ægle)
14 Air 'Ah me! Ah me!' (Ægle): str, bc
Larghetto (b.6)



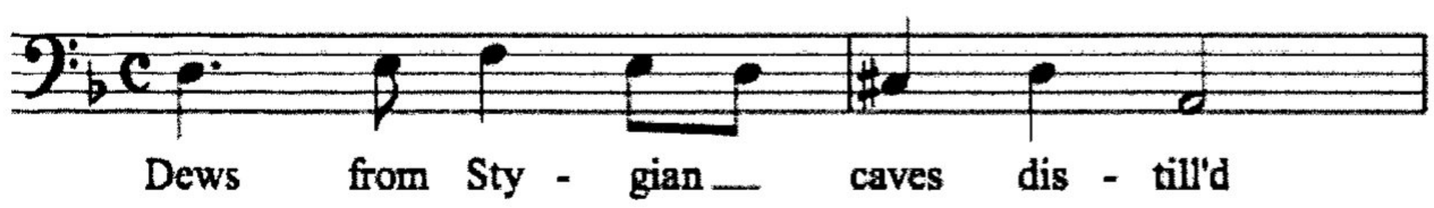
Recit (secco) 'O Jason, Jason' (Philetas/Ægle)
15 Air 'Revenge once rooted in the breast' (Philetas): 2 vn, bc
(b.9)



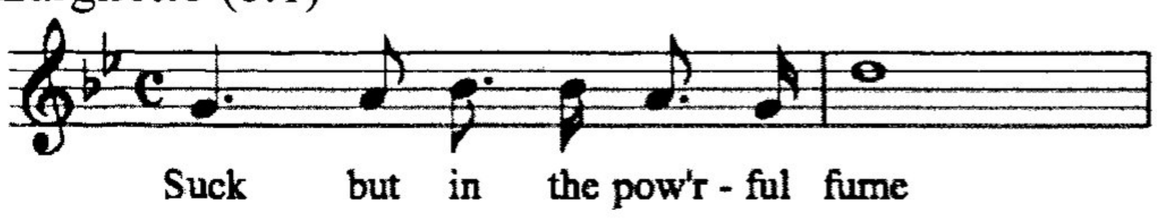
16 Chorus 'So when the rushing torrent pours': 2 ob, [bn], str, bc
(b.12)



Recit (accomp) 'Flash lightning, thunder roll' (Priest)
Recit (accomp) 'Goddess Hecate, thee I invoke' (Medea/Priest)
Semichorus 'Hark! the solemn sounds I hear' not set
17 Air 'Dews from Stygian caves distill'd' (Priest): str, bc
(b.1)



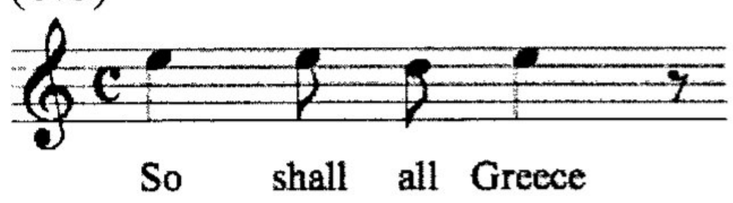
18 Chorus 'Suck but in the pow'rful fume': str, bc [Air in *Stillingfleet*]
Larghetto (b.1)



Air 'I feel myself possest' (Medea) not set
19 Solo and **Chorus 'O'er this robe your influence shed'**: str, bc
[Semichorus in *Stillingfleet*] (b.1)



20 Chorus 'So shall all Greece': 2 hn, 2 ob, [bn], str, bc
(b.8)



'End of the 2d Act'

Smith unfortunately did not set ACT III. Besides the recitatives, the libretto contains ten more arias ('songs') and two choruses for ACT III.

3:000 ITALIAN OPERAS

In all Smith's Italian operas, there is only one extant recitative. Though the words of those unset by the composer are readily available, no account of these is taken here.

3:001 *ISSIPILE*

Autograph: *GB-Lbl* Add. MS 31700 (full score, lacking recitatives).
Watermarks: Cf I and II (Clausen *c.*1741-44, Burrows 1740-43). Later inserts are Bi (Clausen 1738-40, Burrows 1740, ?1747) and Il (Clausen *c.*1746-48, Burrows 1746-47).
'London Fine dell Atto Primo. Aprill ye 15, 1743./ London Fine del Atto Seconde. July ye 1st 1743./ Fine dell Opera. London October ye 20th. 1743.'
Copies: *US-Wc* Mc M1500.S64 1. Copyist A. Willemsen for Oscar Sonneck, 1911.
Single aria 'Perche l'altrui' at *J-Tn* N-3, 24, ff. 1-4v (copyist unknown)
Librettist: Pietro Metastasio
Libretto: none extant for Smith's version
Performances: none known

DRAMATIS PERSONAE
Toante, king of Lemnos, father of Issipile (T)
Issipile, in love with and betrothed to Giasone (S)
Eurinome, mother of Learco (S)
Giasone, Prince of Thessaly, betrothed to Issipile (S)
Rodope, confidante of Issipile, in love with but deceived by Learco (S)
Learco, son of Eurinome, in love with but rejected by Issipile (S)

3:001 *ISSIPILE*

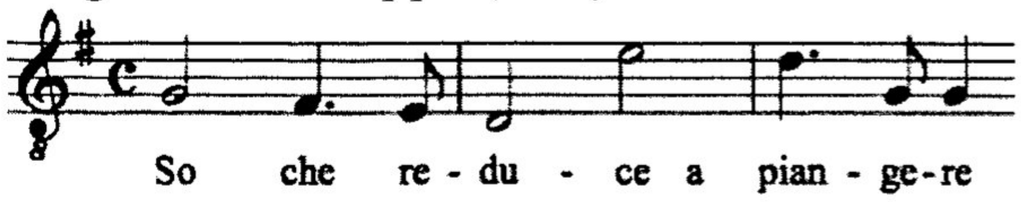
Sinfonia: 2 ob, [bn], str, bc
Allegro



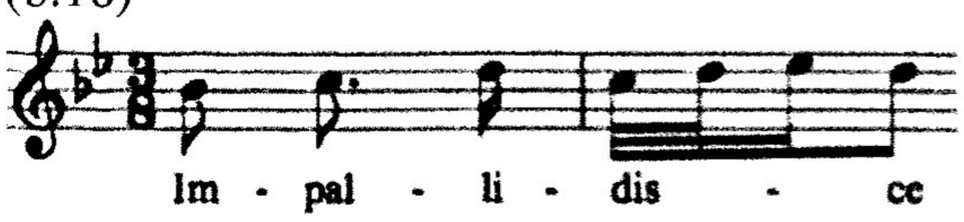
Gigue: 2 vn, bc



ACT I
1 Aria 'So che reduce a piangere' (Toante): bc
Largo ma non troppo (b.19)



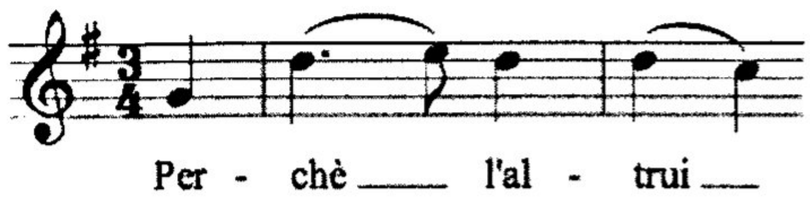
2 Aria 'Impallidisce' (Issipile): str, bc
(b.18)



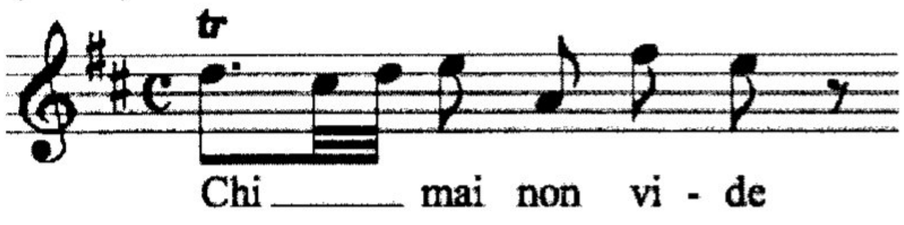
3 Aria 'Non è ver' (Eurinome): 2 vn, bc
(b.12)



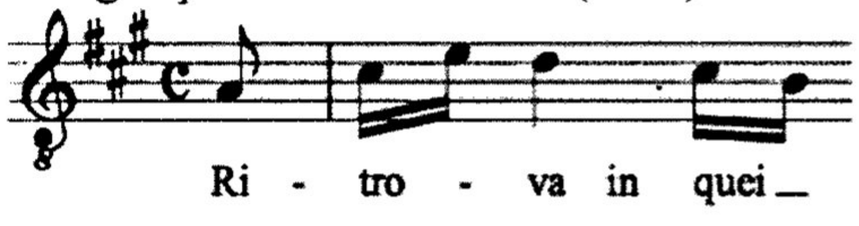
4 Aria 'Perchè l'altrui' (Rodope): 2 hn, str, bc
(b.19)



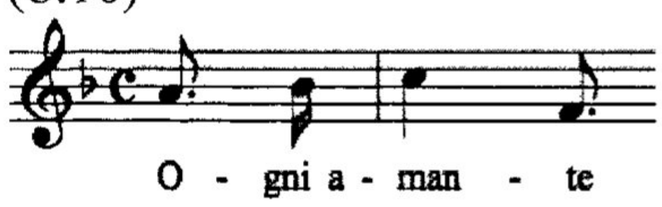
5 Aria 'Chi mai non vide' (Learco): str, bc
(b.15)



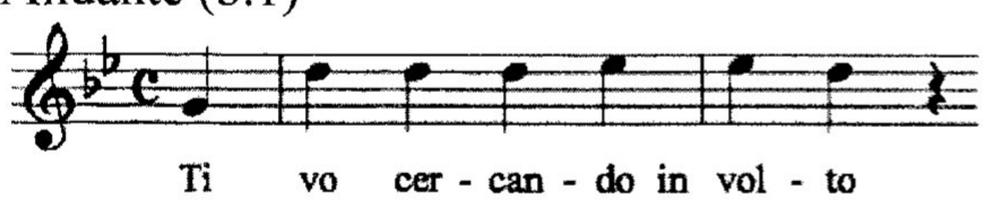
6 Aria 'Ritrova in quei' (Toante): 2 vn, bc
Allegro piu tosta Andante (b.10)



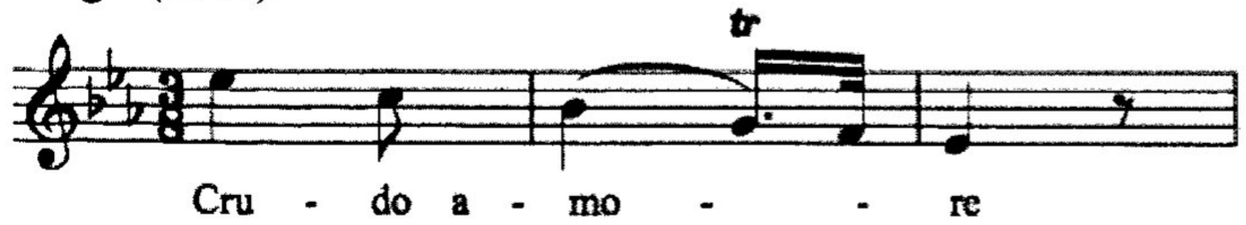
7 Aria 'Ogni amante' (Learco): vn, bc
(b.10)



8 Aria 'Ti vo cercando in volto' (Giasone): str, bc
Andante (b.1)

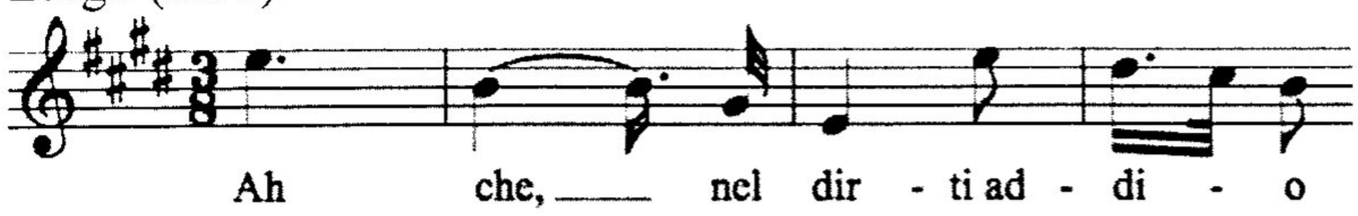


9 Aria 'Crudo amore' (Issipile): str, bc
[See *Judith* 4:007:5, and *Jehosaphat* 4:010:7]
Largo (b.24)

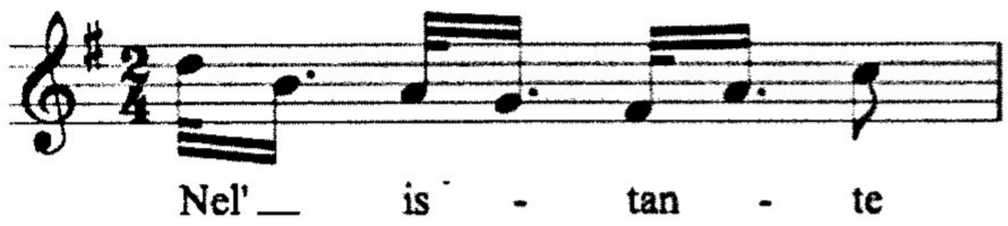


ACT II

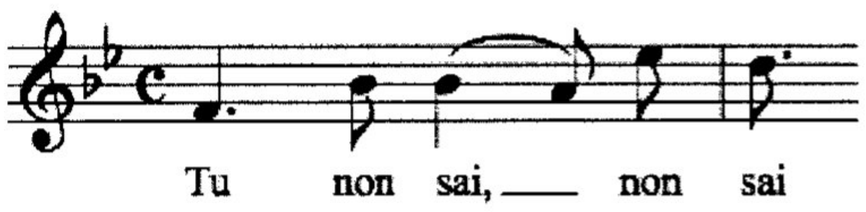
10 Aria 'Ah che, nel dirti addio' (Eurinome): str, bc
Largo (b.17)



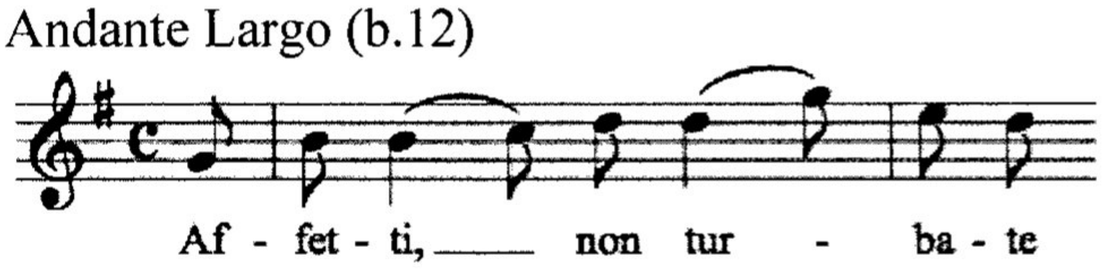
11 Aria 'Nel' istante sfortunato' (Issipile): 2 vn, bc
Allegro ma non troppo (b.14)



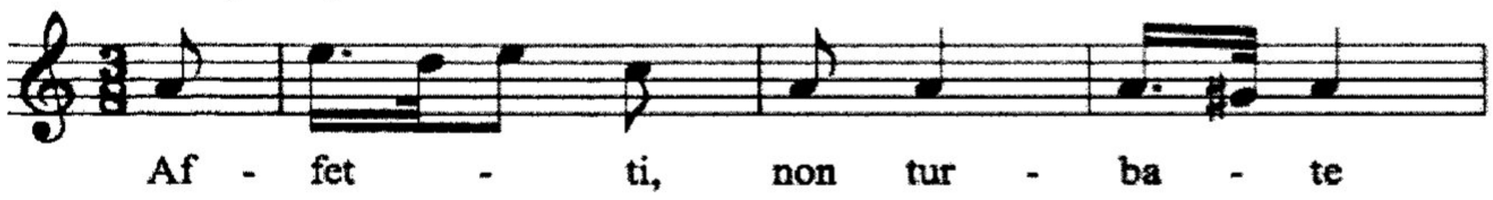
12 Aria 'Tu non sai' (Rodope), 2 vn, bc
(b.10)



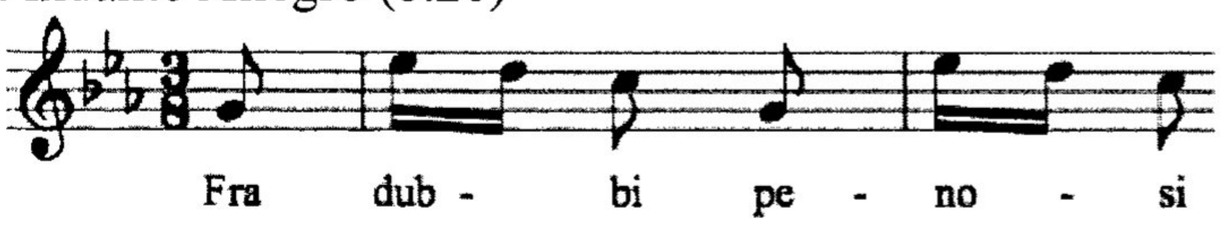
13a 'Aria 'Affetti, non turbate' (Learco): str, bc
[second setting]
Andante Largo (b.12)



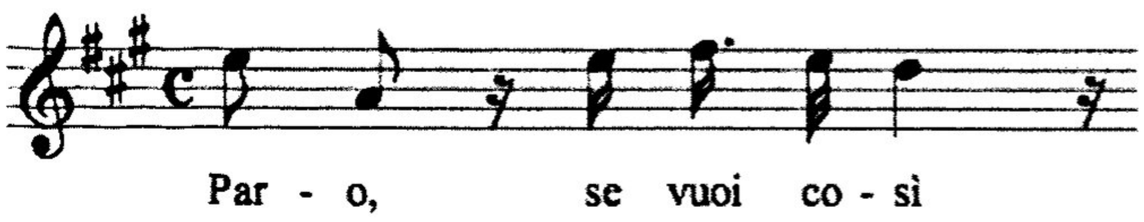
13b 'Aria 'Affetti, non turbate (Learco): 2 vn, bc
[original setting]
Amoroso (b.11)



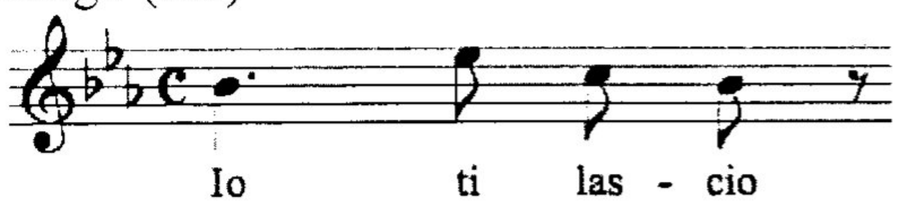
14 Aria 'Fra dubbi penosi' (Giasone): 2 vn, bc
Andante Allegro (b.20)



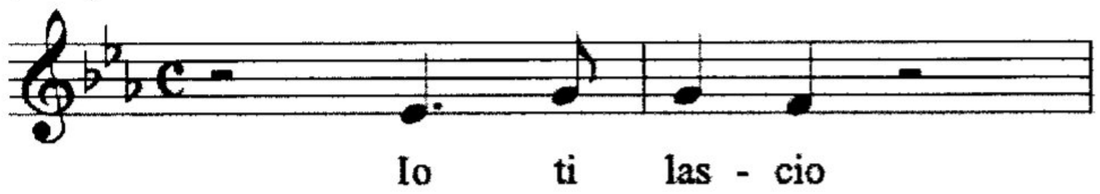
15 Aria 'Paro, se vuoi così' (Issipile): str, bc
Largo (b.1)



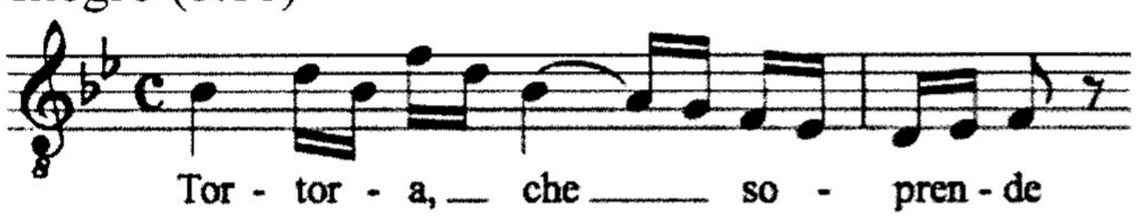
16a Aria 'Io ti lascio' (Giasone): str, bc
[original setting]
Largo (b.8)



16b Aria 'Io ti lascio' (Giasone): str, bc
[second setting]
(b.9)

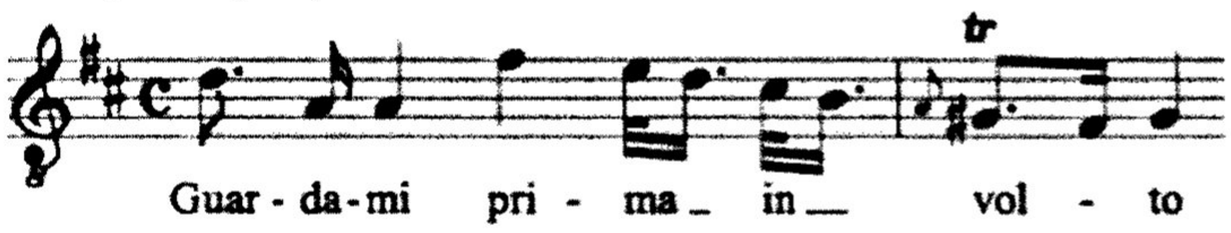


17 Aria 'Tortora, che soprende' (Toante): ob, 2vn, bc
Allegro (b.16)

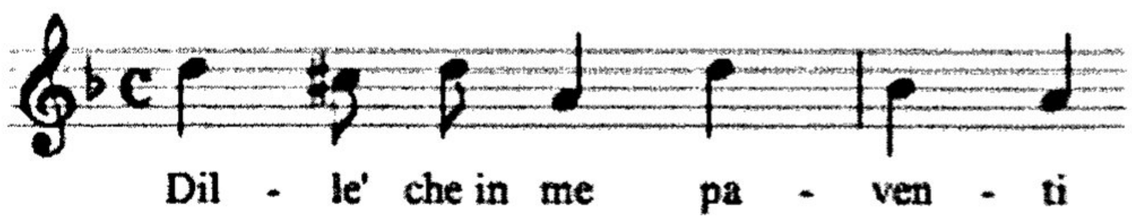


ACT III

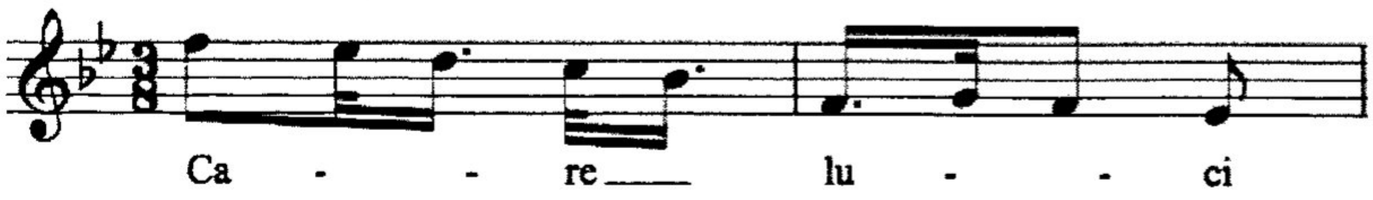
18 Aria 'Guardami prima in volto' (Toante): str, bc
Pomposo (b.1)



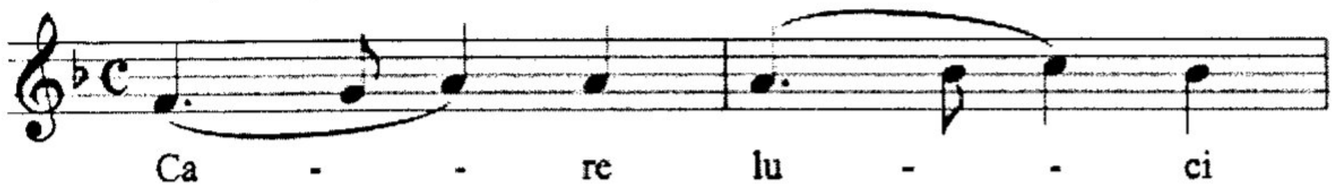
19 Aria 'Dille' che in me paventi' (Learco): 2 vn, bc
Andante (b.13)



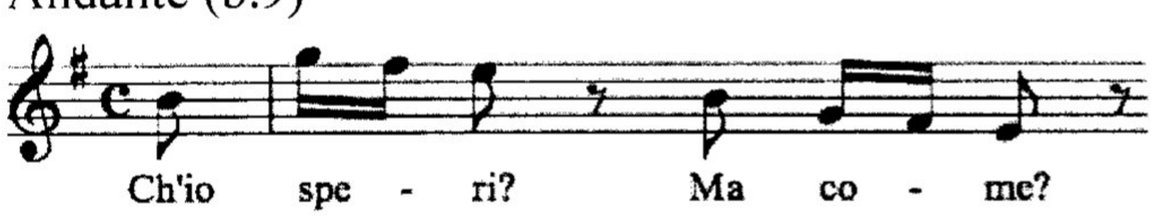
20a Aria 'Care luci' (Giasone): 2 vn, bc
[original setting]
Affettuoso (b.25)



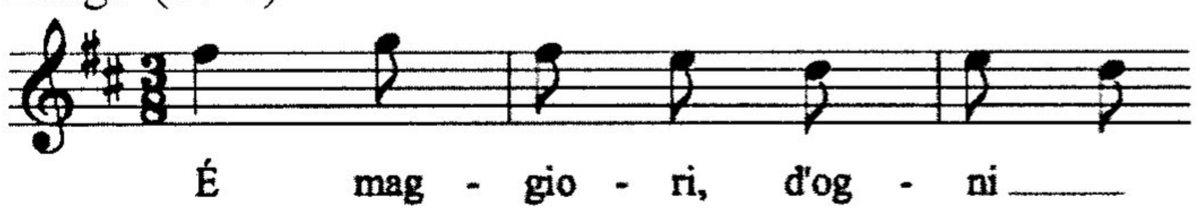
20b Aria 'Care luci' (Giasone): 2 vn, bc
[additional setting, See *Gideon* 7:003:14]
Andante (b.19)



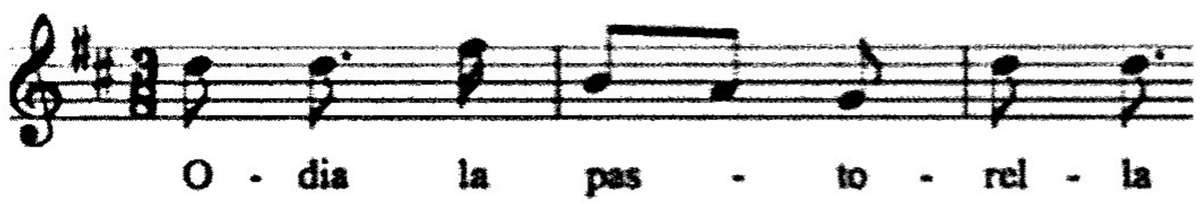
21 Aria 'Ch'io speri? Ma come?' (Issipile): 2 vn, bc
Andante (b.9)



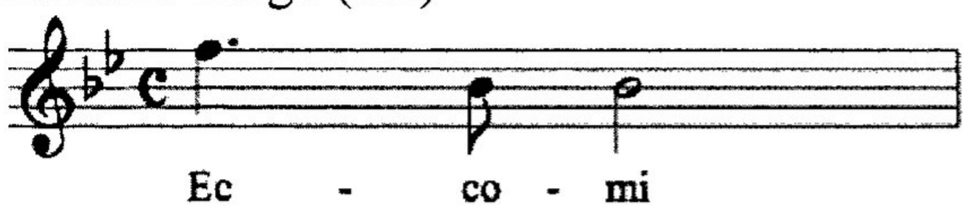
22 Aria É maggiori, d'ogni altro dolore' (Euronome): str, bc
[bound incorrectly; should follow no. 23]
Largo (b.26)



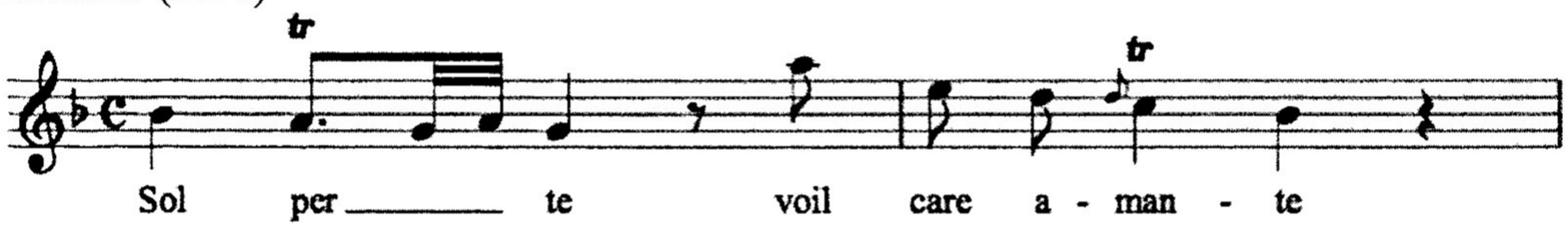
23 Aria 'Odia la pastorella' (Rodope): str, bc
[bound incorrectly; should follow no. 21]
Andante (b.5)



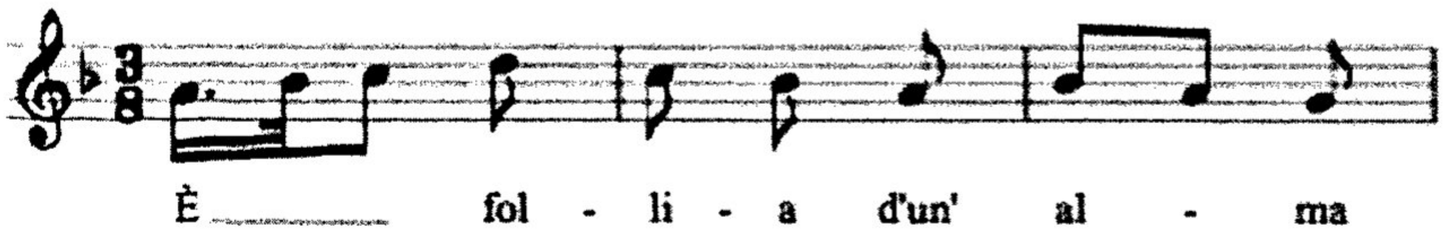
24 Aria 'Eccomi' (Issipile): str, bc
Andante Largo (b.1)



25 Duet 'Sol per te voil care amante' (Issipile, Giasone): str, bc
Andante (b.11)



26 Chorus 'È follia d'un' alma': 2 hn, 2 ob, [bn], str, bc
(b.11)



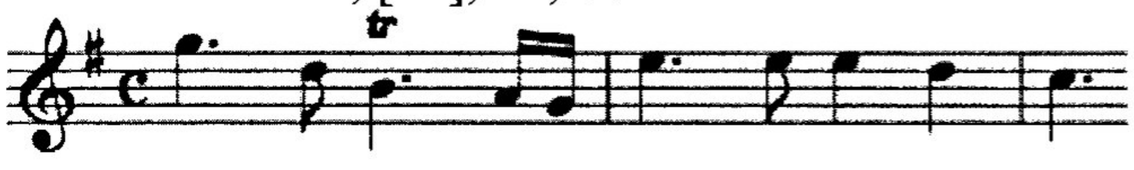
3:002 *IL CIRO RICONOSCIUTO*

Only one section of recitative set (between nos. 5 and 6)
Autograph: *D-Hs* M A/668
Watermarks Cg I and II (1734-5), Ch I and II (1744-6), Ci I and II (1745) and Bl (Clausen 1746-48, but probably earlier). Not dated.
Copies: none except 'No non vedrete mai' and 'Non sdegnarti', both at *J-Tn* N-3, MS 24 by an unknown copyist
Libretto: none for Smith's version
Performances: none known

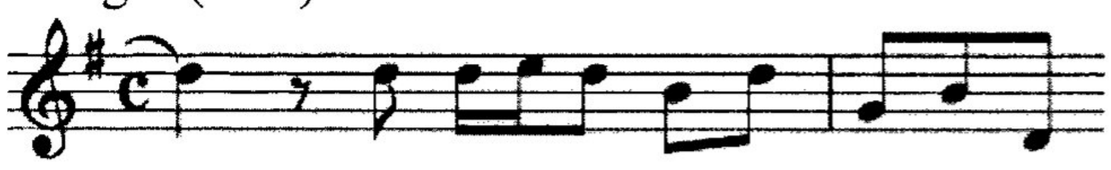
DRAMATIS PERSONAE
Astiage, Midian king, father of Mandane (A)
Mandane, daughter of Astiage, wife of Cambise, mother of Ciro (S)
Ciro, son of Mandane and Cambise, but reared as the son of Mitridate (S)
Arpago, confidant of Astiage, father of Arpalice (T)
Arpalice, confidant of Mandane (S)
Mitridate, shepherd, supposedly father of Ciro (has no place in Smith's setting)
Cambise, husband of Mandane, Ciro's actual father (T)

3:002 *IL CIRO RICONOSCIUTO*

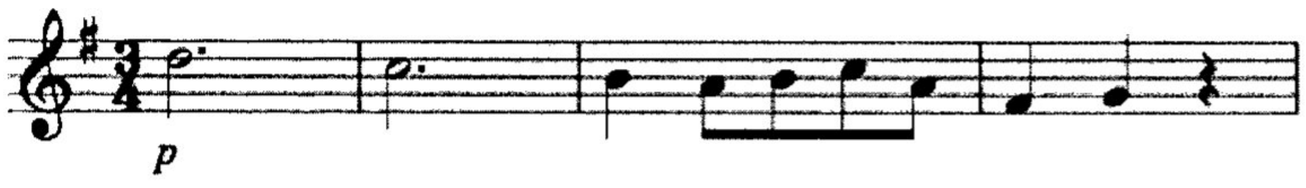
Ouverture: 2 ob, [bn], str, bc



[Fugue]: 2 ob, [bn], str, bc
Allegro (b.13)

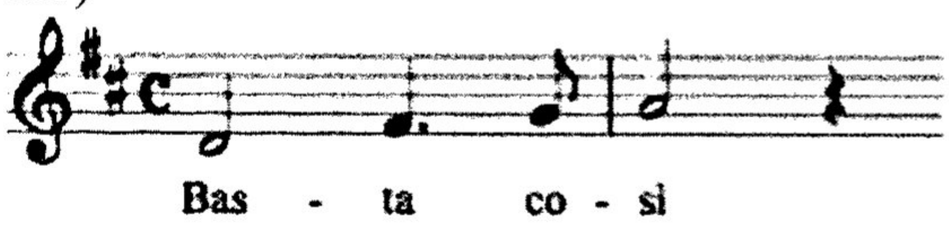


Menuet: 2 vn, bc
Andante

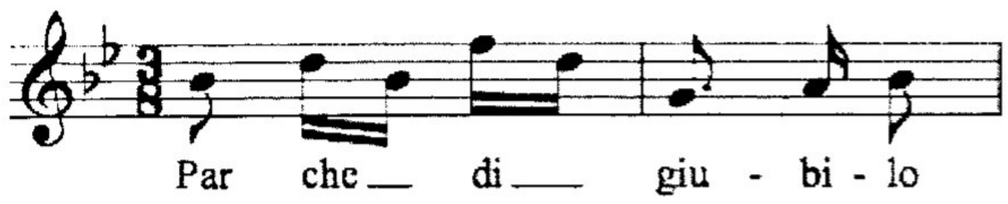


ACT I

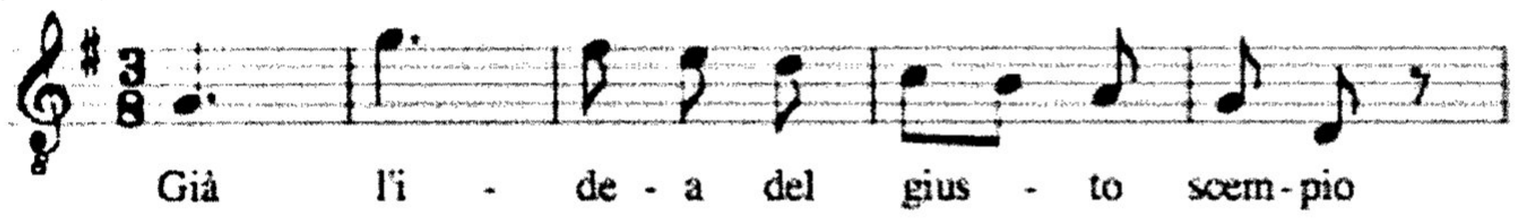
1 Aria 'Basta così' (Arpalice): str, bc
b.1)



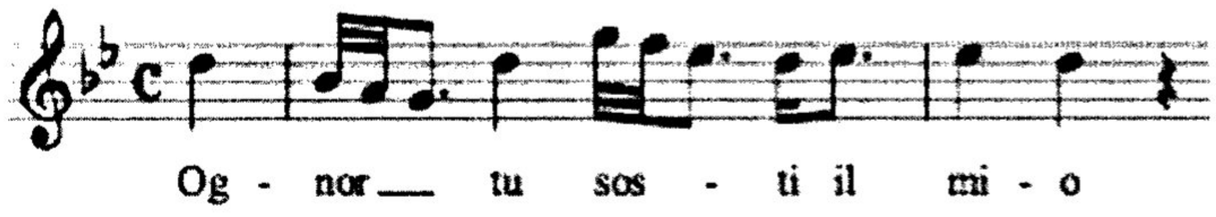
2 Aria 'Par che di giubilo' (Mandane), str, bc
(b.17)



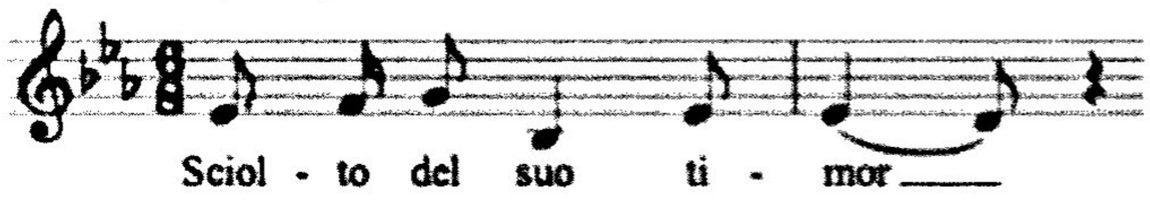
3 Aria 'Già l'idea del giusto scempio' (Arpago): str, bc Allegro
(b.28)



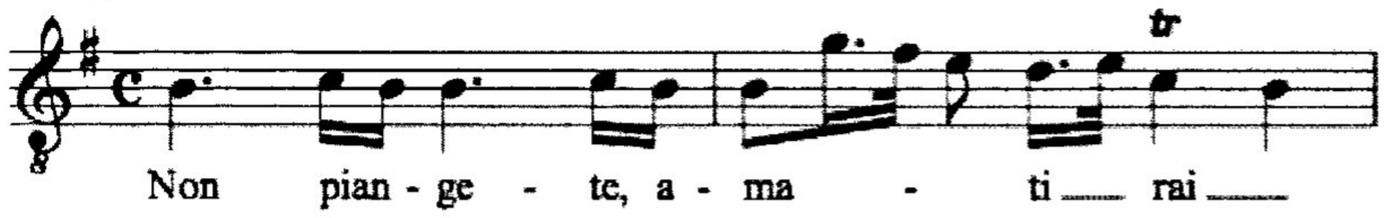
4 Aria 'Ognor tu sosti il mio' (Ciro): vn, bc
Andante (b.18)



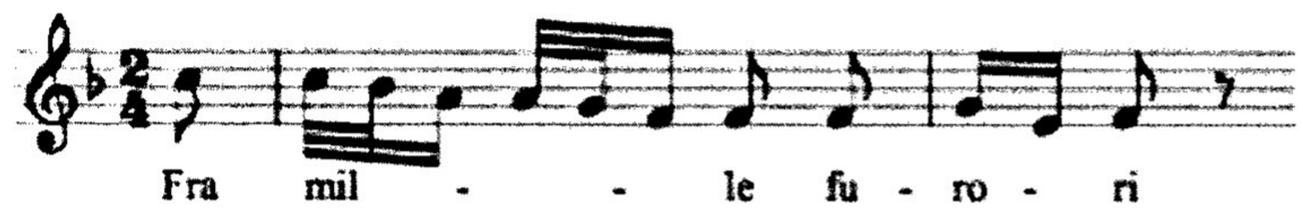
5 Aria 'Sciolto dal suo timor' (Astiage): str, bc
Siciliana (b.19)



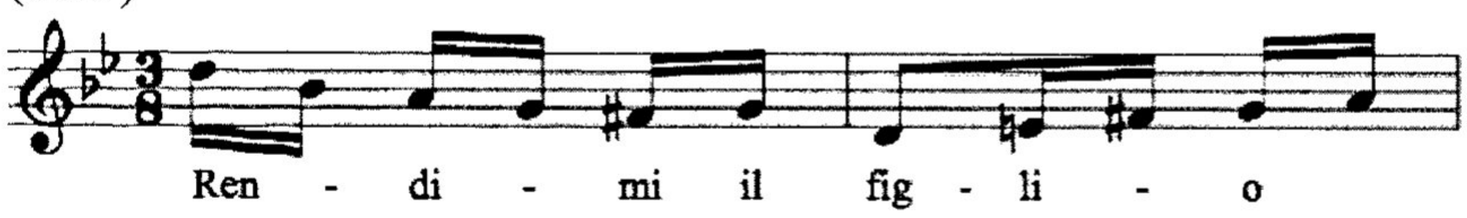
Recit (accomp/secco) 'Che veggo' (Cambise/Astiage/Mandane)
6 Aria 'Non piangete, amati rai' (Cambise): str, bc
Largo (b.6)



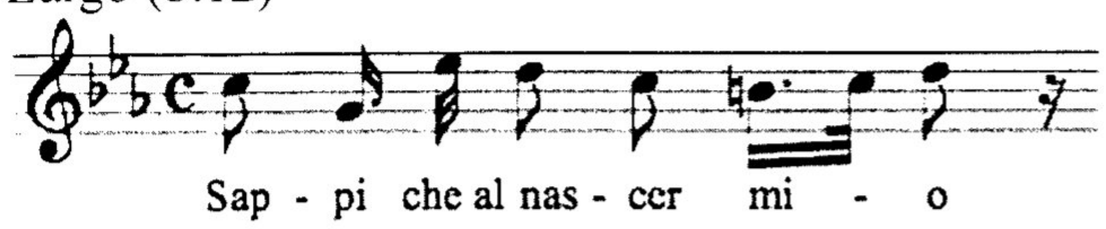
7 Aria 'Fra mille furori' (Astiage): 2 vn, bc
(b.18)



8 Aria 'Rendimi il figlio mio' (Mandane): str, bc
(b.39)

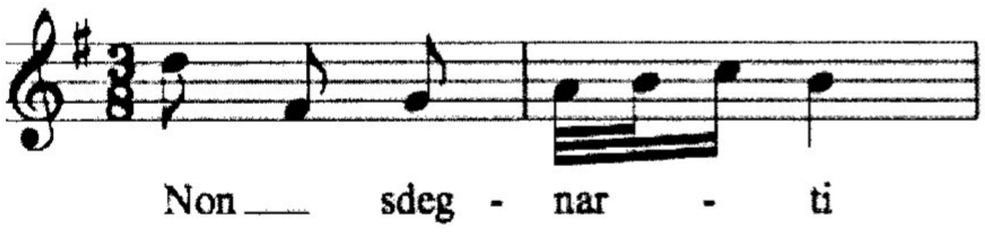


9 Duet 'Sappi che al nascer mio' (Ciro and Arpalice): str, bc
Largo (b.12)

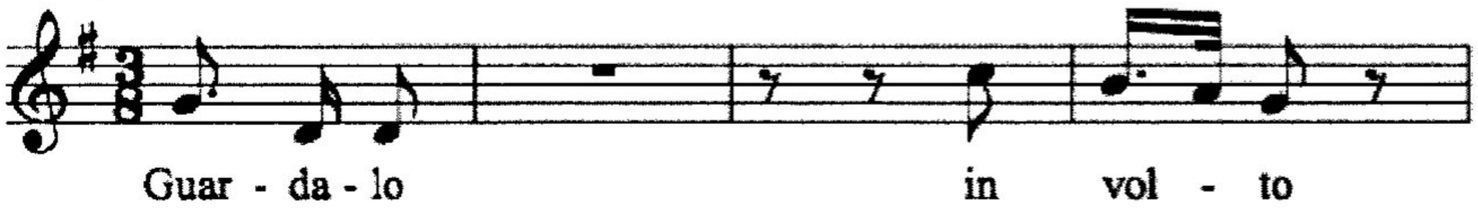


ACT II

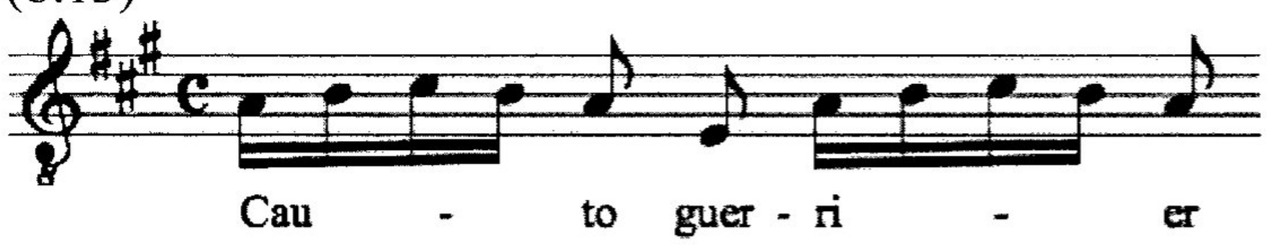
10 Aria 'Non sdegnarti' (Mandane): 2 vn, bc
[Copy at *J-Tn*, N-3, MS 24, ff. 5-7, in F]
Andante (b.24)



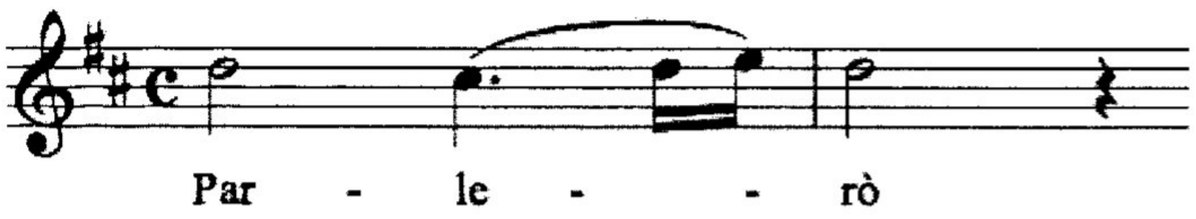
11 Aria 'Guardalo in volto' (Arpalice): str, bc
(b.1)



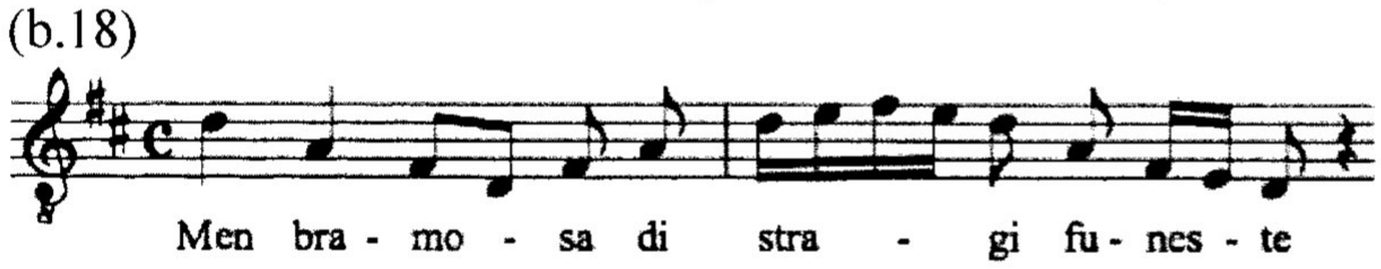
12 Aria 'Cauto guerrier' (Arpago): 2 vn, bc
(b.13)



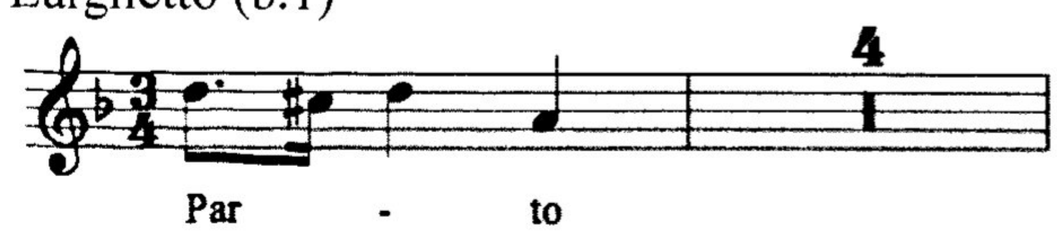
13 Aria 'Parlerò; non è permesso' (Ciro): str, bc
Andante (b.10)



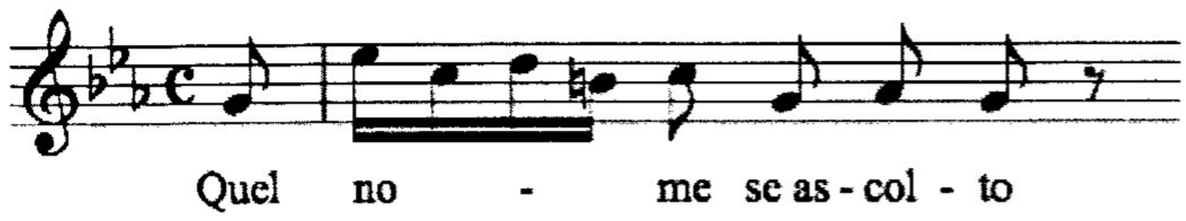
14 Aria 'Men bramosa di stragi funeste' (Cambise): str, bc
(b.18)



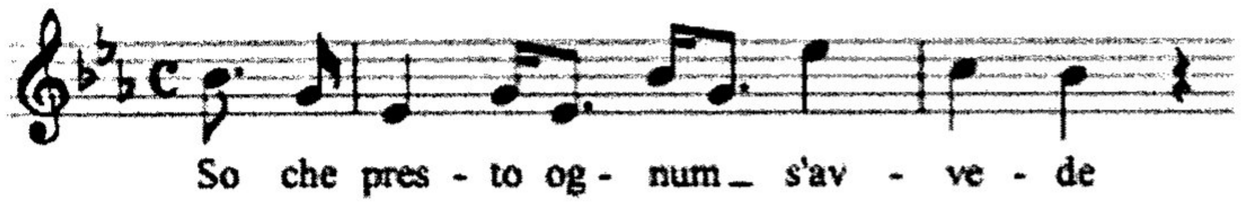
15 Aria 'Parto' (Ciro): 2 vn, bc
Larghetto (b.1)



16 Aria 'Quel nome se ascolto' (Mandane); 2 vn, bc
Andante (b.9)

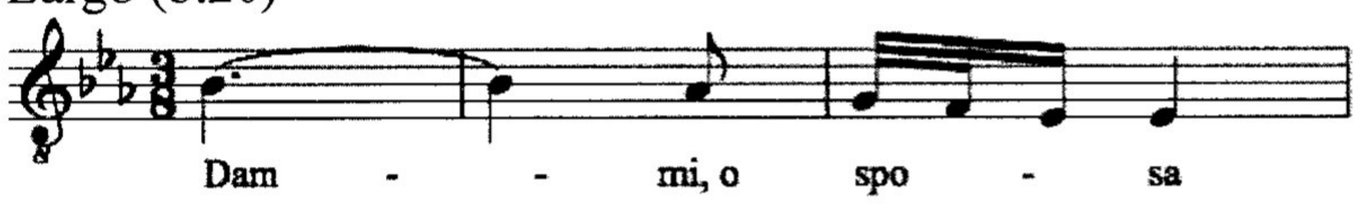


17 Aria 'So che presto ognum s'avvede' (Arpalice): 2 vn, bc
(b.17)

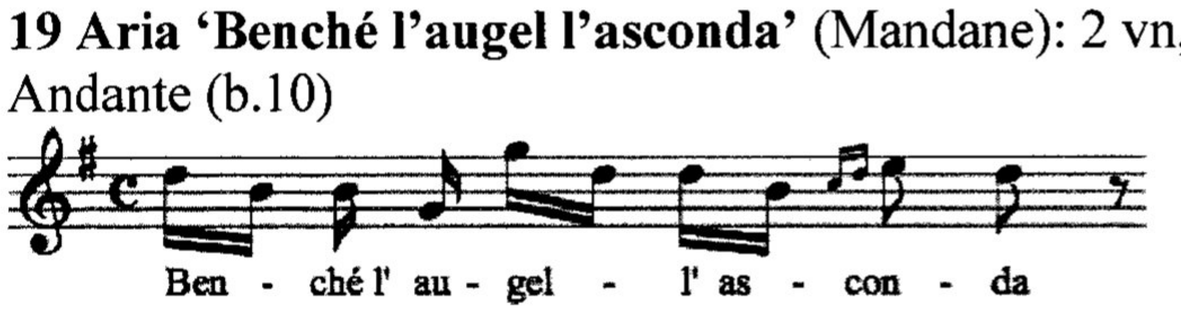


ACT III

18 Aria 'Dammi, o sposa' (Cambise): str, bc
Largo (b.20)



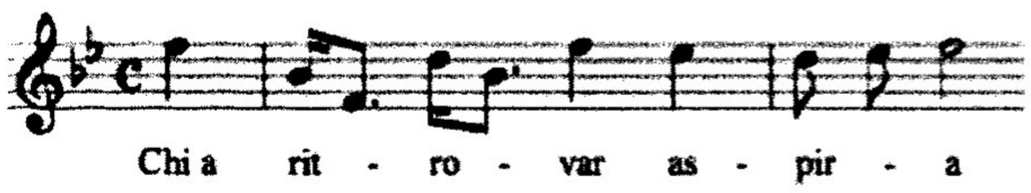
19 Aria 'Benché l'augel l'asconda' (Mandane): 2 vn, bc
Andante (b.10)



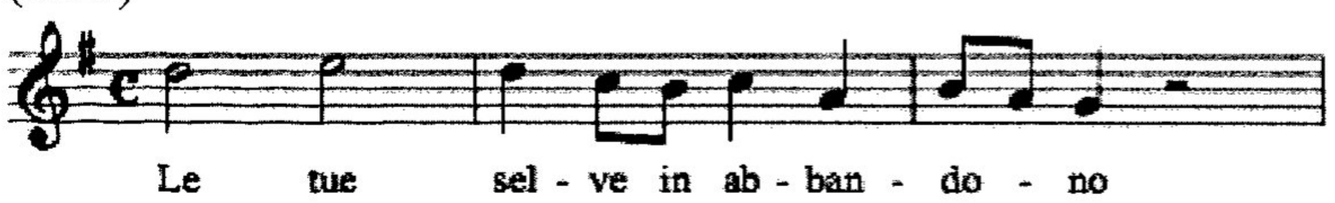
20 Aria 'Nò, non vedrete mai' (Ciro): 2 vn, bc
[Copy at *J-Tn* N-3, MS 24, ff. 7v-9, in F]
Larghetto (b.15)



21 Aria 'Chi a ritrovar aspira' (Arpalice): 2 vn, bc
(b.9)

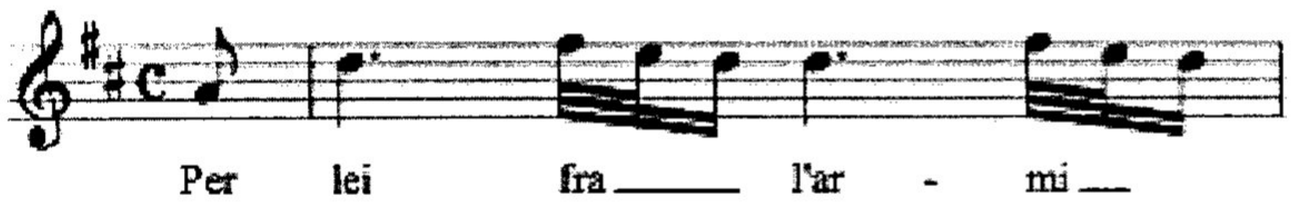


22 Chorus 'Le tue selve in abbandono': 2 ob, [bn], str, bc
(b.13)

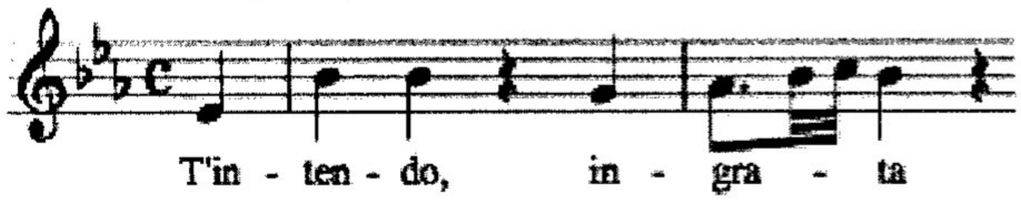


3:003 DEMOFOONTE (FOUR ARIAS FROM THE OPERA)
Autograph: *J-Tn* N-3, MS 24, ff. 25-28, 33-38, 39-42, 49-54
Watermarks: Cl I and II (Clausen 1747-48) and unknown F 2 type
Copy *J-Tn* N-3, MS 24, ff.39-42v, unknown copyist, ascribed to Mr. Smith
Librettist: Pietro Metastasio
Performances: none known

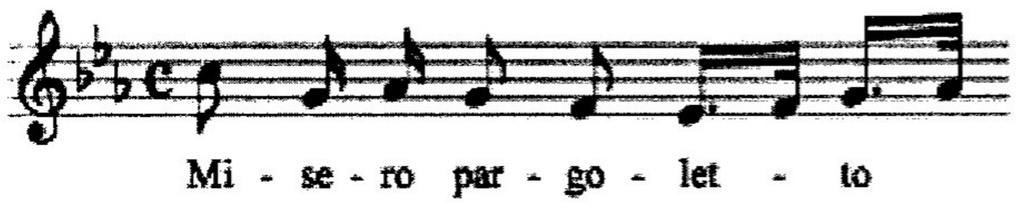
1 Aria 'Per lei fra l'armi' (Demofoonte, S): str, bc (ff. 25-28)
(b.11)



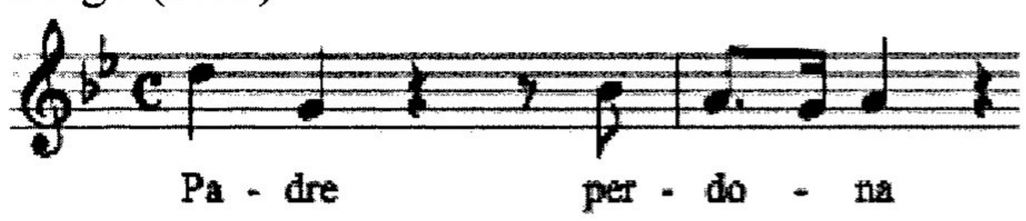
2 Aria 'T'intendo, ingrata' (Cherinto, S): str, bc (ff.33-38)
Andantino (b.20)



3 Aria 'Misero pargoletto' (Timantes, S): str, bc (ff. 39-42v)
Andante (b.9)



4 Aria 'Padre perdona' (Dircea, S): 2 bn, str, bc (ff. 49-54)
Largo (b.15)

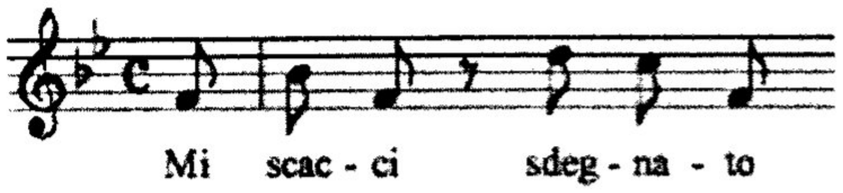


'Dando impero al gusto al prode', the one unidentified Italian aria printed in Coxe (25-29) may very well be from *Demofoonte*. See Chapter II, 58 and 3:005:1 below.

3:000: Italian Operas

3:004 ARTASERSE (SIX ARIAS FROM OPERA)
Autograph: *J-Tn* N-3, MS 24, ff. 11-14, 15-16, 17-20, 21-24, 29-31, and 43-48
Watermarks Cm I (1748-50) and unknown F 2 type
Copies: none
Librettist: Pietro Metastasio
Performances: none known

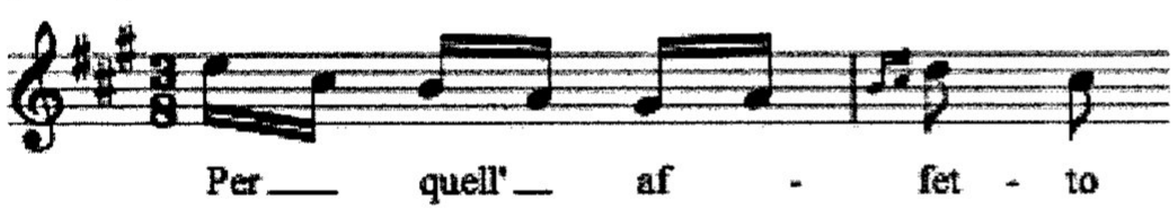
1 Aria 'Mi scacci sdegnato' (Arbace, S): str, bc (ff. 11-14)
(b.7)



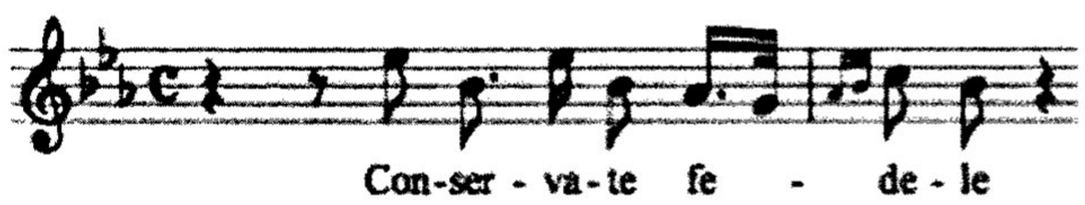
2 Aria 'Torna innocente' (Semira, S): 2 vn, bc (ff. 15-16)
(b.1)



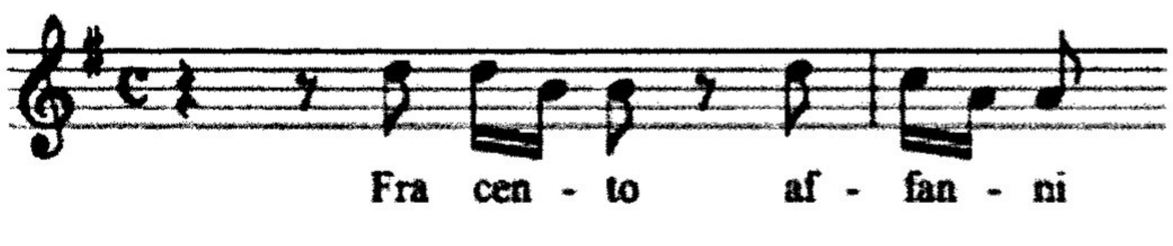
3 Aria 'Per quell' affetto' (Semira, S): str, bc (ff. 17-20)
(b.17)



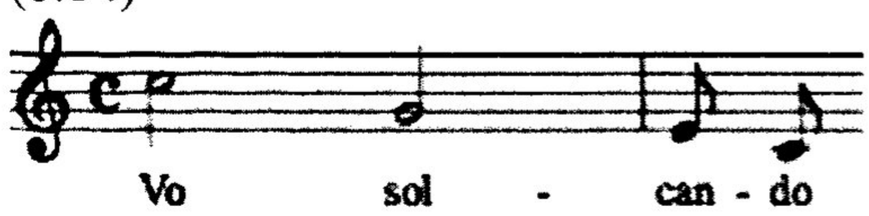
4 Aria 'Conservate fedele' (Mandane, S): str, bc (ff. 21-24)
Largo Andante (b.7)



5 Aria 'Fra cento affanni' (Arbace, S): 2 vn, bc (ff. 29-31v)
Andantino (b.13)

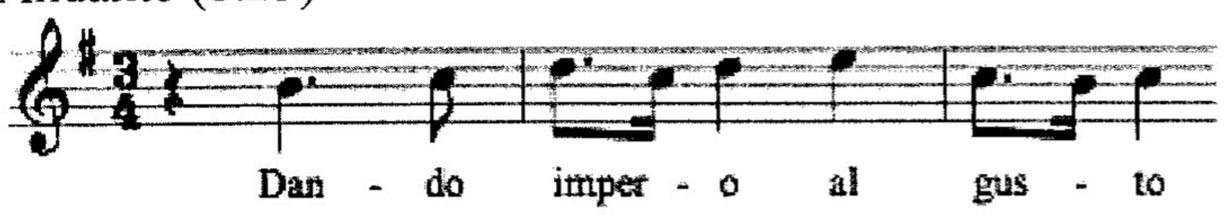


6 Aria 'Vo solcando' (Arbace, S): str, bc (ff. 43-48)
(b.14)



3:005 ANOTHER ITALIAN WORKS
Autograph: lost
Printed version: Coxe, 25-9.
Source: unknown but probably *Demofoonte*

1 Aria 'Dando impero al gusto' (S): str, bc
Andante (b.23)



(Rough translation: He is subdued by the laws that he himself makes, giving power to the righteous and brave, a just man enjoys freedom.)[1]

3:006 *DARIO*
Autograph: lost
Copies: none
Librettist: unknown
Performances: none known
Reference: Coxe Appendix, 63. 'Fine de l'Atto primo, London, March 8, 1746./ Fine de l'Atto secondo, London, June 6, 1746./ Fine de l'Atto terzo, Rotterdam, Sept. 5, 1746.'

3:007 *ARGANEO*
When the Bristol bookseller Thomas Kerslake offered Handel's conducting scores and Smith's own manuscripts for sale in 1857, his catalogue included *Arganeo*, seemingly another Italian opera. Neither Handel nor Smith is known to have composed such a work, and no opera with this title is known to Sartori.[2]

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[1] Translation by Valerio Morucci, University of Nevada.
[2] *I libretti italiani a stampa dalle origini al 1800*, 16 vols. (Cuneo, 1990-94). I thank H. Diack Johnstone for this information.

4:000 ORATORIOS AND OTHER LARGE-SCALE WORKS IN ENGLISH

4:001 *THE MOURNING MUSE OF ALEXIS* (FUNERAL ODE)

Autograph: *D-Hs* M A/760.
Watermarks Bf (Clausen 1729-32). Dated 1729.
Copies: none
Printed editions: none
Librettist: unknown, but most likely Smith. Based on William Congreve's (1670-1729) poem 'The Mourning Muse of Alexis. A Pastoral. Lamenting the Death of our late Gracious Queen Mary Of Ever Blessed Memory.
Performances: none known

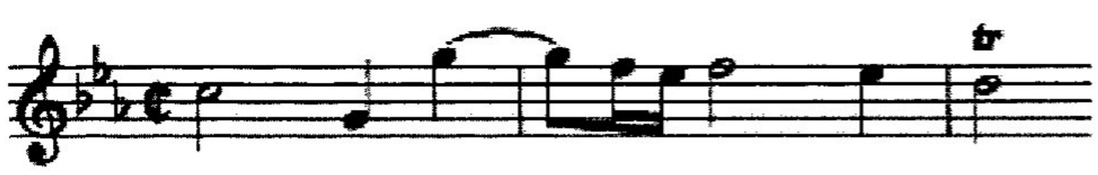
DRAMATIS PERSONAE
Alexis: (T) ·
Demon.: (T) [seemingly an abbreviation; reference unknown. Did Smith misspell Damon, who, along with Alexis and Menalcas, appears in Virgil's *Eclogues*?]
Menalcas: (B)
Chorus (TTB)

4:001 *THE MOURNING MUSE OF ALEXIS*

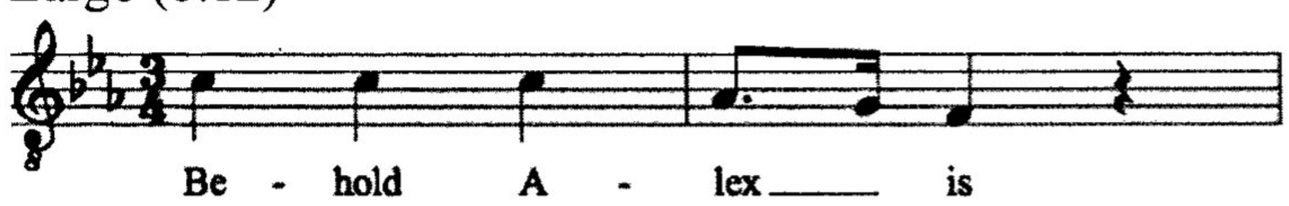
Ouverture: 2 ob, [bn], str, bc



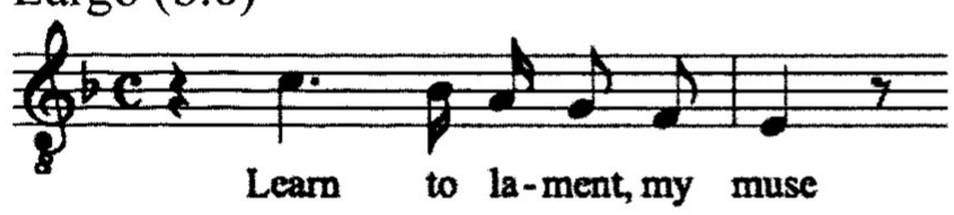
[Fugue]: 2 ob, [bn], str, bc
Allegro (b.13)



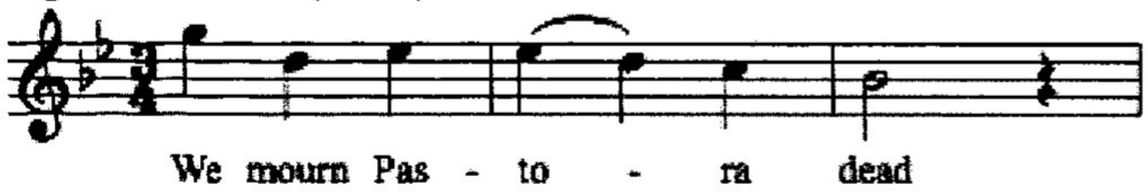
1 Chorus 'Behold Alexis' (TTB): 2 ob, [bn], str, bc
Largo (b.12)



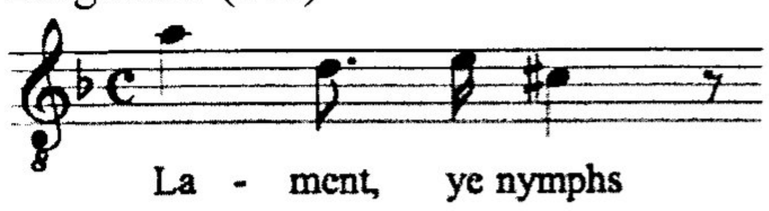
Recit (secco) 'O could I sing in verses' (Demon.)
2 Air 'Learn to lament, my muse' (Demon.): 2 vn, bc
Largo (b.6)



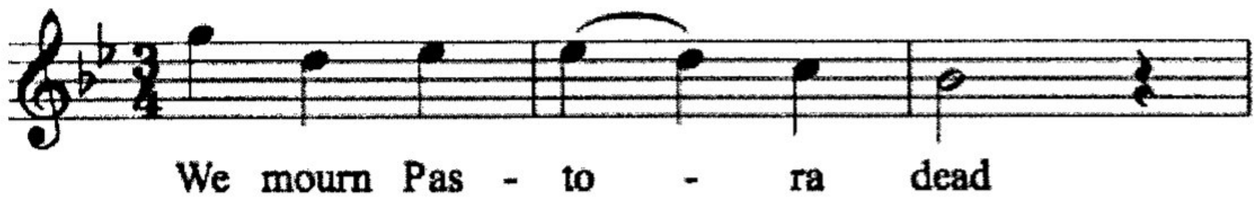
3 Chorus 'We mourn Pastora dead' (TTB): 2 ob, [bn], str, bc
[See 4:001:5 below]
Largo Andante (b.14)



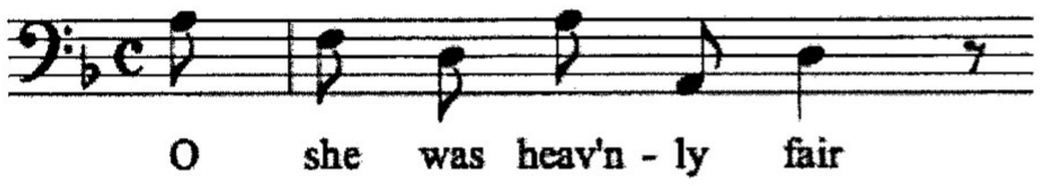
Recit 'No more the nymphs' (Alexis)
4 Air 'Lament, ye nymphs' (Alexis): ob, bc
Larghetto (b.6)



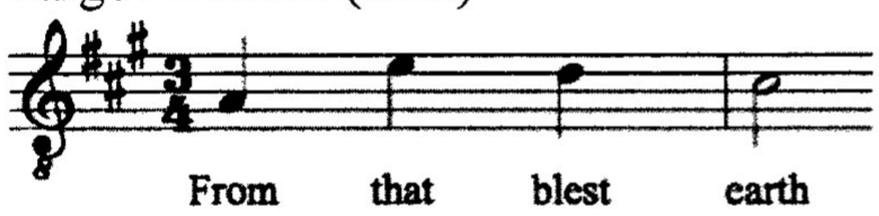
5 Chorus 'We mourn Pastora dead' (TTB): 2 ob, [bn], str, bc
[See 4:001:3 above]
Largo Andante (b.14)



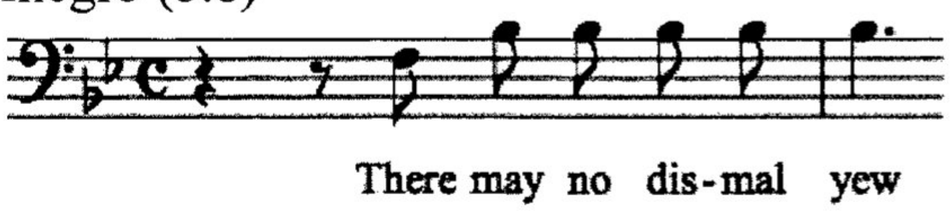
Recit (secco) 'Within a dismal grott' (Menalcas)
6 Air 'O she was heav'nly fair' (Menalcas): 2 vn, bc
Allegro (b.10)



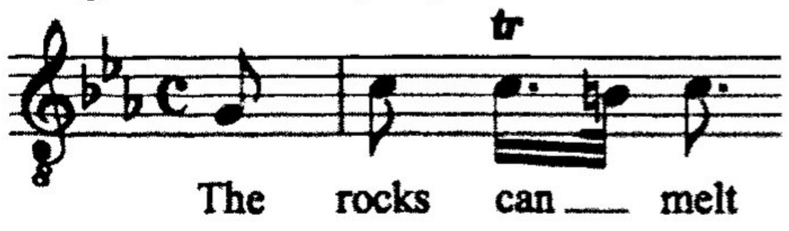
Recit (secco) 'Ah wretched fate' (Alexis/Demon.)
7 Chorus 'From that blest earth' (TTB): 2 ob, [bn], str, bc
[See *Ulysses* 2:002:26]
Largo Andante (b.11)



Recit (secco) 'Thither let all th'industrious bees' (Menalcas) **8 Air 'There may no dismal yew'** (Menalcas): str, bc
Allegro (b.8)

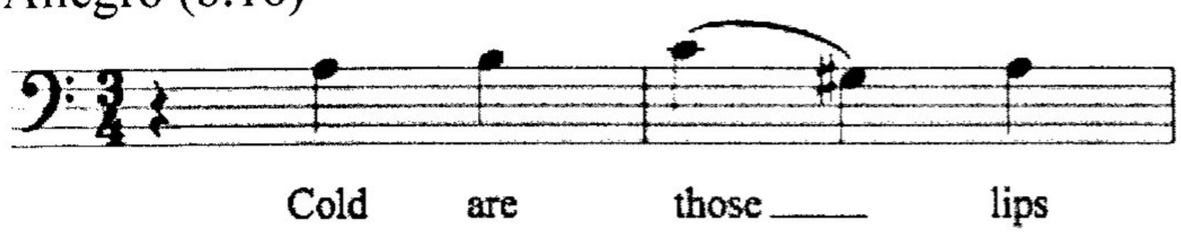


Recit (secco) 'See the heav'ns to weep' (Alexis/Demon.)
9 Duet 'The rocks can melt' (Alexis and Demon.): 2 ob, [bn], str, bc
Largo Andante (b.7)

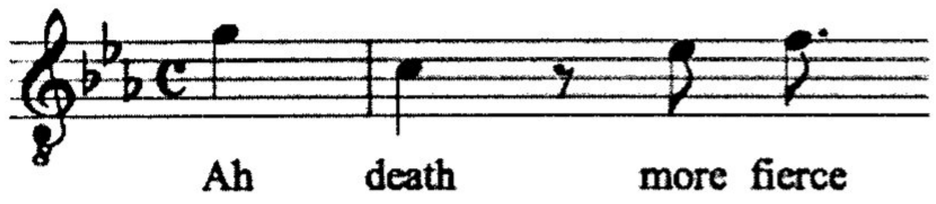


Recit (secco) 'See the great shepherd' (Menalcas)

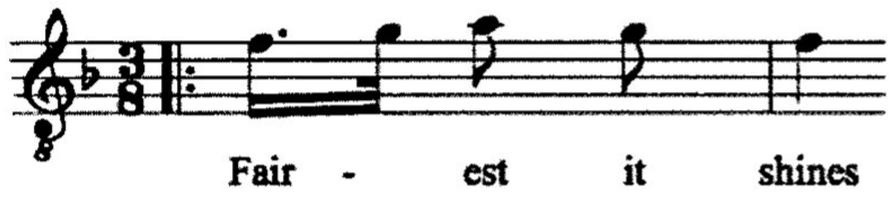
10 Air 'Cold are those lips' (Menalcas): str, bc
Allegro (b.16)



Recit (secco) 'Ah where is all that love' (Alexis/Demon.)
11 Air 'Ah death more fierce' (Alexis): str, bc
Largo (b.7)



Recit (secco) 'But see Menalcas' (Alexis)
12 Chorus 'Fairest it shines' (TTB): 2 hn, 2 ob, [bn], str, bc
[See *Ulysses* 2002:32 (in D)]
(b.1)



4:002 *DAVID'S LAMENTATION OVER SAUL AND JONATHAN*
Autograph: lost. According to Coxe (Appendix 63), completed 20 March 1738
Conducting score: lost
Copies: none
Printed edition: only one duet printed in Coxe, 1-9
Librettist: John Lockman
Libretto: DAVID'S/ LAMENTATION/ OVER/ SAUL and JONATHAN./ AN/ ORATORIO./ By Mr. LOCKMAN./ The MUSIC by Mr. SMITH./ Performed at/ HICKFORD'S Great Room, in Brewer-Street./ London, Printed for the AUTHOR, by H. WOODFALL, jun. in/ Little-Britain, MDCCXL. [Price six-pence.] [At least five editions]
Performances: 22 and 29 February; 7, 14, 21and 28 March, 2 April 1740; 26 March 1741 at Hickford's Great Room

CAST[1]
Cecilia Arne (S)
Mr Russell (CT)
John Beard (T)
Thomas Reinhold (B)
Chorus

4:002 *DAVID'S LAMENTATION OVER SAUL AND JONATHAN*
1 Chorus 'Sing sacred prophet'
Recit 'Now Saul was by the proud Philistines slain'
2 Air 'Israel is fallen, is undone'
Recit 'David resum'd (his soul afflicted sore)'
3 Air 'Swift indulge thy cruel aid'
Recit 'Seeing the king thus tortur'd in his mind'
4 Air 'Fortune's frowns, when most unkind'
Recit 'I now advance'
5 Air 'Take this bracelet'
Recit 'Struck as with thunder'
6 Chorus 'For Saul, for Jonathan'
Recit 'Says David, whence art thou?'
7 Air 'How cou'd conscience check her strings'
Recit 'Then David the Amalekite survey'd'
8 Air 'Swift he fell, in early bloom'
Recit 'The chieftain then: - Thy blood on his head'
9 Air 'Trait'rous rage, thy bosom firing'
Recit 'Here David, fix'd in grief'
10 Duet 'Sad Israel! thy beauty's pride' (S, CT): str, bc
[Coxe, Appendix 1-9]
Larghetto (b.11)



Recit 'Never, O never! let this guilt be known'

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[1] The libretto does not indicate the disposition of airs to individual voices.

11 Air 'On thee, Mount Gilboa'
Recit 'The bow fam'd Jonathan so strongly drew'
12 Air 'O the sweets in friendship found'
Recit 'In manly exercises both excell'd'
13 Air 'Daughters of Israel'
Recit 'How are the mighty fallen'
14 Chorus 'How are the mighty fallen'

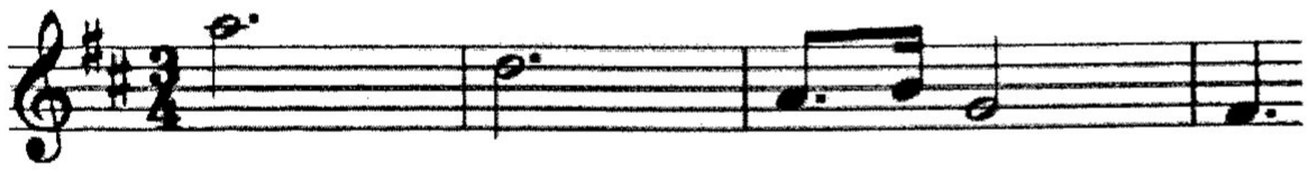
4:003 *THE SEASONS* (SERENATA)
Autograph: *D-Hs,* M A/762.
Watermarks Ch I and II (Clausen 1744-46), Bk (Clausen 1738-41), and Bi (1738-40). Dated 1740.
Copies: none
Printed edition: none
Librettist: unknown, but most likely Smith. Based on James Thompson's 'A Hymn' appended in 1730 to his *Seasons*
Libretto: none
Performances: none known

PERFORMERS
Soprano
Alto
Tenor
Bass
Chorus

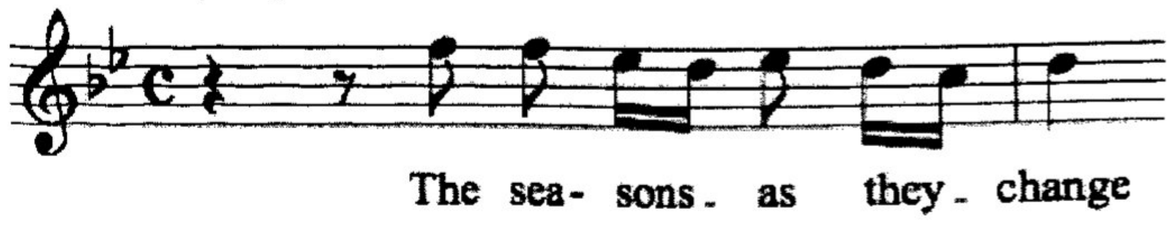
4:003 *THE SEASONS*
Sinfonia: 2 ob, bn, str, bc
Allegro



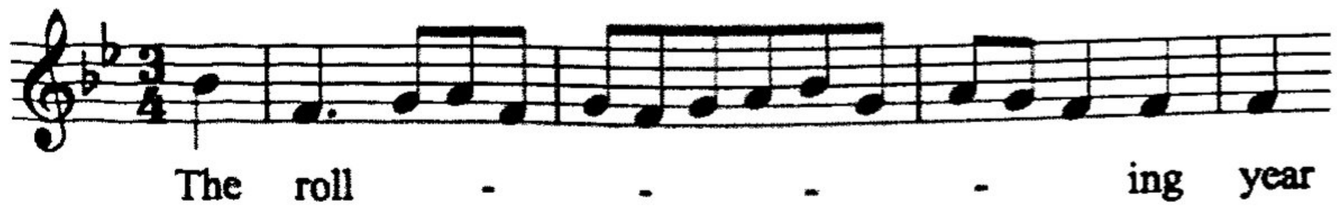
[Minuet]: tpt, str, bc
Larghetto ma con moto



PART I
1 Chorus 'The seasons as they change': 2 ob, bn str, bc
Andante (b.1)



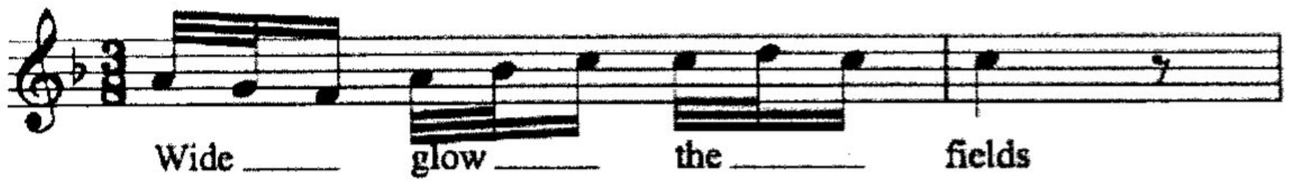
2 Chorus 'The rolling year': 2 ob, [bn], str, bc
(b.1)



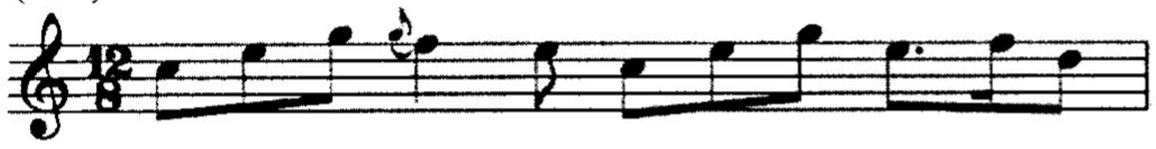
SPRING
3 Sinfonia: rec, 2 fl, str, bc
Allegro



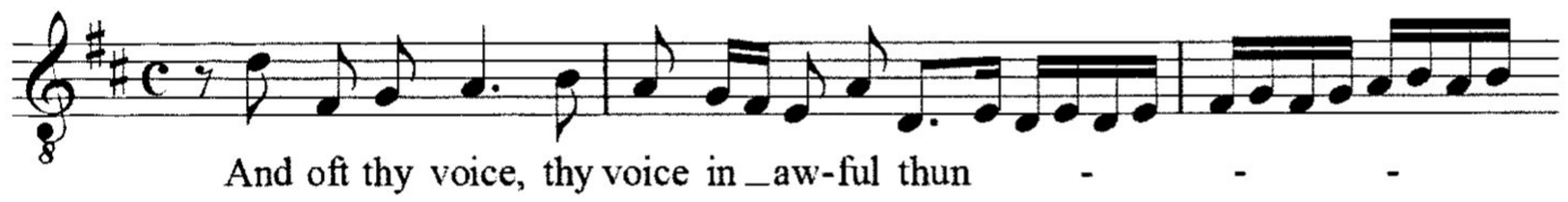
Recit (secco) 'Forth in the pleasing spring' (S)
4 Air 'Wide glow the fields' (S): 2 hn, str, bc
Andante (b.29)



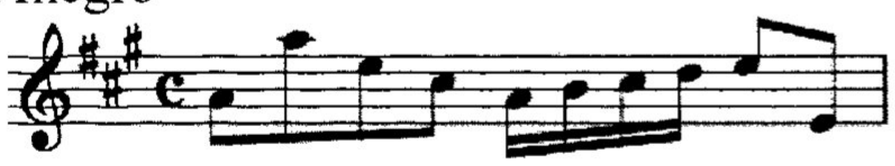
SUMMER
5 Pastorale: str, bc
Larghetto
(b.1)



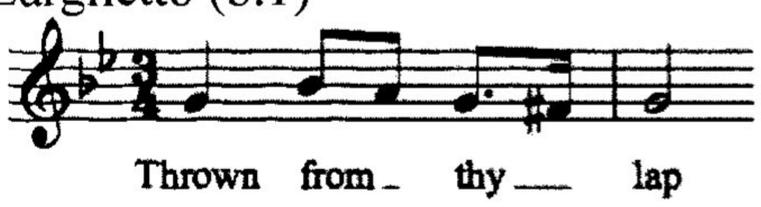
Recit (secco) 'Then comes thy glory' (T)
6 Air 'And oft thy voice in awful thunder' (T): str, bc and **Chorus**: 2 ob, [bn], str, bc
(b.12)



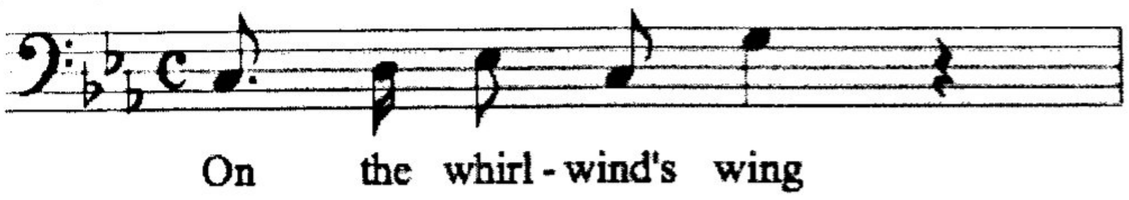
AUTUMN
7 Orchestral interlude: 2 fl, str, bc
Allegro



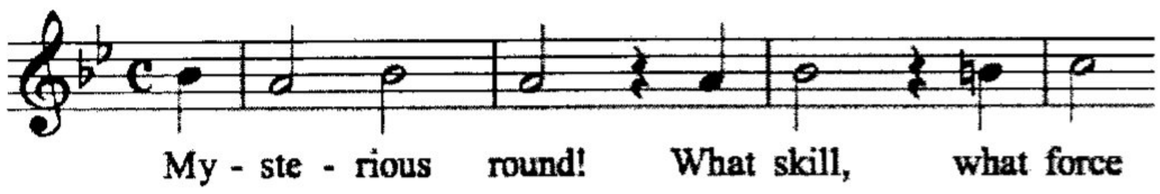
Recit (secco) 'A yellow floating pomp' (A)
8 Air 'Thrown from thy lap' (A); vc, bc
Larghetto (b.1)



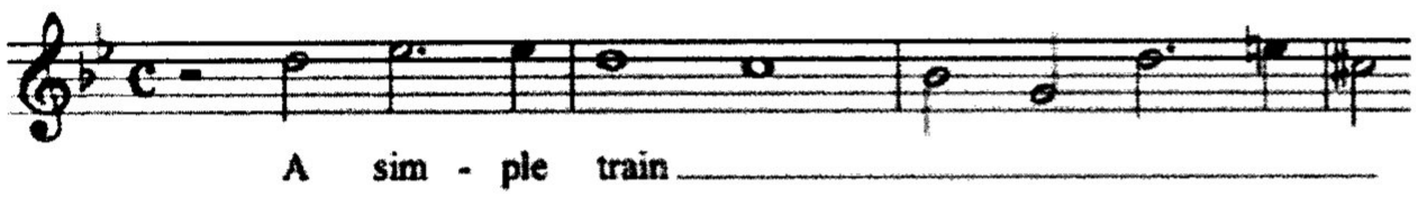
WINTER
Recit (accomp) 'In winter dreadful thou' (B)
9 Air 'On the whirlwind's wing' (B): 2 vn, bc
(b.13)



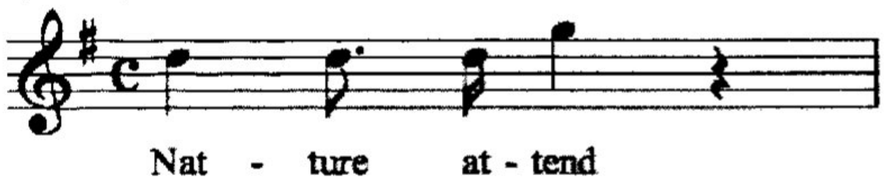
10 Chorus 'Mysterious round! What skill, what force': 2 ob [bn], str, bc
Largo (b.1)



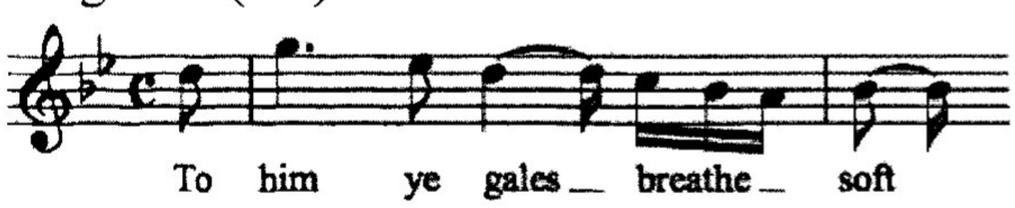
11 Chorus 'A simple train': 2 ob, [bn], str, bc
(b.1)



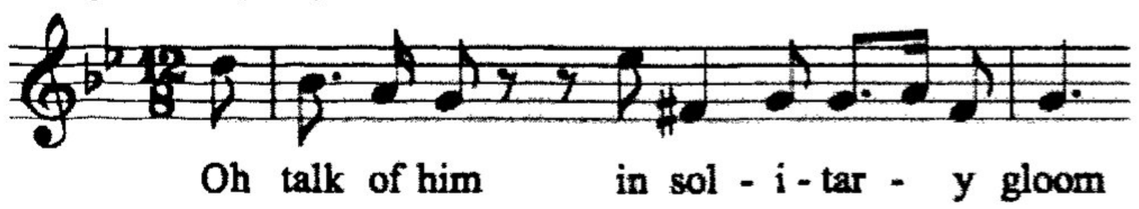
PART II
12 Chorus 'Nature attend': 2 ob, [bn], str, bc
(b.12)



13 Air 'To him ye gales breathe soft' (S): fl, str, bc
(See 4:003:15 below)
Larghetto (b.1)

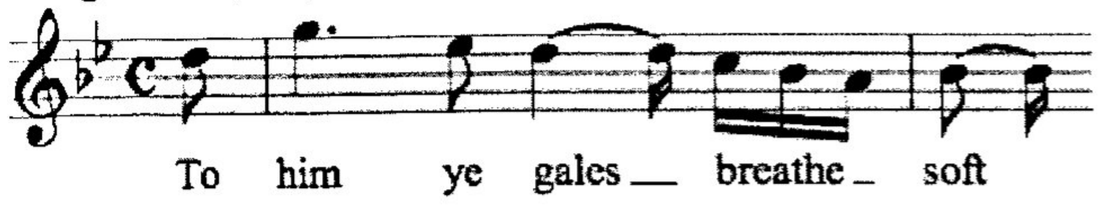


14 Chorus 'Oh talk of him in solitary gloom': 2 ob, [bn], str, bc
[At the end of this chorus Smith wrote 'The Song Repeated. To him ye Gales.']
Larghetto (b.1)

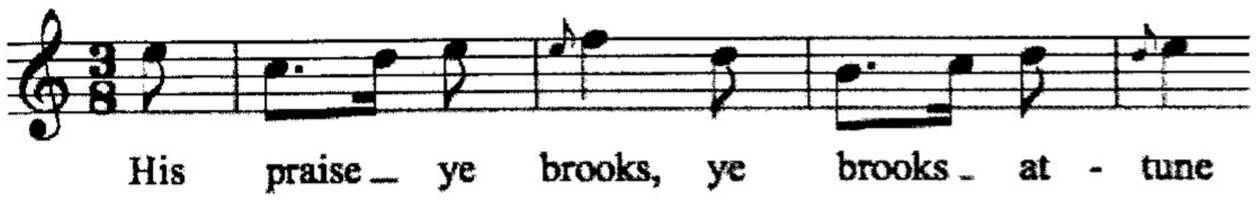


15 Air 'To him ye gales breathe soft' (S): fl, str, bc

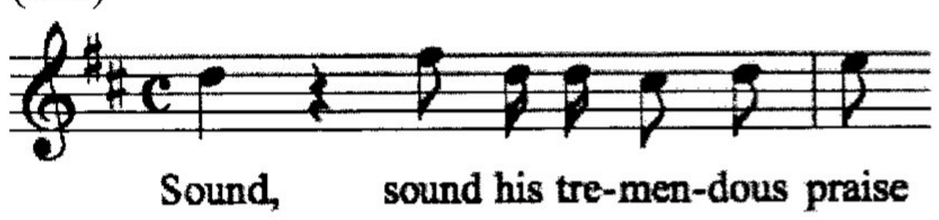
(See 4:003:13 above)
Larghetto (b.1)



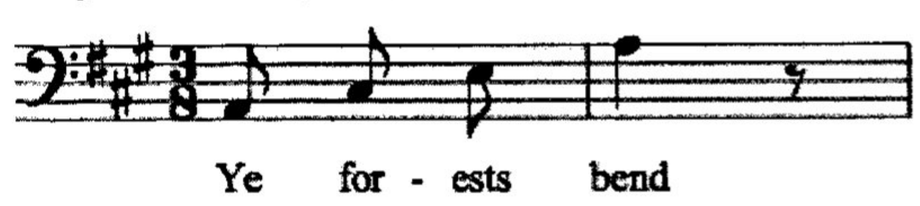
Recit (accomp) 'And ye whose bolder note is heard' (T)
16 Air 'His praise ye brooks, attune (S): str, bc
Affettuoso (b.19)



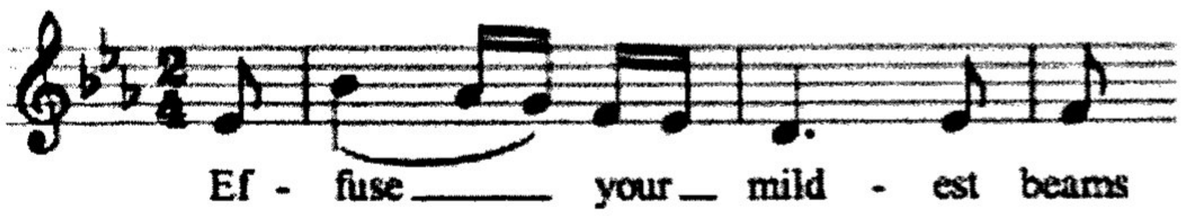
Recit (accomp) 'Ye headlong torrents' (B/S/T)
17 Chorus 'Sound, sound his tremendous praise': tpt, 2 ob, [bn], str, bc
[See *Paradise Lost* 4:008:34 and *Jehosaphat* 4:010:12]
(b.1)



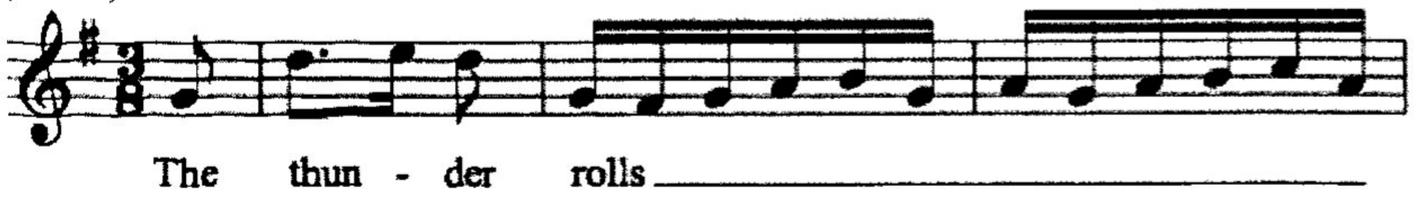
Recit (secco) 'Roll up your incense' (B)
18 Air 'Ye forests bend' (B): str, bc
Un poco Allegro (b.13)



Recit (secco) 'Ye that keep watch in heaven' (A)
19 Air 'Effuse your mildest beams' (A): 2 vn, bc
Andante (b.15)

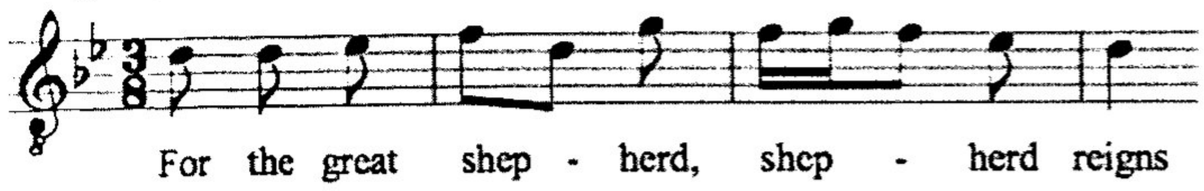


Recit (secco) 'Great source of day' (S)
20 Duet 'The thunder rolls' (S and A): str, bc
(b.13)

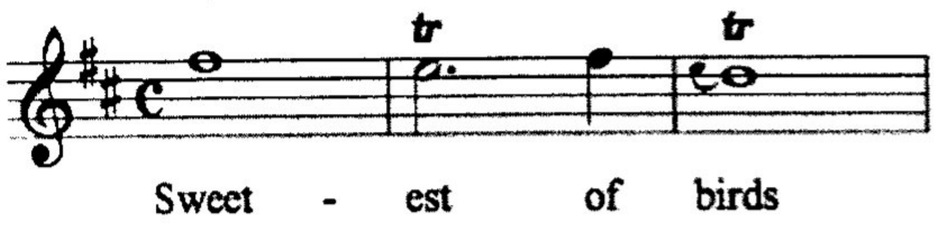


Recit (secco) 'Bleat out afresh, ye hills' (B/T)

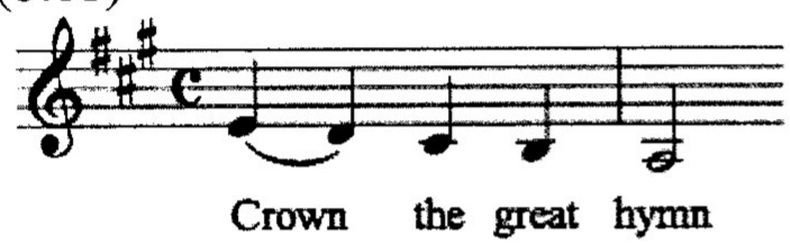
21 Air 'For the great shepherd reigns' (T): str, bc
Largo (b.20)



Recit (accomp) 'Ye woodlands, all awake' (S)
22 Air 'Sweetest of birds' (S): fl, str, bc
Andante (b.1)



Recit (secco) 'Ye chief for whom the whole creation smiles' (T)
23 Chorus 'Crown the great hymn': 2 ob, [bn], str, bc
(b.11)

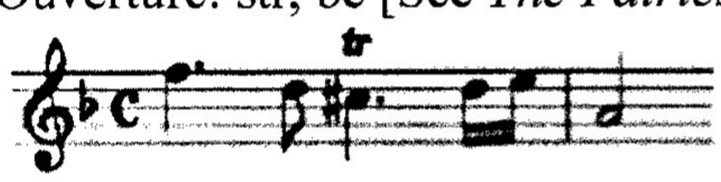


4:00:4 *THAMESI, ISI E PROTEO*, In honour of Frederick, Prince of Wales
(Also titled Proteus)
Autograph: lost
Conducting score: lost
Printed editions: none. Listed in Coxe Appendix, 64
Librettist: unknown, possibly John Lockman
Libretto: lost
Performances: 6, 13 and 20 February and 17 April 1741 as a 'Musical Dramatick Poem: On his Highness the Prince of Wales's Birthday'; also listed as *Proteus*

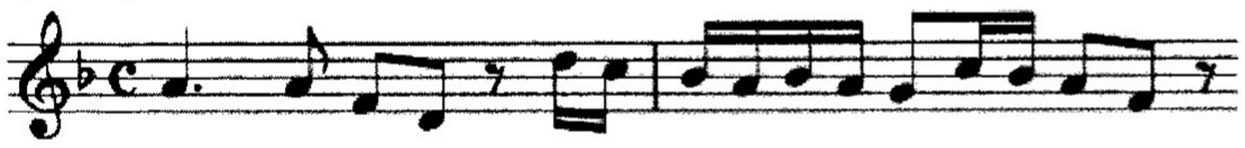
4:005 *WINTER OR DAPHNE* (ODE) (Pope's Pastoral on the death of Mrs. Tempest)
Autograph: *D-HS* M A/763
Conducting score: none
Watermarks Ch I and II (Clausen *c.*1744-6). Finished 26 January 1744 (Coxe Appendix, 64, gives the date 1746)
Copies: none
Printed edition: none
Librettist: unknown, perhaps Smith. Based on Alexander Pope's (1688-1744) *Winter. The Fourth Pastoral, or Daphne.* (To the memory of Mrs. Tempest).
Libretto: none
Performances: none known

DRAMATIS PERSONAE
Thyrsis (S)
Lycidas (S)
Chorus

4:005 *WINTER OR DAPHNE*
Ouverture: str, bc [See *The Fairies* 2:004]



[Fugue]: str, bc
(b.17)



Minuet: 2 vn, bc
Andantino



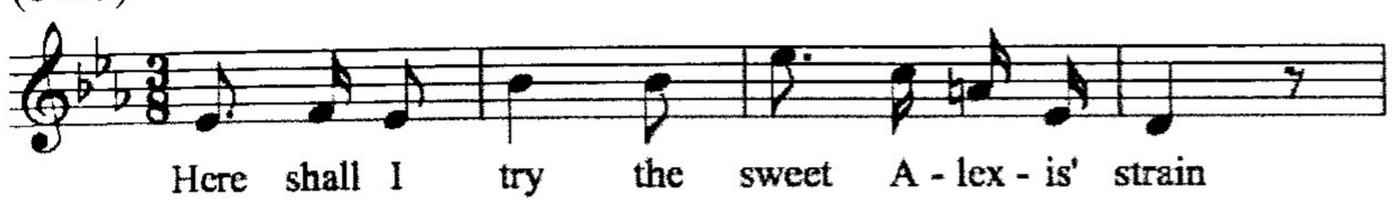
Recit (secco) 'Thyrsis, the music' (Lycidas)
1 Air 'Now sleeping flocks' (Lycidas): str, bc
Largo (b.16)



Now sleep - ing flocks

Recit (secco) 'Behold the groves' (Thyrsis)

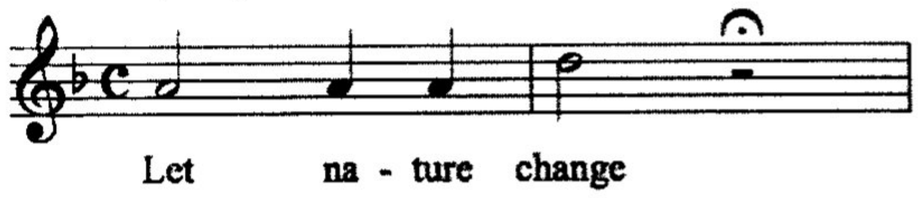
2 Air 'Here shall I try the sweet Alexis' strain' (Thyrsis): str, bc
(b.20)



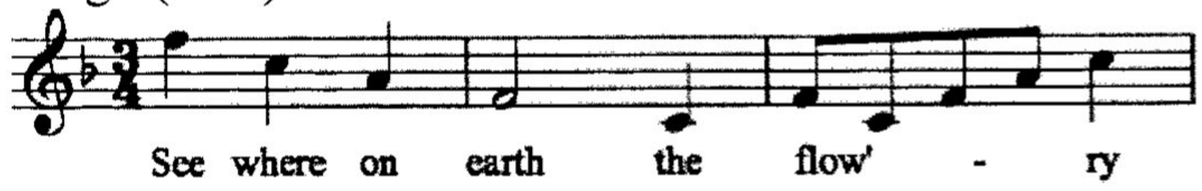
Recit (secco/accomp) 'So may kind rains' (Lycidas)
3 Air 'Ye gentle muses' (Thyrsis): 2 vn, bc
Andante (b.12)



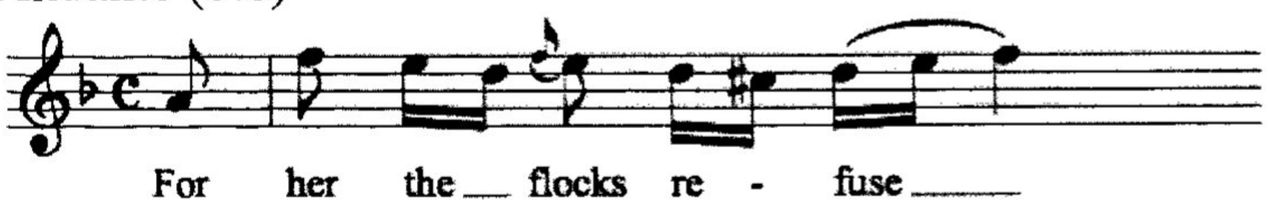
Recit (secco) 'And with your golden darts' (Thyrsis)
Recit (accomp) 'Let nature change'
4 Chorus 'Let nature change': str, bc
Grave (b.1)



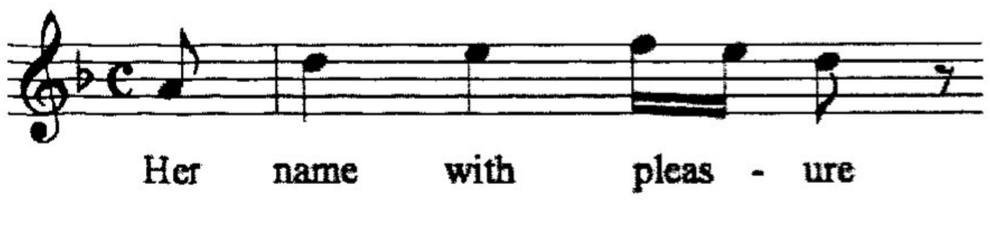
Recit (secco) ''Tis done' (Thyrsis)
5 Solo (Thyrsis) and **Chorus 'See where on earth the flow'ry glories lie'**: 2 ob, [bn], str, bc
Largo (b.13)



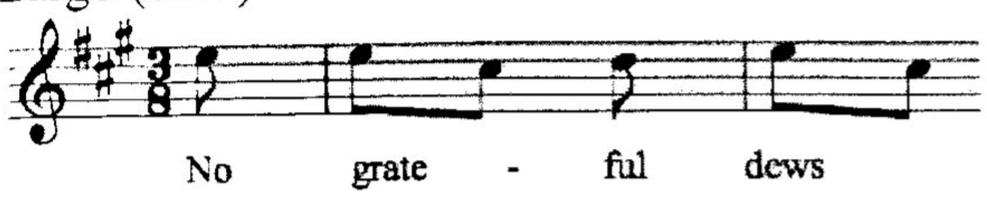
6 Arioso 'For her the flocks refuse' (Thyrsis?): 2 vn, bc
Andante (b.6)



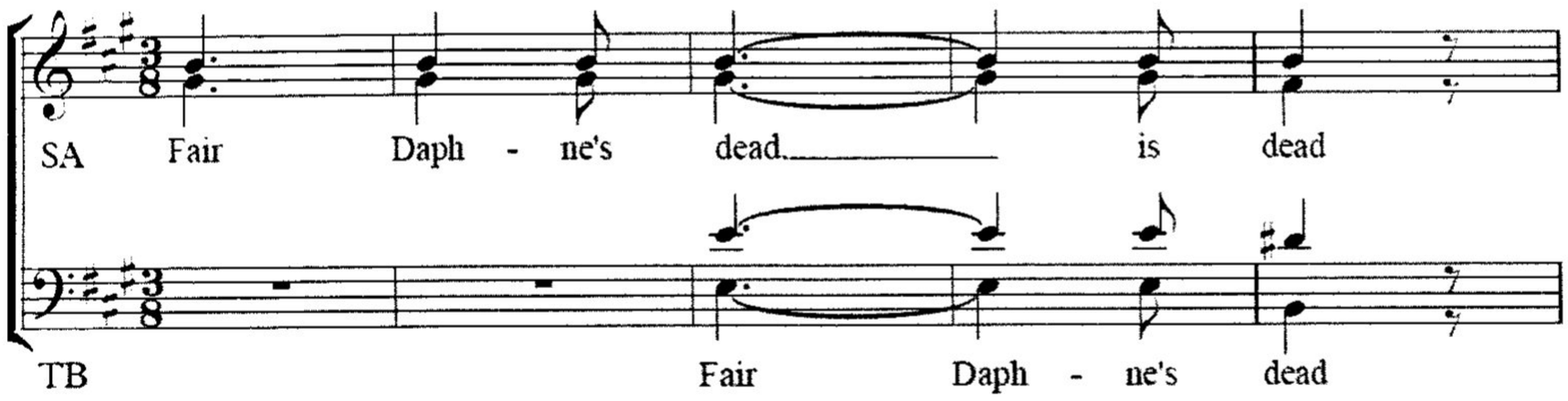
7 Chorus 'Her name with pleasure': 2 ob, [bn], str, bc
(b.1)



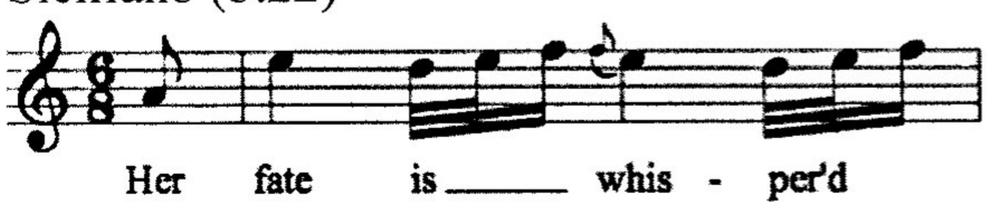
8a Air (Thyrsis?) **'No grateful dews'**: str, bc; and **Chorus 'Fair Daphne's dead'**
Largo (b.27)



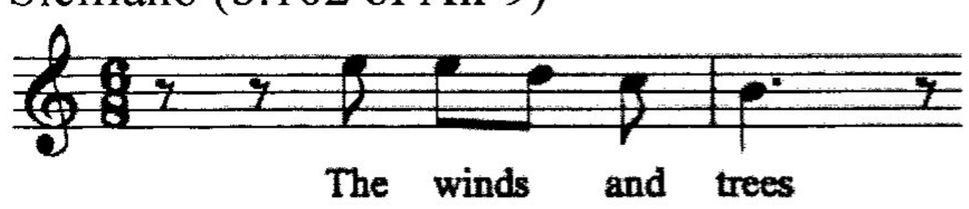
8b Chorus 'Fair Daphne's dead': 2 ob, [bn], str, bc
Largo (b.87 of Air 8)



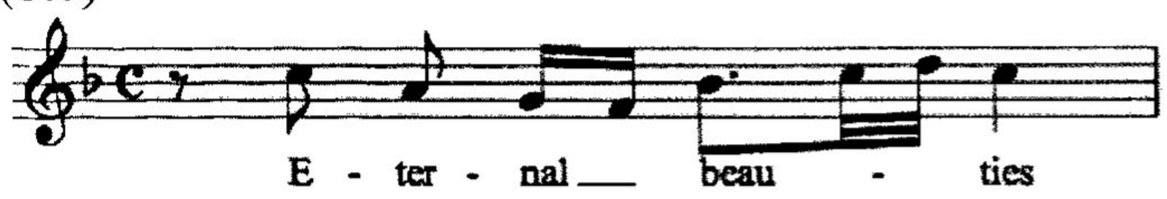
9a Air (Thyrsis?) **'Her fate is whisper'd'**: str, bc; and **Chorus 'The winds and trees'**
Siciliano (b.22)



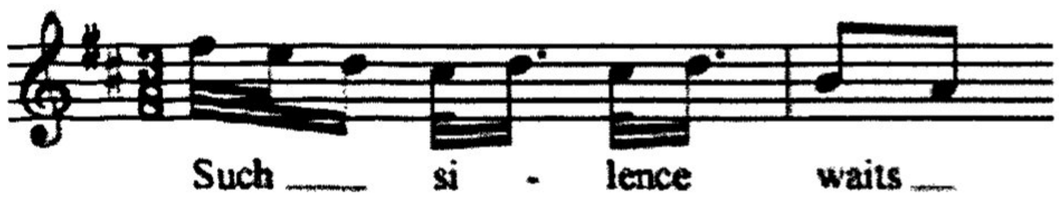
9b Chorus 'The winds and trees': 2 ob, [bn], str, bc
Siciliano (b.102 of Air 9)



Recit (secco) 'But see! where Daphne' (Thyrsis?)
10 Air 'Eternal beauties' (Thyrsis?): 2 vn, bc
(b.8)



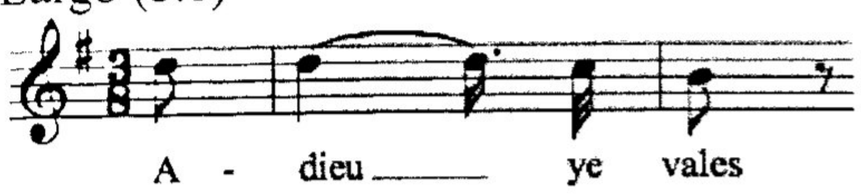
Recit (secco) 'How all things listen' (Lycidas)
11 Air 'Such silence waits' (Lycidas): 2 vn, bc
(b.15)



Recit (secco) 'See pale Orion' (Thyrsis)

12 Arioso 'Adieu ye vales' (Thyrsis): str, bc

Largo (b.1)



13 Chorus 'To thee bright goddess': 2 ob, [bn], str, bc

(b.8)



4:006 *THE FESTIVAL OF DARIUS* (ORATORIO)
Autograph: lost
Copy: (conducing score) *D-Hs* M A/676, Copyist S5
Watermarks CR (Clausen 1755-58)[2]
Manuscript libretto: *D-Hs* M A/676 [with projected cast]
Librettist: unknown [not Thomas Morell]
Performances: none known, but probably rehearsed at Carlton House

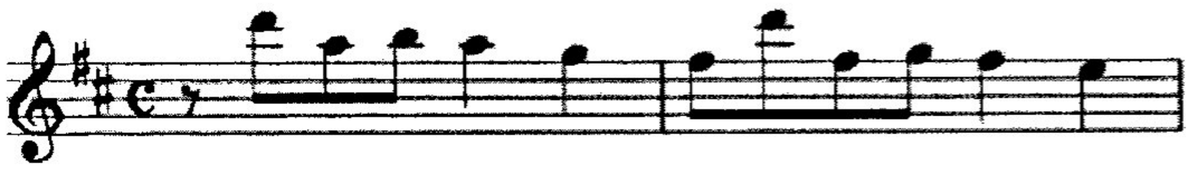
DRAMATIS PERSONAE
Darius; Samuel Champness (B)
First Youth (who sings of greatness): Isabella Young (A)
Second Youth (who sings of wine): John Beard (T)
Third Youth (who sings of women and truth): Giulia Frasi (S)
Chorus

4:006 *THE FESTIVAL OF DARIUS*

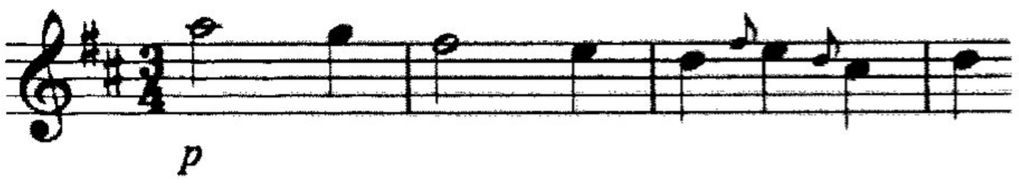
Ouverture: 2 ob, 2 bn, str, bc [See *Gideon* 7:003]



[Fugue]: 2 ob, 2 bn, str, bc
(b.16)

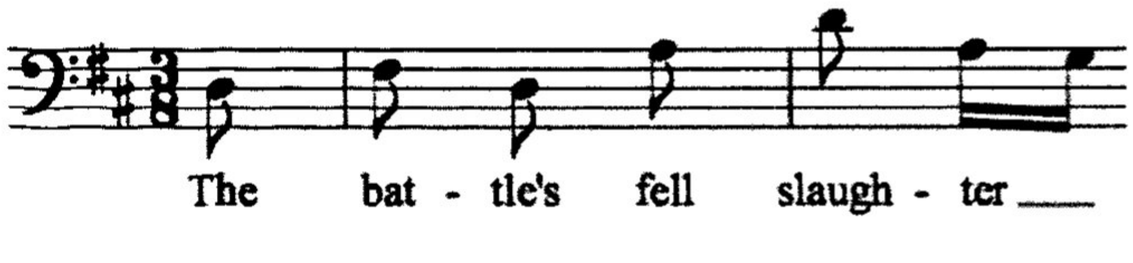


Minuet: 2 tpt, str, bc



ACT I [MS Libretto PART I]

[Recit 'Here ends the reign of epidemic war' (Darius) words from libretto not set]
1 Air 'The battle's fell slaughter' (Darius): 2 hn, 2 ob, [bn], str, bc
[Score contains direction to replace 2 hn with 2 tpt and to transpose the trumpet parts 'A note higher D #']
(b.30)



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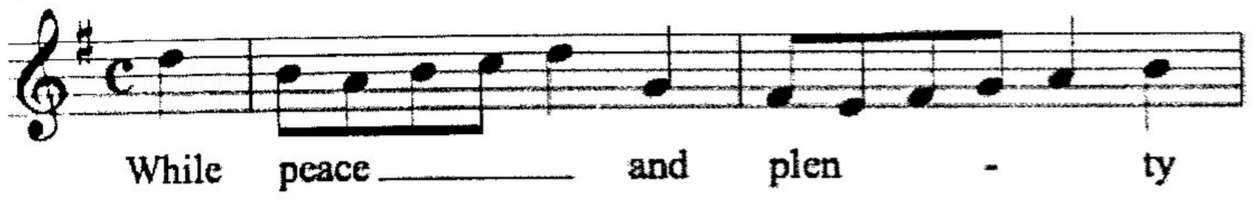
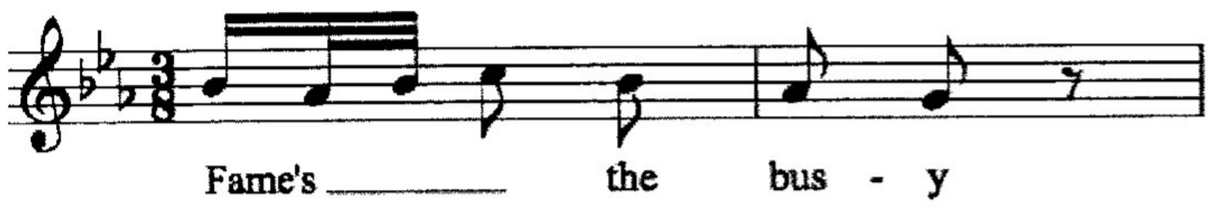
[2] Frasi, Young, Beard and Champness sang for Handel in the latter half of the 1750s, but Isabella Young became Isabella Scott in 1757, so the date of composition must be in early 1757 or a few years before.

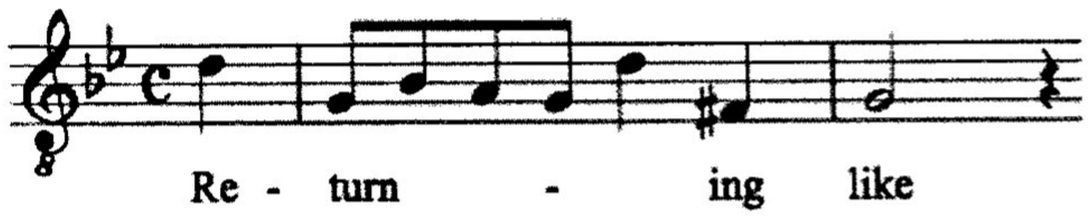
2 Soprano Solo (Third Youth) and **Chorus 'While peace and plenty'**: 2 ob, [bn,], str, bc
[See *Jehosaphat* 4:010:4]
(b.1)



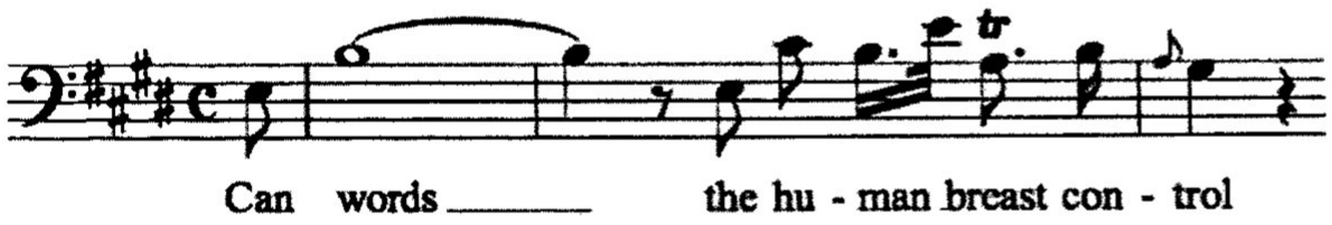
Recit (secco) 'Behold! to grace thy festival' (First Youth)
3 Air 'Fame's the busy mind's ambition' (First Youth): str, bc
Andante (b.20)



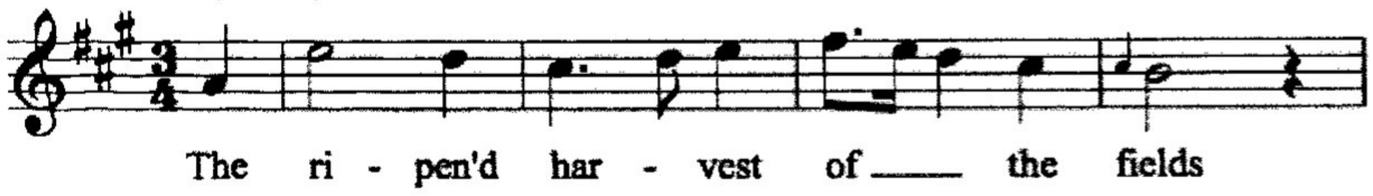
Recit (secco) 'With care from nature's unexhausted bed' (Second Youth)
4 Air 'Returning like the laden bee' (Second Youth): 2 vn, bc
(b.12)



Recit (secco) 'O Heav'n born eloquence' (Darius)
5 Air 'Can words the human breast control' (Darius): 2 bn, str, bc
[See *Gideon* 7:003:26]
Largo (b.12)

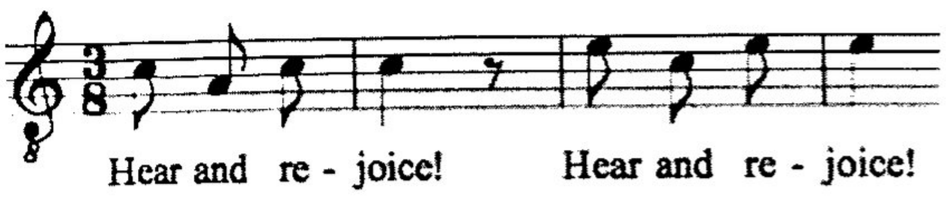


Recit (secco) 'To thee Darius' (Third Youth)
6 Air 'The ripen'd harvest of the fields' (Third Youth): str, bc
Andante (b.21)

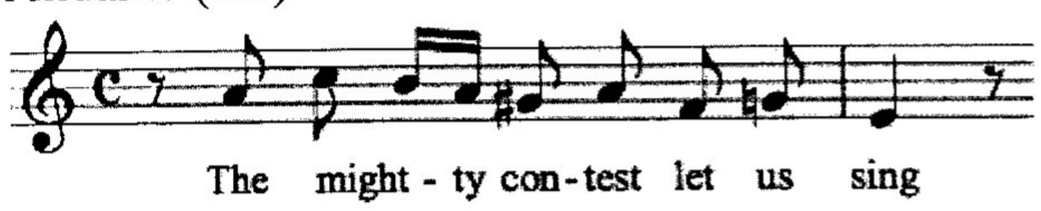


Recit (accomp) 'With honour and fame' (Darius)
Recit (secco) 'O generous king' (Second Youth)

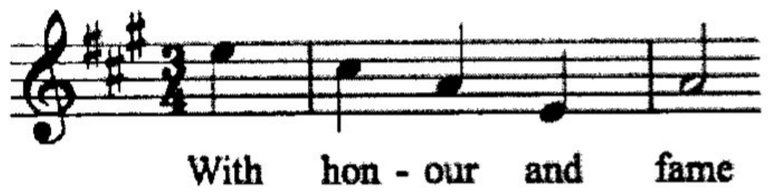
7 Solo (Second Youth): str, bc; and **Chorus 'Hear and rejoice!'**: 2 hn, timp, 2 ob, [bn], str, bc
[See *Gideon* 7:003:38]
(b.23)



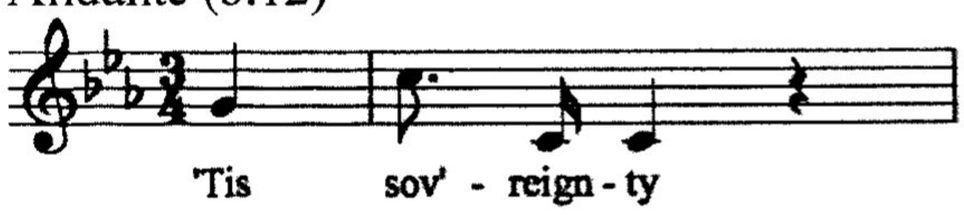
Recit (secco) 'Conferring just rewards' (Third Youth)
8 Trio 'The mighty contest let us sing' (Three Youths): 2 vn, bc
Andante (b.9)



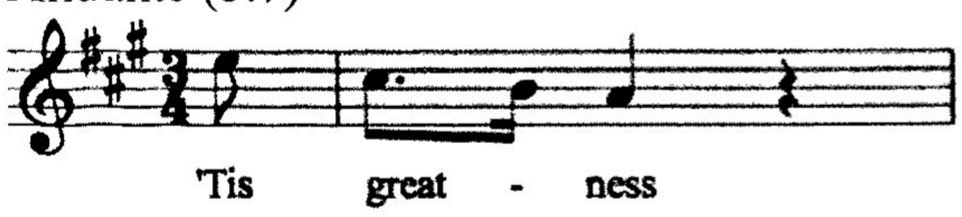
9 Chorus 'With honour and fame': 2 ob, [bn], str, bc
(b.15)



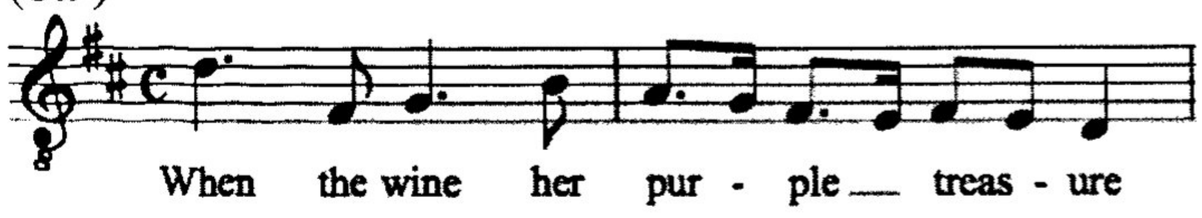
ACT II
Recit (secco) 'Proceed with thy collected skill' (Darius)
Recit (accomp) 'The king is the strongest' (First Youth)
10 Air ''Tis sov'reignty' (First Youth): str, bc
Andante (b.12)



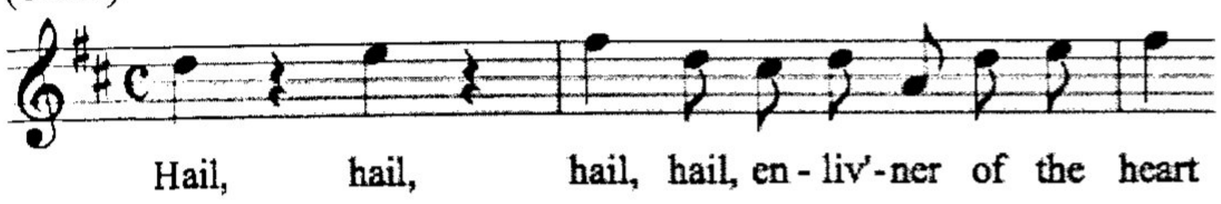
Recit (secco) 'O greatness did reward' (First Youth)
11 Chorus ''Tis greatness': 2 ob, [bn], str, bc
Andante (b.7)



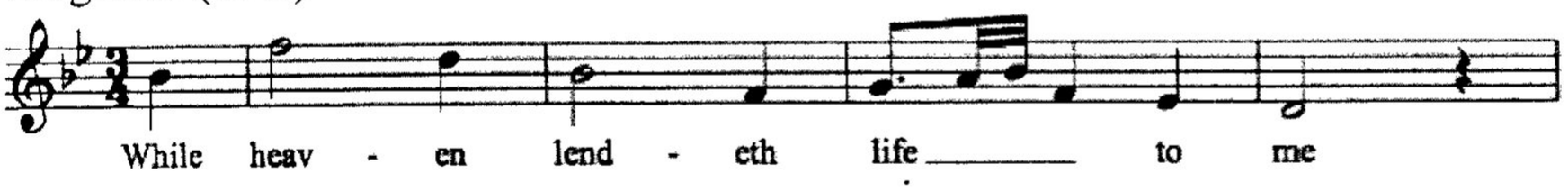
Recit (accomp) 'Wine is the strongest' (Second Youth)
12 Air 'When the wine her purple treasure (Second Youth): str, bc
(b.9)



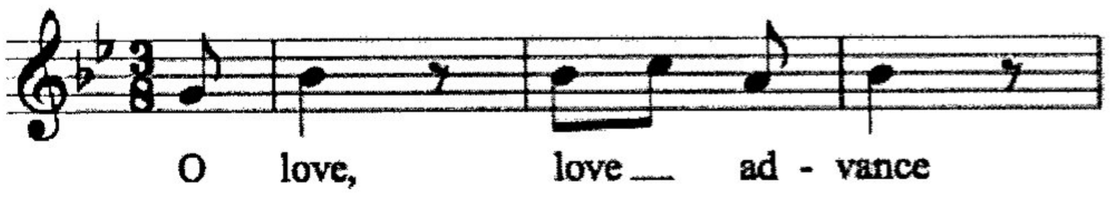
13 Chorus 'Hail enliv'ner of the heart': 2 tpt, 2 ob, [bn], str, bc
[See *Gideon* 7:003:15]
(b.12)



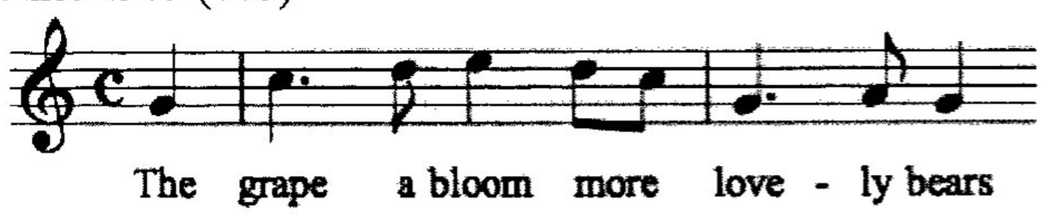
Recit (accomp) 'Women are the strongest' (Third Youth)
14 Air 'While heaven lendeth life to me' (Third Youth): ob, str, bc
Larghetto (b.20)



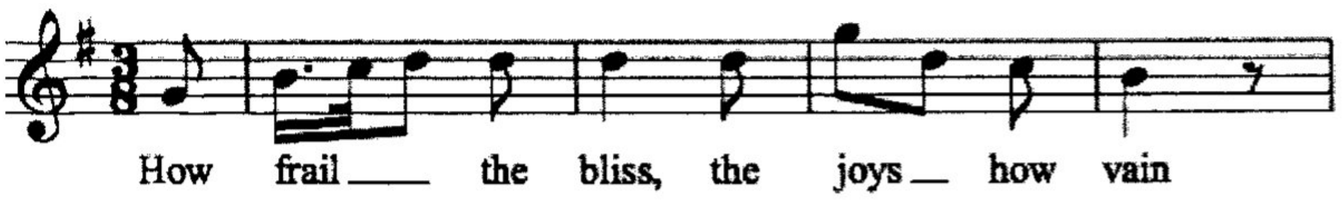
15 Chorus 'O love, love advance': 2 ob, [bn], str, bc
[See 4:006:18 below]
(b.21)



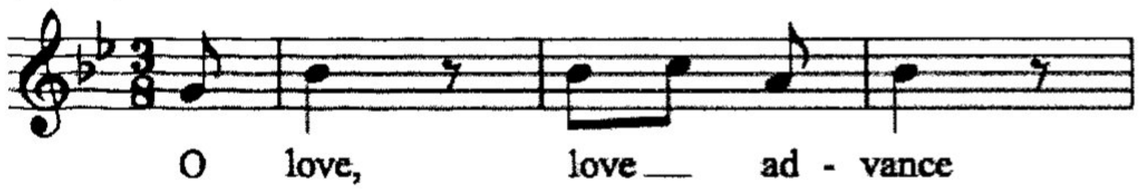
Recit (secco) 'The pomp and proud solemnity' (First/Second Youths)
16 Duet 'The grape a bloom more lovely bears' (Second and First Youths): str, bc
Andante (b.8)



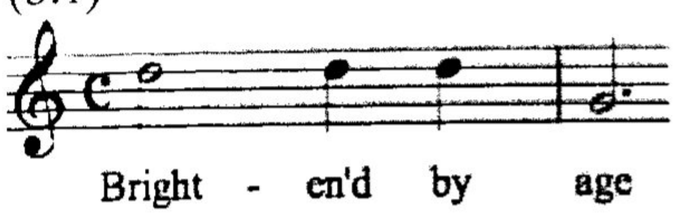
Recit (secco) 'Be hush'd ye idle reas'ners' (Third Youth)
17 Air 'How frail the bliss, the joys how vain' (Third Youth): str, bc
(b.21)



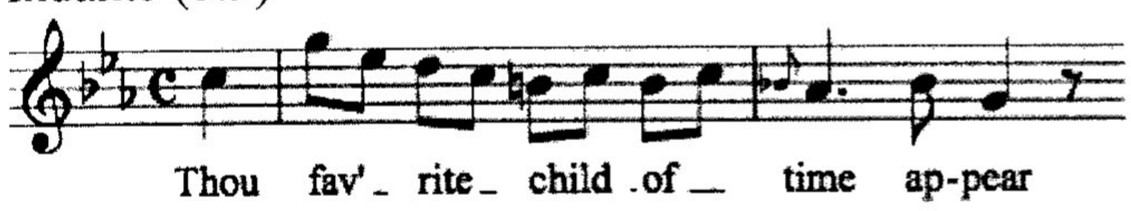
18 Chorus 'O love, advance': 2 ob, [bn], str, bc
[See 4:006:15 above. Smith wrote 'Repeat O love advance' at the end of the second act.]
(b.21)



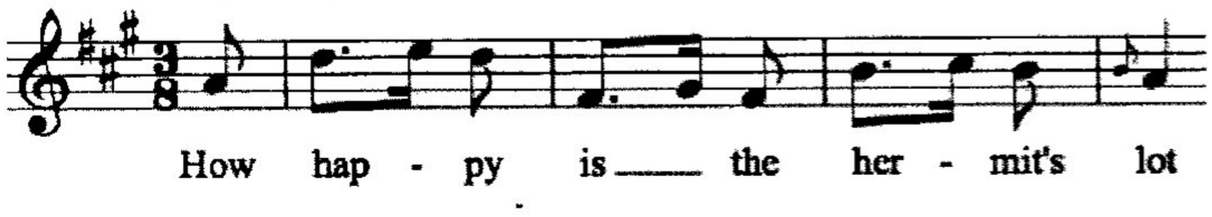
ACT III
Recit (accomp): 'O sacred truth' (Third Youth)
19 Chorus 'Brightened by age': 2 ob, [bn], str, bc
(b.1)



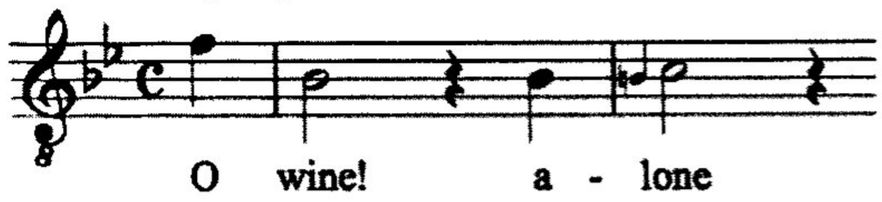
20 Air 'Thou fav'rite child of time appear' (Third Youth): 2 vn, bc
Andante (b.9)



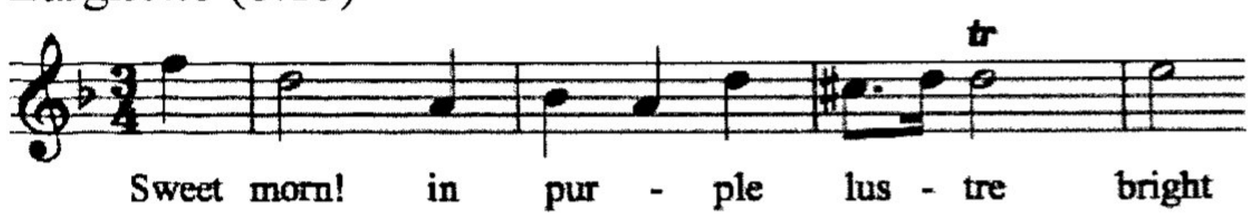
Recit (secco) 'Greatness! The tenant of ambitious hearts' (First Youth)
21 Air 'How happy is the hermit's lot' (First Youth): str, bc
[See *Gideon* 7:003:16]
Pastorale (b.20)



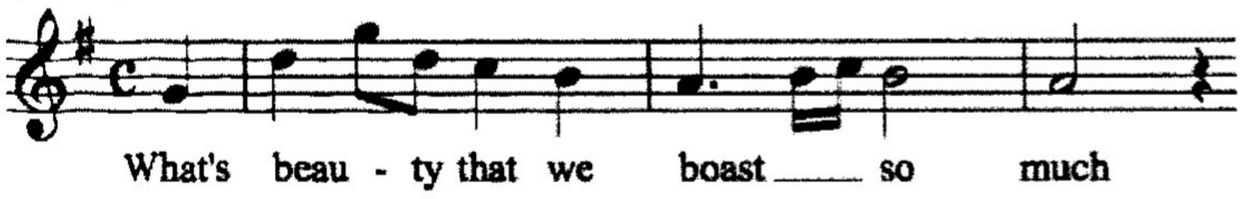
Recit (secco) 'The ways of pleasure' (Second Youth)
22 Air 'O wine! alone' (Second Youth): 2 vn, bc
Andante (b.7)



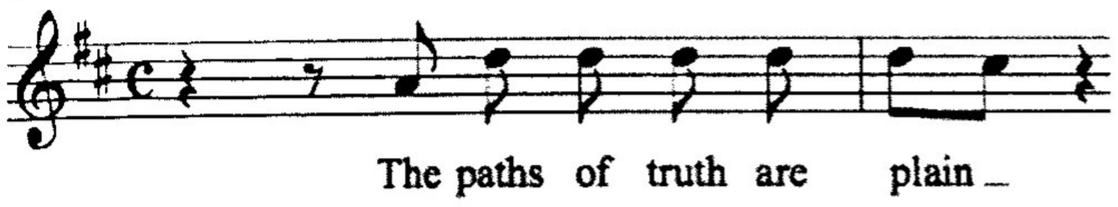
Recit (secco) 'Delusive dream of human life' (Third Youth)
[Set by Smith, but not in libretto]
23 Air 'Sweet morn! In purple lustre bright': str. bc (Third Youth)
Larghetto (b.15)



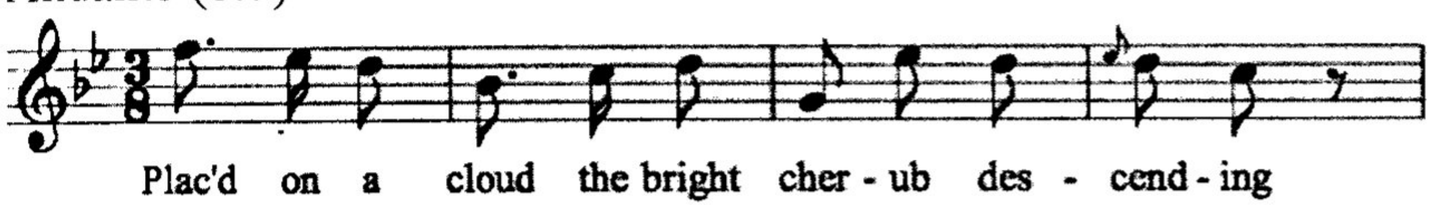
Recit (secco) 'O love and beauty' (Third Youth)
24 Air 'What's beauty that we boast so much': vn, va, bc (Third Youth)
(b.13)



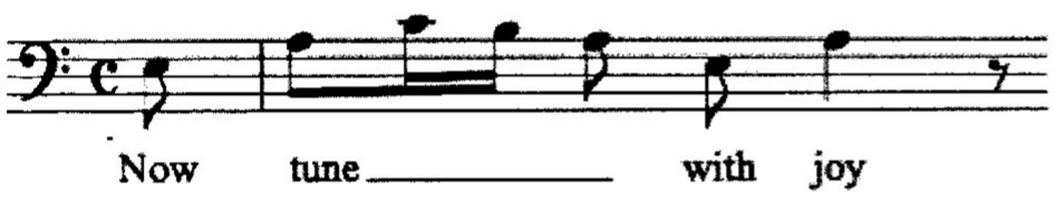
25 Chorus 'The paths of truth are plain' 2 ob, [bn], str, bc
[See *Rebecca* 4:009:32 and *Jehosaphat* 4:010:10]
(b.11)



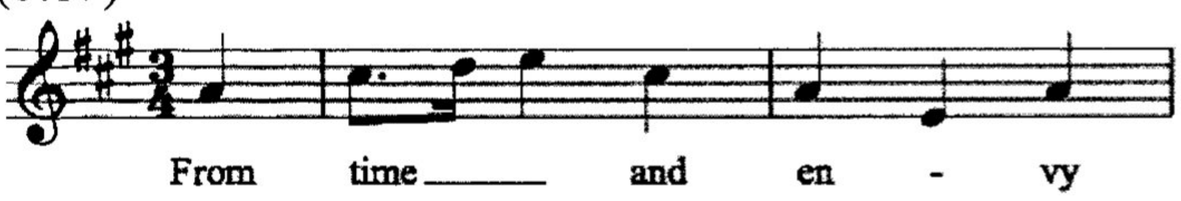
Recit (secco) 'Hail white rob'd maid' (First Youth)
26 Trio 'Plac'd on a cloud the bright cherub descending' (Trio of Youths): str, bc
Smith 'Like a bright cherub', *Gideon* 7:003:13]
Andante (b.1)



Recit (secco) 'As your rewards' (Darius)
27 Air 'Now tune with joy' (Darius): str, bc
[See *Gideon* 7:003:11]
(b.12)



28 Chorus 'From time and envy': 2 ob, [bn], str, bc
[See *Gideon* 7:003:20]
(b.17)



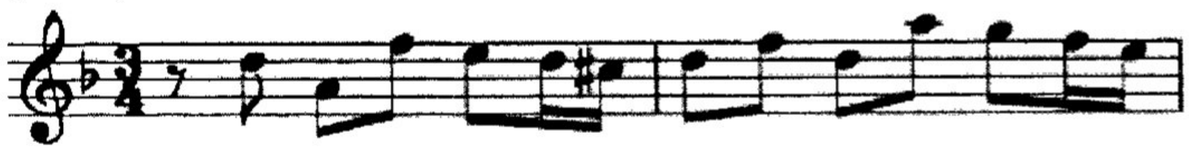
4:007 *JUDITH*
Autograph: lost
Copy (conducting score): *D-Hs* M A/669. Copyist S5; some inserts in Smith's hand
Watermarks: HB and HC types (Clausen, *c.*1765) and an F1a type (not in Clausen)
Librettist: Robert Price
Libretto: none
Performances: none known

DRAMATIS PERSONAE
Holofernes, General of the Assyrians: (T)
Anchior, Captain of the Ammonites: (B)
Judith (S)
Ozias, Governor of Bethulia (S)
Chabris: Compatriot of Ozias (B)
Israelite (T)
Officer to Holofernes (B)
Chorus

4:007 *JUDITH*
Ouverture: str, bc



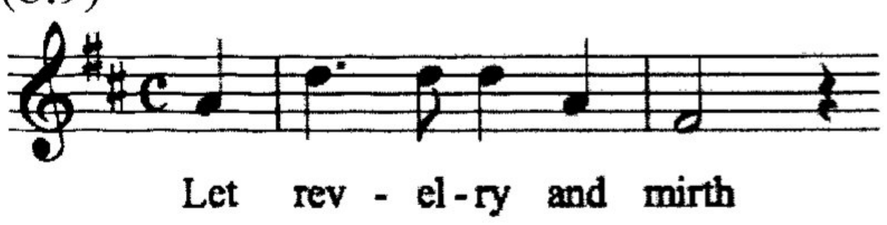
[Fugue]: 2 ob, [bn], str, bc
(b.13)



[Minuet]: 2 ob, [bn], str, bc

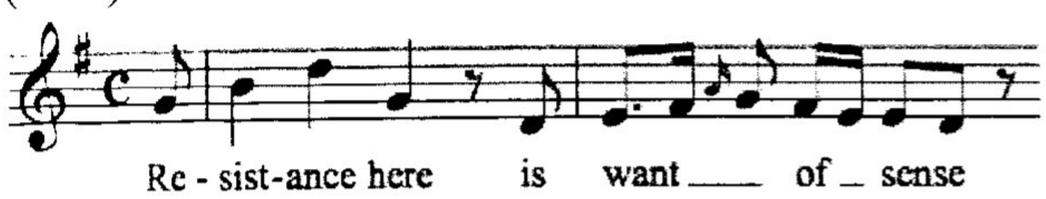


ACT I
1 Chorus 'Let revelry and mirth': 2 tpt, 2 ob, [bn], str, bc
(b.9)

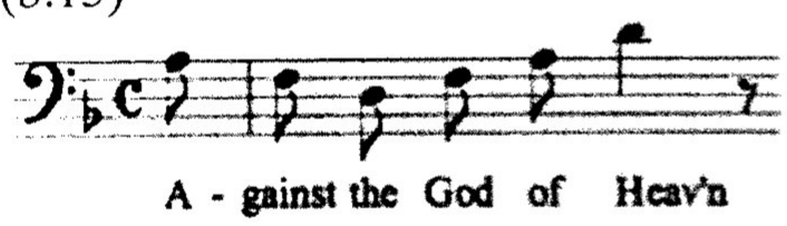


Recit (secco) 'The fall of rebel nations' (Holofernes)

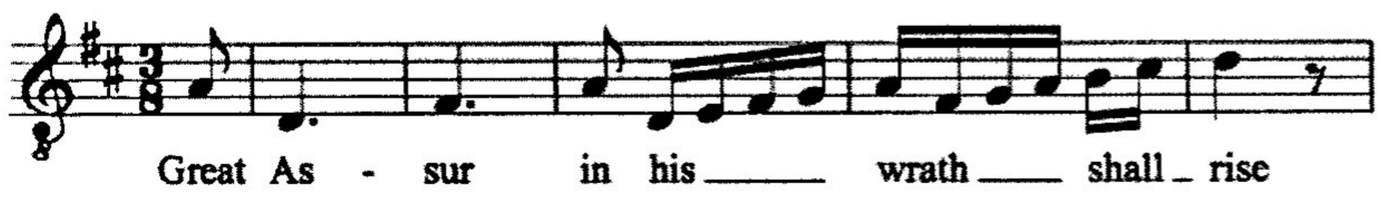
2 Air 'Resistance here is want of sense' (Holofernes): str, bc
(b.13)



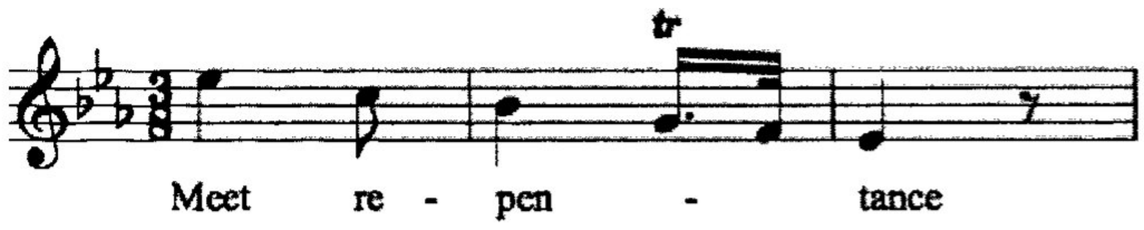
Recit (secco) 'Ye sons of Caanan' (Holofernes/Anchior) [partially cut]
3 Air 'Against the God of Heav'n' (Anchior): 2 vn, bc
(b.15)



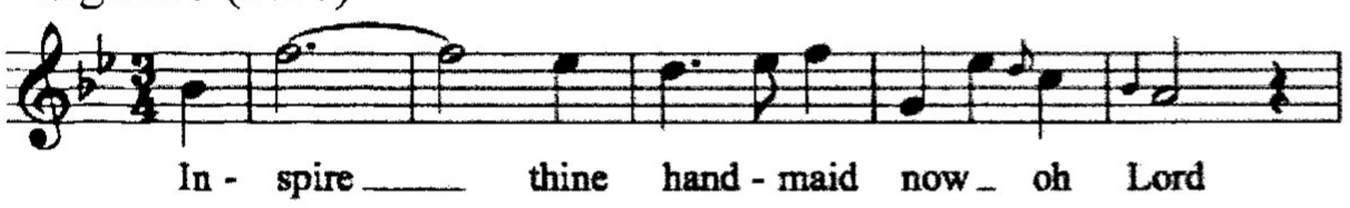
Recit (secco) 'Nabuchadonosor [*sic*] is God alone' (Holofernes)
[Smith insert]
Recit (accomp/secco) 'When slaughter wading' (Holofernes)
4 Solo (Holofernes) and **Chorus 'Great Assur in his wrath shall rise'**: 2 tpt, 2 ob, [bn], str, bc
(b.29)



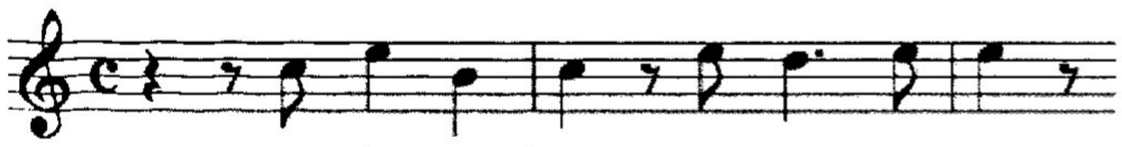
Recit (accomp) 'Oh my much lov'd and honour'd Lord' (Judith)
5 Air 'Meet repentance' (Judith): str, bc
[Smith insert, partially cut]
[See *Issipile* 3:001:9 and *Jehosaphat* 4:010:7]
Largo (b.24)



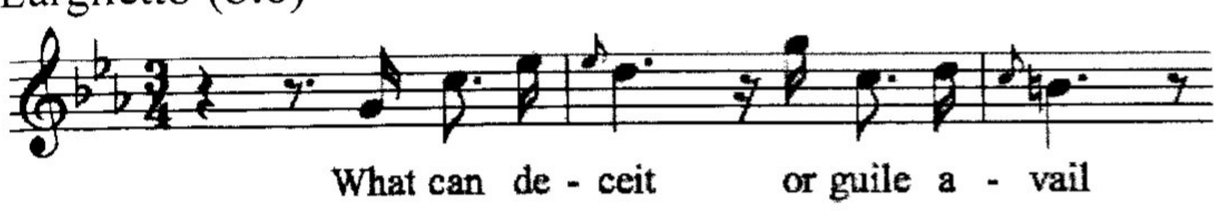
6 Air 'Inspire thy handmaid now, oh Lord' (Judith): str, bc
Larghetto (b.18)



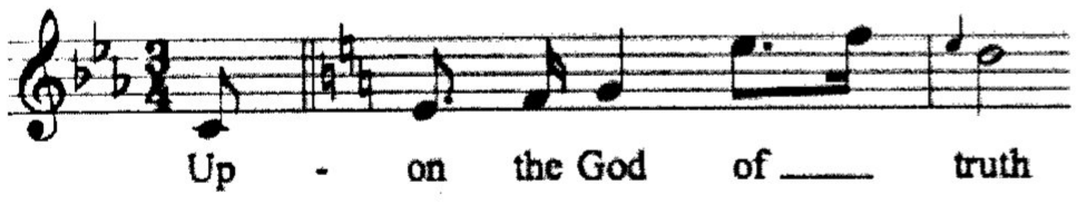
Recit (secco) 'May heaven direct our counsels' (Ozias/Chabris/Israelite) [partially cut]
7 Chorus 'From this man's bonds': 2 ob, [bn,], str, bc [Smith insert]
(b.1)



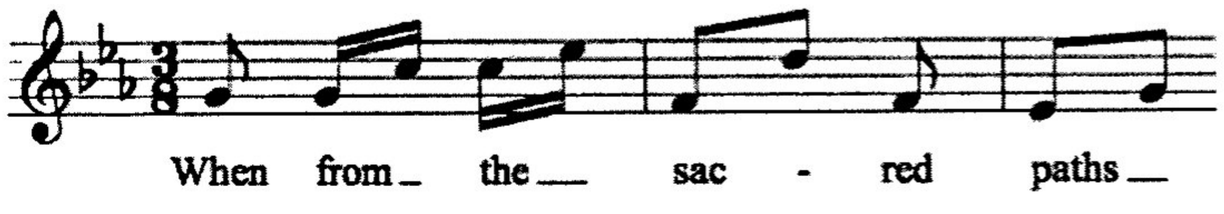
Recit (secco) 'Stranger draw near' (Ozias) [later insert]
8a Solo 'What can deceit or guile avail' (Ozias) and **Chorus 'Upon the God of truth'**: 2 ob, [bn], str, bc [later insert]
Larghetto (b.8)



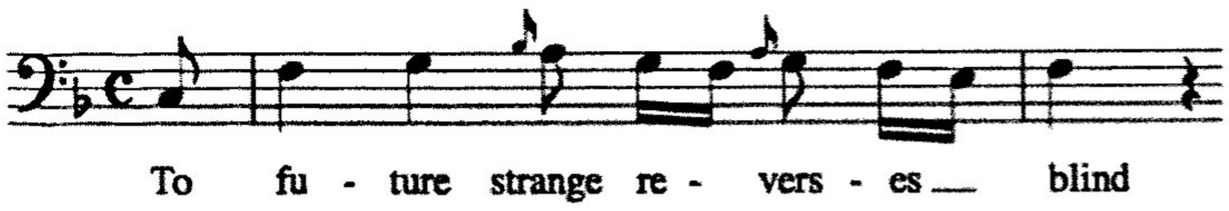
8b Chorus 'Upon the God of truth': 2 ob, [bn], str, bc [later insert]
(b.16 of Air 8a)



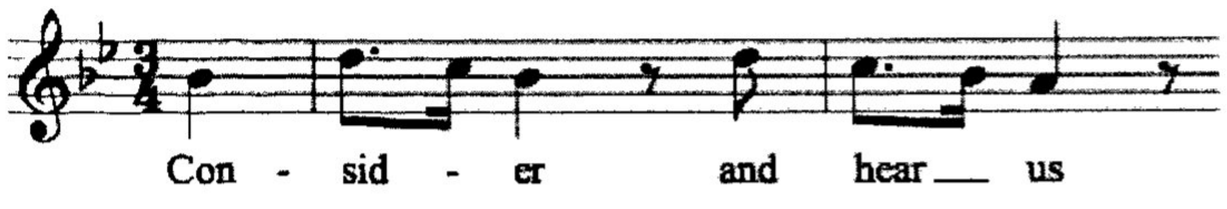
Recit (secco) 'In yonder camp'(Anchior) [insert; should have been bound after Air 9 where the original has been partially cut]
9 Air 'When from the sacred paths' (Ozias or Judith?): str, bc
Andantino (b.15)



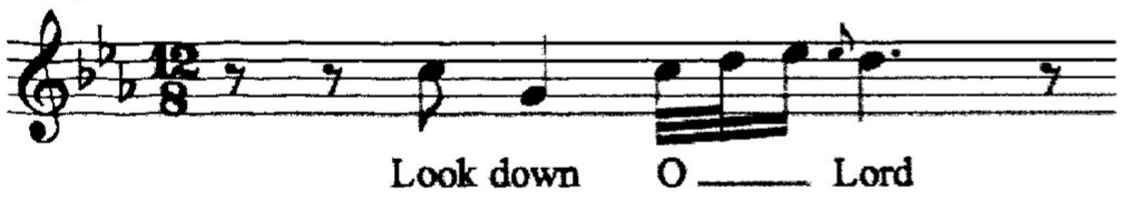
10 Air 'To future strange reverses blind' (Anchior): 2 hn, 2 ob, [bn], str, bc
(b.12)



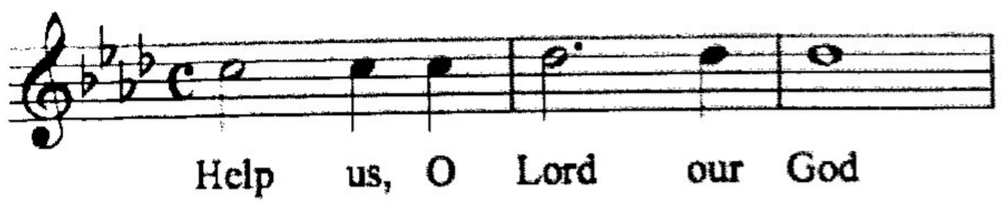
Recit (secco) 'In all thy words' (Ozias) [partially cut]
11 Chorus 'Consider and hear us': 2 ob, bn, str, bc
Larghetto (b.13)



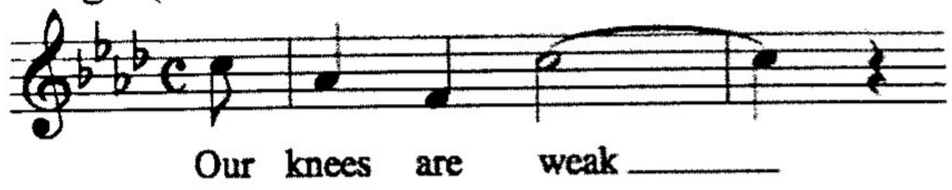
ACT II
12 Air 'Look down, O Lord' (Ozias): str, bc
Larghetto (b.4)



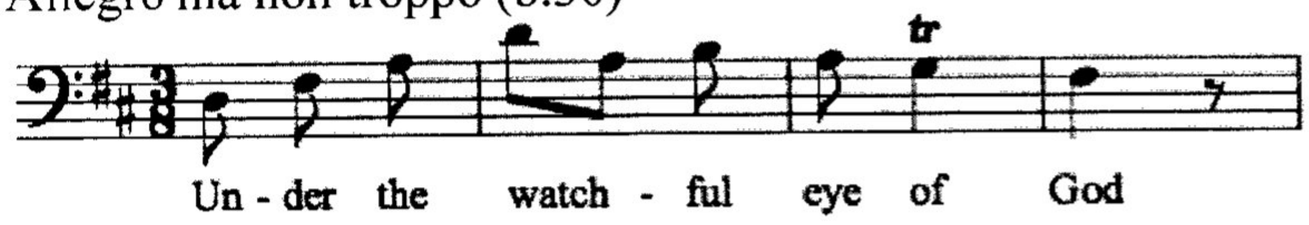
Recit (accomp) 'Oh what a piteous sight' (Ozias) [partially cut]
13a Chorus 'Help us, O Lord our God': 2 ob, [bn], str, bc
Grave (b.1)



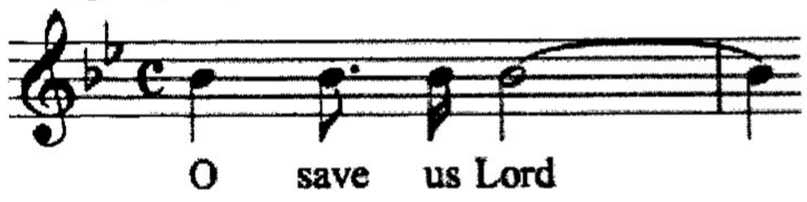
13b Chorus 'Our knees are weak' 2 ob, [bn], str, bc
Largo (b.19 of chorus 13a)



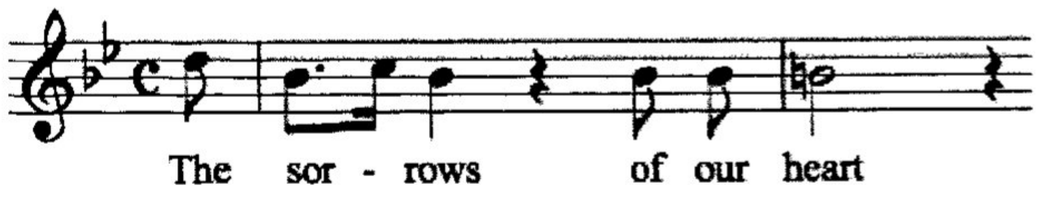
Recit (secco) 'God be a judge' (Israelite/Chabris) [partially cut]
14 Air 'Under the watchful eye of God' (Chabris): str, bc
Allegro ma non troppo (b.30)



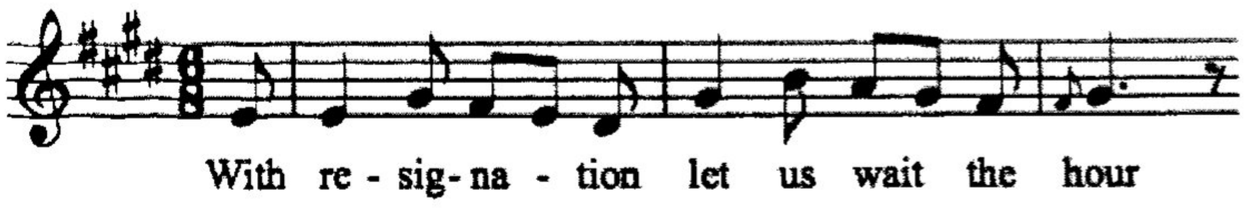
Recit (accomp) 'How can the languid soul' (Israelite)
15 Chorus 'O save us Lord': 2 ob, [bn], str, bc [Smith insert]
[See *Jehosaphat* 4:010:8]
Largo (b.1)



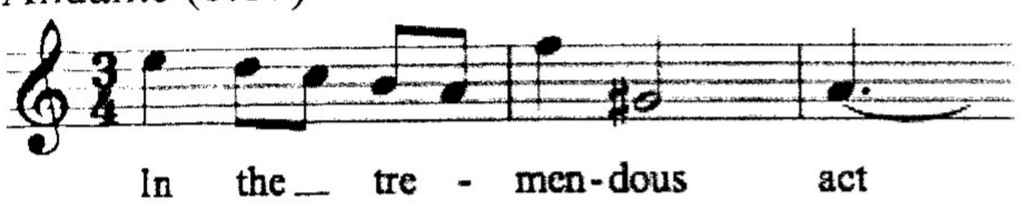
16 Chorus 'The sorrows of our hearts': 2 ob, [bn], str, bc
Largo, (b.3)



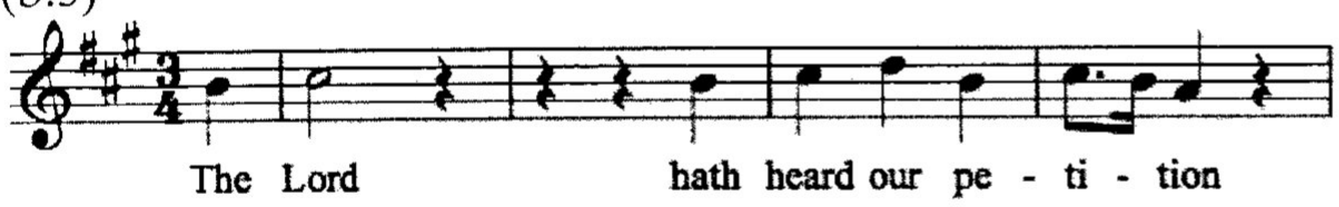
Recit (secco) 'To what a wretched state' (Ozias) [partially cut]
Recit (accomp) 'If five days pass' (Ozias)
Recit (secco) 'Oh rash, presumptuous man' (Judith) [partially cut]
17 Air 'With resignation let us wait the hour' (Judith): str, bc
Andantino (b.17)



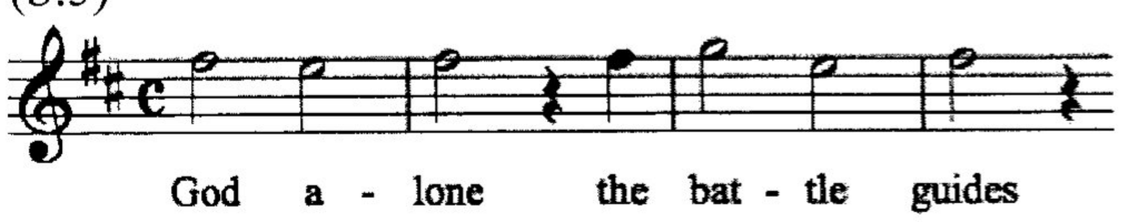
Recit (secco) 'Oh Judith!' (Ozias/Judith)
18 Duet 'In the tremendous act' (Judith and Ozias): 2 fl, str, bc
Andante (b.17)



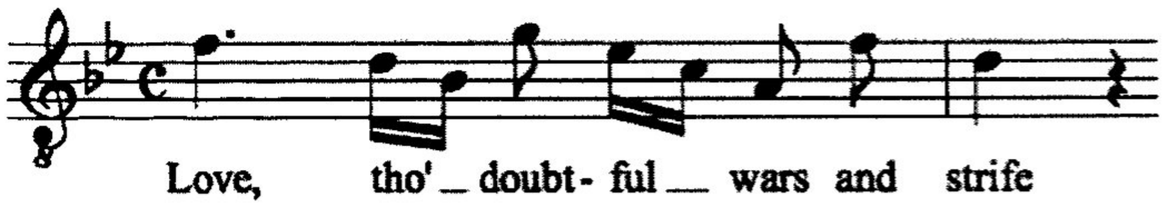
19 Chorus 'The Lord hath heard our petition': 2 ob, [bn], str, bc
(b.3)



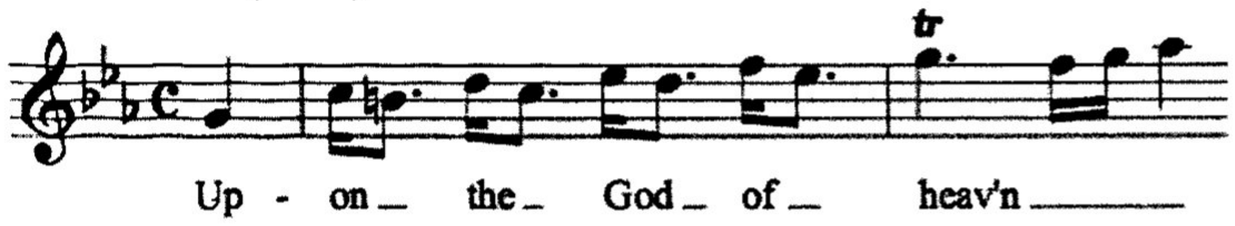
20 Chorus 'God alone the battle guides': 2 ob, [bn], str, bc
[Smith insert]
[See *Jehosaphat* 4:010:18]
(b.5)



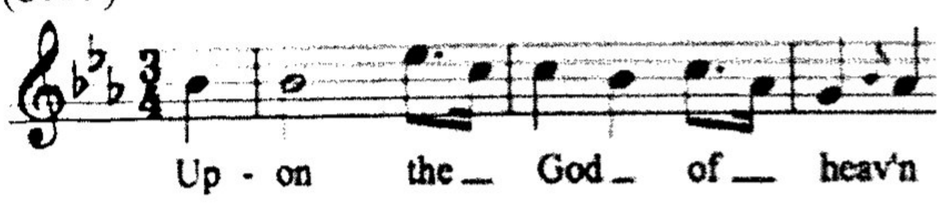
Recit (secco) 'And does this stubborn people' (Holofernes/Officer)
21 Air 'Love, tho' doubtful wars and strife' (Holofernes): str, bc
(b.9)



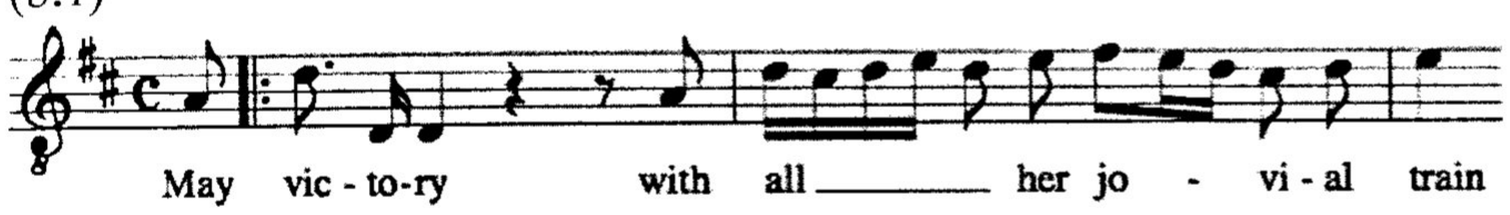
Recit (secco) 'See where with modest dignity' (Officer)
Recit (secco) 'Fair damsel, rise' (Holofernes/Judith) [partially cut]
Recit (accomp) 'Each night I'll spend in prayer' (Judith)
22a Air 'Upon the God of heav'n' (Judith): str, bc
[Original setting]
Andantino (b.26)



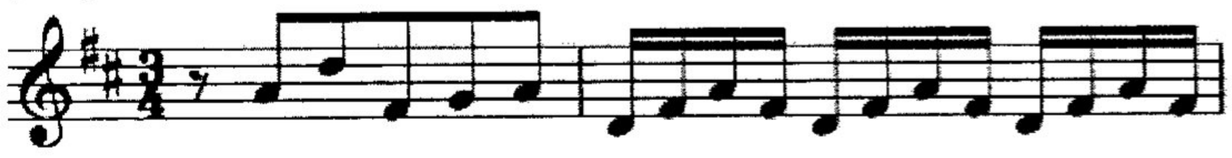
22b Air 'Upon the God of heav'n' (Judith): 2 bn, str, bc
[Alternative setting, Smith insert]
(b.17)



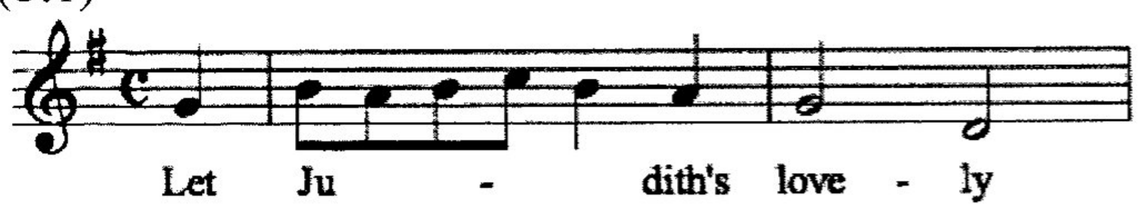
Recit (secco) 'Thy God hath wisely done' (Holofernes)
23 Air 'May victory with all her jovial train' (Judith): 2 ob, str, bc
(b.1)



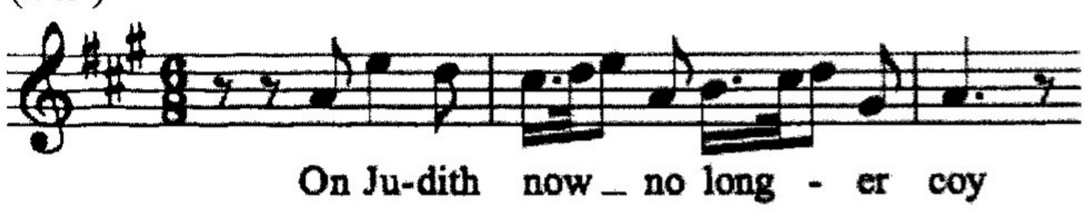
ACT III
24 Sinfonia: 2 tpt, timp, 2 ob, [bn], str, bc
(b.1)



Recit (secco) 'Let joy be spread around' (Holofernes)
25 Air (Holofernes): 2 bn, bc; and **Chorus 'Let Judith's lovely name resound'**: 2 hn, 2 ob, 2 bn, str, bc
(b.1)

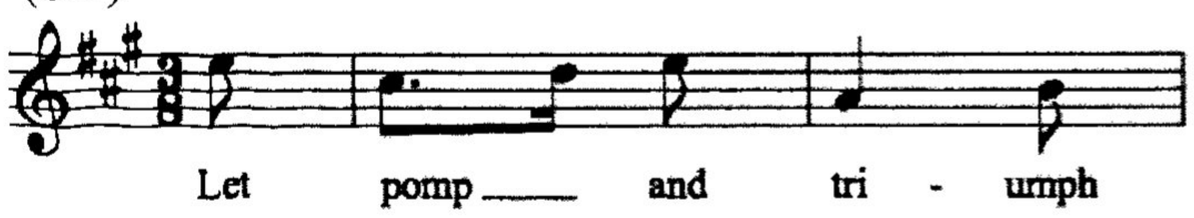


Recit (secco) 'And now then, loveliest angel' (Holofernes/Judith)
26 Air 'On Judith now no longer coy' (Holofernes): str, bc
(b.9)

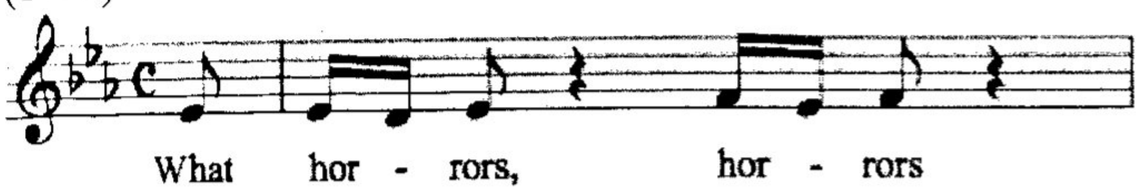


Recit (accomp) 'This impious scene' (Judith) [Begins in Smith hand, continues in hand of S5]
[Chorus 27 below inserted into the middle of this recit]

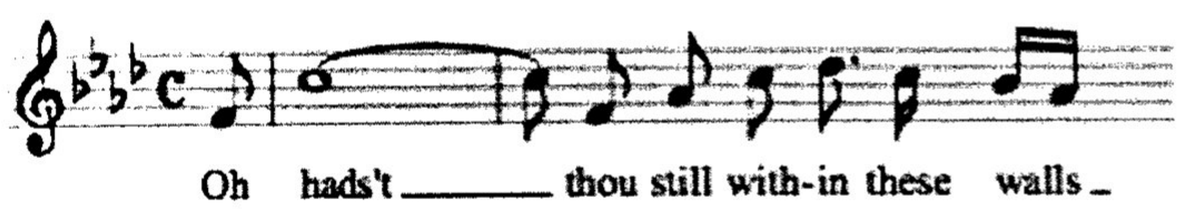
27 Chorus 'Let pomp and triumph': str, bc
[Smith insert]
[See *Jehosaphat* 4:010:15]
(b.1)



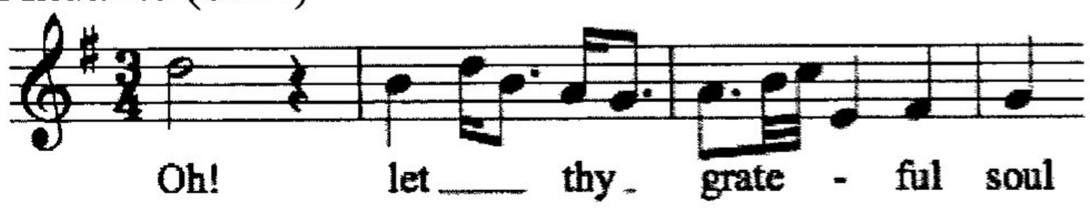
28 Air 'What horrors': str, bc
(b.15)



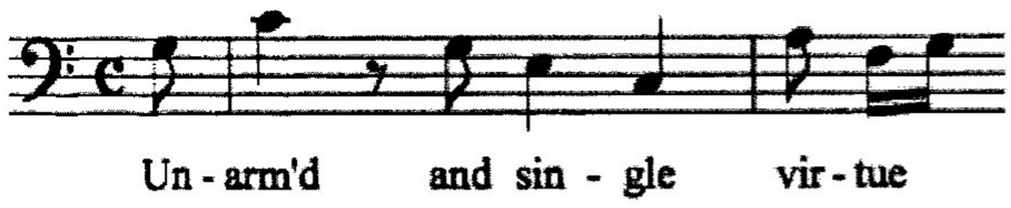
Recit (secco) 'Four days are nearly pass'd' (Ozias)
Recit (accomp) 'Oh Israel' (Ozias)
29 Air 'Oh had'st thou still within these walls remained' (Ozias): str, bc
Andante [previously Larghetto] (b.9)



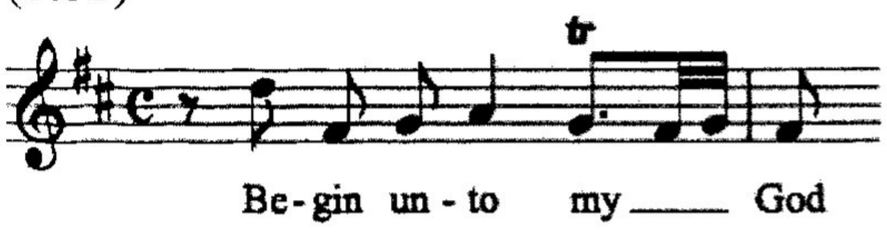
Recit (secco) 'Most noble chiefs' (Israelite/Ozias/Judith) [partially cut]
Recit (accomp) 'Oh God, what tongue can speak' (Judith)
30 Air 'Oh! Let thy grateful soul' (Judith): ob, str, bc
Andante (b.24)



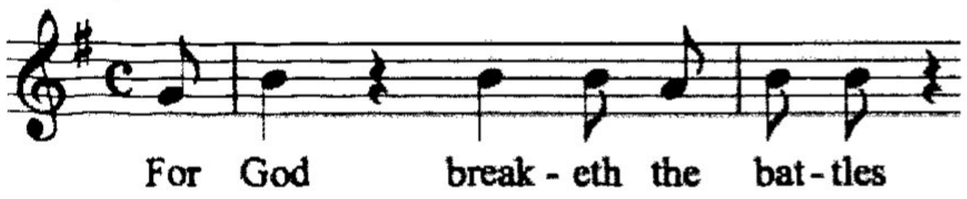
Recit (accomp) 'O God of Heaven' (Anchior)
31 Air 'Unarm'd and single virtue' (Anchior): str, bc
(b.8)



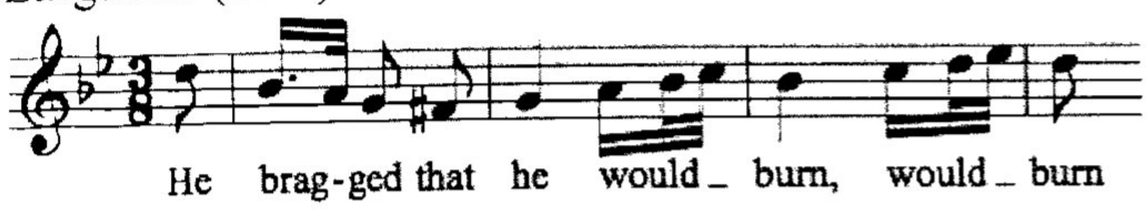
Recit (secco) 'Th' Assyrians fly' (Israelite/Judith)
32 Air 'Begin unto my God' (Judith): 2 ob, [bn], str, bc
(b.11)



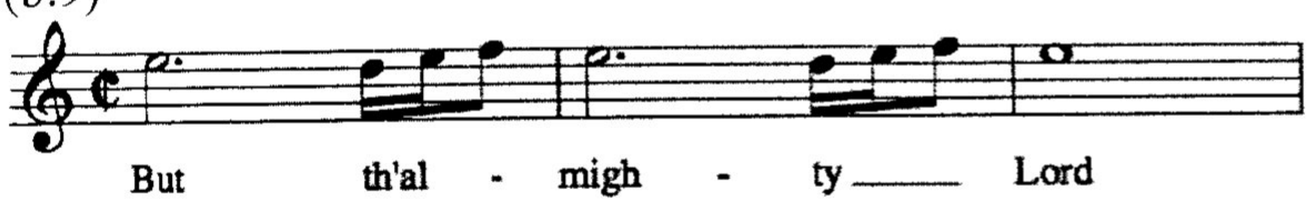
33 Chorus 'For God breaketh the battles': 2 ob, [bn], str, bc
(b.19)



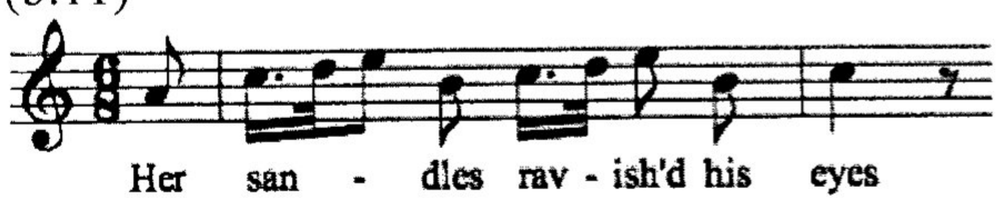
34 Duet 'He bragged that he would burn' (Judith and Ozias): str, bc
Larghetto (b.20)



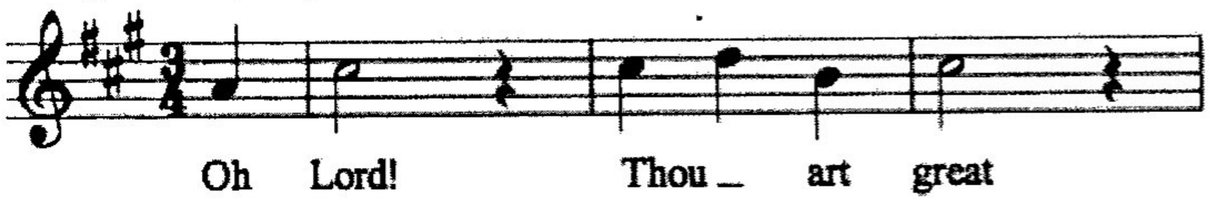
35 Chorus 'But th'almighty Lord': 2 hn, str, bc
[Begins in hand of S5, completed by Smith]
(b.9)



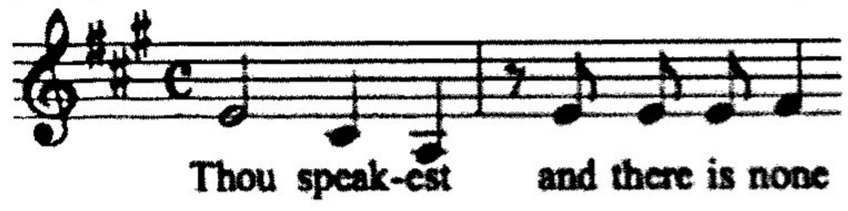
36 Semi-chorus (SS) and **Chorus 'Her sandals ravish'd his eyes'**: 2 ob, [bn], str, bc
(b.11)



37a Chorus 'Oh Lord! Thou art great': 2ob, [bn], str, bc
Larghetto (b.1)



37b 'Thou speakest and there is none': 2 ob, [bn], str, bc
[Fugal conclusion of 37a above, b.13)



4:008 *PARADISE LOST* (ORATORIO)[3]

Autograph: lost
Conducting Score: *D-Hs* M A/672. Original manuscript in the hand of S5 with inserts by Smith
Watermarks: Cr I and II (Clausen 1755-58) and Bm (Clausen 1759), Hc types (Clausen 1765, perhaps later) and two F1 types (Clausen 1760)
Printed Edition: PARADISE LOST./ AN/ ORATORIO./ Set to Musick by /Mr. SMITH./ London. Printed by I. Walsh in Catharine Street in the Strand [1760]
Librettist: Benjamin Stillingfleet
Libretti: 1) PARADISE LOST./ AN/ ORATORIO./ As it is Performed at the/ THEATRE-ROYAL in Covent-Garden./ Altered and adapted to the Stage from Milton./ Set to Musick by/ Mr. SMITH./ LONDON:/ PRINTED FOR R. AND J. DODSLEY in Pall-mall;/ And sold by Mr. BAKER in York-Street, Covent Garden./ MDCCLX

2) PARADISE LOST./ AN/ ORATORIO./ As it is Performed at the /THEATRE-ROYAL *in* Covent-Garden./ Altered and adapted to the Stage from MILTON./ Set to Music by Mr. SMITH./ THE SECOND EDITION./ LONDON:/Printed for R. and J. DODSLEY IN *Pall-mall;*/ And sold by Mr. BAKER in *York-street, Covent-Garden./* MDCC LX.

3) PARADISE LOST./ AN/ ORATORIO./ Altered and adapted for the Stage from Milton./ Set to Music by Mr. SMITH./ A NEW EDITION WITH ALTERATIONS AND ADDITIONS./ LONDON:/ Printed for J. DODSLEY, in Pall-mall./ MDCCLXXIV.
Performances: 29 February and 5 March 1760; plus 18 February 1761 at Covent Garden; also 2 March 1774 at Drury Lane

DRAMATIS PERSONAE 1760-61
Eve: Giulia Frasi/Charlotte Brent (S)
Adam: Isabella Young (A, 1760): Thomas Norris (A, 1761)
The Angels Gabriel, Uzziel and Zephon: John Beard (T)
The Angels Uriel, Ithuriel and Michael: Samuel Champness (B)

PROBABLE CAST 1774
Eve: Frederica Weichsell (S)
Adam: Mary Linley (A)
Gabriel: Thomas Norris (T)
Uriel: Robert Parry (B)

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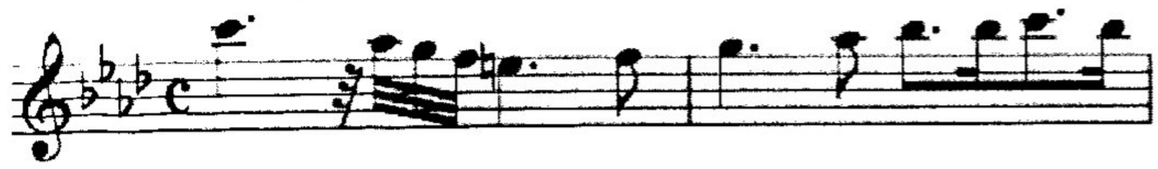
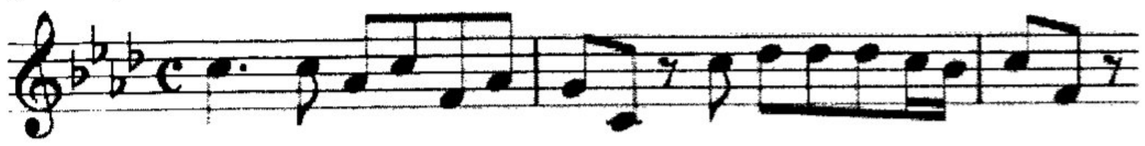
[3] Original 1760 version marked with *.

4:008 *PARADISE LOST*[4]
*Ouverture: str, bc
MS/P 1760-61, 1774



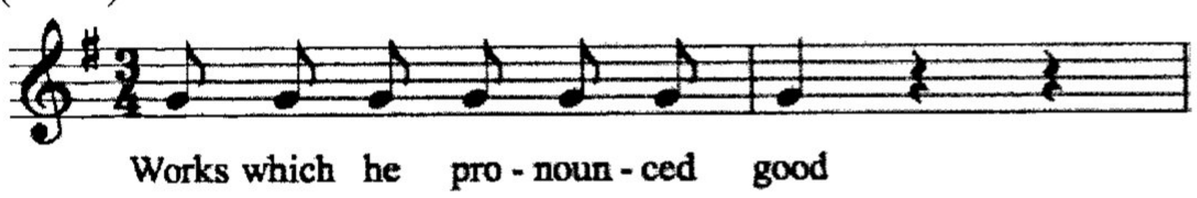
*[Fugue]: str, bc
(b.14)



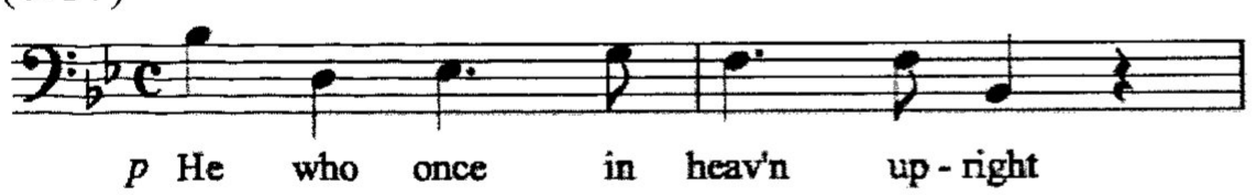
*[Minuet]: 2 hn, str, bc
Andantino



ACT I
Recit (secco) 'O glorious task' (Gabriel)
***1 Chorus 'Works which he pronounced good':** 2 ob, [bn], str, bc
MS 1760-61
(b.20)



Recit (secco) 'Gabriel, to thee thy course' (Uriel) [cut before first performance]
2 Air 'He who once in heav'n upright' (Uriel): 2vn, bc
[Cut before first performance]
MS 1760
(b.17)



Recit (secco) 'Uriel, no wonder' (Gabriel) [cut before first performance]
***3 [Orchestral interlude for scene change]:** 2 fl, str, bc
MS 1760
Largo



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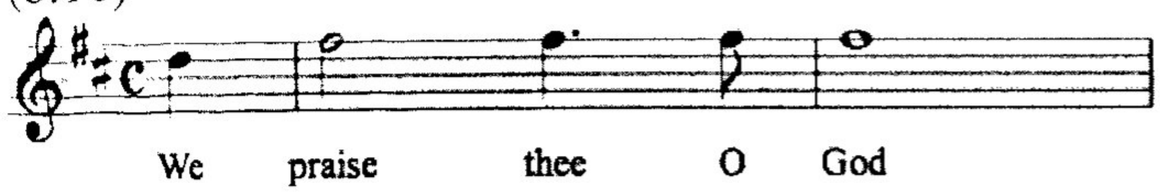
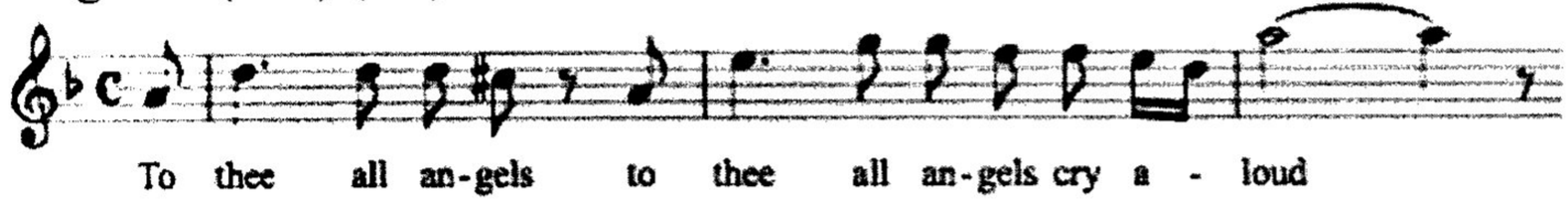
[4] The abbreviations MS (manuscript) or MS/P (both manuscript and printed) denote the source(s). New recitatives for 1774 have been omitted unless they have been moved (see 'Sole partner' before Chorus 4).

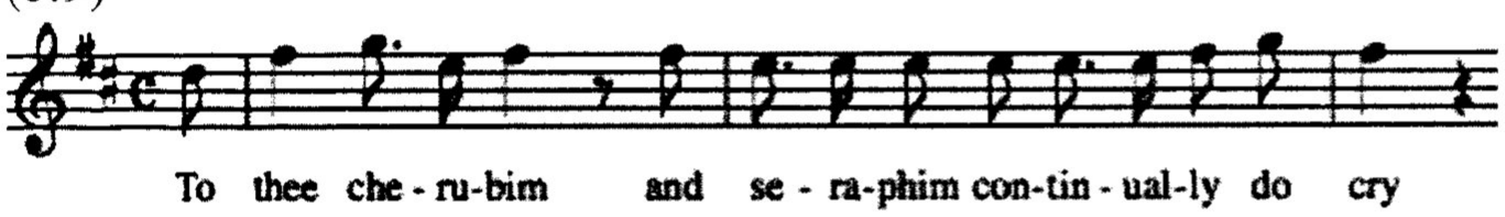
Recit (secco) 'Sole partner' (Adam) [opening recitative 1774, altered and shortened by Smith]
4 Chorus 'We praise thee O God' (Te Deum): 2 tpt, 2 ob, [bn], str, bc
MS [Smith insert, opening Chorus for 1774]
(b.16)



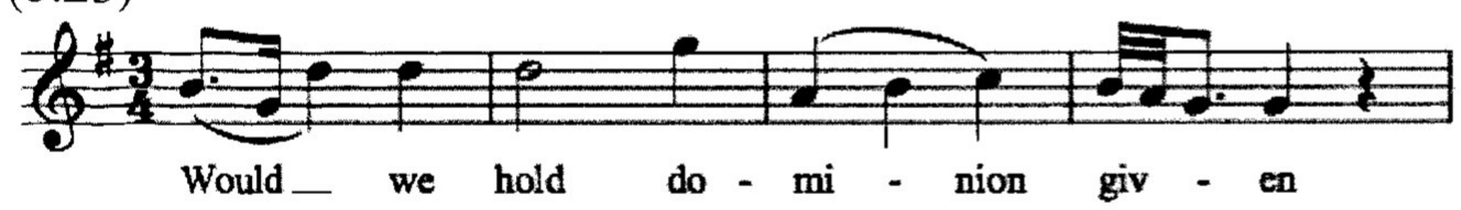
5 Soprano solo and **Chorus 'To thee all angels cry aloud'** (Te Deum): 2 ob, [bn], str, bc
MS 1774
[See *Redemption* 4:011:23]
Larghetto (solo) (b.1)



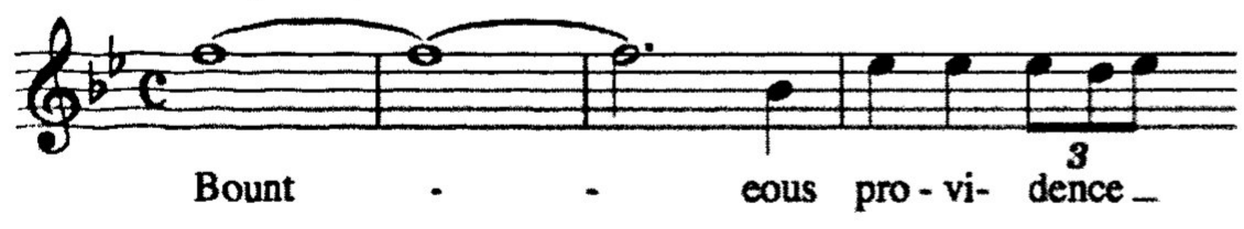
6 Chorus 'To thee Cherubim and seraphim continually do cry' (Te Deum): 2 tpt, 2 ob, [bn], str, bc
MS 1774 [Smith insert, cut before performance]
[See *Redemption* 4:011:24]
(b.9)



***7 Air 'Would we hold dominion given'** (Adam): str, bc
MS/P 1760-61
(b.23)

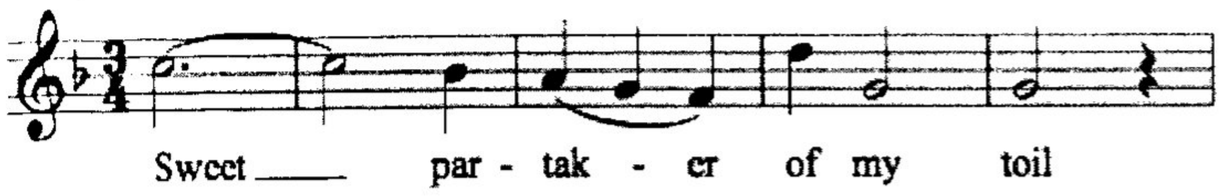


Recit (secco) 'My author, my disposer' (Eve) [shortened 1774]
***8 Air 'Bounteous providence'** (Eve): str, bc
MS/P 1760-61, 1774
Andantino (b.24)

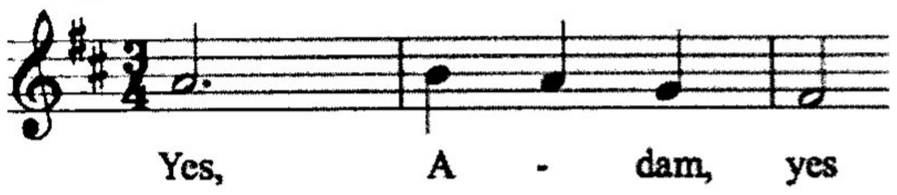


Recit (secco) 'My fairest, my espous'd' (Adam)

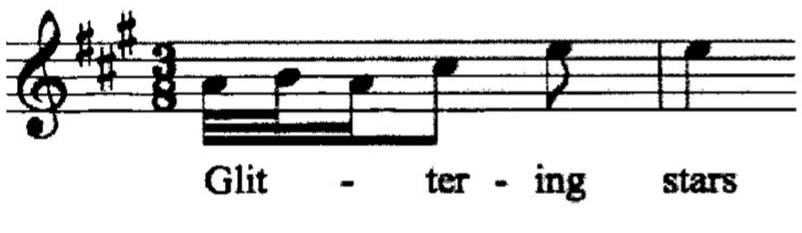
*9 Air **'Sweet partaker of my toil'** (Adam): 2 hn, 2 ob, bn, str, bc
MS/P 1760-61, 1774
Larghetto (b.30)



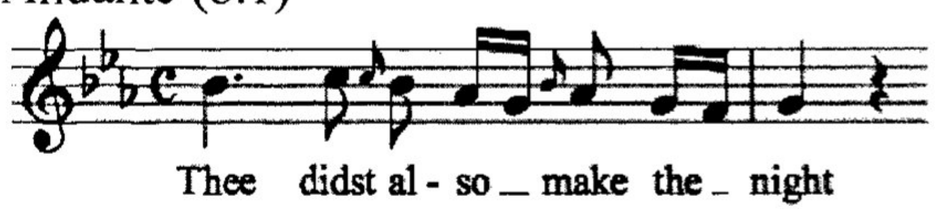
Recit (secco) 'Be it as thou hast said' (Eve)
***10 Air 'Yes, Adam, yes'** (Eve): str, bc
MS/P 1760-61
Larghetto (b.1)



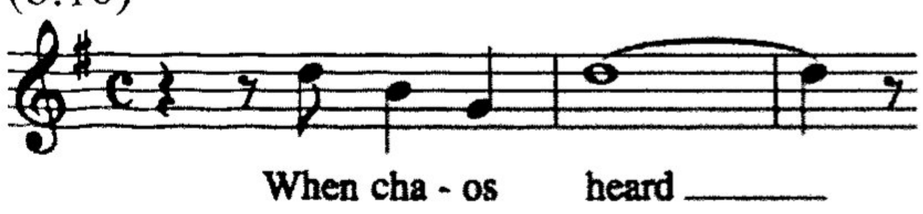
Recit (accomp) 'Sweet is the breath of morn' (Eve)
***11 Air 'Glittering stars'** (Eve): str, bc
MS/P 1760-61, 1774
(b.16)



Recit (secco) 'Daughter of God and man' (Adam)
***12 Duet 'Thou didst also make the night'** (Adam and Eve): str, bc
MS/P 1760-61, 1774 ['B' section apparently cut in all performances]
Andante (b.1)

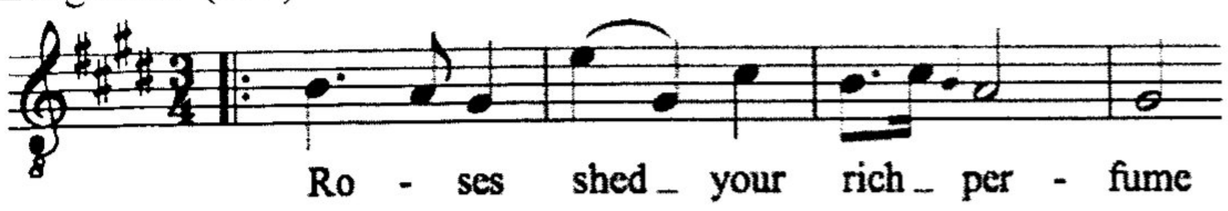


Recit (secco) 'Angels, these opening worlds' (Gabriel)
***13 Chorus 'When chaos heard'**: 2 ob, [bn], str, bc
MS 1760-61, 1774
(b.10)

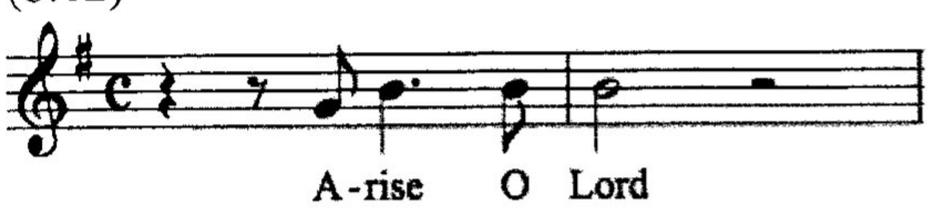


Recit (secco) 'Uzziel, half these draw off' (Gabriel)

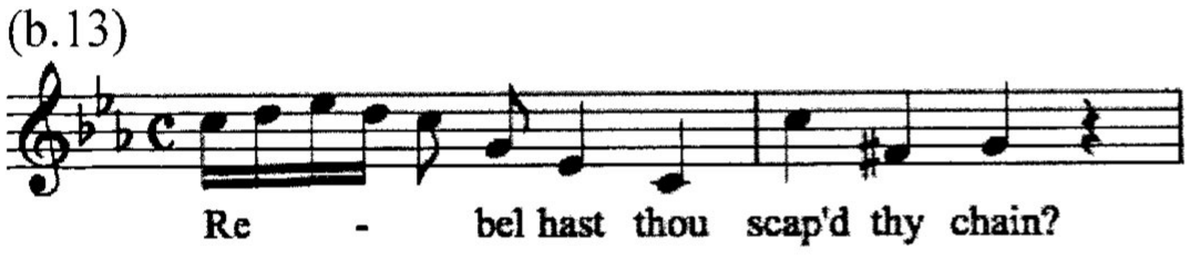
***14 Air 'Roses, shed your rich perfume'** (Gabriel): str, bc
MS/P 1760-61, 1774
Larghetto (b.7)



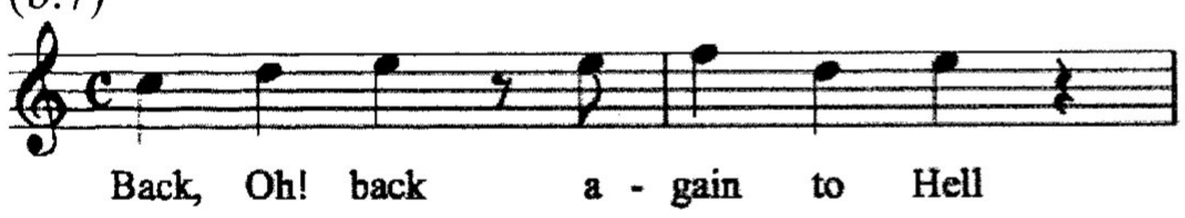
Recit (secco) 'This evening, as ye heard' (Gabriel)
15 Chorus 'Arise O Lord': 2 ob, [bn], str, bc
MS 1774 [Smith insert; end of Act I for 1774]
[See *Jehosaphat* 4:010:1]
(b.12)



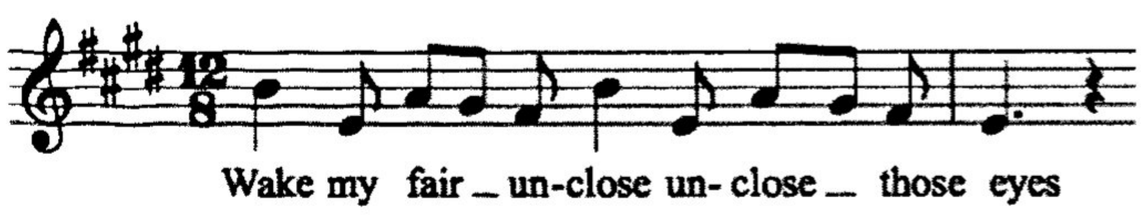
16 Air 'Rebel, hast thou scap'd thy chain' (Gabriel): 2 vn, bc
MS 1760 [apparently cut in all performances]
(b.13)



***17 Chorus 'Back, Oh! Back again to Hell'**: 2 hn, 2 ob, [bn], str, bc
MS 1760-61 [end of Act I for 1760-61, cut for 1774]]
(b.7)

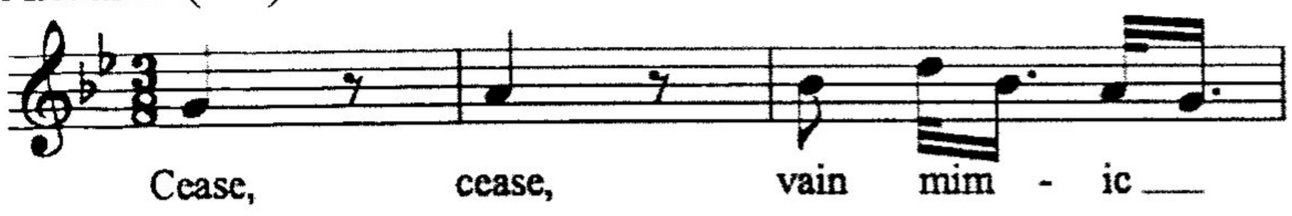


ACT II
Recit (secco) 'Why sleep'st thou' (Adam)
***18 Air 'Wake my fair, unclose those eyes'** (Adam): str, bc
MS/P 1760-61/1774
Andante (b.7)

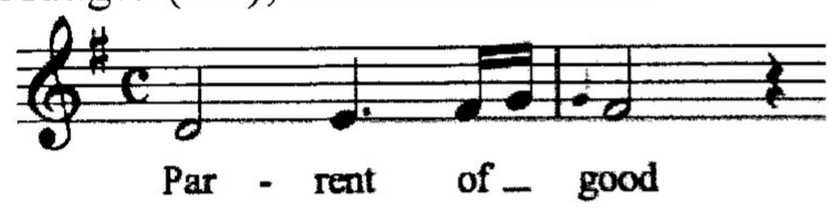


Recit (accomp) 'O sole [*sic*], in whom my thoughts find all repose' (Eve)
Recit (secco) 'Be not sad' (Adam)

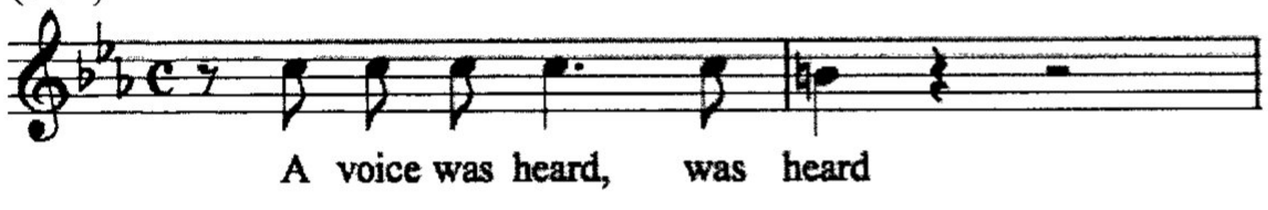
***19 Air 'Cease, vain mimic'** (Eve)
[Similar to *The Tempest* 2:005:26, in G major]
MS/P 1760-61, 1774
Andante (b.1)



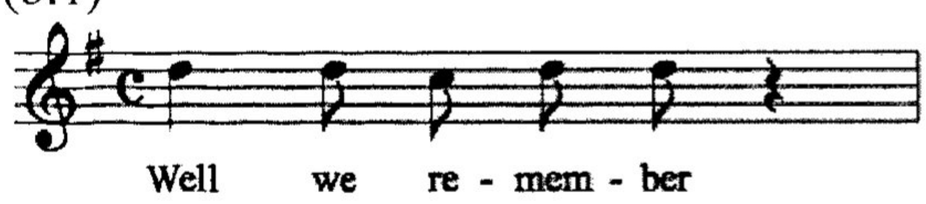
Recit (secco) 'Be not dishearten'd, Eve' (Adam)
***20 Duet 'Parent of good'** (Adam and Eve): str, bc
MS/P 1760-61, 1774
Adagio (b.1), then Andante b.3



Recit (secco) 'Yes, Uzziel' (Zephon)
***21 Chorus 'A voice was heard'**: 2 ob, [bn], str, bc
MS 1760-61, 1774
(b.1)

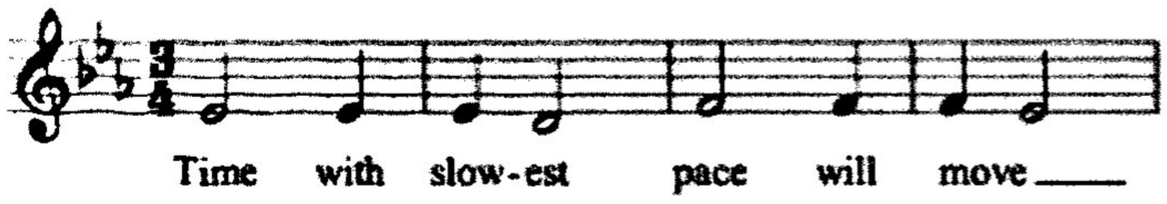


Recit (secco) 'Ithuriel, what tidings?' (Uzziel/Ithuriel)
***22 Chorus 'Well we remember'**: 2 tpt, timp, str, bc
MS 1760-61, 1774
(b.1)

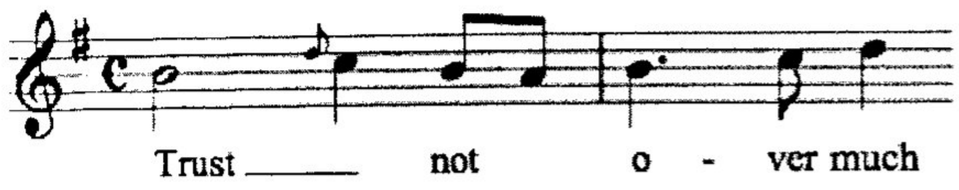


Recit (secco) 'Ye hear angelic guards' (Gabriel) [cut at some point]
23 Air 'How could a being once so great' (Gabriel)
[In 1760 libretto but apparently cut before performance; music lost]

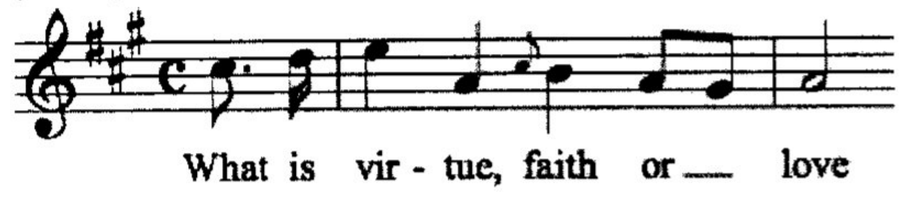
Recit (secco) 'Adam, well may we labour' (Eve)
***24 Air 'Time with slowest pace will move' (**Eve): str, bc
[Words of B section in libretto not set, or at any rate, missing in manuscript]
MS/P 1760-61, 1774
Andante (b.18)



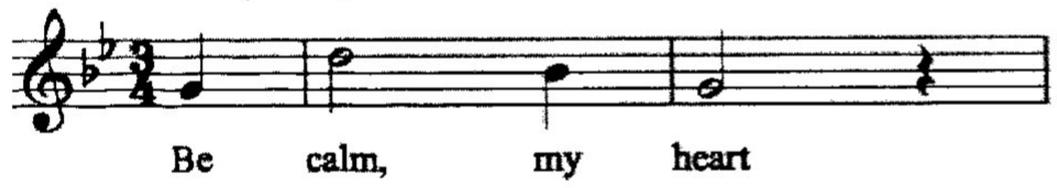
Recit (secco) 'Well hast thou motion'd' (Adam/Eve)
***25 Air 'Trust not over much'** (Adam)': str, bc
['B' section cut at some point]
MS/P 1760-61
(b.12)



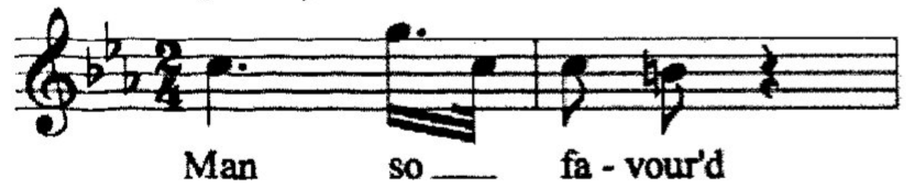
Recit (secco) 'If this be our condition' (Eve)
26 Air 'What is virtue, faith or love' (Eve): str, bc
[Not in any libretto; cut before performance]
MS
(b.15)



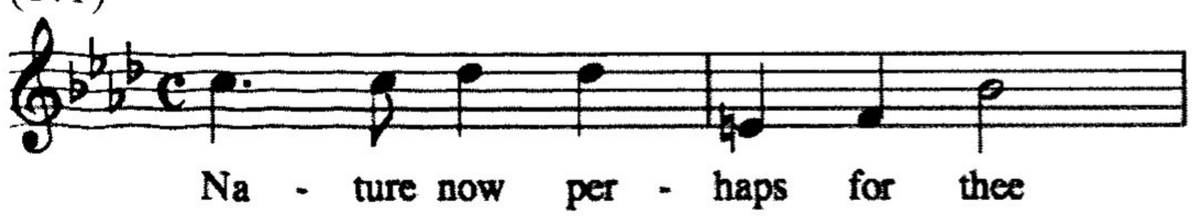
Recit (secco) 'Well, if thou thinkest thy happiness' (Adam)
Recit (accomp) 'Avant! vain fears' (Adam)
***27 Air 'Be calm, my heart'** (Adam): str, bc
[Words of B section in libretto not set, or at any rate, missing in manuscript]
MS 1760-61
Andantino (b.13)



Recit (accomp) 'What means this shock' (Gabriel)
***28 Air 'Man so favour'd'** (Gabriel): 2 vn, bc
[Words altered for 1774]
MS/P 1760-61, 1774
Andante (b.17)

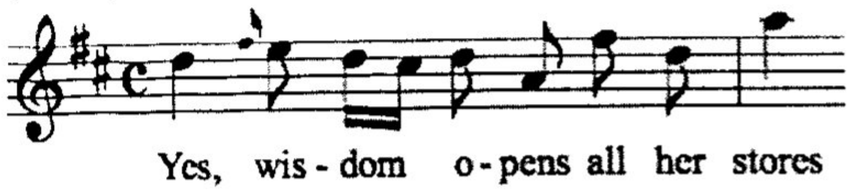


***29 Chorus 'Nature now perhaps for thee'**: str, bc
MS 1760-61, 1774
(b.1)

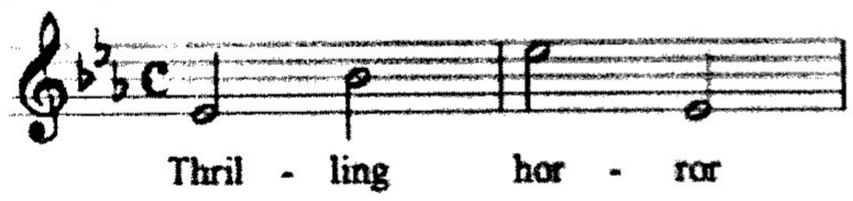


Recit (secco) 'Hast thou not wonder'd' (Eve)

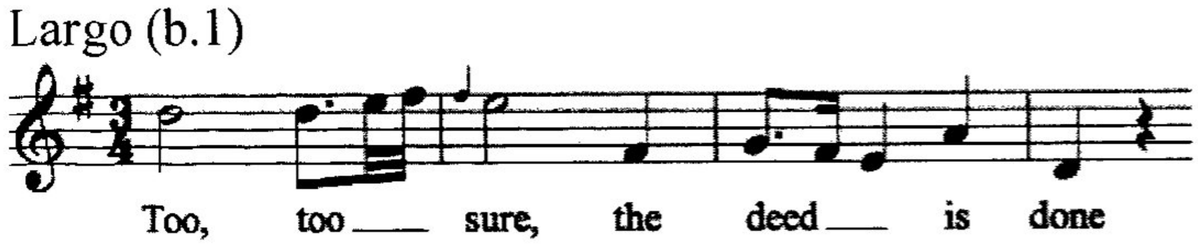
***30 Air 'Yes, wisdom opens all her stores'** (Eve): str, bc
MS/P 1760-61, 1774
(b.10)



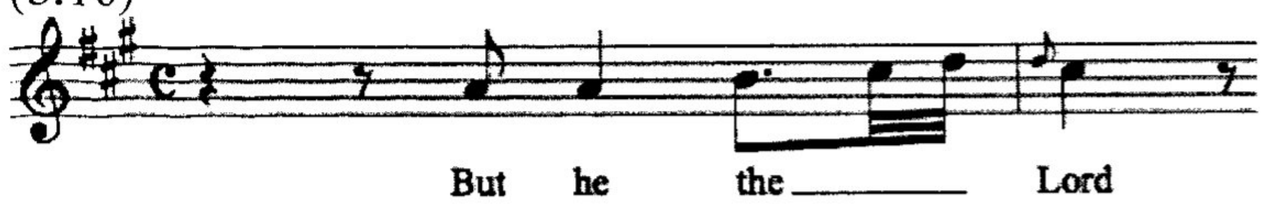
Recit (secco) 'Thou therefore also taste' (Eve)
Recit (accomp) 'Oh! fairest of creation' (Adam)
***31 Air 'Thrilling horror'** (Adam): str, bc
MS/P 1760-61, 1774
(b.13)



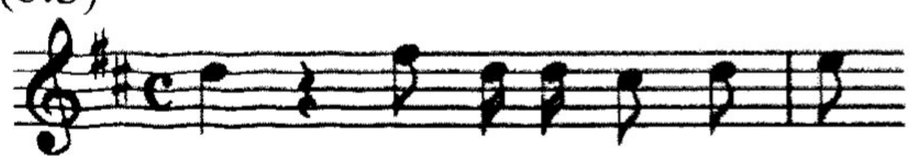
Recit (secco) 'How can I live without thee' (Adam/Eve)
Recit (secco) 'Methought I saw the human pair disturb'd'(Gabriel)
Recit (accomp) 'Earth trembles from her bowels' (Gabriel)
***32 Air 'Too, too sure, the deed is done'** (Gabriel):·str, bc
MS/P 1760-61
Largo (b.1)



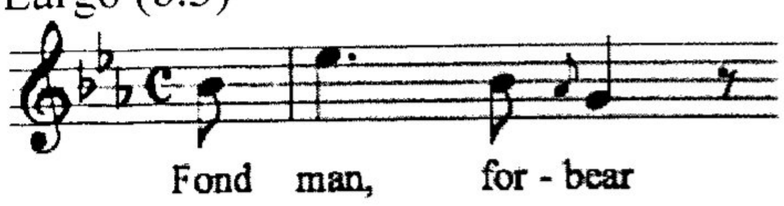
***33 Chorus 'But he the Lord'**: 2 ob, [bn], str, bc
MS 1760-61
(b.10)



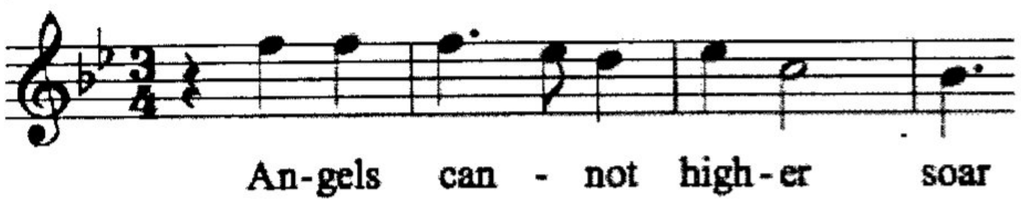
ACT III
Recit (secco) 'Ye headlong torrents' (Gabriel)
[In 1774 libretto only; music lost]
34 Chorus 'Sound his tremendous praise': 2 tpt, 2 ob, [bn], str, bc
1774 libretto only; not in bound manuscript, but exact words from *The Seasons*
[See *The Seasons* 4:003:17 and *Jehosaphat* 4:010:12]
(b.5)



Recit (secco) 'Angels! ye have heard'(Gabriel) [beginning of Part III for 1760-61 versions]
***35 Arioso 'Fond man, forbear'** (Gabriel): str, bc
MS/P 1760-61
Largo (b.3)

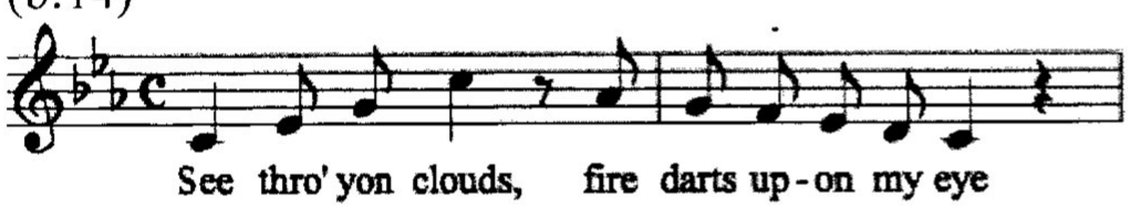


***36 Chorus 'Angels cannot higher soar'**: 2 ob, [bn], str, bc
MS 1760-61
(b.1)

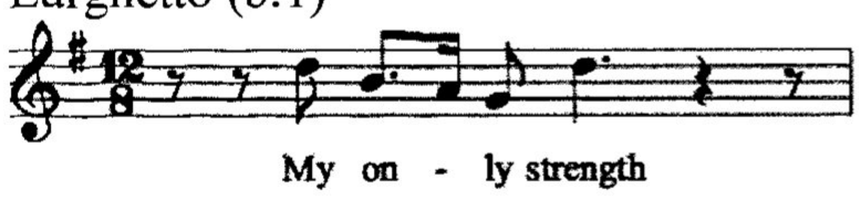


37 Air 'O woods! O fountains' (Gabriel)
[Words in 1760 libretto, but cut; music lost]

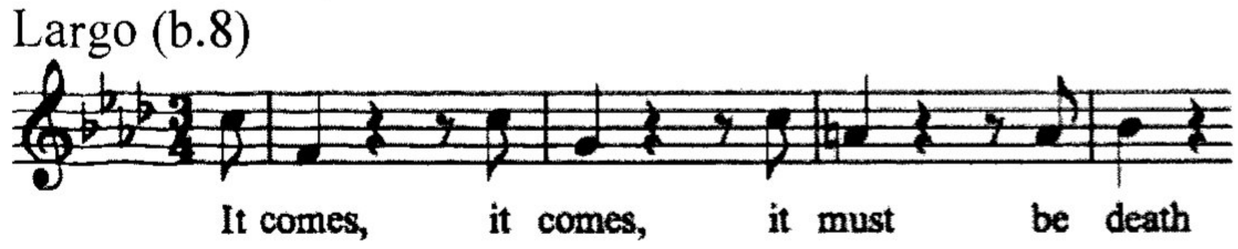
Recit (accomp) 'Why comes not death' (Adam)
***38 Air 'See thro' yon clouds, fire darts upon my eye'** (Adam): str, bc
MS/P 1760-61, 1774
(b.14)



Recit (accomp) 'Out of my sight, thou serpent' (Adam)
***39 Arioso 'My only strength'** (Eve): str, bc
MS/P 1760-61, 1774
Larghetto (b.1)

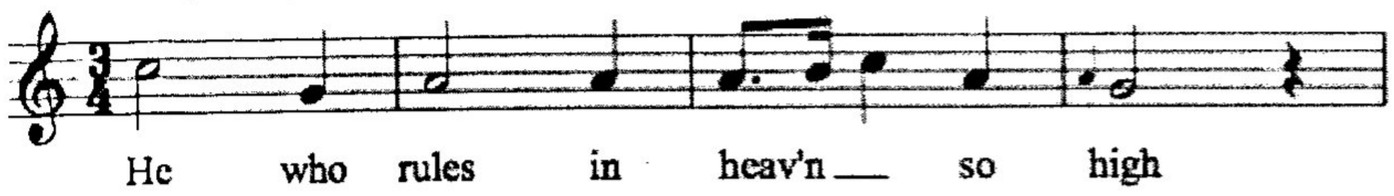


Recit (secco) 'Talk'st thou of pity' (Adam)
Recit (accomp) 'Oh! do not, Adam' (Eve)
***40 Air 'It comes, it must be death'** (Eve): 2 ob, [bn], str, bc
MS/P 1760-61, 1774
Largo (b.8)

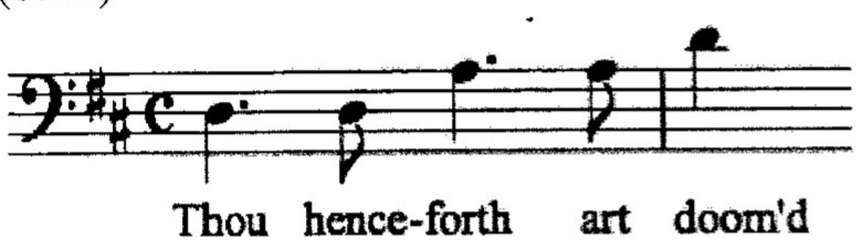


Recit (secco) 'Eve, rise, let us no more contend' (Adam)

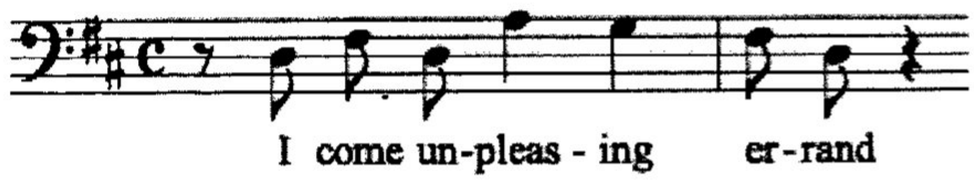
***41 Air 'He who rules in heav'n' so high'** (Adam)
MS/P 1760-61, 1774
Andante (b.18)



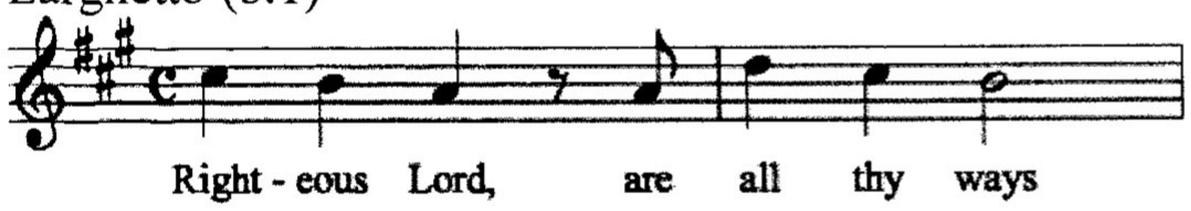
Recit (secco) 'Adam! heav'n's high behest' (Michael)
42 Air 'Thou henceforth art doom'd (Michael): str, bc
MS 1774 [Smith insert]
(b.11)



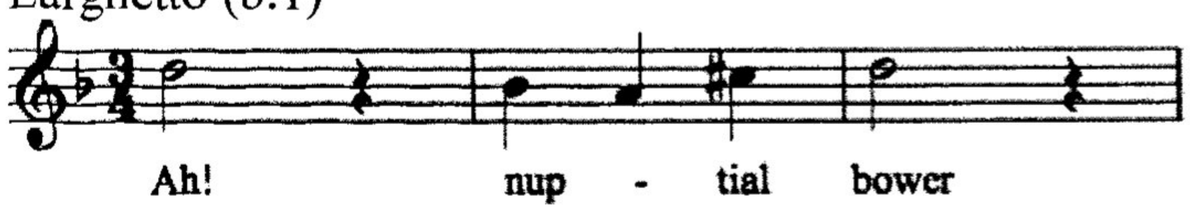
***43 Air 'I come unpleasing errand'** (Michael)
MS/P 1760 only
(b.8)



***44 Chorus 'Righteous Lord, are all thy ways'**: 2 ob, [bn], str, bc
MS 1760-61, 1774
Larghetto (b.1)

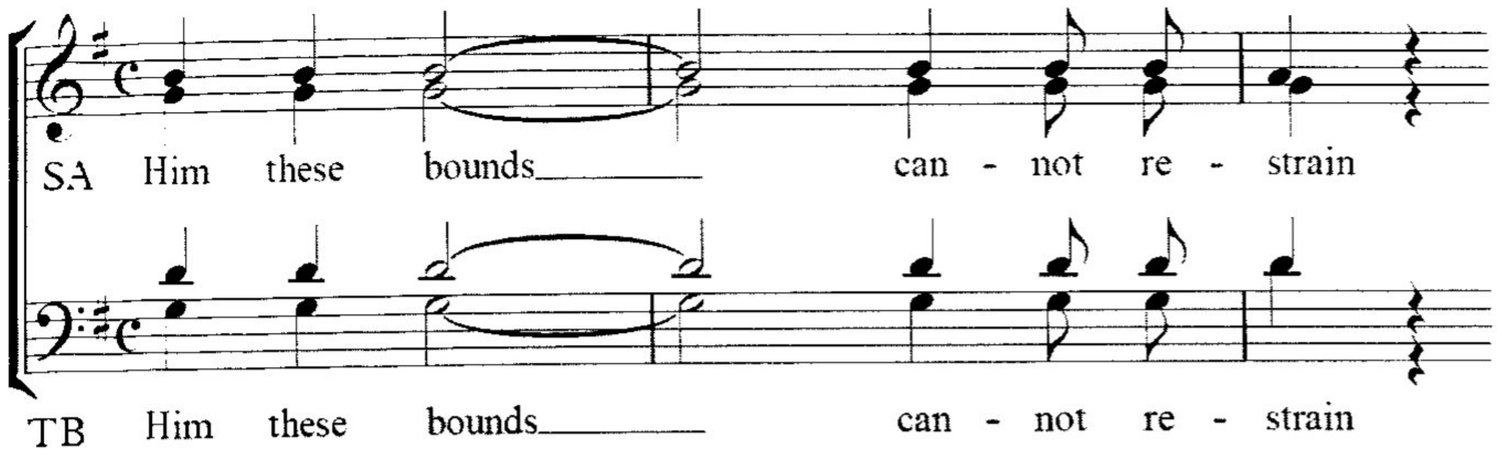


Recit (accomp) 'O unexpected stroke' (Eve)
***45 Air 'Ah! nuptial bower'** (Eve): str, bc
MS/P 1760-61, 1774
Larghetto (b.1)

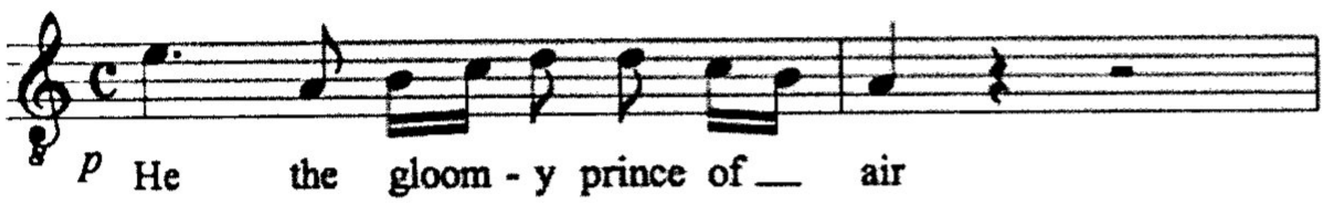


Recit (secco) 'Celestial, whether among thrones' (Adam)
46 Air 'Far from his sight' (Adam)
[Words in 1760 libretto only, but cut; music lost]

Recit (accomp) 'Adam, recall thy better thoughts' (Michael)
***47 Chorus 'Him these bounds cannot restrain':** 2 ob, [bn], str, bc
MS 1760-61, 1774
(b.1)

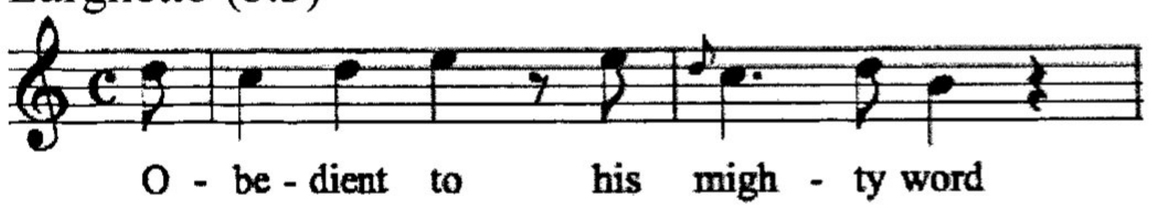


Recit (secco) 'Thus far has been explained' (Michael [as tenor Beard]/Adam)
***48 Air 'He the gloomy prince of air'** (Michael): 2 vn, bc
[Michael's other airs are for bass; it may be, therefore, that this air was sung by Gabriel or Uriel. 'B' section cut at some point]
MS/P 1760-61, 1774
(b.7)

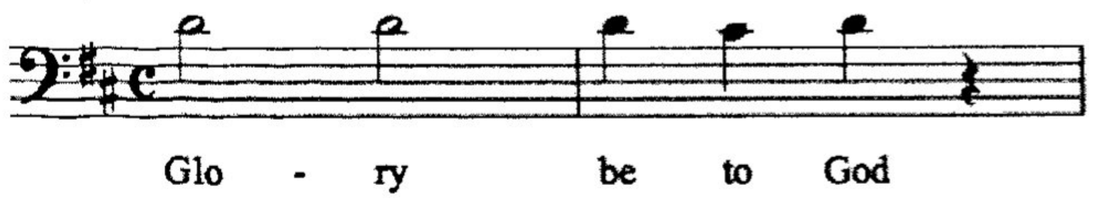


Recit (secco) 'O miserable beings' (Adam/Michael)
49 Air 'Ah! Why is life thus given us' (Michael)
[Words in 1760 libretto only, but cut; music lost or never set]

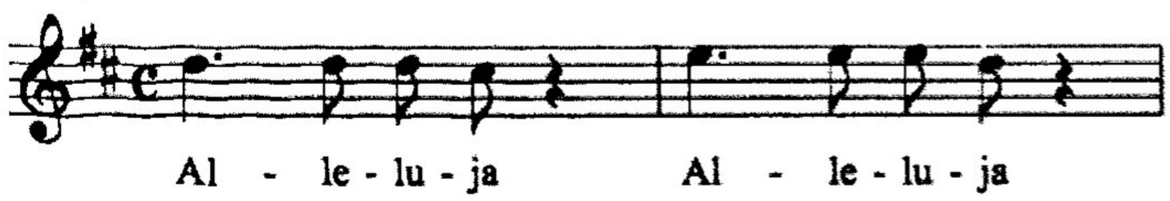
Recit (secco) 'Adam, be patient' (Michael)
***50 Chorus 'Obedient to his mighty word'**: 2 ob, [bn], str, bc
MS 1760-61, 1774
Larghetto (b.3)



Recit (secco) 'Oh! prophet of glad tidings' (Adam)
***51 Chorus 'Glory be to God'**: 2 tpt, 2 ob, [bn], str, bc
MS 1760-61, 1774
(b.1)



***52 Chorus 'Alleluja'**: 2 tpt, 2 ob, [bn], str, bc
MS 1760-61, 1774
(b.5)



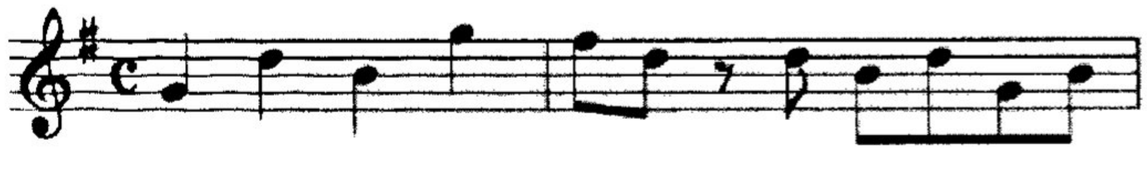
4:009 *REBECCA* (ORATORIO)
Autograph; lost
Conducting score: *D-Hs* M A/671. MS in hand of copyist S5
Watermarks F2a (Clausen 1755-63) and F2c (Clausen 1758-59.
Printed edition: REBECCA./ AN/ ORATORIO./ Set to Musick by/ Mr. SMITH./ London.
Printed for I. Walsh in Catharine Street in the Strand [1761]
Librettist: unknown
Manuscript libretto: *US-SM* LA 186
Rebecca/ An Oratorio/ Dramatis Personae/ Abraham's Servant/ Isaac/ Laban/ Bethuel/ Abraham/ Canaanitish Men/ Rebecca/ Chaldean women
Printed libretto: REBECCA/ AN/ ORATORIO./ As it is Performed at the/ THEATRE-ROYAL/ IN/ COVENT-GARDEN./ The Music by Mr. SMITH./ LONDON:/ Printed for C. MORAN in the Great Piazza near the/ THEATRE in Covent-Garden. 1761. [The libretto divides the text into Acts; the MS cited above, however, refers to Parts.]
Performance: Covent Garden Theatre, 4 March 1761

DRAMATIS PERSONAE
Abraham's servant: John Beard (T)
Isaac: Isabella Young (A)
Laban: Thomas Norris (A)
Bethuel: Gaetano Quilici (B)
Abraham: Gaetano Quilici (B)
Canaanitish Men (includes Gaetano Quilici)
Rebecca: Giulia Frasi (S)
Chaldean Women (incl. Angiolo Calori (S)

4:009 *REBECCA*
Ouverture: str, bc
MS/P[5]
Larghetto

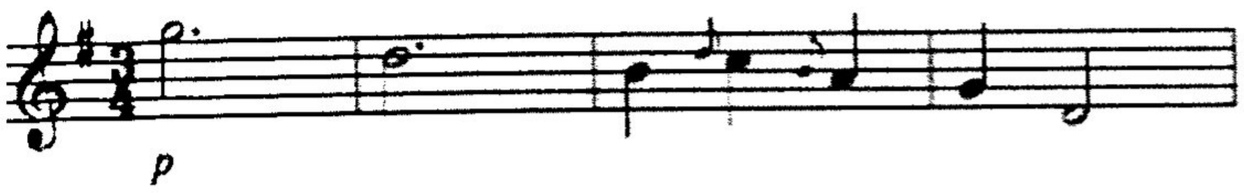


[Fugue]: str, bc
MS/P
(b.27)

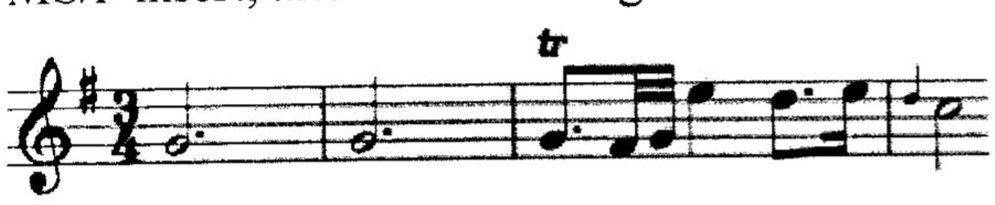


[5] Just as in *Paradise Lost* above, there are both manuscript (MS) and printed versions (P).

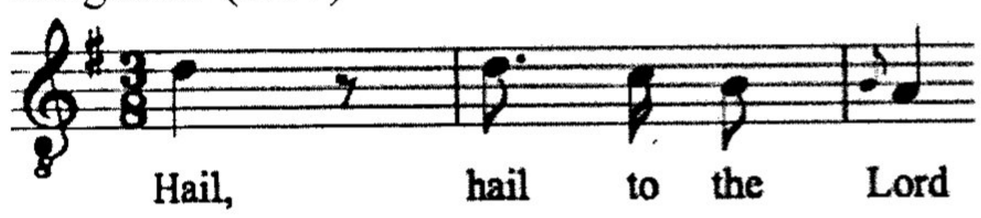
Menuet: str, bc
Original version (MS)
Andante



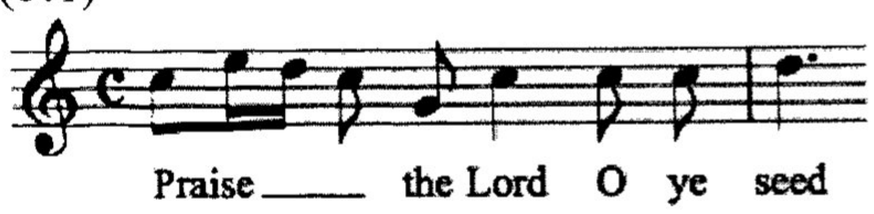
Menuet: str, bc
MS/P insert, alternative setting



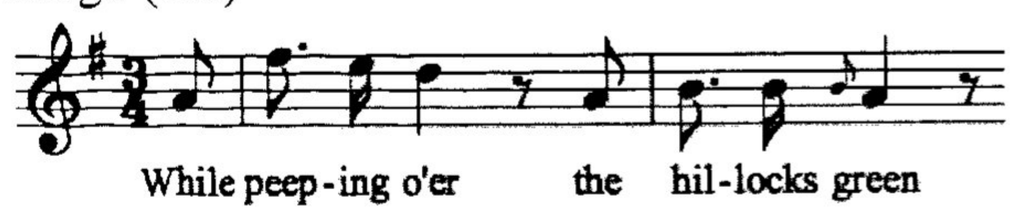
PART I
Recit (secco) 'The setting sun' (Servant)
1 Air 'Hail to the Lord' (Servant): 2 bn, str, bc
MS/P
Larghetto (b.17)



2 Chorus 'Praise the Lord O ye seed': 2 ob, [bn], str, bc
MS
(b.1)

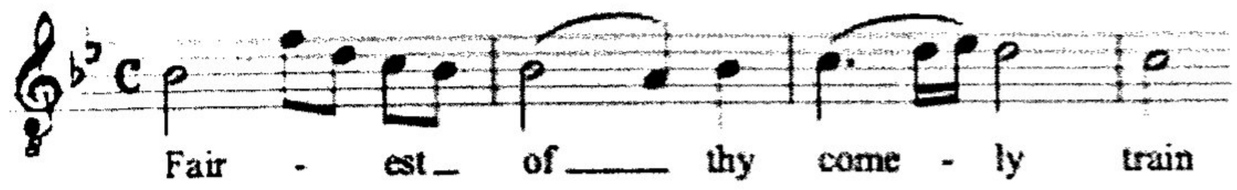


Recit (secco) 'Untrace he camels' (Servant)
3 Air 'While peeping o'er the hillocks green' (Rebecca): str, bc
MS/P
Largo (b.1)

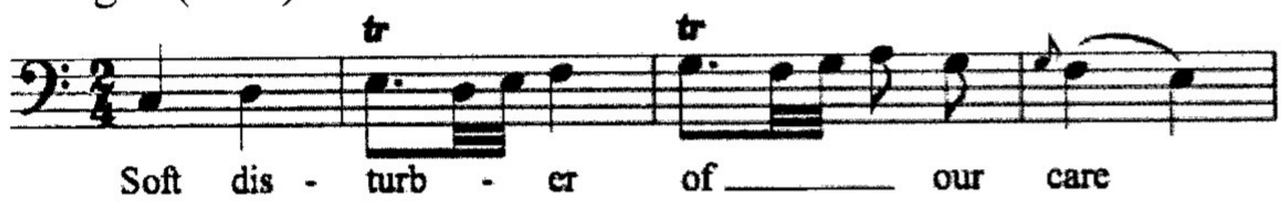


Recit 'Behold the loveliest of her sex' (Servant)

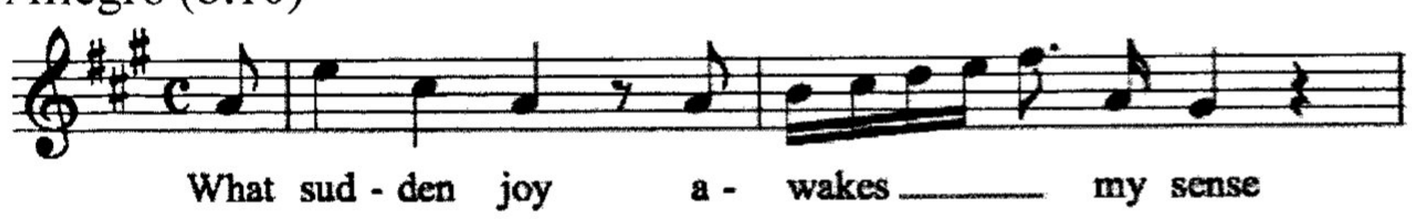
4 Air 'Fairest of thy comely train' (Servant), 2vn, bc
[Printed edition assigns this area to a Chaldean Woman]
MS/P Allegro ma non troppo (b.14)



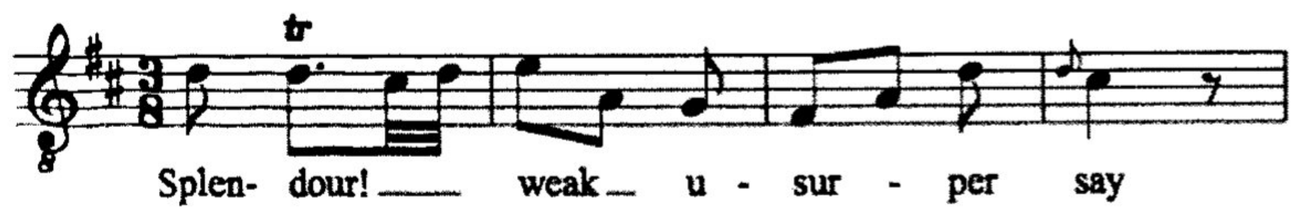
Recit (secco) 'O thou whose charms' (Servant)
[Cut in MS at some point]
Recit (secco) 'With age enervate' in Smith's hand (Caananite Man)
['With age tho' furrow'd in both Larpent and printed libretti]
5 Air 'Soft disturber of our care' (Canaanite Man): 2 hn, 2 ob, [bn], str, bc
[Smith addition, 1761]
MS/P
Allegro (b.22)



Recit (secco) 'O whou whose charms' (Servant/Rebecca)
6 Air 'What sudden joy awakes my sense' (Rebecca): str, bc
MS/P
Allegro (b.10)

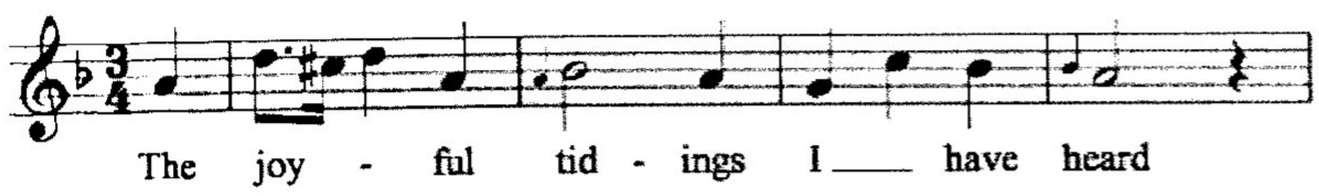


Recit (secco/accomp) 'By Abraham my master' (Servant)
Recit (secco) 'Am I the destin'd favourite' (Rebecca/Servant) [Smith hand]
7 Air 'Splendour! weak usurper say' (Servant): str, bc
MS/P
Allegro (b.16)

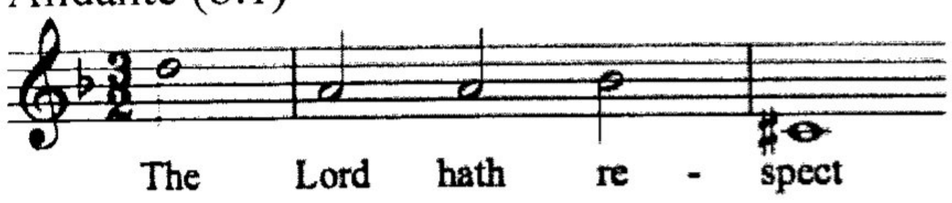


Recit (accomp) 'From me this golden earring take' (Servant) [in printed libretto, but music cut]
Recit (secco) 'Whose daughter art thou' (Servant/Rebecca/Laban)

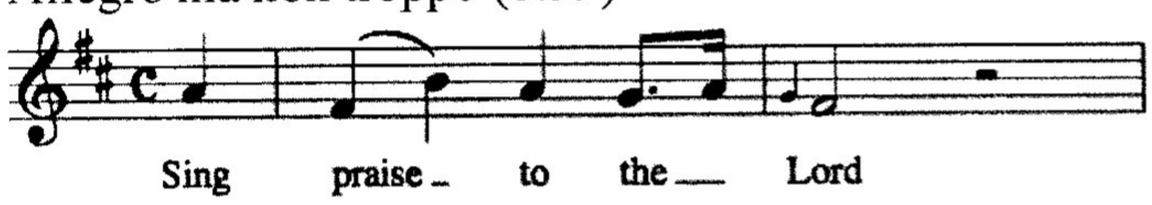
8 Air 'The joyful tidings I have heard' (Laban): 2 fl, 2 vn, bc
MS/P
Andante (b.13)



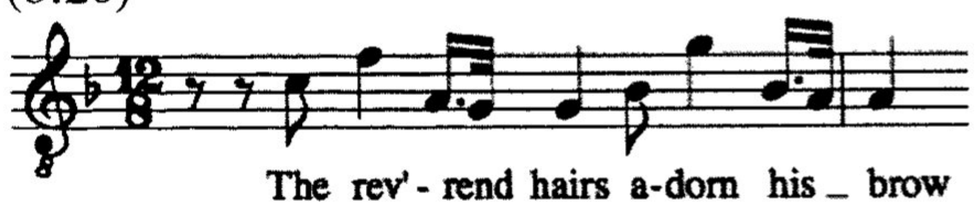
9a Chorus 'The Lord hath respect': 2 ob, [bn], str, bc and **'Sing praise to the Lord'**
MS [printed as one chorus in libretto]
Andante (b.1)



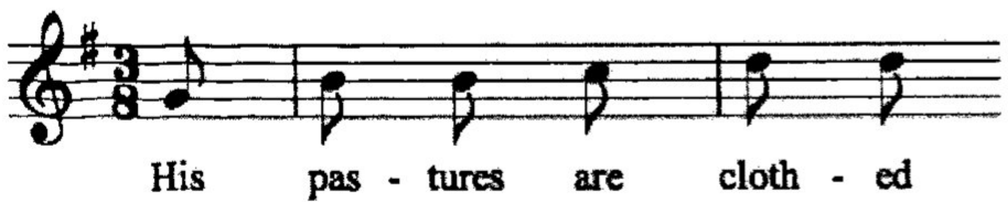
9b Chorus 'Sing praise to the Lord'
Allegro ma non troppo (b.59)



PART II
Recit (secco) 'I am the servant'
10 Air 'The rev'rend hairs adorn his brow' (Servant): 2 hn, str, bc
MS/P
(b.26)

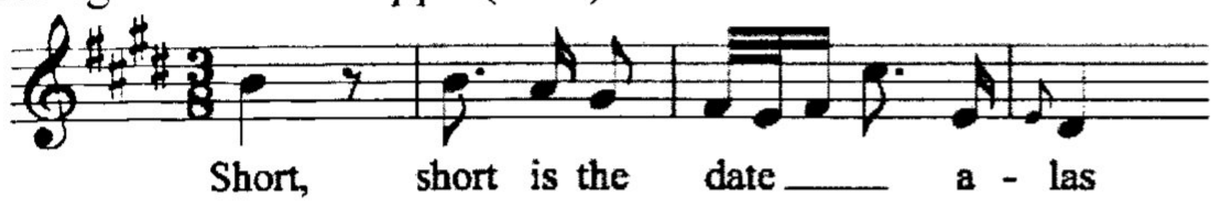


Recit 'His lands, his large possessions' (Servant)
11 Chorus 'His pastures are clothed': 2 ob, [bn], str, bc
MS
(b.26)

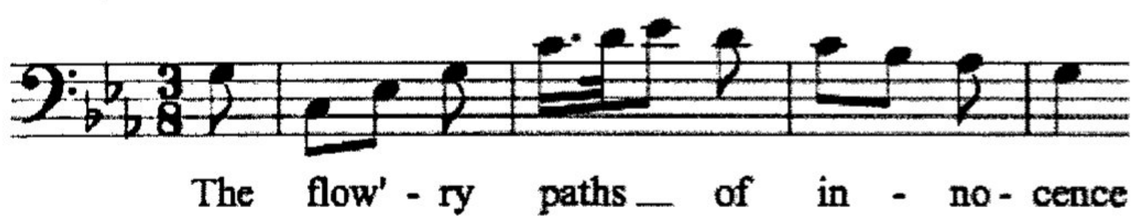


Recit (secco) 'This thing proceeding' (Laban) [Smith rewrote and shortened this recit.]

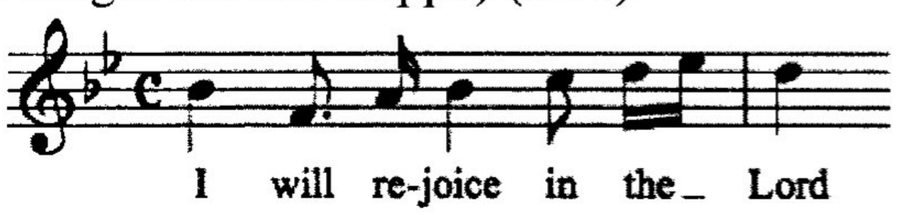
12 Air 'Short is the date alas' (Laban)
[Smith insertion, 1760]
MS/P
Allegro ma non troppo (b.16)



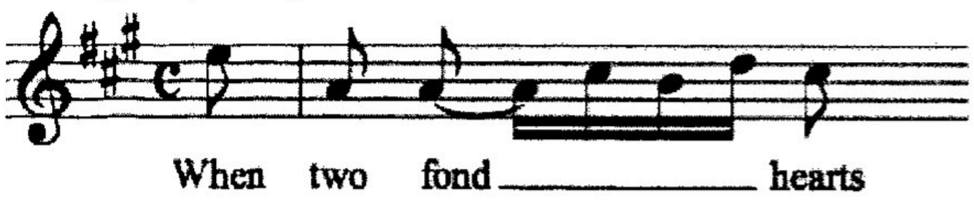
Recit (secco) 'Rebecca is before thee' (Bethuel) [Smith autograph insertion, 1760]
13 Air 'The flow'ry paths of innocence' (Bethuel): 2vn, bc
MS/P
Allegro ma non troppo (b.24)



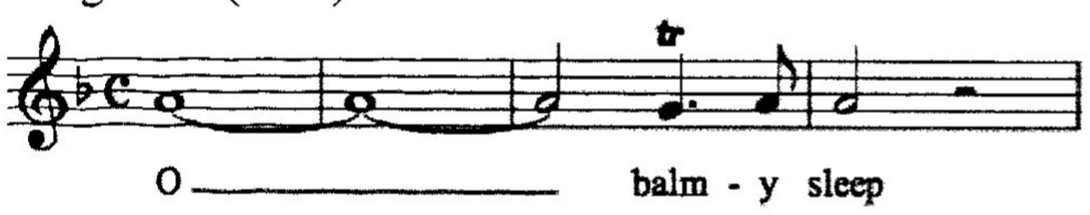
14 Solo [Rebecca?] and **Chorus 'I will rejoice in the Lord'**: 2 ob, [bn], str, bc
MS
Allegro ma non troppo) (b.11)



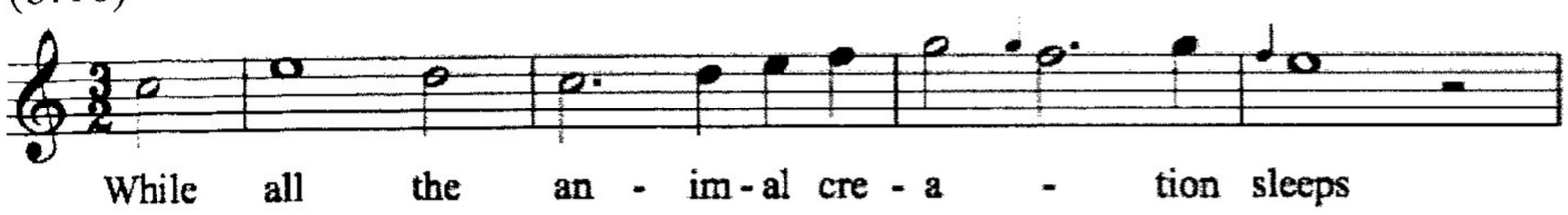
Recit (secco) 'We must away' (Servant)
Recit (secco) 'Go, dear companion' (Chaldean Woman)
15 Air 'When two fond hearts' (Chaldean Woman): str, bc
MS/P
Allegro (b.12)



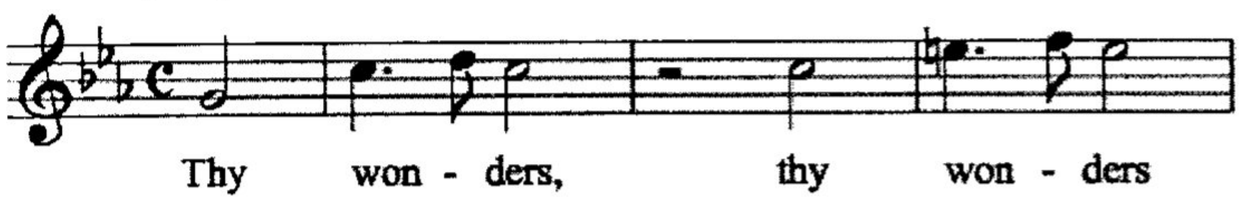
Recit (accomp) 'But see, the night' (Rebecca)
16 Air 'O balmy sleep' (Rebecca): ob, 2 bn, str, bc
MS/P
Larghetto (b.15)



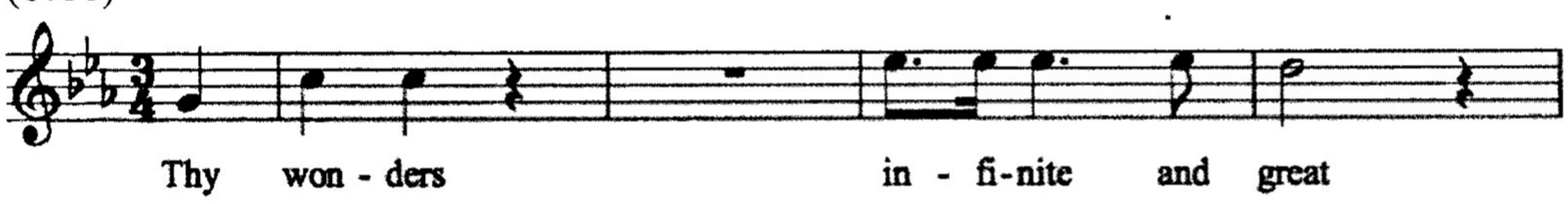
17 Chorus 'While all the animal creation sleeps': 2 hn, 2 ob, [bn], str, bc
[Marked accompanied recitative in libretto]
MS
(b.18)



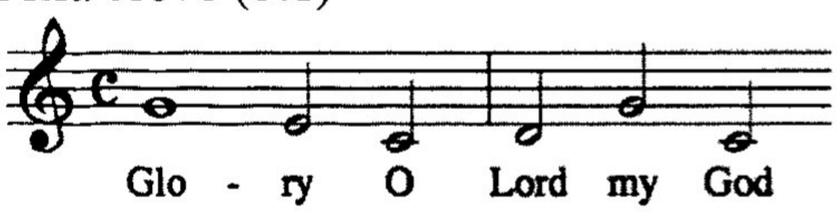
18a Chorus 'Thy wonders': 2 ob, [bn], str, bc
[Alternative setting, hand of S5]
MS
Grave (b.1)



18b Chorus 'Thy wonders, infinite and great': 2 ob, 2 bn, str, bc
[Original setting, hand of S5]
MS
(b.16)

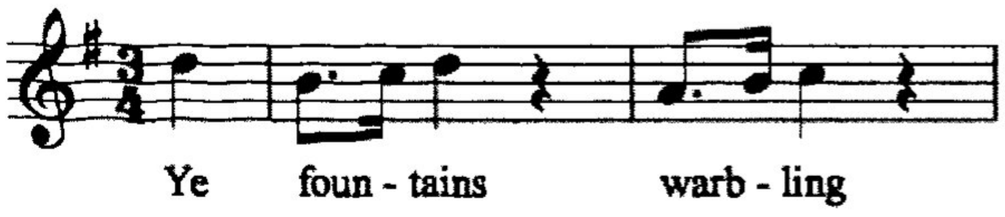


19 Chorus 'Glory O Lord my God': 2 ob, [bn], str, bc
[Smith addition, 1761]
MS
Alla breve (b.1)

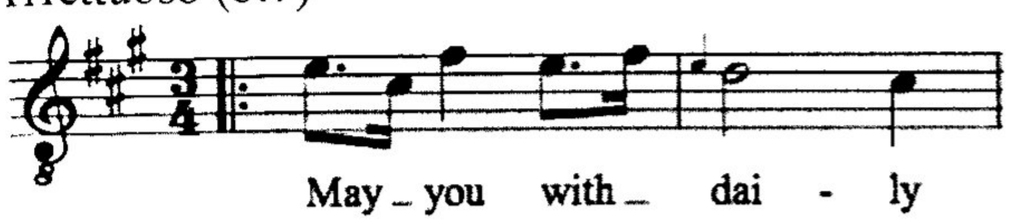


PART III
Recit (accomp) 'These are thy glorious works' (Isaac)
[Cut before performance. Replaced with 'This is th' auspicious morn' (secco) in both MS and printed libretto]

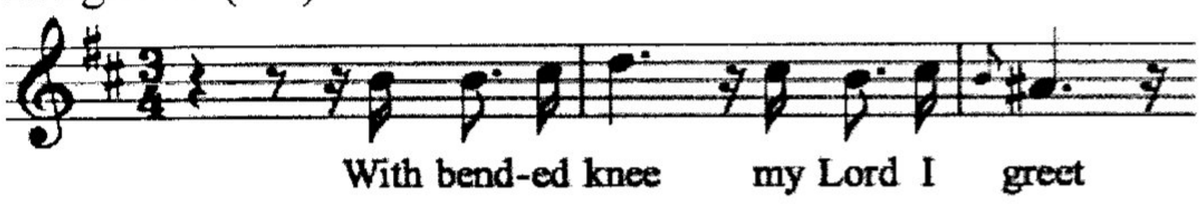
20 Air 'Ye fountains warbling' (Isaac): 2 fl, str, bc
MS/P
Andante (b.1)



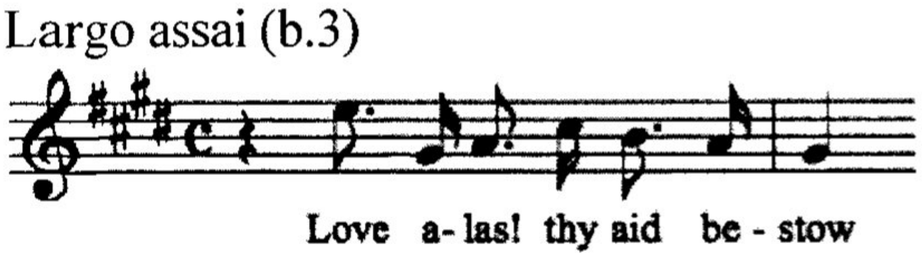
Recit (secco) 'Rebecca see' (Servant)
21 Air 'May you with daily pleasure' (Servant): 2 bn, str, bc
MS/P
Affettuoso (b.7)



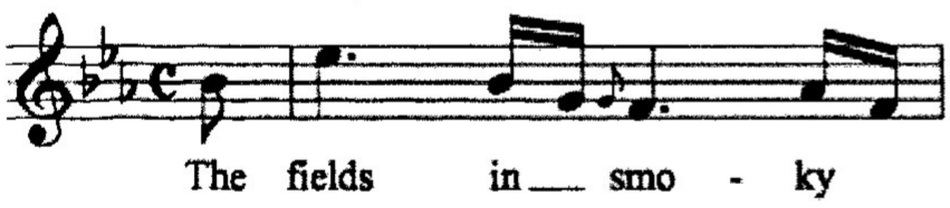
Recit (secco) 'Remove that envious veil' (Isaac) [Smith hand, last part cut]
Recit (secco) 'O thou whose charms' (Servant/Rebecca)
22 Arioso 'With bended knee my Lord I greet' (Rebecca): str, bc
[Cut before performance (X over last 12 bars)]
MS
Larghetto (b.1)



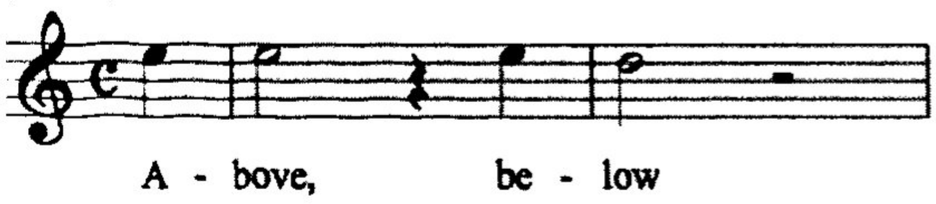
23 Air 'Love alas! thy aid bestow' (Rebecca): str, bc
[Smith addition 1761]
MS/P
Largo assai (b.3)



Recit (secco) 'Arise, sweet maid' (Isaac in MS)
24 Air 'The fields in smoky odours rise' (Laban in printed version): str, bc
MS/P
Andantino (b.11)

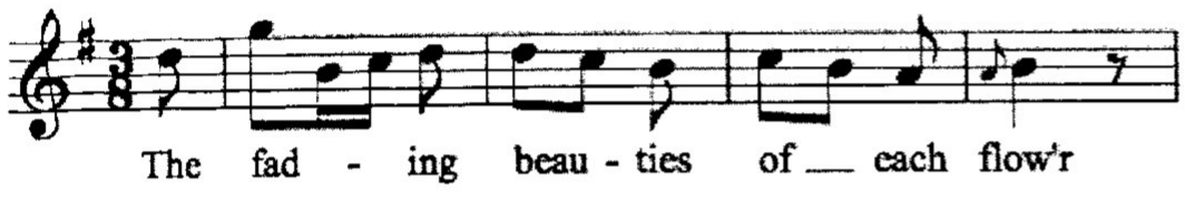


Recit (secco) 'Lo! the winter is past' (Canaanite Man)
25 Chorus 'Above, below': 2 hn, 2 ob, [bn], str, bc
MS
(b.10)

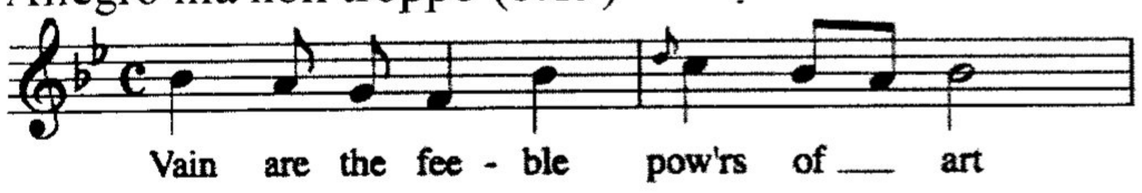


Recit (secco) 'Beauty is weak'

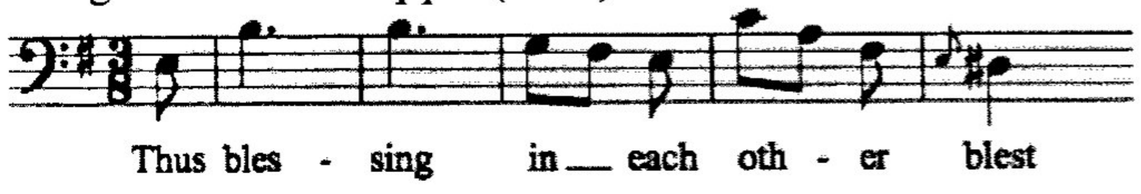
[Chaldean Woman in libretto, Rebecca in Smith's hand]
26 Air 'The fading beauties of each flower': str, bc
[Rebecca?, but Chaldean Woman in MS and printed libretto]
MS/P
(b.24)



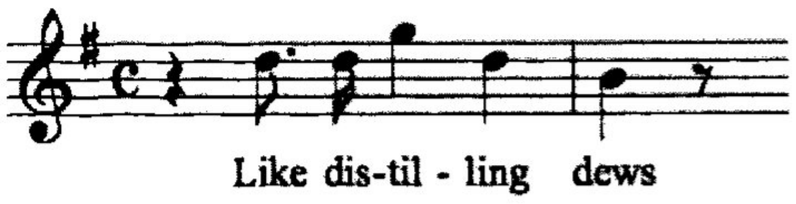
Recit (secco) 'But where do we possess' (Isaac)
27 Air 'Vain are the feeble pow'rs of art (Isaac): 2 vn, bc
MS/P
Allegro ma non troppo (b.19)



Recit (secco) 'Abraham behold' (Servant/Abraham)
28 Air 'Thus blessing in each other blest' (Abraham): 1 vn, va, bc
MS/P
Allegro ma non troppo (b.16)



29 Air 'Like distilling dews' (Rebecca): str, harp, bc
MS/P
Andantino (b.16)

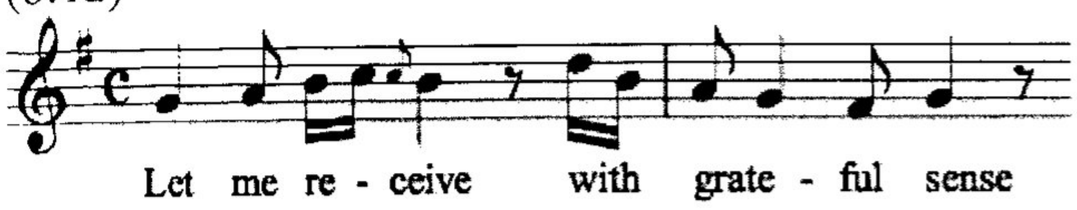


Recit (secco) 'O all-preparing providence' (Isaac) [Smith addition 1761]
30 Chorus 'O Lord, thou shalt grant': 2 ob, [bn], str, bc
[Smith addition 1761]
MS
(b.13)

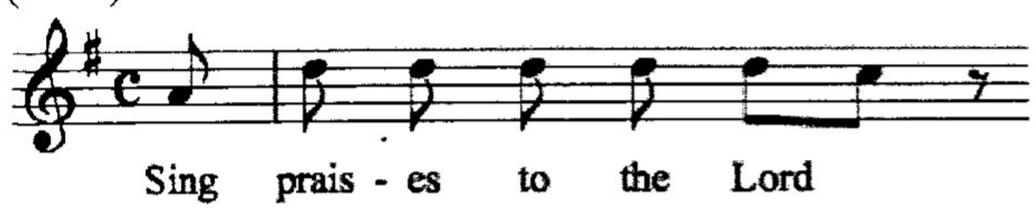


Recit (secco) 'Now have I liv'd enough' (Abraham) [Smith addition, 1761]

31 Duet 'Let me receive the grateful sense' (Isaac and Rebecca): str, bc
[Smith addition, 1761]
MS/P
(b.12)



32 Chorus 'Sing praises to the Lord': 2 tpt, 2 ob, [bn], str, bc
[See *The Festival of Darius* 4:006:25 and *Jehosaphat* 4:010:10]
(b.13)

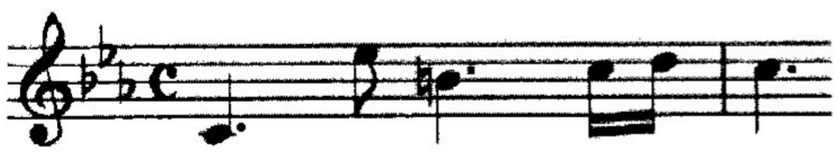


4:010 *JEHOSAPHAT* (INCOMPLETE ORATORIO)
Autograph: *D-Hs* M A/670
Watermarks HC types (Clausen, 1765). Two acts only
Printed score or copies: none
Librettist: Benjamin Stillingfleet
Libretto: none
Performances: none

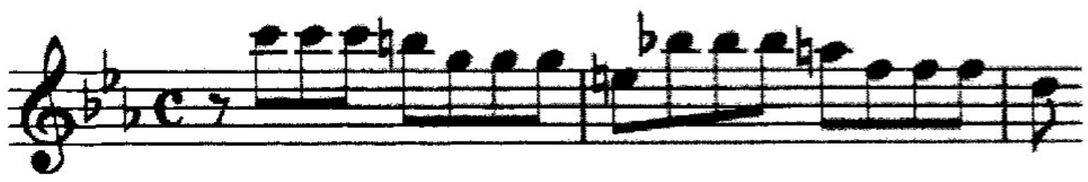
PERFORMERS[6]
Soprano: (Judean Woman?)
Tenor: (Judean Man?)
Bass: (Jehosaphat, King of Judah?)
Chorus

4:010 JEHOSAPHAT

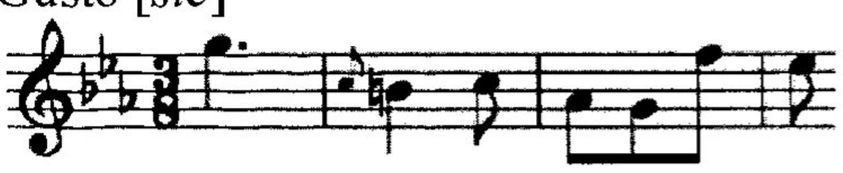
Ouverture: str, bc



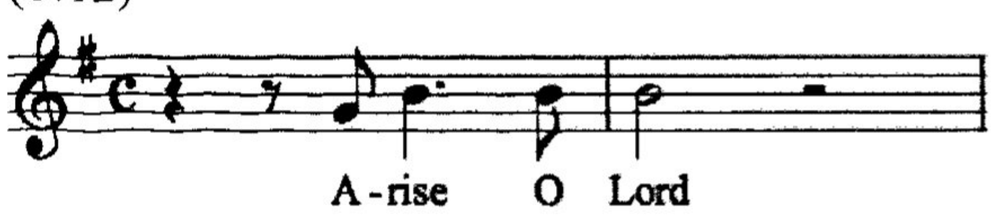
[Fugue] (b.15)



Menuetto
Gusto [*sic*]



ACT I
Recit (secco) 'For piety and justice' (T)
1 Chorus 'Arise O Lord': 2 ob, [bn], str, bc
[See *Paradise Lost* 4:008:15]
(b.12)



Recit (secco) 'Jehosaphat attentive to their voice' (T)

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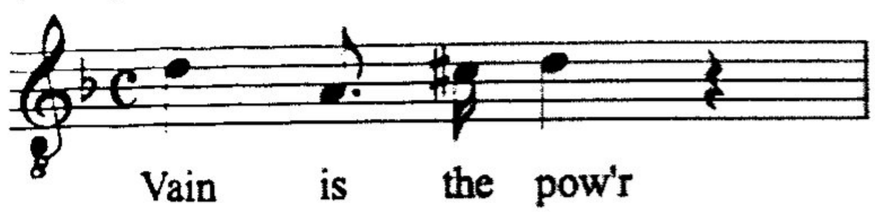
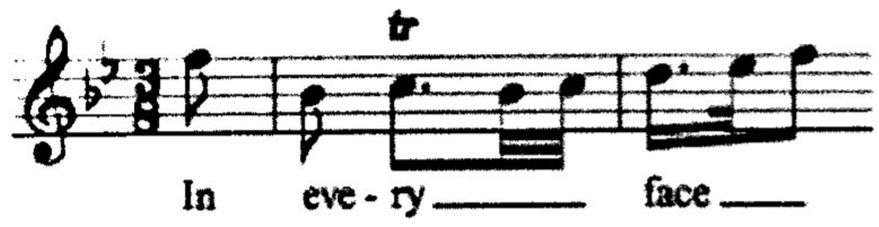
[6] It is impossible to determine characters from the manuscript. The soprano and tenor seem to be narrators of the story. Ahab, King of Israel, does not seem to have a part.

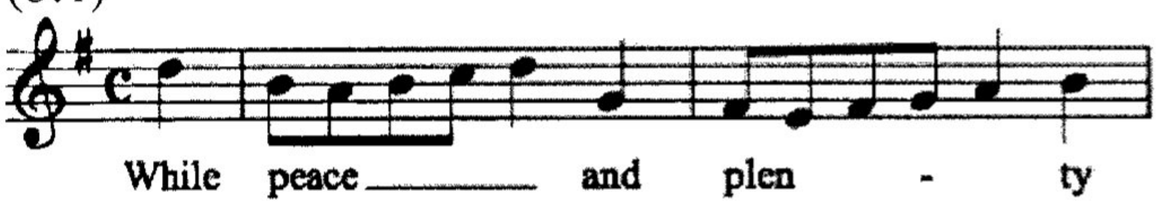
2 Air 'Vain is the pow'r' (T): str, bc
(b.12)



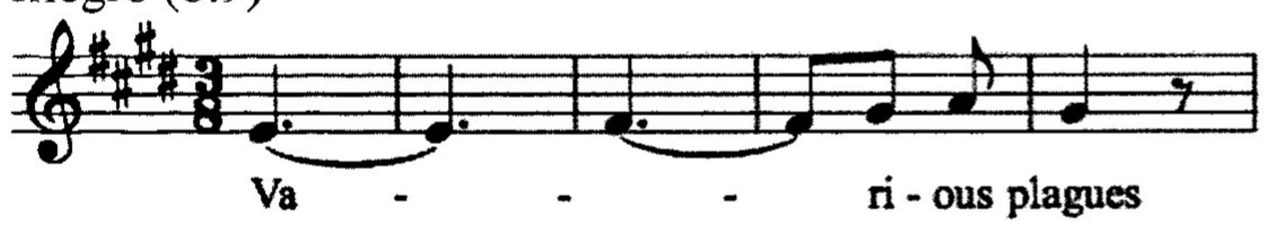
Recit (secco) 'Respect, esteem and love' (S)
3 Air 'In every face' (S): 2 vn, bc
Andantino (b.15)



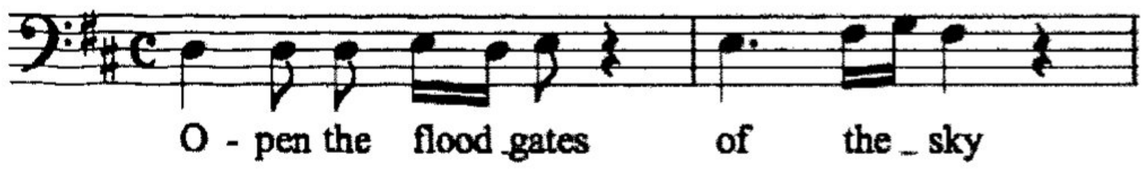
Recit (secco) 'Such joys' (S)
4 Soprano and **Chorus 'When peace and plenty'**: 2 ob, [bn], str, bc
[See *The Festival of Darius* 4:006:2]
(b.1)



Recit (secco) 'Meanwhile the Israelites' (S)
Recit (accomp) 'No more in fruitful thick' (S)
5 Air 'Various plagues' (S): str, bc
Allegro (b.9)

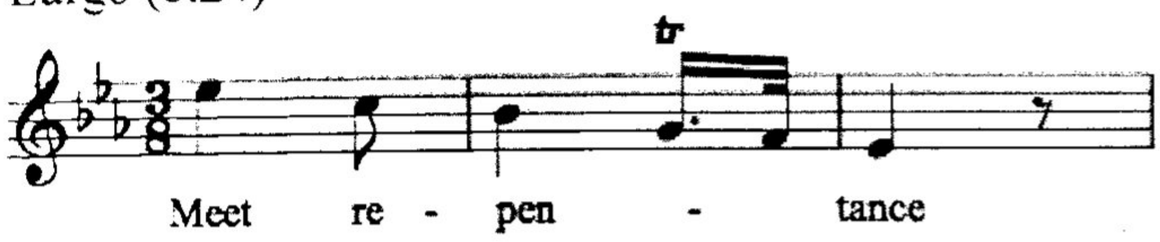


Recit (secco) 'Ahab, who more absurb' (B)
6 Air 'Open the flood gates of the sky' (B): str, bc
(b.10)

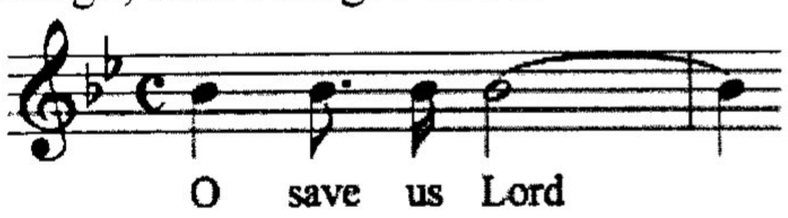


Recit (secco) 'Soon as the prophet' (S)
Recit (accomp) ' Why have you started' (S)

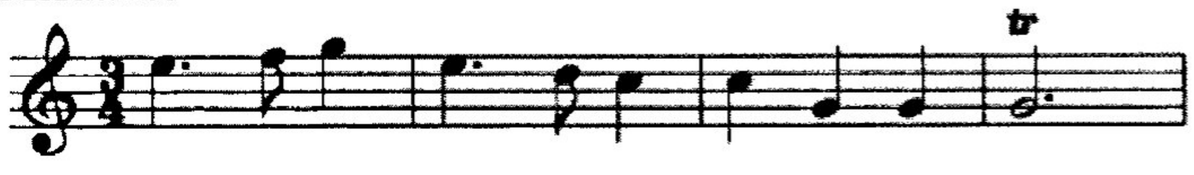
7 Air 'Meet repentance' (S): str, bc
[See *Issipile* 3:001:9 and *Judith* 4:007:5]
Largo (b.24)



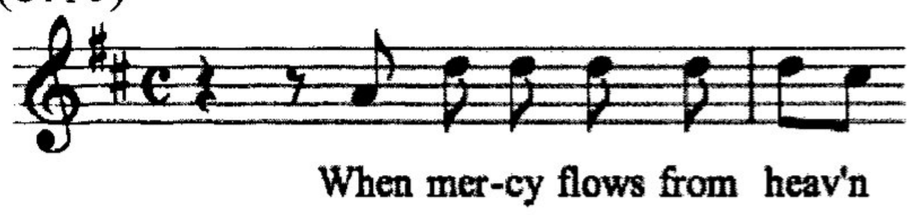
Recit (secco) 'With glad attention'
8 Chorus 'O save us Lord': 2 ob, [bn], str, bc
[See *Judith* 4:007:15]
Largo, then Allegro in b.2



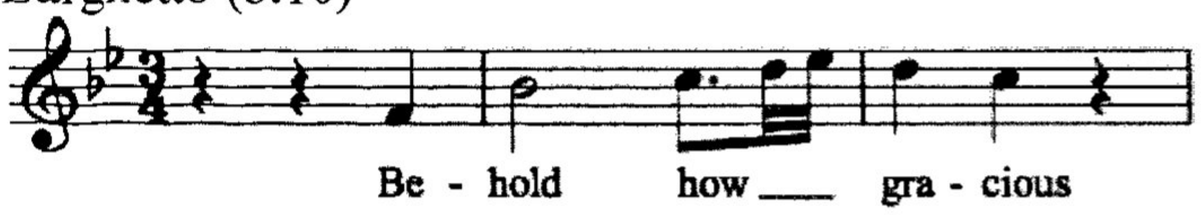
ACT II
9 [Introductory instrumental movement]: [2 hn], 2 cl, 2 ob, 2 bn, str, bc
[Horns were crossed out and 'Clarinetts' written above]
Andante



10 Semi-chorus and **Chorus 'When mercy flows from heav'n'**: tpt, 2 ob, [bn], str, bc
[See *The Festival of Darius* 4:006:25 and *Rebecca* 4:009:32]
(b.10)

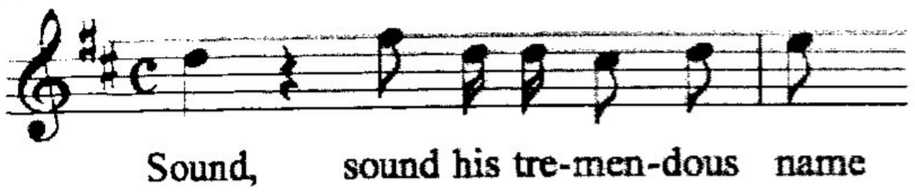


Recit (secco) 'Now slowly rising' (S)
11 Air 'Behold how gracious' (S): str, bc
Larghetto (b.10)

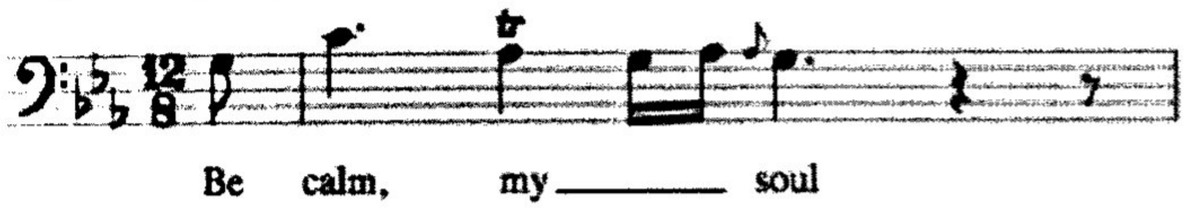


Recit (secco) 'The Israelites, with joyful gratitude' (S)

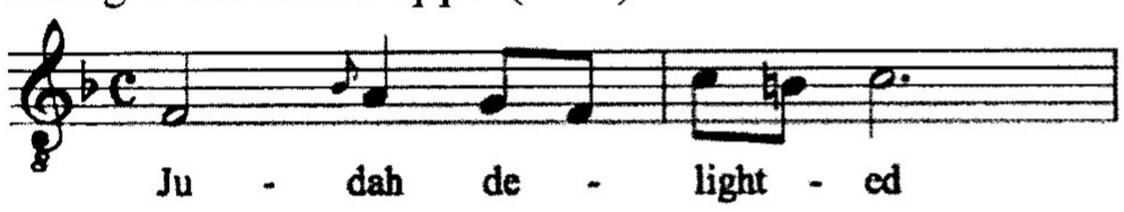
12 Chorus 'Sound his tremendous praise': 2 tpt, 2 ob, [bn], str, bc
[See *The Seasons* 4:003:17 and *Paradise Lost* 4:008:34]
(b.5)



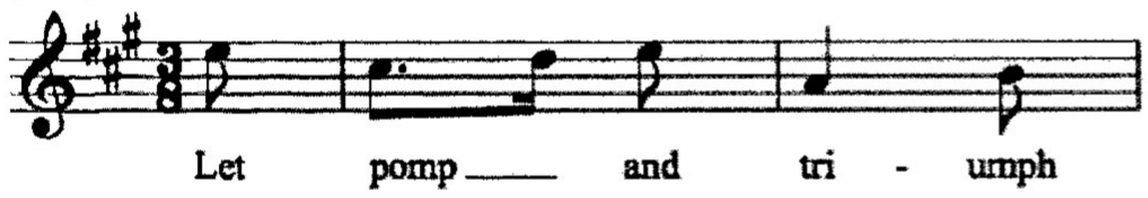
Recit (secco) 'Ev'n Ahab bow'd' (B)
13 Air 'Be calm, my soul' (B): str, bc
Larghetto (b.6)



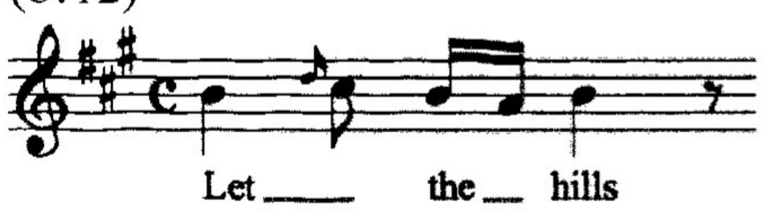
Recit (secco) 'The great Jehosaphat' (T)
14 Air 'Judah delighted' (T): 2 hn, 2 ob, [bn], str, bc
Allegro ma non troppo (b.29)



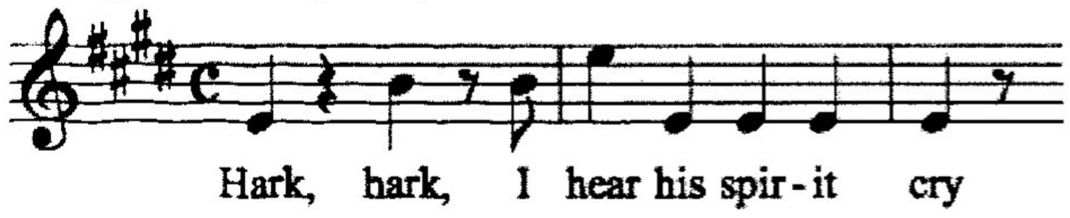
Recit (secco) 'The sons of Judah' (S)
15 Chorus 'Let pomp and triumph': 2 ob, [bn], str, bc
[See *Judith* 4:007:27]
(b.1)



Recit (secco) 'Ahab's four hundred prophets' (S)
16 Air 'Let the hills and woodlands ring' (S): str, bc
(b.12)

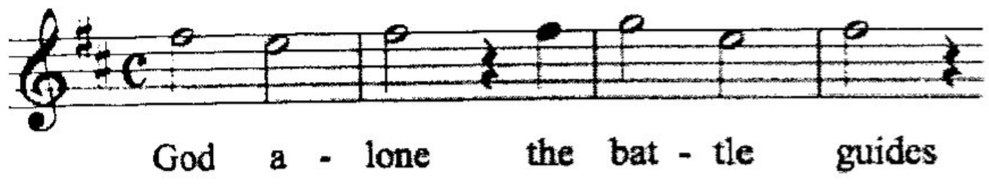


Recit (secco) 'Not so the holy prophet' (S)
17 Air 'Hark, hark, I hear his spirit cry' (S): 2 ob, [bn], str, bc
Allegro assai (b.13)



Recit (secco) 'Ahab, regardless of his warning' (T)

18 Chorus 'God alone the battle guides': 2 tpt, 2 ob, [bn], str, bc
[See *Judith* 4:007:20]
(b.5)



'End of the 2nd Act'

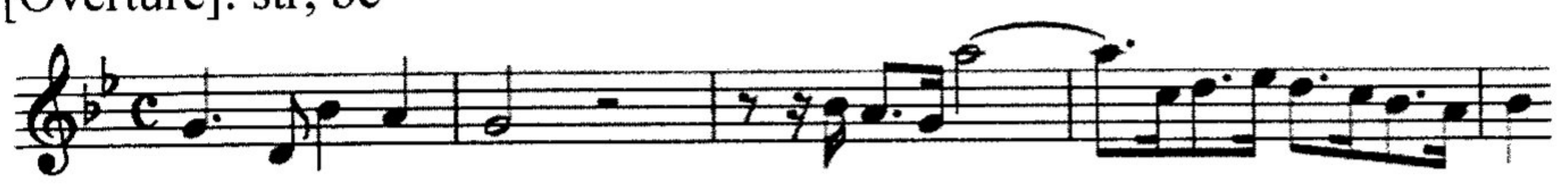
4: 011 *REDEMPTION* (ORATORIO)

Autograph: *F-Pn* Rés. V.S. 2152 (3 vols.)
Copies: none
Printed Edition: one air in Coxe, Appendix 30-4
'Words selected from Scripture by the Rev. W. Coxe'[7]

4:011 REDEMPTION

Part I

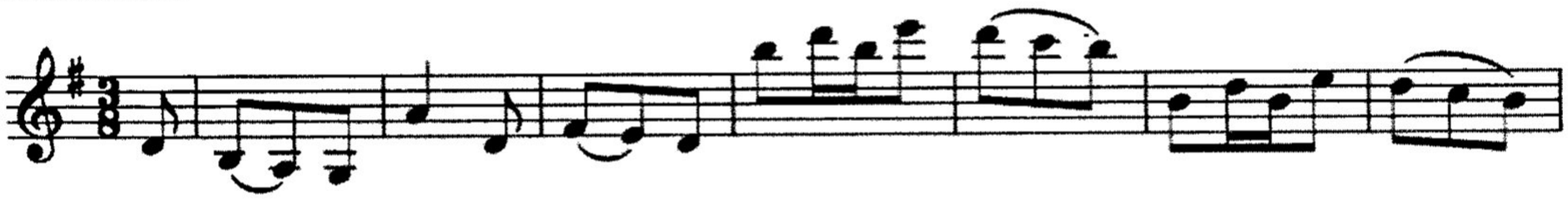
[Overture]: str, bc



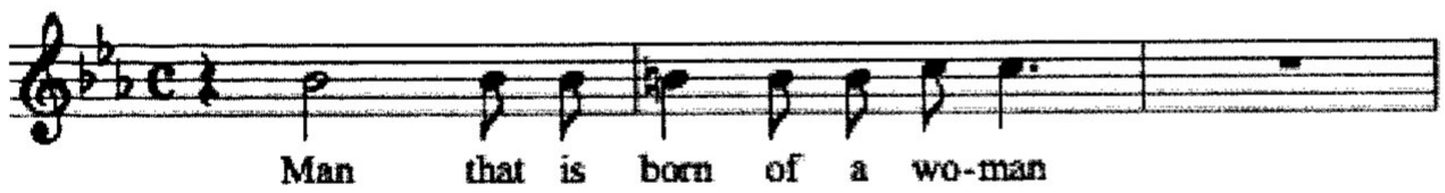
[Fugue]: str, bc
Allegro ma non troppo (b.13)



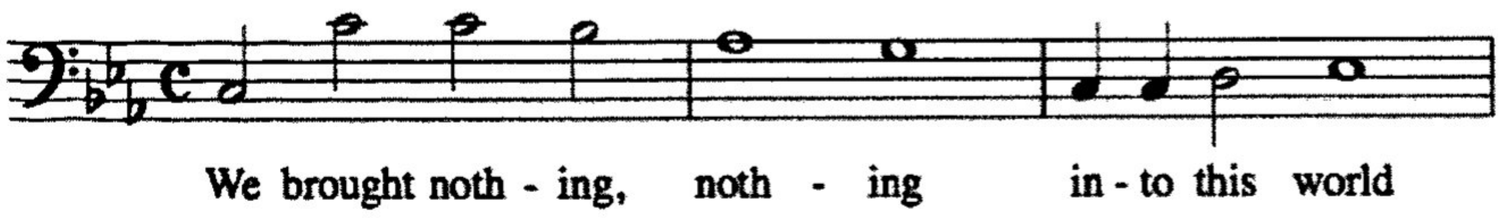
[Minuet] 2 hn, str, bc
Andantino



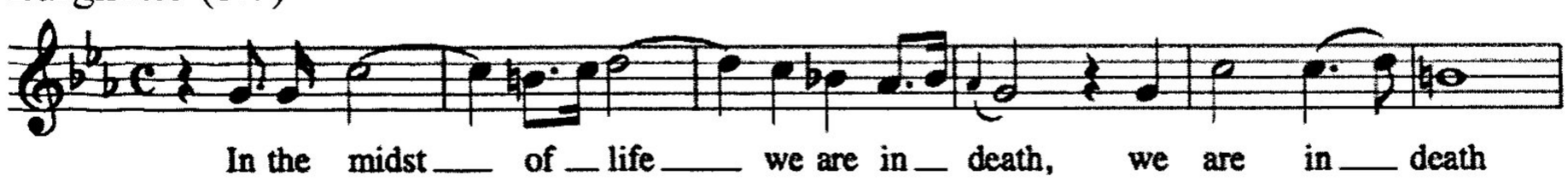
1 Chorus 'Man that is born of a woman': str, bc
[See Burial Service 5010:4]: str, bc
Largo (b.2)



2 Chorus 'We brought nothing into this world': str, bc
[See Burial Service 5:010:3]
Largo (b.1)



3 Chorus 'In the midst of life we are in death': str, bc
[See Burial Service 5:010:5]
Larghetto (b.7)



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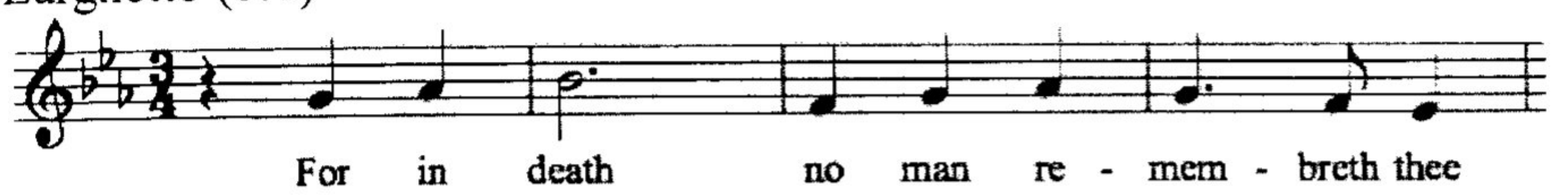
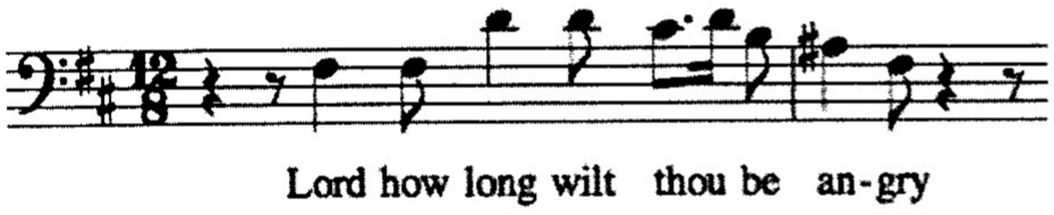
[7] Coxe, 64.

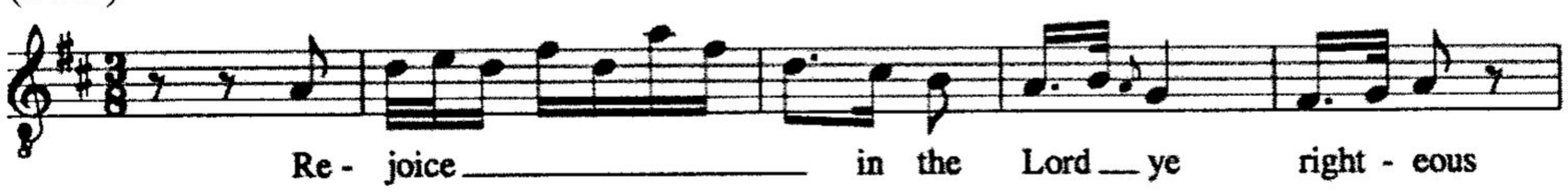
Recit (accomp) 'Help us when we call' (S)
4 Air 'For in death no man remembreth thee' (S): str, bc
Larghetto (b.1)



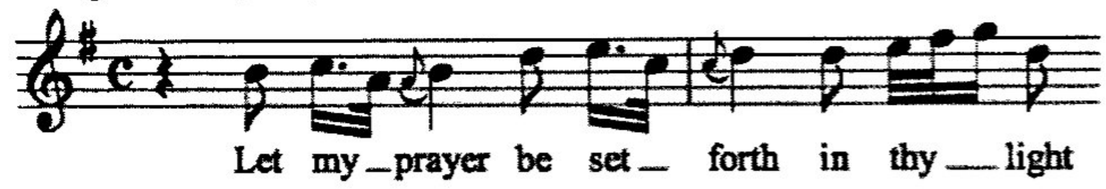
Recit (accomp)'Woe to the rebellious children' (B)
5 Air 'Lord how long wilt thou be angry' (B): str, bc
Larghetto (b.5)



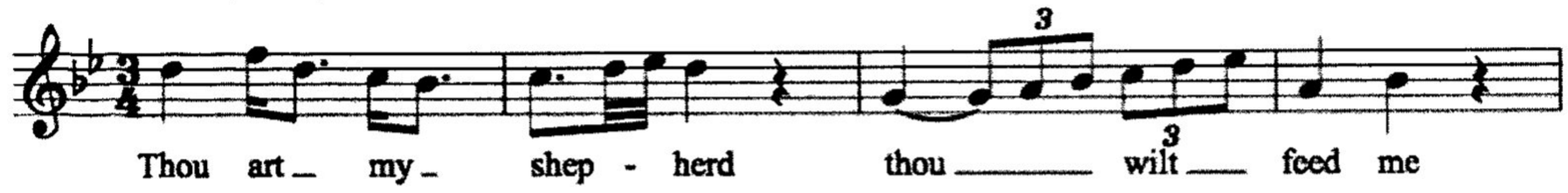
Recit (secco) 'But thou O Lord, art a God of compassion' (T)
6 Air 'Rejoice in the Lord' (T): vn, bc
(b.19)



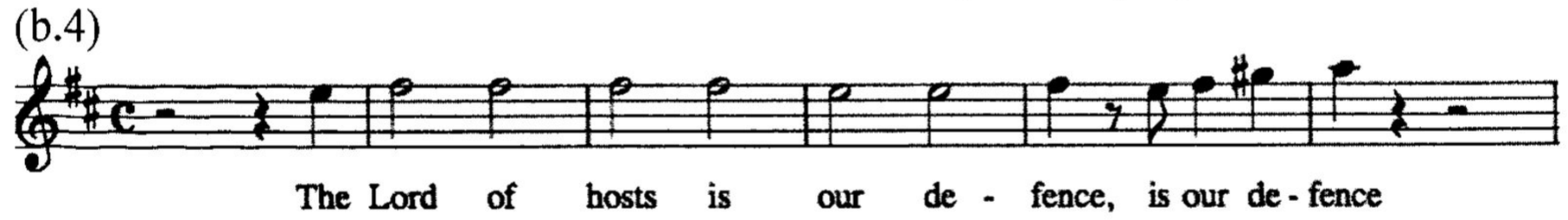
Recit (secco) 'Hear the voice of my humble petitions' (S)
7 Air 'Let my prayer be set forth in thy light' (S): str, bc
Larghetto (b.3)



Recit (secco) 'My hope is in thee, O Lord' (S)
8 Air 'Thou art my shepherd' (S): ob, 1 vn, bc
[Printed in Coxe, Appendix 30-4, 'Hautboi, violini', but manuscript has only 1 vn line]
Andantino (b.17)

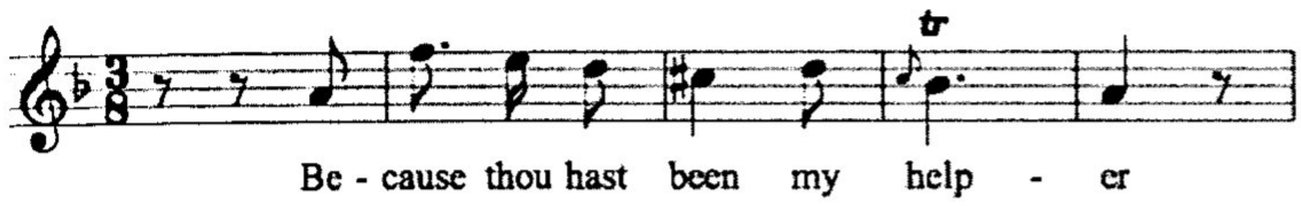


Recit (accomp) 'The heathen make much ado' (S)
9 Chorus 'The Lord of hosts is our defence': 2 tp, 2 ob, [bn] str, bc
(b.4)

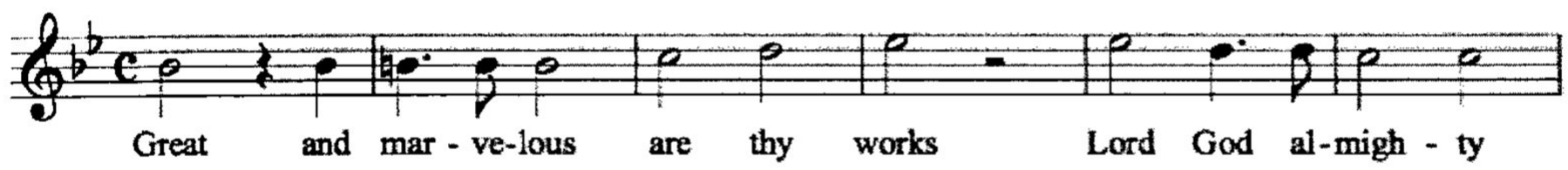


Recit (accomp) 'All they that hope in thee' (A)

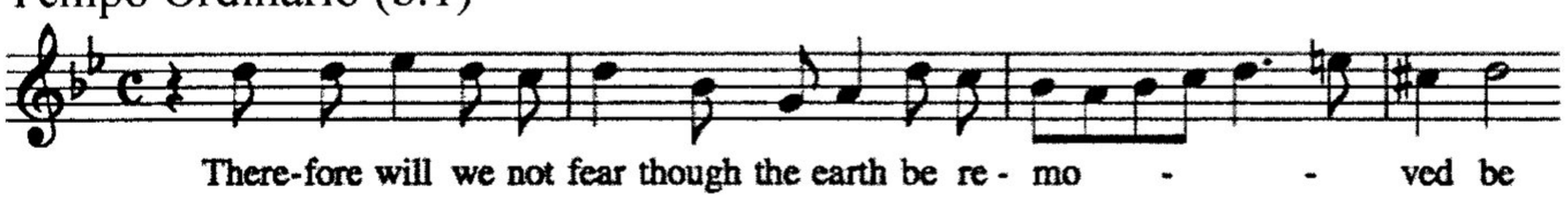
10 Air 'Because thou hast been my helper' (A): str, bc
Andante (b.14)



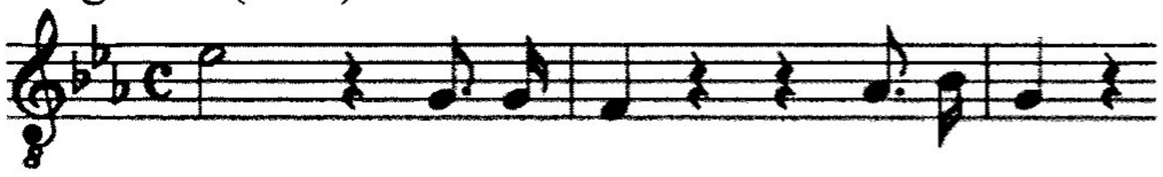
11 Chorus 'Great and marvellous are thy works', 2 ob, [2 bn], str, bc
Grave (b.1)



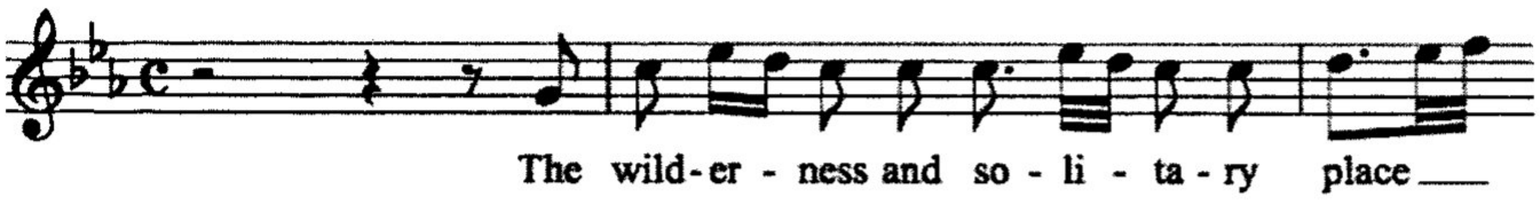
12 Chorus 'Therefore will we not fear though the earth be removed', str, bc, org
Tempo Ordinario (b.1)



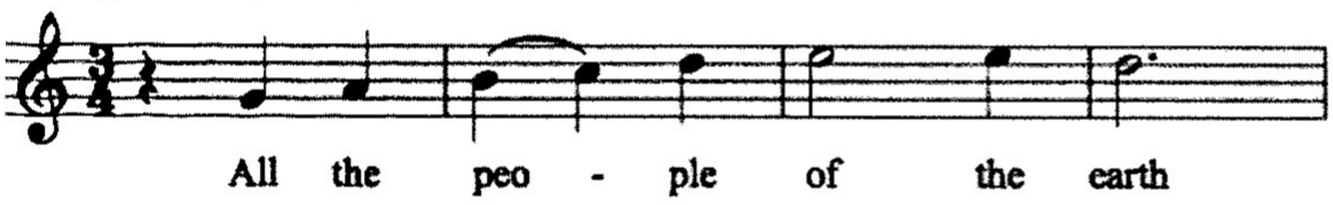
PART II [Title sticker on manuscript cover in Smith's hand]
13 Air 'Lord what is man' (T): str, bc
Larghetto (b.11)



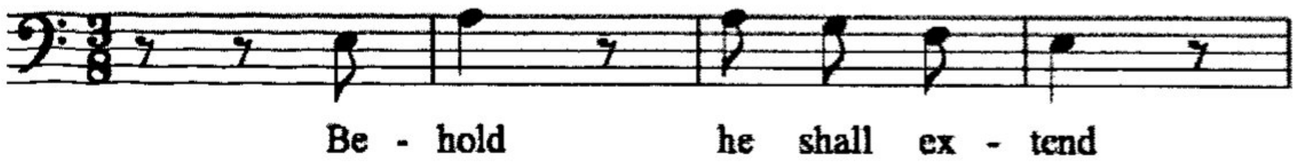
Recit (secco) 'Thy first father hath sinned' (S)
14 Air 'The wilderness and solitary place' (S): vn, bc
Andantino (b.11)



15 Chorus 'All the people of the earth': 2 ob, [bn], str, bc
Allegretto (b.22)

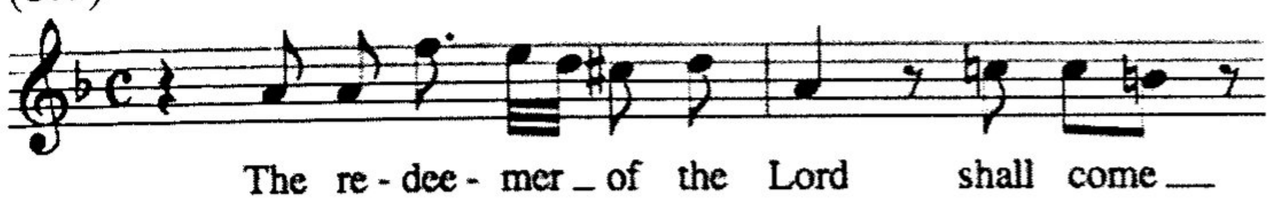


Recit (accomp) 'For the Lord shall comfort Zion' (B)
16 Air 'Behold he shall extend peace to Jerusalem' (B): vn, bc
Andantino (b.17)

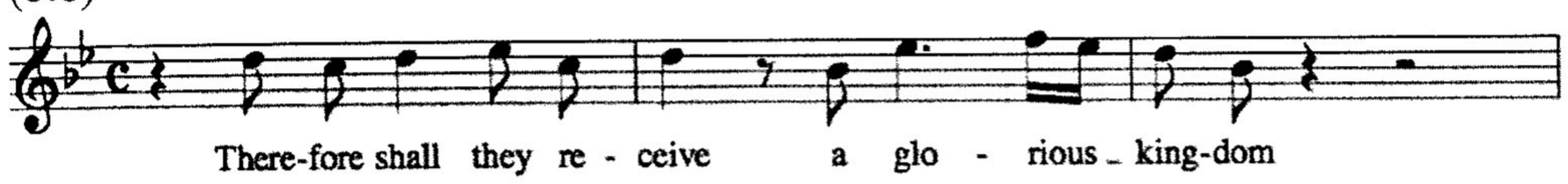


Recit (accomp) 'Awake, awake' (S)

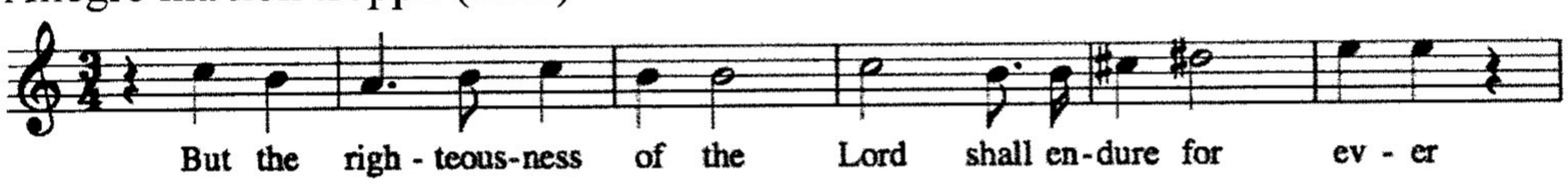
17 Air 'The redeemer of the Lord' (S): vn, bc
(b.7)



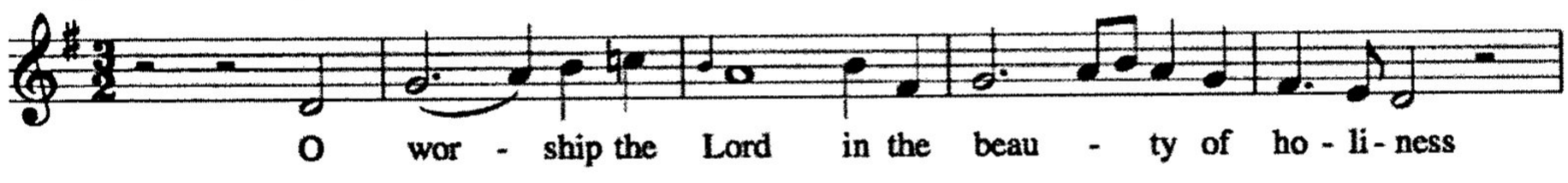
18 Chorus 'Therefore shall they receive a glorious kingdom': str, bc
(b.8)



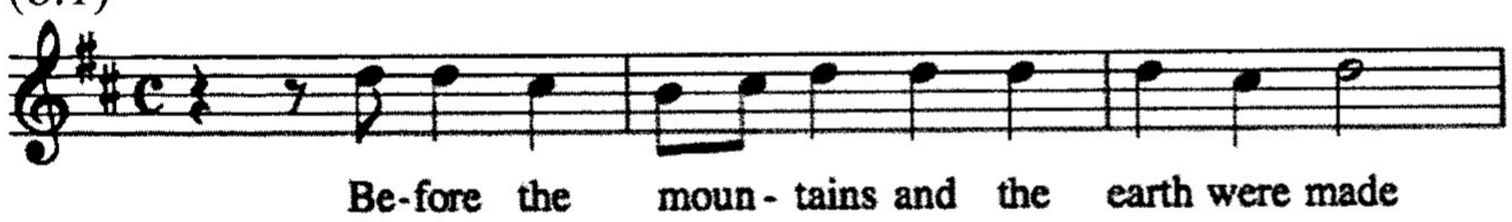
Recit (accomp)'Lift up your eyes to the heavens' (A)
19 Chorus 'But the righteousness of the Lord shall endure forever': str, bc
Allegro ma non troppo (b.16)



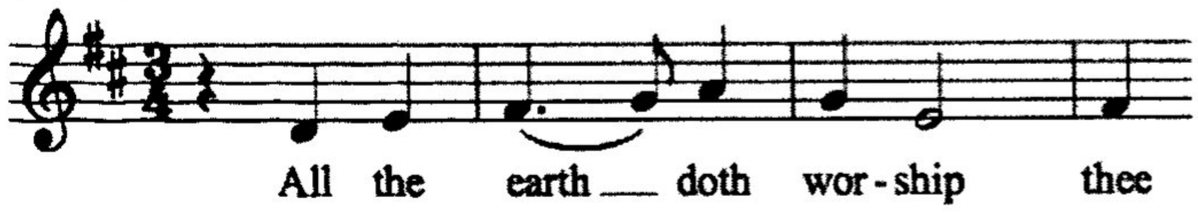
Recit (accomp) 'The mountains shall depart
20 Duet 'O worship the Lord in the beauty of holiness' (SS): str, bc
Larghetto (b.13)



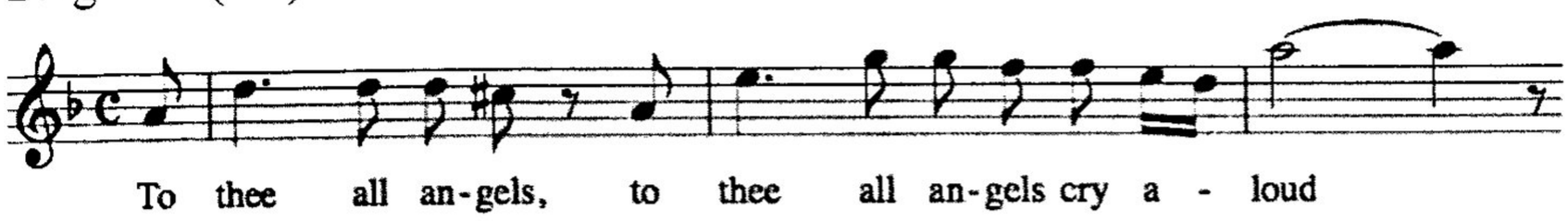
21 Chorus 'Before the mountains and the earth were made': 2 tpt, timp, str, bc
(b.1)



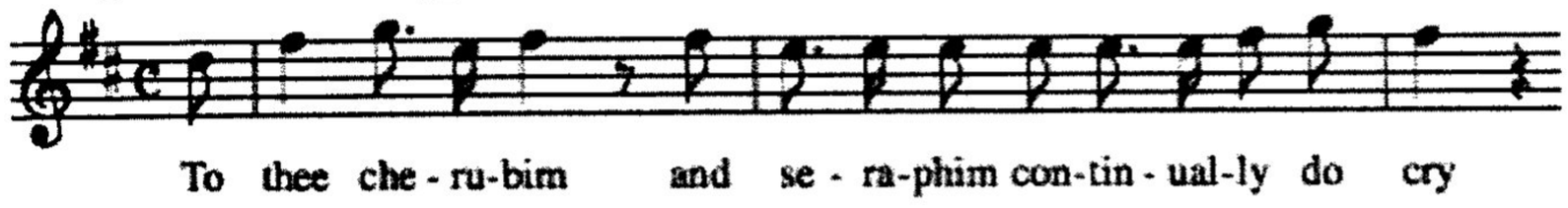
PART III [Title sticker on manuscript cover in Smith's hand]
22 Alto Solo (b 20), **Soprano Solo** (b 24) and **Chorus** (b 27)**'All the earth doth worship thee'**:
2 tpt, 2 ob, 2 bn [incl. solo], str, bc
(b.20)



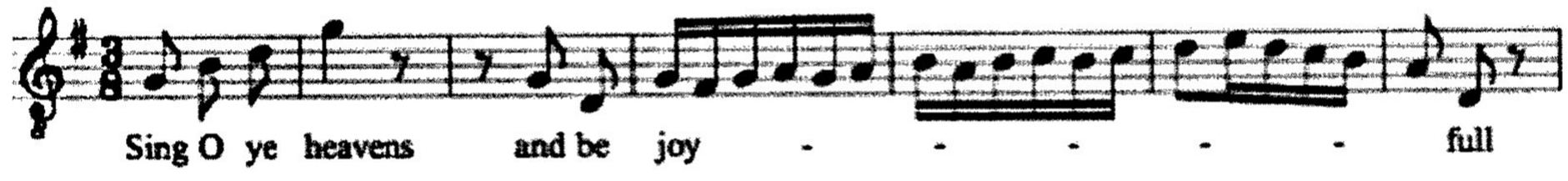
23 Chorus 'To thee all angels cry aloud': 2 ob, [2 bn], str, bc
[See *Paradise Lost* 4:008:5]
Larghetto (b.1)



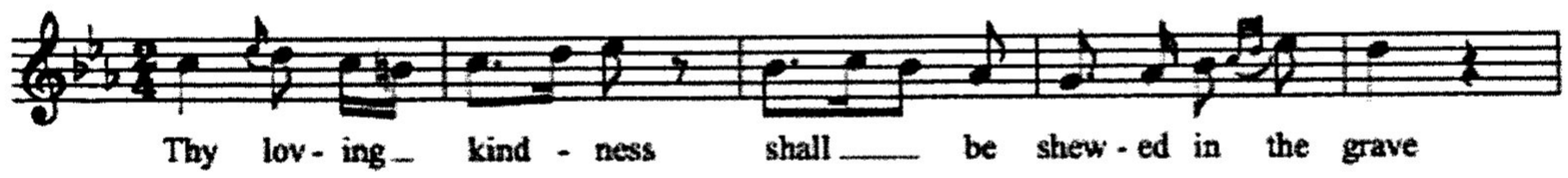
24 Chorus ' To thee cherubim and seraphim continually do cry': 2 tpt, 2 ob, [bn], str, bc
[See *Paradise Lost* 4:008:6]
Allegro ma non troppo (b.9)



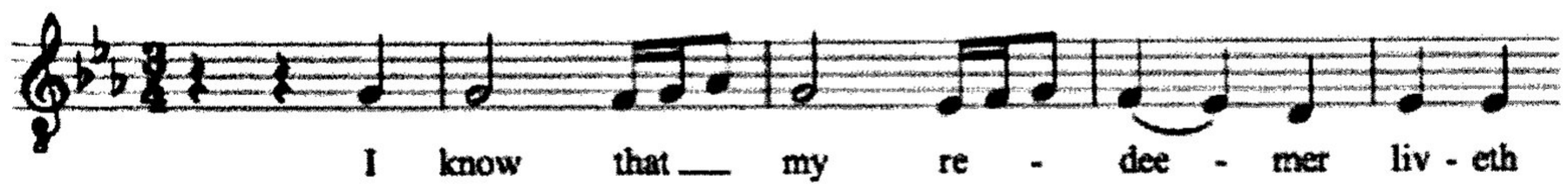
Recit (secco) 'Behold my servant' (A)
Recit (accomp) 'And lo a voice from heaven was heard' (T) [with 2 bn]
25 Air 'Sing O ye heavens and be joyful' (T): 2 hn, 2 ob, [bn], str, bc
(b.1)



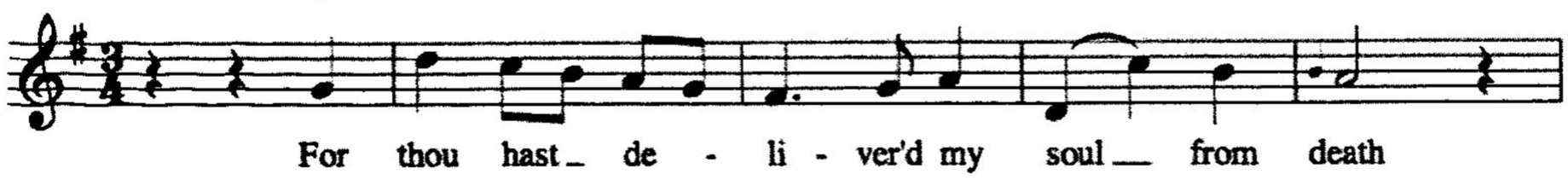
Recit (secco) 'For the wages of sin is death' (S)
26 Air 'Thy loving kindness shall be shewed in the grave' (S): vn, bc
Andantino (b.7)



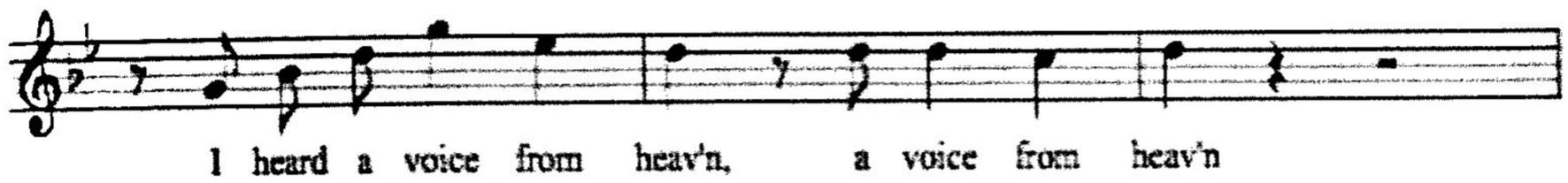
27 Quartet 'I know that my redeemer liveth': 2 ob, str, bc
[See Burial Service 5:010 2]
Larghetto (b.11)



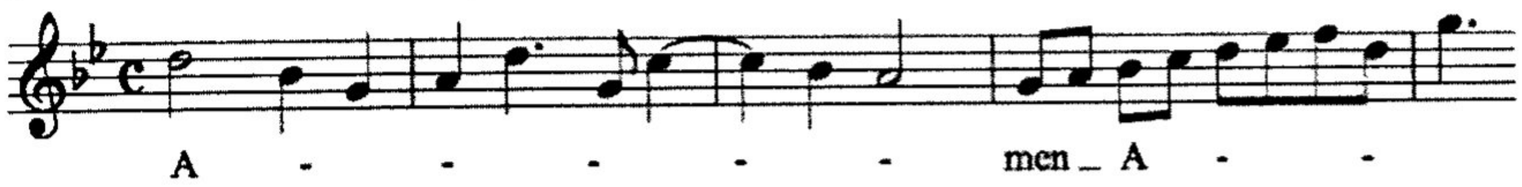
Secco recit. 'Tho' I walk thro' the valley of the shadow of death' (S)
28 Air 'For thou hast delivered my soul from death': vn, bc
Affettuoso (b.11)



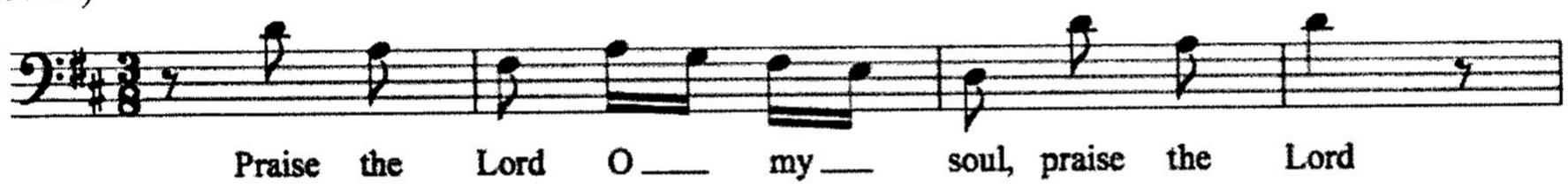
29a Chorus 'I heard a voice from heaven': 2 ob, str, bc
[See Burial Service 5:010:7a]
Allegro Moderato (b.9)



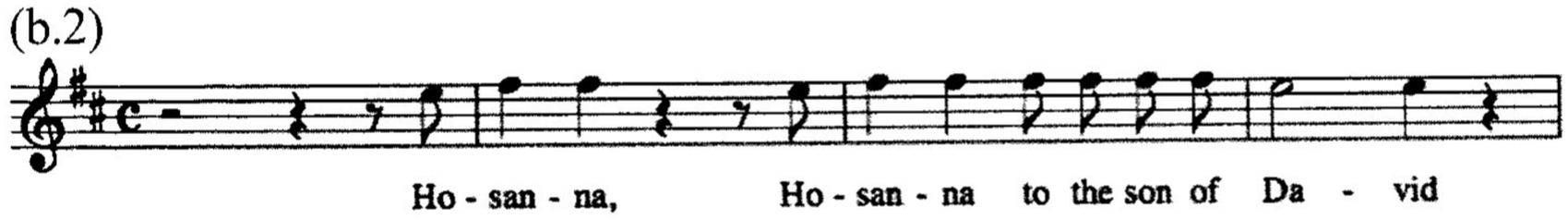
29b Chorus 'Amen'
[See Burial Service 5:010:7b]
(b.35 of chorus above)



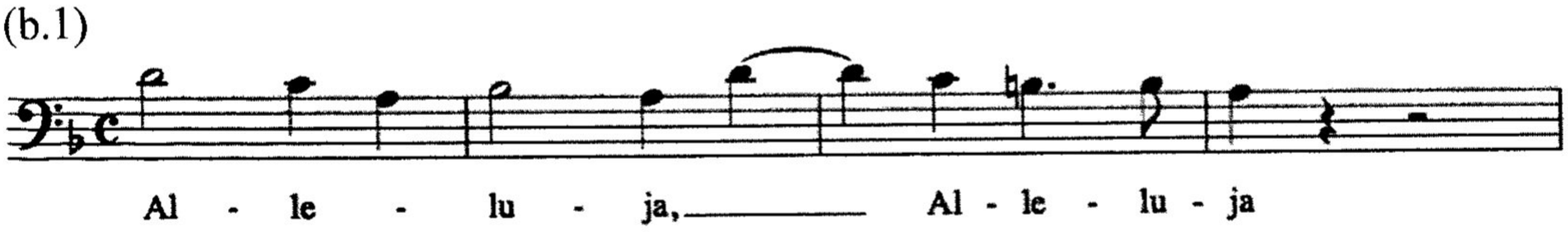
Recit (accomp) 'They are washed clean' (B)
30 Air 'Praise the Lord O my soul' (B): str, bc
(b.15)



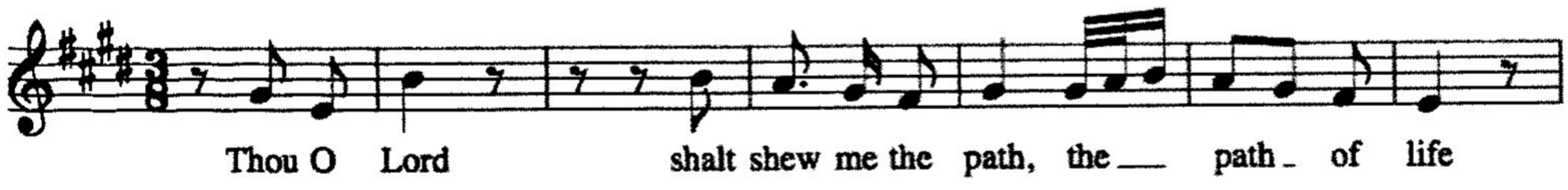
31 Chorus 'Hosanna to the son of David': 2 tpt, 2 ob, [bn], str, bc
(b.2)



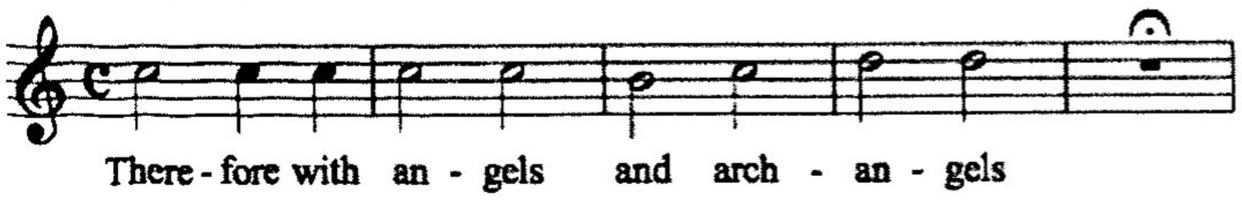
32 Chorus 'Alleluja': str, bc
(b.1)



Recit (accomp) 'The gentiles have seen thy righteousness' (S)
33 Air 'Thou O Lord shalt shew me the path': str, bc
Andante (b.1)

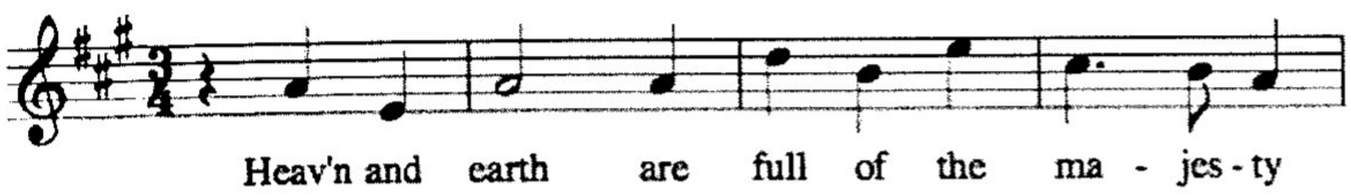


34 Choral recitative 'Therefore with angels and archangels': str, bc
Grave (b.1)



35 Chorus 'Heaven and earth are full of the majesty of thy glory': 2 ob, [bn], str, bc

(b.1)



5:000 SACRED WORKS

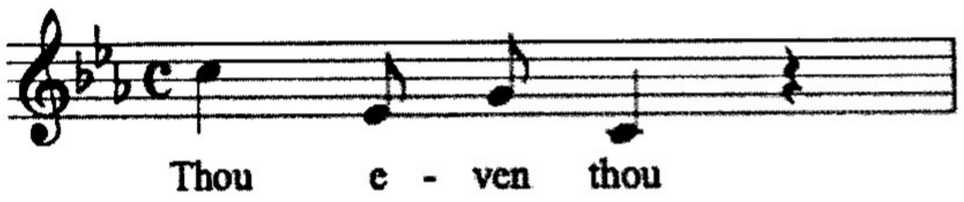
A volume of Smith's works, partially autograph and once the property of W. H. Cummings, is now in the Nanki Ongaku Bunko Library in Tokyo (*J-Tn*). Besides a few Italian arias (see catalogue 3:004-05), it includes eight anthems, three of them autograph. Among items 5:001-09 there are three different copyists, all unknown.

5:001 'Anthem O Lord God': SB, org, ff. 55-60
[Psalm 94]
Autograph. Apparently used for private worship.
Watermark: Cl (Clausen 1747-48)[1]

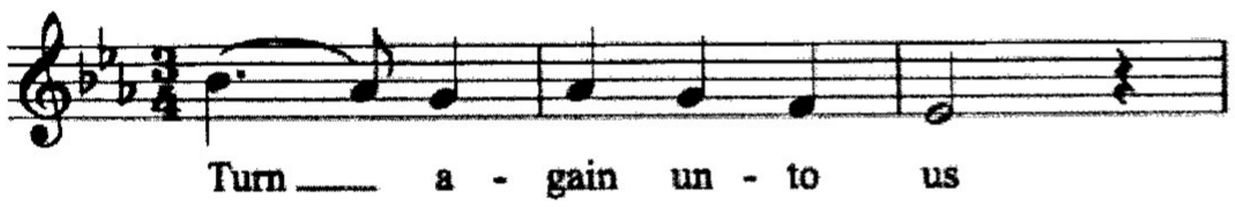
1 'O Lord God'



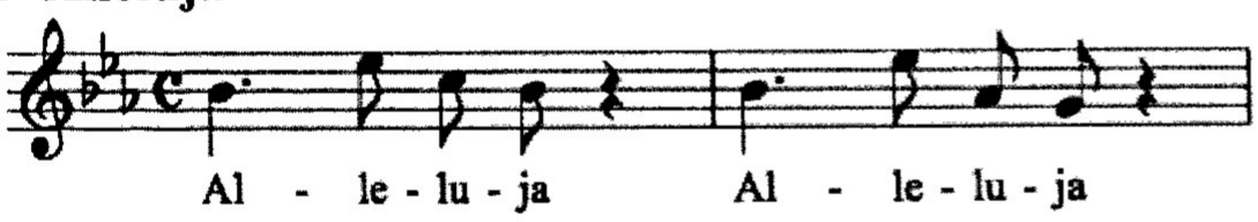
2 'Thou even thou'



3 'Turn again unto us'

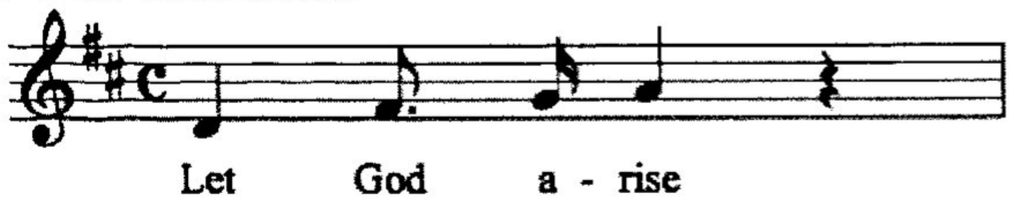


4 'Alleluja'

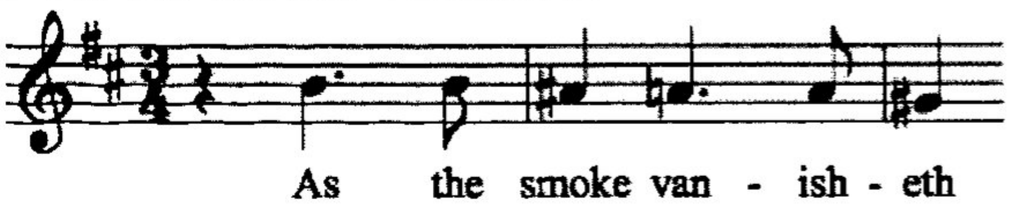


5:002 Anthem 'Let God ariset God arise': SB, org, ff. 61-66
[Psalm 68]
Autograph. Apparently used for private worship
Watermark: Cl (Clausen 1747-48)

1 'Let God arise'

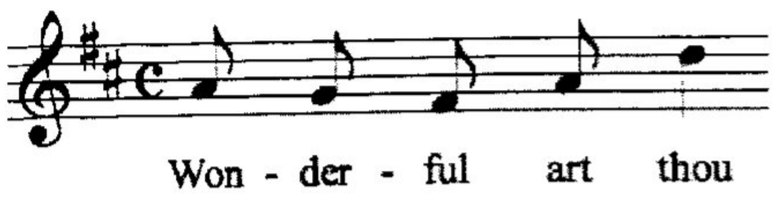


2 'As the smoke vanisheth'



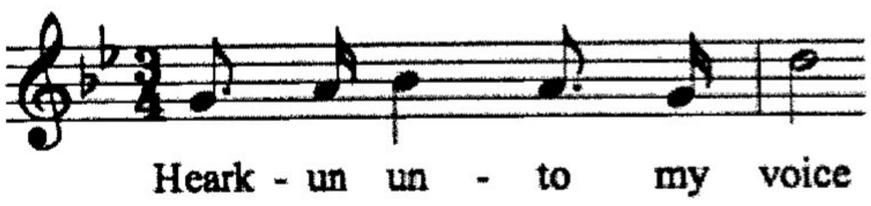
[1] Grateful thanks are due to the late Professor Keiichiro Watanabe who traced the watermarks for me.

3 'Wonderful art thou'

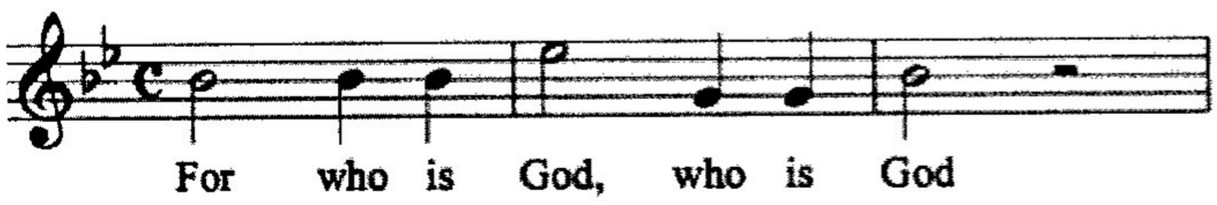


5:003 Anthem 'Hearken unto my voice': SB, org, ff. 67-70
[Psalm 5?]
Autograph. Apparently used for private worship
Watermark: Cl (Clausen 1747-48)

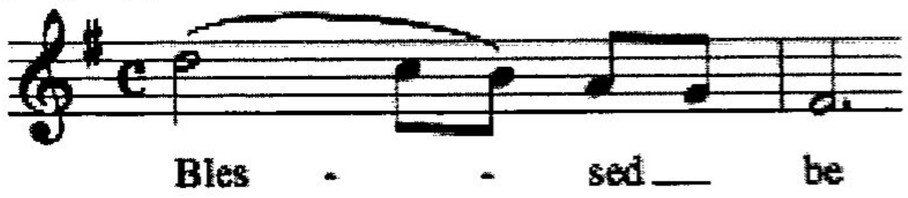
1 'Hearken unto my voice'



2 'For who is God'



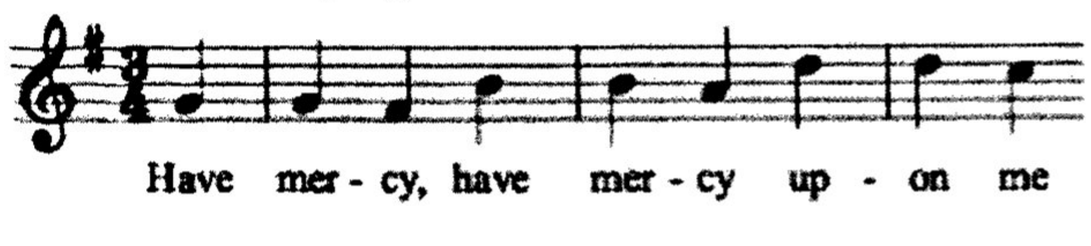
3 'Blessed be the name of the Lord'



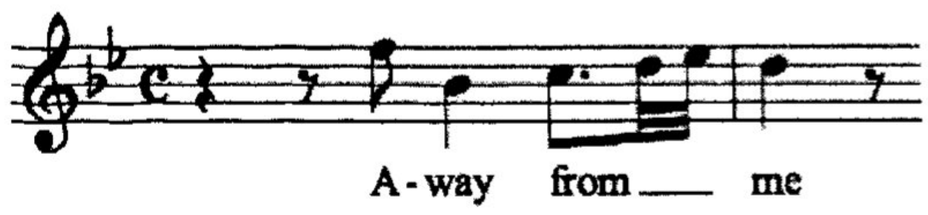
The following five anthems, three of which are ascribed by the copyist to Mr. Smith, follow on directly from Smith's three anthems tabled as 5:001-3.

5:004 Anthem 'Have mercy upon me O Lord': SATB, ff. 71-75v ('by Mr. Smith')
[Psalm 6?]
Watermark: H type (not in Clausen) (Small *c.*1746-50); unknown copyist

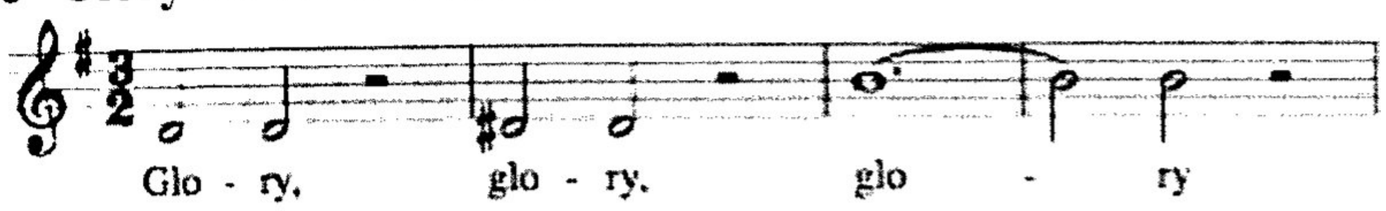
1 'Have mercy upon me'



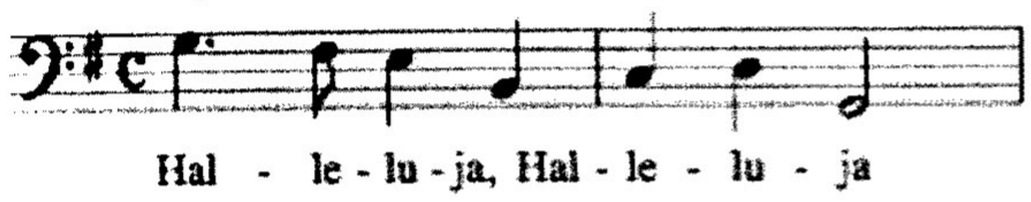
2 'Away from me'



3 'Glory be to the Father'

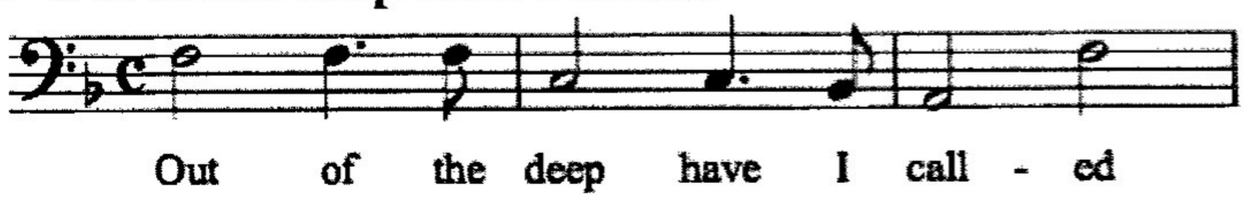


4 'Halleluja'[2]

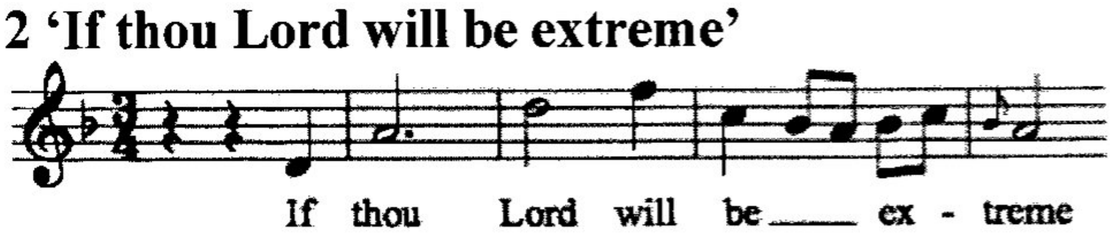


5:005 Anthem 'Out of the deep': SB, org, ff. 77-80v ('by Mr. Smith')
[Psalm 130]
Watermark: H type (not in Clausen) (Small *c.*1746-50); unknown copyist
Another copy now at the New York Public Library links this anthem unquestionably with John Christopher Smith since Robert Price was one of Smith's good friends.[3] On the manuscript is written 'Composed for Mr. & Mrs. Price of/ Foxley in Herefordshire/ Mr. Smith. Ye Emanuensis of Handel'

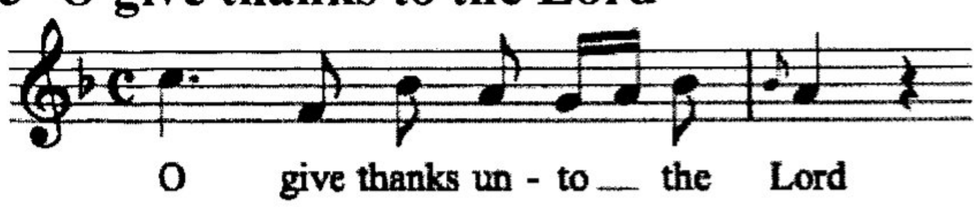
1 'Out of the deep have I called'



2 'If thou Lord will be extreme'

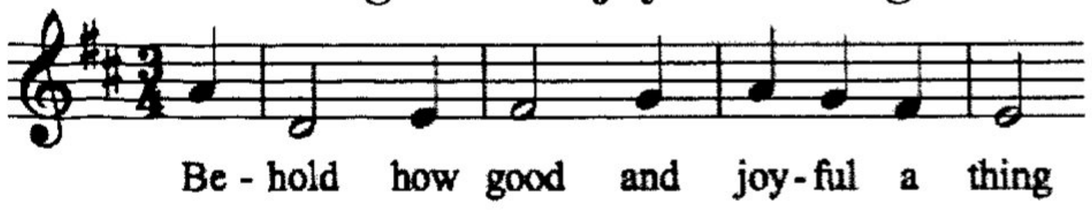


3 'O give thanks to the Lord'



5:006 Anthem 'Behold how good and joyful a thing': SATB ff. 82-86v
[Psalm 133?]
Watermark: Cl (Clausen 1747-48); unknown copyist

1 'Behold how good and joyful a thing'



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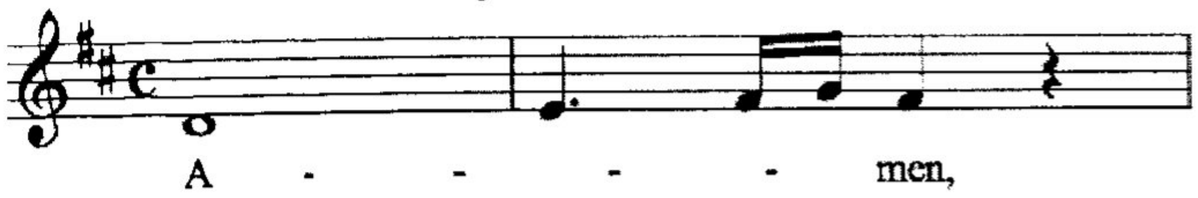
[2]There are too many syllables for notes in the manuscript.
[3] *US-NYp* Mus. Collection 000106967 No. A23

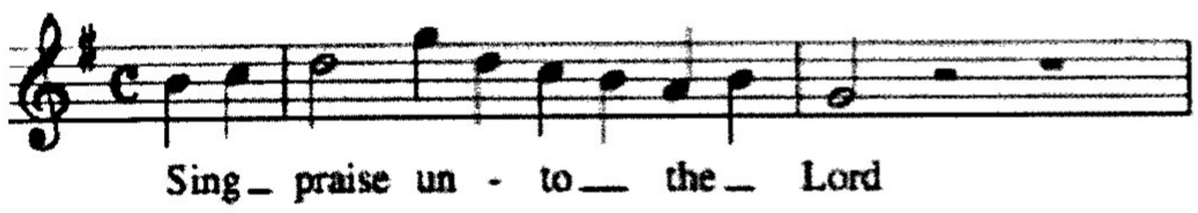
2 'Amen' and 'Alleluja'



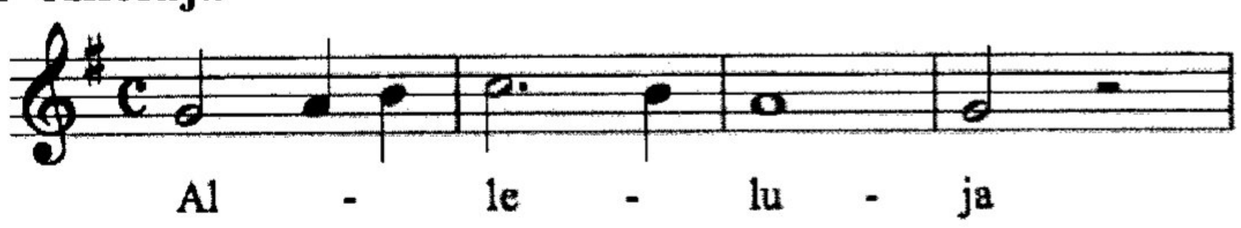
5:007 Anthem 'Sing praise unto the Lord': SATB, ff. 87-92

[Source of text not found]
Watermark: H type (not in Clausen) (Small *c.*1746-50); unknown copyist

1 'Sing praise unto the Lord'

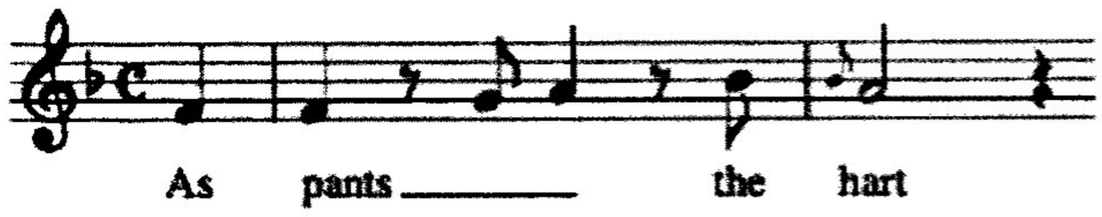


2 'Alleluja'

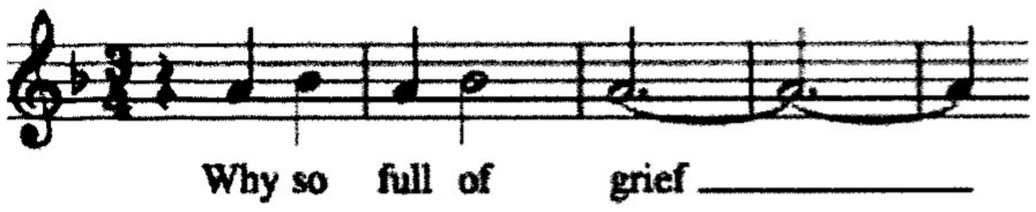


5:008 Anthem 'As pants the hart': SATB, ff. 93-99v ('by Mr. Smith)[4]
[Psalm 42]
Watermark: H type (not in Clausen) (Small *c.*1746-50); unknown copyist

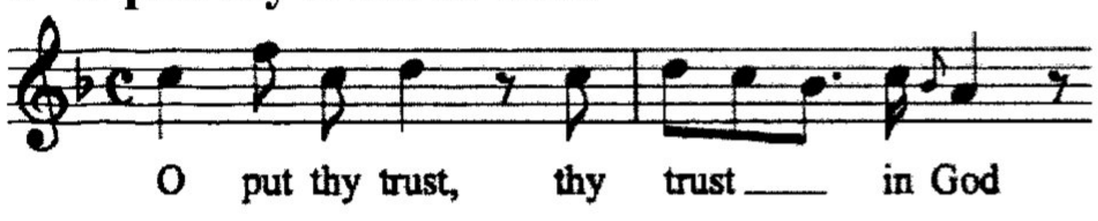
1 'As pants the hart'



2 'Why so full of grief'

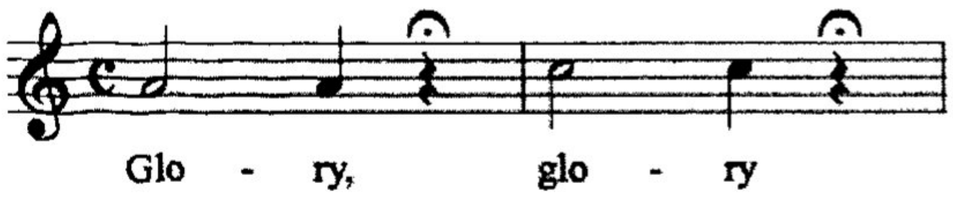


3 'O put thy trust in God'



4 'Glory be to the Father'

Largo



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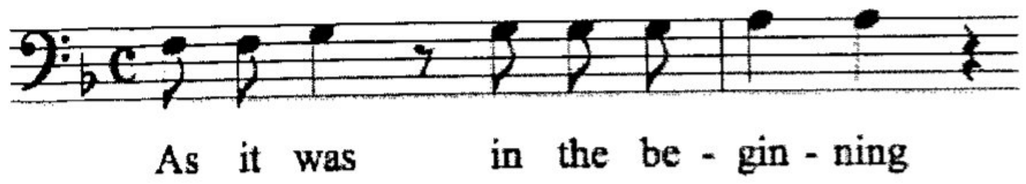
[4] Another copy of this anthem is at *GB-Lgc*, MS G. Mus. 364, pp.118-29, by yet another unknown copyist who also copied an aria in '*Giuseppe Riconosciuto di R.P.*' [Robert Price].

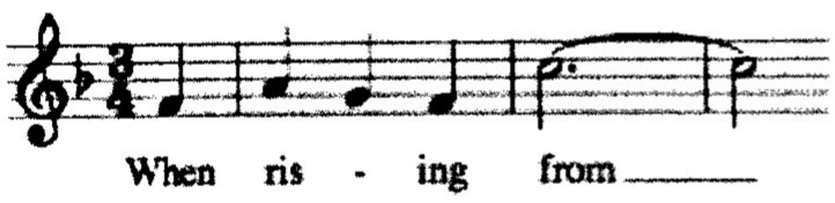
5 'As it was in the beginning'

Allegro

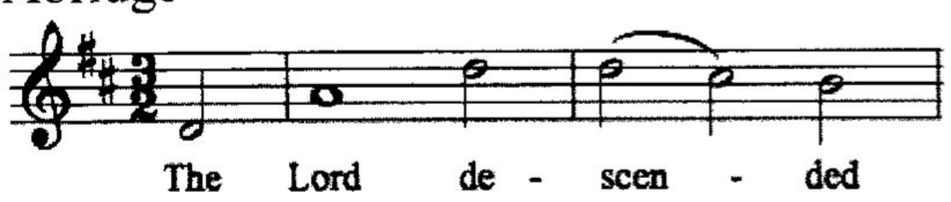


5:009 Foundling Hospital Printed Hymns

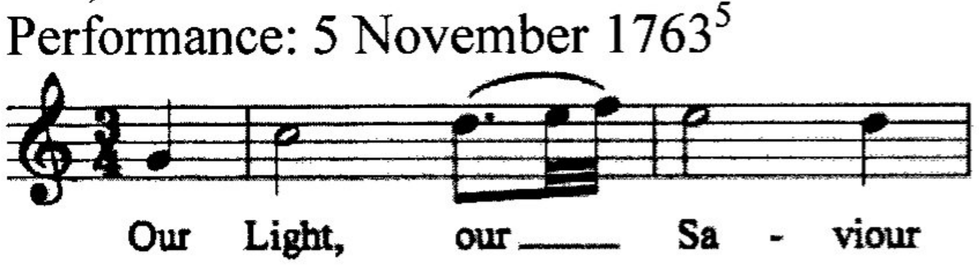
1 'When rising from the bed of death': SA, org
[Words by Joseph Addison]
Autograph: lost
Printed edition: A HYMN./ Set by Mr. Smith. *Hymns, Psalms, and Anthems* (London, *c.*1796), 18-9
Performances: apparently often at the Foundling Hospital
Slow



2 'The Lord descended from above': SA, org
PSALM XVIII. *Hymns, Psalms, and Anthems* (London, *c.*1796), 4
Abridge



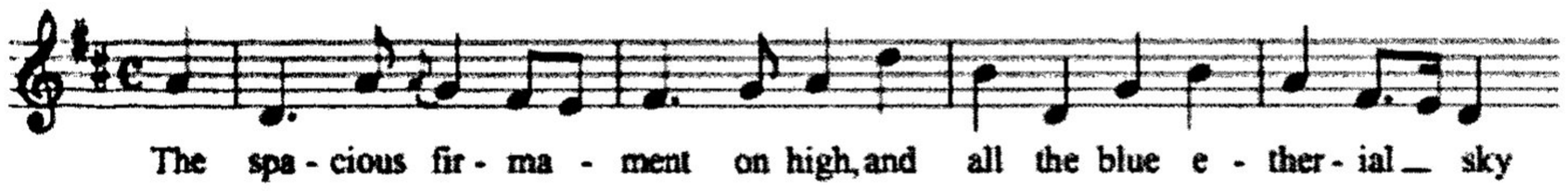
3a 'Our light, our saviour, is the Lord': S, org
The FOUNDLING'S HYMN,/ Taken out of PSALM XXVII./ Set by Mr. Smith. *The Christian's Magazine; or, A Treasury of Divine Knowledge* (London, October 1763), 472)
Performance: 5 November 1763[5]



3b 'Our light our saviour: SA, org[6]
THE FOUNDLING'S HYMN./ Taken out of PSALM XXVII./ Set by Mr. Smith. *Hymns, Psalms, and Anthems* (London, *c.*1796), 1



4 'The spacious firmament on high and all the blue etherial [*sic*] sky': S
PSALMS, *Hymns and Anthems*;/ for the Use of/ the CHILDREN of the HOSPITAL/ *for the/ Maintenance and Education/* of/ EXPOSED and DESERTED/ *YOUNG CHILDREN*, (London, *c.*1760) Set by Mr. Smith.' (Text by Joseph Addison)
Andante



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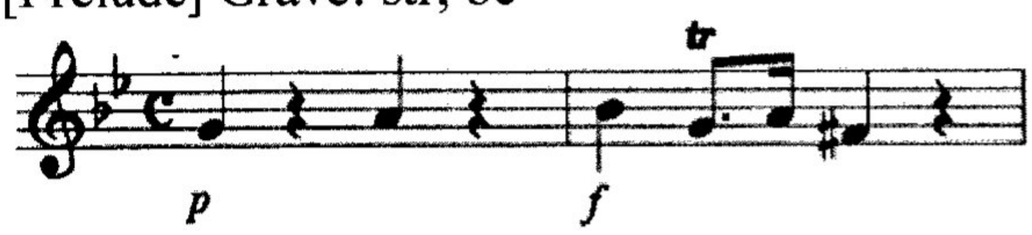
[5] The Craftsman; or Say's Weekly Journal, 12 November 1763.
[6] Examples 3a and b have been edited by Nicholas Temperley and Sally Drage in *Musica Britannica*, lxxxv (London, 2007), 38-39.

5:010 BURIAL SERVICE
Autograph: *D-Hs* M A/282
Watermarks Hc (Clausen 1765, Small 1772)
Copies: none
Printed editions: none
Words from *The Book of Common Prayer*, 'The Order for the Burial of the Dead',
'Words from the Scripture, by the Rev.W. Coxe'[7]
Performances: none

Smith's pupil Augusta, the Dowager Princess of Wales, died (age 52), on 8 February 1772 at Carlton House, and this funeral service was completed just sixteen days later.

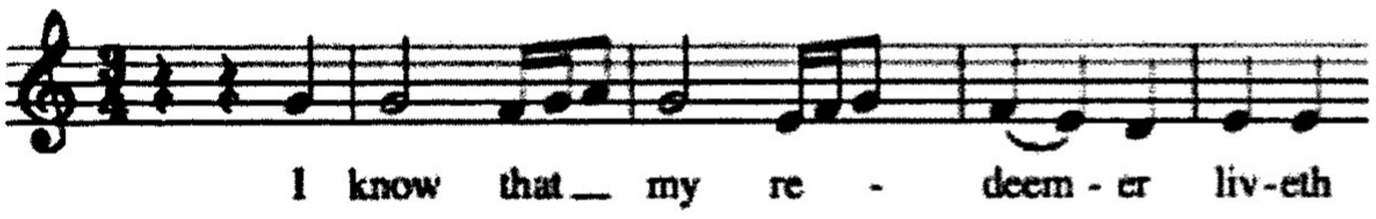
[Prelude] Grave: str, bc



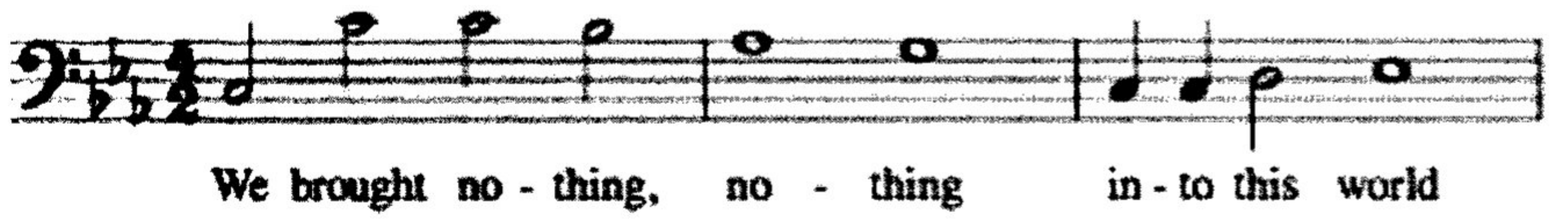
1 'I am the resurrection and the life': SATB, 2 ob, [bn], str, bc
Larghetto (b.9)



2 'I know that my redeemer liveth': STB, 2 ob, [bn], str, bc
[See *Redemption* 4:011:27]
Larghetto (b.11)



3 'We brought nothing into this world': SATB, org
[See *Redemption* 4:011:2]
Largo (b.1)

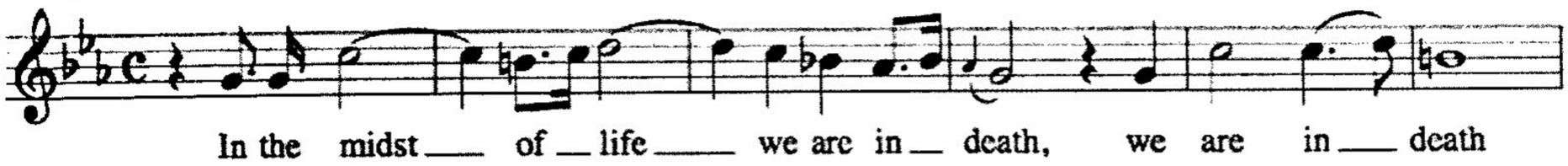


4 'Man that is born of a woman': SATB, str, bc
[See *Redemption* 4:011:1]
Largo (b.2)

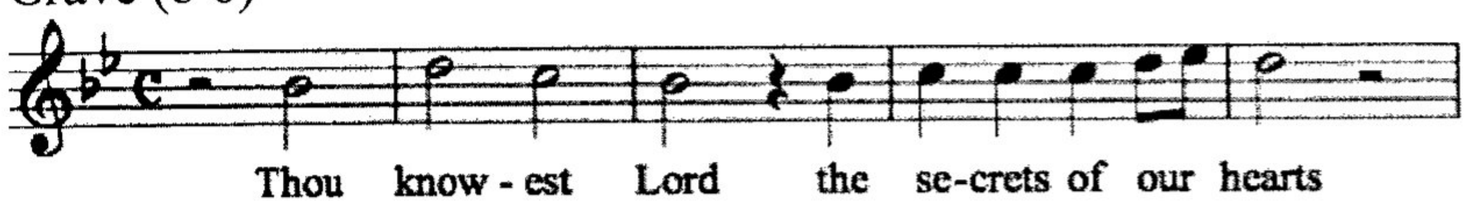


[7] Coxe, 64.

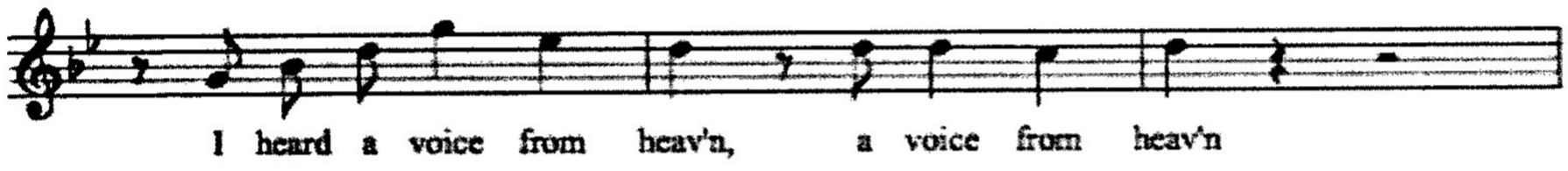
5 'In the midst of life we are in death': SATB, str, bc
[See *Redemption* 4:011:3]
Larghetto (b.7)



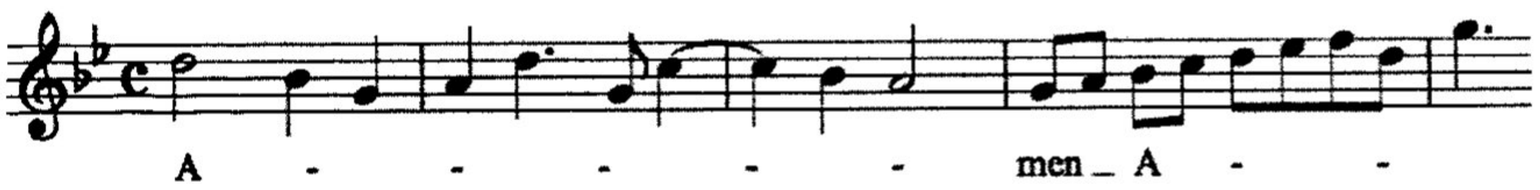
6 'Thou knowest, Lord, the secret of our heart': SATB, str, bc
Grave (b 6)



7a 'I heard a voice from heaven': SATB, 2 ob, [bn], str, bc
[See *Redemption* 4:011:29a]
Allegro moderato (b.9)



7b 'Amen' from 6:010:7a
[See *Redemption* 4:011:29b, but this version has 7 more bars]
(b.43)



The Order for the Burial of the Dead

The following movements are to be sung in the church

- I am the resurrection and the life
- I know that my redeemer liveth
- We brought nothing into this world

The following movements are to be sung at the grave

- Man that is born of a woman
- In the midst of life we are in death
- Thou knowest, Lord, the secrets of our hearts

The last movement is to be sung while the earth is cast upon the body

- I heard a voice from heaven

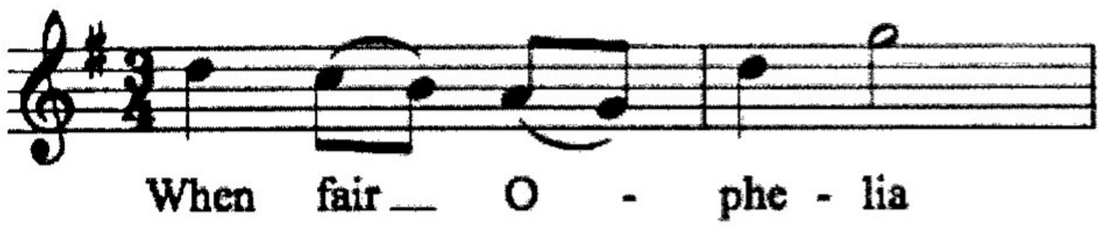
6:000 SINGLE SONGS AND MISCELLANEOUS WORKS

The attribution of single songs to John Christopher Smith has often been extremely difficult, but in general I have taken those works by 'Mr. Smith' dated in the 1730s and 1740s as being by the younger Smith. Each song is set for voice and basso continuo, and most are provided with a transposed version of the tune for the flute (i.e. recorder).

6:001 SMITH'S SINGLE SONGS

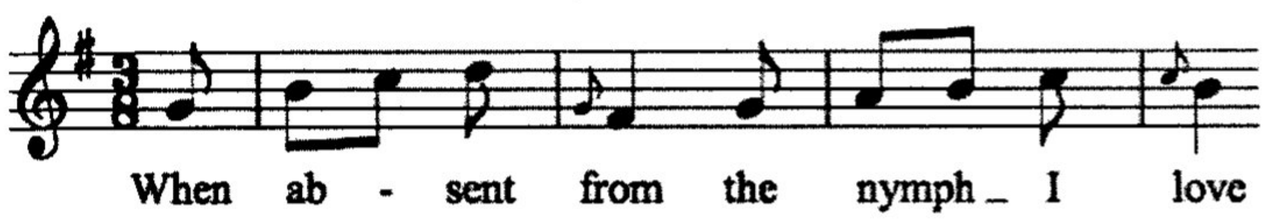
6:001:1 'When fair Ophelia'

'A New Song Set by Mr. John Smith'
British Musical Miscellany ii (London, 1734), 52



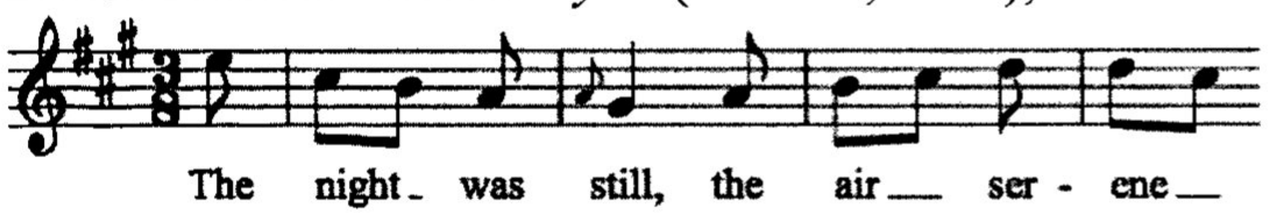
6:001:2 'When absent from the nymph I love'

'A Song Set by Mr. Smith'
British Musical Miscellany ii (London, 1735), 10



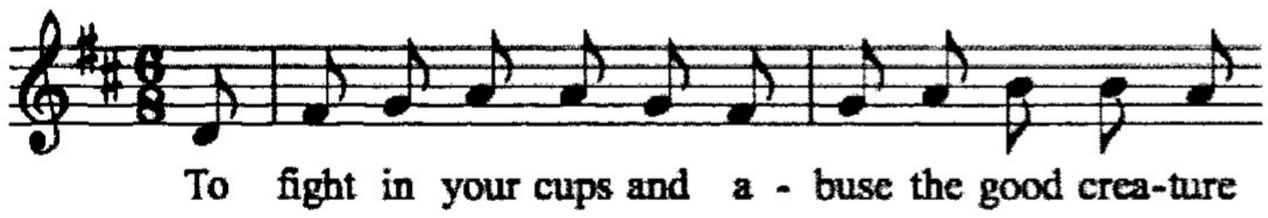
6:001:3 'The night was still, the air serene'

'Set by Mr. Smith' (no transposed version for flute)
British Musical Miscellany iv (London, 1735), 60



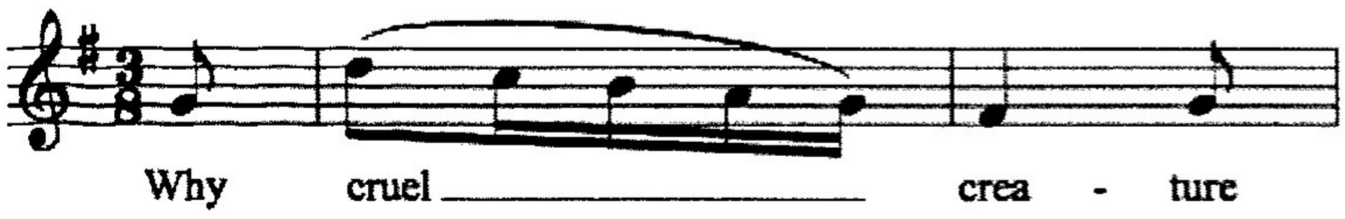
6:001:4 'To fight in your cups'

'Set by Mr. Smith'
British Musical Miscellany iii (London, 1735), 86-7

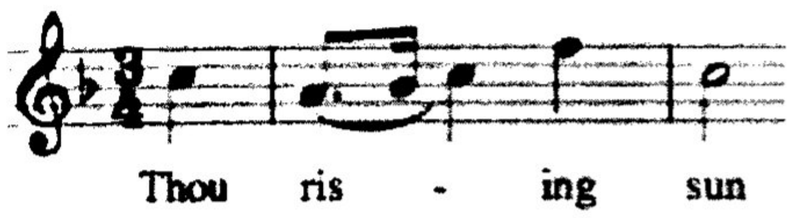


6:001:5 'Why cruel creature'

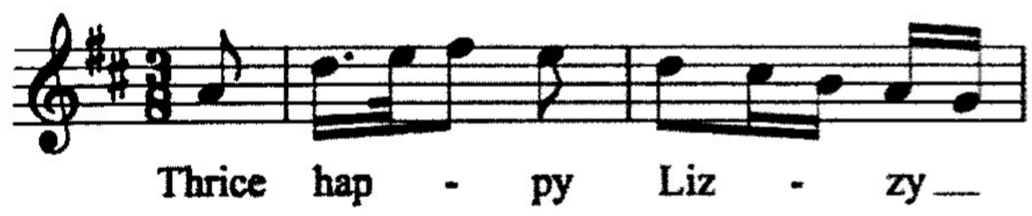
'Set by Mr. Smith'
British Musical Miscellany iv (London, 1735), 13



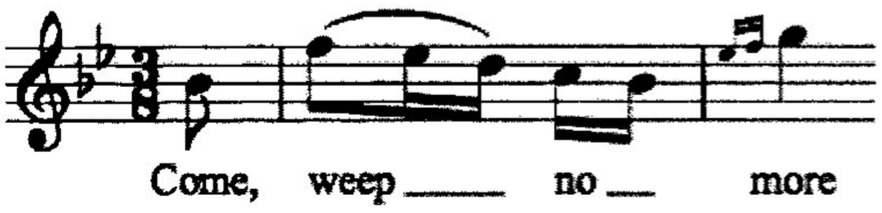
6:001:6 'Thou rising sun' ('The Lapland Lover')
'An Ode from ye Spectator, Set by Mr. C. Smith junr.'
The Musical Entertainer ii (London, 1738), 'An Ode from ye Spectator. Set by Mr. C. Smith Junr.' *Companions i* (London, 1744), music, 14



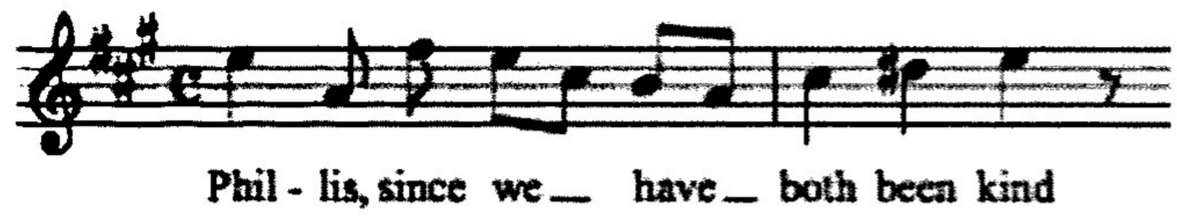
6:001:7 'Thrice happy Lizzy' ('Lizzy')
'The Words by Mr. Lockman. Set by Mr. John C. Smith'
The Musical Entertainer ii (London, 1738), 13



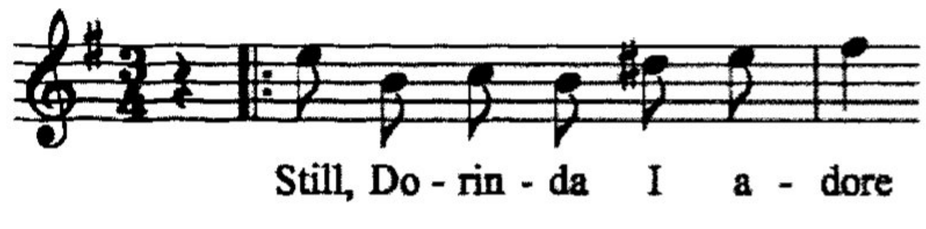
6:001:8 'Come, weep no more' ('Parting with Flavia')[1]
'By Mr. Smith'
Matthew Prior: *Lyric Poems*, 2



6:001:9 'Phillis, since we have both been kind' ('To Phillis')
'By Mr. Smith'
Matthew Prior: *Lyric Poems*, 4
6:001:9

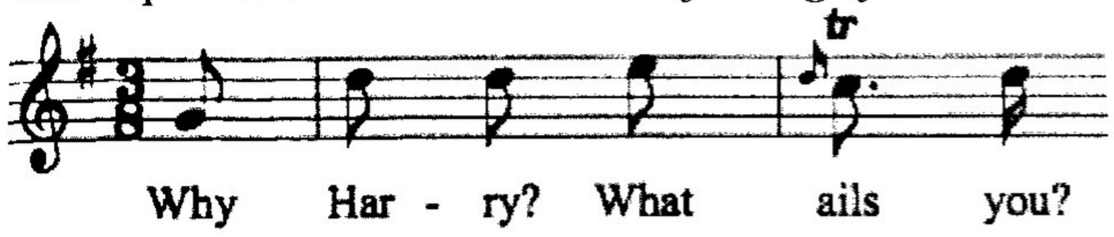


6:001:10 'Still, Dorinda, I adore'
'By Mr. Smith'
Matthew Prior: *Lyric Poems*, 6

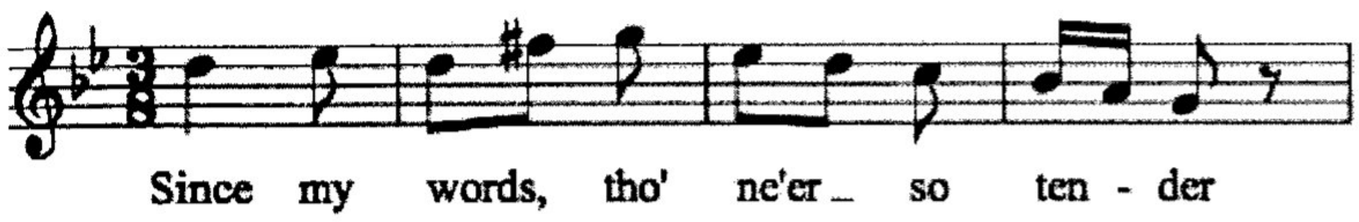


[1] *Lyric Poems/: Being Twenty Four Songs/* [Never before Printed]/ *by the late Matthew Prior Esq./ Set to MUSIC/* by Several *Eminent Masters./ Printed for &Sold by/* Sam: Harding./ *On the Pavement in* St. Martins-Lane./MDCCXLI/ *PUBLISH'D JAN. YE 1ST. 1740/1*. The volume contains not only the words but also the tunes with figured bass.

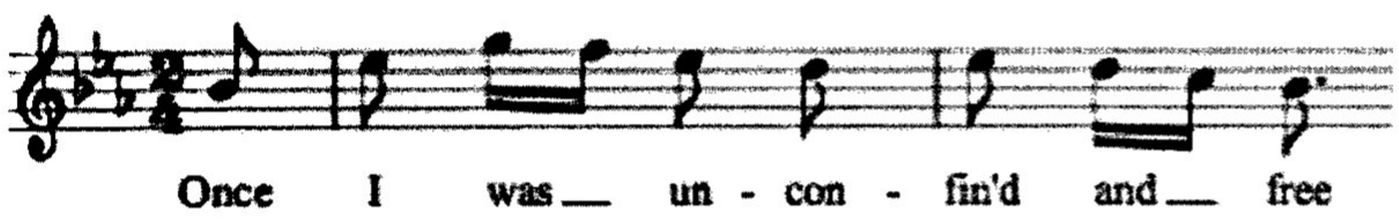
6:001:11 'Why Harry? What ails you?' ('A Two Part Song set by Mr. Smith')
Matthew Prior: *Lyric Poems*, 8-9
Also reprinted in *A Collection of Songs for Two and Three Voices* (London, *c.*1745), 59



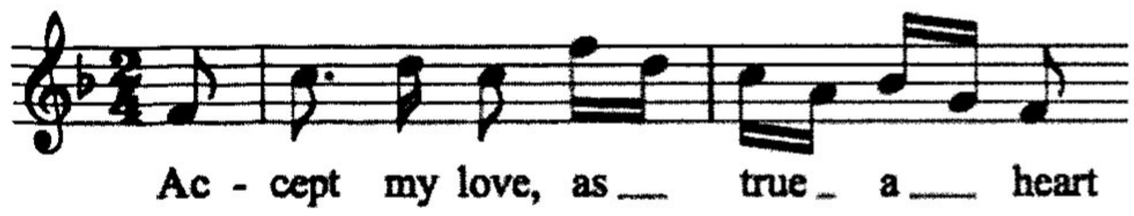
6:001:12 'Since my words, tho' ne'er so tender'
'By Mr. Smith'
Matthew Prior: *Lyric Poems*, 10
Affettuoso



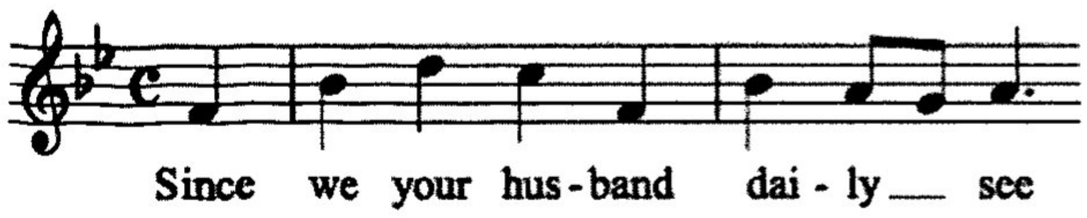
6:001:13 'Once I was unconfined and free' ('The Divided Heart')
'By Mr. Smith'
Matthew Prior: *Lyric Poems*, 13



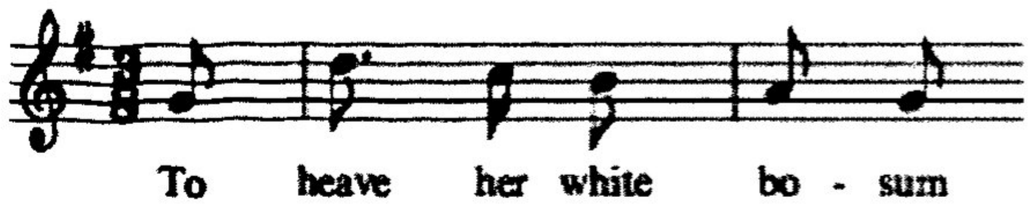
6:001:14 'Accept, my love, as true a heart' ('Les Estreines')
'By Mr. Smith'
Matthew Prior: *Lyric Poems*, 16



6:001:15 'Since we your husband daily see'
'By Mr. Smith'
Matthew Prior: *Lyric Poems*, 18



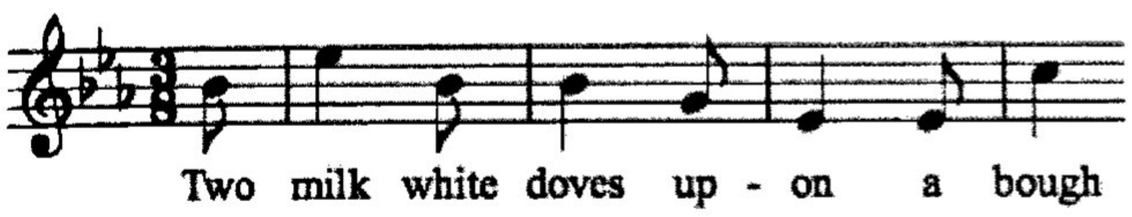
6:001:16 'To heave her white bosom' ('Myrtilla')
'Set to Music by Mr. I.C. SMITH'
The Universal Visitor, and Memorialist (April, 1756), music between 192 and 193
(no transposed part for flute, contains opening and closing ritornelli)
Andante



6:002 SONGS AND OTHER PIECES ASCRIBED TO MR SMITH

6:002: 1 'When fairies dance round on the grass'
'A Favourite Song in the Pantomime of Queen Mabb Set by Mr. Smith'
Clio and Euterpe i (London, 1762), 62-3. Probably too late for John Christopher Smith

6:002:2 'Two milk white doves upon a bough' ('The Doves')
'Set by C. Smith Junr.'
Single song in *GB-Lbl* G.316, 60
Same single song in *GB-Lbl* G.312, 73
The first of these is attributed to C. Smith the Younger and the second to Clement Smith in the *Lbl* catalogue, but the song is probably by John Christopher Smith

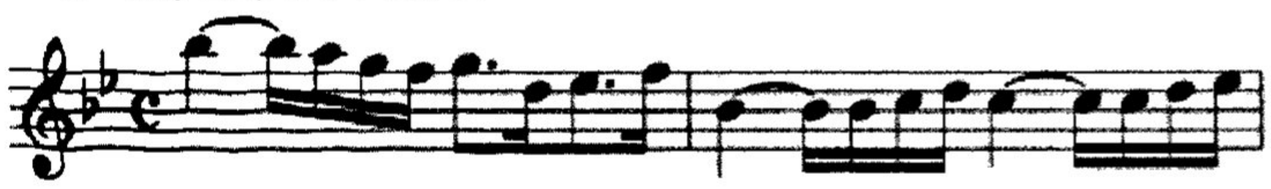


6002:3 'On tree top'd hill'
'Set to Music by Mr. Smith'
Clio and Euterpe II (London, 1762), 114-15
(contains opening and closing ritornelli)
Probably by John Stafford Smith because the date is rather late for J. C. Smith's simple ballad-type songs.

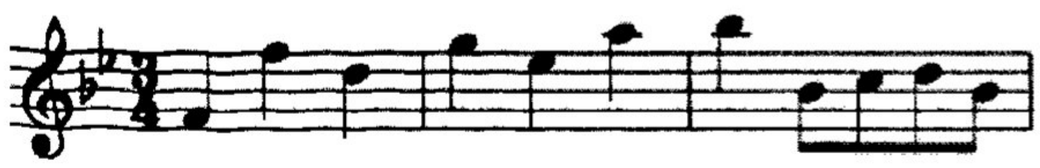
6:002:4 Songs in *The Bull Finch* (London, *c.*1769) are probably all by Theodore Smith

- 'Tho' the winds are whistling round me', 364
- 'My Colin leaves fair London town', 365
- 'Ye gliding minutes fleetly move', 365
- 'I rouze [*sic*] the game with hounds and horn', 367
- 'When summer comes, the swains on Tweed', 372-73
- 'What tempts you so late', 379-80
- 'Sons of ease, be blithe and gay', 391

6:002:5 'Ouverture De Mr. Smith'
Parts for a French overture in the Coke Collection at *GB-Lfmo* include two individual oboe parts as well as parts for first and second violins, viola and basso continuo. Stylistically, the work could well be Smith's; if so, it may be from one of his lost works: *Teraminta; Rosalinda; Dario; David's Lamentation over Saul and Jonathan:* or *Thamesi, Isi, e Proteo.*



Presto (b 15)



6:003 Cantata and Ode by John Lockman (music lost)
OCCASIONAL VERSES./ Inscrib'd, with all imaginable Deference, to the/ RIGHT HONOURABLE the EARL and/ COUNTESS OF MIDDLESEX./ By JOHN LOCKMAN, … (LONDON:/ Printed by W. STRAHAN, for the AUTHOR/ MDCCLIII.

[Next page] To the RIGHT HONOURABLE the EARL of MIDDLEXEX. Presented to his LORDSHIP on his Birth-Day, Feb. 6,/ (O.S) 1753../ A CANTATA./ Set to Music by Mr. John Christopher Smith.

Recit: 'Thyrsis lamenting o'er the cruel fate'
1 Air: 'Poleo! See in yonder skies'
Recit: 'Scarce had the rapture left the shepherd's breast'
2 Air: 'Lo! The wreathe which virtue gives'

[Next page] To the RIGHT HONOURABLE the/ COUNTESS of MIDDLESEX,/ On presenting her with YARICO, an American pastoral/ DRAMA./ Set to Music by Mr. Smith./ AN ODE.

3 Air: 'When fam'd Augusta, royal fair'

7:000 HANDEL PASTICCIO ORATORIOS ARRANGED BY SMITH[1]

7:001 *TOBIT*

Autograph: *F-Pn*. Rés. V.S. 1379 (in three volumes)
Watermarks: Hb (Clausen 1765, Small also earlier than 1765) and F2e (Clausen before 1763 and also 1764)
Copies: none
Printed edition: none
Librettist: Thomas Morell
Manuscript Libretto: Part III only, *F-Pn*, attached to Rés.V.S. 1379
Performances: none known, but modern recording conducted by Joachim Carlos Martini (Naxos 8.570113-14)

DRAMATIS PERSONAE
Tobit, blind leader of a small group of Israelites (T)
Anna, Tobit's wife (S)
Sarah, Tobit's cousin, later to marry Tobias (S)
Tobias, Tobit's son (B, later S)
Raquel, father of Sarah (B)
Ninevite (T)
Ninevite (B) ? Raquel
Raphael, an angel (MS)

7:001 *TOBIT*

Ouverture *Tamerlano* (HWV 18)

PART I

Recit (secco) 'Happy Assyria, may thy great King thus ever triumph o'er his haughty foes' (Ninevite, T)
1 Chorus 'Hear us O Baal': 2 ob, 2 bn, str, bc
'Cheer her O Baal', *Athalia* (HWV 52:10)
Recit (secco) 'How soon eclipsed is human joy' (Tobit)
2 Air 'O Lord whom we adore' (Tobit) and **Chorus 'Hear from thy mercy's seat'**: str, bc
Athalia (HWV 52:6a)
3 Duet 'To steal a grave' (Anna and Tobit): 2 ob, 2 bn, str, bc
'As steals the morn', *L'Allegro, il Penseroso ed il Moderato* (HWV 55:39)
Recit (secco) 'Your pardon, from a deed so just humane' (Tobit)
4 Air 'Boistrous winds': str, bc
'Combattuta da due venti', *Faramondo* (HWV 39:18)
5 Chorus 'Tyrants may a while presume': ob, str, bc
Esther (HWV 50b:16)
6 Recit (accomp) 'Ah, wretched Sarah!' (Sarah): 2 vn, 2 bn, bc

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[1] Richard G. King's article 'John Christopher Smith's Pasticcio Oratorios', *ML* 79 (1998), 190-218, covers these three Smith pistacci extensively. It was King who discovered these three works, along with the oratorio *Redemption*, in Paris. Although this catalogue does not assign numbers to accompanied recitatives, I have done so for section 7:000 in order to maintain a correspondence between his article and this catalogue. While I have found most of the Handel models myself, I have relied on King for some of the information for all these oratorios. The words for the movements in these oratorios remain the same as those in the Handelian source except where otherwise indicated.

7 Air 'Paid be my adoration' (Sarah): 2 bn, str, bc[2]
'Rendi'l sereno il ciglio', *Sosarme* (HWV 30:4)
Recit (secco) 'Be comforted my daughter' (Raquel)
8 Air 'The Lord sends his thunder' (Raquel): 2 vn, bc
'Ah, canst thou but prove me', *Athalia* (HWV 52:19)
9 Chorus 'All pow'r in heav'n above': 2 ob, [bn], str, bc
Theodora (HWV 68:11)

PART II
10 Recit (accomp) 'Alas! to what variety of ills' (Tobit): str, bc
11 Air 'In great Jehovah' (Tobit): str, bc
'Dove sei', *Rodelinda,* 'A' section only (HWV 19:7a)
Smith wrote a new eight-bar opening ritornello for this air.
Recit (secco) 'Happy in thee, my son!' (Tobit)
12 Chorus 'Impartial heav'n: 2 ob, [bn], str, bc
Susanna (HWV 66:34)
Recit (secco) 'If blindness, scorn, contempt and misery' (Ninevite, B)
13 Chorus 'O Baal, Monarch of the skies': 2 ob, [bn], str, bc
Deborah (HWV 51:20)
Recit (secco) 'Pain'd as I am with one dark constant night' (Tobit/Anna)
14 Air 'Thy pleasing face' (Tobit): vn, bc
'Il mio crudel martoro', *Ariodante* (HWV 33:30)
Recit (secco) 'What caution is too great for mortal man' (Tobias)
15 Aria 'Cease thy anguish' (Raphael): vn, bc. Smith assigned this aria to 'Mrs. Scott'
Athalia (HWV 52:23
16 Chorus 'The clouded scene' (Chorus of virgins): 2 ob, [bn], str, org, bc
Athalia (HWV 52:24)
Recit (secco) 'How happy, daughter, are we in our guests' (Raquel)
17 Air 'To nobler joys aspiring' (Sarah?): str, bc
'L'amor per te sento', *Alessandro* (HWV 21:35)
Recit (secco) 'O Azarias, I most freely own' (Tobias, /Raphael) Recit (secco) 'The grateful tribute of our thanks' (Raquel)
18 Air 'Let songs of varied measure': 2 hn, ob, vn, bc
'Voli colla sua tromba', *Ariodante* (HWV 33:8)
19 Chorus 'Now love that everlasting joy': 2 ob, str, bc
'Now love that everlasting boy', *Semele* (HWV 58:28)
20 Chorus 'Happy, happy shall they be': 2 tpt, 2 ob, [bn], str, bc
'Happy, happy shall we be', *Semele* (HWV 58:55)

PART III[3]
21 Recit (accomp) 'Still am I persecuted' (Tobit): str, bc
22 Air 'Cease your pride' (Tobit): ob, str, bc
('Serbati a grandi impresse', *Poro* (HWV 28:25)

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[2] Smith did not indicate bassoons at the beginning of the work, but he later wrote 'Senza Cembalo e Basoni' [*sic*] below the basso continuo line.
[3] Morell's manuscript libretto for Part III is filed with the manuscript score; in it, he specified the source for the arias and choruses.

23 Chorus 'Tremble guilt': 2 ob, [bn], str, bc
Final section of 'Righteous heav'n', *Susanna* (HWV 66:17)
Recit (secco) 'Hail, Tobit! Highly favour'd thou of Heav'n' (Raphael)
24 Recit (accomp) 'Henceforth through all the changing scenes' (Anna)
25 Air 'My son how happy' (Anna): vn, va, bc
'Mio caro bene', *Rodelinda* (HWV 19:34a)
26 Chorus 'Let none despair': 2 ob, [bn], str, bc
Hercules ((HWV 60:11)
27 Recit (accomp) 'Blest be the God of heav'n' (Tobit)
28 Air 'May true joy' (Raquel):[4] vn, bc
'Dal fulgor di questa spada', *Giulio Cesare* (HWV 17:32)
29 Trio 'More cheerful appearing' (Anna, Sarah, and Tobias): vn, bc
'Consolati, O bella', gentil pastorella', *Orlando* (HWV 31:16)
30 Chorus 'Swift our numbers': 2 tpt, timp, 2 ob, [bn], str, bc
Joseph (HWV 59:15) with several word changes
Recit (secco) ''Tis well; but take this caution' (Raphael)
31 Recit (accomp) 'O Ninevah!'(Raphael)[5]
Recit (secco) 'Saw ye the radiant streams of light' (Tobit) [Not in score but in libretto]
32 Chorus 'Ye servants of th' eternal king':[6] 2 ob, [bn], str, bc
Alexander Balus (HWV 65:38)

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[4] Named in MS, bass Ninevite?
[5] Morell wrote eight lines before this accompanied recitative, beginning with 'Woe to the wicked'. He also indicated a 'Symphony' following this recitative, but none is bound with the score.
[6] Smith omitted Jonathan's seventeen-bar solo before this chorus.

7:002 *NABAL*
Autograph: *F-Pn,* Rés. V.S 1378 (in three volumes)
Watermarks: Ha (Clausen 1762), Hb (Clausen 1765, Small earlier as well), and F2e (Clausen before 1763; and also 1764)
Conducting score: lost
Copies: none
Printed edition: none
Librettist: Thomas Morell
Manuscript Libretto: *US-SM* LA 223
Printed Libretto: NABAL:/ AN/ ORATORIO,/ OR/ SACRED DRAMA./ As it is Performed at the/ THEATRE-ROYAL in *Covent-Garden*./ The Words adapted, by the Author of JUDAS MACCHABEUS [*sic*], to several Compositions of the late GEORGE FREDERIC HANDEL, Esq;/ [indecipherable Greek]/ LONDON:/ Printed for Benj. Dod [*sic*], at the *Bible* and *Key* in *Ave-Mary-Lane,/ Ludgate-Street*;/ M.DCC.LXIV.
Performances: 16 and 21 March 1764 (the second by Royal Command); also 10 and 5 February 1769 (both by Royal Command)
Modern recording by conducted by Joachim Carlos Martini (Naxos 8.555276-77)

DRAMATIS PERSONAE[7]
David, King of Israel, elect. (T)
Nabal (B) [rich and powerful Calebite]
Asaph, Companion of David (S)
Abigail, Nabal's Wife (S)
Shepherd (A) Miss Brent
Attendant (A) Miss Brent
Chorus: Attendants on David
Chorus: Attendants on Nabal

7:002 *NABAL*

PART I
'Symphonia': ob, 2 bn, str, bc'
'Silente venti' (HWV 242:1).
[After bar 73, Smith crossed out bar 74 and added the following ending:
Largo: str, bc



'Menuet': vn, va, bc; new, probably by Smith (see Ex. VII.1)



Recit (secco) 'Here in the wilderness of Paran' (David)

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[7] Charlotte Brent is the only singer named in the manuscript. Smith's singers for 1764 were Isabella Scott and probably Giulia Frasi, John Beard, and either Gaetano Quilici or Samuel Champness.

1 Chorus 'The Righteous shall be had in everlasting remembrance': 2 ob, [bn], str, bc
Funeral Anthem for Queen Caroline (HWV 264:7) but omitting Grave section
2 Recit (accomp) 'Have mercy on us Lord' (David) [cut at some point][8]
[Replaced in libretto with 'How hard the Woman's Fate' (Abigail)]
3 Air 'Food they asked' (David): str. bc. 'A' section only [cut at some point]
'Prigioniera ho l'alma in pena', *Rodelinda* (HWV 19:17a)
Recit (secco) 'No doubt omnipotence is still the same' (Asaph)
4 Solo 'The Lord our guide' (Asaph?): vn, bc, and **Chorus 'Thus one with every virtue crown'd'** [cut at some point]
Aria 'Lungo pensar', *Muzio Scevola* (HWV 13:1)
Chorus *Joseph* (HWV 59:27): 2 ob, [bn], str, bc
Recit (secco) 'Avaunt, unpleasing wretch' (Nabal)
Recit (secco) 'How hard the woman's fate' (Abigail) [See 2 above]
5 Air 'Free from discord' (Abigail): bc
'Dolci aurette', *Scipione* (HWV 20:9)
6 Air 'Fill, fill the bowl' (Nabal): vn, bc
'Finchè lo strale', *Floridante* (HWV 14:9) [vn, bc]
Smith added two bars to accommodate extra words.
7 Solo and **Chorus 'Gay and light'**: vn, bc. (Attendant on Nabal) 'For Miss Brent'
'Sciolga dunque', *Parnasso in festa* (HWV 73:12) (Attendant on Nabal): vn. bc
8 Recit (secco) ''Tis Carmel's annual holiday' (Nabal) [King, in error, lists this as accompagnato]
9 Chorus 'Happy while we reign in pleasure': 2 tpt, 2 ob, [bn], str, bc
[King has 'Happy if still we reign' as does the libretto]
The Triumph of Time and Truth (HWV 71:9)
Smith cut bars 17-30

PART II

Recit (secco) 'Asaph, 'tis well advised' (David)
10 Air 'Great Creator' (David): str. bc [original in E but here in G]
'Vieni, o figlio', *Ottone* (HWV 15:16), 'A' section only,
11 Chorus 'O God who in thy heaven'ly hand': 2 ob, [bn], str, bc
Joseph and his Brethren (HWV 59:30) [some word changes, cut in libretto]
12 Air 'Grateful hearts enjoy the blessing' (Asaph): str, bc
'Verdi prati', *Alcina* (HWV 34:26), 'A' section only
Recit (secco) 'Thus faith my Lord' (Asaph) [libretto places this and the following libretto after 1
13 Recit (accomp) 'Peace to thee' (Asaph)
Recit (secco) 'Who is this David?' (Nabal)
14 Air 'With harps new strung' (Nabal): ob, str, bc (Nabal)
'Se un ball'ardire', *Ezio* (HWV 29:7), 'A' section only
15 Solo (S) and **Chorus 'Come, come, live with pleasure'**
The Triumph of Truth and Time (HWV 71:4)
[Smith added repeat sign for last 16 bars]

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[8] When a musical item is not in the libretto dated 1764, I have written'[cut at some point]'

16 Air 'Sing we the feast' (Attendant on Nabal): str, bc, 'Miss Brent'
'Bella sorge la speranza', *Arianna in Creta* (HWV 32:32b)
17 Chorus 'Crown with festal pomp the day': 2 tpt, timp, 2 ob, [bn], str, bc
Hercules (HWV 60:16)
18 Recit (accomp) 'Thrice happy sheep': 2 fl, str, bc (Abigail)
19 Air 'Mind eternal': vn, bc (Abigail)
'Menti eterne', *Lotario* (HWV 26:16), 'A' section only
Recit (secco) 'Fly, my good mistress' (Shepherd/ Abigail), 'Miss Brent'
20 Recit (accomp) 'Fell monster!' (David)
21 Air 'Fury in all thy terrors' (David): str, bc [original in c but here in d]
'Già che morir non posso', *Radamisto* (HWV 12a:14
22 Recit (accomp) 'On me, my Lord' (Abigail)
23 Air 'Mercy thou heav'nly cherub' (Abigail): vn, bc
'Ben chè mi sia crudele', *Ottone* (HWV 15:31b)
24 Recit (accomp) 'Blessed be the Lord God of Israel' (David)
25 Chorus 'All creatures upon God depend': 2 ob, str, bc
'All empires upon God depend', *Belshazzar* (HWV 61:11)

PART III
26 Recit (accomp) 'Ah whence his sudden dread' (Nabal)
27 Air 'Oh! Who can tell the terrors': 2 fl, str, bc (Nabal)
'Al sen ti stringo', *Ariodante* (HWV 33:44)
Recit (secco) 'How soon the scene is chang'd' (Attendant) 'Miss Brent'
28 Chorus 'By slow degrees the wrath of God': 2 ob, [bn], str, bc
Belshazzar (HWV 61:20)
Recitative (secco) 'A messenger, my Lord, relates the death' (Asaph/David)
Recit 'True is your observation' (David)
29 Air 'When beauty sorrow's livery wears' (Asaph): vl, bc (see Ex. VII.2)
Words from Handel's *Hercules* (HWV 60:19)
No known Handel or Smith model
(b.1)



30 Air 'Lovely beauty': vn, bc (David)
'Semplicetto! a donna credi?', *Alcina* (HWV 34:12)
Recit (secco) 'Behold! Thine handmaid, prostrate on the earth' (Abigail/David/Abigail)
31 Aria 'Come ye smiling hours' (Abigail): vn, bc
'Caro, vieni a me', *Riccardo I* (HWV 23:15)
32 Recit (accomp) 'Guardian angels, as ye fly' (Attendant)
33 Duet 'Thrice happy, happy pair': 2 ob, [bn], str, bc (Attendant and Asaph)
'Caro, più amabile beltà', *Giulio Cesare* (HWV 17:43)
34 Solo and **Chorus 'Still caressing and caress'd'**: 2 ob, [bn], str, bc. 'Miss Brent'
[Shepherd or Attendant]
Alceste (HWV 45:4). Some word changes
Recit (secco) 'In praise to great Jehovah, and to thee' (Abigail)

35 Duet 'Thoughts sublime, my soul still exciting' (Abigail and David): fl, vn, va, bc
'Vado e vivo', *Faramondo* (HWV 39:22)
36 Chorus 'O glorious prince': 2 tpt, timp, 2 ob, [bn], str, bc
Belshazzar (HWV 61:39b)

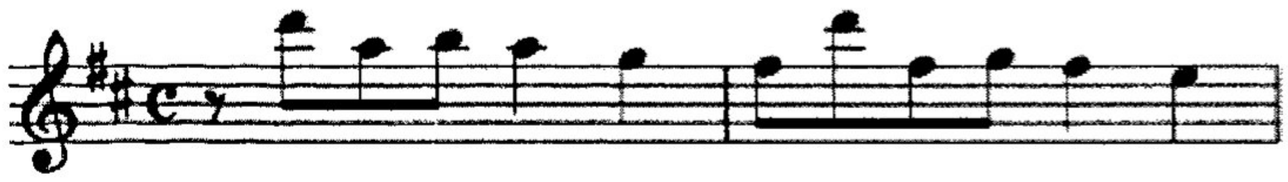
7:003 *GIDEON* (PASTICCIO ORATORIO)
Autograph: *F-Pn* Rés V.S.2151 (Parts I and II); *F-Pn* Rés. V.S. 1380 (Part III)
Watermarks: Hc (Clausen 1765, Small 1763-64) and Cu (Clausen 1764)
Manuscript Presentation Copy: *GB-Lbl* R.M.19.b.5 (copyist S11)
Watermarks: H1 and H2 (Small *c.*1770)
Conducting score: lost
Printed edition: none
Librettist: Thomas Morell
Libretto: GIDEON./ A NEW/ ORATORIO./ As it is Performed at the / THEATRE-ROYAL/ IN/ COVENT-GARDEN./ The Music composed by GEORGE FREDERIC HANDEL, Esq:/ LONDON:/ Printed and sold by T. LOWNDES, in *Fleet-Street*./ [Price One Shilling.] [Ends with chorus 'Glorious patron', 1769]
Libretto: GIDEON./ A NEW/ ORATORIO./ As it is Performed at the/ THEATRE-ROYAL/ IN/ COVENT-GARDEN./ The Music composed by GEORGE FREDERIC HANDEL, Esq:/ LONDON:/ Printed and sold by T. LOWNDES, in *Fleet-Street*./ [Price One Shilling.] [Ends with Chorus 'Happy Nation', 1770]
Performances: 10 and 15 March 1769 and 15 February 1770 (all three by Royal Command)
Modern recording conducted by Joachim Carlos Martini (Naxos 8.557312-13)

DRAMATIS PERSONAE
Gideon, a judge of Israel (T)
Joash, Gideon's father (B)
Eliakim, a high priest (B)
Priest of Baal (S, then B)
Oreb, a prince of Midian (S)
Three Israelites (S, T, B)
Angel (S)
Messenger (S)
Chorus of Israelites

7:003 *Gideon*
PART I[9]
Ouverture: 2 ob, 2 bn, str, bc
(See Smith's *The Festival of Darius* 4:006)

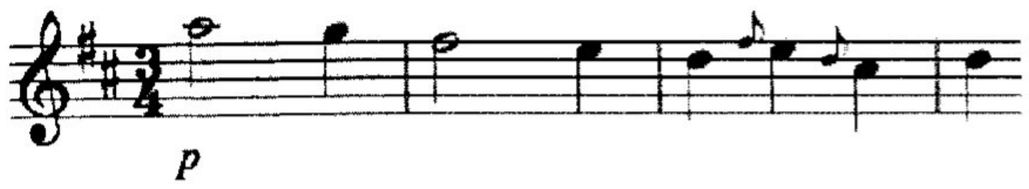


[Fugue]: 2 ob, 2 bn, str, bc
(b.16)

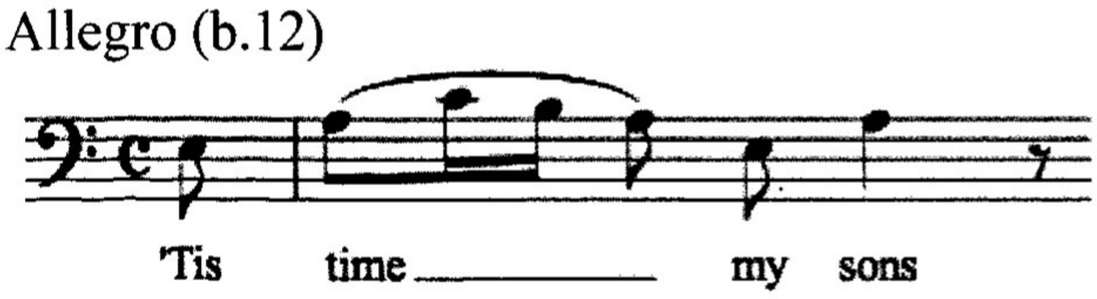


[9] Smith's manuscript title for Vol. I is 'Gideon an/ Oratorio/ Act first' but the libretti both use 'Part'; the second volume, however, is entitled 'Gideon an/ Oratorio/ Second/ Part. The numbering here follows King for this oratorio.

Menuet: 2 ob, 2 bn, 2 tpt, timp, str, bc
Andantino



Recit (secco) 'Forth from the swarming east' (T Israelite)
1 Chorus 'Comfort us, O Lord': str, bc [1770 only]
First part only of 'Dominus a dextris', *Dixit dominus* (HWV 232:6)
Recit 'A man, a prophet heard their mournful cry' (B Israelite)
2 Recit (accomp) 'No wonder that ye fly' (B Israelite)
3 Air 'Trembling with horror' (B Israelite): vn, bc [B section cut]
'O voi dell' Erebo', *La Resurrezione* (HWV 47:6)
4 Soli and **Chorus 'Lord, we seek thy blessing'**: 3 vn, va, bc (Soli SS)[10]
[*Lbl* version is 2 ob, [bn, str, bc]
'De torrenti in via bibit', *Dixit dominus* (HWV 232:7)
Recit (secco) 'Westward from reverend Jordan's silver streams' (T Israelite)
5 Recit (accomp) 'By doubt and shame' (T Israelite)
6 Air 'Rise with furious emulation' (T Israelite): 2 ob, [bn], vl, vc, and 'Concerto grosso': str, bc
[*Lbl* version has 2 bn], Viola da Gamba of original omitted in both versions
'Se impassibile, immortale', *La Resurrezione* (HWV 47:28)
Recit (secco) 'As thus he sung' (S Israelite)
[Not in either MS but in both libretti]
7 Air 'Thou light of Israel': vn, bc (Angel)
[*Lbl* version has str, bc]
'In mano al mio sposo', *Rodrigo* (HWV 5:7)
8 Recit (accomp) 'Let the command suffice' (S Israelite)[11]
Recit (secco) 'He said, and gently stretching out his hand' (S Israelite)
9 Solo and **Chorus 'Immortal God'**: 3 vn, va, bc
[*Lbl* version has 2 ob, [bn] as well]
'A solis ortu usque ad occasum', *Laudate pueri* (HWV 237:3)
Recit (secco) 'A Midian prince, valiant and strong' (S Israelite)
10 Chorus 'Mighty Belus, Midian's glory!': ob, str, bc
'Date serta', *Silente venti* (HWV 242: 5), 'A' section only
Recit (secco) 'This done, he with a chosen party went' (B Israelite)
11 Air ''Tis time my sons' (Joash): str. bc
Smith 'Now tune with joy', *The Festival of Darius* (4:006:27)
Allegro (b.12)



Recit (secco) 'Forth from the town a mingled tumult swarms' (T Israelite)

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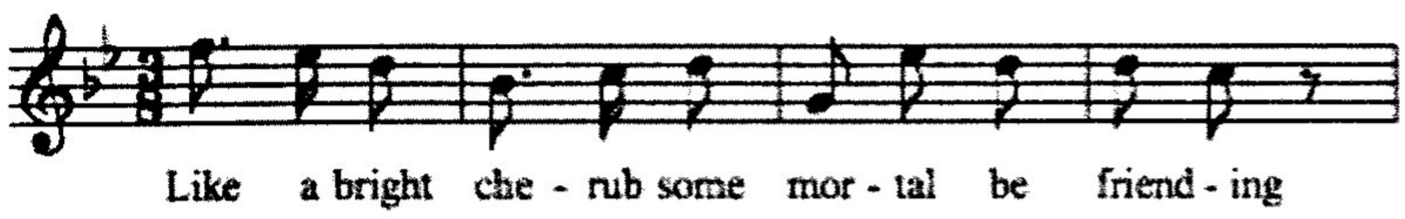
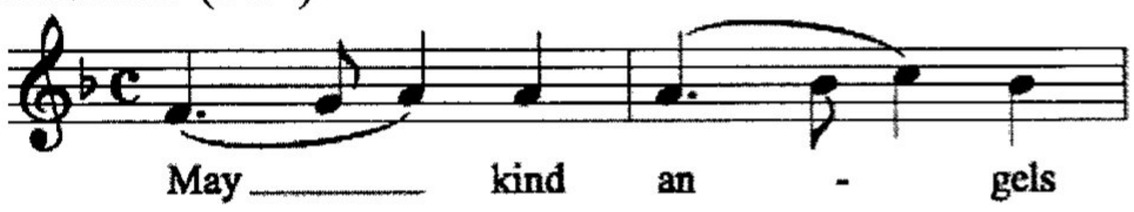
[10] 'Lord, in pray'r we seek thy blessing' in libretti.
[11] Sometimes neither the scores nor word books identify the singer's role; in all such cases Israelite (S, T or B) has been used.

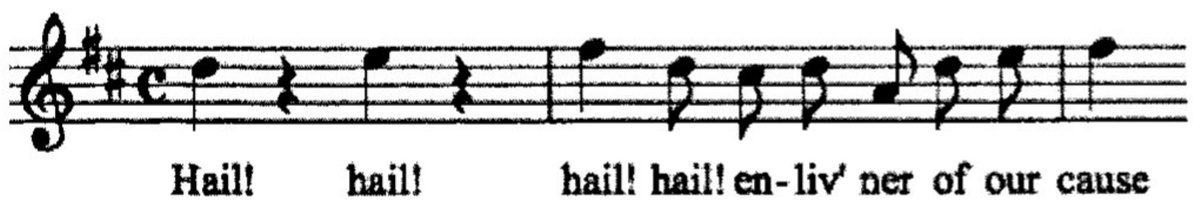
12 Duet 'Sweet is conquest' (Gideon and Oreb): 2 vn, bc.
'Dolce chiodi', *La Resurrezione* (HWV 47:10)
13 Trio 'Like a bright cherub': 2 ob, [bn], str, bc (Gideon, Oreb and S Israelite)
Smith 'Placed on a cloud', *The Festival of Darius* (4:006:26)
Performed at least seven times in the late eighteenth century and also in 1800
Andante (b.9)



Recit (secco) 'Great is the victor' [in both libretti, not in either MS]
Recit (secco) 'Thus when the night all in darkness involving' [in both libretti, not in either MS]
Recit (secco) 'Then bowing mild the generous Hebrew said' (T Israelite) [crossed out]
14 Air 'May kind angels' (S Israelite)
[New 8 bar ritornello]
Smith 'Care luci' (alternate setting) *Issipile* (3:001:20b)
Andante (b.9)

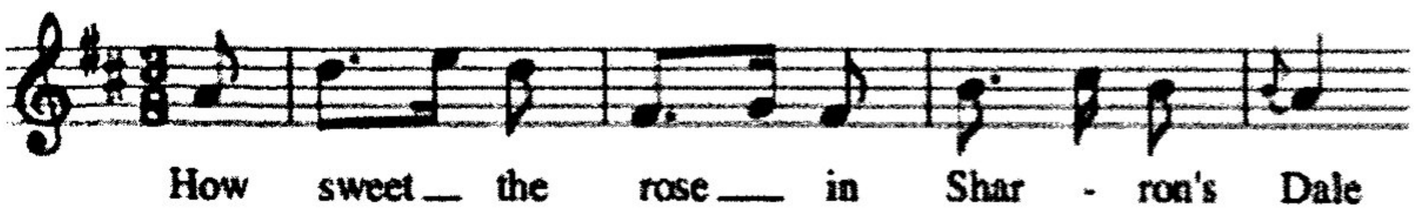


Recit (secco) 'And thus the choral band their gratitude express'd' (S Israelite)
15 Chorus 'Hail, enlivener of our cause': 2 tpt, 2 ob, [bn], str, bc
Smith 'Hail, enlivener of the heart', *The Festival of Darius* (4:006:13)
[*Lbl* version adds timp]
Allegro ma non troppo presto (b.1)

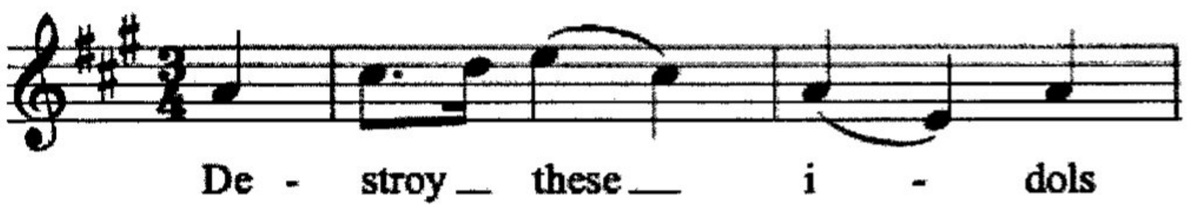


PART II
Recit (secco) 'Triumphant to the town' (S Israelite) 'A note lower'
[Recit (secco) 'He where the senate' (B Israelitee)
[Not in either libretto but in *Lbl* MS]
[Recit (secco) 'While yet he spake' (S Israelite)
[Not in either libretto but in *Lbl* MS]

16 Air 'How sweet the rose': str, bc (S Israelite) 'A note lower'
(See 'How happy is the hermit's lot', *The Festival of Darius* (4:006:21)
The recitative and air are both a note lower in the *Lbl* MS
crossed out]
Pastorale Andantino (b.20)

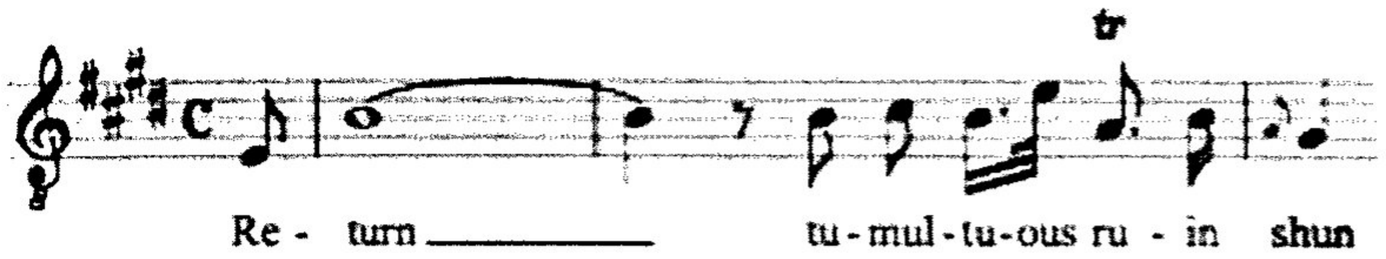


Recit (secco) 'The ways of pleasure in her wonton mood' (2nd youth)
17a Chorus 'Fear not, be bold': 2 ob, 3 vn, va, bc
'Et non, non poenitebit', *Dixit dominus* (HWV 232:4)
17b Chorus 'Great Jehovah shall reward thee': 2 vn, va, bc
'Dunque annoda', *Tanti strali* (HWV 197)
[Smith made many changes in the 'Great Jehovah' chorus; the source is a duet.]
[Lbl version has 2 ob, [bn], str, bc]
Recit (secco) 'Th' assembly rose' (T Israelite)
18 Air 'Israel's guardian': vn, bc (T Israelite)
[No 'B' section]
'Süsse stille', *Neun deutsche Arien* (HWV 205)
Recit (secco) 'Silent he marched to the devoted grove' (S Israelite)
19 Air 'Hark how the winds': 2 vn and va in unison, bc (S Israelite)
['B' section crossed out in *F-Pn* autograph. *Lbl* version contains 'B' section, but no melody]
'Fermati, non fuggir', *Aminta e Fillide* (HWV 83:1)
20 Chorus 'Destroy these idols': 2 ob, [bn], str, bc
Smith 'From time and envy', *The Festival of Darius* (4:006:28)
(b.17)

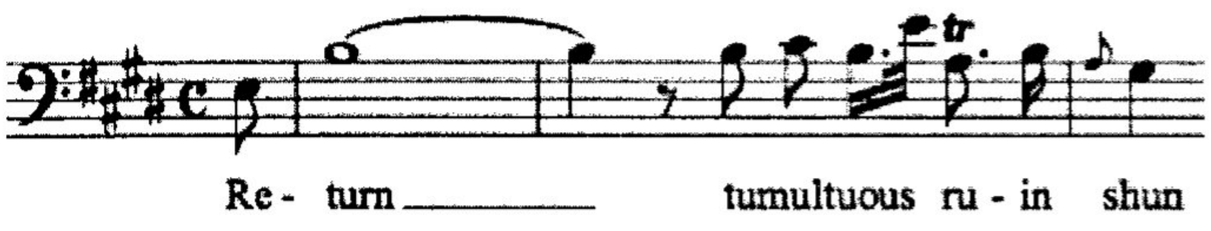


Recit (secco) 'Gideon, preparing now the sacrifice' (S Israelite)
21 Recit (accomp) 'Not these imperfect rites' (S Israelite)
Both libretti have 'A flourish or Symphony' here but not in MS.
Recit (secco) 'He said; when straight through heav'n' [In both libretti, not in MS]
22 Air 'O glorious mortal': vn, bc (S Israelite)
[B section cut in *F-Pn* version, no cut in *Lbl* version]
'Das zitternde Glänzen', *Neun deutsche Arien* (HWV 203)
Recit (secco) 'At morn rose Baal's priest' (Priest). Crossed out in *F-Pn* MS, not in *Lbl* version.
23 Recit (accomp) 'No more this loud thy boisterous pray'r repeat' (Joash)
24 Trio 'From the mountain's brow': ob, str, bc (Baal's priest, Oreb ? and S Israelite)
'Proverà lo sdegno', *Aci, Galatea e Polifemo* (HWV 72:11)
lacking in *Lbl* score
Recit (secco) 'Here had contention drawn a crimson flood' (S Israelite)
25 Air 'Sons of Israel' vn, bc (S Israelite).
'Singe, Seele, Gott zum Preise', *Neun deutsche Arien* (HWV 206)
Smith cut bars 72-103 of 'B' section but retained the da capo
Recit (secco) 'The priest still beats his breast' (B Israelite)

26a Air 'Return tumultuous ruin shun': 2 bn, str, bc (S Israelite)
Smith's 'Can words the human breast', *The Festival of Darius* (4:006:5),
Both *GB-Lbl* and *F-Pn* versions
Largo (b.12)

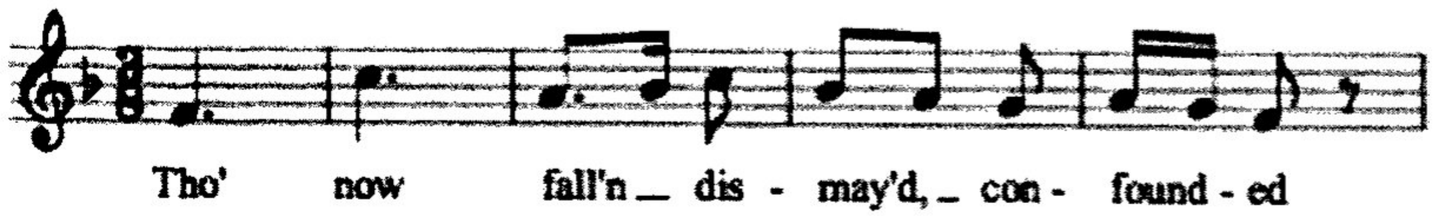


26b 'Return tumultuous ruin shun': 2 bn, str, bc (B Israelite), *F-Pn version*
Largo (b.12)



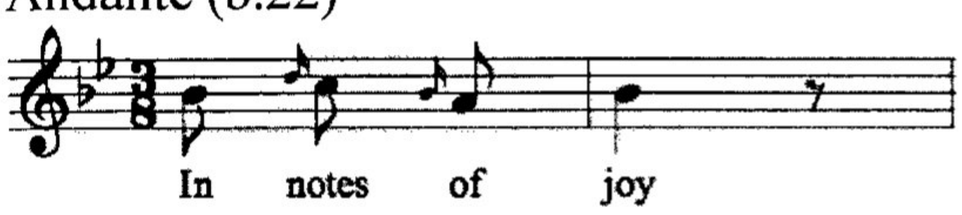
Recit (secco) 'While he yet spake, the noise grew great and loud' (S Israelite)
27 Recit (accomp) 'Furious revenge' (Gideon). King thinks the accompaniment may have ben inspired by 'Qui ti sfido', *Arianna in creta* (HWV 32:26a).
28 Solo (S Israelite ?) and **Chorus 'All glory be to thee, O Lord'**: 2 ob, [bn], str, bc
Laudate pueri (HWV 237:1)
Beginning in bar nine, Smith picks up the accompaniment of 'Laudate'
Recit (secco) 'Sudden the priest of Baal, who stood near' (S Israelite)
29 Chorus 'Glorious patron': ob, str, bc
Laudate pueri (HWV 237:8, 'Gloria Patri')
[*Lbl* version has 2 ob, [bn], 3 vn, bc]
Last 'Amen' is an Adagio plagal cadence

PART III
Recit (secco) 'Much applaud, brave youth' (Baal's priest)
30 Chorus 'Let Jehovah now by miracle': 2 ob, [bn], str, bc, org
'Judicabit in nationibus' *Dixit dominus* (HWV 232:6) (middle section)
[*Lbl* has 3 vn]
Recit (secco) 'Now while the multitude attentive gaz'd' (S Israelite)
31 Recit (accomp) 'Thou sacred, high, unutterable name' (S Israelite)
Recit (secco) 'His pray'r was heard' (S Israelite)
32 Recit (accomp) 'Once more, my God (cried Gideon)' (S Israelite)
Recit (secco) 'He spoke, and it was so' (S Israelite)
33 Solo and **Chorus** 'Great and wondrous are thy works, O Lord' (SSATB): 2 ob, [bn], str, bc ; [*Lbl* has 3 vn, va, vc cb]
'Gloria Patri', *Dixit dominus* (HWV 232:8)
Recit (secco) 'Now each rous'd soldier, prompt to war's alarms' (B Israelite)
34 Air 'Let the trumpet sound': 2 tpt, timp, 2 ob, [bn], str, bc (B Israelite)
'Sibilar l'angui d'Aletto', *Aci, Galatea e Polifemo* (HWV 72:5)
Recit (secco) 'Let Gideon, our undaunted hero, lead' (S Israelite)
35 Air 'Tho' now fall'n, dismay'd, confounded': 2 vn, bc (S Israelite) (See Ex. VII.3)
No known Handel or Smith model
Andante (b.18)

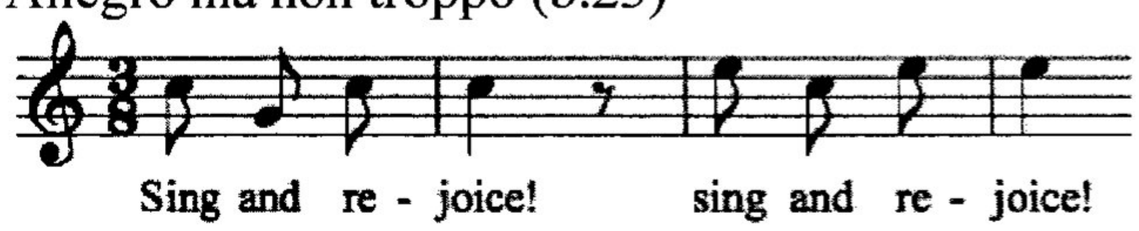


Recit (secco) 'Thanks to my countrymen' (Gideon)
36 Air 'From your idol gods returning': vn, bc (Gideon)
'In den angenehmen Büschen', *Neun deutsche Arien* (HWV 209)
Recit (secco) 'Alarm'd by frequent and increasing shouts' (Messenger)

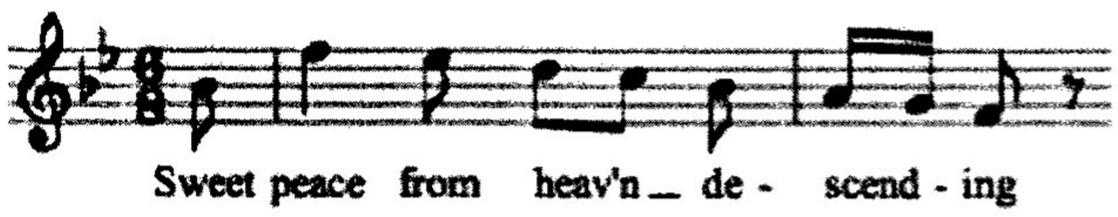
37 Air 'In notes of joy': 2 ob, [bn], str, bc (S Israelite) (See Ex. VII.4)
No known Handel or Smith model; begins like Smith Op. 4 no. 4: iv
Andante (b.22)



Recit (secco) 'Ye sons of Israel, lend action' (S Israelite)
38 Chorus 'Sing and rejoice': 2 ob, [bn], str, bc
Smith's 'Hear and rejoice' *The Festival of Darius'* (4:006:7): 2 hn, timp, 2 ob, [bn], str, bc
Lbl version: 2 tpt, timp, 2 ob, [bn], str, bc; later 2 ob, [bn], str, bc
Allegro ma non troppo (b.23)



Recit (secco) 'To meet the hero mid wild triumph's noise' (B Israelite)
39 Recit (accomp) 'Ye see that God his Israel secures' (S Israelite)
40 Duet 'Sweet peace from heav'n descending': 2 vn, bc (Oreb ? and S Israelite)
No known Handel or Smith model (see Ex. VII.5)
Copyist S11 (*Lbl* version) wrote 'NB: The following Recitative was perform'd at the time, the Performance us'd to finish Repeating the Chorus, at the End of the Second Part, and in which case it always preceded it' [The chorus 'Happy Nation' follows the recitative for 1770.]
Andantino (b.13)



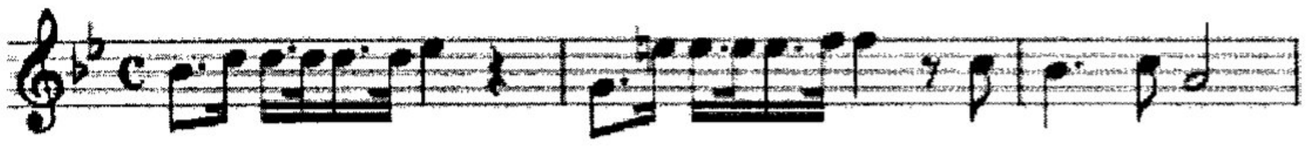
Recit (secco) 'Our hearts their confidence repos'd
41a Chorus 'Glorious patron': ob, str, bc (1769)
Laudate pueri (HWV 237:8, Gloria Patri'). This is a repeat of item 29 above.

41b Quartet and **Chorus 'Happy nation'** (1770)
[King numbers this 42]
Motifs from the duet 'Tanti strali' (HWV 197)
[Smith names the singers as 'Mrs. Weischell' for the soprano part, 'Mr. Norris' for the tenor part, and 'Mr. Champness' for the bass part.]

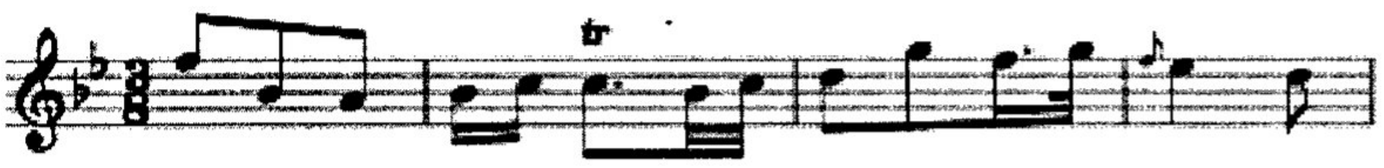
8:000 Handel or Smith?
Smith inserted some of his own works – incognito so to speak – into the pasticcio oratorios *Nabal* and *Gideon,* and he was apparently quite happy to let Handel take the credit for several additions to the late oratorios. But were the works in sections 8:003 and 8:004 really Handel's or Smith's?

8:001 Additions to the pasticcio oratorio *Nabal*

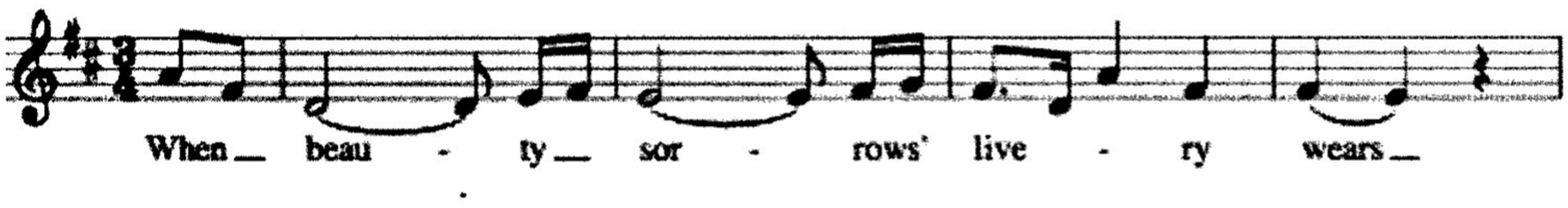
Ending for Overture



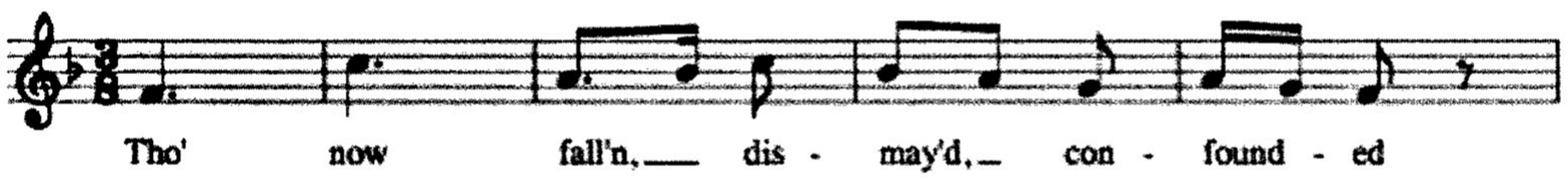
1 Menuet (see 7:002 Menuet and Ex. VII.1)



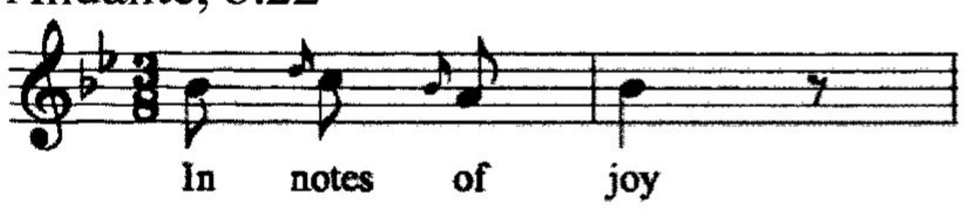
2 'When beauty sorrow's livery wears' (see 7:002:29 and Ex. VII.2)
(b.1)



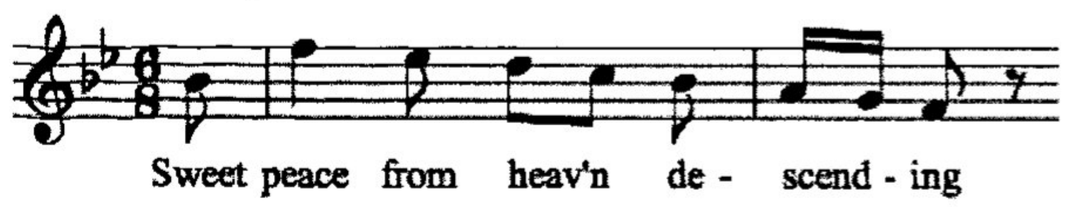
8:002 Additions to the pasticcio oratorio *Gideon*
1 'Tho' now fall'n, dismay'd, confounded' (see 7:003:35 and Ex. VII.3)
Andante, b.18



2 'In notes of joy' (see 7:003:37 and Ex. VII.4)
Andante, b.22



3 Sweet peace from heaven descending' (see 7:003:40 and Ex. VII.5)
Andantino, b.13



8:003 Additions to the late oratorios POSSIBLY composed by Smith

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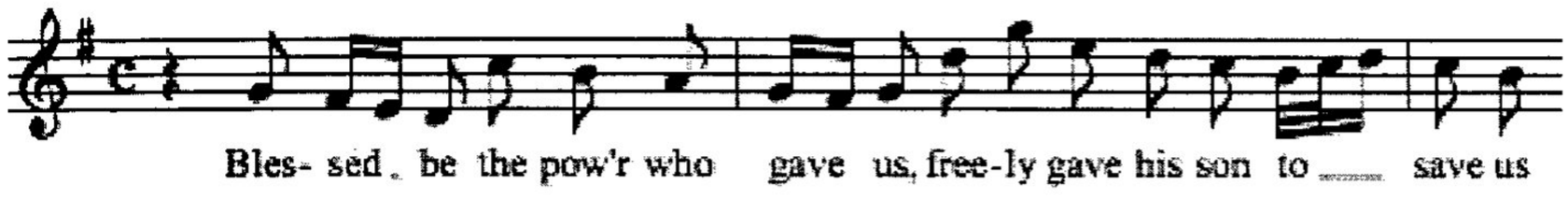
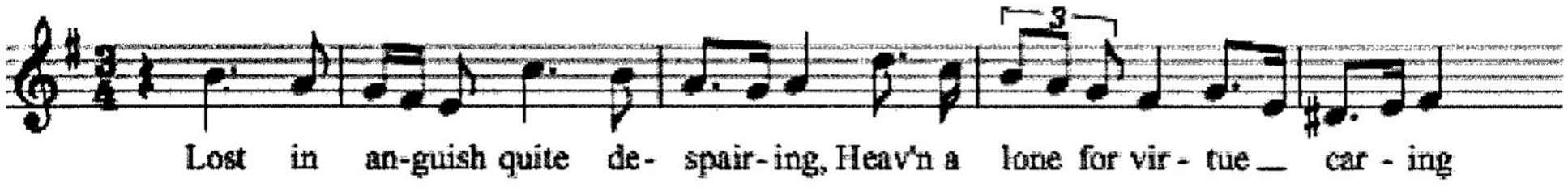
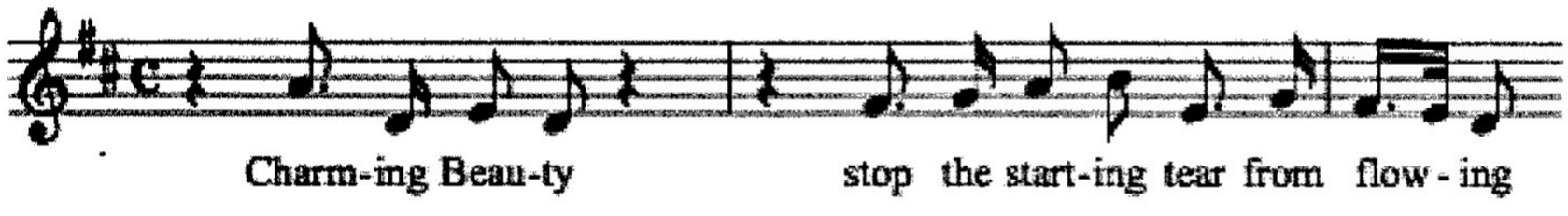
1 'Blessed be the power' from the 1755 *Theodora* (HWV 68:32b)
Largo, b.1



2 'Lost in anguish, quite despairing' from the 1755 *Theodora* (HWV 68:38c)
Largo assai, b.7

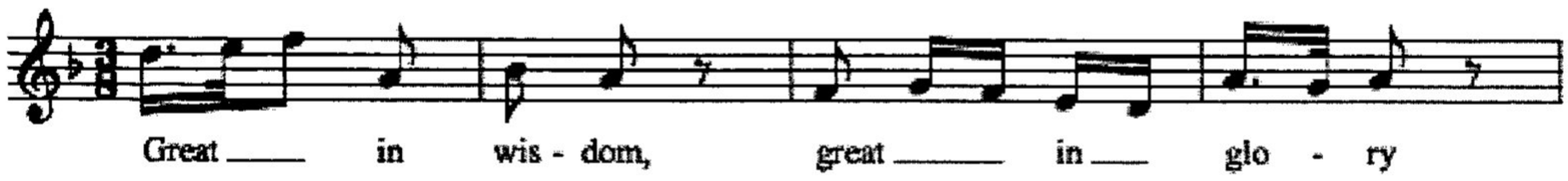


3 'Charming Beauty' from the 1758 the *Triumph of Time and Truth* (HWV 71:23)
Larghetto, b.1

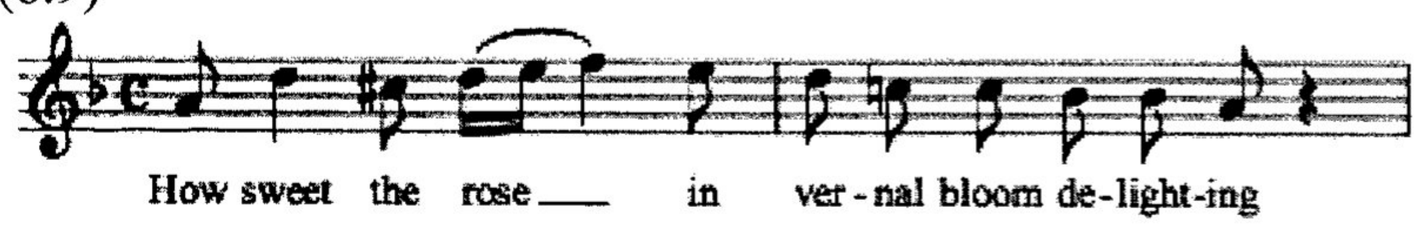


8:004 Additions to the late oratorios PROBABLY composed by Smith

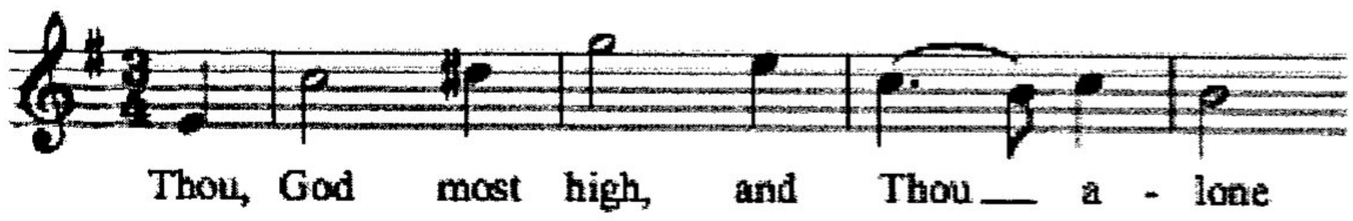
1 'Great in wisdom' from the 1758 *Judas Maccabaeus* (HWV 63:23)
GB-Cfm MU MS 365, pp. 105-108 and *GB-Ob* Harding Mus. E 315
(b.9)



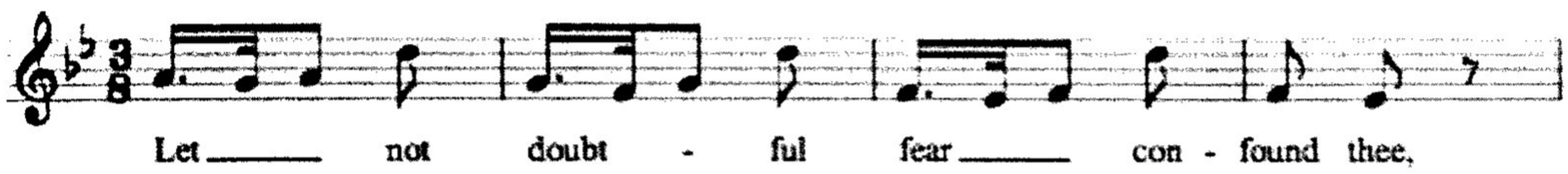
2 'How sweet the rose' from the 1757 *Esther* (HWV 50b:28)
(b.9)



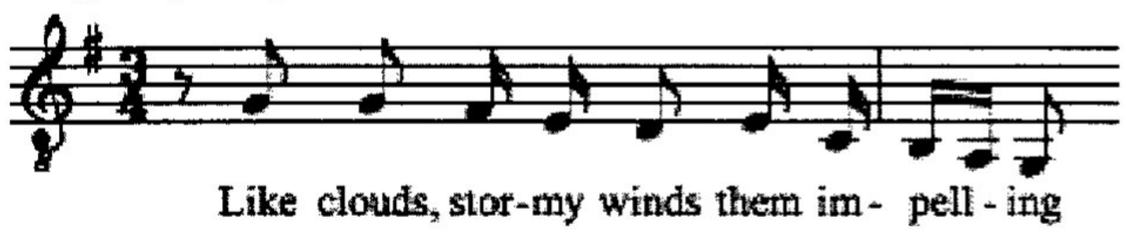
3 'Thou God most high' from the 1758 *Belshazzar* (HWV 61:2)
Largo (b.5)



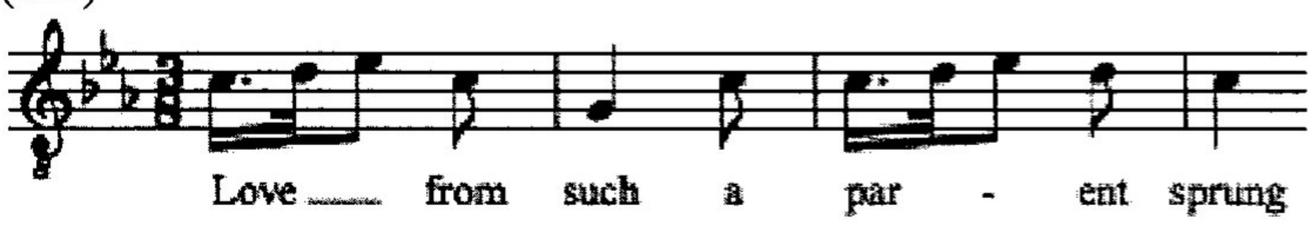
4 'Let not doubtful fear confound thee ('B' section of 'Pleasure's gentle zephyrs playing') from the 1757 *Triumph of Time and Truth* (HWV 71:13b)
(b.13)



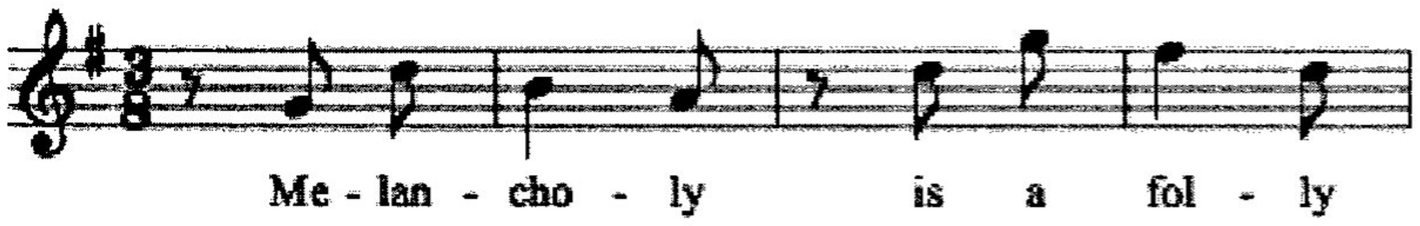
5 Allegro (first 63 bars) of 'Like clouds stormy winds them impelling' from the 1758 *Triumph of Time and Truth* (HWV 71:29)
Allegro (b.11)



6 'Love from such a parent sprung' from the 1759 *Solomon* (HWV 67:18)
(b.5)



7 'Melancholy is a folly' the 1757 *Triumph of Time and Truth* (HWV 71:18a,b)
Andante (b.15)



The organization of this first-line index is in three parts: First Line Index of English-Text Movements In Smith's Works, First Line Index of English-Texts In Smith's Works for which the Music Has Been Lost, and First Line Index of Movements in Smith's Italian Operas.

All of Smith's arias, ariosos, songs, duets, trios and choruses (even sub-sections of anthems) are included. Section 8:000 contains new items from the pasticci oratorios *Nabal* and *Gideon* as well as movements from Handel (marked with *) that may possibly or probably have been composed by Smith.

Capitalization has been standardized to conform with twenty-first century usage, and, in a few cases, spelling has been modernized also (for example, 'battle' for battel'). Each item has been divided into the following genres:

Keyboard Works 1:000

English Operas 2:000

- *Teraminta* 2:001
- *Ulysses* 2:002
- *Rosalinda* 2:003
- *The Fairies* 2:004
- *The Tempest* 2:005
- *The Enchanter* 2:006
- *Theatre Music* 2:007
- *Medea* 2:008

Italian Operas 3:000

- *Issipile* 3:001
- *Il Ciro riconosciuto* 3:02
- *Demofoonte* 3:003
- *Artaserse* 3:004
- Other Italian Works 3:005
- *Dario* 3:006
- *Arganeo* 3:007

Oratorios and other Large-scale Works in English 4:000

- *The Mourning Muse of Alexis* 4:001
- *David's Lamentation over Saul and Jonathan* 4:002
- *The Seasons* 4:003
- *Thamesi, Isi e Proteo* 4:004

- *Winter, or Daphne* 4:005

- *The Festival of Darius* 4:006
- *Judith* 4:007
- *Paradise Lost* 4:008
- *Rebecca* 4:009
- *Jehosaphat* 4:010
- *Redemption* 4:011

Sacred Works 5:000
- *Anthems* 5:001-5:008
- *Foundling Hospital Hymns* 5:009
- *Burial Service* 5:010

Single Songs and Miscellaneous Works 6:000
- Single Songs 6:001
- Works ascribed to Smith 6:002
- *Cantata* and *Ode* 6:003

Smith's Pasticci 7:000
- *Tobit* 7:001
- *Nabal* 7:002
- *Gideon* 7:003

Handel or Smith? (Additions to the Pasticci and Handel's Oratorios) 8:000
- Additions to *Nabal* 8:001
- Additions to *Gideon* 8:002
- Additions to Handel Oratorios Possibly by Smith 8:003
- Additions to Handel Oratorios Probably by Smith 8:004

FIRST LINE INDEX OF ENGLISH-TEXT MOVEMENTS IN SMITH'S WORKS

Lines beginning with either definite or indefinite articles appear alphabetically under the following word, while the words 'O' and 'Oh' are regarded as identical. This index is intended to be used in conjunction with the previous thematic index. To find the incipit for each line, refer back to the referenced numbers.

Above, below, Rebecca see (4:009:25)
Accept, my love, as true (6:001.14)
Adieu ye vales (5:005:12)
Against the God of Heav'n (4:007:03)
Ah death more fierce (4:001:11)
Ah me (2:008:14)
Ah! Nuptial bower (4:008:45)
Ah! Why ye gods did vengeance sleep (2:008:1)

All the earth doth worship thee (4:011:22)
All the people of the earth (4:011:15)
Alleluja (5:001:4)
Alleluja (5:007:2)
Alleluja (4:008:52)
Alleluja (4:011:32)
Amen (4:011:29)
Amen, Alleluja (5:006:2)
And oft thy voice in awful thunder (4:003: 6)
Angels cannot higher sour (4:08:36)
Arise O Lord (4:008:15)
Arise O Lord (4:011:1)
Arise ye subterranean winds (2:005:1)
Around we pace (2:005:18)
As it was in the beginning (5:008:5)
As pants the hart (5:008:1)
As the smoke vanisheth (2:002:2)
Attend all ye fair (2:007:2)
Away from me (5:004:2)
Awful monarch (2:002:18)

Back, oh back again to Hell (4:08:17)
Back to your source weak foolish tears (2:006:13)
Balmy slumbers (2:002:14)
The battle's fell slaughter (4:006:1)
Be calm, my heart (4:008:27)
Be calm my soul (4:011:13)
Because thou hast been my helper (4:011:10)
Before the time I did Lysander see (2:004:6)
Before you can say (2:005:27)
Begin unto my God (4:007:32)
Behold Alexis (4:001:1)
Behold he shall extend peace to Jerusalem (4:011:16)
Behold how gracious (4:011:11)
Behold how good and joyful a thing (5:006:1)
Bid her learn the gentler arts (2:008:7)
Blessed be the name of the Lord (5:003:3)
*Blessed be the power (8:003:1)
Bounteous providence (4:008:8)
Brighten'd by age (4:006:19)
But he the Lord (4:008:33)
But th' almighty Lord (4:007:35)
But the righteousness of the Lord (4:011:19)
But wherefore thus complain (2:008:5)
But you must not long delay (2:004:17)

Can words the human breast control (4:006:5)
Cease, vain mimic (4:008:19)
*Charming Beauty (8:003:3)
Cold are those lips (4:001:10)

Come follow, follow me (2:004:11)
Come O sleep (2:005:4)
Come pride, love disdaining (2:004:23)
Come unto the yellow sands (2:005:7)
Come, weep no more (6:001:8)
Consider and hear us (4:007:11)
Crown the great hymn (4:003:24)
Destroy these idols (7:003:17)
Dews from Stygian caves distill'd (2:008:17)
Do not call it sin in me (2:004:21)
Dry those eyes (2:005:17)

Effuse your mildest beams (4:03:20)
Eternal beauties (4005:10)

The fading beauties of each flow'r (4:009:26)
Fair Daphne's dead (4:005:8)
Fairest it shines (4:001:12)
Fairest of thy comely train (4:009:4)
Fame's the busy mind's ambition (4:006:3)
Farewell anguish (2:002:9)
The fields in smoky odours rise (4:009:24)
The fiend that late has broke our peace (2:008:8)
Flower of this purple dye (2:004:20)
The flow'ry paths of innocence (2:009:13)
Fly airy sprites (2:006:4)
Fond man, forbear (4:008:35)
Fond woman (2:008:6)
For glory and fame (2:001:14)
For God breaketh the battles 4:007:33)
For her the flocks refuse (4:005:6)
For in death no man remembereth thee (4:011:5
For the great shepherd reigns (4:003:22)
For thou hast delivered my soul from death (4:011:28)
For who is God (5:003:2)
Freedom, empire, life obtain'd (2:001:25)
From that blest earth (4:001:7)
From this man's bonds (4:007:7)
From time and envy (4:006:28)
Full fathom five thy father lies (2:005:8)

Glittering stars (4:008:11)
Glory be to God (4:008:51)
Glory be to the father (5:008:4)
Glory, glory, glory (5:004:3)
Glory O Lord my God (4:009:19)
Go, thy way (2:005:9)
Go, wretch supine, and with thy bride (2:008:13)
God alone the battle guides (4:007:20)
God alone the battle guides (4:011:18)

The grape a bloom more lively bears (4:006:16)
Great and marvellous are thy works (4:011:4)
*Great in wisdom (8:004:1)
Great Assur in his wrath shall rise (4:007:4)

Hail, enliv'ner of the heart (4:006:13)
Hail to the Lord (4:009:1)
Hail to love (2:004:30)
Halleluja, Amen (5:004:4)
Hark how the hounds and horn (2:004:28)
Hark how the winds rush from their caves (2:005:2)
Hark I hear his spirit cry (4:011:17)
Have mercy upon me (4:004:1)
Have you seen but a bright lilly grow (2:005:26)
He bragged that he would burn (4:007:34)
He the gloomy prince of air (4:008:48)
He who once in heav'n upright (4:008:2)
He who rules in heav'n so high (4:008:41)
Hear and rejoice (4:006:7)
Hearken unto my voice (5:003:1)
Heaven and earth are full of thy glory (4:011:35)
Help us, O Lord our God (4:007:13)
Her fate is wisper'd (4:005:9)
Her name with pleasure (4:005:7)
Her sandals ravish'd his eyes (4:007:36)
Here shall I try the sweet Alexis' strain (4:005:2)
Here's to thee Tom (2:005:11)
Him these bounds cannot restrain (4:008:47)
His pastures are cloathed (4:009:11)
His praise ye brooks (4:003:17)
Hope waits upon the flow'ry prime (2:005:28)
How calm's the sky (2:004:19)
How can I speak (2:005:22)
How could a being once so great (4:008:23)
How cruelly fated is woman to woe (2:007:1)
How frail the bliss, the joys how vain (4:006:17)
How happy is the hermit's lot (4:006:21)
*How sweet the rose (8:004:2)
Hymen's voice shall strike (2:008:9)

I am the ressurectioon (5:010:1)
I burn, I burn (2:006:1)
I come unpleasing errand (4:08:43)
I heard a voice from heav'n (5:010:7a)
I heard a voice from heav'n (4:011:29)
I know that my Redeemer liveth (5:007:2)
I know that my Redeemer liveth (4:011:27)
I will rejoice in the Lord (4:009:14)
If on those endless charms (2:005:30)
If thou Lord will be extreme (5:005:2)

In every face (4:010:3)
In notes of joy (7:003:29)
In pity liquid smooths the liquid way (2:005:3)
In some defect each grace was lost (2:005:21)
In spite of each rival's resistance (2:002:5)
In tender sight he silence breaks (2:005:15)
In the bright moonshine (2:005:5)
In the gloomy maze (2:002:10a and 10b)
In notes of joy (8:002:2)
In the midst of life (5:008:3)
In the midst of life (5:010:5)
In the tremendous act (4:007:18)
In vain I try'd each soothing art (2:006:2)
Inspire thine handmaid now O Lord (4:007:6)
Intruder sleep (2:006:5)
Is it at length decreed (2:008:3)
It comes, it must be death (4:008:40)

Jason looks with scorn and hate (2:008:12)
The joyful tidings I have heard (4:009:8)
Judah delighted (4:011:14)

Lament, ye nymphs (4:001:4)
Laugh ye valleys (2:001:21)
Learn to lament, my muse (4:001:2)
Let God arise (5:002:1)
Let Judith's lovely name resound (4:007:25)
Let magic sounds affright no more (2:005:29)
Let me no more invoke in vain (2:002:6)
Let me receive with grateful sense (4:009:31)
Let nature change (4:005:4)
*Let not doubtful fear confound thee ('B' section of Pleasure's gentle zephyrs playing (8:004:4)
Let pomp and triumph (4:007:27)
Let pomp and triumph (4:011:15)
Let revelry and mirth (4:007:1)
Let the hills and woodlands ring (4:011:16)
Life resembles April weather (2:005:31)
Like a bright cherub (7:003:13)
*Like clouds stormy winds (8:004:5)
Like distilling dews (4:009:29)
Look down, O Lord (4:007:12)
The Lord descended from above (5:009:2)
The Lord hath heard our petition (4:007:19)
The Lord hath respect (4:009:9)
*Lost in anguish (8:003:2)
Love alas! thy aid bestow (4:009:23)
*Love from such a parent sprung (8:004:6)
Love, gentle love (2:005:33)
Love looks not with the eyes (2:004:7)

Love made the lovely Venus burn (2:004:12)
Love, tho' doubtful (4:007:21)
Lovely queen, no longer languish (2:002:7)
Love's a tempest (2:004:29)

Man so favour'd (4:008:28)
Man that is born of a woman (5:010:4
Man that is born of a woman (4:011:1)
May kind angels (7:003:10)
May victory (4:007:23)
May you with daily pleasure (4:009:21)
*Melancholy is a folly (8:004:7)
Meet repentance (4:007:5)
Meet repentance (4:011:7)
The mighty contest let us sing (4:006:8)
Must we then tempt (2:008:4)
My charmer, my treasure (2:002:31)
My only strength (4:008:39)
My slaves below (2:006:3)
Mysterious round! What skill,what force (4:003:11)

Nabal menuet (8:001:1)
Nabal ouverture (8:001)
Nature attend (4:003:13)
Nature now perhaps for thee (4:008:29)
The night was still, the air serene (6:001:3)
No grateful dews (4:005:8)
No longer give a loose [*sic*] to woe (2:002:4)
No more dams I'll make for fish (2:005:23)
No pow'r could divide us (2:006:16)
Not the silver doves that fly (2:004:14)
Now fall'n, dismayed, confounded (8:002:1)
Now I die (2:002:28)
Now sleeping flocks (4:005:1)
Now the king shall be display'd (2:002:25)
Now tune with joy (4:006:27)
Now until the break of day (2:004:18)

O balmy sleep (4:009:16)
O blooming goddess (2:002:1)
O bright propitious pow'rs (2:002:32)
O cease the bright mourner (2:002:24)
O cease thy long anguish (2:002:21)
O Cupid, why art thou pursuing (2:001:20)
O ease the bright mourner (2:002:24)
O faithful youth (2:006:14)
O give thanks unto the Lord 5:005:3)
O god of sleep, the mourner's friend (2:002:13)
O great Ulysses now prepare (2:002:20)
O hadst thou still within these walls remained 4:007:29)

O hear her sighs (2:006:11)
O Hermia fair, O happy, happy fair (2:004:5)
Oh! Let thy grateful soul (4:007:30)
O Lord God (5:001:1)
O Lord! Thou art great (4:007:37)
O Lord, thou shalt grant (4:009:30)
O love, love advance (4:009:15 and 18)
O mighty Jove (2:002:26)
O put thy trust in God (5:008:3)
O save us Lord (4:007:15)
O save us Lord (4:011:8)
O she was heav'nly fair (4:01:6)
Oh talk of him in solitary gloom (4:003:15)
O tell him I've long sustain'd (2:002:16)
O the transports you'll discover (2:002:12)
O what a change (2:008:2)
O wine! Along (4:006:22)
O woods! O fountains (4:008:37)
Obedient to his mighty word (4:008:50)
O'er the smooth enamell'd green (2:004:10)
O'er this robe your influence shed (2:008:19)
On Judith now no longer coy (4:007:26)
On the whirlwind's wing (4:003:10)
Once I was unconfin'd and free (6:001:13)
Open the flood gates of the sky (4:011:6)
Orpheus with his lute made trees (2:004:26)
Our knees are weak (4:007:13)
Our light, our Saviour (5:009:3a and 3b)
Out of the deep (5:005:1)
The own is abroad (2:005:24)

Parent of good (4:008:20)
The paths of truth are plain (4:006:25)
Phillis, since we have both been king (6:001:9)
Pierce the air with sounds of joy (2:004:1)
Plac'd on a cloud the bright cherub descending 4:006:26)
Praise the Lord O my soul (4:011:30)
Praise the Lord O ye seed (2:009:2)
Proud tyrant, thy terrors are vain (2:002:8)

Rebel, has thou scap'd thy chain (4:008:16)
The redeemer of the Lord (4:011:17)
Rejoice in the Lord (4:011:6)
Resistance here is want of sense (4:007:2)
Returning like the laden bee (4:006:9)
Revenge once rooted in the breast (2:008:15)
The reverend hairs adorn his brow (4:009:10)
Righteous Lord, are all thy ways (4:008:44)
The ripen'd harvest of the fields (4:006:6)
Rise to conquest (2:002:18)

The rocks can melt (4:001:9)
The rolling year is full of thee (4:003:2)
Roses shed your rich perfume (4:008:14)

Sad Israel! Thy beauty's pride (4:002:10)
Say I to his command (2:002:23)
Say, lovely dream (2:004:15)
The seasons as they change (4:003:1)
See thro' yon clouds, fire darts upon my eye (4:008:38)
See where on earth the flow're glories (4:005:5)
Seize his blessing (2:006:10b)
Short is the date, alas (4:009:12)
Sigh no more, ladies (2:004:24)
Sigh not your hours away (2:006:6)
A simple train (4:003:12)
Since Hermia neglects me (2:004:22)
Since my words, tho' n'er so tender (6:001:12)
Since we your husband daily see (6:001:15)
Sing O ye heavens and be joyful (4:011:25)
Sing praise unto the Lord (5:007:1)
Sing praises to the Lord (4:009:32)
So shall all Greece (2:008:20)
So when the rushing torrent pours (2:008:16)
Soft disturber of our care (4:009:5)
The sorrows of our heart 4:007:16)
The spacious firmament on high (5:009:4)
Sound, sound his tremendous praise (4:003:18)
Sound, sound his tremendous praise (4:008:34)
Sound, sound his tremendous praise (4:011:12)
Splendour! Weak usurper say (4:009:7)
Still, Dorinda, I adore 6:001:10)
Such silence waite (4:005:11)
Suck but in the pow'rful fume (2:008:18)
Sweet morn! In purple lustre bright 4:006:23)
Sweet partaker of my toil (4:008:9)
Sweet peace, from heav'n descending (8:002:3)
Sweet soothing hope (2:004:16)
Sweetest of birds (4:003:23)
Sweetness, truth and ev'ry grace (2:005:16)

Then since no state's completely best (2:005:13)
There may no dismal yew (4:001:8)
Think, O Jason (2:008:10)
The thirsty earth soaks up the rain (2:005:25)
Tho' now fall'n, dismay'd, confounded (8:002:1)
Thou art my shepherd (4:011:1)
Thou didst also make the night (4:008:12)
Thou, even thou (5:001:2)
Thou fav'rite child of time appear (4:006:20)
Thou henceforth art doom'd (4:008:42)

*Thou God most high (8:004:3)
Thou knowest Lord (5:007:6)
Thou knowest not the treasure (2:002:15)
Thou rising sun (6:001:6)
Thou speakest and there is none (4:007:37)
Thrice happy Lizzy (6:001:7)
Thrilling horrors (4:008:31)
Thrown from thy lap (4:003:9)
The thunder rolls (4:003:21)
Thus blessing in each other blest (4:009:28)
Thus have I seen the fading flowers (2:002:22)
Thy wonders, thy wonders (4:009:18a and 18b)
Time with slowest pace will move (4:008:24)
'Tis greatness (4:006:11)
'Tis our glory to be true (2:002:17)
'Tis sov'reignty (4:006:10)
To fight in our cups and abuse the good creature (6:001:4)
To future strange reverses blind (4:007:10)
To heave her white bosom (6:001:16)
To him ye gales breathe soft (4:003:14 and 16)
To my lips than nectar sweeter (2:003:5)
To thee all angels (4:008:5)
To thee bright goddess (4:005:13)
To thee Cherubim (4:008:6)
To view thee thus blooming (2:002:19)
To what my eyes admir'd before (2:005:20)
Too, too sure, the deed is done (4:008:32)
Trust not over much (4:008:25)
Turn again unto us (5:001:3)
Turn and see what pleasure woo you (2:006:10a)
Two milk white doves upon a bough (6:002:2)

Unarn'd and single virtue (4:007:31)
Under the watchful eye of God 4:007:14)
Up and down (2:004:25)
Upon the God of heav'n I'll call (2:007:22a and 22b)
Upon the God of truth (4:007:8)
Upon their broken peace of mind (2:005:19)

Vain are the feeble pow'rs of art (4:009:27)
Vain is the pow' (4:011:12)
Various plagues (4:011:5)
A voice was heard (4:008:21)

Wake my fair, unclose those eyes (4:008:18)
We brought nothing into this world (5:007:3)
We go where crimes for vengeance cry (2:002:29)
We mourn Pastora dead (4:001:3 and 5)
We must work (2:005:6)
We praise thee O God (4:008:4)

Well we remember (4:008:22)
What can deceit or guile avail (4:007:8)
What e'er you say (2:006:7)
What horrors (4:007:28)
What is virtue, faith or love (4:008:26)
What sudden blaze of majesty (2:005:14)
What sudden joy awakes my sense (4:009:6)
What's bbeauty that we boast so much (4:006:24)
When absent from the nymph I love (6:001:2)
When all was gloom (2:008:11)
When Beauty sorrow's livery wears (8:001:2)
When Chaos heard (4:008:13)
When fair Ophelia (6:001:1)
When from the sacred paths (4:007:9)
When lovers for favour petition (2:001:4)
When mercy flows from heav'n (4:011:10)
When peace and plenty (4:011:4)
When rising from the bed of death (5:009:1)
When that gay season (2:004:4)
When the wine her purple treasure (4:006:12)
When two fond hearts (4:008:15)
When youthful charms fly pleasure's arms (2:006:8)
Where the bee sucks (2:004:8)
While all the animal creation sleeps (4:009:17)
While heaven lendeth life to me (4:006:14)
While peace and plenty (4:006:2)
While peeping o'er the hillocks green (4:009:3)
Whilst blood does flow within these veins (2:005:12)
Why, cruel creature (6:001:5)
Why Harry! What ails you (6:001:11)
Why so full of grief (5:008:2)
Wide glow the fields (4:003:4)
The winds and trees (4:005:9)
With bended knee my Lord I greet (4:009:22)
With her round the world will I wander (2:001:28)
With him thy joys (2:005:32)
With honour and fame (4:006:9)
With mean disguise (2:004:2)
With noble derision (2:002:27)
With resignation let us wait the hour (4:007:17)
Wonderful art thou (5:002:3)
Works which he pronounced good (4:008:1)
Would we hold dominion given (4:008:7)
Would you taste the sweets of love (2:006:9)

Ye breezes with auspicious gales (2:002:2)
Ye forests bend (4:003:19)
Ye fountains warbling (4:009:20)
Ye gentle muses (4:005:3)
Ye sons of simplicity (2:006:17)

Yes, Adam, yes (4:008:10)
Yes, wisdom opens all her stores (4:008:30)
You spotted snakes (2:004:13)

FIRST LINE INDEX OF ENGLISH-TEXTS IN SMITH'S WORKS FOR WHICH THE MUSIC HAS BEEN LOST

Though all of the music for the English opera *Rosalinda* and most of that for *Teraminta* and the short oratorio *David's Lamentation over Saul and Jonathan* are lost, their libretti are extant. This list of their vocal numbers, together with a few other lost items, is appended to the catalogue in the hope that the works may one day come to light and be thus recognized. When the name of the performer and voice are given, the work is an air. When known, other forms (air, duet, trio, chorus) are also given.

Adieu, adieu, you'll scorn, you'll rue: *Teraminta* (Cratander, S) 2:001:23
Ah! Why is life thus given to us: 1760 *Paradise Lost* (Adam, A) 4:008:49

Brooks, breezes, birds: *Rosalinda* (chorus) 2:003:4

Cease to cloud those shining eyes: *Rosalinda* (Garcia, T) 2:003:9
Come, O sleep, my eyelids close: *Teraminta* (Teraminta, S) 2:001:17

Daughters of Israel: *David's Lamentation* (air) 4:002:13
Death or conquest I'll obtain: *Teraminta* (Gozanes, B) 2:001:11

False and ungrateful faithless fair: *Teraminta* (Xarino, A) 2:001:8
Far from his sight: *Paradise Lost* (Adam, A) 4:008:46
Farewell life, thou vale of woe: *Teraminta* (Goznes, B) 2:001:24
Fly, ye graces: *Rosalinda* and concert at HIC, 26 March 1741 (chorus) 2:003:11
For Saul, for Jonathan: *David's Lamentation* (chorus) 4:002:6
Fortune's frowns, when most unkind: *David's Lamentation* (air) 2:004:4
The frantic know no thought of woe: *Teraminta* (Ardelia, S) 2:001:18

How are the mighty fallen: *David's Lamentation* (chorus) 4:002:14
How could a being once so great: *Paradise Lost* (Gabriel, T) 4:008:23
How cou'd conscience check her strings: *David's Lamentation* (aria) 4:002:7
How happy the hour: *Enchanter* (chorus) 2:006:18
How sweet is deceiving: *Teraminta* (Cratander, S) 2:001:13
How transporting thus to meet: *Rosalinda* (Rosalinda and Garcia, ST) 2:003:8

I follow to gain, I fly to obtain: *Teraminta* (Xarino, A) 2:001:5

In a plain with the nymph I adore: *Teraminta* (Xarino, A) 2:001:1
In the absence of her treasure: *Teraminta* (Ardelia, S) 2:001:26
Israel is fallen, is undone: *David's Lamentation* (air) 4:002:2

Joy alone shall employ us: *Fairies* (Thesius, T and chorus) 2:004:3
Joys surrounding, bliss abounding: *Teraminta* (chorus) 2:001:30

Let me behold my son once more: *Teraminta* (Gozanes, B) 2:001:16
Let sacred Hyman now dispense: *The Tempest* (chorus) 2:005:34
Lo! the wreathe which virtue gives: Lockman cantata (air) 6:003:2
Loyalty, friendship and duty *Teraminta* (Cratander, S) 2:001:2

The maid who waking pin'd *Rosalinda* (Rosalinda, S) 2:003:2
Mid the slaughter of the field: *Rosalinda* (Garcia, T) 2:003:7
My treasure, my pleasure: *Teraminta* (Teraminta and Xarino, ST) 2:001:29

No longer I'll bear: *Teraminta* (Cratander, S) 2:001:6
No more I'll rove: *Teraminta* (Cratander, Ardelia and Teraminta, SSS) 2:001:19

O the sweets in friendship found: *David's Lamentation* (air) 4:002:12
O woods, O fountains: *Paradise Lost* (Gabriel, T) 4:006:37
On thee Mount Gilboa: *David's Lamentation* (air) 4:002:11

Poleo! See in yonder skies: Lockman cantata (air) 6:003:1
Shall strangers weep, and shall not I: *Teraminta* (Teraminta, S) 2:001:12
Shield her, guardian of these bow'rs: *Rosalinda* (Nunez, ?) 2:003:6
Sing on, sweet warbler of the grove: *Teraminta* (Teraminta, S) 2:001:9
Sing sacred prophet: *David's Lamentation* (chorus) 4:002:1
Sweet contentment: *Rosalinda* (Rosalinda, S) 2:003:10
Swift he fell, in early bloom: *David's Lamentation* (air) 4:002:8
Swift indulge thy cruel aid: *David's Lamentation* (air) 4:002:3

Take this bracelet: *David's Lamentation* (air) 4:002:5)
Tears and danger now are past *Teraminta* (chorus) 2:001:30
Thus dash'd by the billows: *Teraminta* (Teraminta, S) 2:001:22
Thus love, when sincere: *Rosalinda* (chorus) 2:003:12
To love and not be lov'd again: *Teraminta* (Ardelia, S) 2:001:7
To my lips than nectar sweeter: *Rosalinda* (Rosalinda, S) 2:003:5
Trait'rous raage, thy bosom firing: *David's Lamentation* (air) 4:002:9
The turtle lamenting the loss of her mate: *Teraminta* (Teraminta, S) 2:001:27

Vengeance inspires me: *Teraminta* (Ardelia, S) 2:001:15

What angel's voice: *Enchanter* (Zoreb, T) 2:006:15
Why does my charmer treat me so?: *Teraminta* (Xarino, T) 2:001:3
With bended knee my Lord I greet *Rebecca* (Rebecca, S) 4:009:22
Ye brooks, in warbling murmers flow: *Rosalinda* (Nunez, ?) 2:003:3
Ye nymphs! For my sake ne'er believe: *Teraminta* (Teraminta, S) 1:001:10
Ye nymphs of Pindus: *Rosalinda* (chorus) 2:003:1

FIRST LINE TEXT OF MOVEMENTS IN SMITH'S ITALIAN OPERAS

Affetti, non turbate (3:001:13a and 13b)
Ah che, nel dirti addio (3:001:10)

Basta cosi (3:002:1)
Benché l'augel l'asconda (3:002:19)

Care luci (3:001:20a and 20b)
Cauto guerrier (3:002:12)
Chi a ritrovare aspira (3:002:21)
Chi mai non vide (3:001:5)
Ch' io speri? Ma come? (3:001:21)
Conservate fedele (3:004:1)
Crudo amore (3:001:9)

Dammi, o sposa (3:002:18)
Dando impero al gusto (3:005:1)
Dille' che (3:001:19)
Eccomi (3:001:24)

É follia d'un' alma (3:001:26)
É maggiori, d'ogni altro dolore (3:001:21)

Fra cento affanni (3:004:2)
Fra dubbi penosi (3:001:14)
Fra mille fuori (3:002:7)

Giál'idea del giusto scempio (3:002:3)
Guardalo in volto (3:002:11)
Guardami prima in volto (3:001:18)

Impallidisce (3:001:2)
Io ti lascio (3:001:16a and 16b)

Le tue selve in abbandono (3:002:22)

Mem bramosa di stragi funeste (3:002:14)
Mi scacci sdegnato (3:004:5)
Misero pargoletto (3:003:4)

Nel' istante sfortunato (3:001:11)
No, non vedrete mai (3:002:20)
Non è ver (3:001:3)
Non piagete, amati rai (3:002:6)
Non sdegnarti (3:002:10)

Odia la pastorella (3:001:23)
Ogni amante (3:001:7)
Ognor tu fosti il mio (3:002:4)

Padre perdona (3:003:3)
Par che di giubilo (3:002:2)
Par lei fra armi (3:003:1)
Parlerò; non è permesso (3:002:13)
Paro, se vuoi cosi (3:001:15)
Parto (3:002:15)
Per quell' affetto (3:004:6)
Perchè l'altrui (3:001:4)

Quel nome se ascolto (3:002:16)

Rendimi il figlio mio (3:002:8)
Ritrova in quei (3:001:6)

Sappi che al nascer mio (3:002:9)
Sciolto dal suo timor (3:002:5)
So che presto ognum s'avvede (3:0002:17)
So che reduce a piangere (3:001:1)
Sol per te voil care amante (3:001:25)

Ti vo cercando in volto (3:001:8)
T'intendo, ingrate (3:003:2)
Torna innocente (3:004:3)
Tortora, che soprende (3:001:17)
Tu non sai (3:001:12)

Vo solcando (3:004:4)