UNIVERSITY OF OXFORD

JOHN CHRISTOPHER SMITH JUNIOR (1712-95)

HIS LIFE, SELECTED WORKS, AND HIS ASSOCIATION WITH HANDEL

VOLUME II

MUSIC EXAMPLES

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Thesis submitted

For the degree of

Doctor of Philosophy

BARBARA MITCHELL SMALL

MERTON COLLEGE
Trinity Term 2017

VOLUME II

JOHN CHRISTOPHER SMITH JUNIOR (1712-95)

Smith's manuscript music examples are taken from microfiche or microfilm versions of the original manuscripts as also are printed editions; those from Handel's keyboard works are from the Kalmus edition of *8 Suites* (first collection, Vol. I) and *Clavichord Pieces* (second and third collections, Vol. II). Handel's large-scale printed works are reproduced from the *Händel-Gesellschaft* edition.

Each chapter is designated by a Roman numeral followed by the number of the example within that chapter. Keyboard movements are designated by small Roman numerals, but for other works movements are in Arabic. When more than one numbered example is given, letters follow the example number (i.e., IV.5a)

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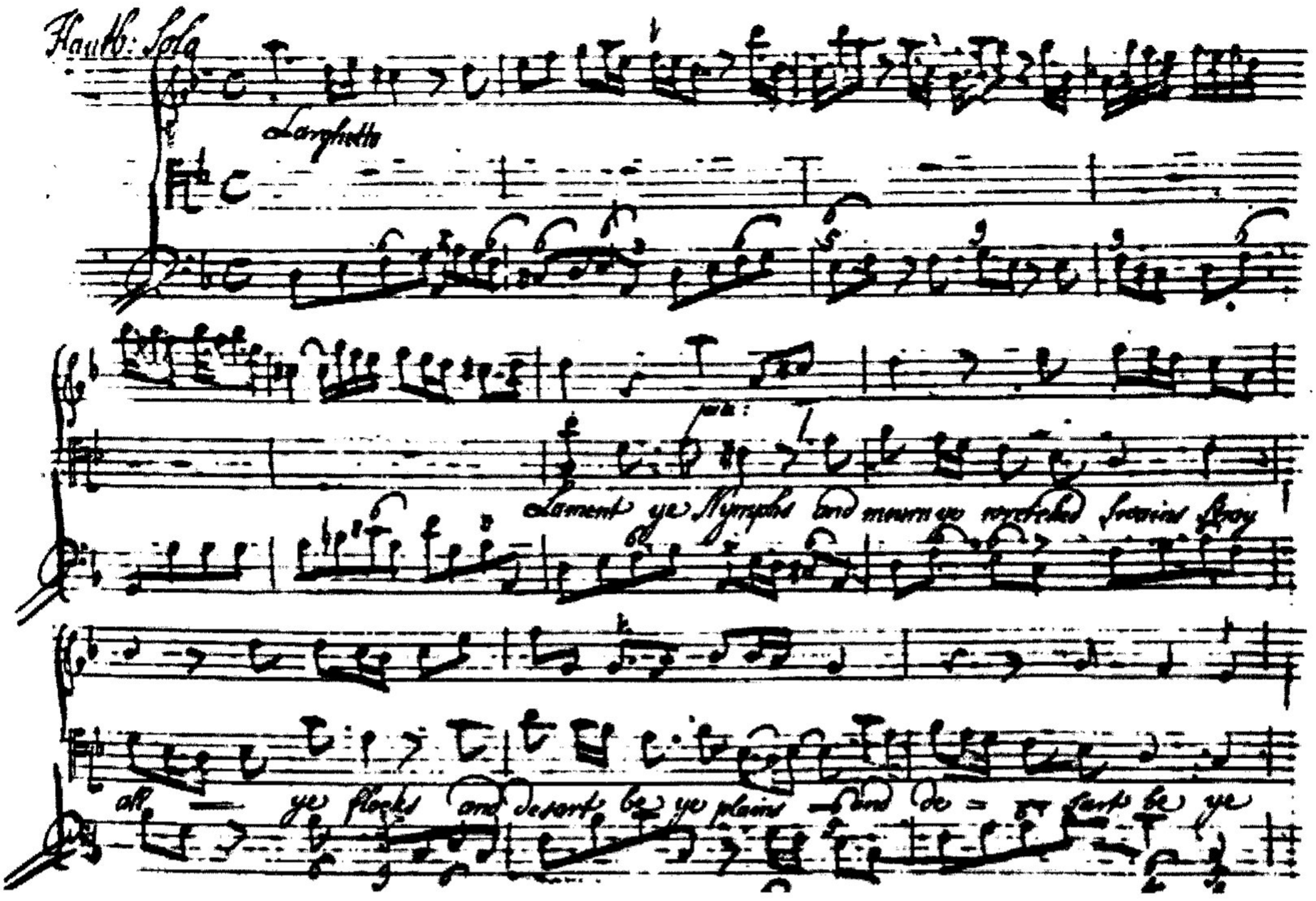
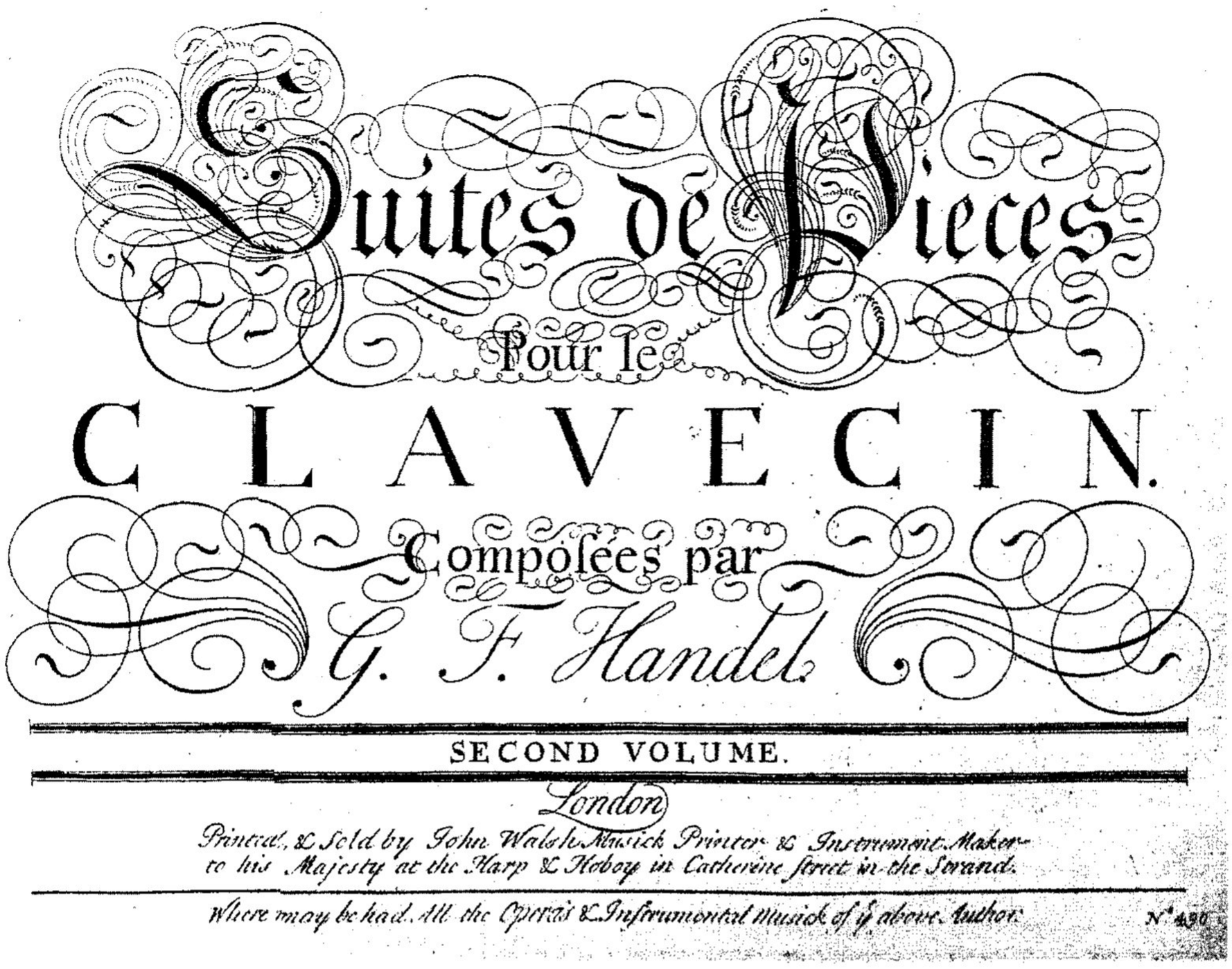
Example I.1: Alexis' aria 'Lament ye Nymphs' from Smith's elegy *The Mourning Muse of Alexis*



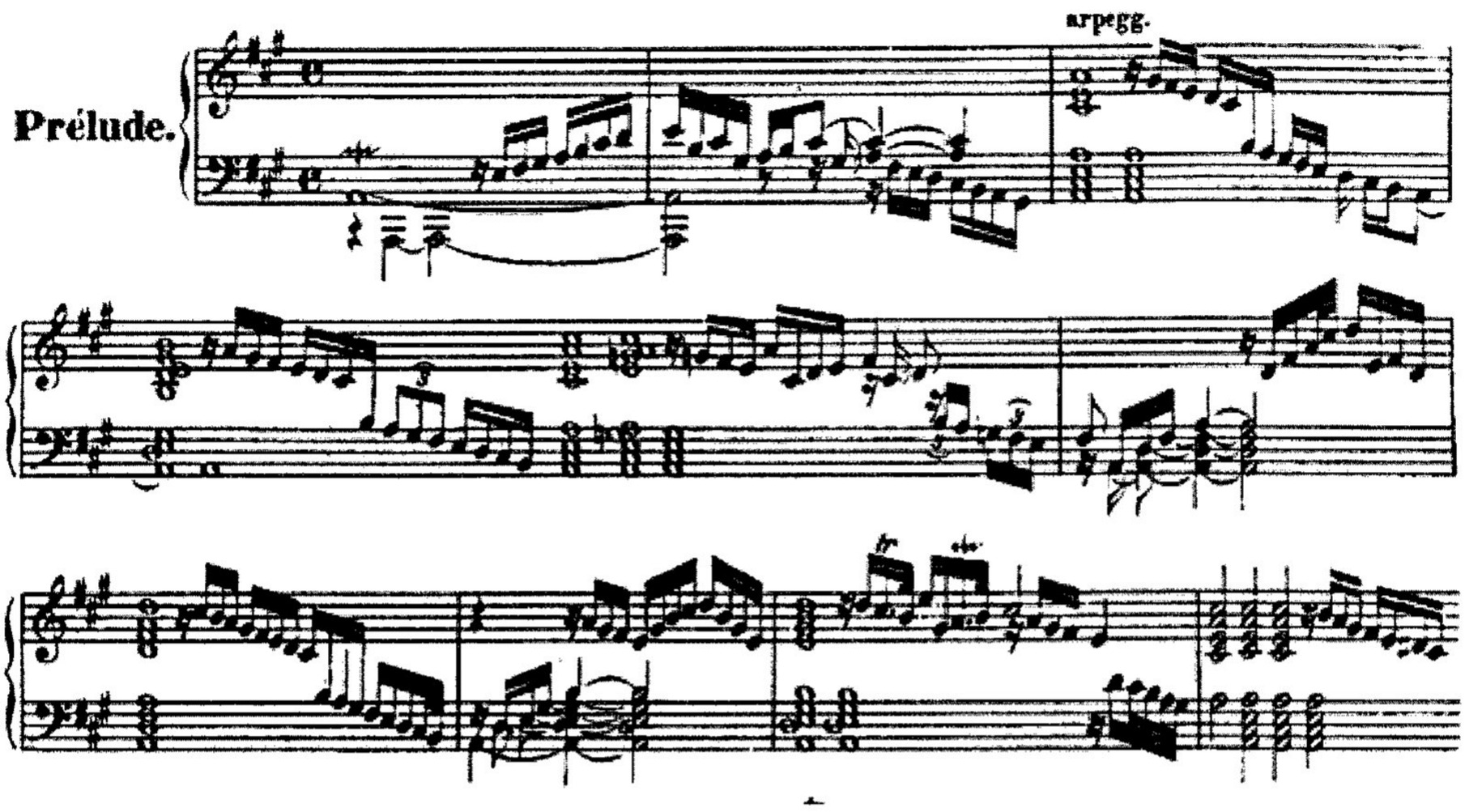
Example I.2a: Title page of Handel's *Suites de Pieces Pour le Clavecin*


Suites de Pieces
Pour le
CLAVECIN.
Composées par
G. F. Handel.
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.
Where may be had All the Operas & Instrumental Musick of ye above Author. N° 430

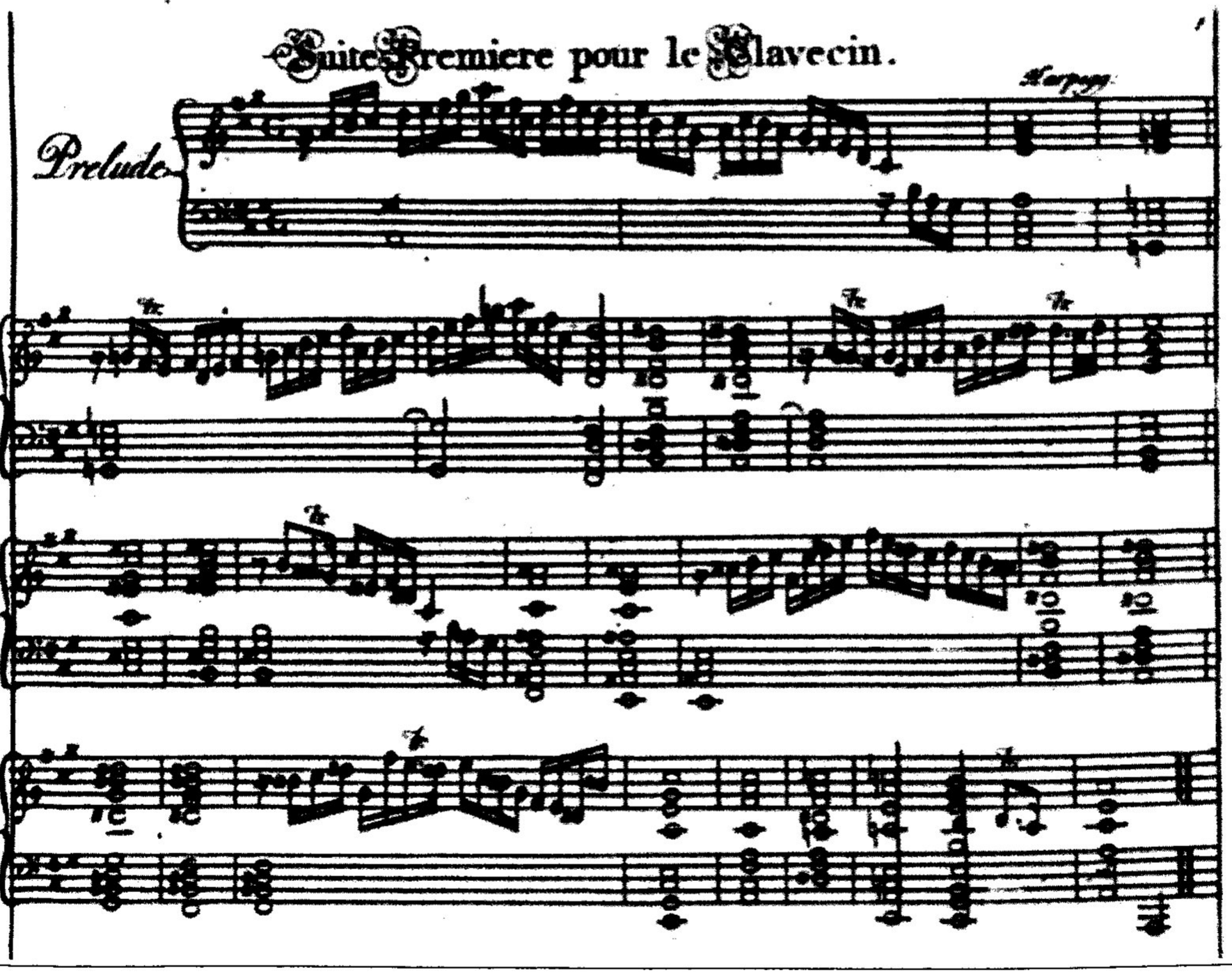
Example I.2b: Title page of Smith's Op. 1, Walsh edition

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. Anne'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

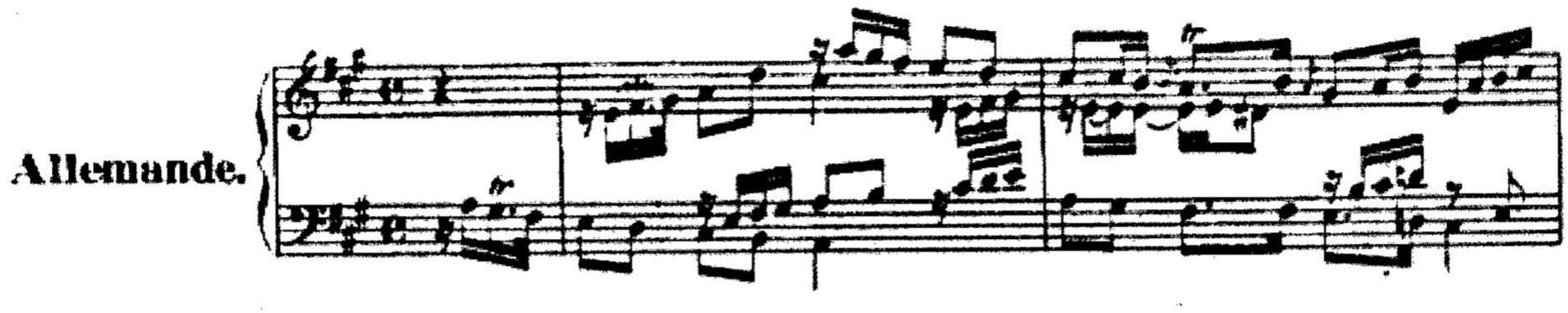
Example I.3a: Prelude to Handel's Suite 1 (HWV 426.1)



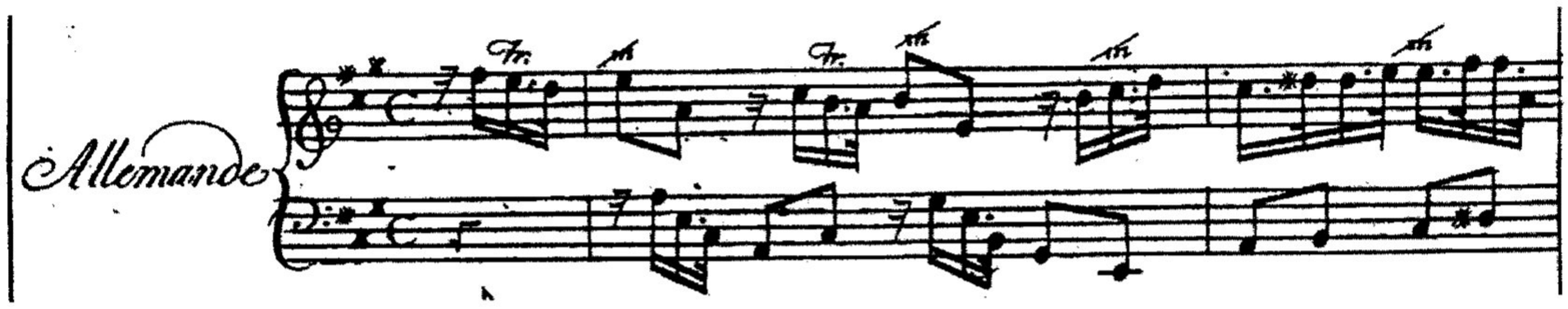
Example I.3b: Prelude to Smith's Op. 1, Suite 1



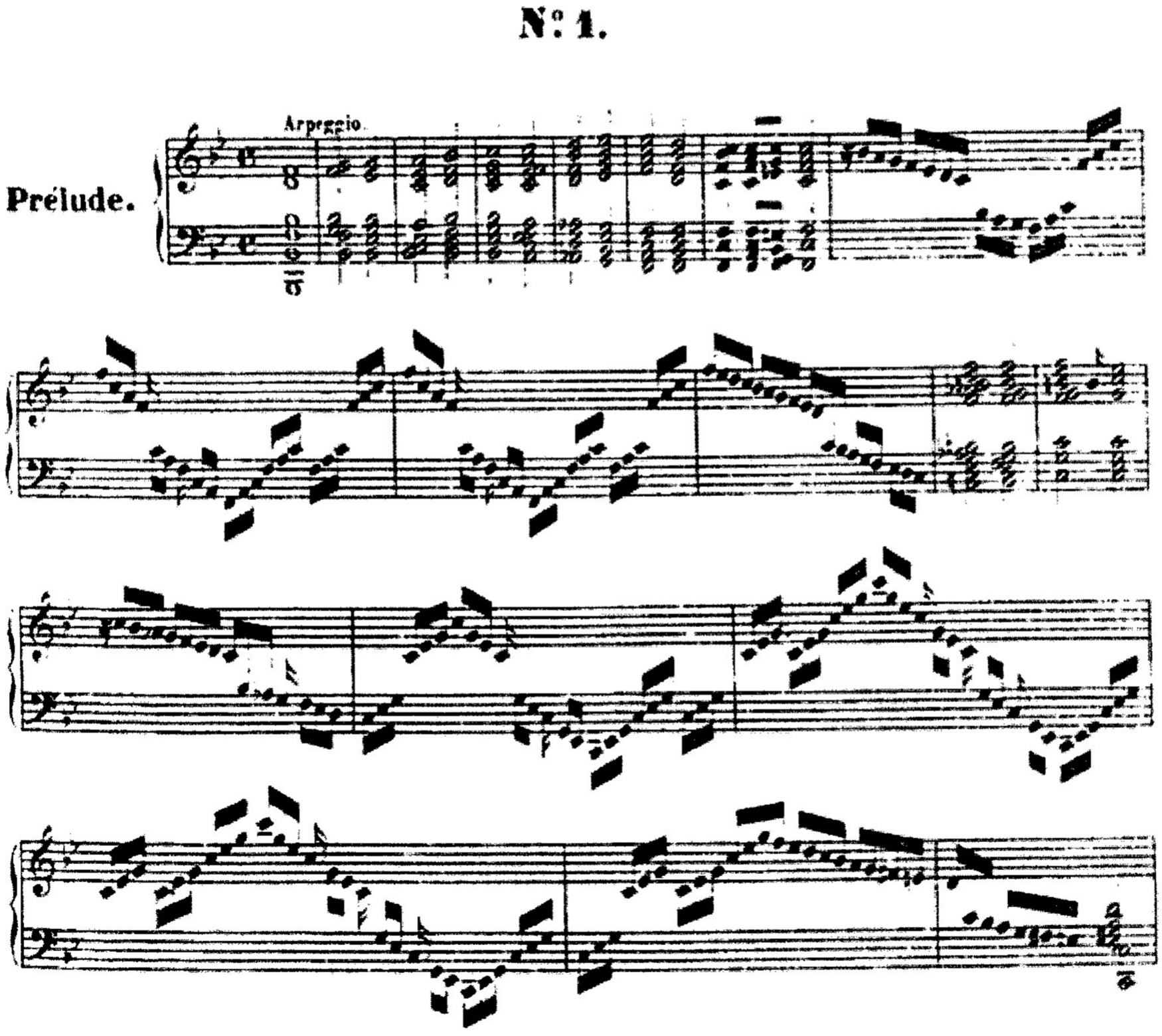
Example I.4a: Allemande from Handel's Suite 1 (HWV 426.2)



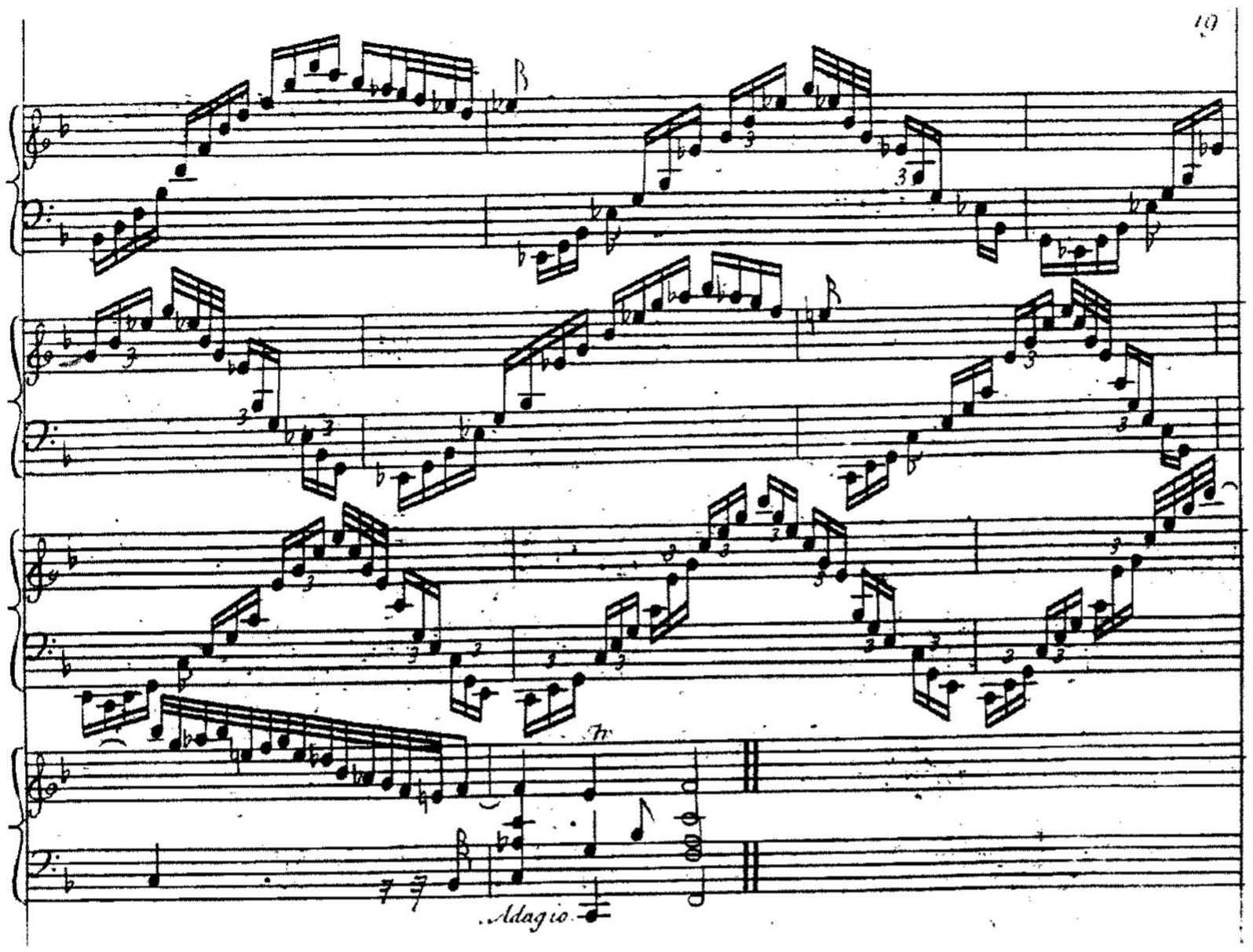
Example I.4b: Allemande from Smith's Op. 1, Suite 1



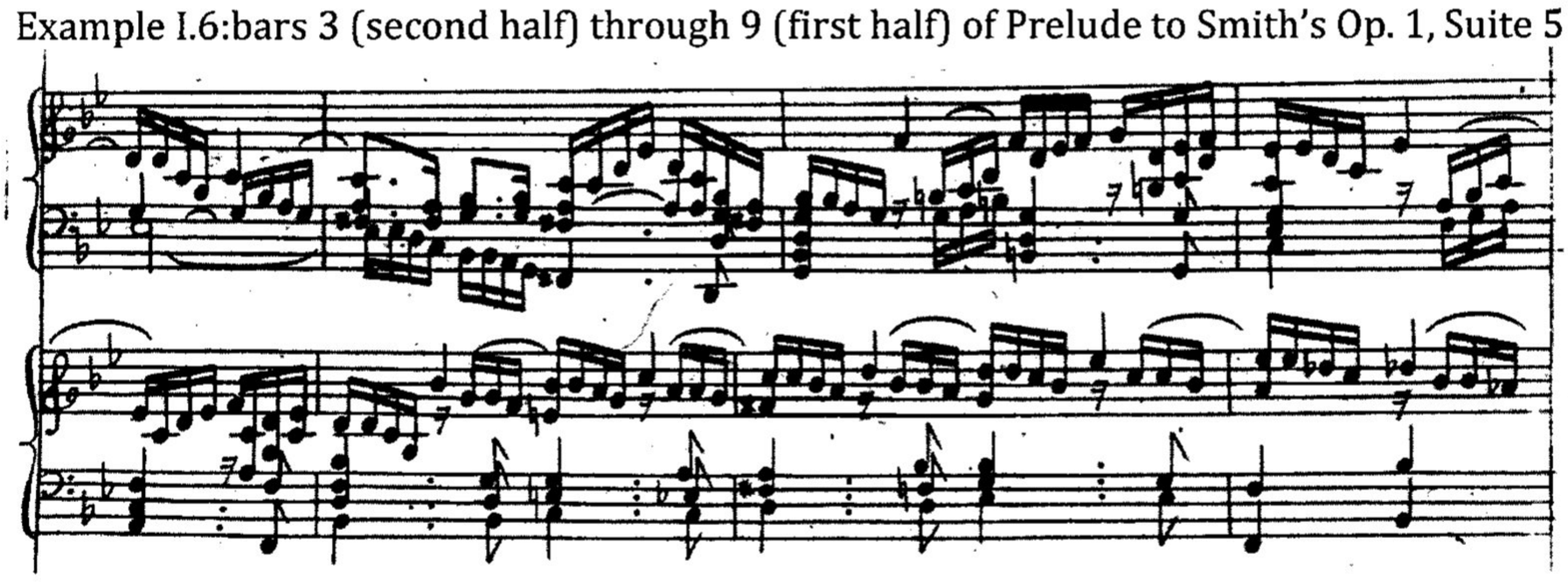
Example I.5a: Prelude to Handel's Suite 1, second set (HWV 434.1)



Example I.5b: concluding section of the Prelude to Smith's Op. I, Suite 3

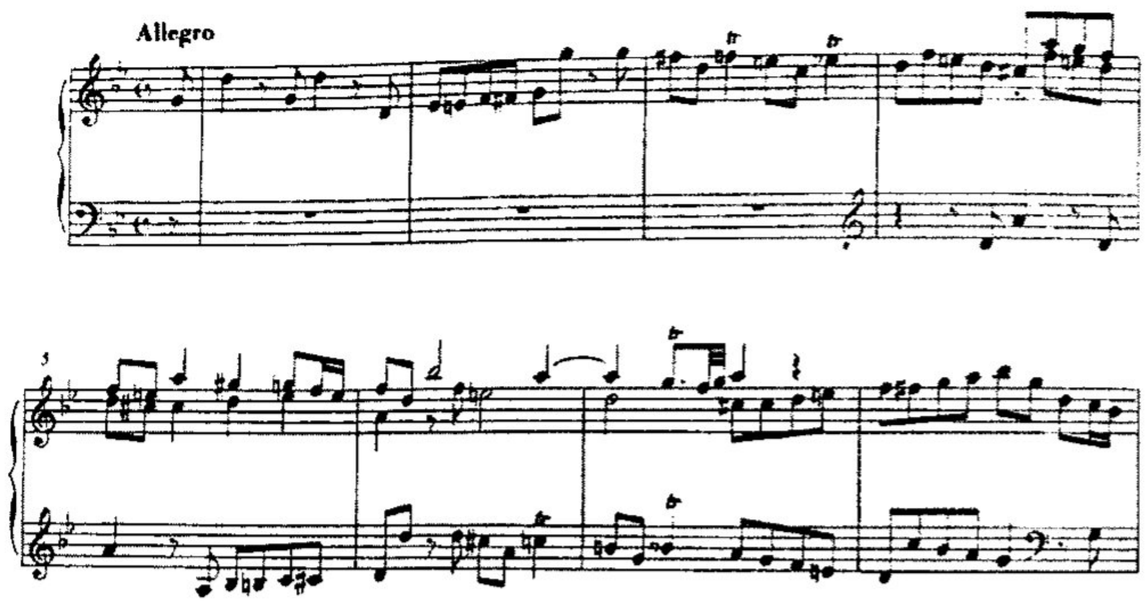


Example I.6:bars 3 (second half) through 9 (first half) of Prelude to Smith's Op. 1, Suite 5

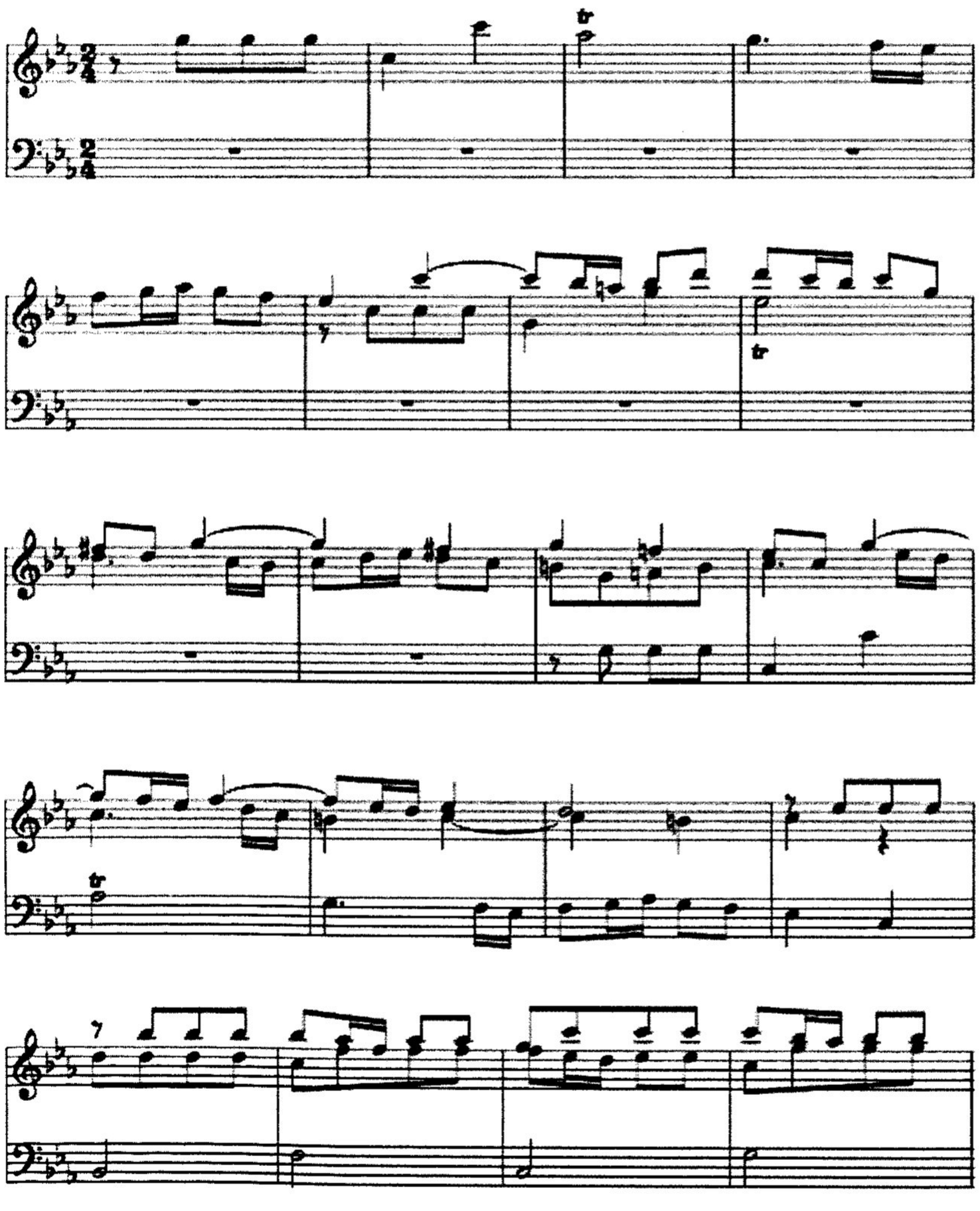


Example I.7a: opening of fugal section from Smith's Op. 1, Prelude to Suite 4

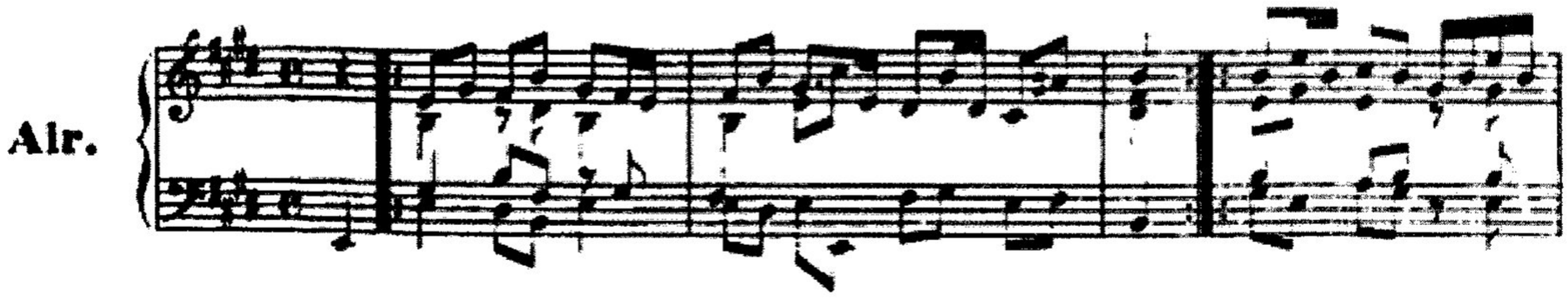
Example I.7b: opening of fugal section Chilcot's Prelude to Suite 1



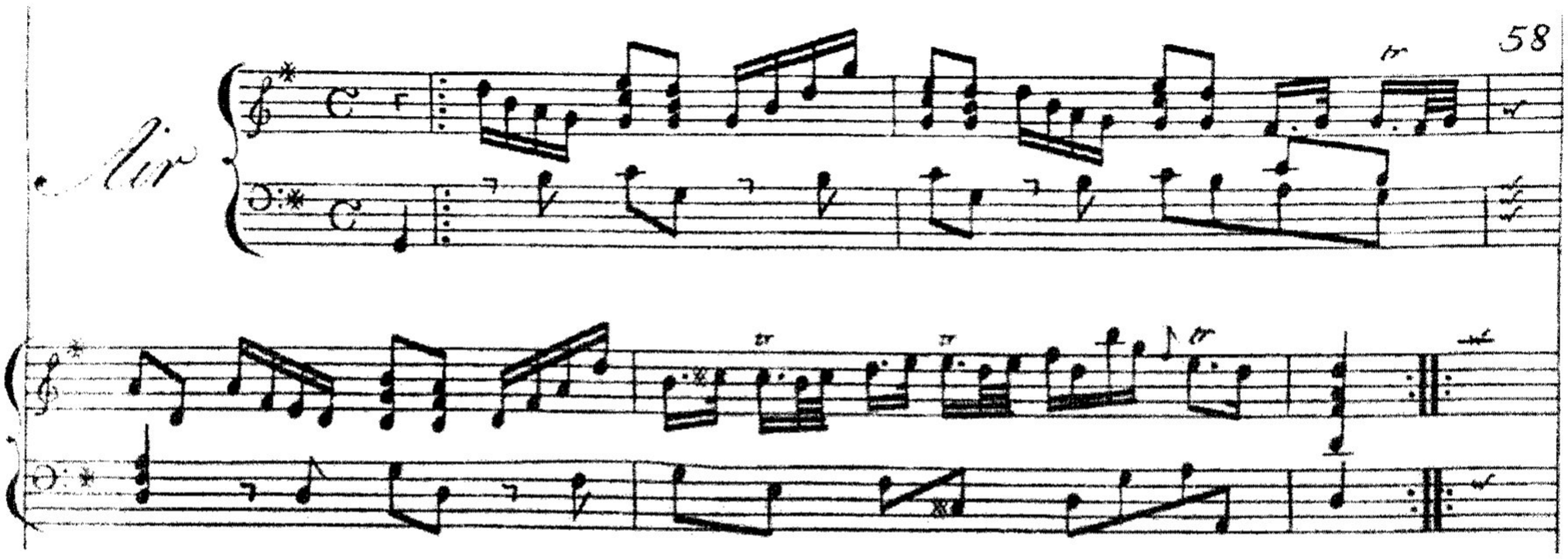
Example I.8: Opening of Smith's fugue from *GB-Lcm* MS 1018, f. 3



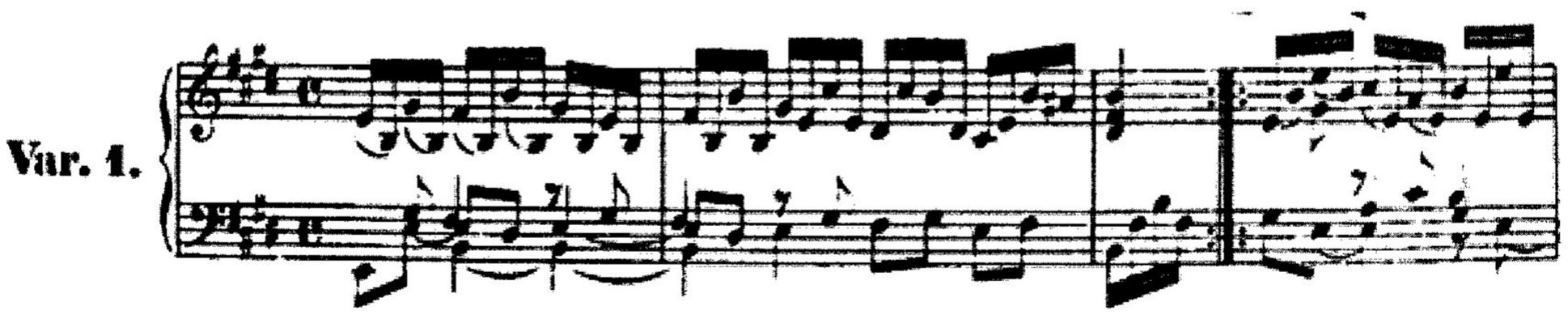
Example I.9a: Handel's Suite 5 (Air) (HWV 430.4)



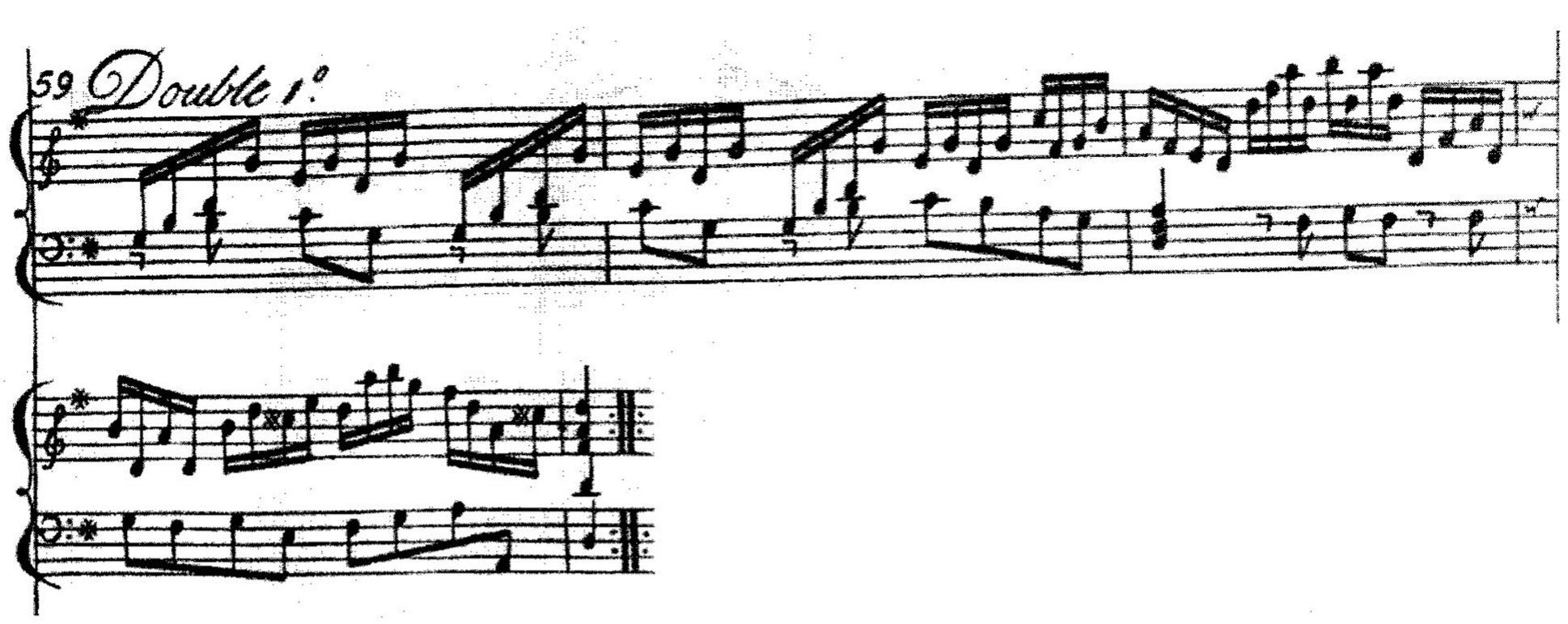
Example I.9b: Air from Smith's Op. II, Suite 5



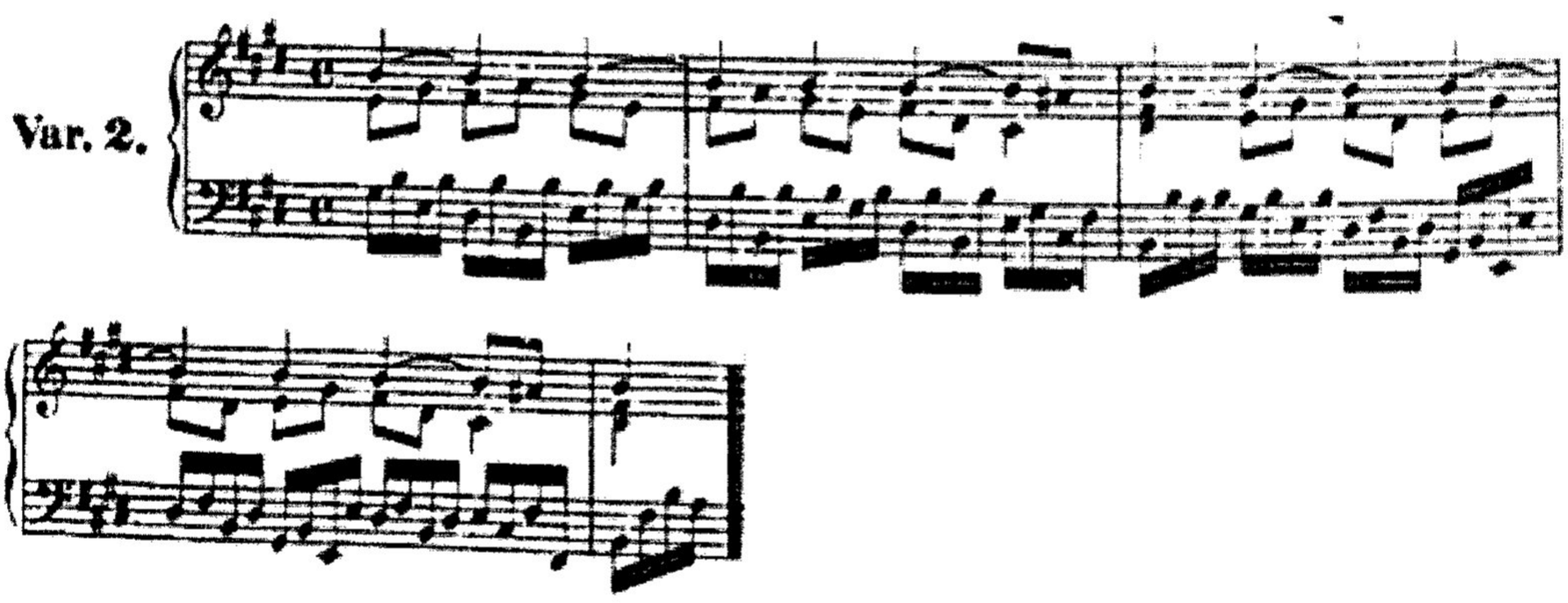
Example I.9c: Handel's Variation 1 (HWV 430.4)



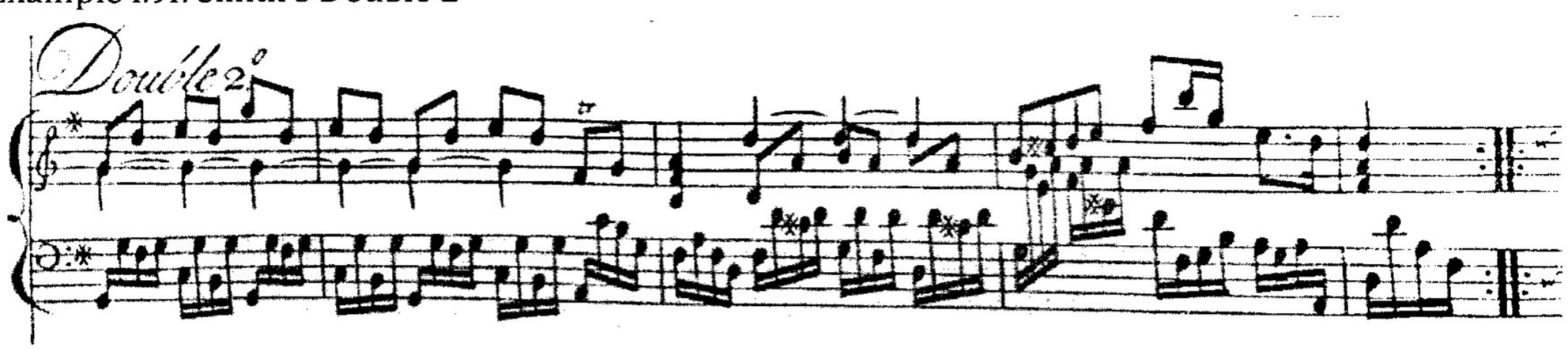
Example I.9d: Smith's Double 1



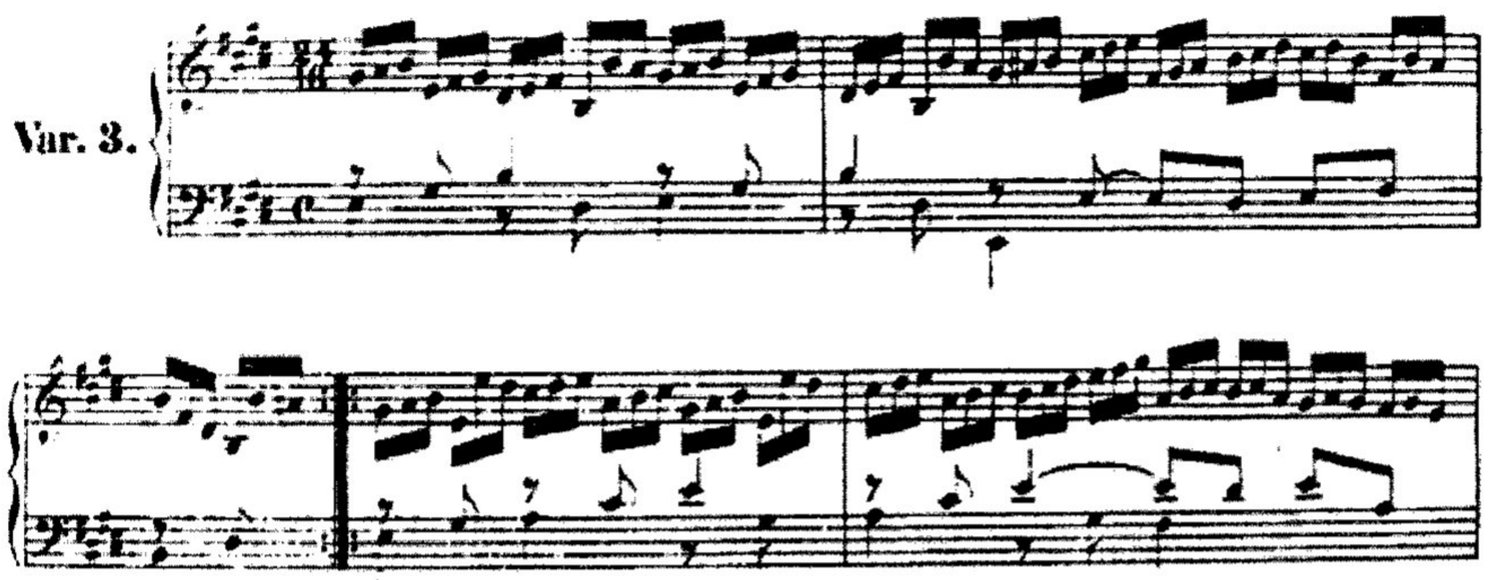
Example I.9e: Handel's Variation 2 (HWV 430.4)



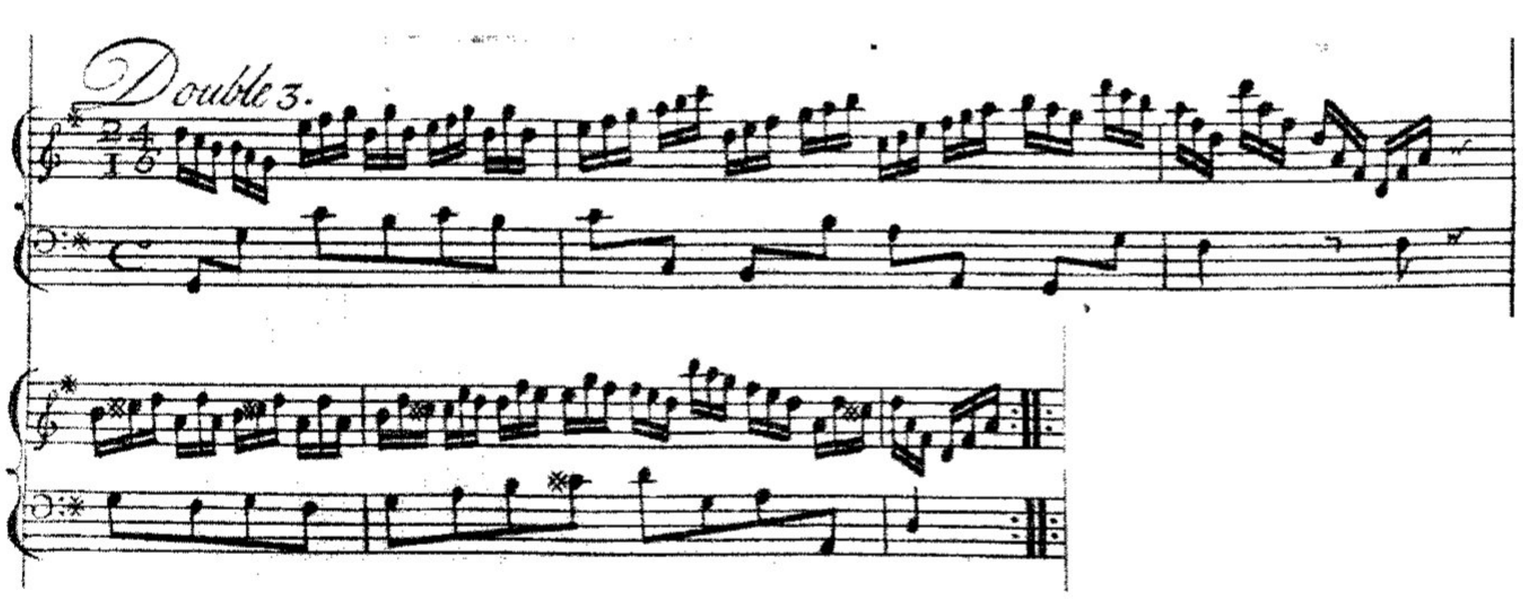
Example I.9f: Smith's Double 2



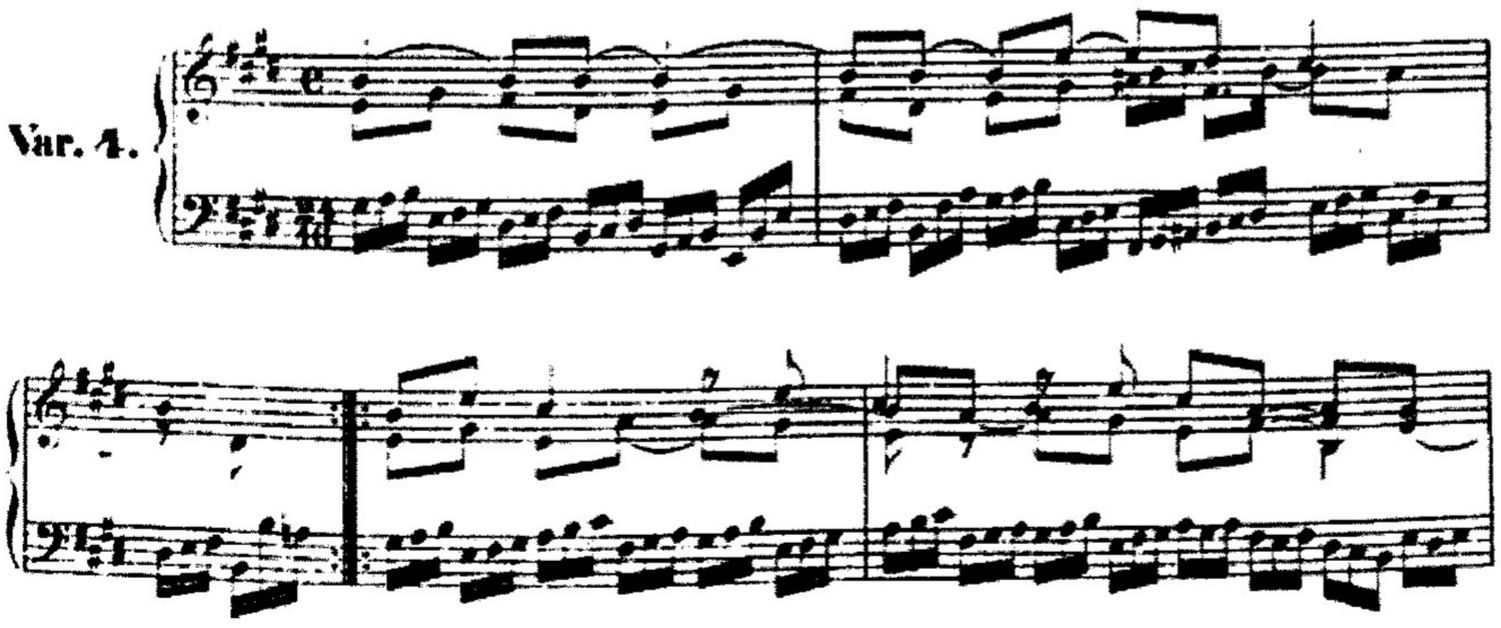
Example I.9g: Handel's Variation 3(HWV 430.4)



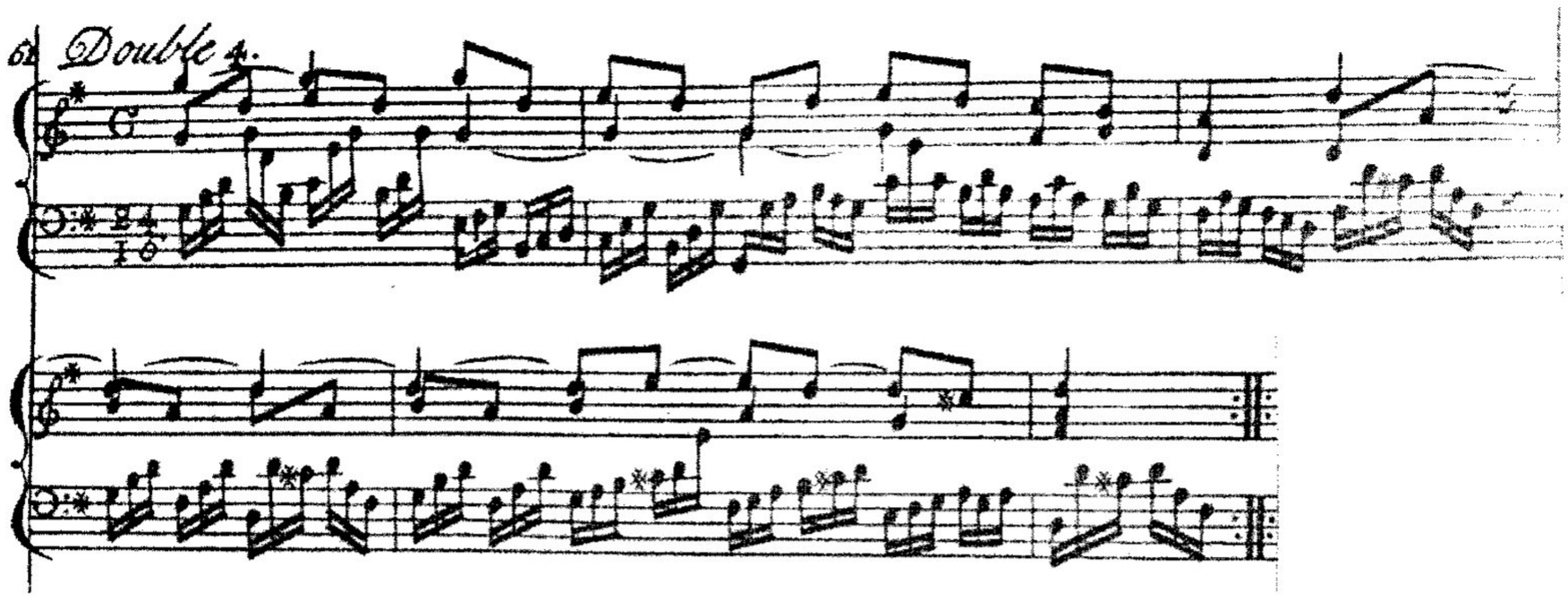
Example I.9h: Smith's Double 3



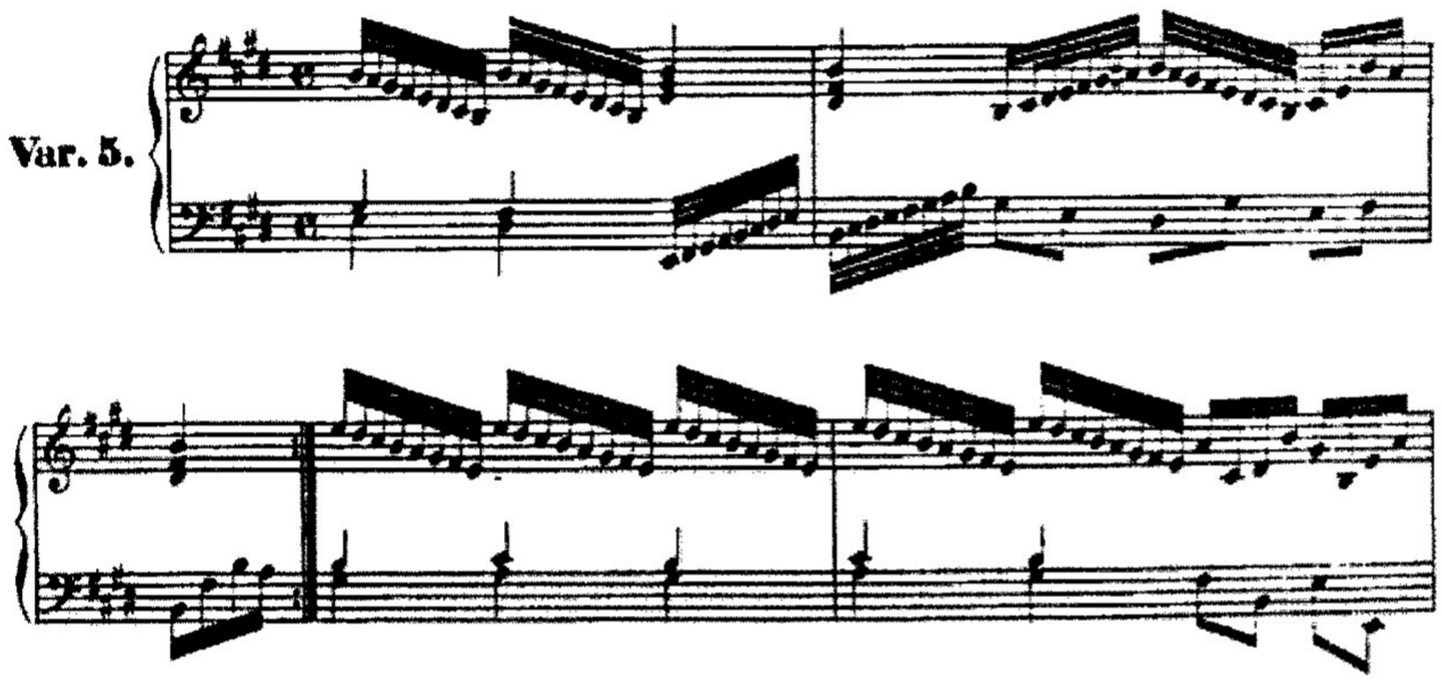
Example I.9i: Handel's Variation 4 (HWV 430.4)



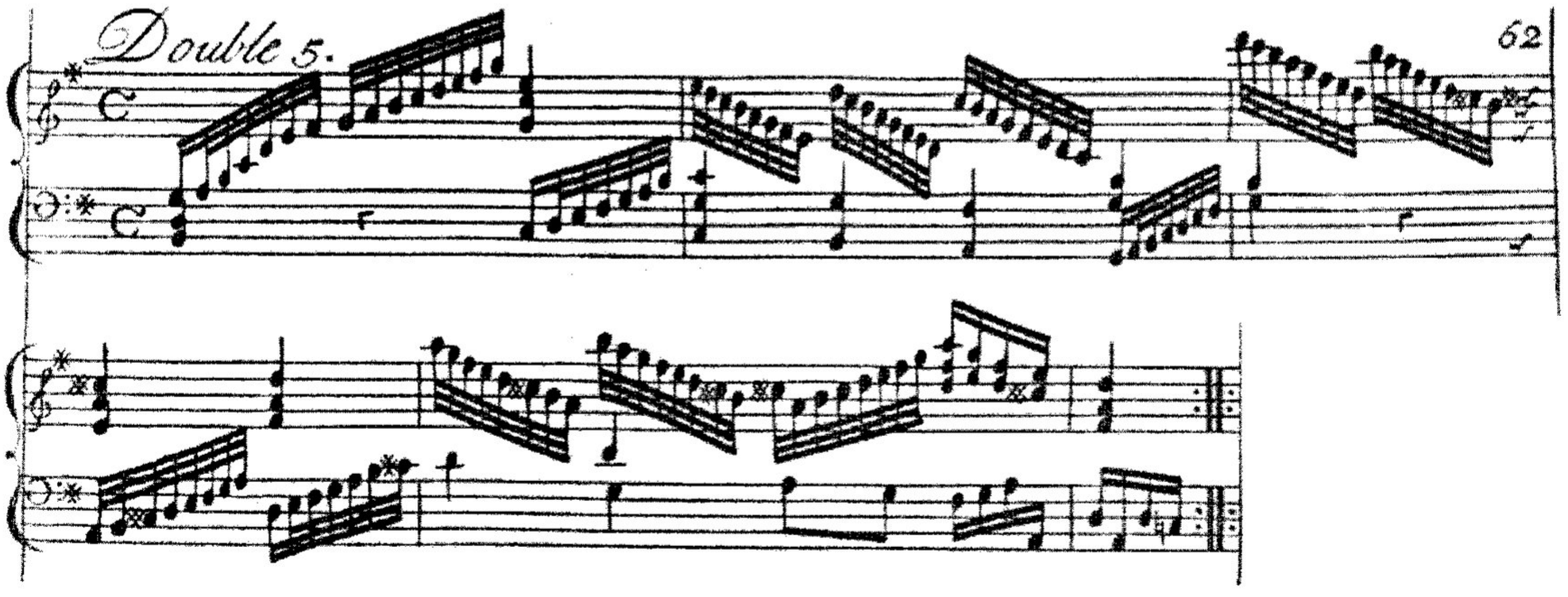
Example I.9j: Smith's Double 4



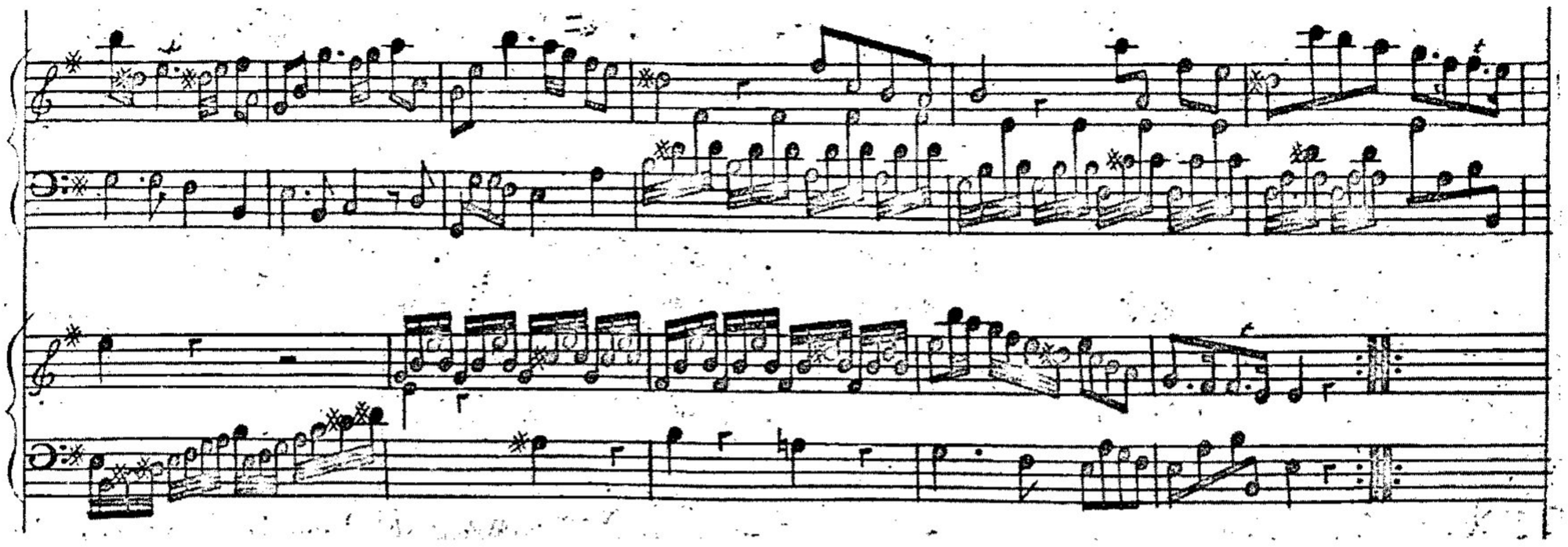
Example I.9k: Handel's Variation 5 (HWV 430.4)



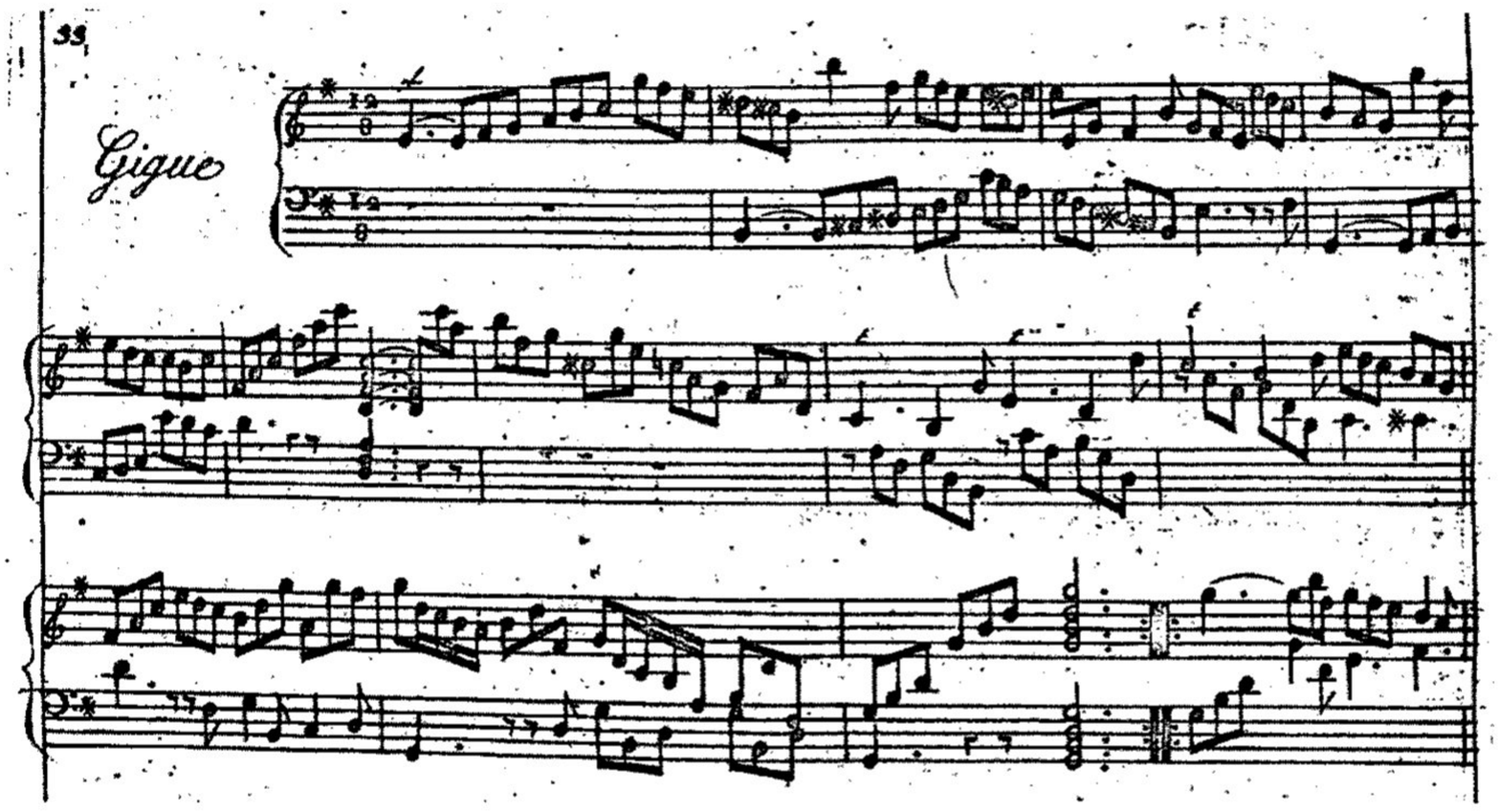
Example I.9l: Smith's Double 5



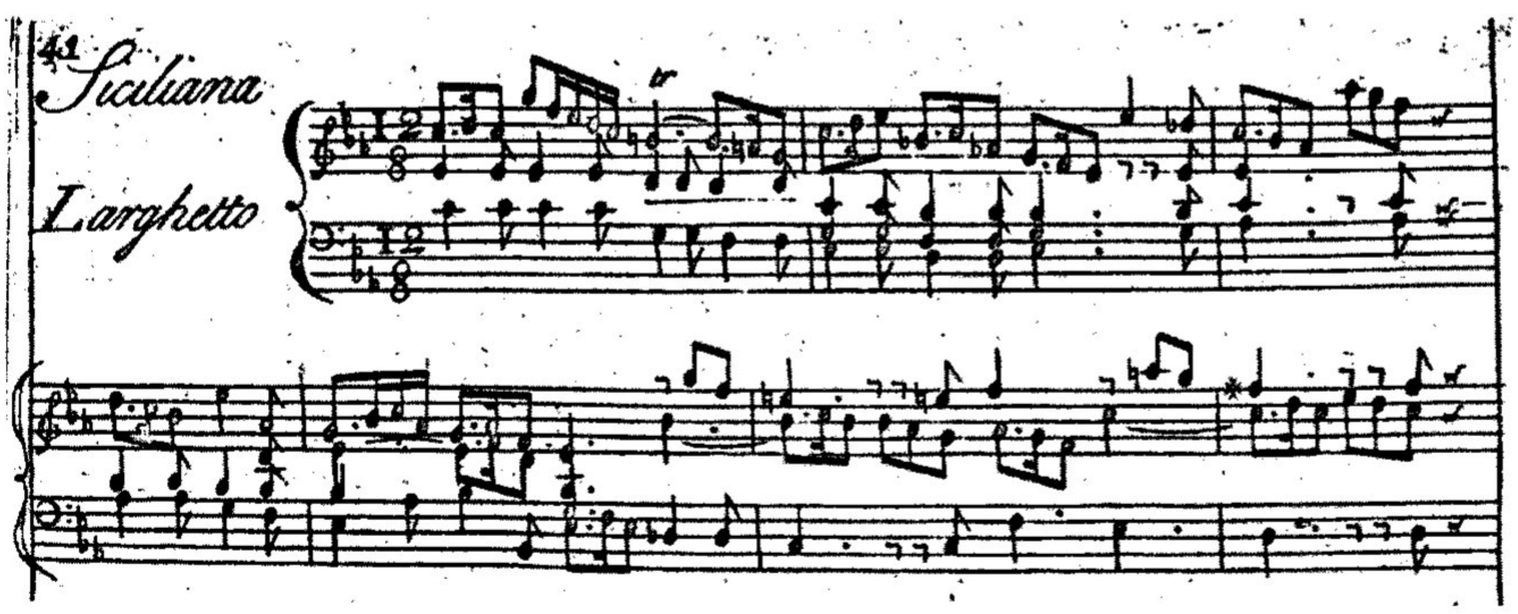
Example I.10: conclusion of the Allegro from Smith's Op. II, Suite 3



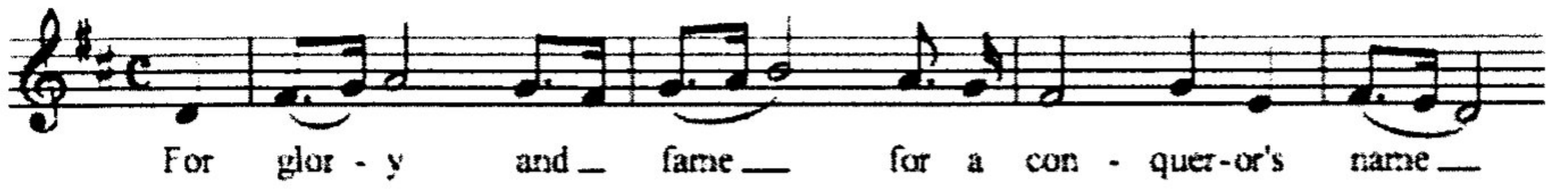
Example I.11: Gigue from Smith's Op. 2, suite 3



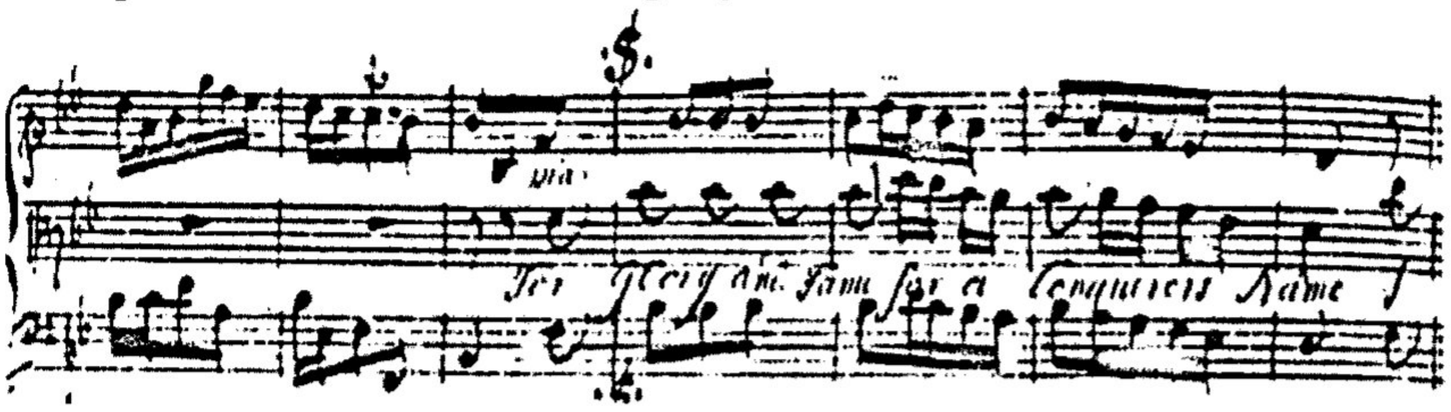
Example I.12: Siciliana from Smith's Op. 2, suite 4



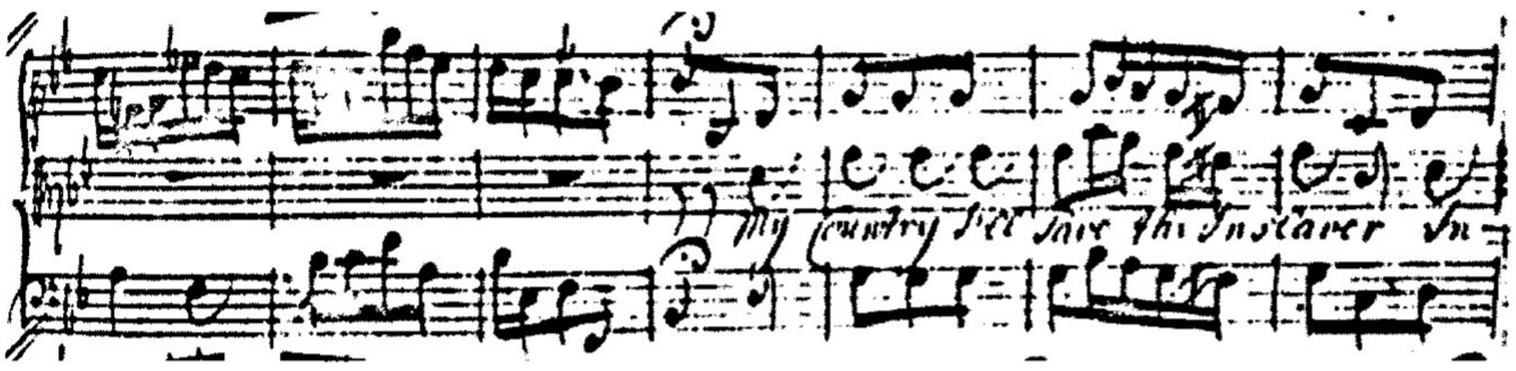
Example I.13a: Stanley's setting of 'For glory and fame' from *Teraminta*



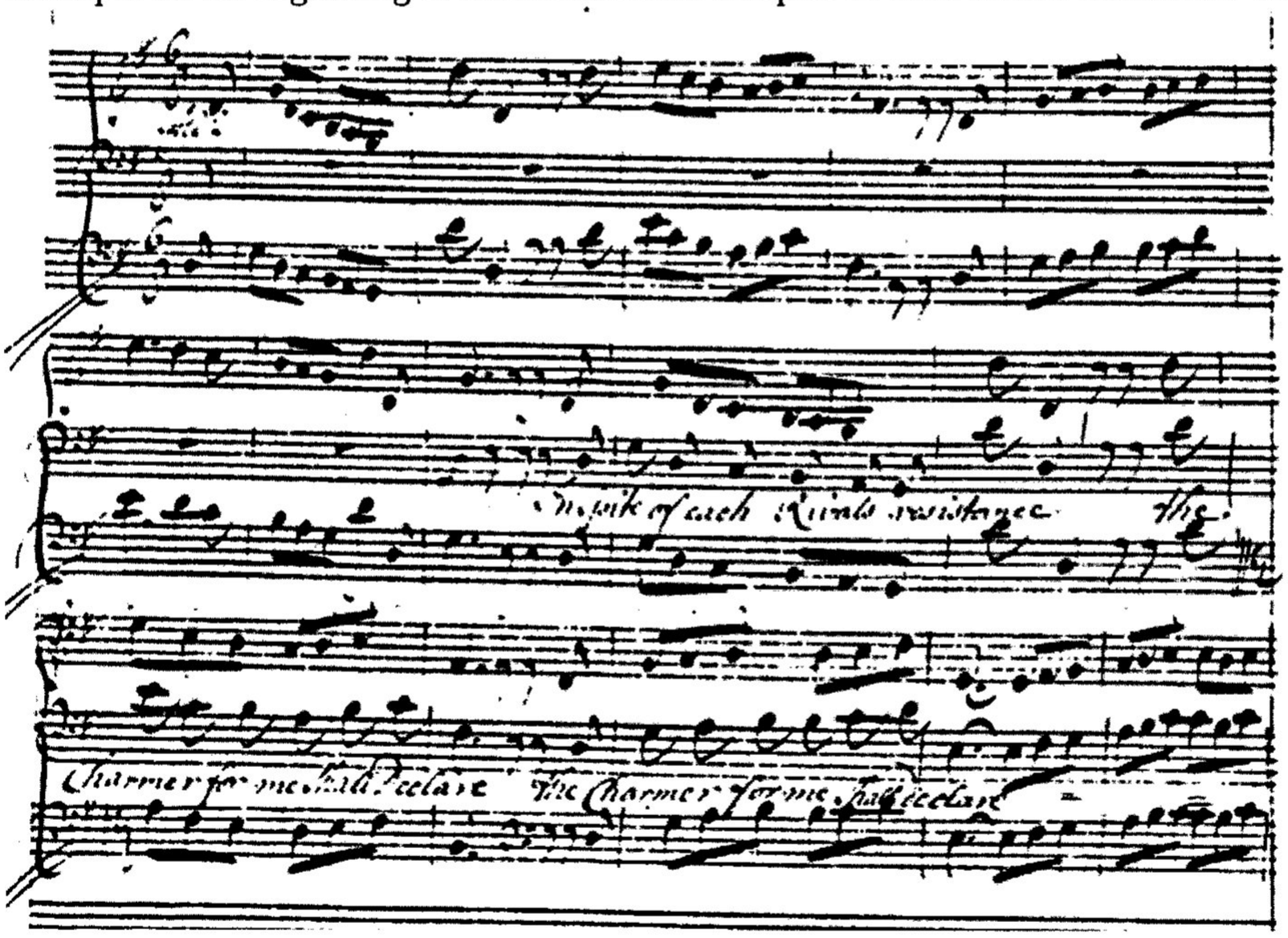
Example 13b: Xarino's aria 'For glory and fame' from Smith's *Teraminta*



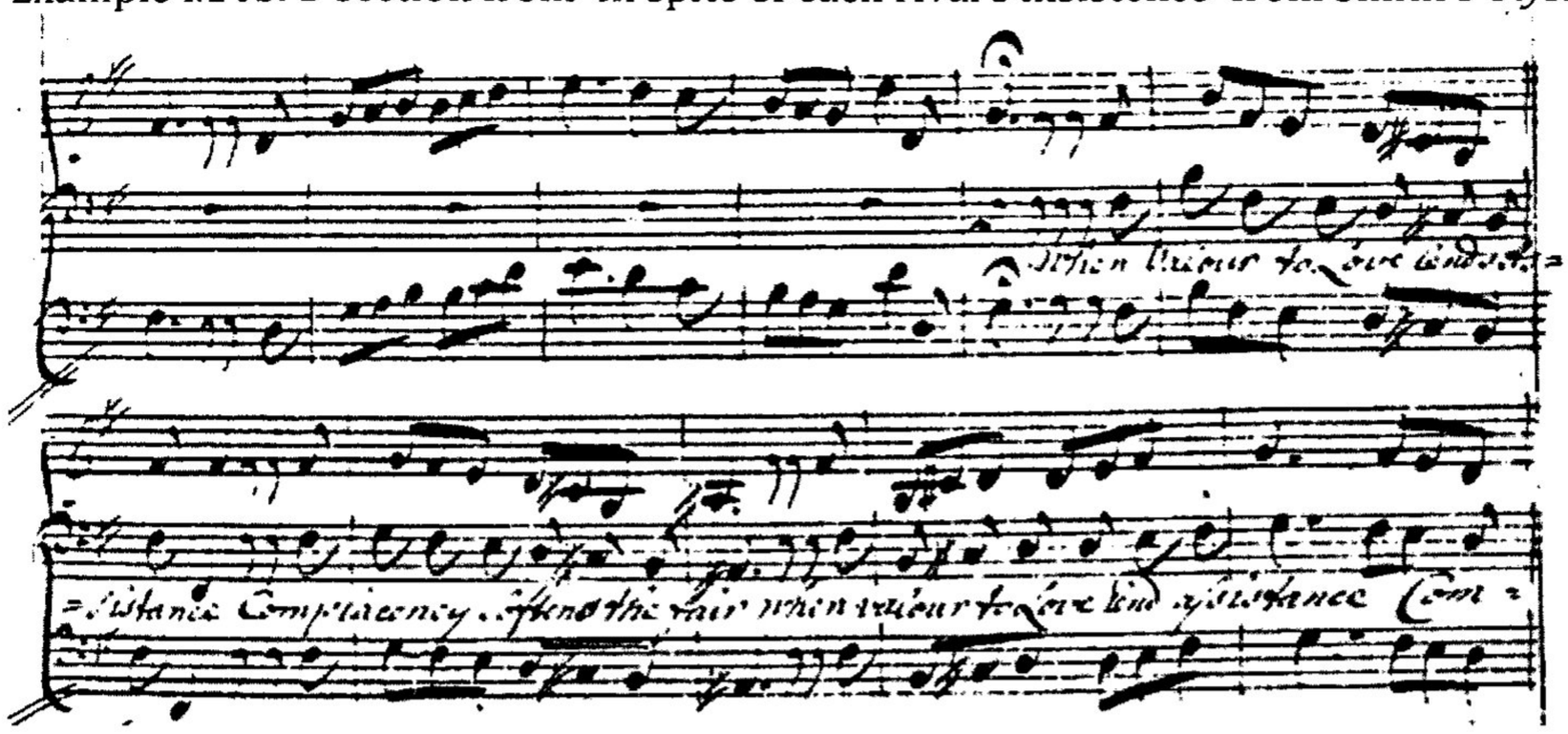
Example I.13c: B section of Xarino's aria 'For glory and fame' from Smith's *Teraminta*



Example I.14a: beginning of Antinous's aria 'In spite of each rival's insistence' from Smith's *Ulysses*

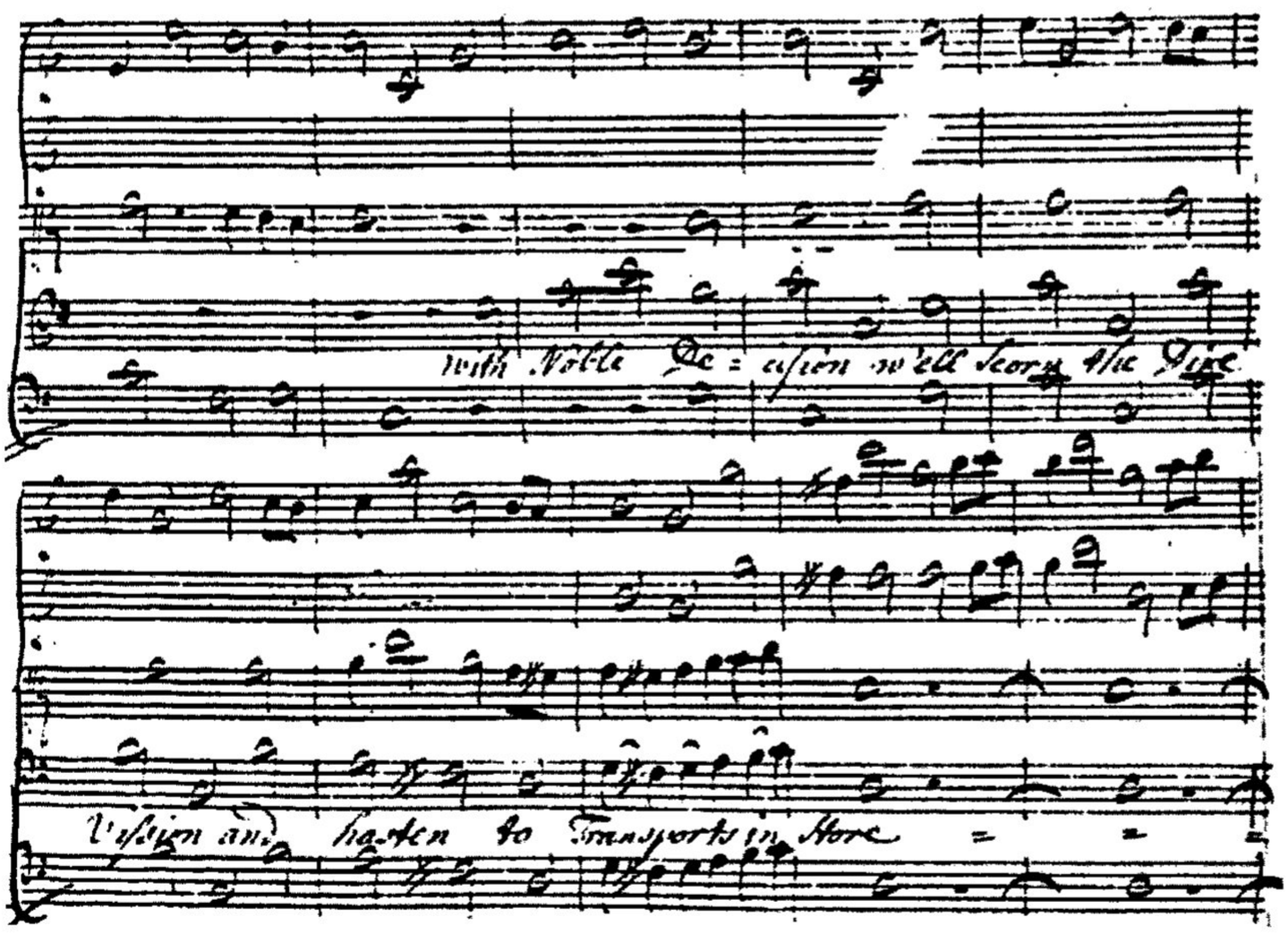


Example I.14b: B section from 'In spite of each rival's insistence' from Smith's *Ulysses*

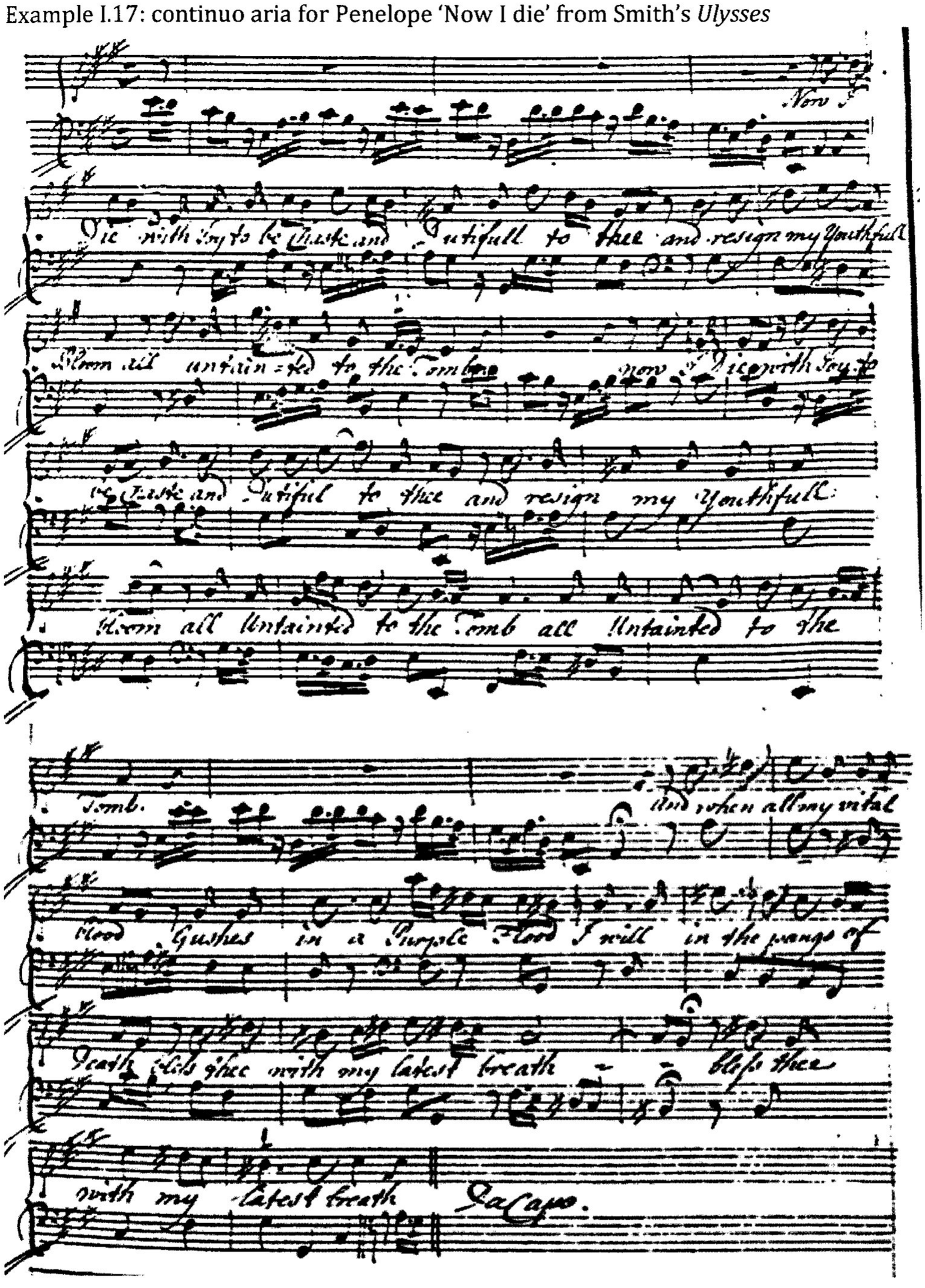


Example I.15: Penelope's aria 'Proud tyrant thy terrors are vain' from Smith's *Ulysses*
Compare with Example 14a above

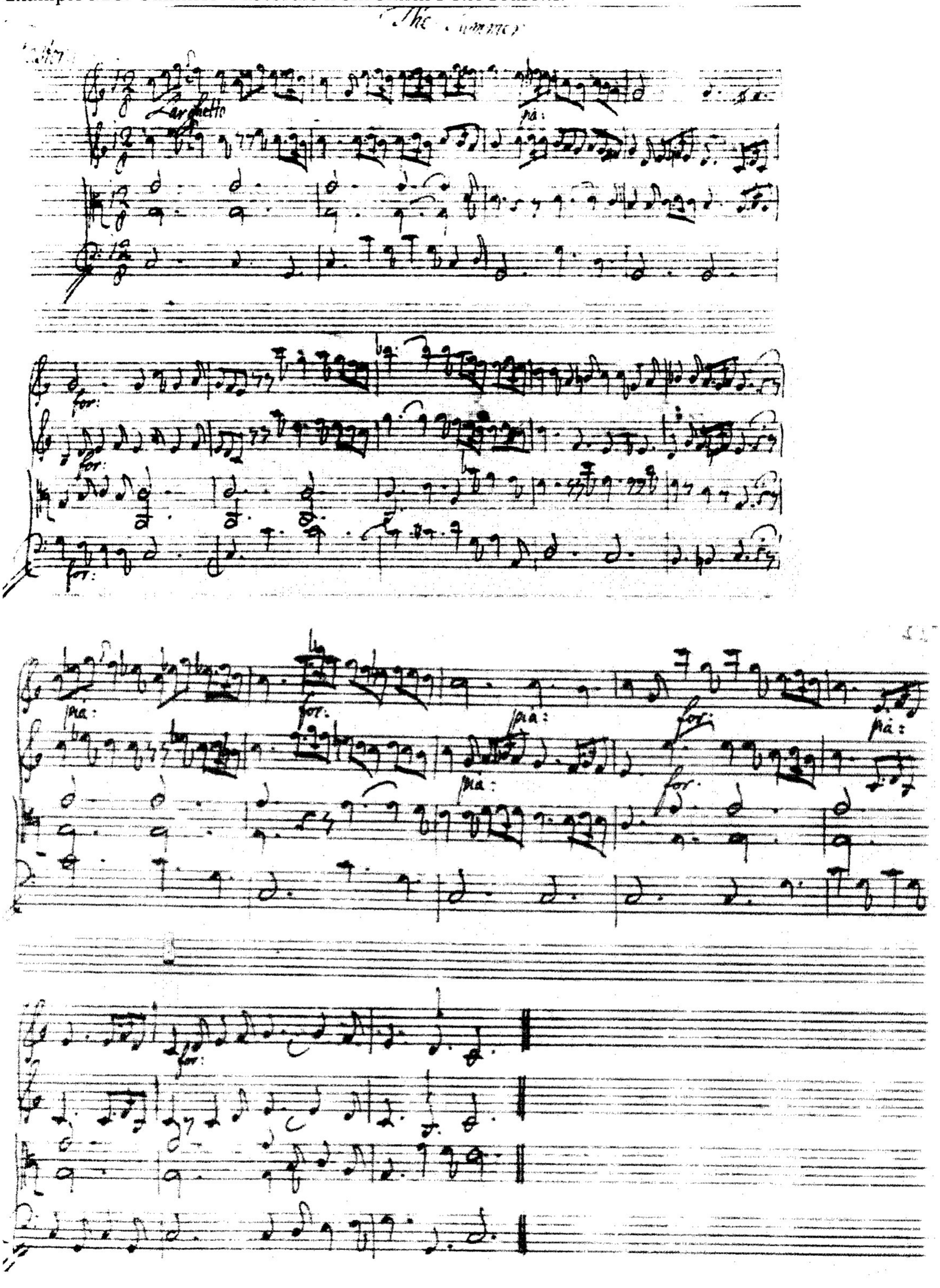
Example I.16: Antinous' aria 'With noble derision' from Smith's *Ulysses*



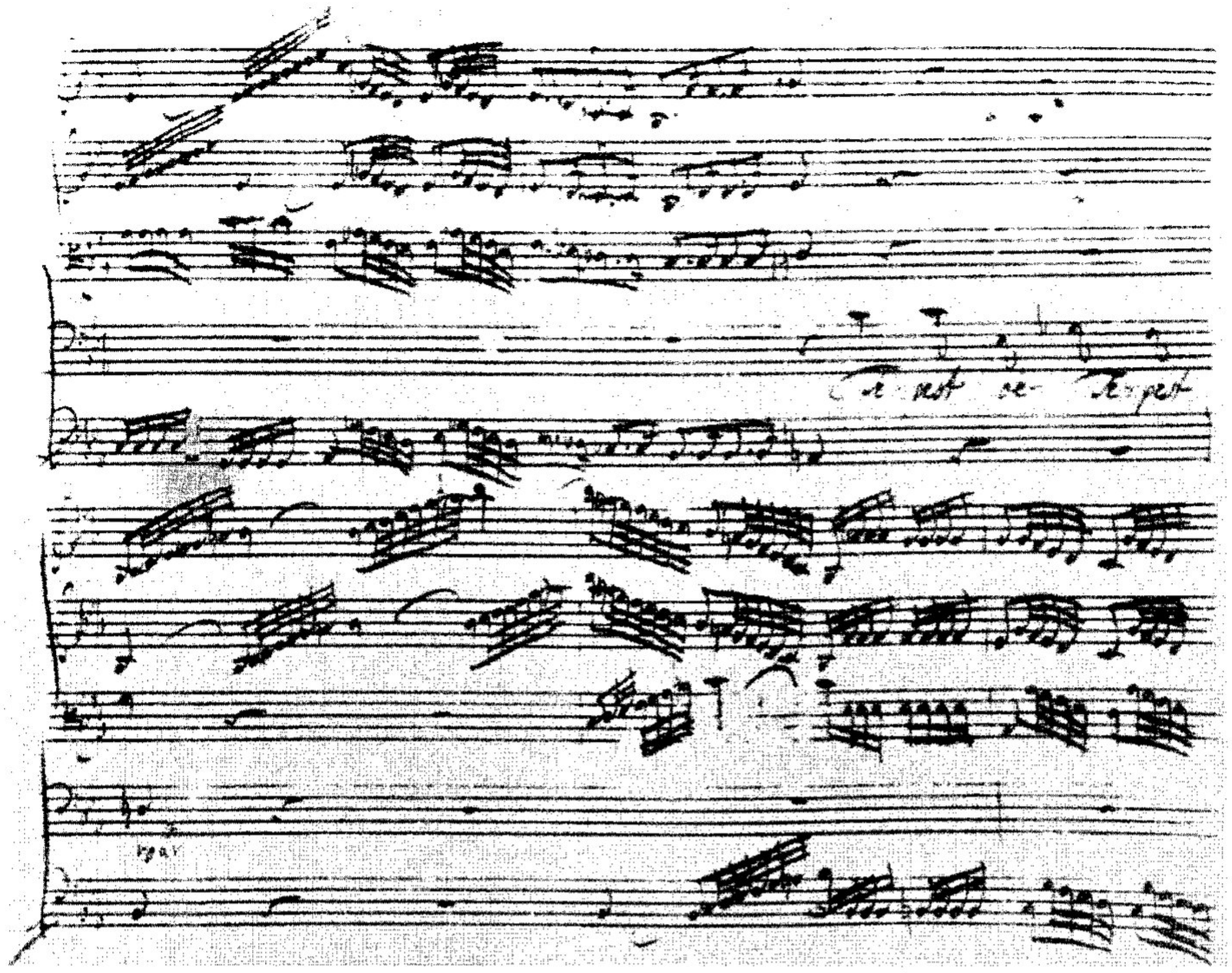
Example I.17: continuo aria for Penelope 'Now I die' from Smith's *Ulysses*



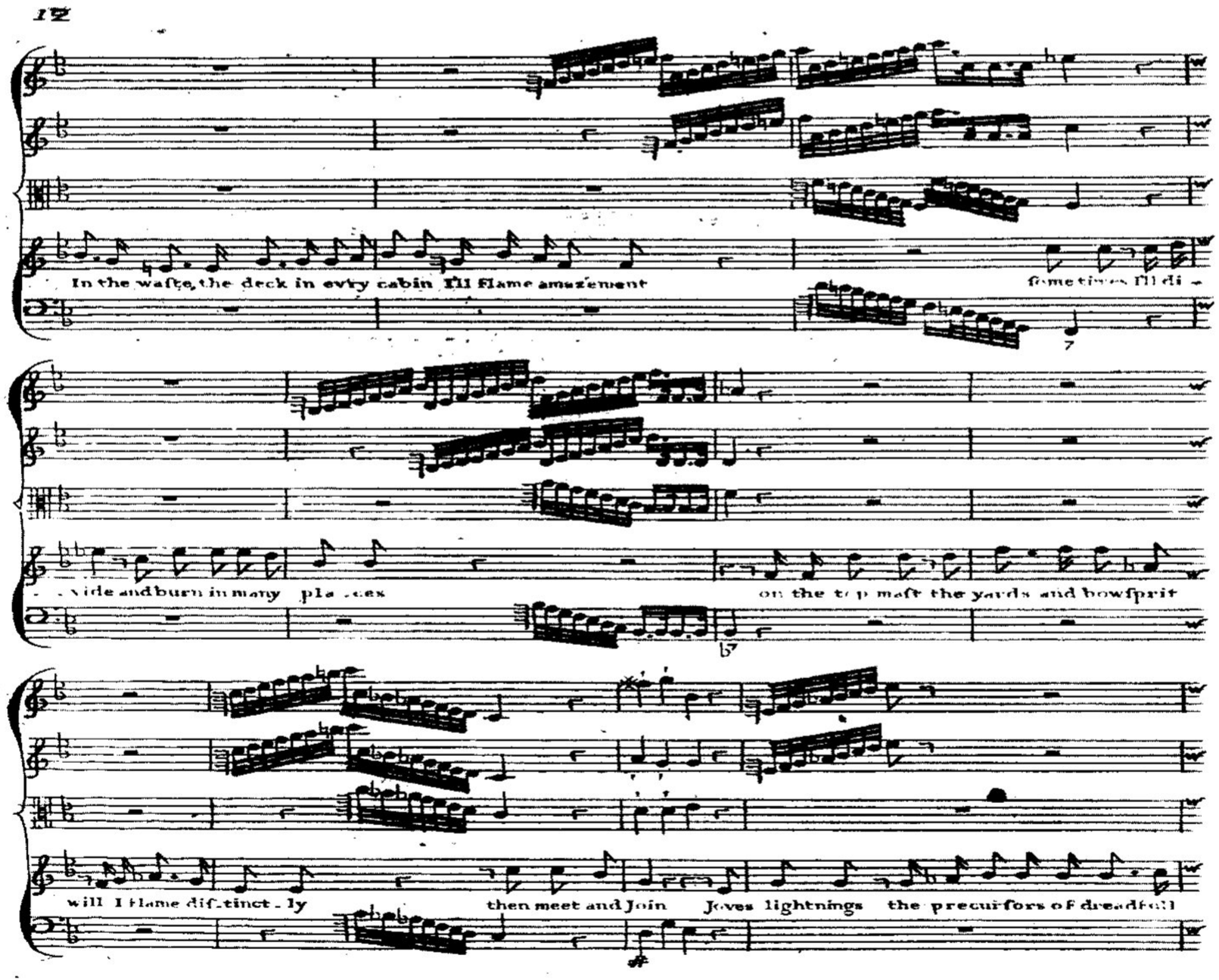
Example I.18: 'Summer' Pastorale from Smith's *The Seasons.*



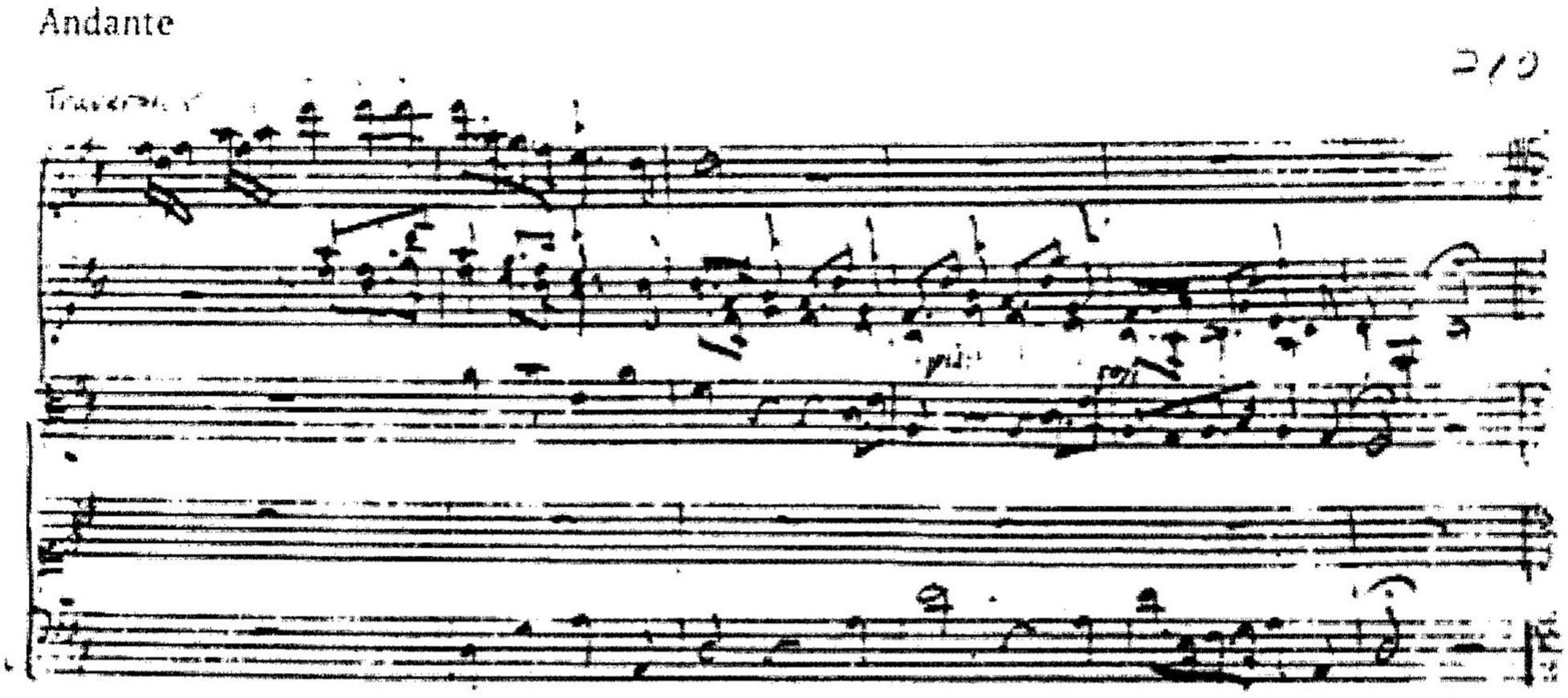
Example I.19a: accompanied recitative 'Tempest o'er tempest from *The Seasons*



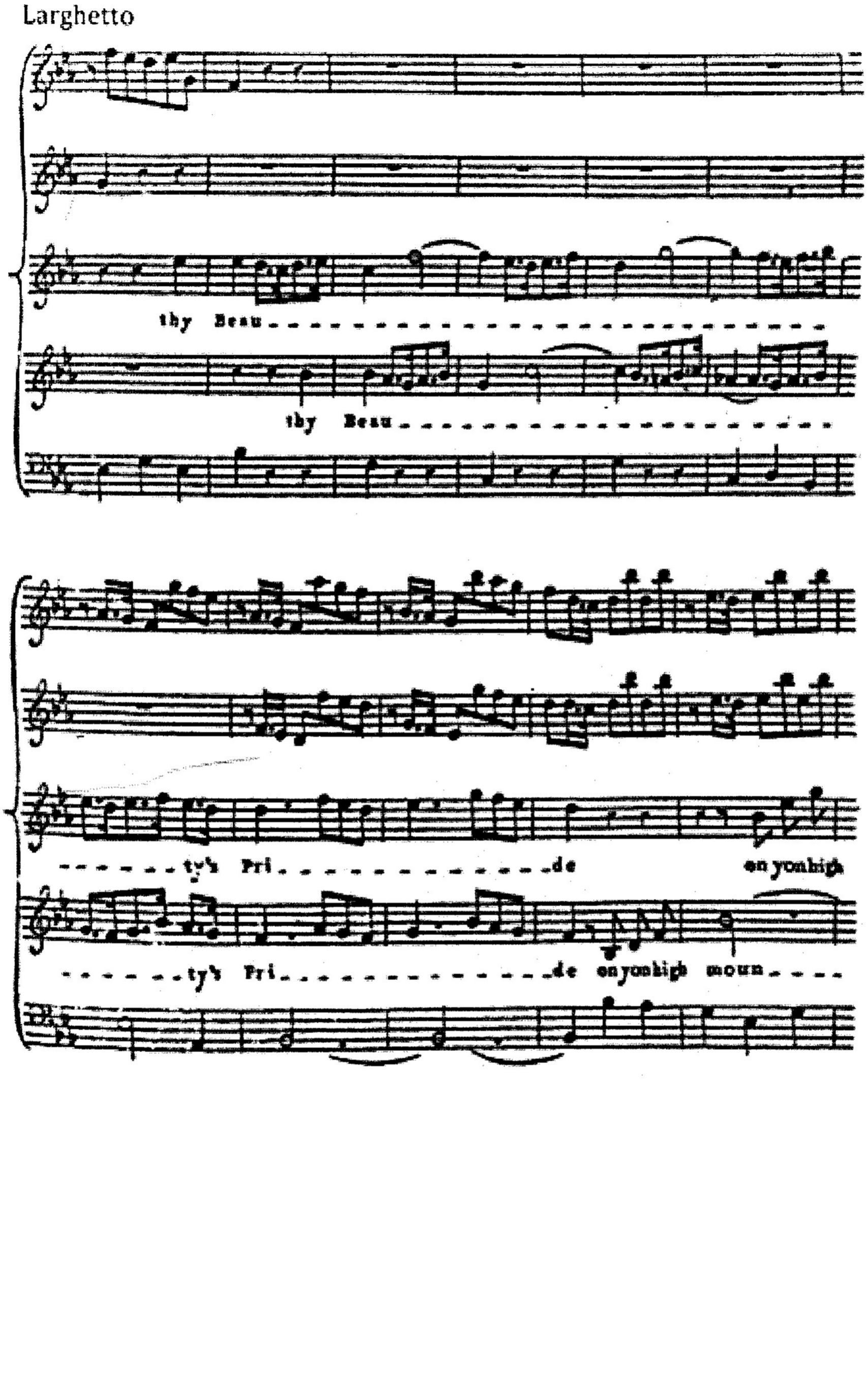
Example I.19b: printed page 12 of 'Arise, arise' from Smith's *The Tempest* (see Ex. IV. 10)



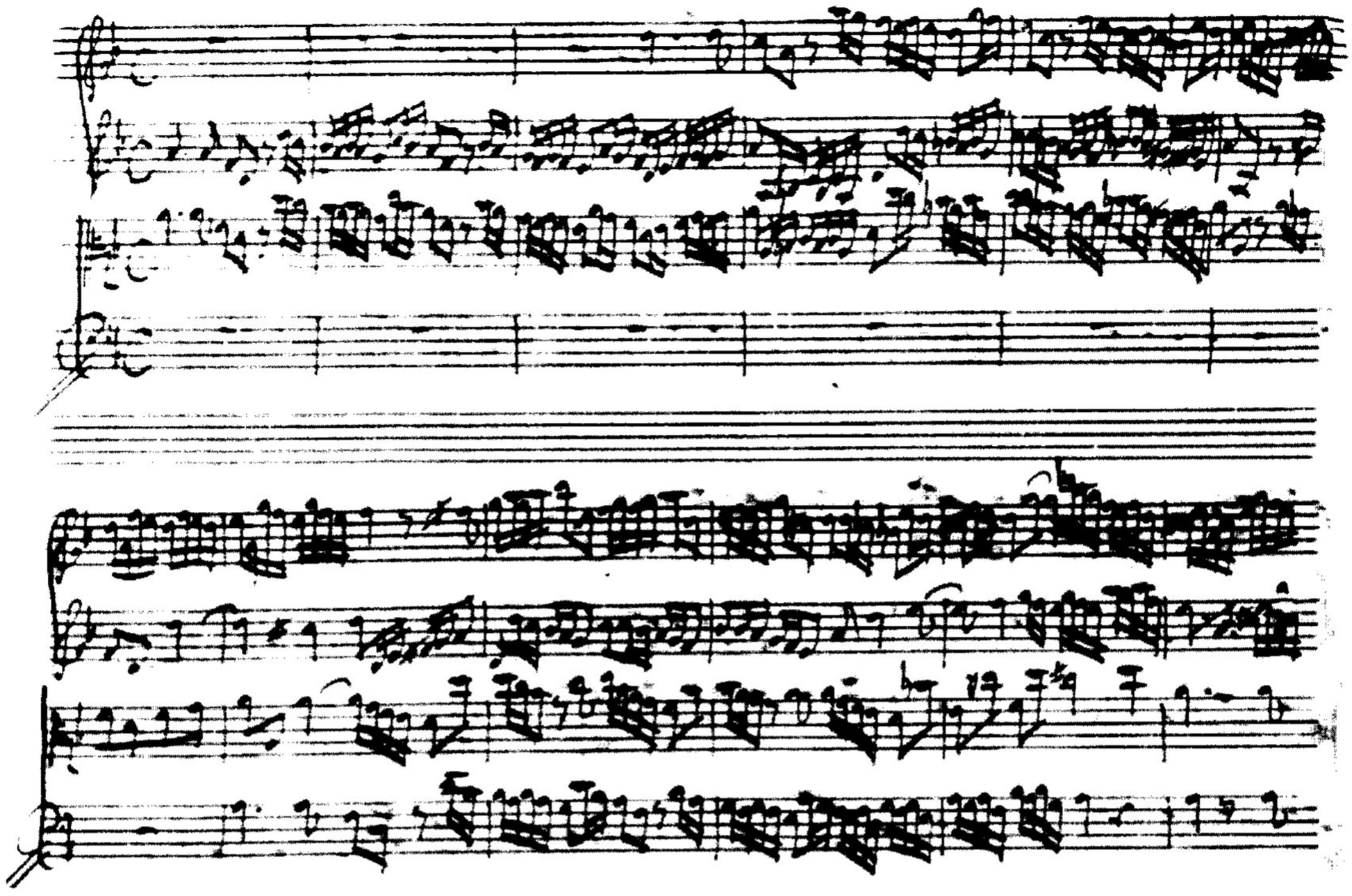
Example I.20: conclusion of 'Sweetest of birds', the last aria in Smith's *The Seasons*



Eample I.21: Duet 'Sad Israel' from Smith's oratorio *David's Lamentation over Saul and Jonathan* (b.44)

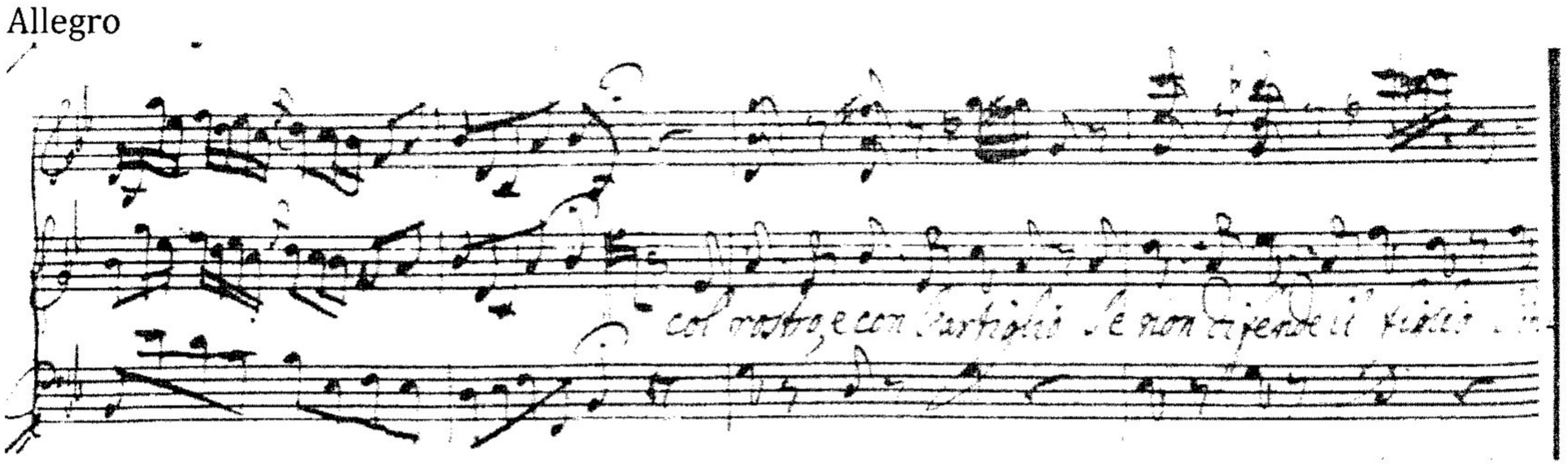


Example I.22: fugal section of the overture to Smith's *Winter or Daphne*

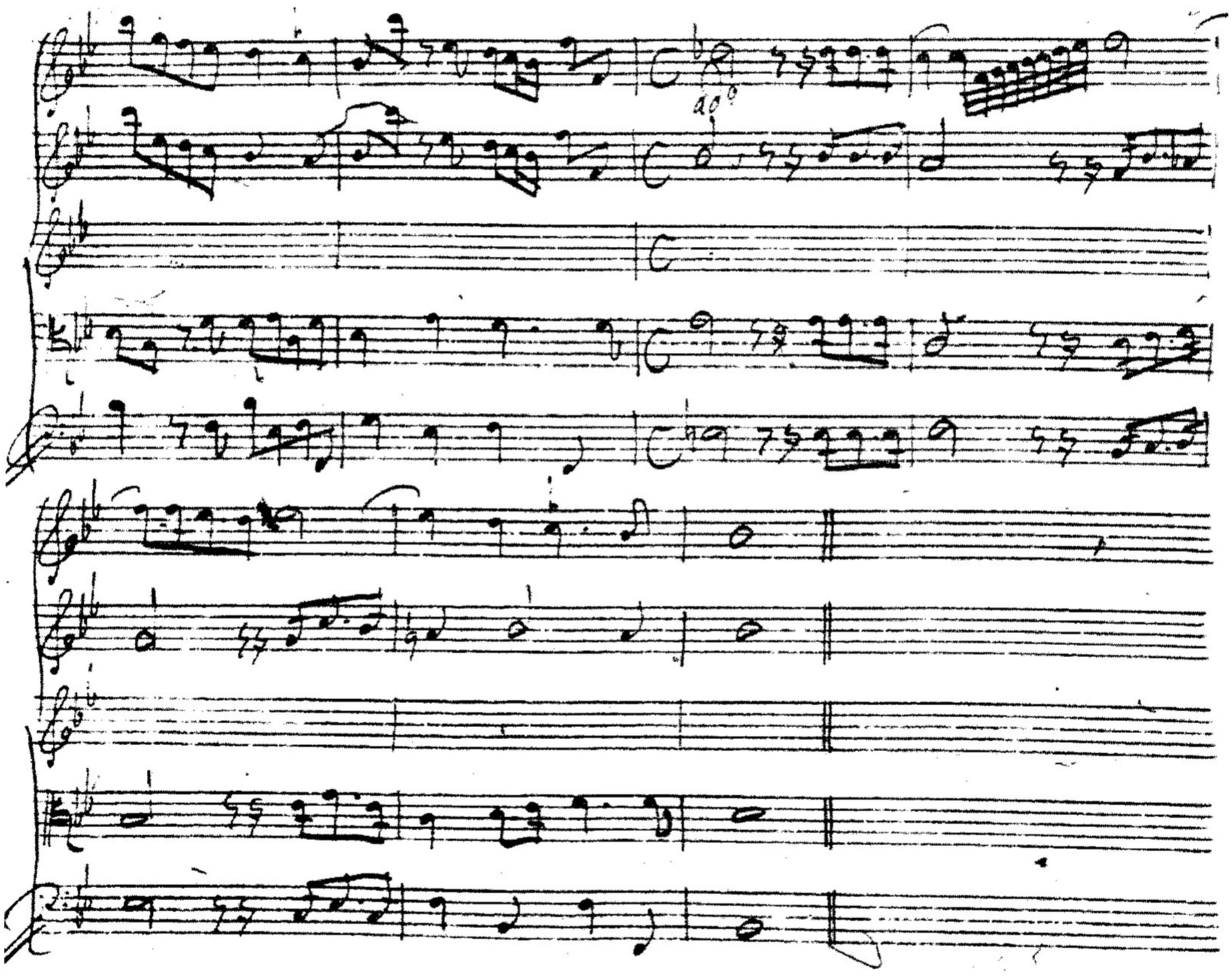


Example II.1: Beginning of B section of Toante's aria 'Tortora ' (turtle) from Smith's *Issipile* with triple stops, (no folio or page number)

Allegro

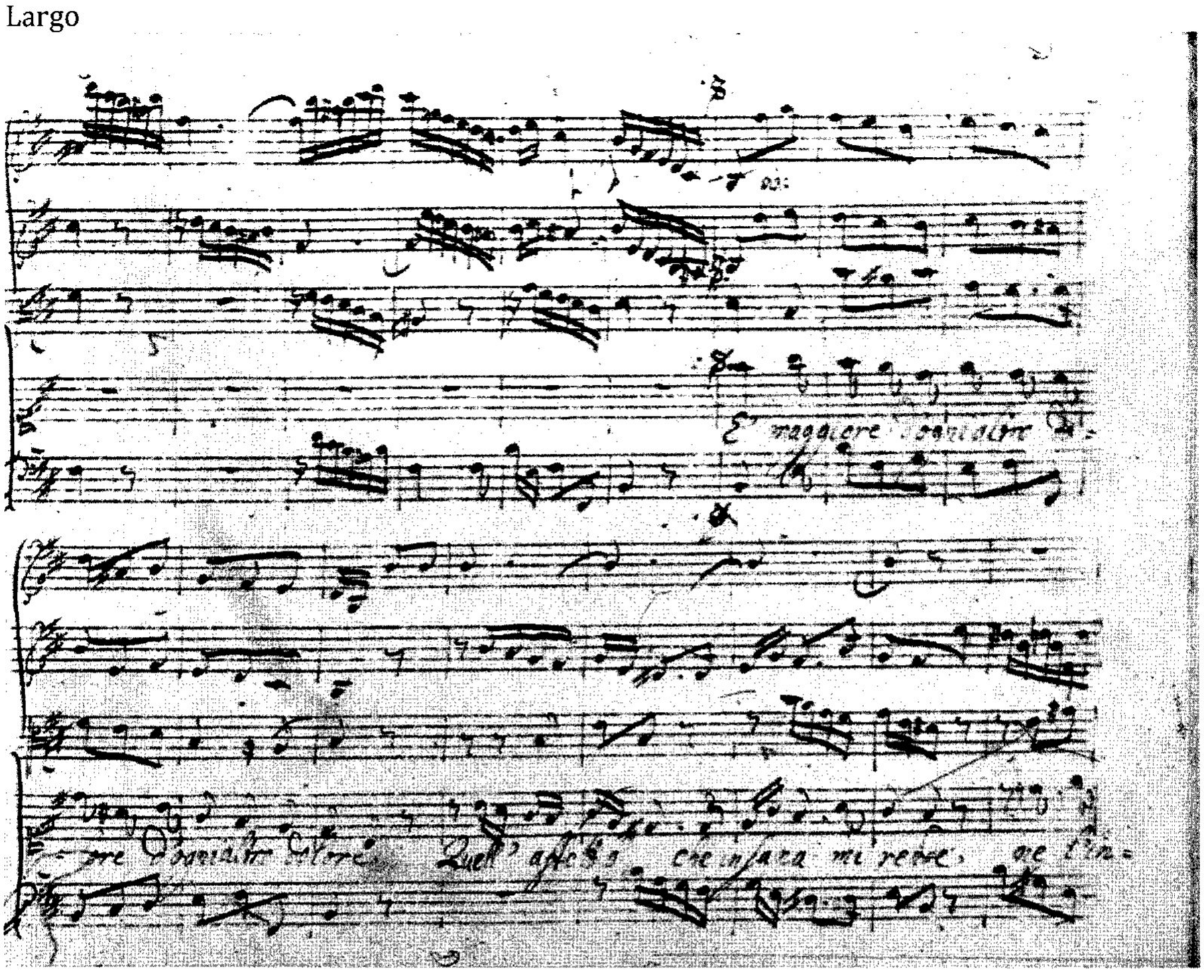


Example II.2: Slow section from Smith's overture to *Issipile*

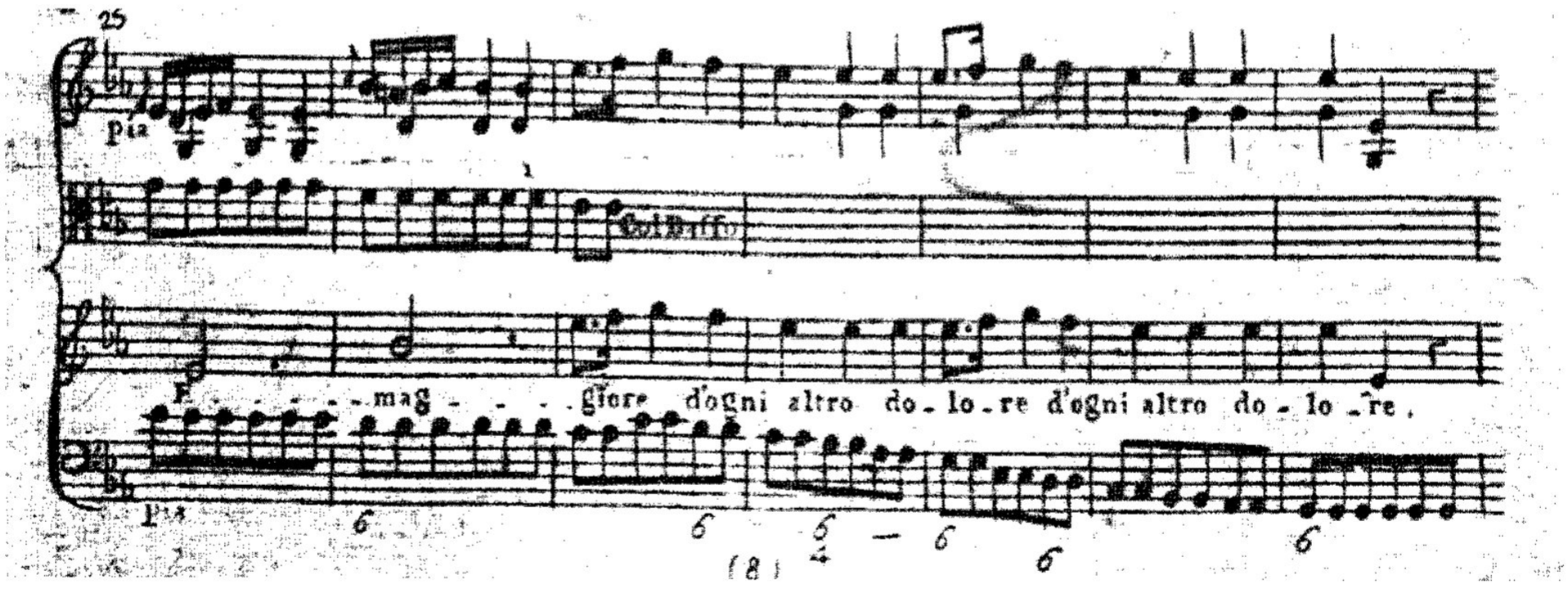


Example II.3a: Euronome's aria 'E'maggiore' from Smith's *Issipile*

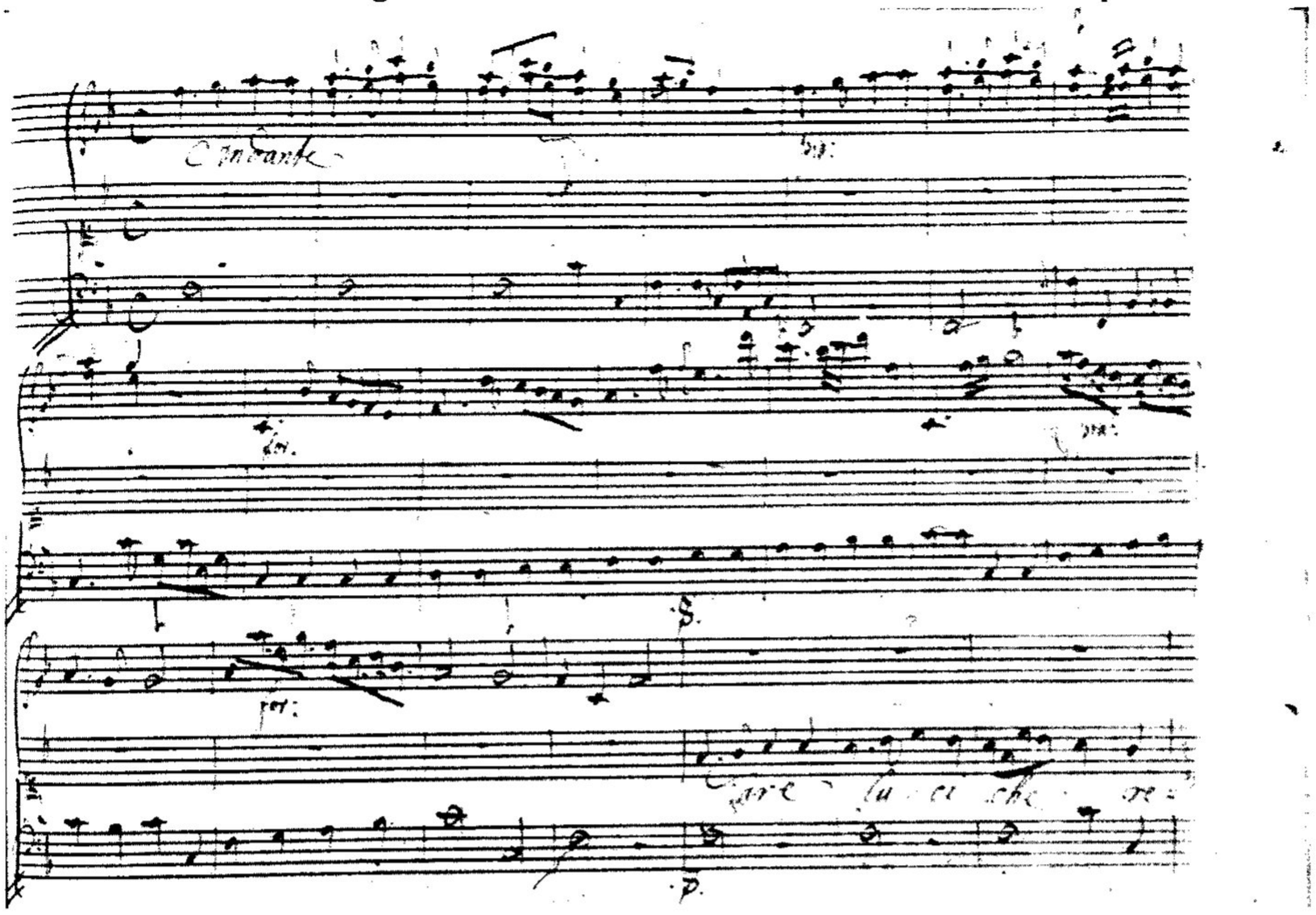
Largo



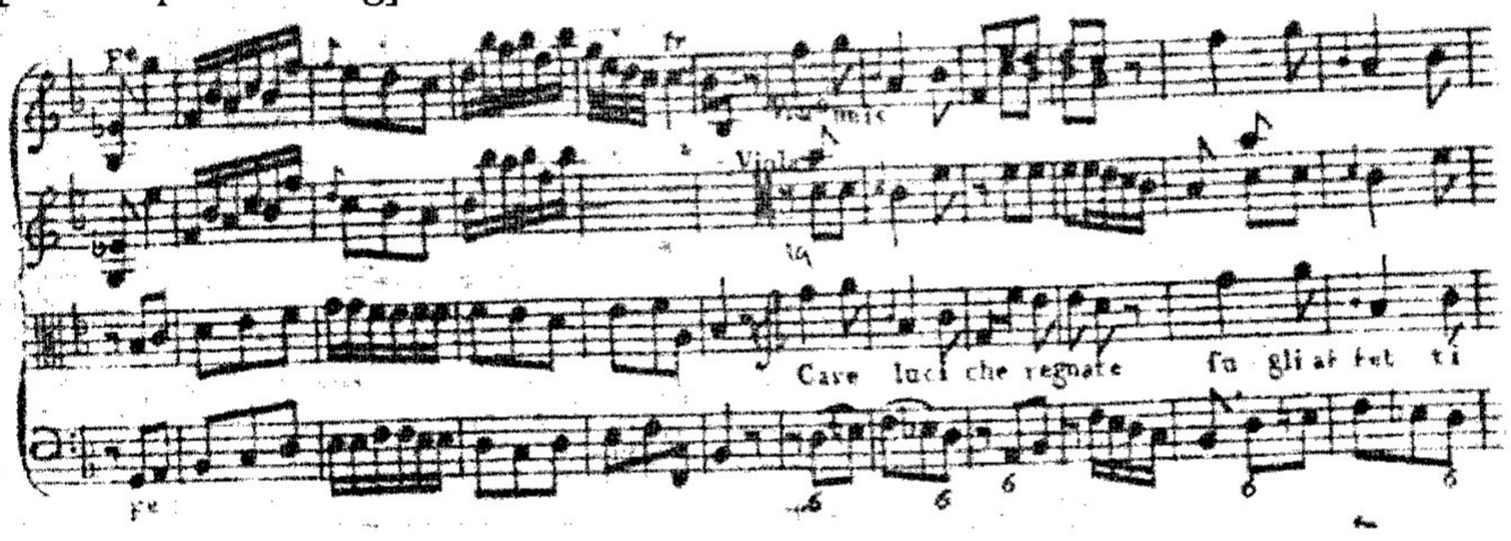
Example II.3b: 'E' maggiore' from Gioacchino Cocchi's *Issipile*
[No tempo marking]



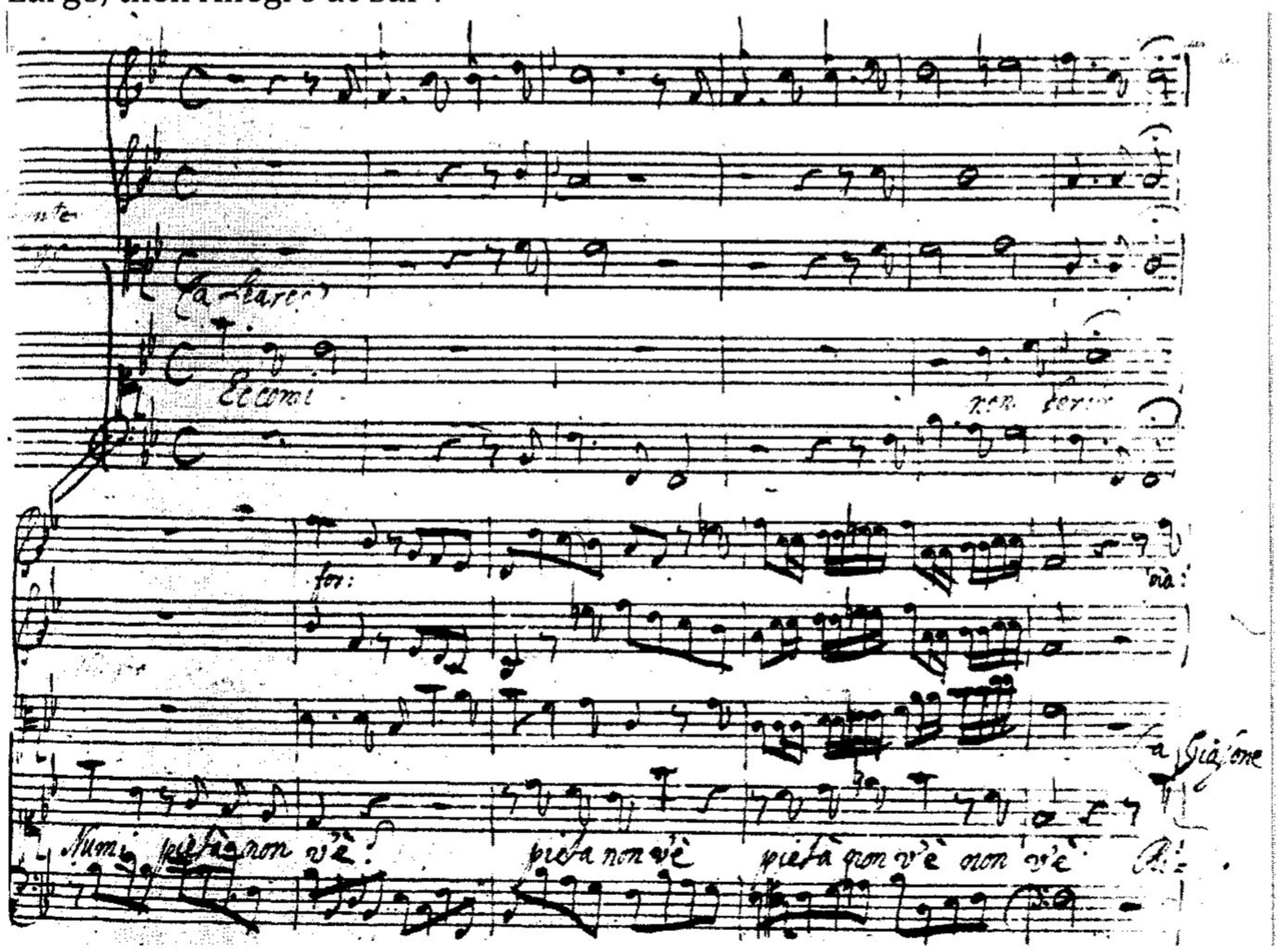
Ex. II.4a: Second setting of Giasone's aria 'Care luci' from Smith's *Issipile*



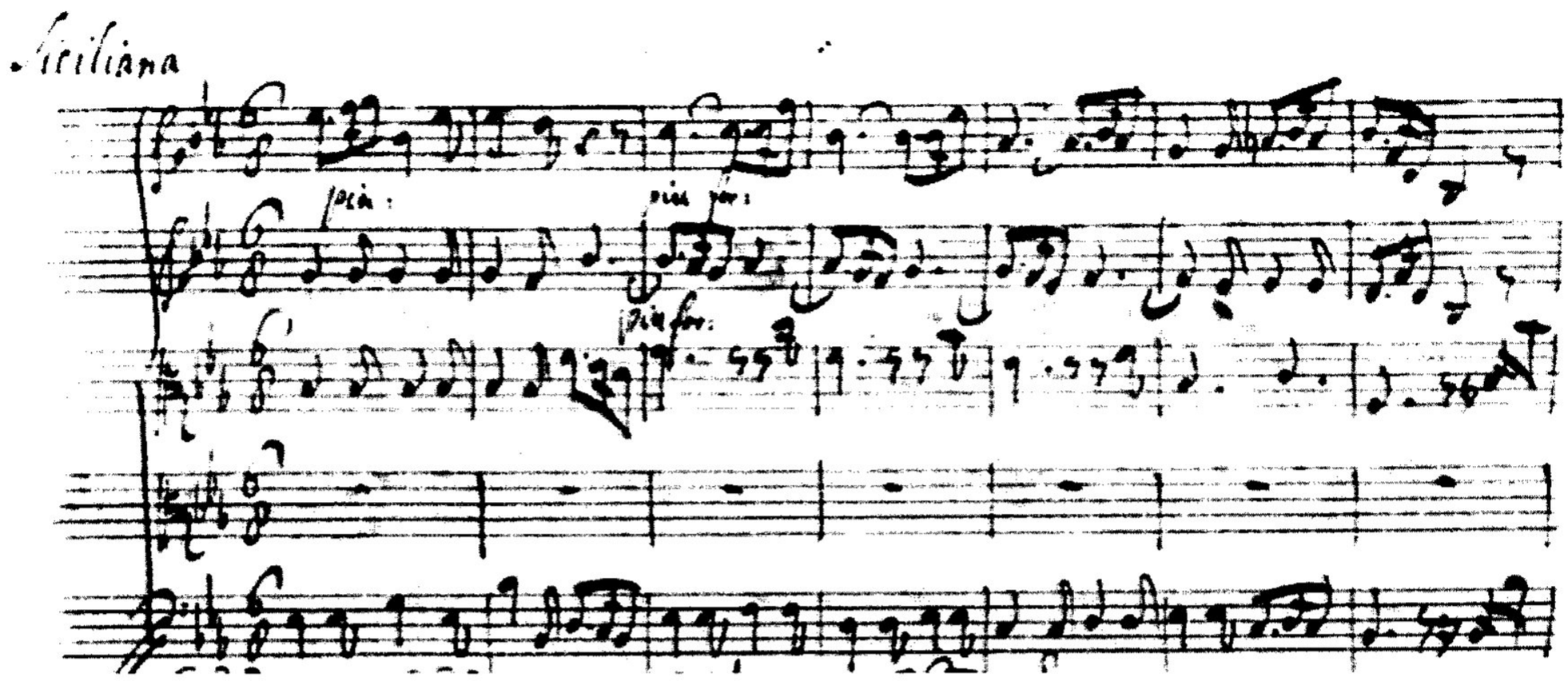
Ex. II.4b: Giasone's aria 'Care luci' from Cocchi's *Issipile*
[No tempo marking]



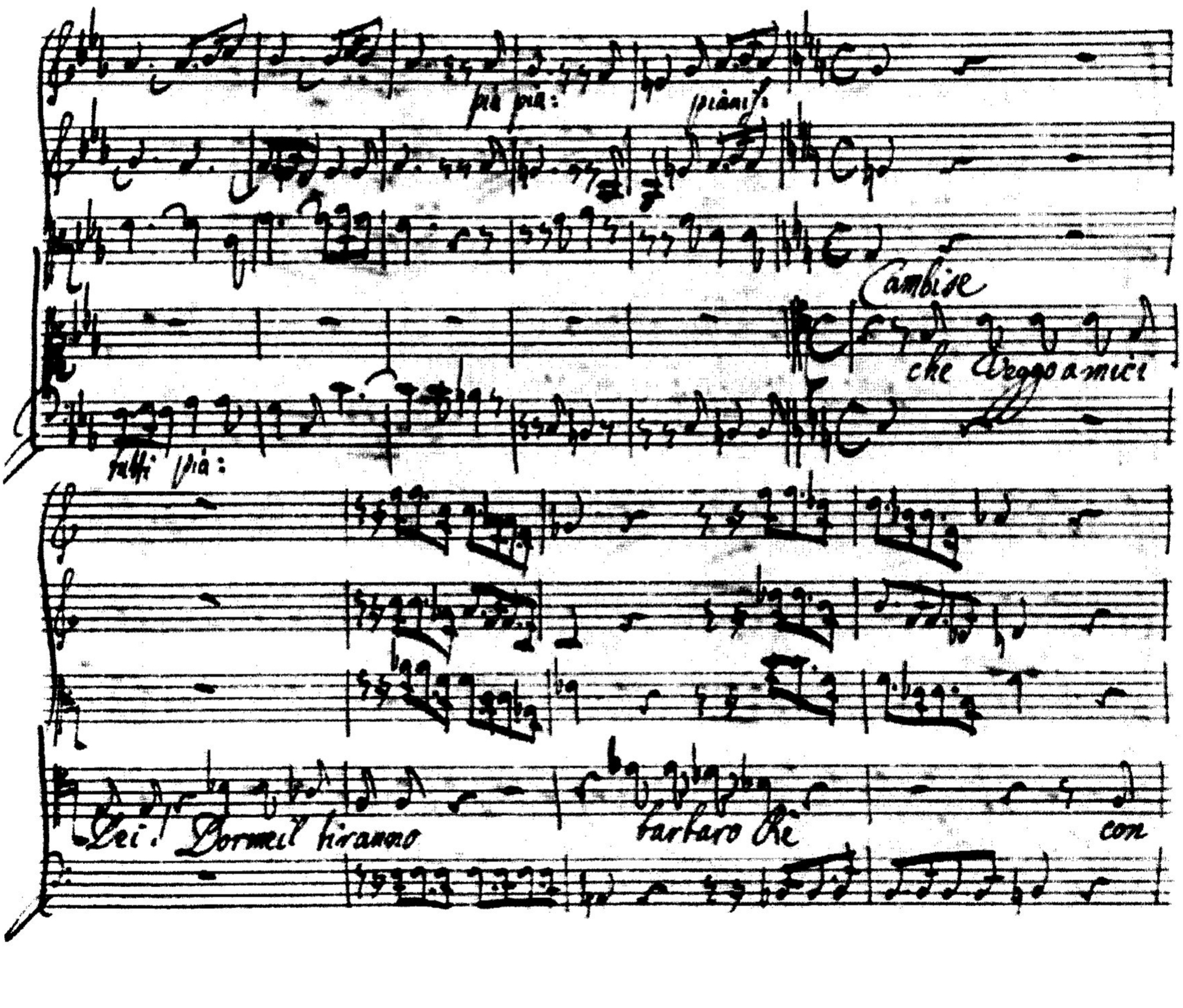
Example II.5: Issipile's aria 'Eccomi' from Smith's *Issipile*
Largo, then Allegro at bar 7



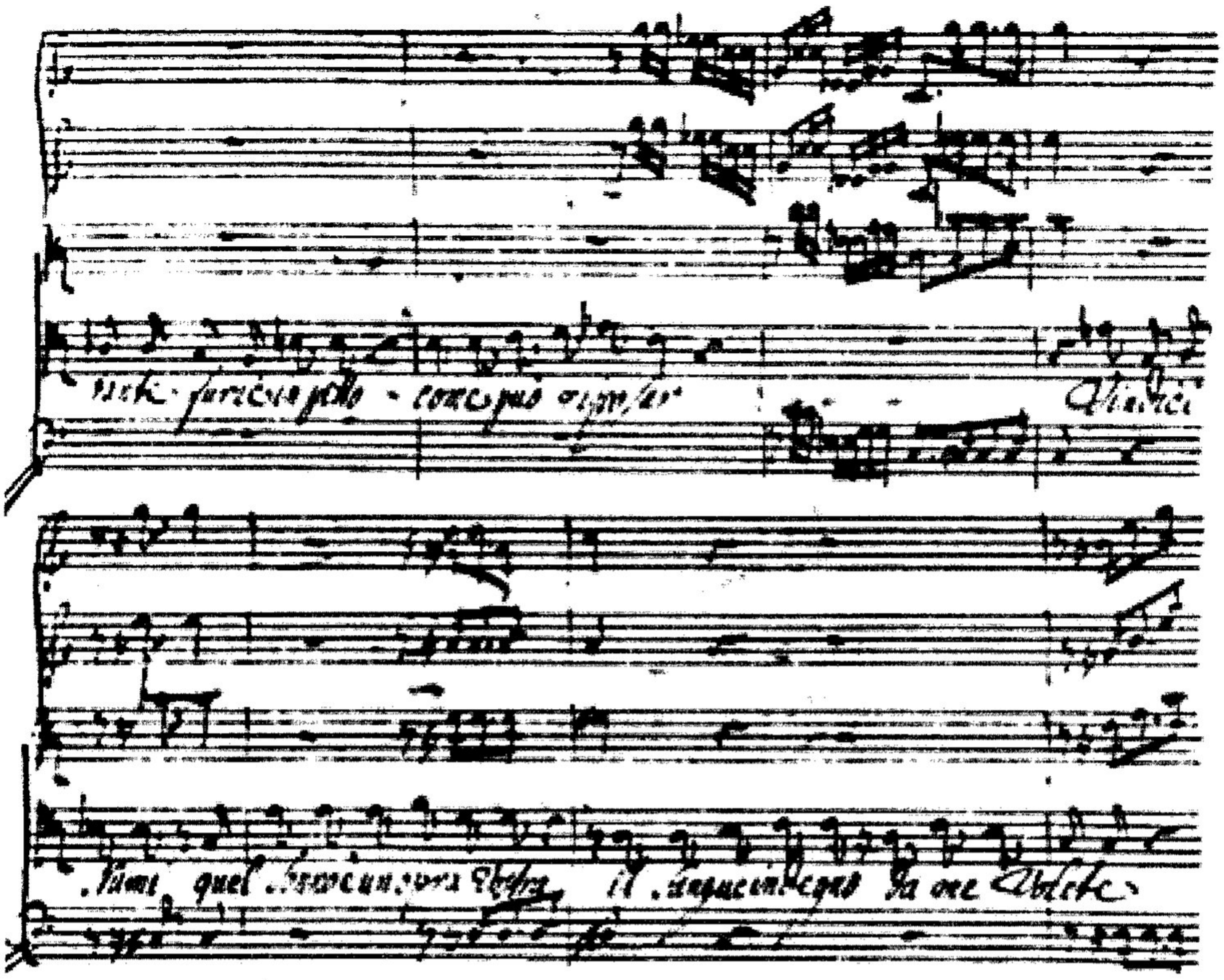
Example II.6a: Beginning of Astiago's aria 'Sciolto dal suo timor' from Smith's *Il Ciro riconosciuto*



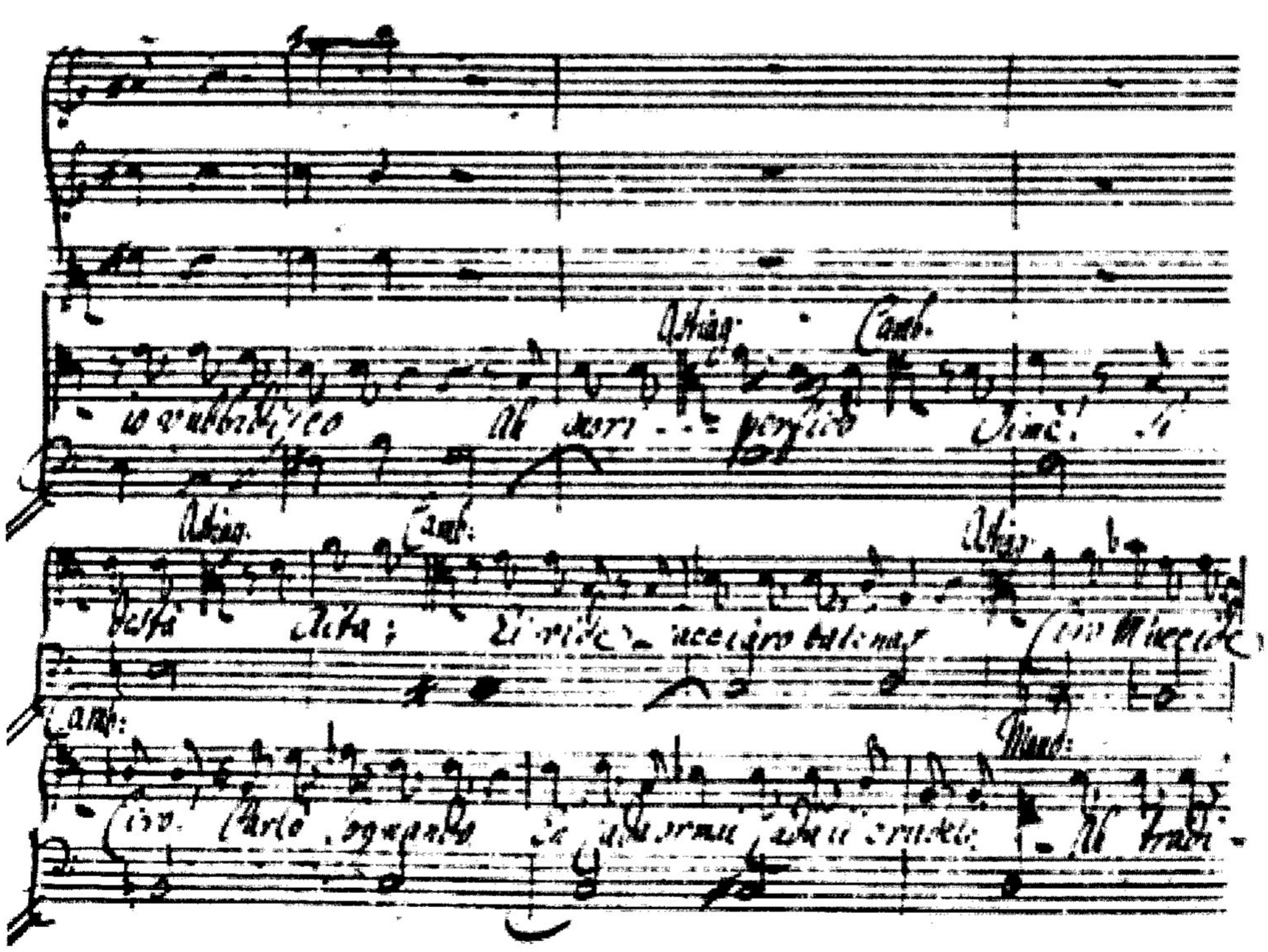
Example II.6b: Ending of 'Sciolto dal suo timor' and beginning of accompanied recitative



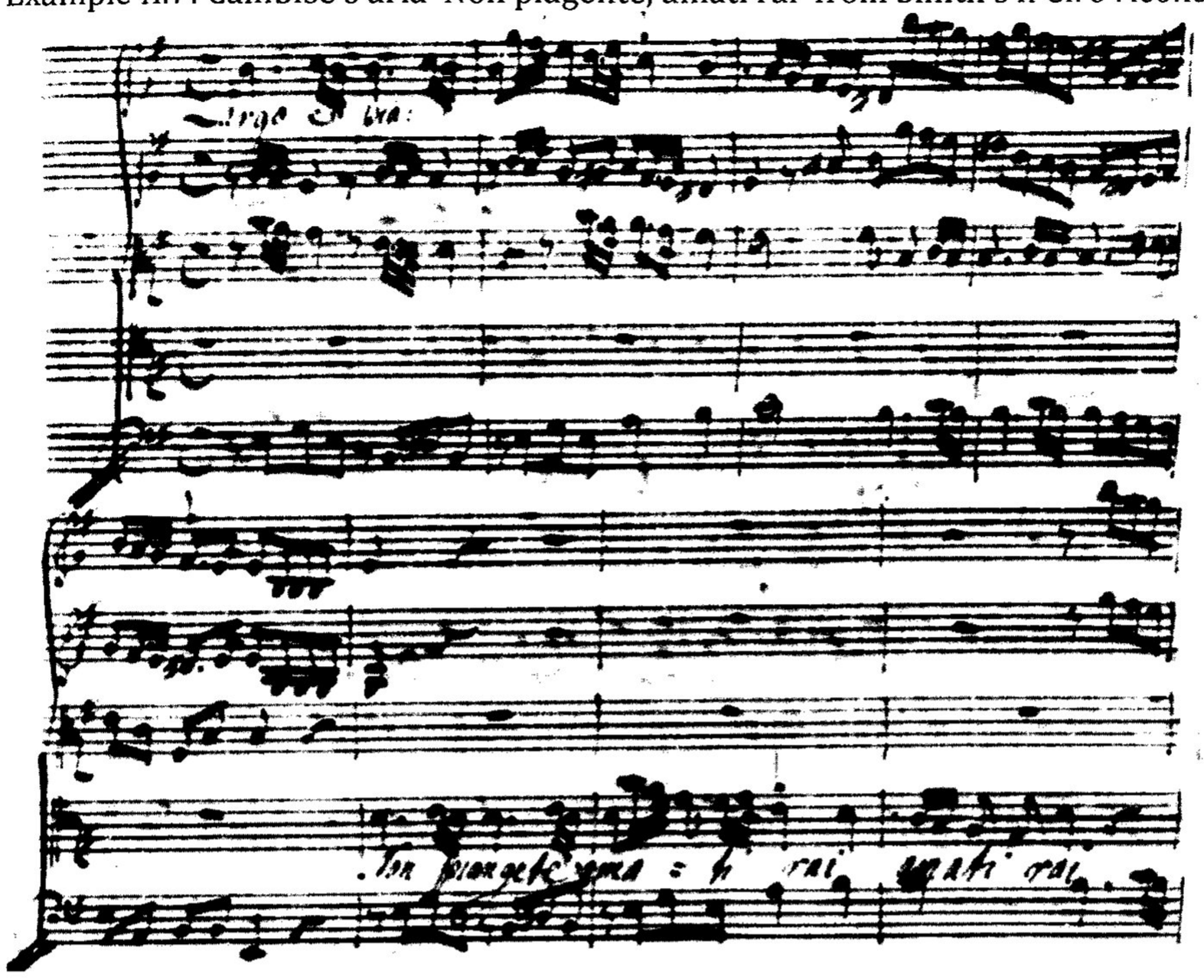
Example II.6b: (continued)



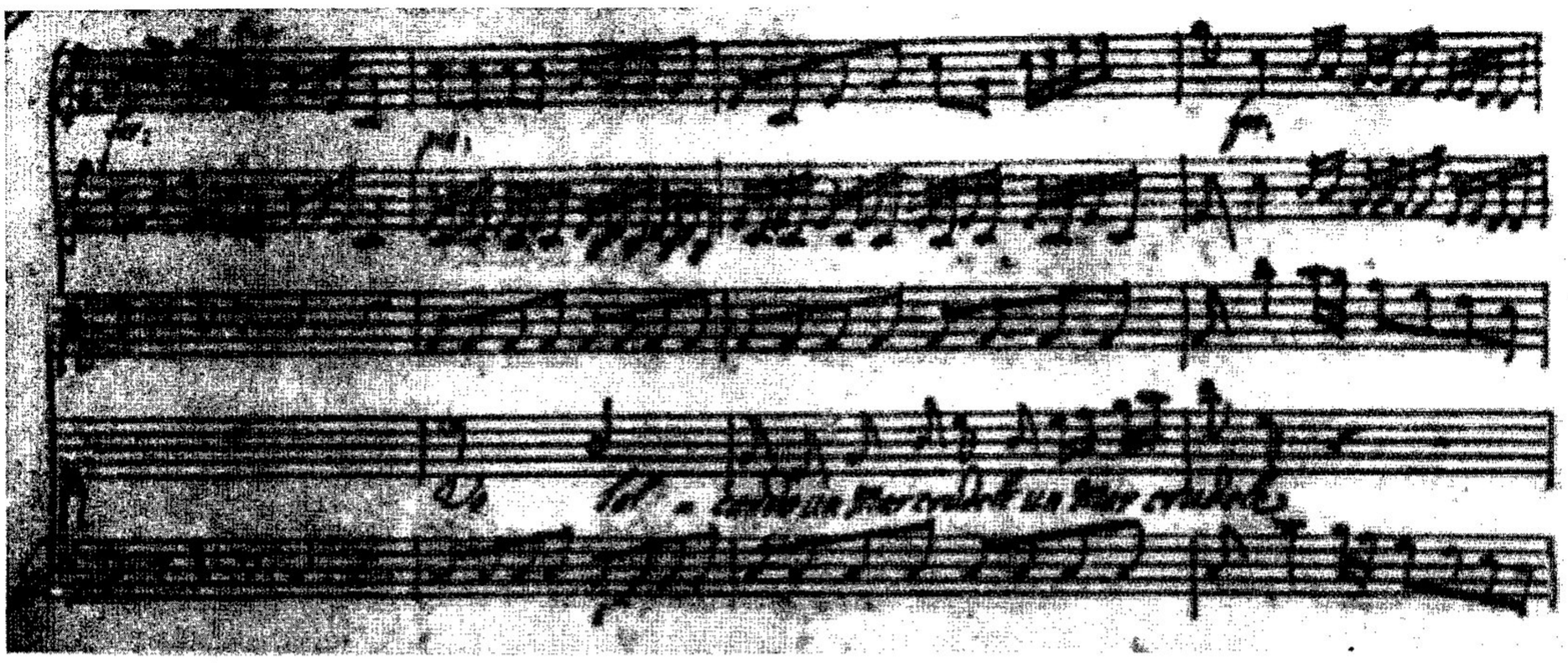
Example II.6c: End of accompanied recitative and beginning of secco recitative



Example II.7: Cambise's aria 'Non piagente, amati rai' from Smith's *Il Ciro riconosciuto*

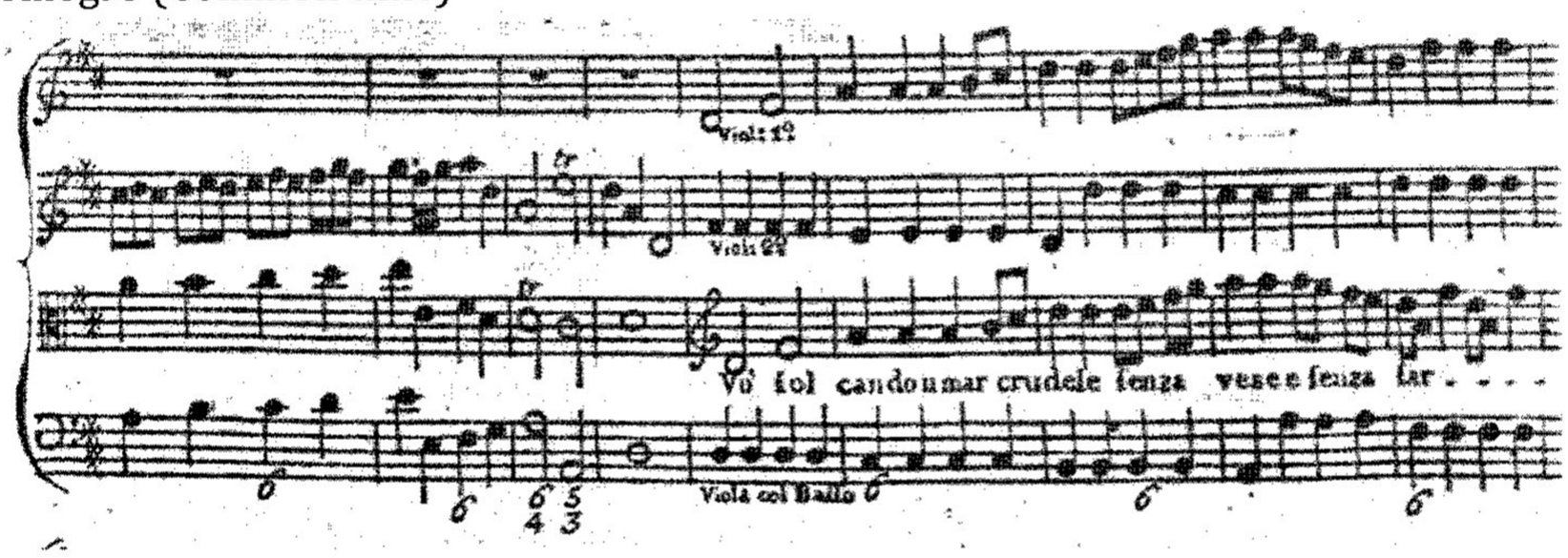


Example II.8a: Arbace's aria 'Vo solcando un mar crudele' from Smith's *Artaserse*
[no tempo marking]



Example II.8b: Arbace's aria 'Vo solcando un mar crudele' from Vinci's *Artaserse*

Allegro (Common time)

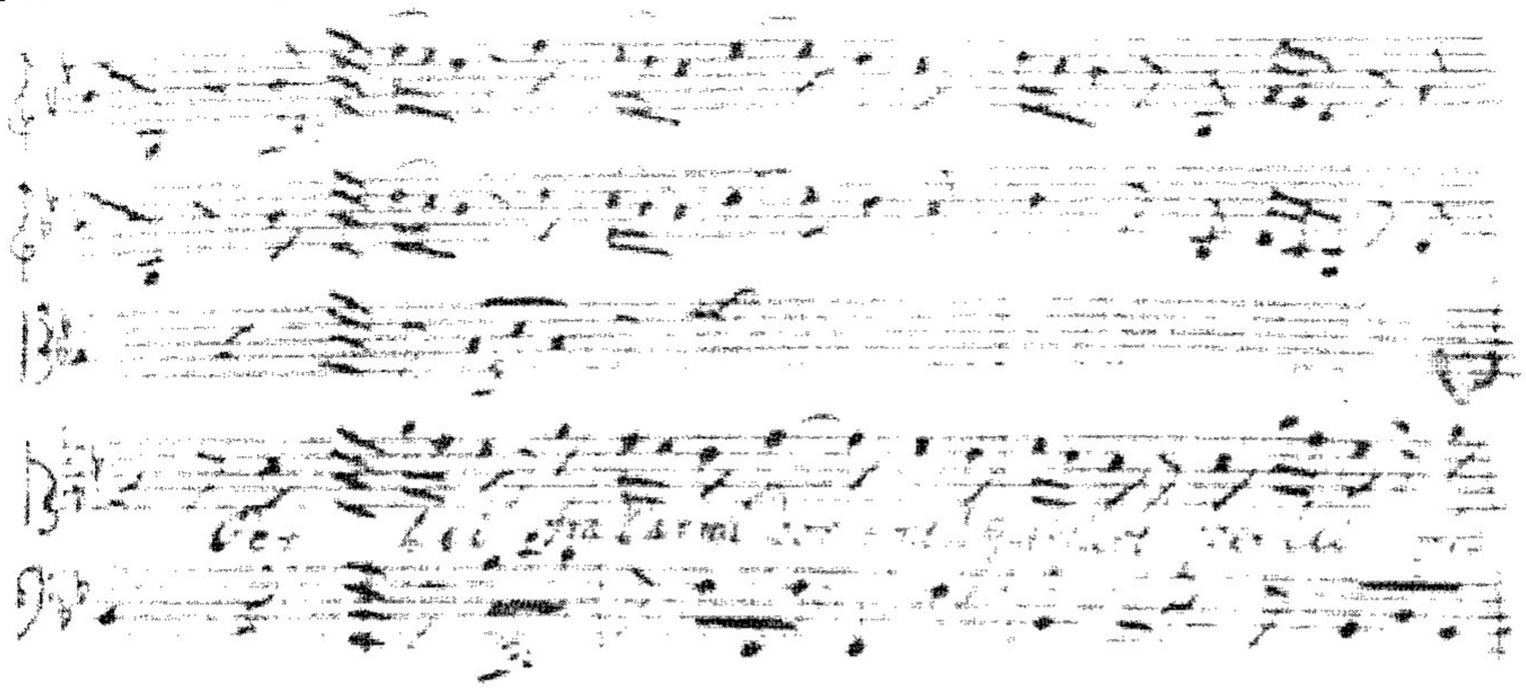


Example II.9a: Demofoonte's aria 'Per lei fra l'armi' from Smith's *Demofoonte*

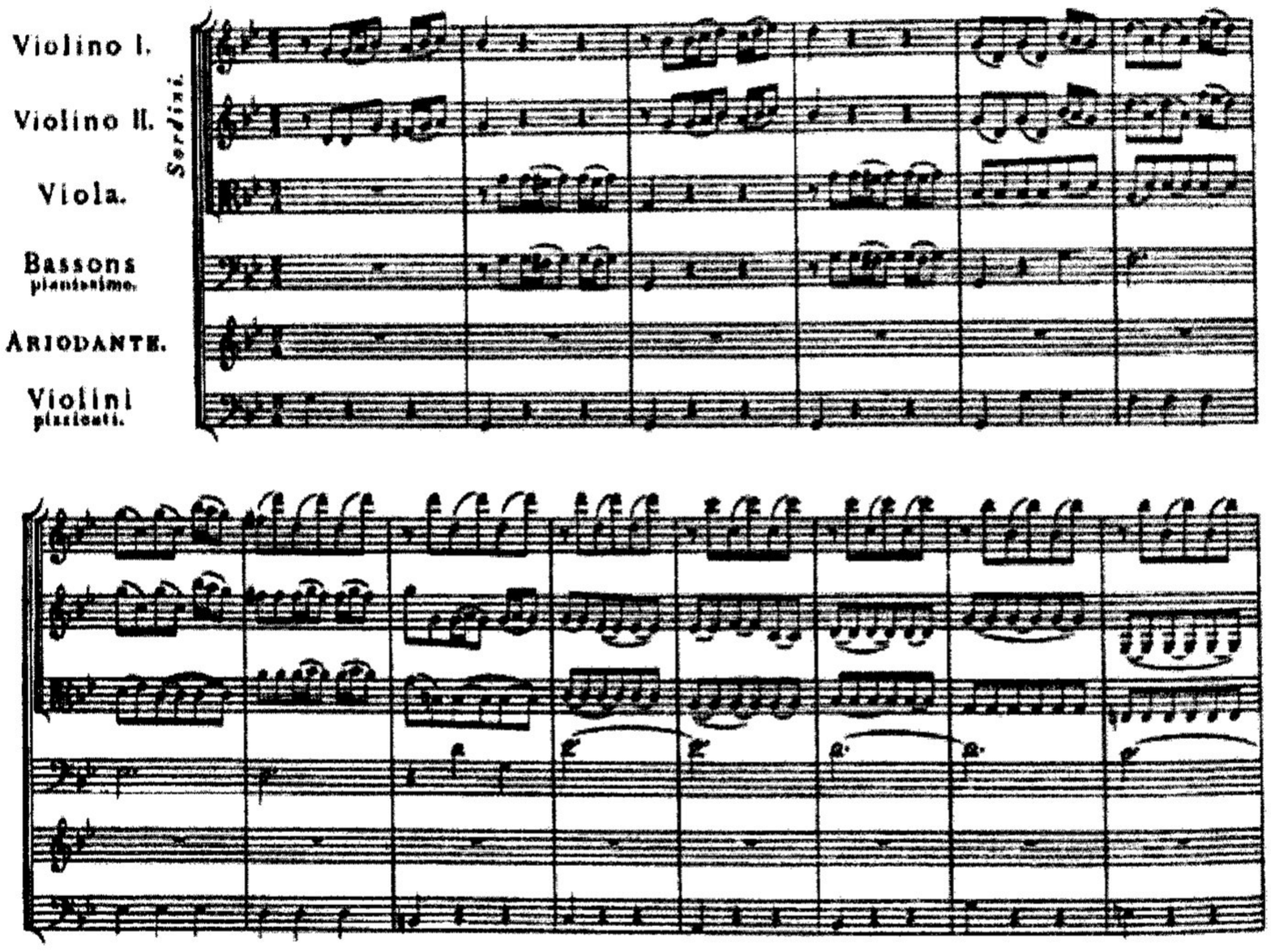
(Common time)

Example II.9b: Demofoonte's aria 'Per lei fra l'armi' from Graun's *Demofoonte*

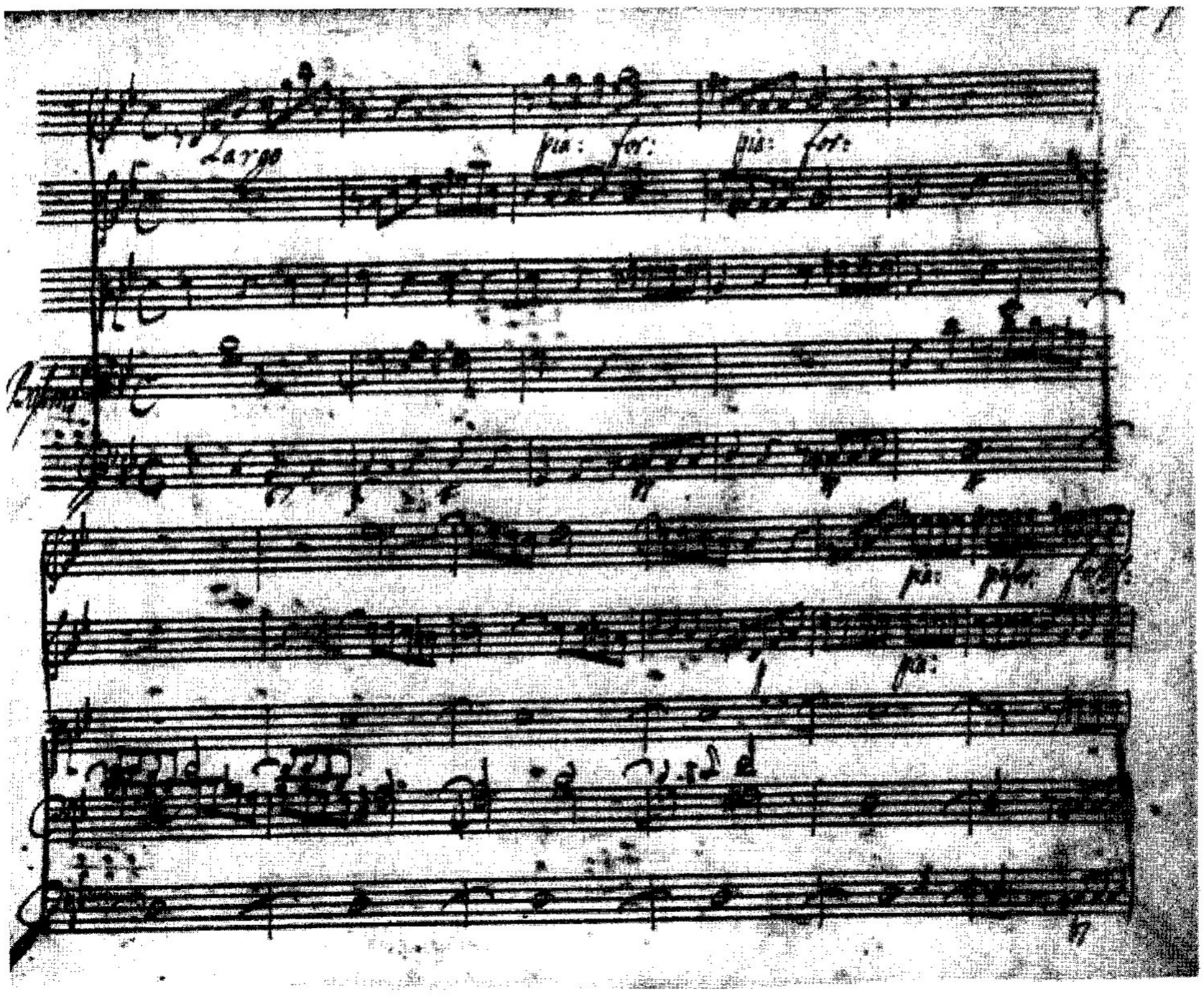
(Common time)



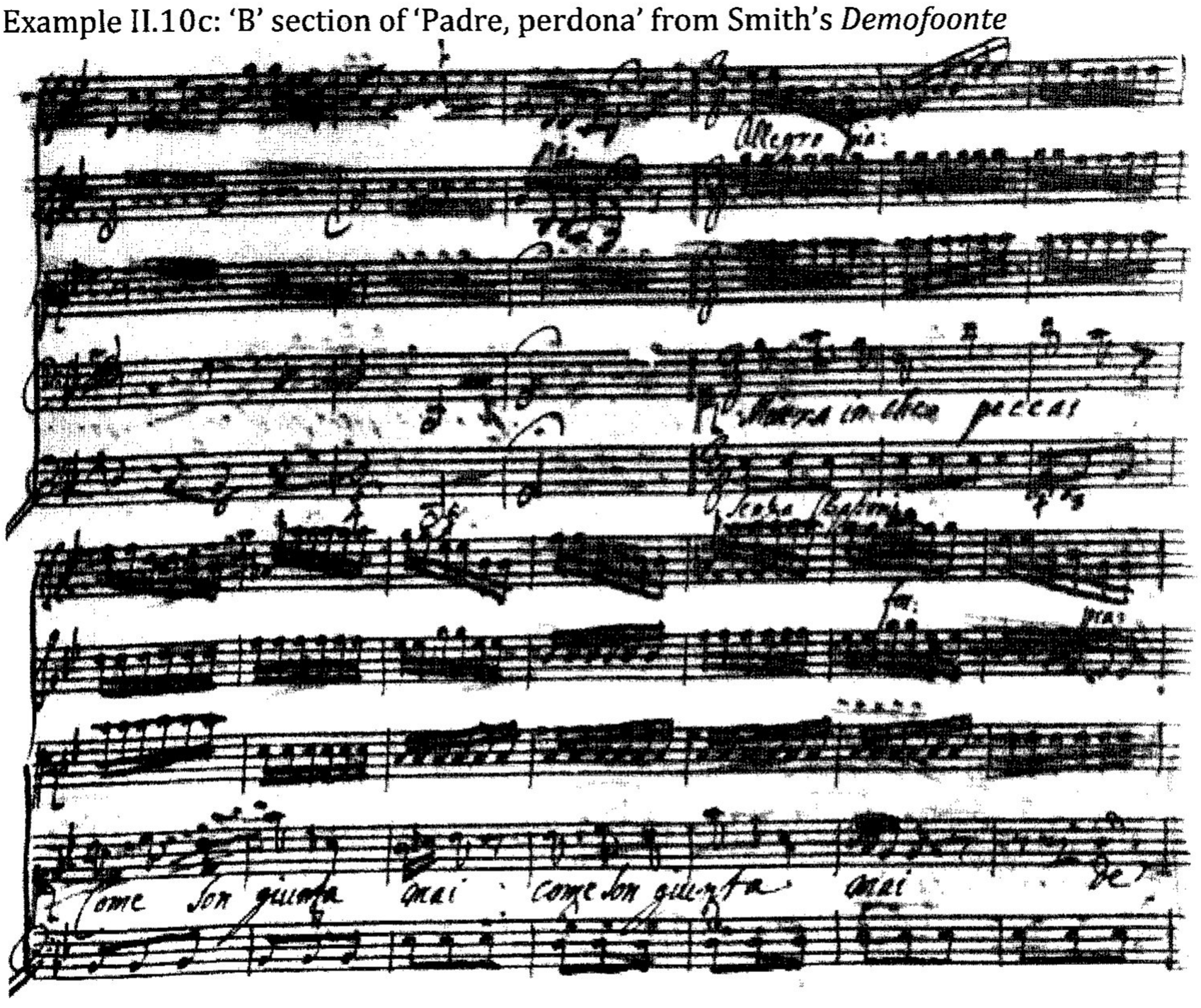
Example II.10a: ' Scherza infida!' from Handel's *Ariodante* with bassoons in unison



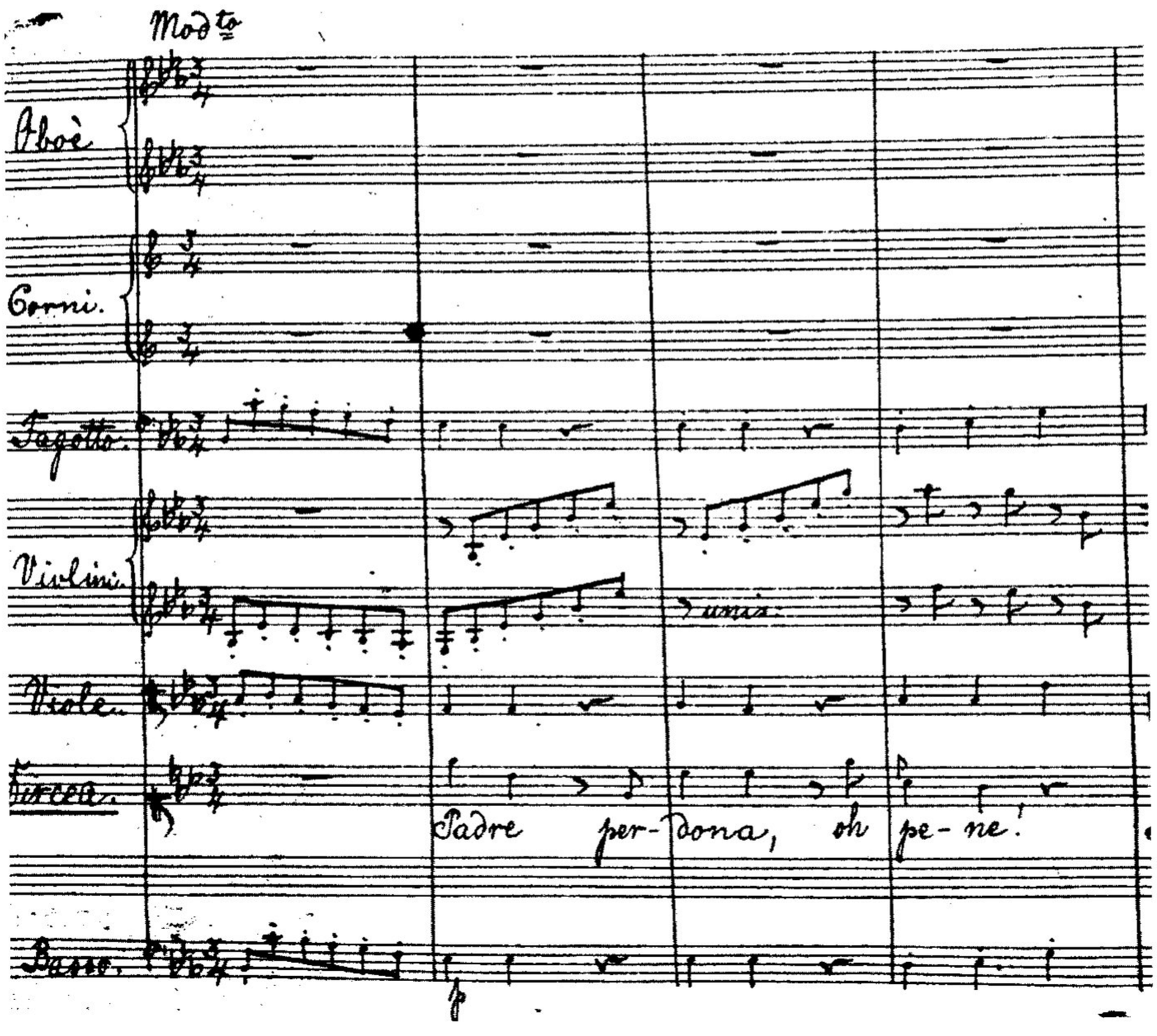
Example II.10b: Dircea's aria 'Padre, perdona' from Smith's *Demofoonte* showing 2 bassoon parts



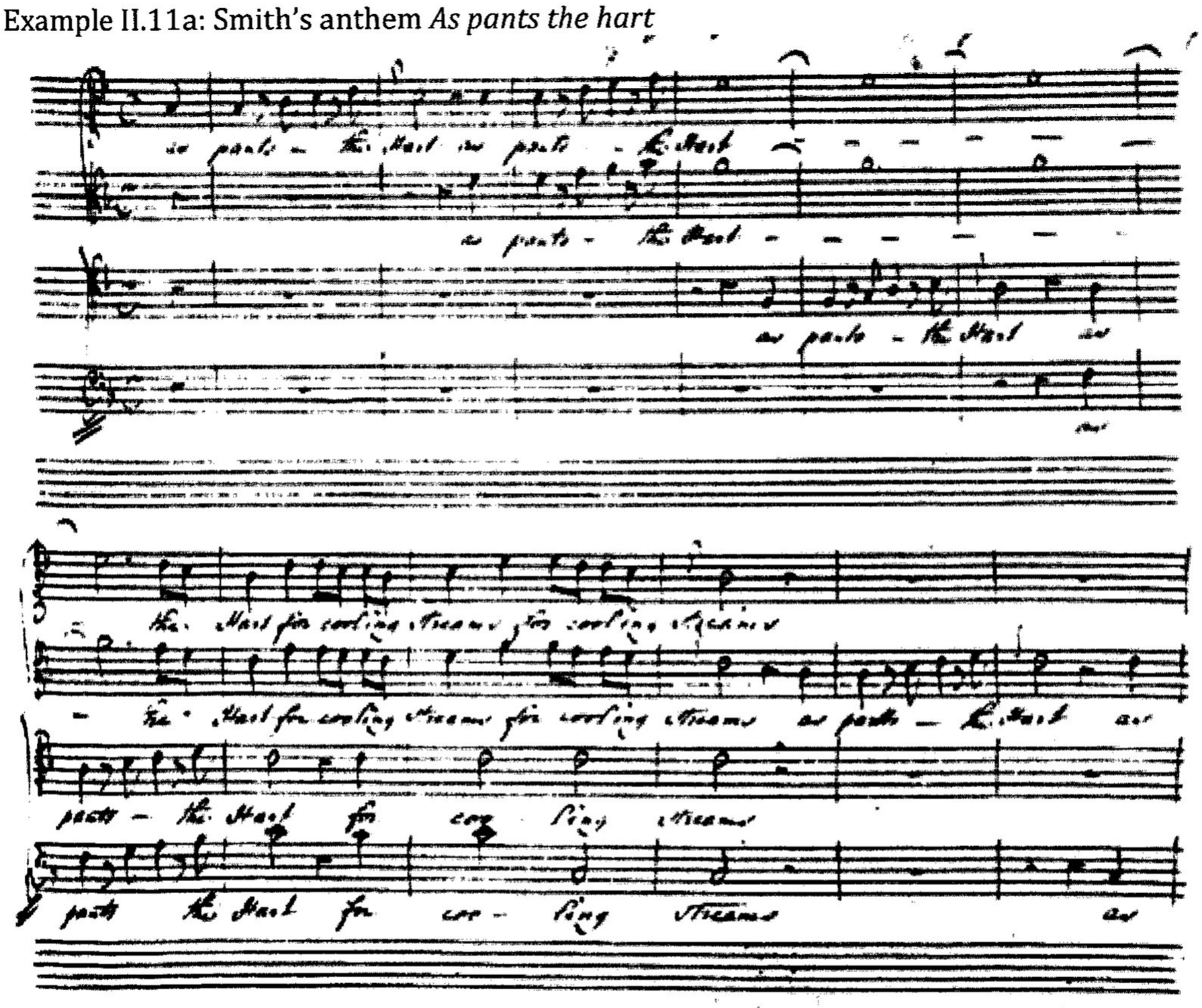
Example II.10c: 'B' section of 'Padre, perdona' from Smith's *Demofoonte*



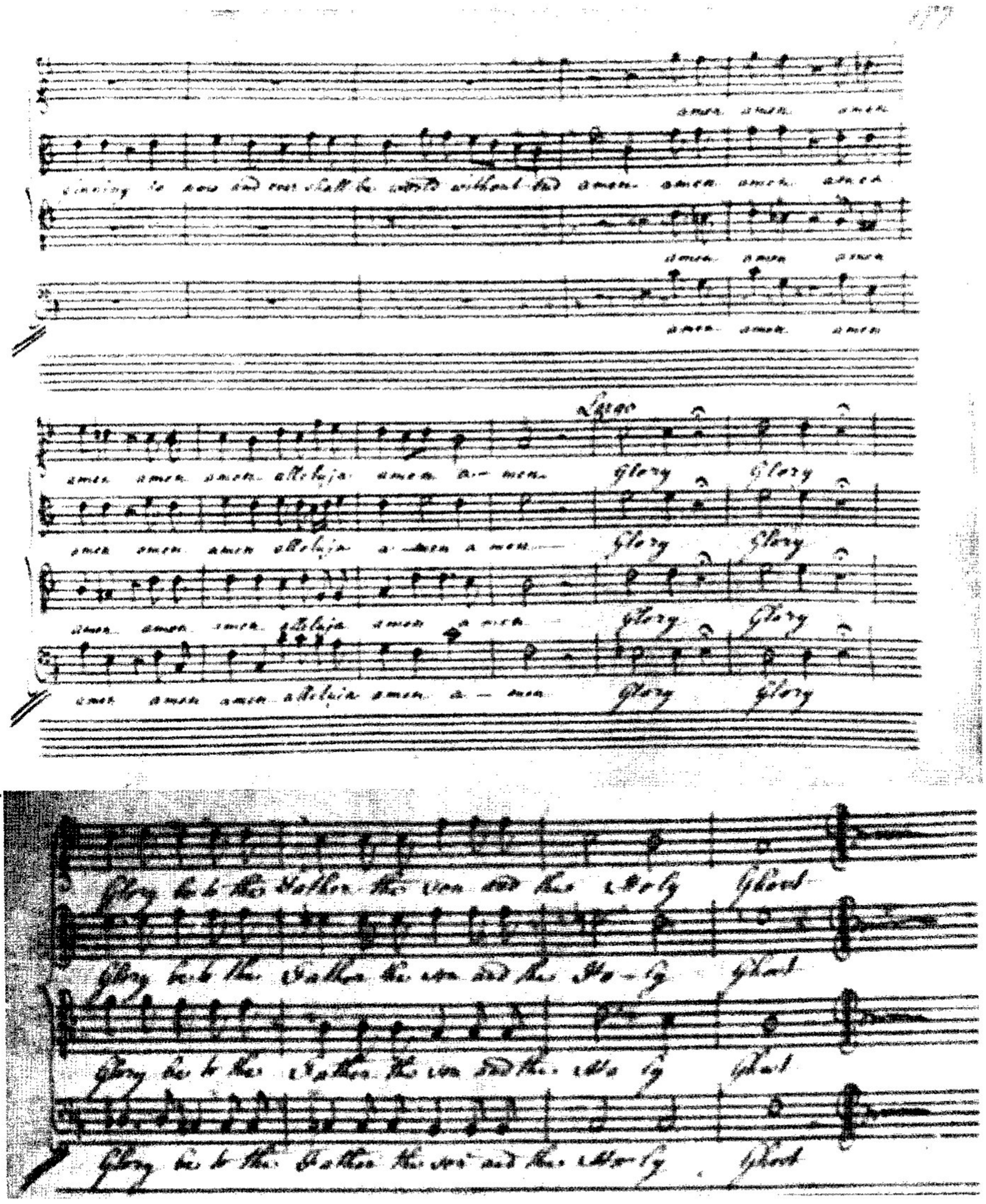
Example II.10d: 'Padre perdona' from Hasse's *Demofoonte* with bassoons doubling the bass part



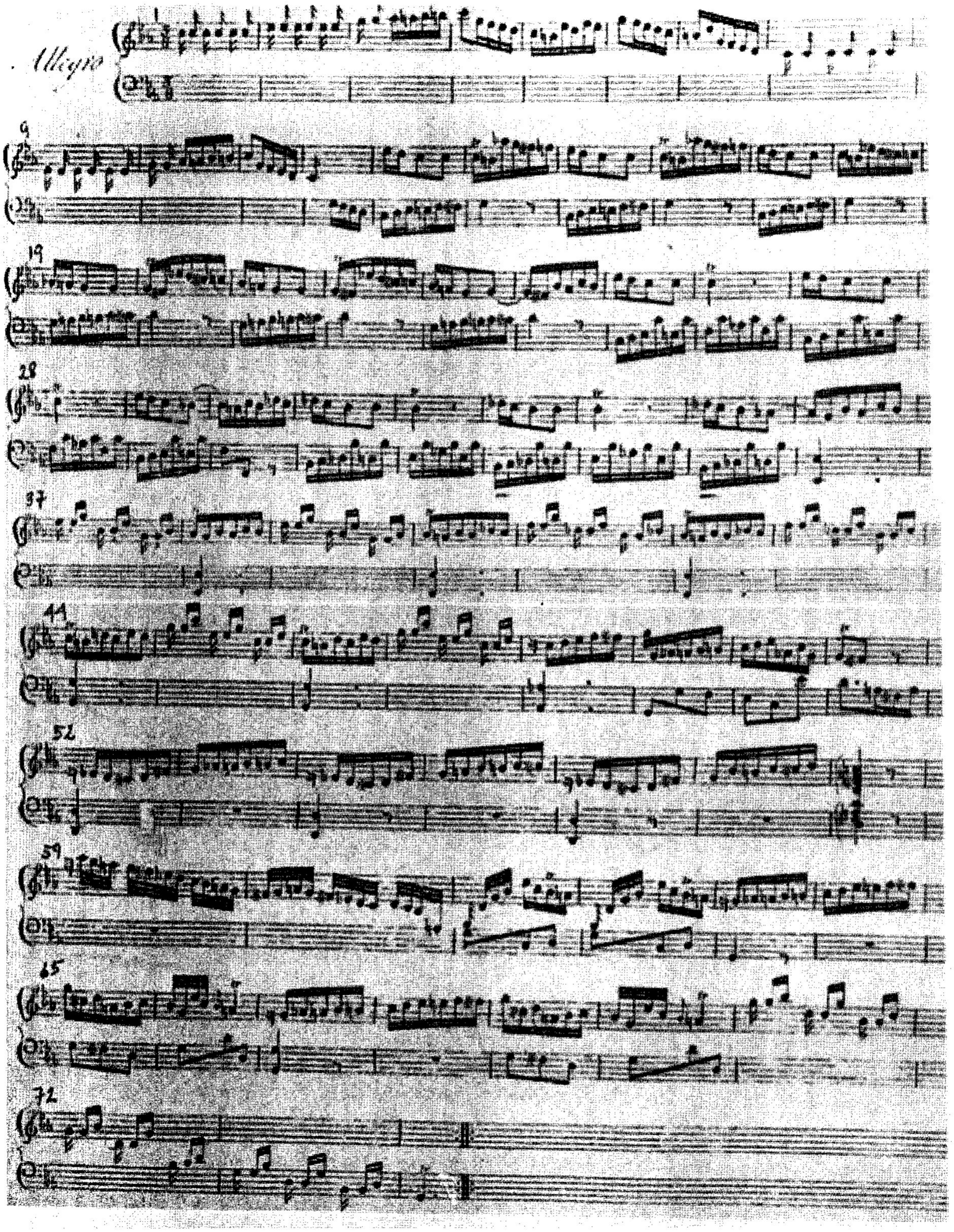
Example II.11a: Smith's anthem *As pants the hart*



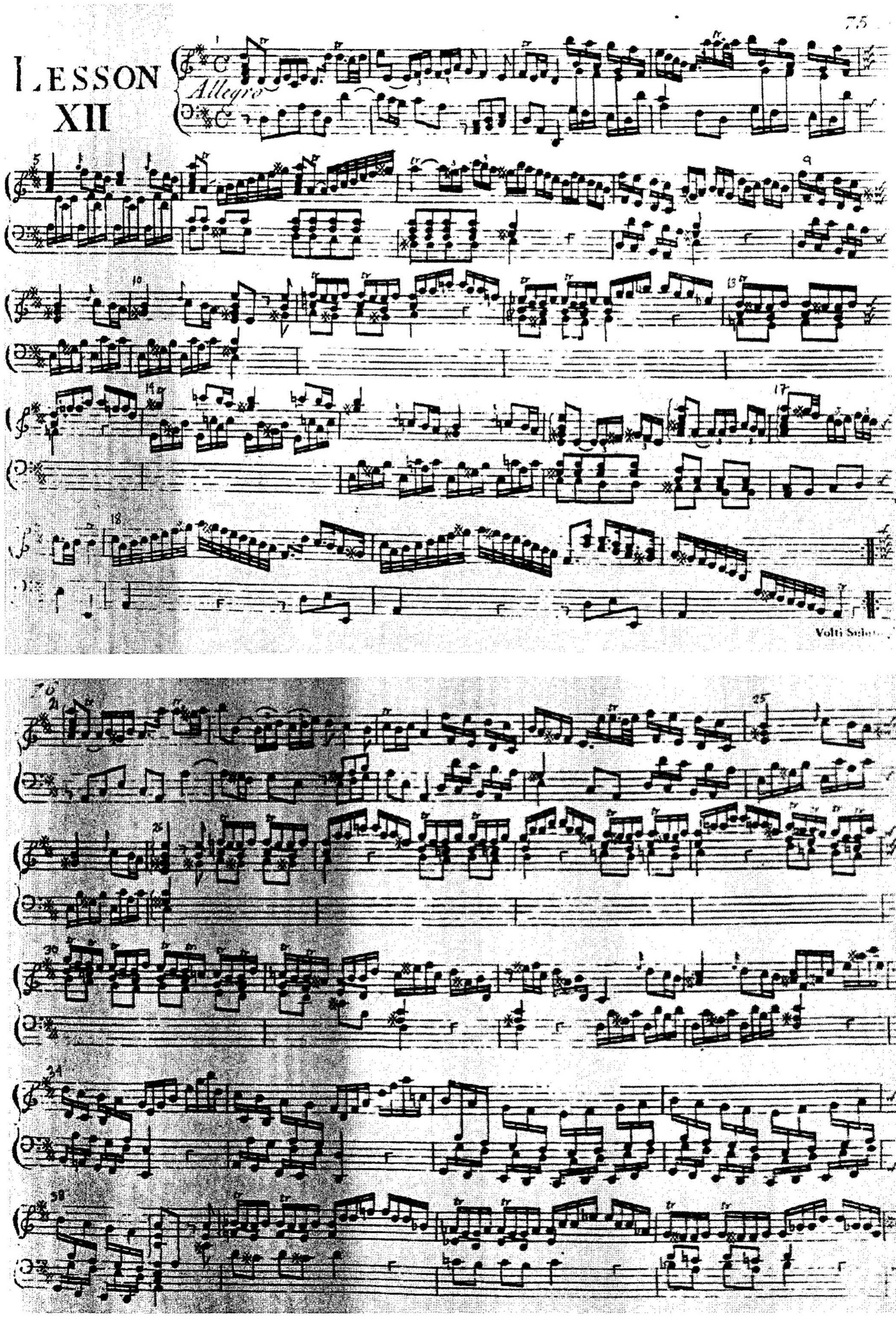
Example II.11b: Concluding Largo of the anthem 'As pants the hart'

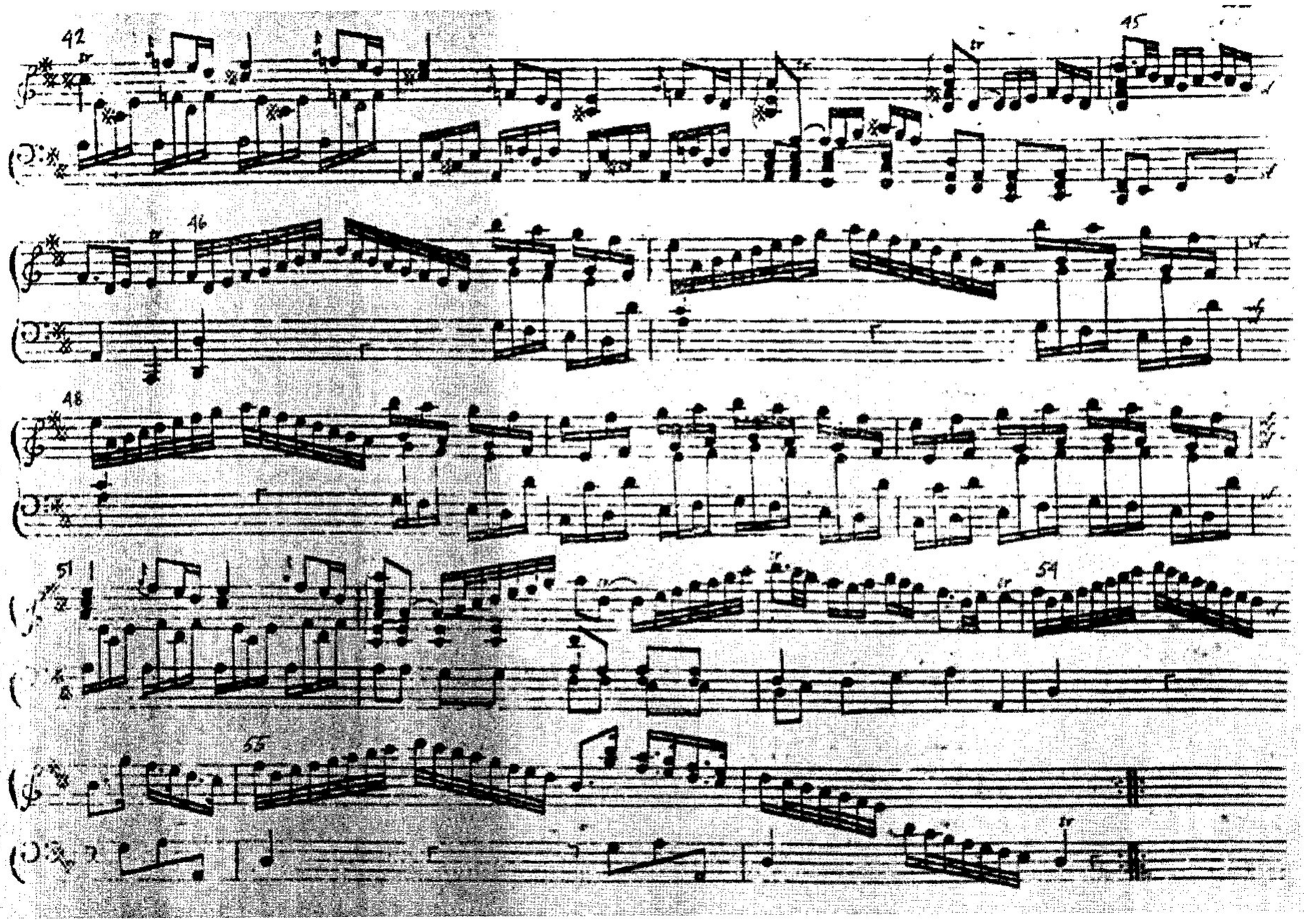


Example III.1: Second Allegro from Op. 3, Lesson 2

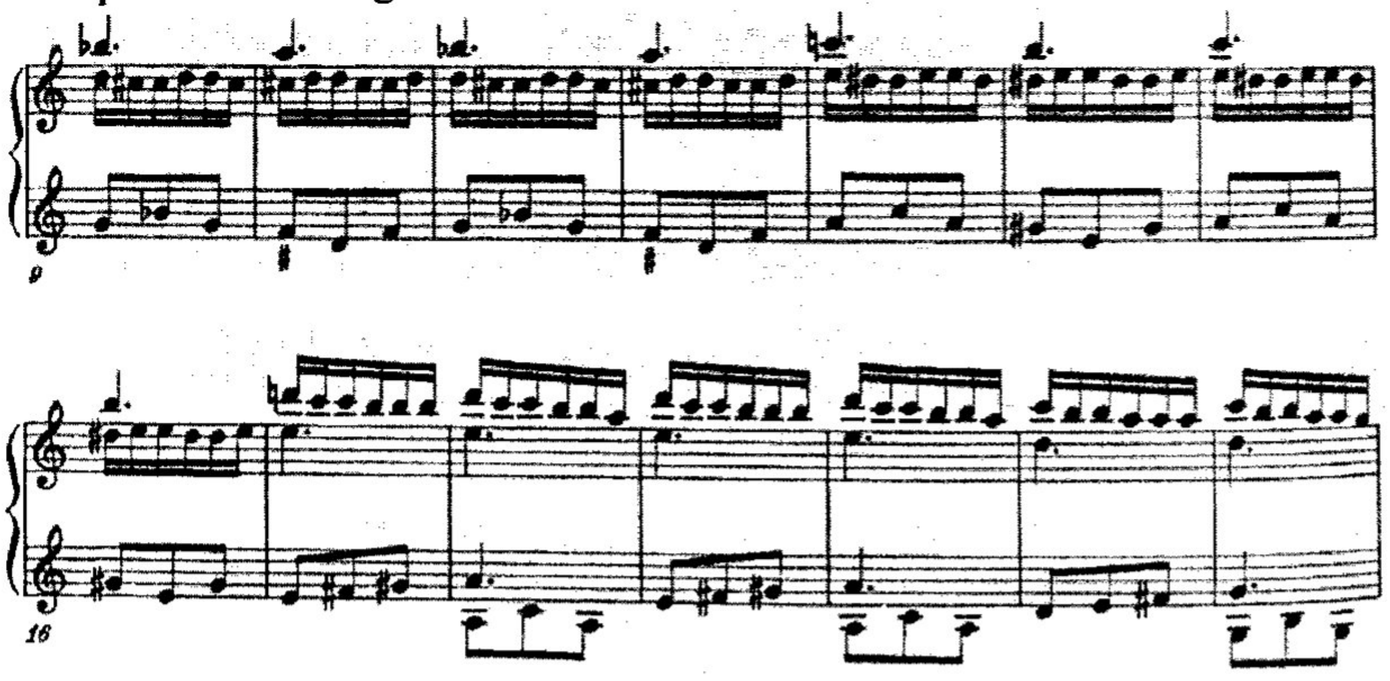


Example III.2a: First Allegro from Op. 4, Lesson 12

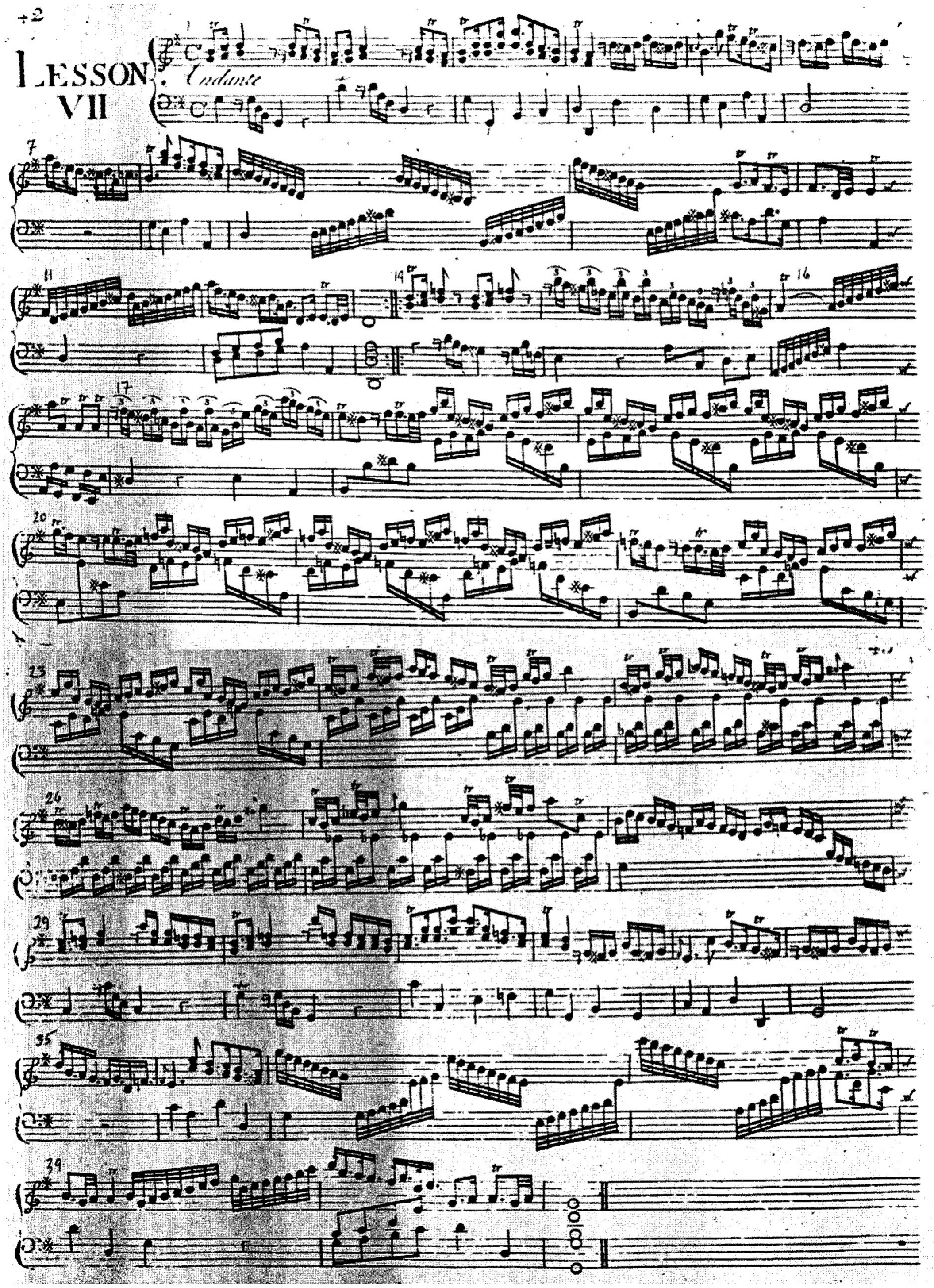




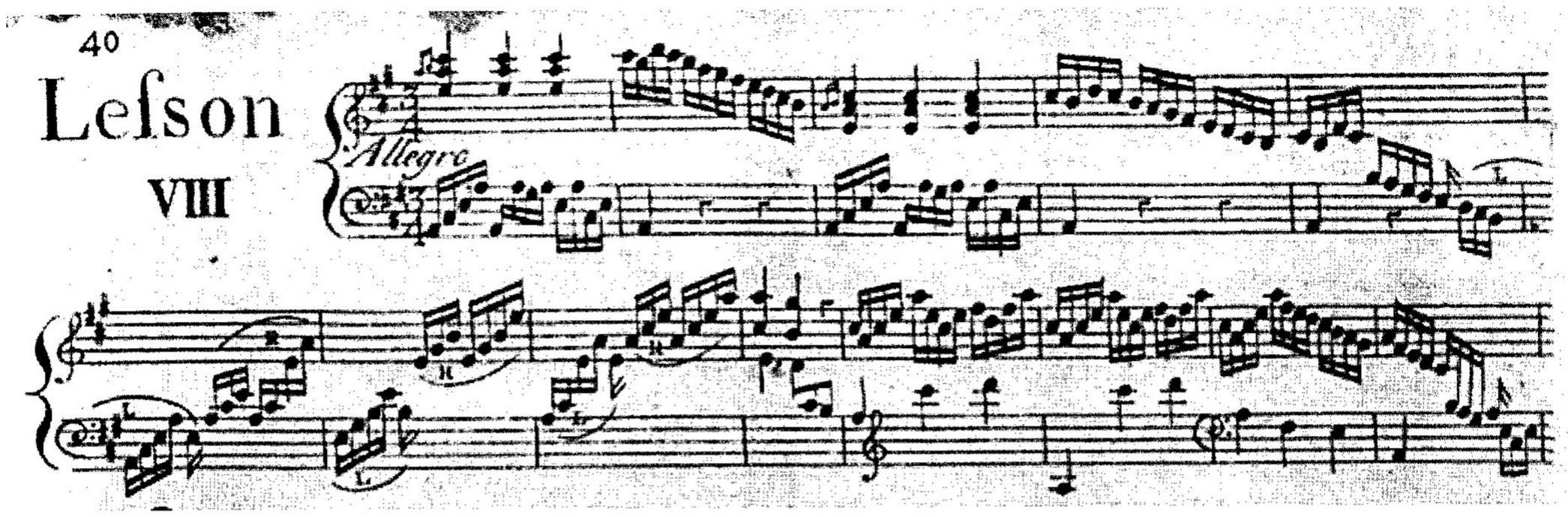
Example III.2b: Allegro from Scarlatti's K. 421



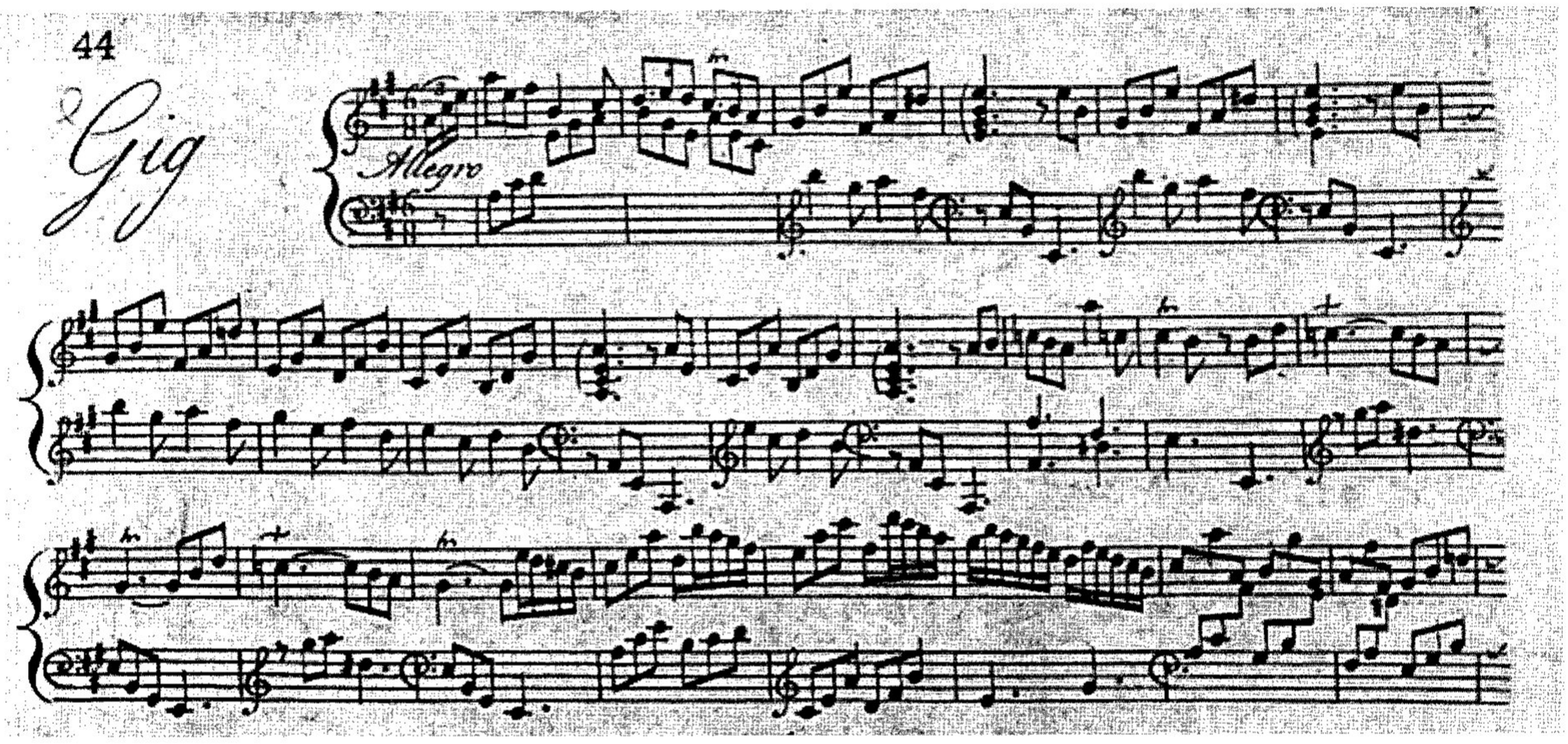
Example III.3: Andante from Op. 4, Lesson 7



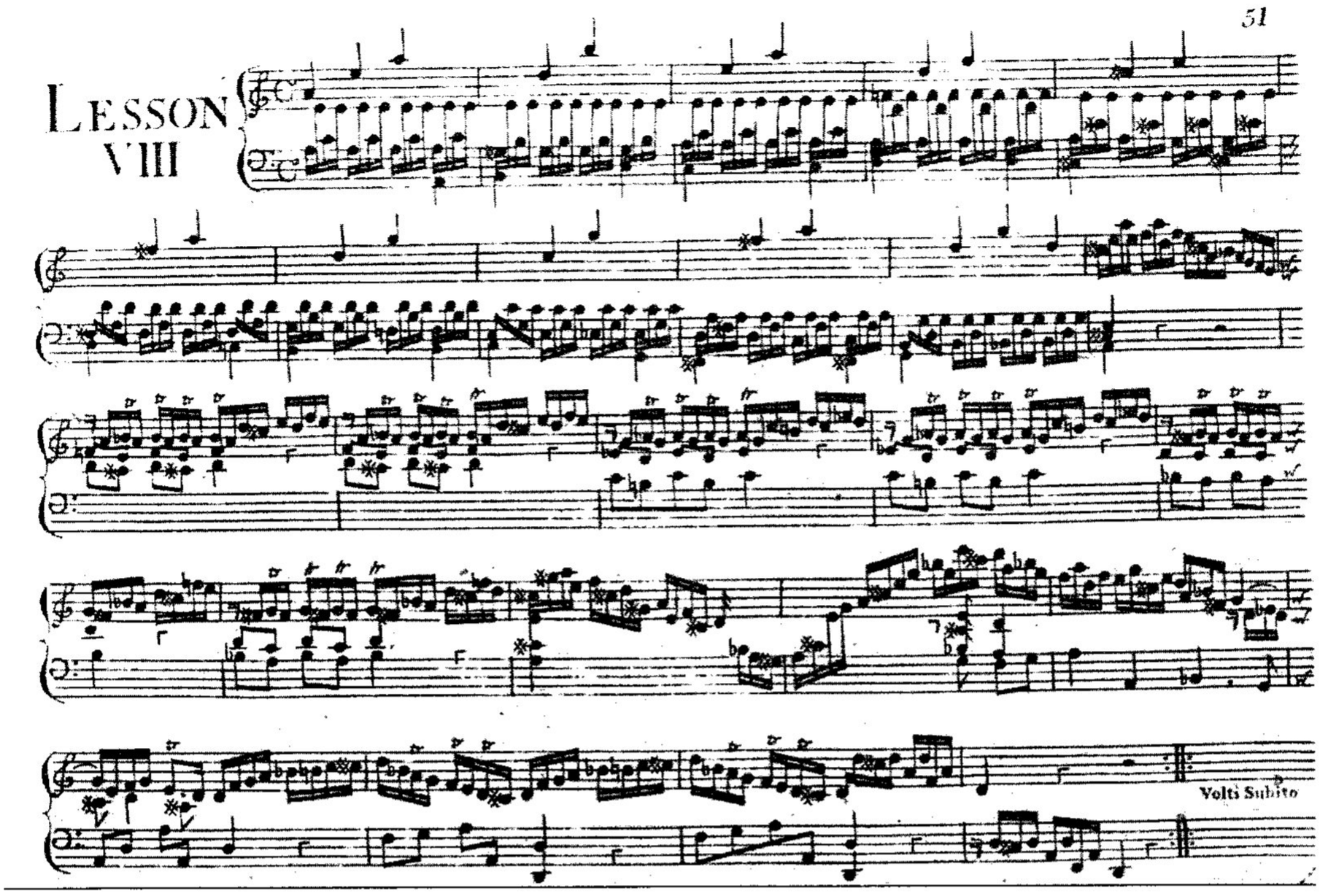
Example III.4a: Allegro from James Nares' Lesson VIII (with hand crossing)



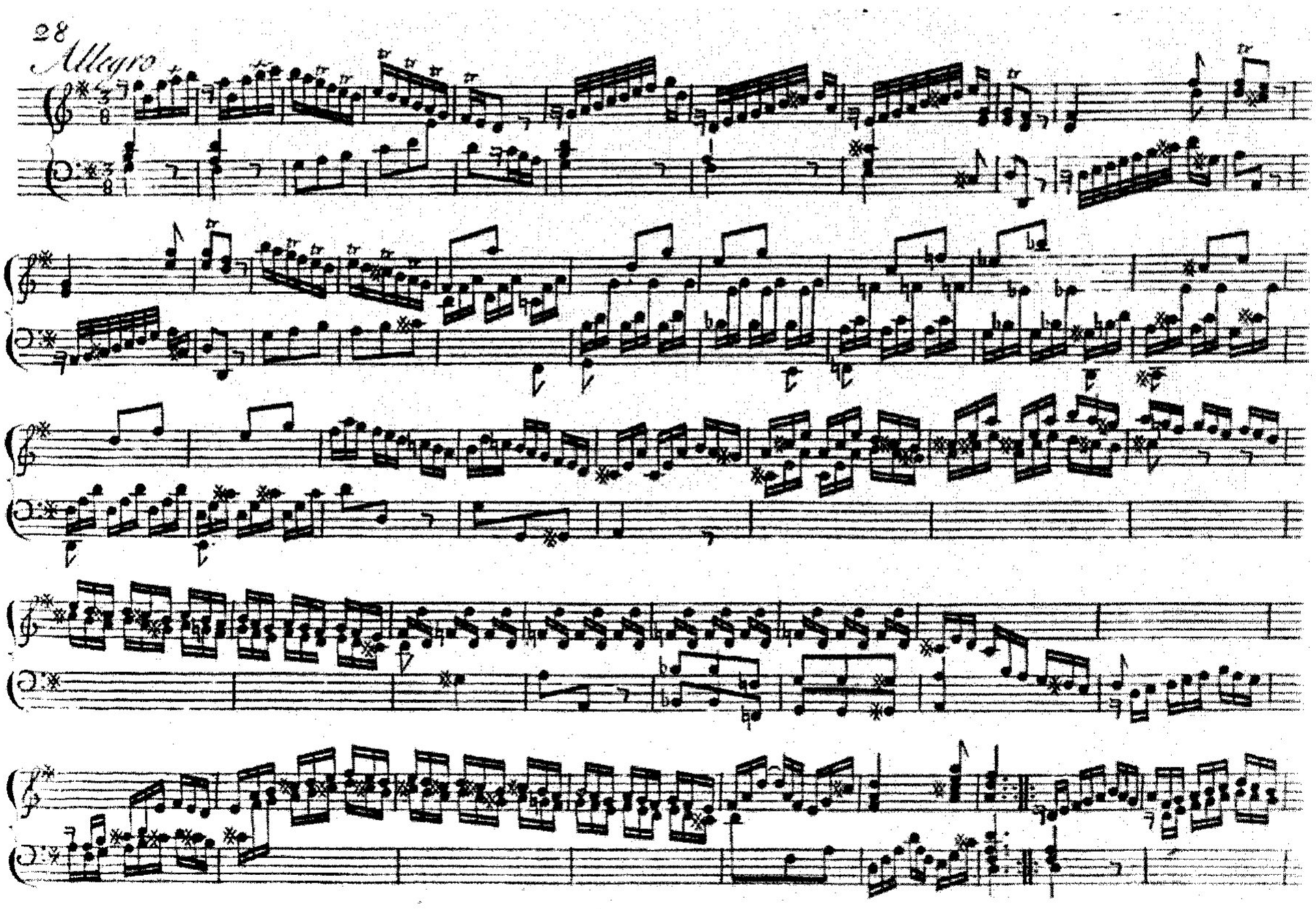
Example III.4b: Gigue from James Nares' Lesson VIII (with hand crossing)



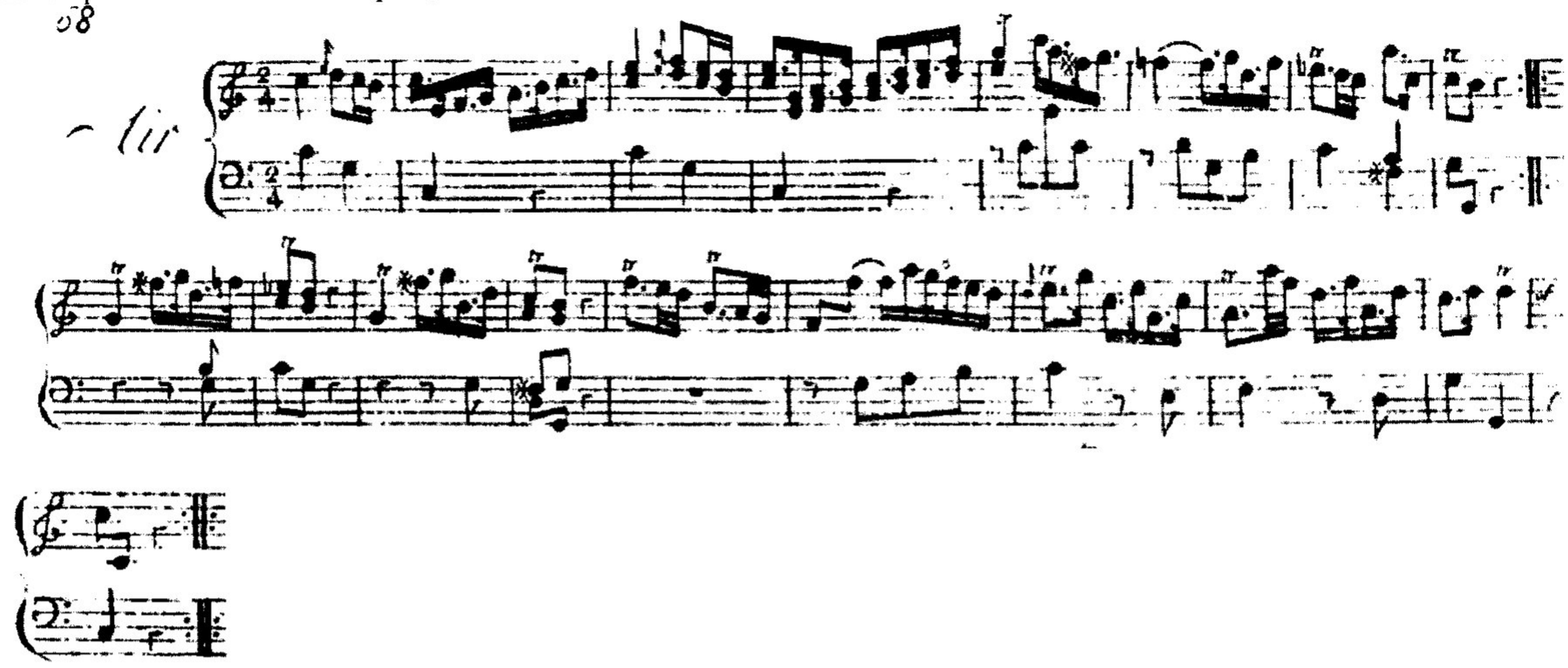
Example III.5a: Prelude to Op. 4, Lesson 8



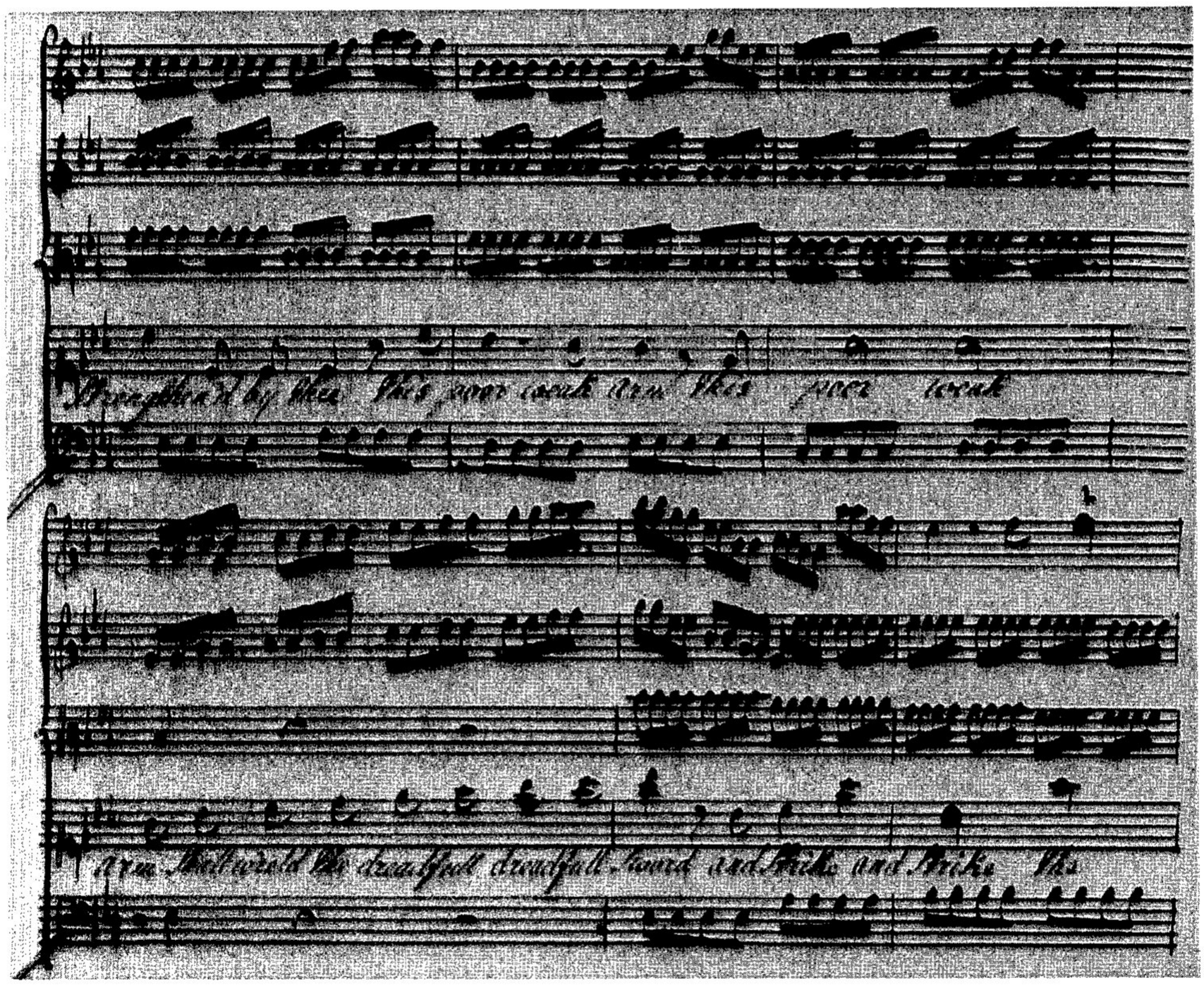
Example III.5b: Allegro from Op. 3, Lesson 5



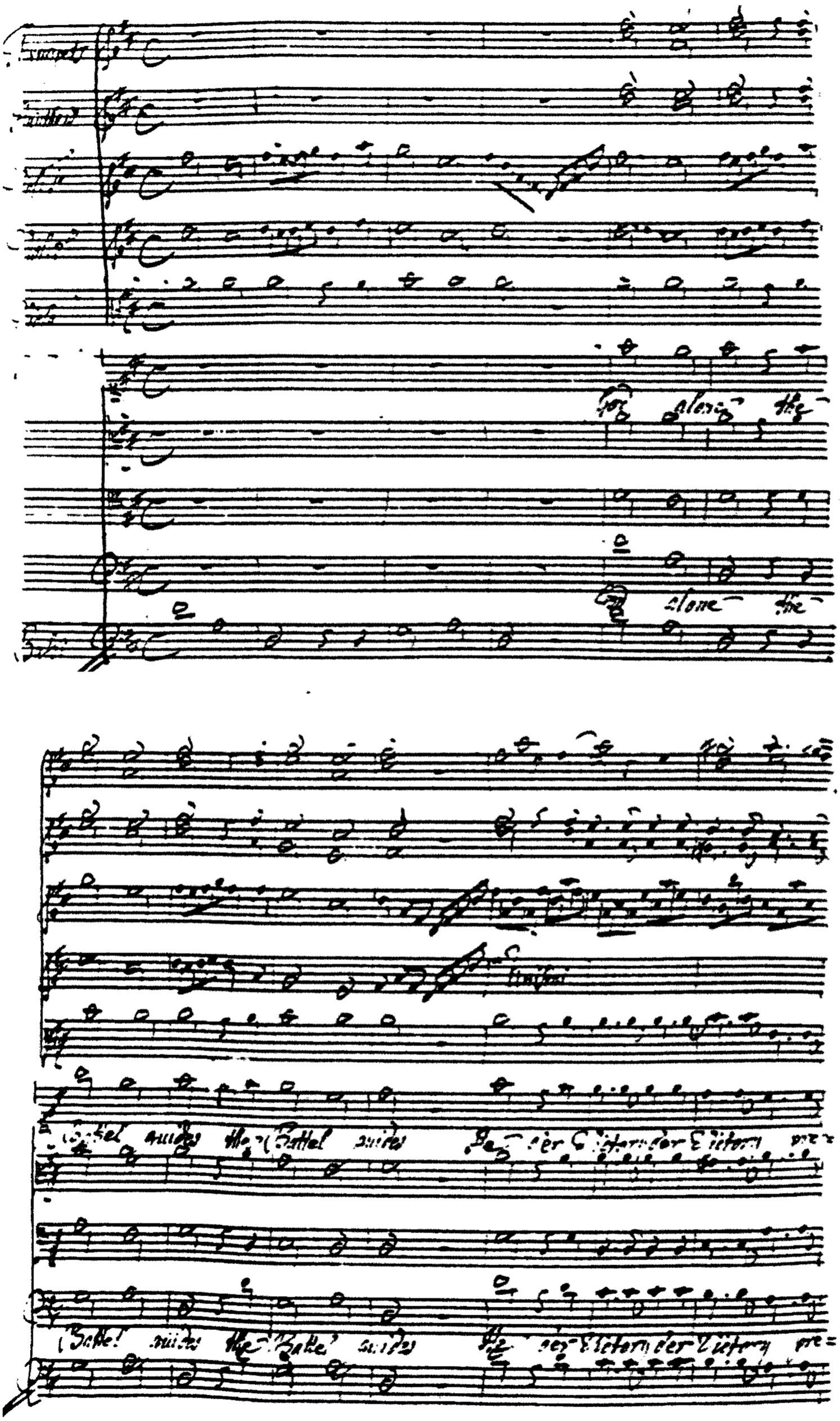
Example III.6: Air from Op. 4, Lesson 10



Example III.7: Judith's aria 'What horrors now each sense alarm' from *Judith*

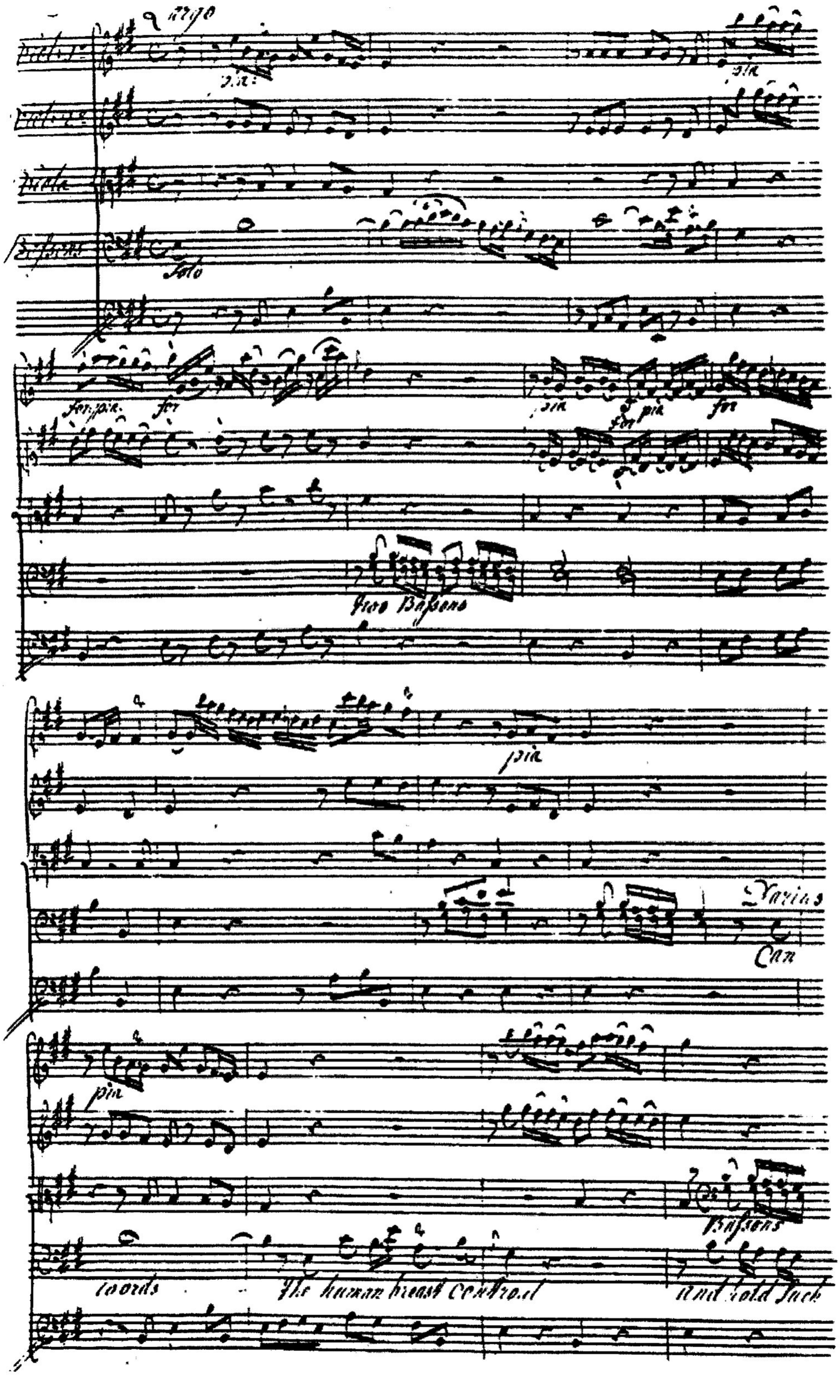


Example III.8: Chorus 'God alone the battle guides' from Smith's oratorio *Judith*

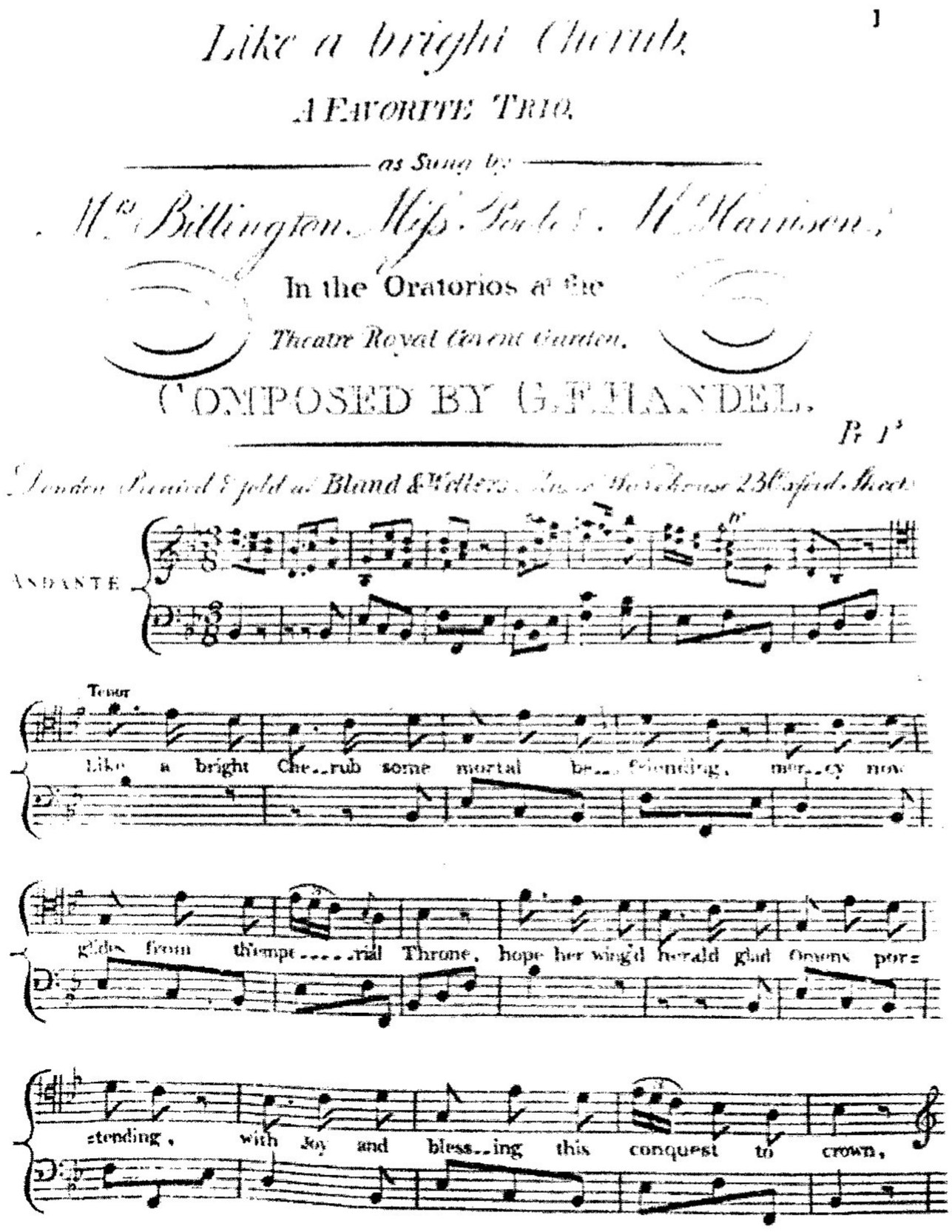


Example III.9: Bars 18-22 showing semi-chorus and chorus 'Her sandals ravished his eyes' from *Judith*

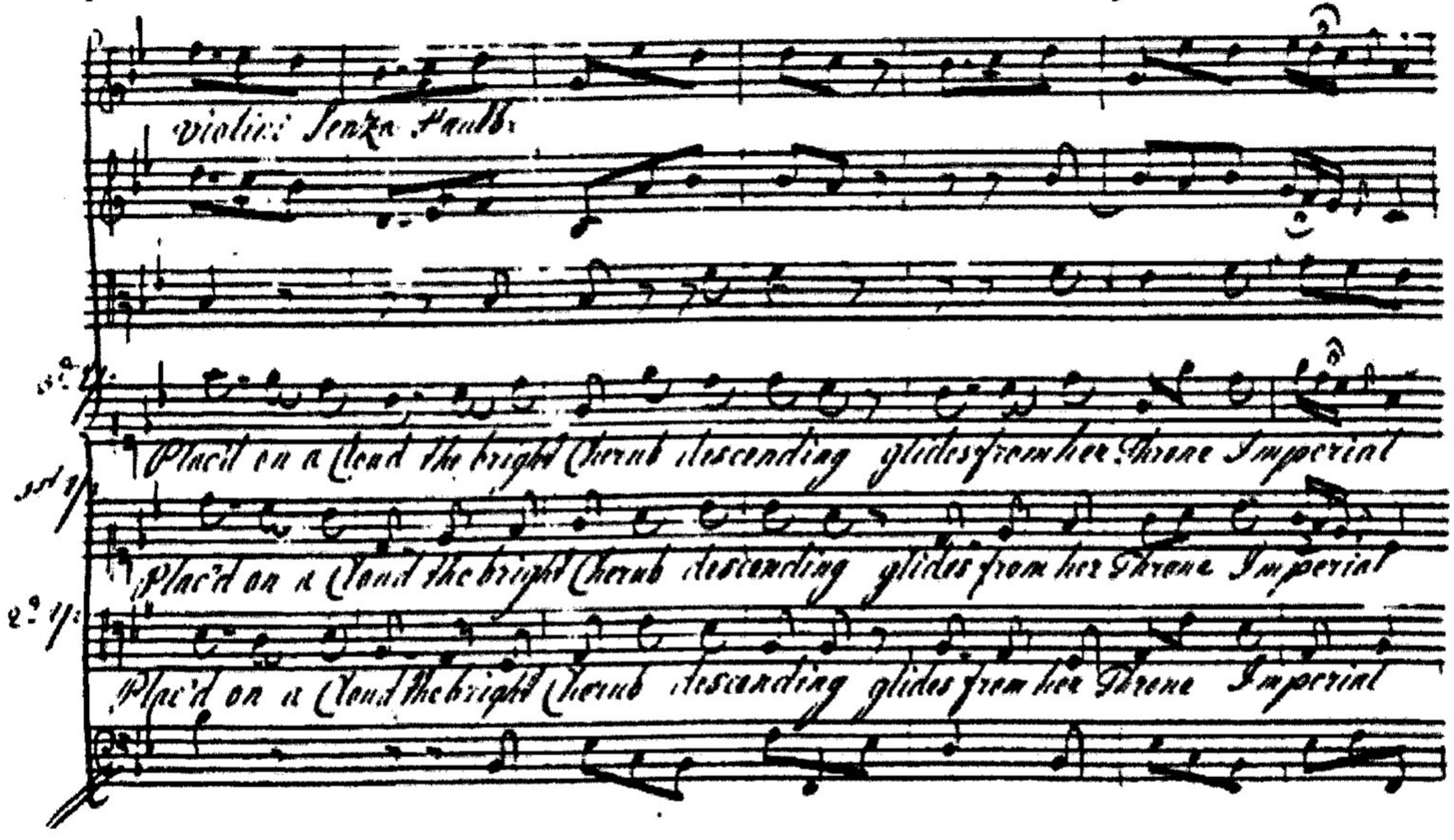
Example III.10 Darius' aria 'Can words the human breast control' from Smith's *The Festival of Darius*



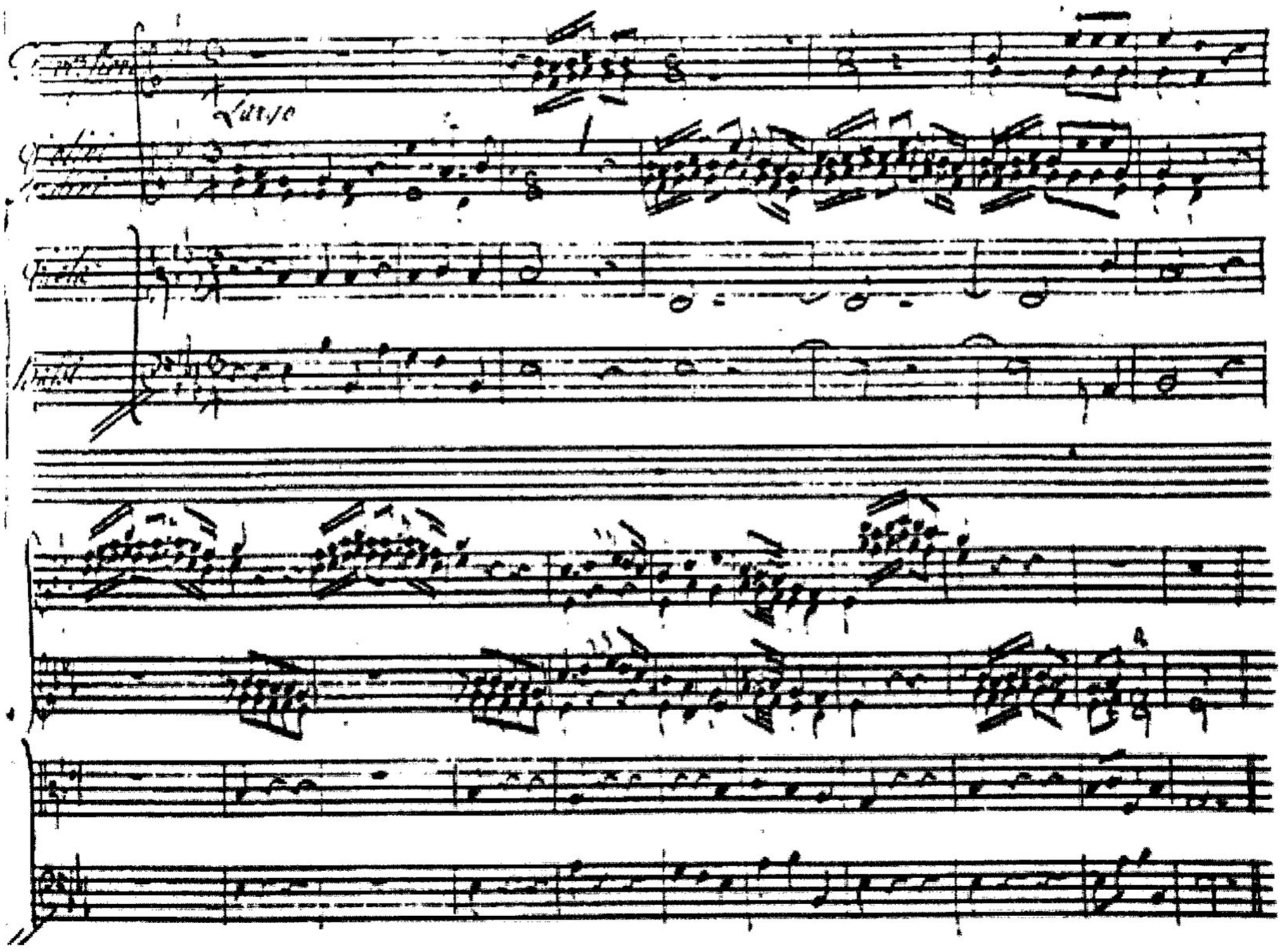
Example III.11a: Trio of youths 'Placed on a cloud' (as 'Like a bright cherub') from *The Festival of Darius*



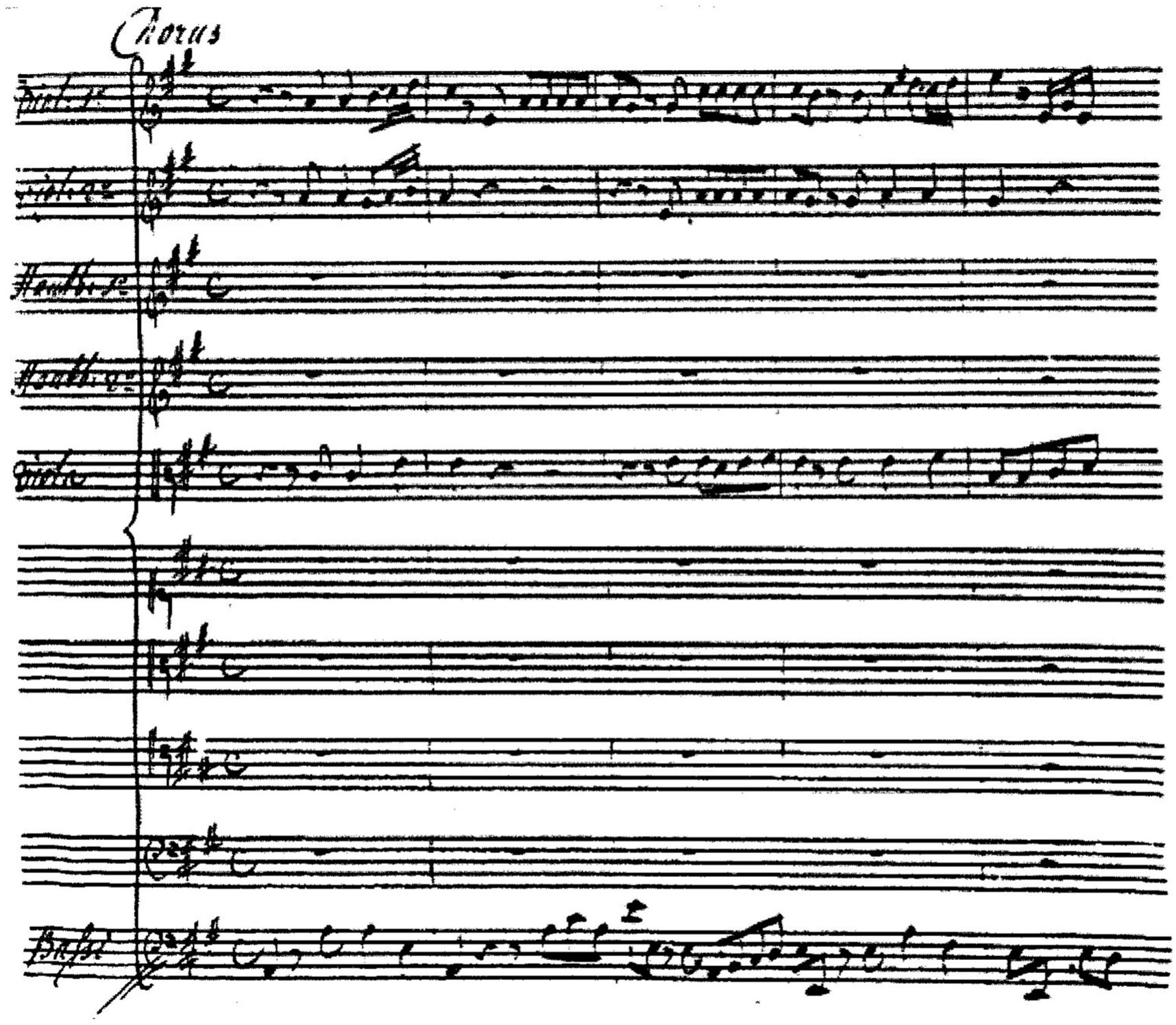
Example III.11b: Bars 45-51 of 'Placed on a cloud' from *The Festival of Darius*



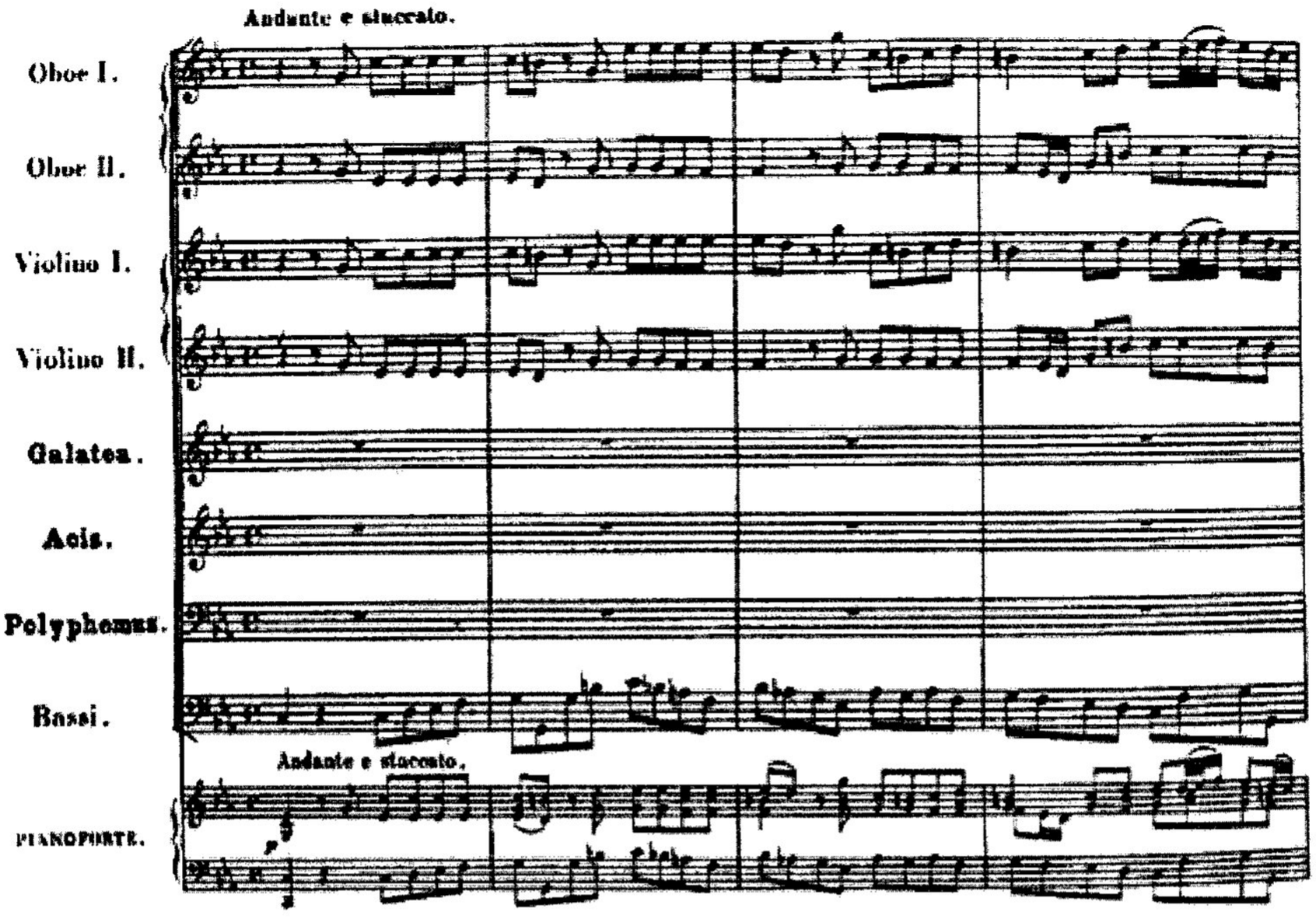
Example III.12: Pastoral orchestral interlude to introduce the Garden of Eden from *Paradise Lost*



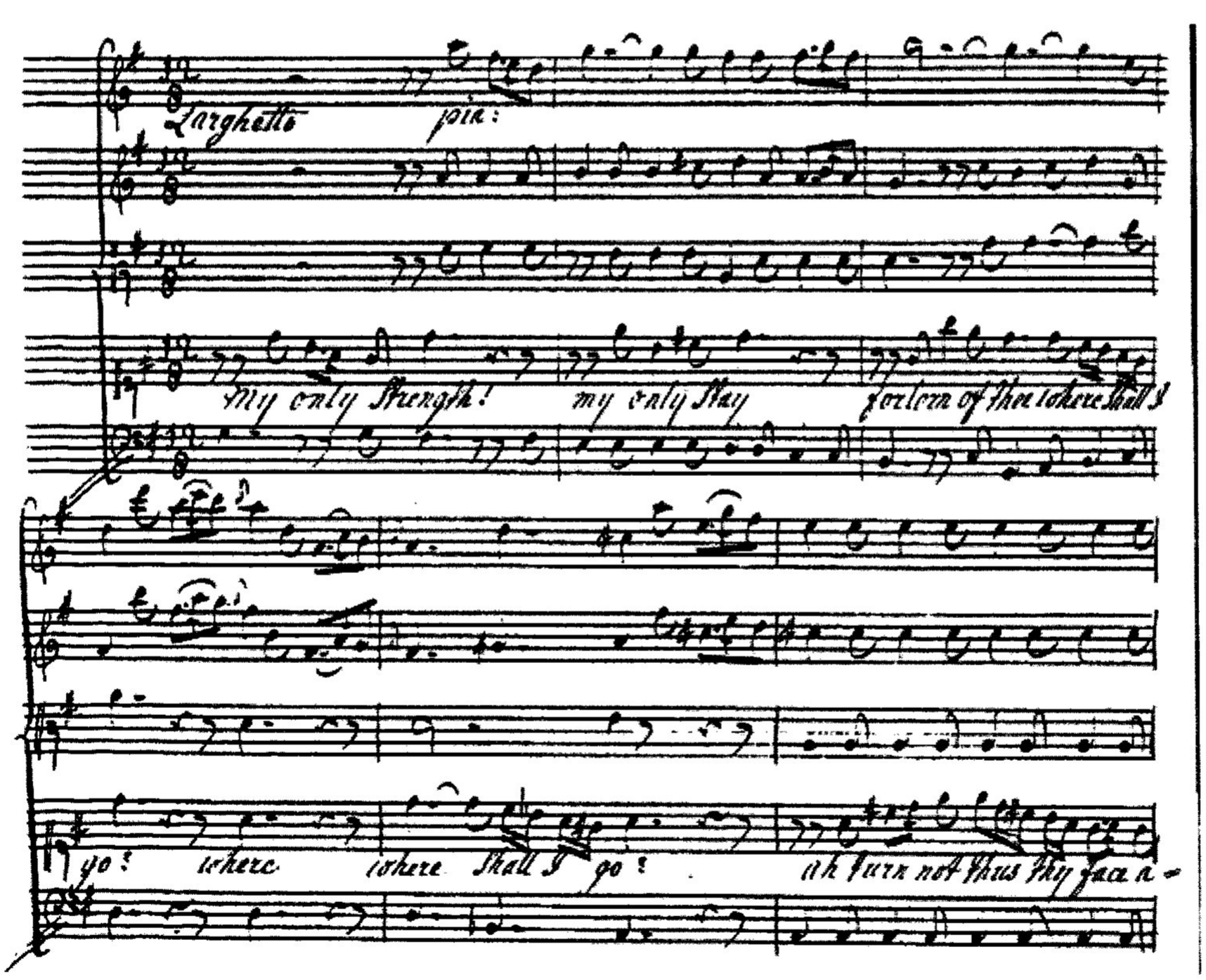
Example III.13a: Beginning of chorus 'But he the Lord the judge of earth and heaven' from Smith's *Paradise Lost*



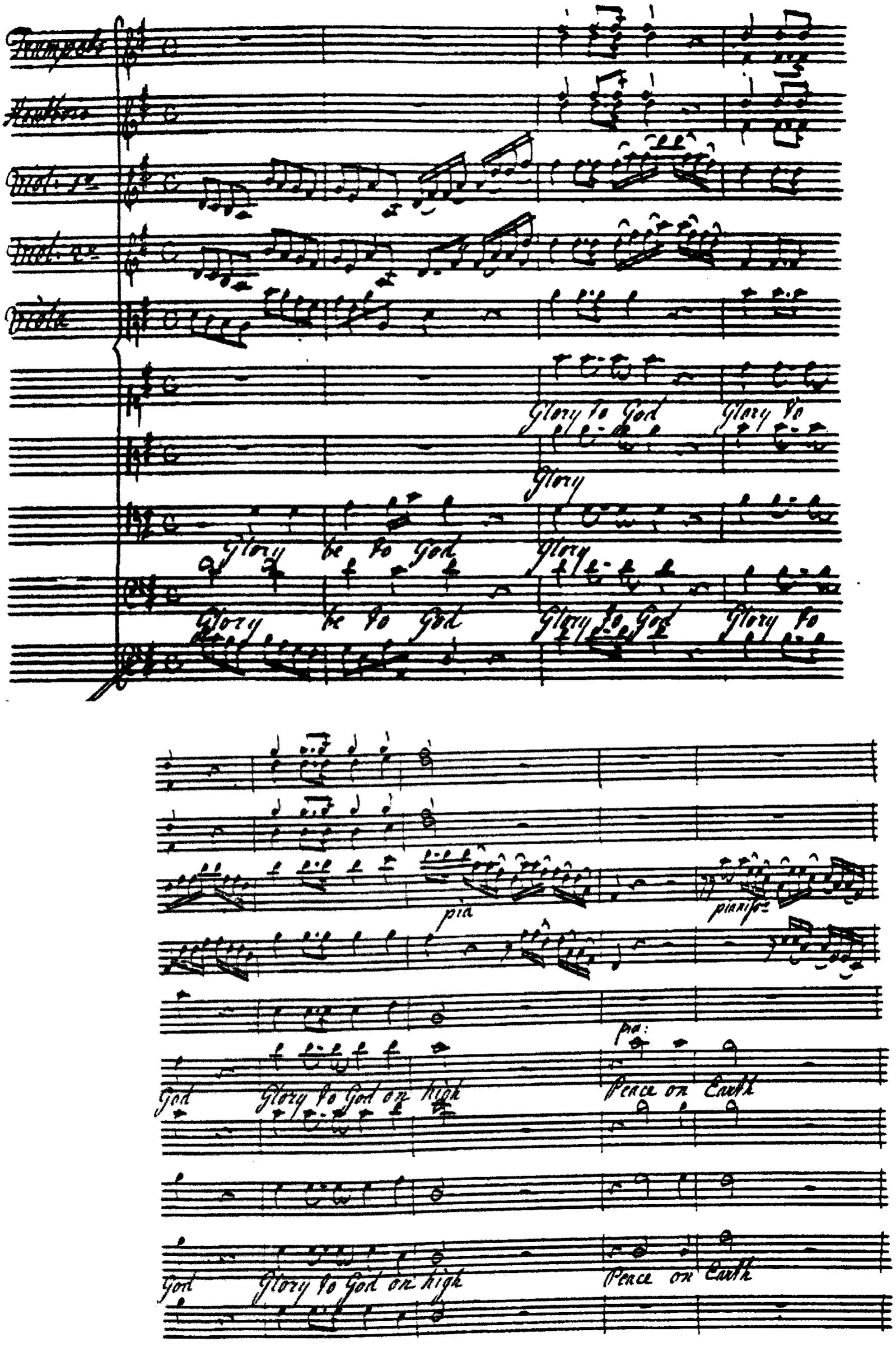
Example III.13b: Trio 'The flocks shall leave the mountain' from Handel's *Acis and Galatea*



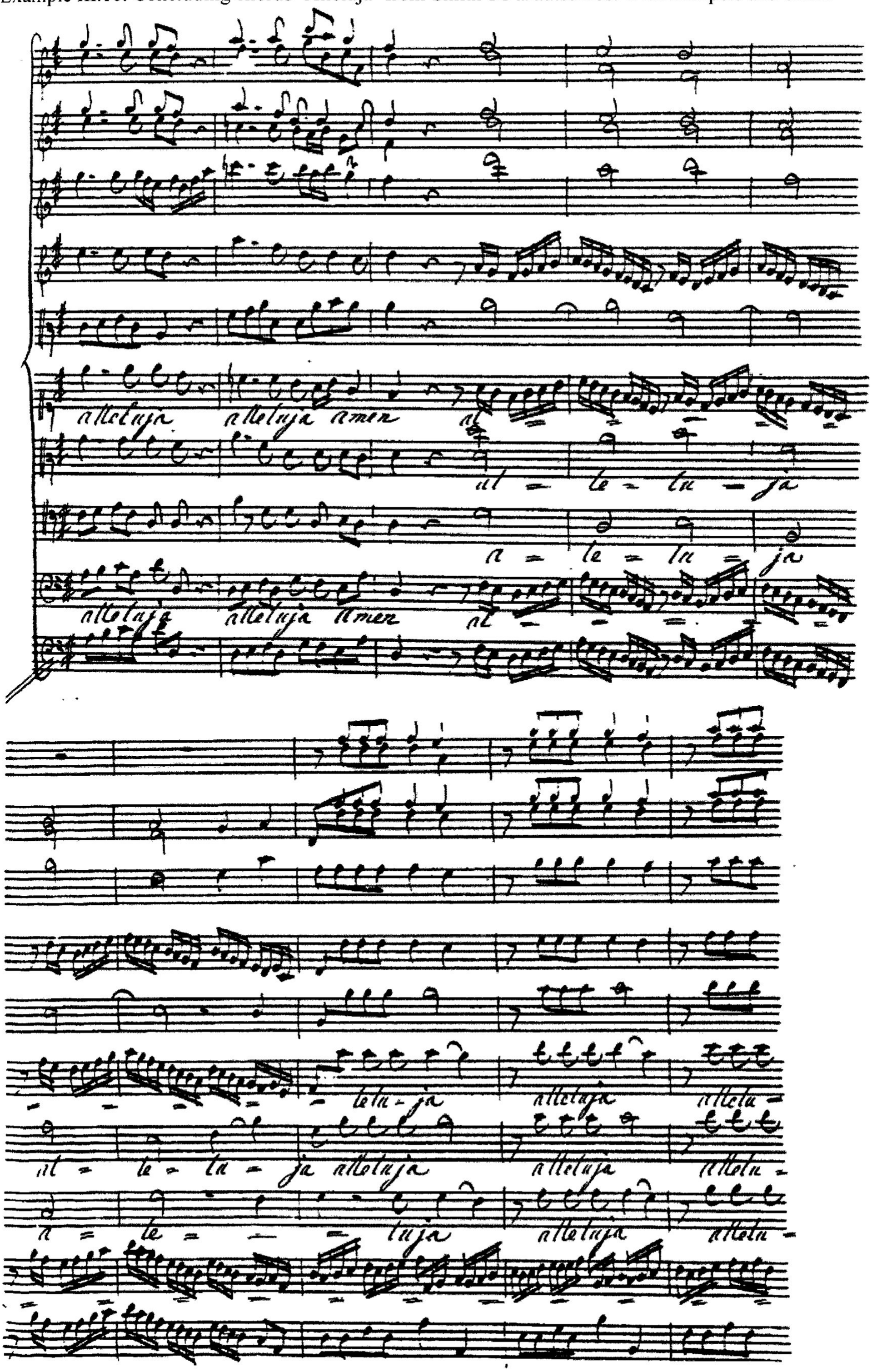
Example III.14: Eve's aria 'My only strength' from Smith's *Paradise Lost*



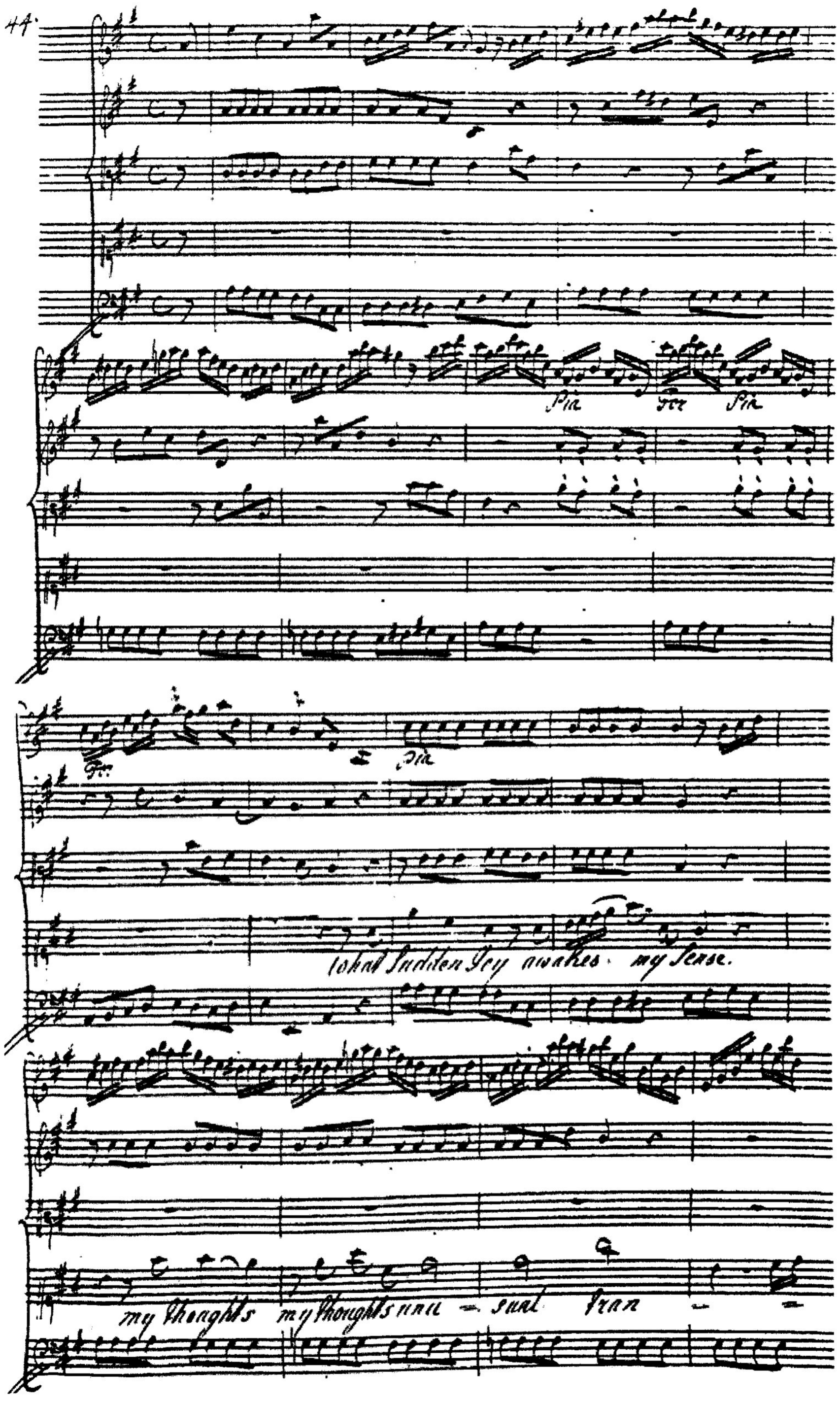
Example III.15 Chorus 'Glory to God' from Smith's *Paradise Lost*



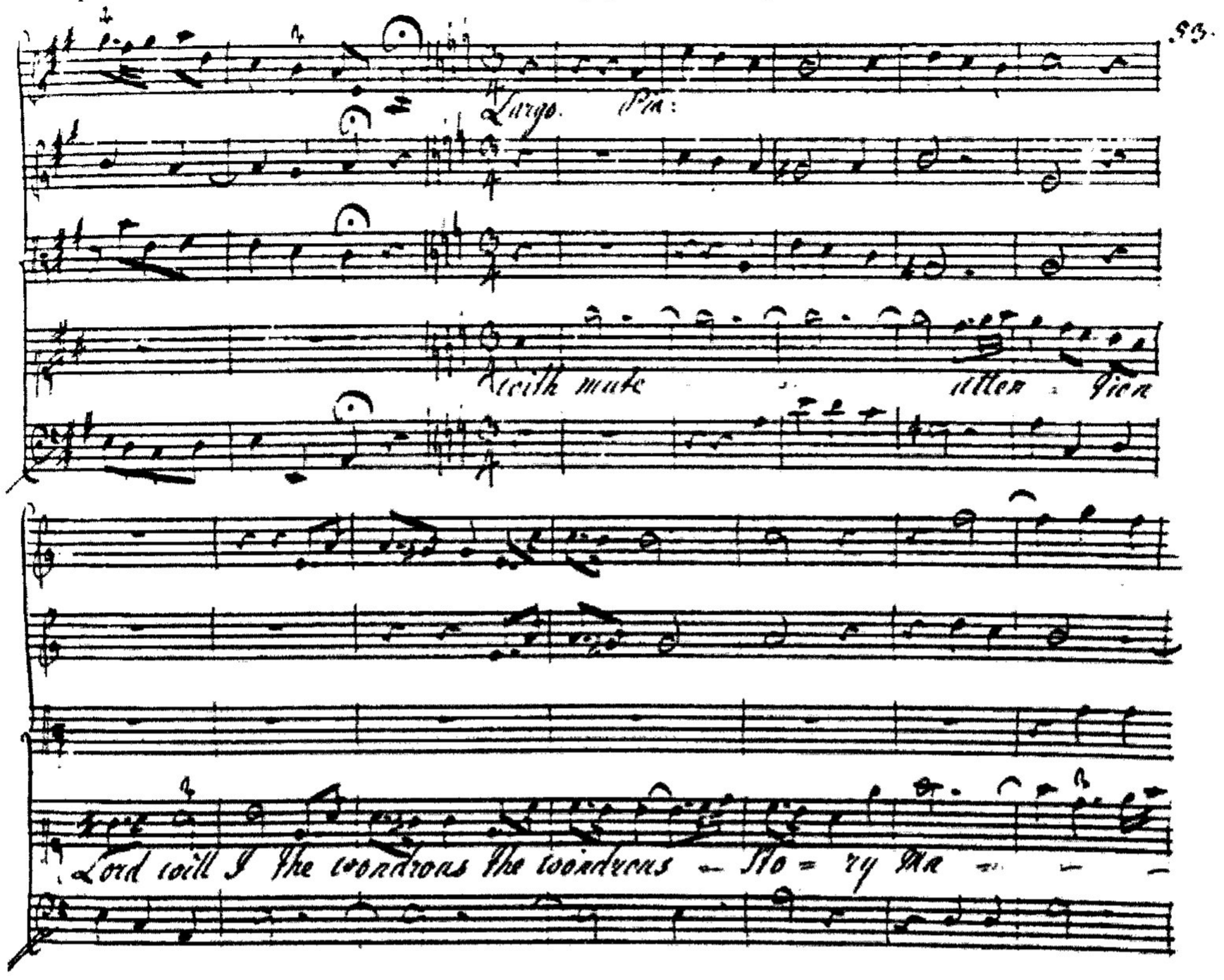
Example III.16: Concluding chorus 'Alleluja' from Smith's *Paradise Lost* with trumpets and oboes



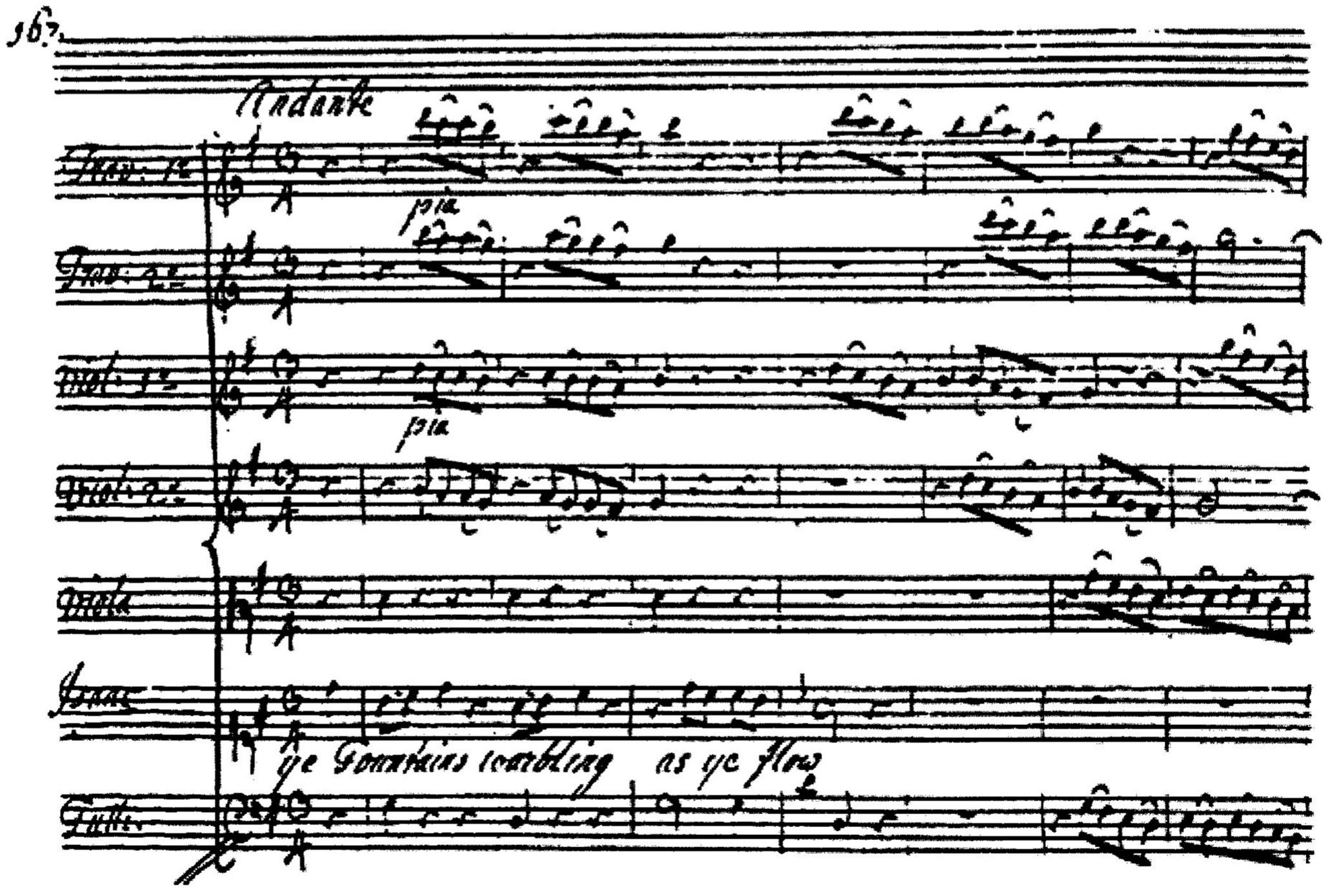
Example III.17a: Rebecca's aria 'What sudden joy awakes my sense' from Smith's oratorio *Rebecca*



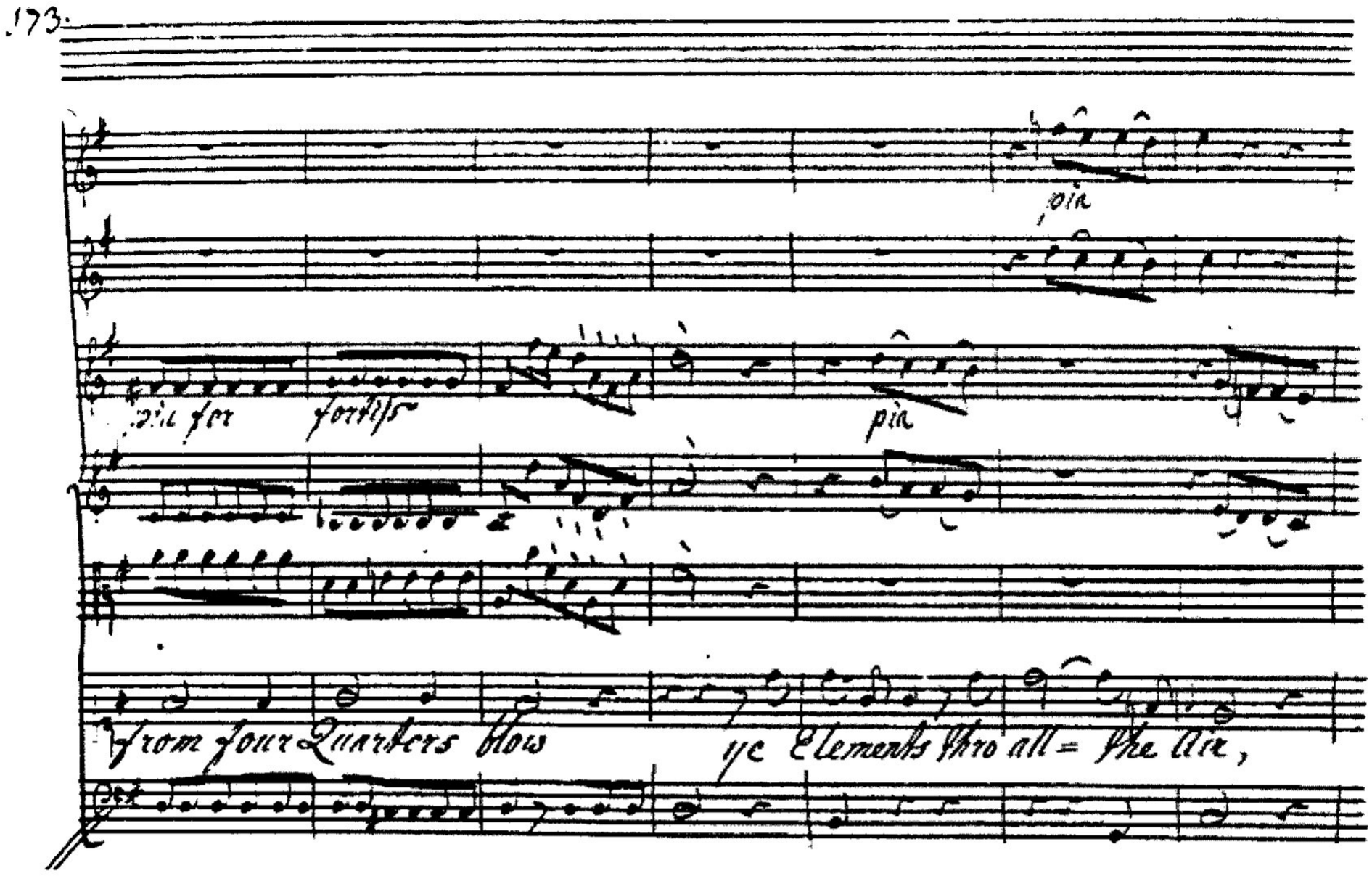
Example III.17b: B section of 'What sudden joy awakes my sense' from *Rebecca*



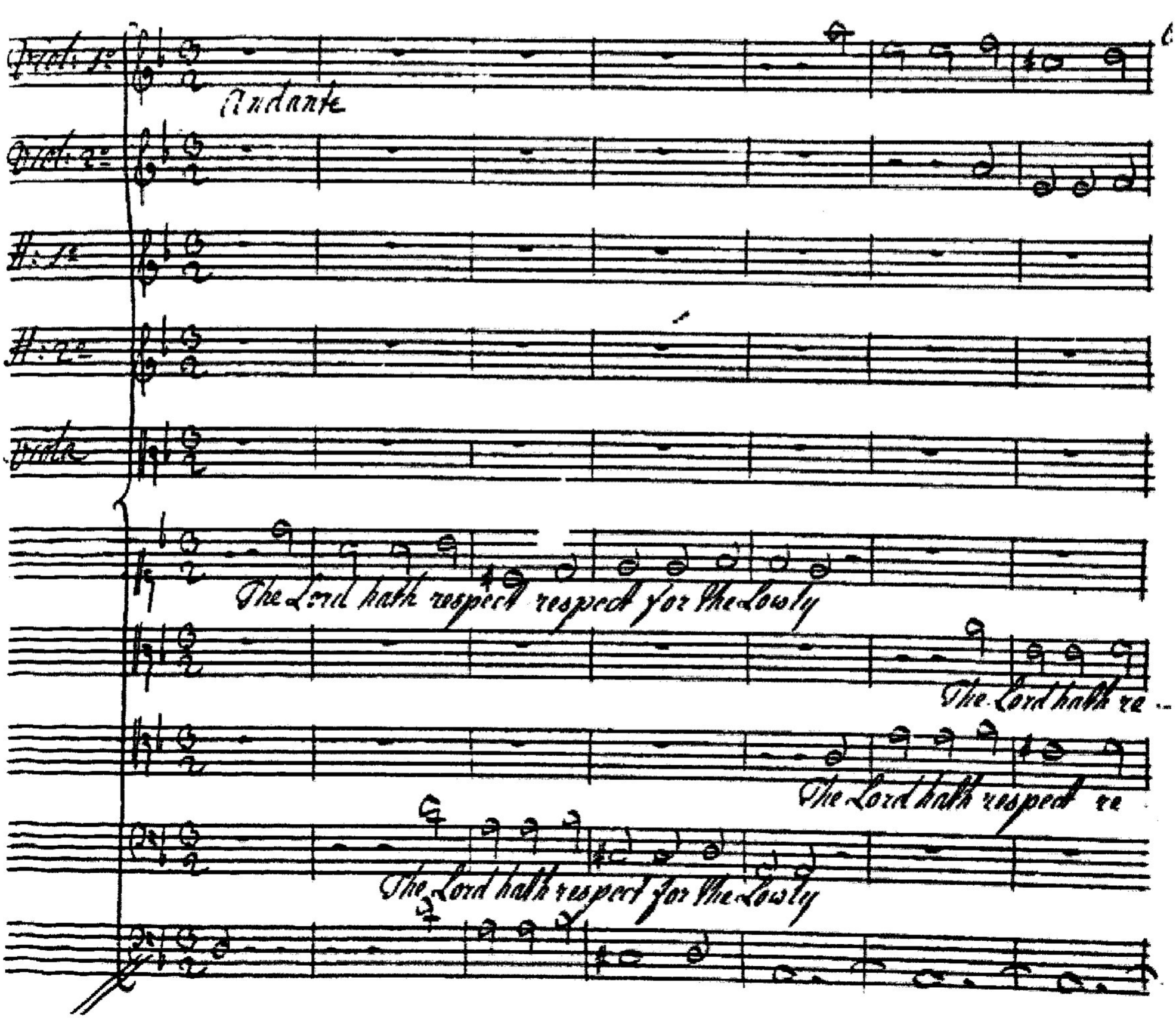
Example III.18a: Isaac's aria 'Ye fountains warbling as they flow' from *Rebecca*



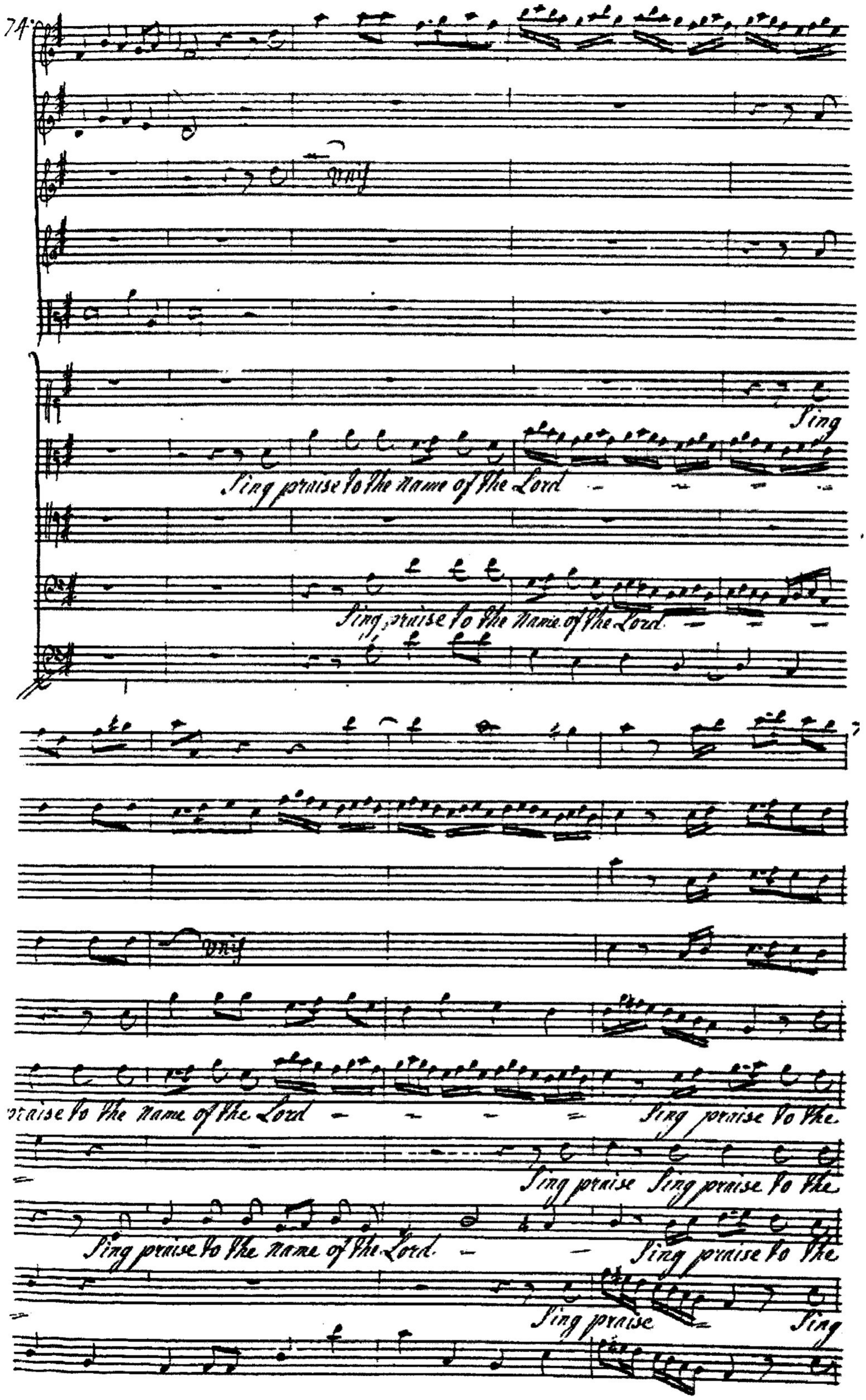
Example III.18b: Bars 48-54 of Isaac's aria 'Ye fountains warbling as they flow' from *Rebecca.* (The preceding words are 'ye winds'.)



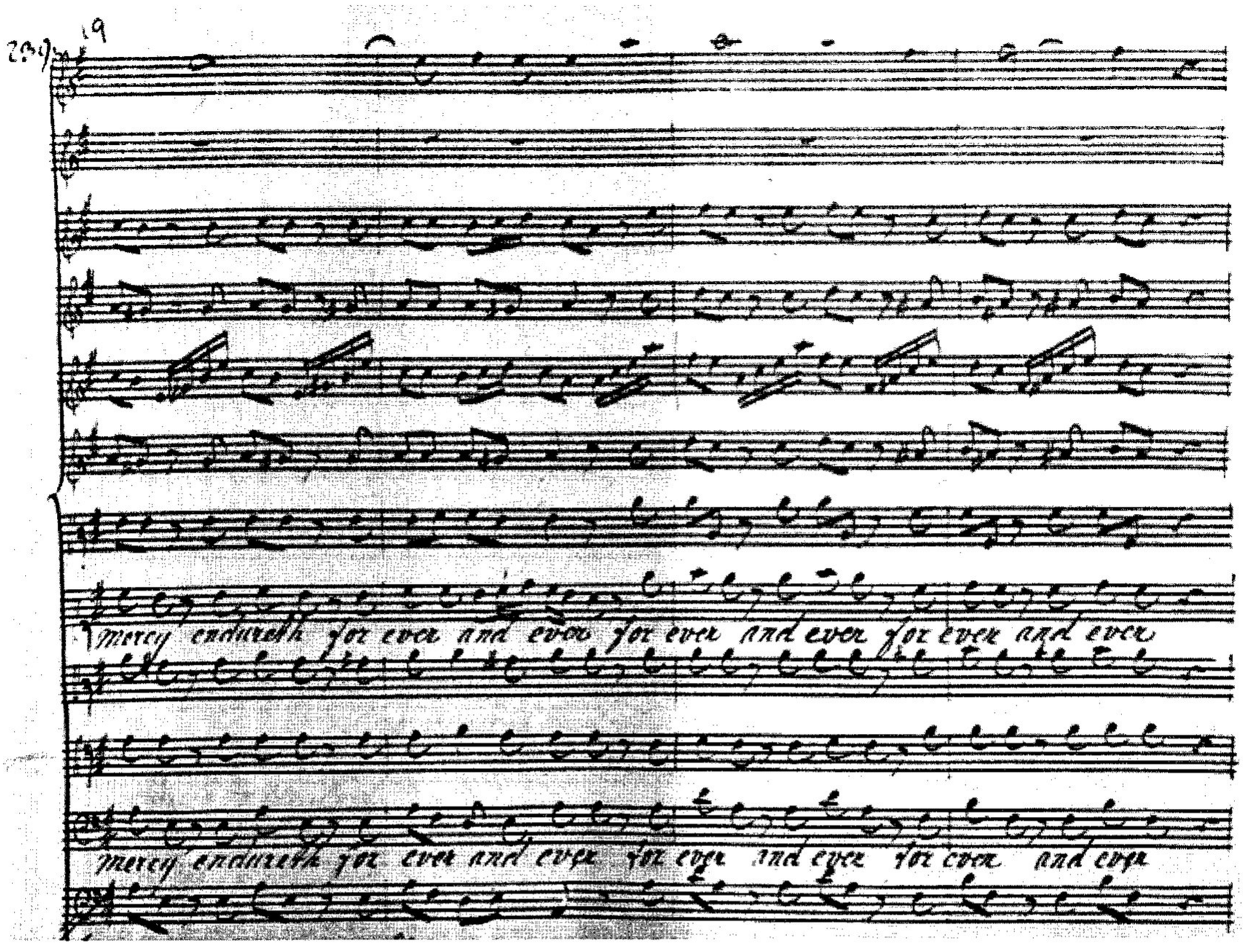
Example III.19a: Chorus 'The Lord hath respect for the lowly' from *Rebecca*



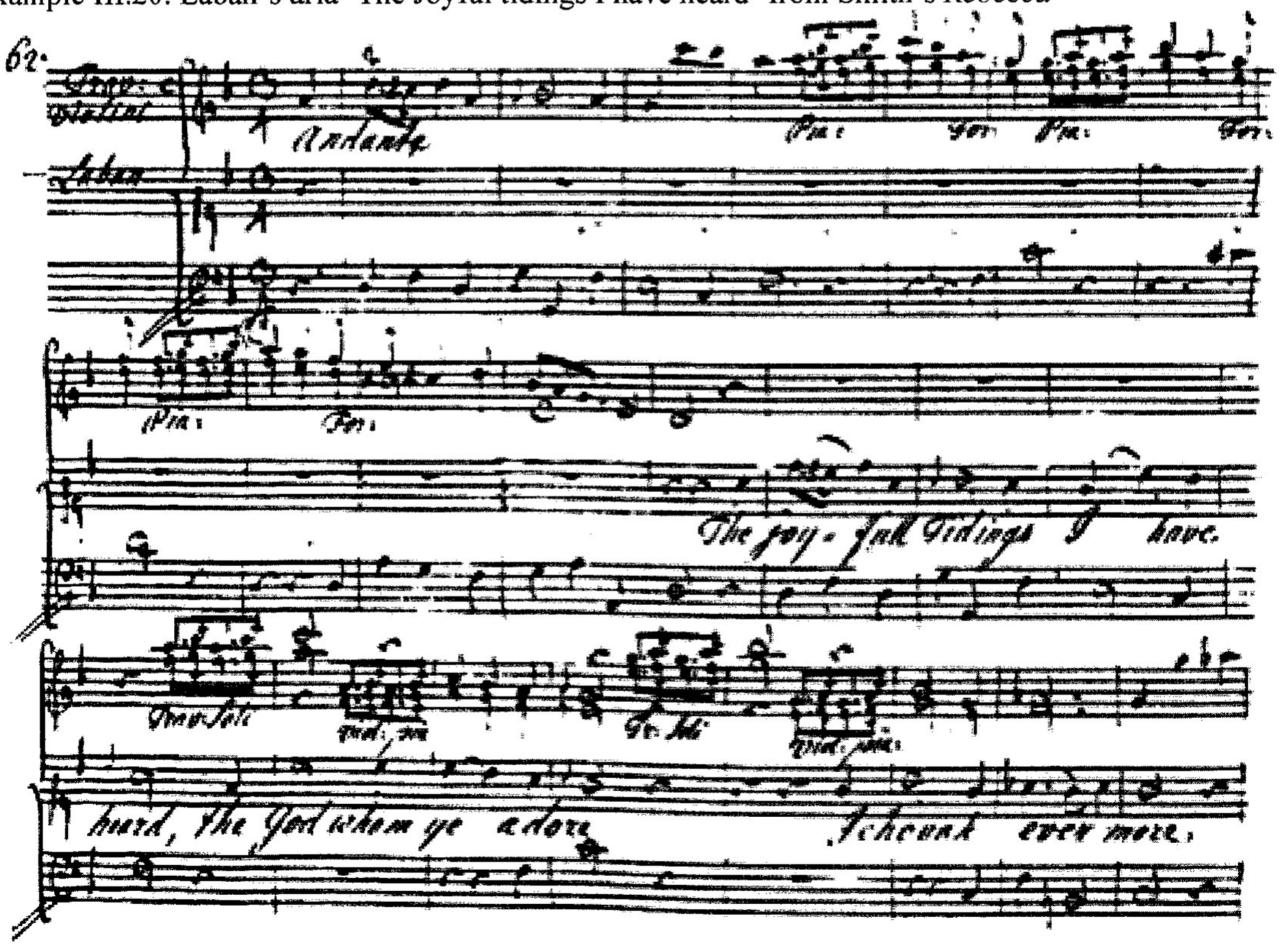
Example III.19b: Opening contrapuntal section of chorus 'Sing praise to the Lord' from *Rebecca*



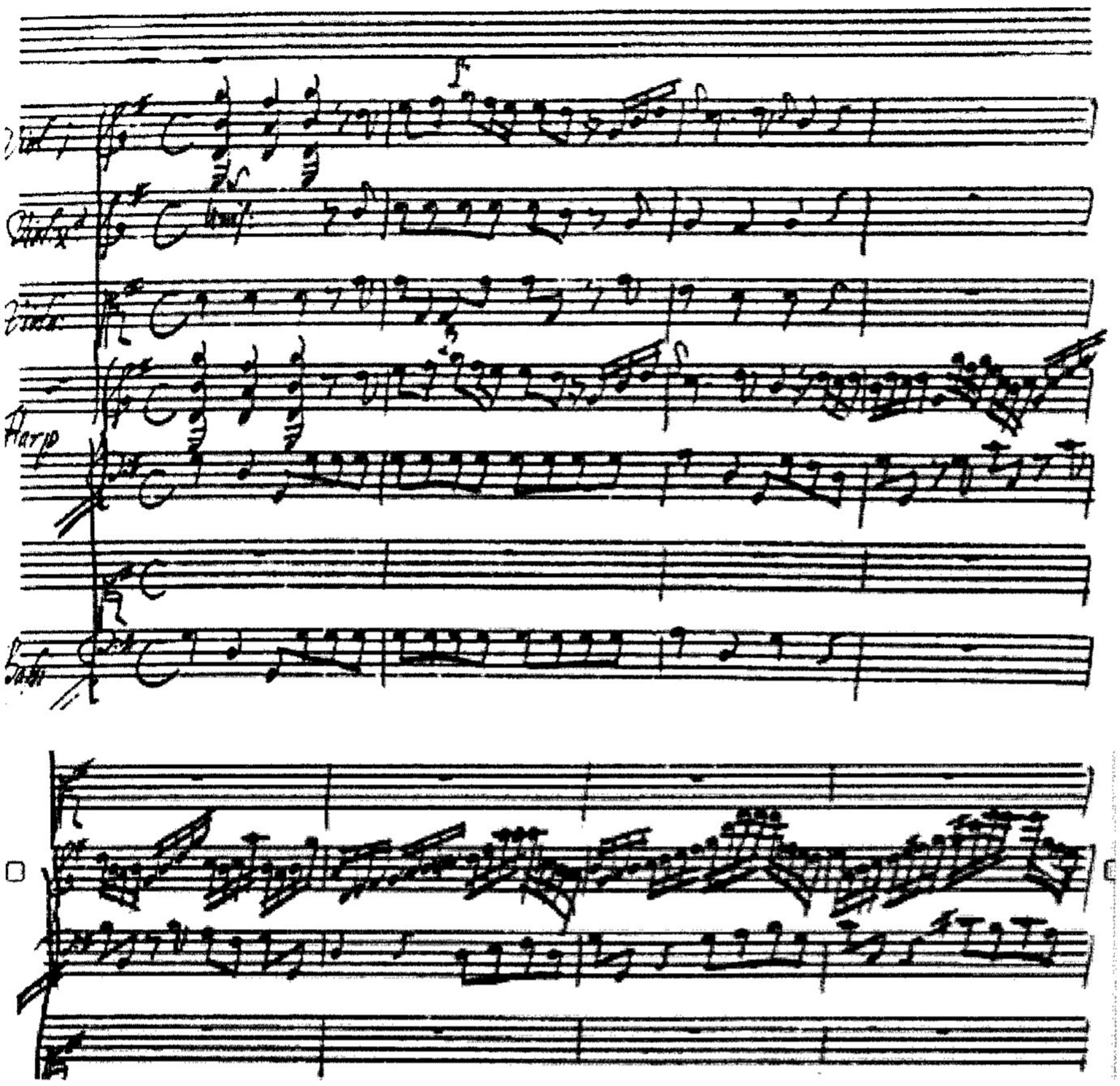
Example III.19c: Homophonic section of chorus 'Sing praises to the Lord', bars 19-22, from *Rebecca*



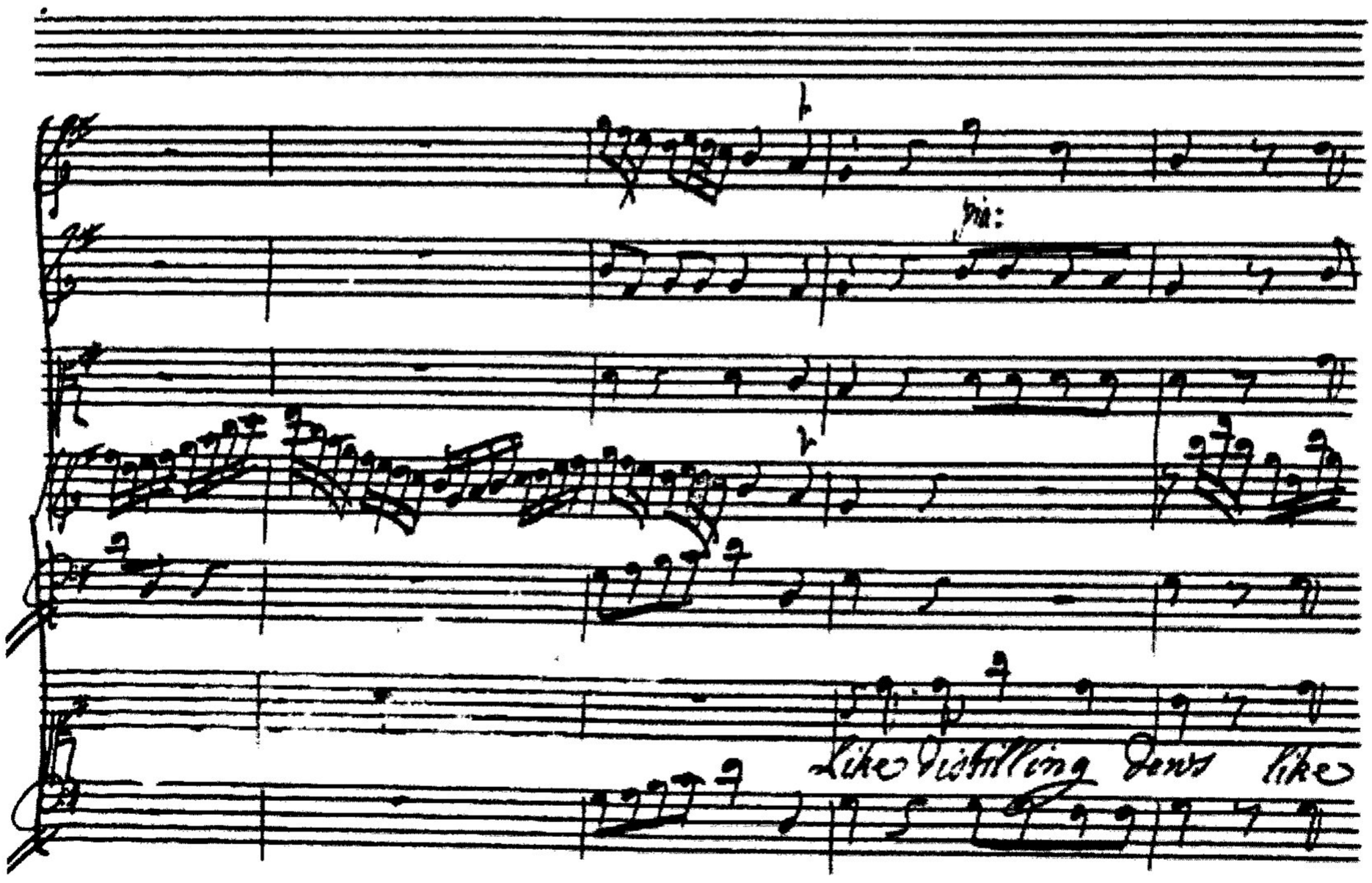
Example III.20: Laban's aria 'The Joyful tidings I have heard' from Smith's *Rebecca*



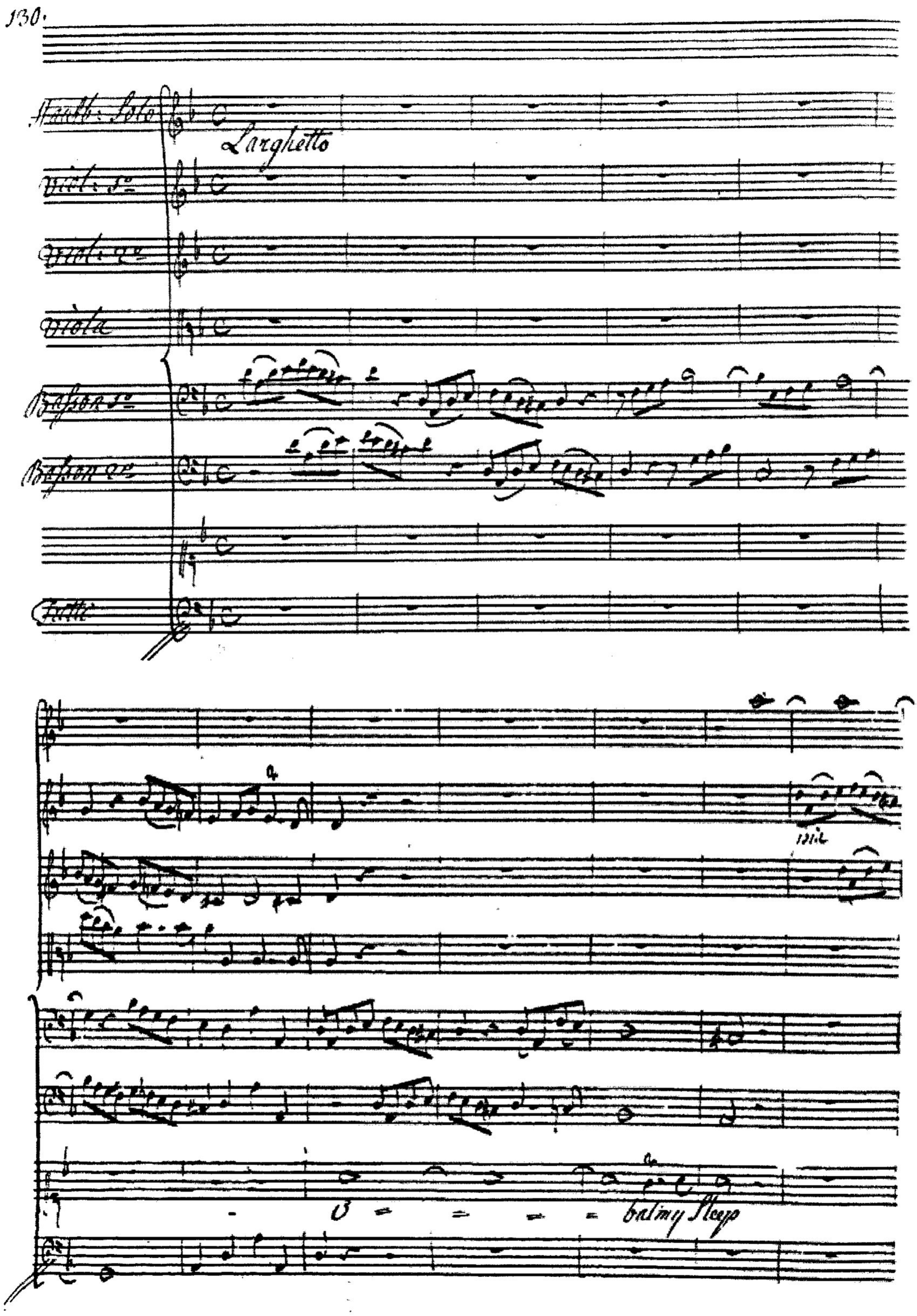
Example III.21a: Ritornello and part of first harp solo from the Chaldean woman's aria 'Like distilling dews' from *Rebecca*

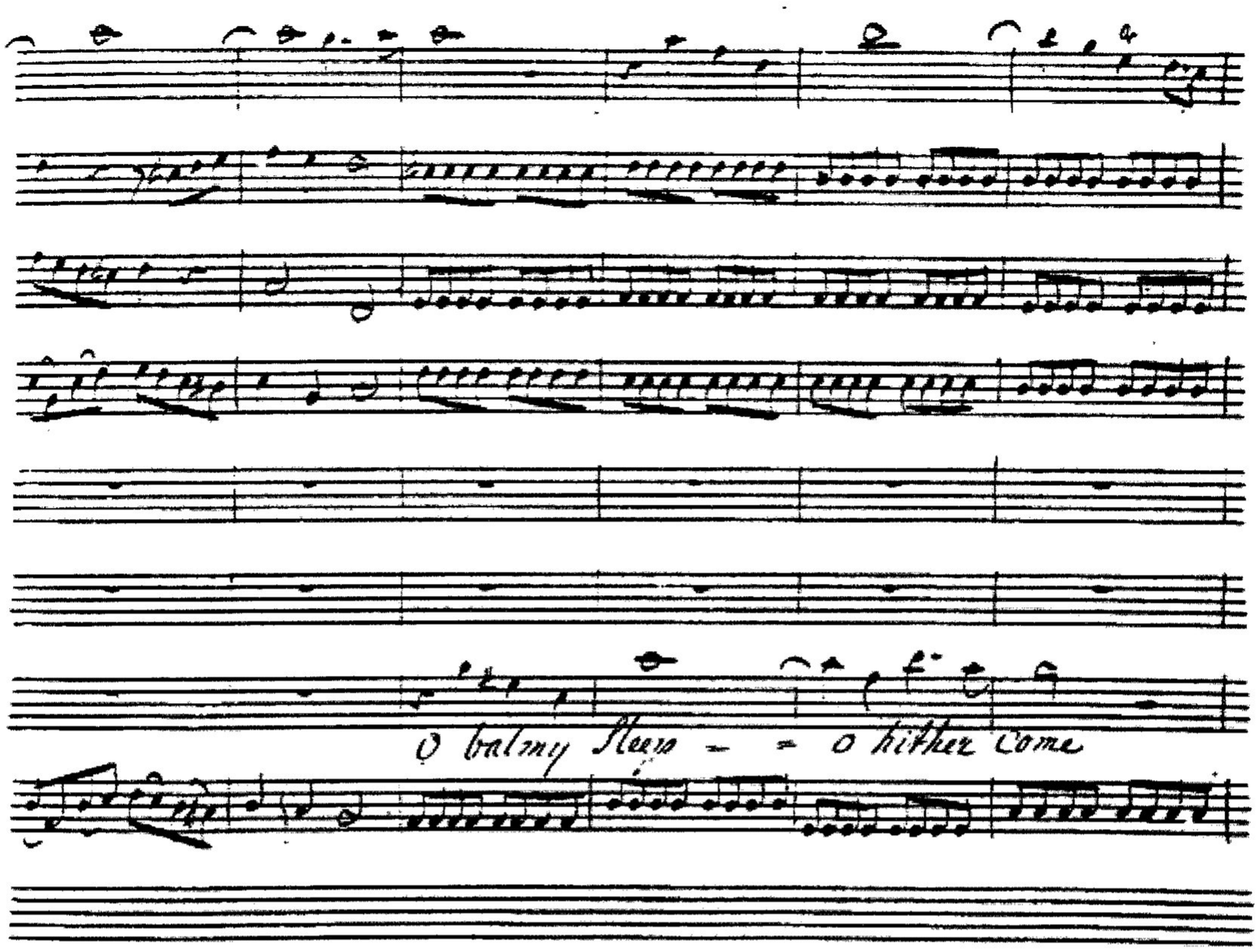


Example III.21b: Voice section of 'Like distilling dews' from *Rebecca*

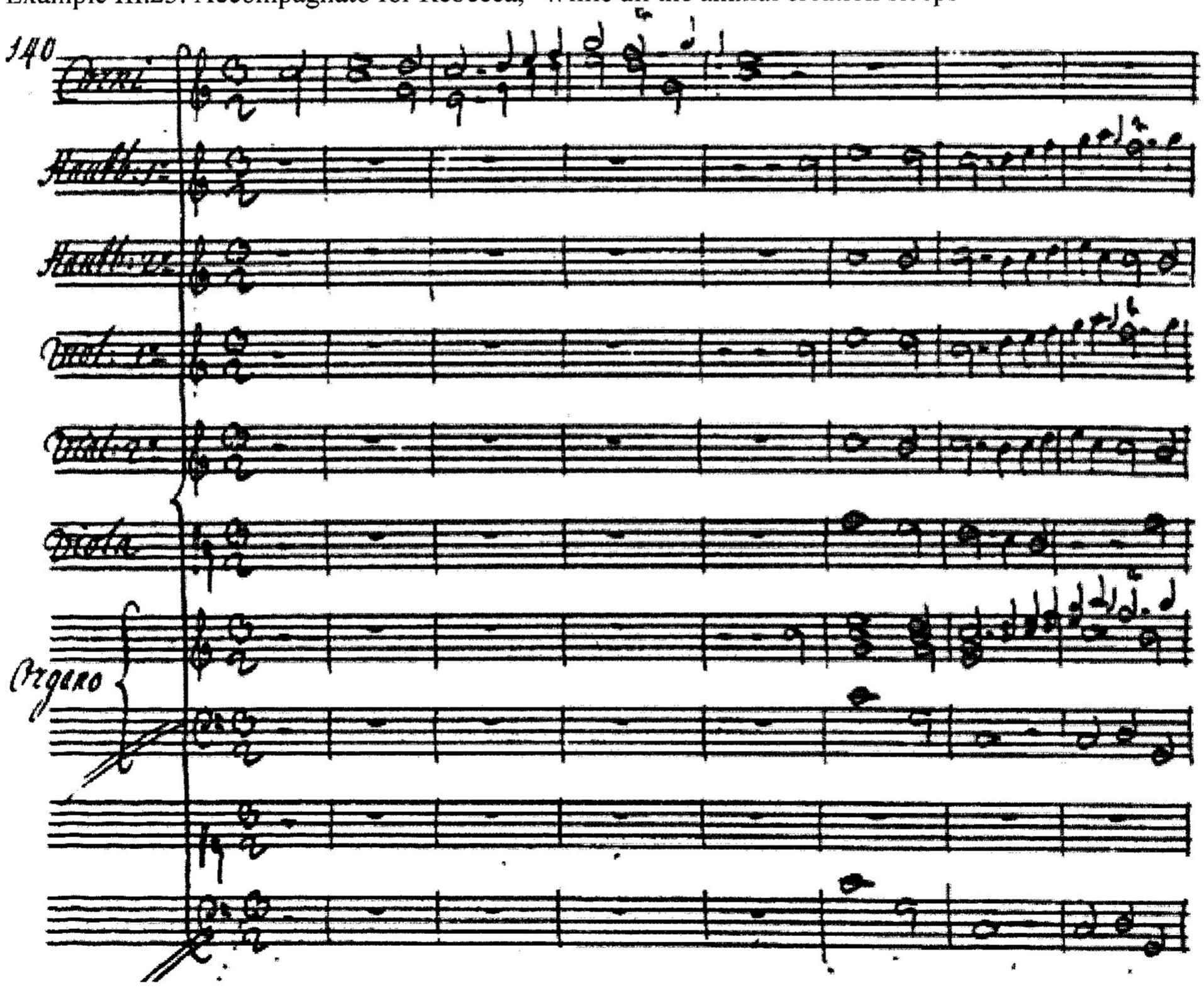


Example III.22: Rebecca's aria 'O balmy sleep' from *Rebecca*

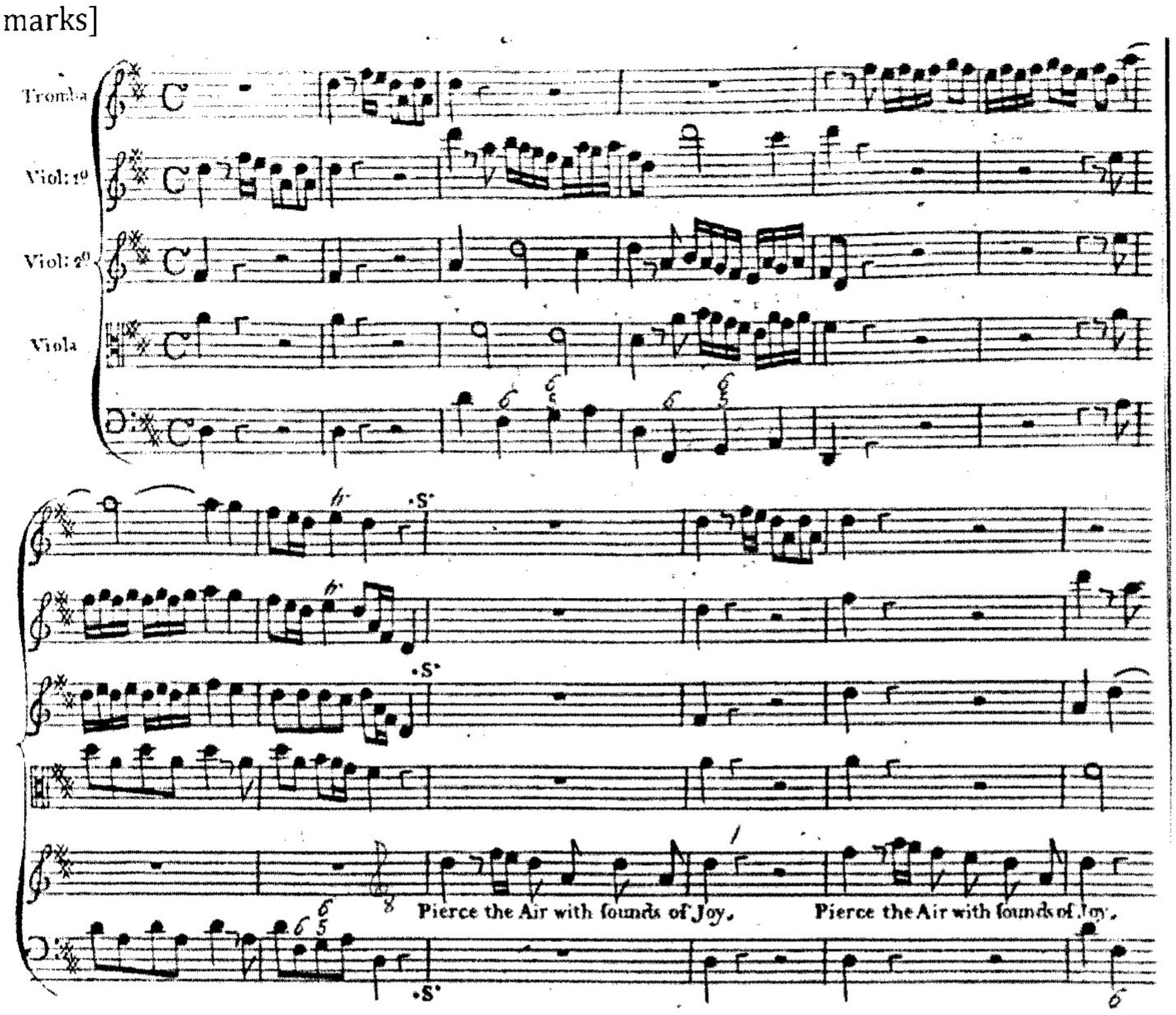




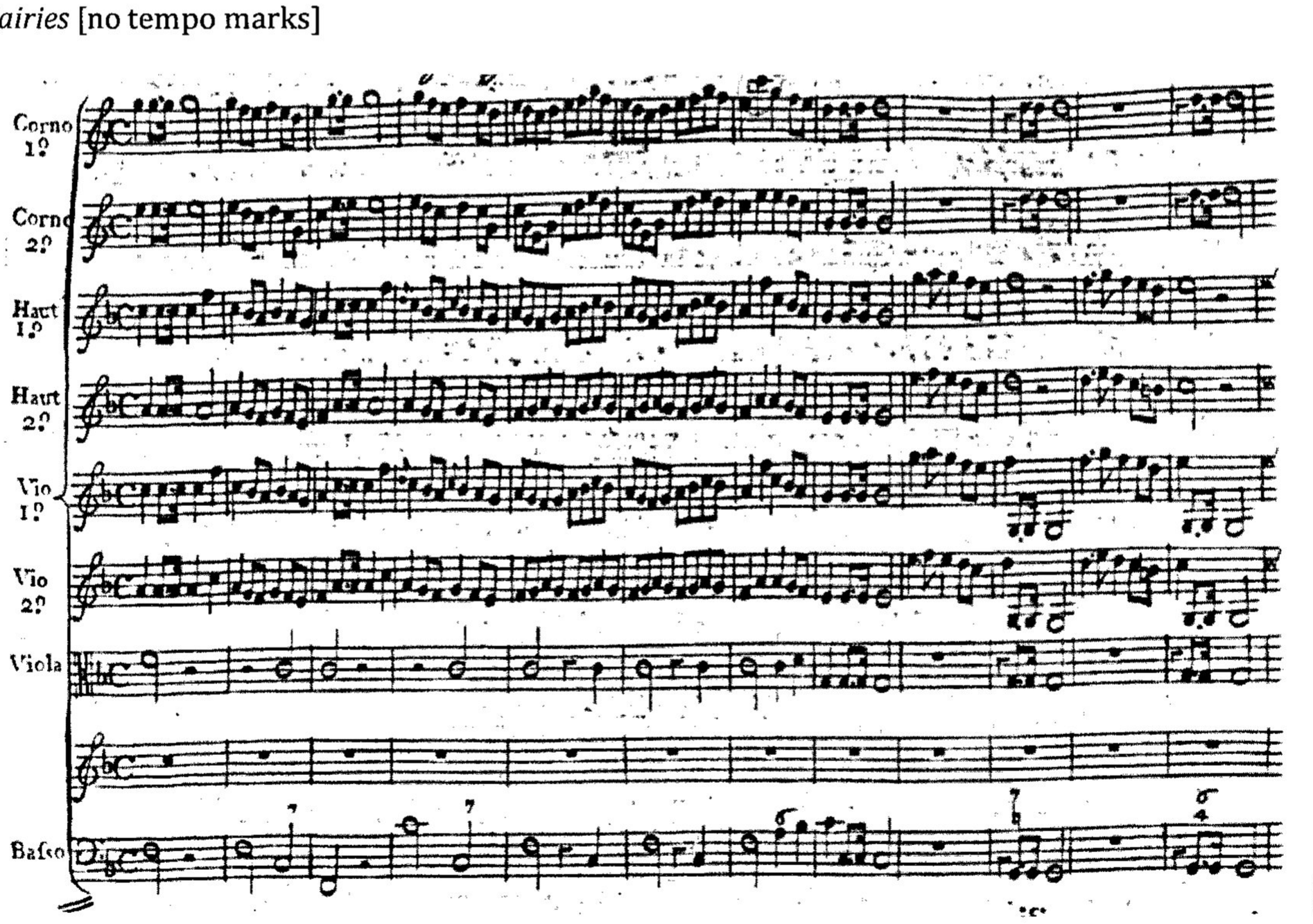
Example III.23: Accompagnato for Rebecca, 'While all the animal creation sleeps'



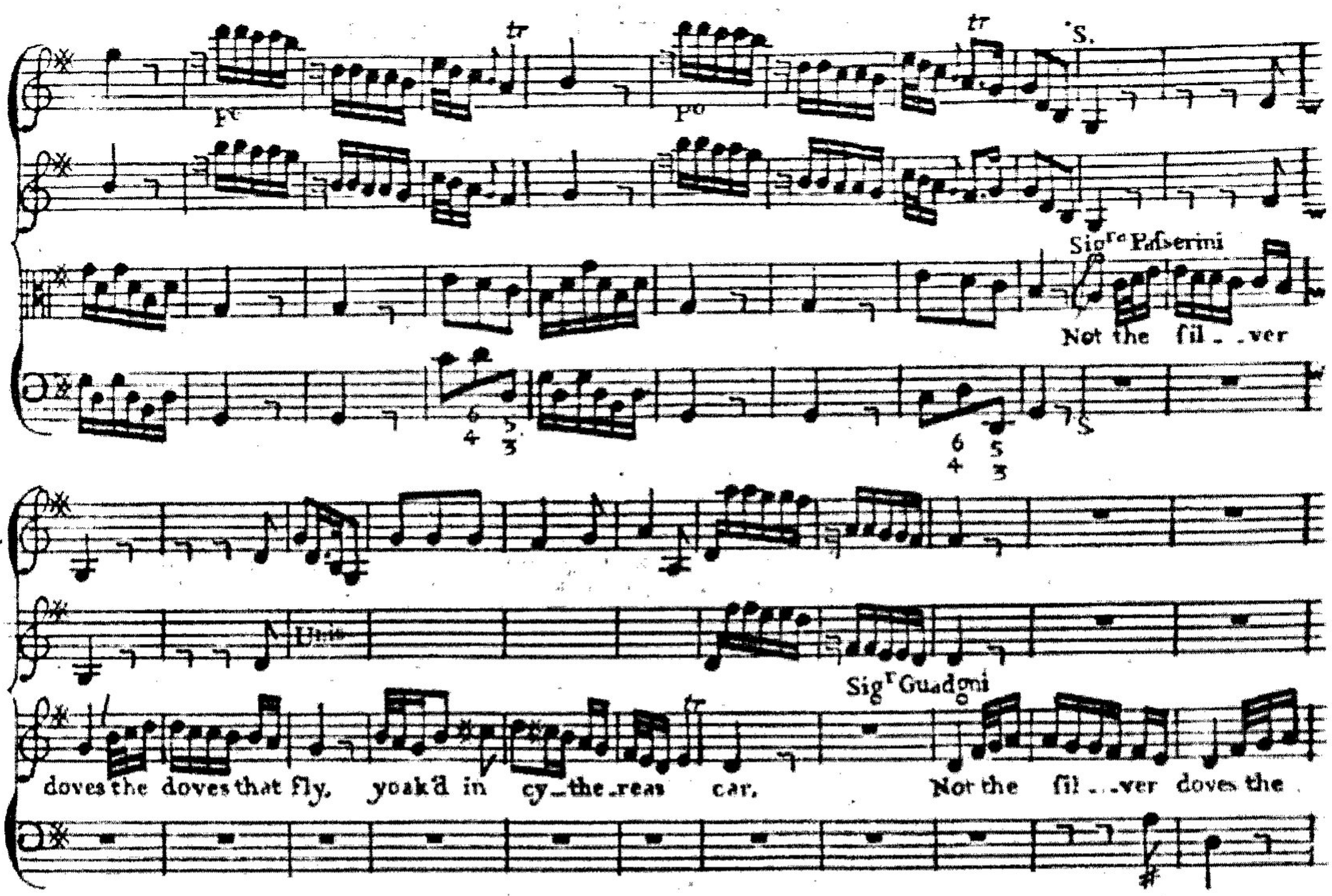
Example IV.1: Theseus' air 'Pierce the air with sounds of joy' from Smith's *The Fairies* [no tempo marks]



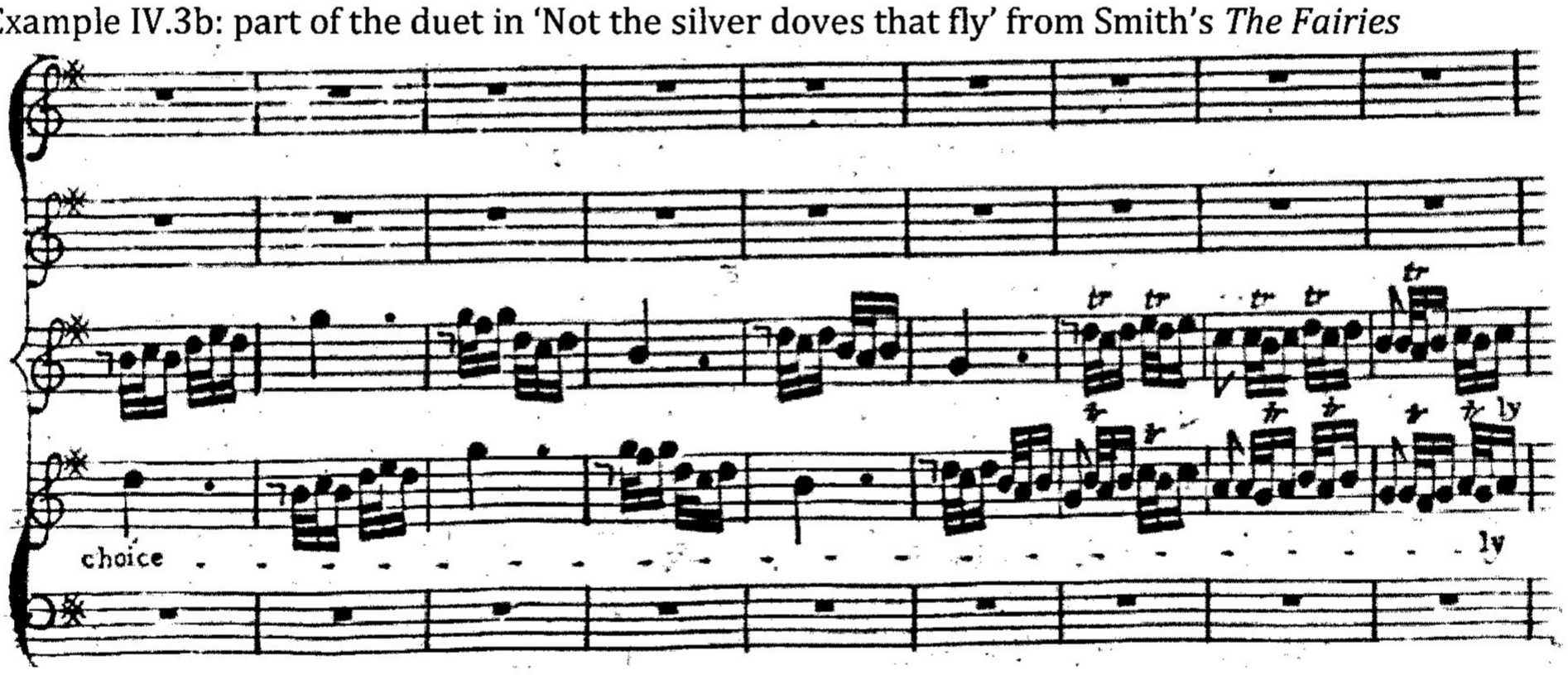
Example IV.2: Opening ritornello for Theseus' air 'Hark how the hounds and horn' from Smith's *The Fairies* [no tempo marks]



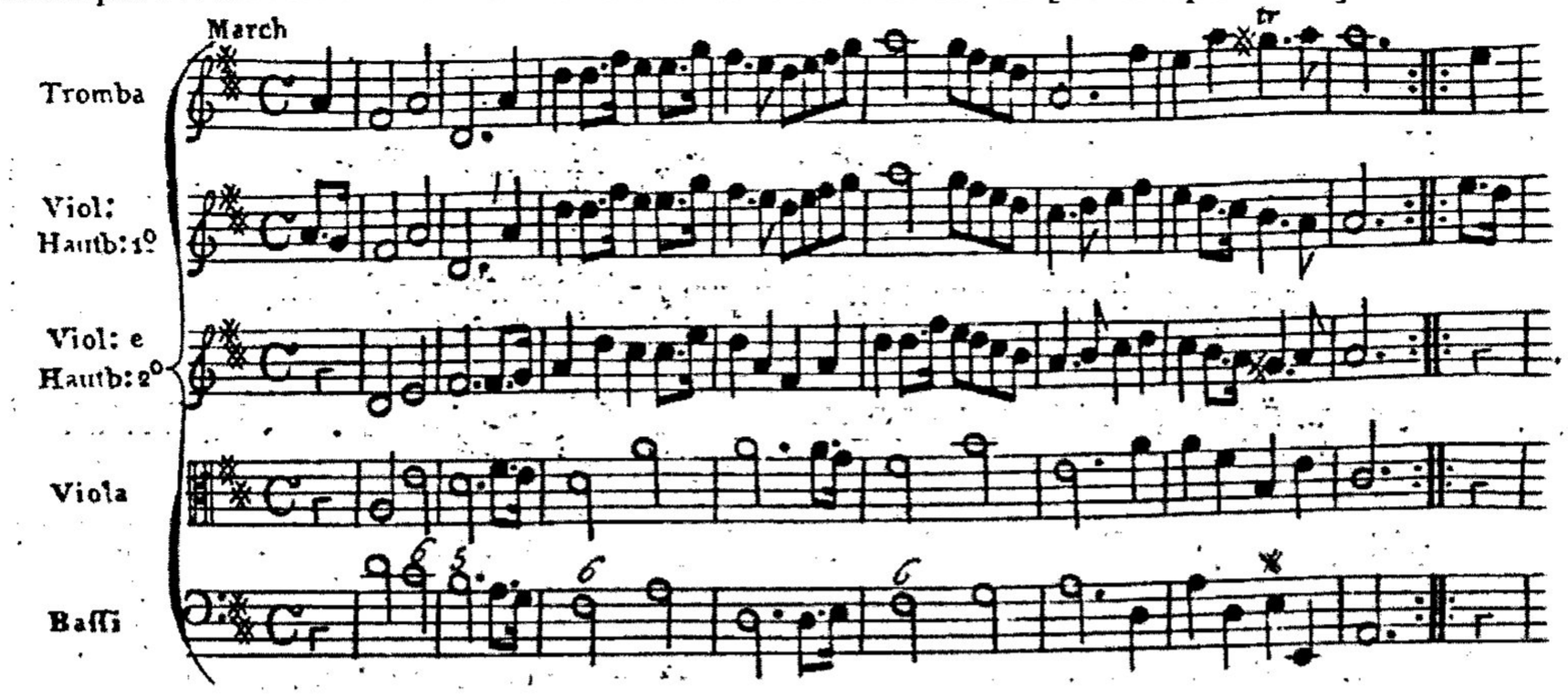
Example IV.3a: separate vocal lines for Passerini and Guadagni in the duet 'Not the silver doves that fly' from Smith's *The Fairies* [no tempo marks]



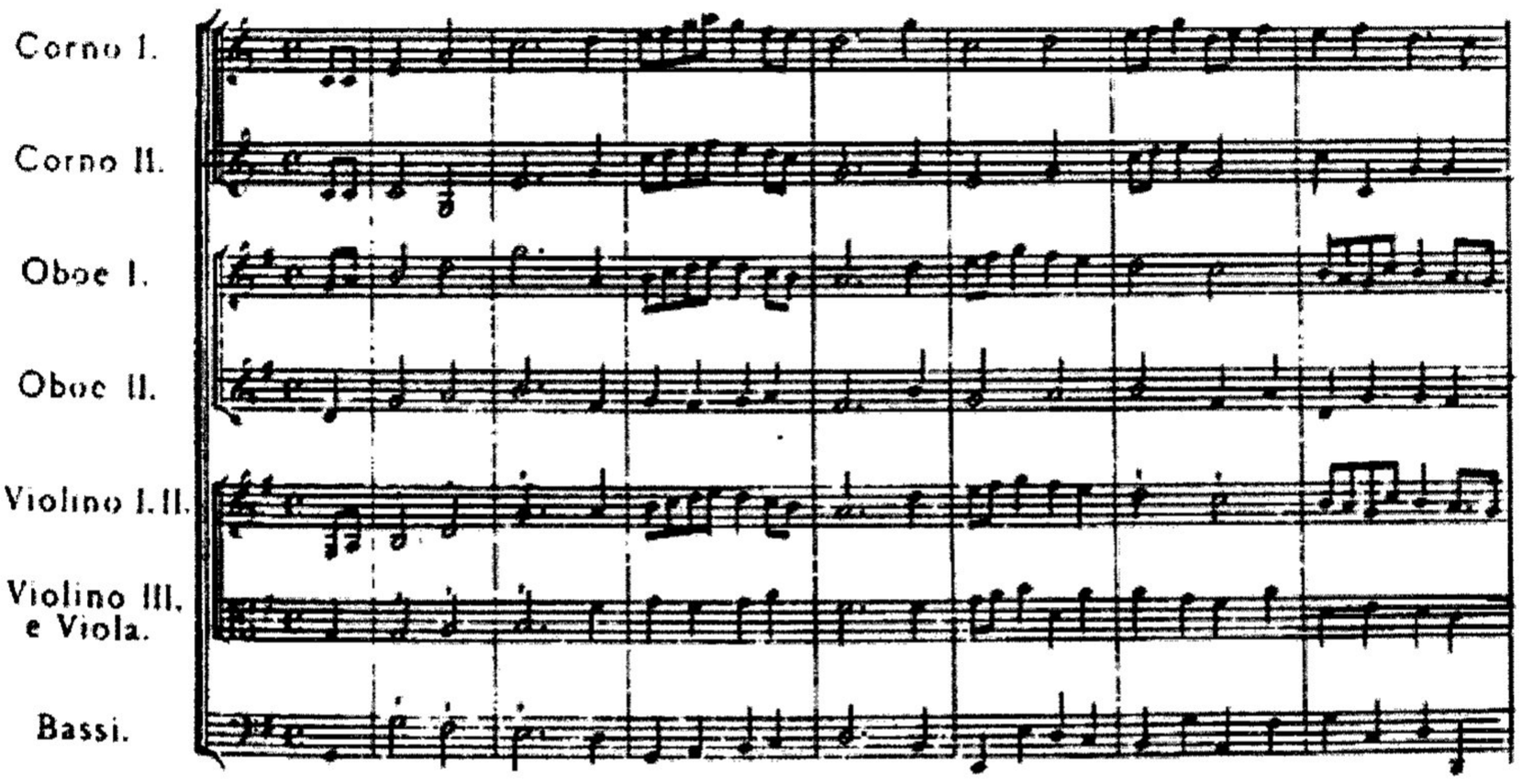
Example IV.3b: part of the duet in 'Not the silver doves that fly' from Smith's *The Fairies*



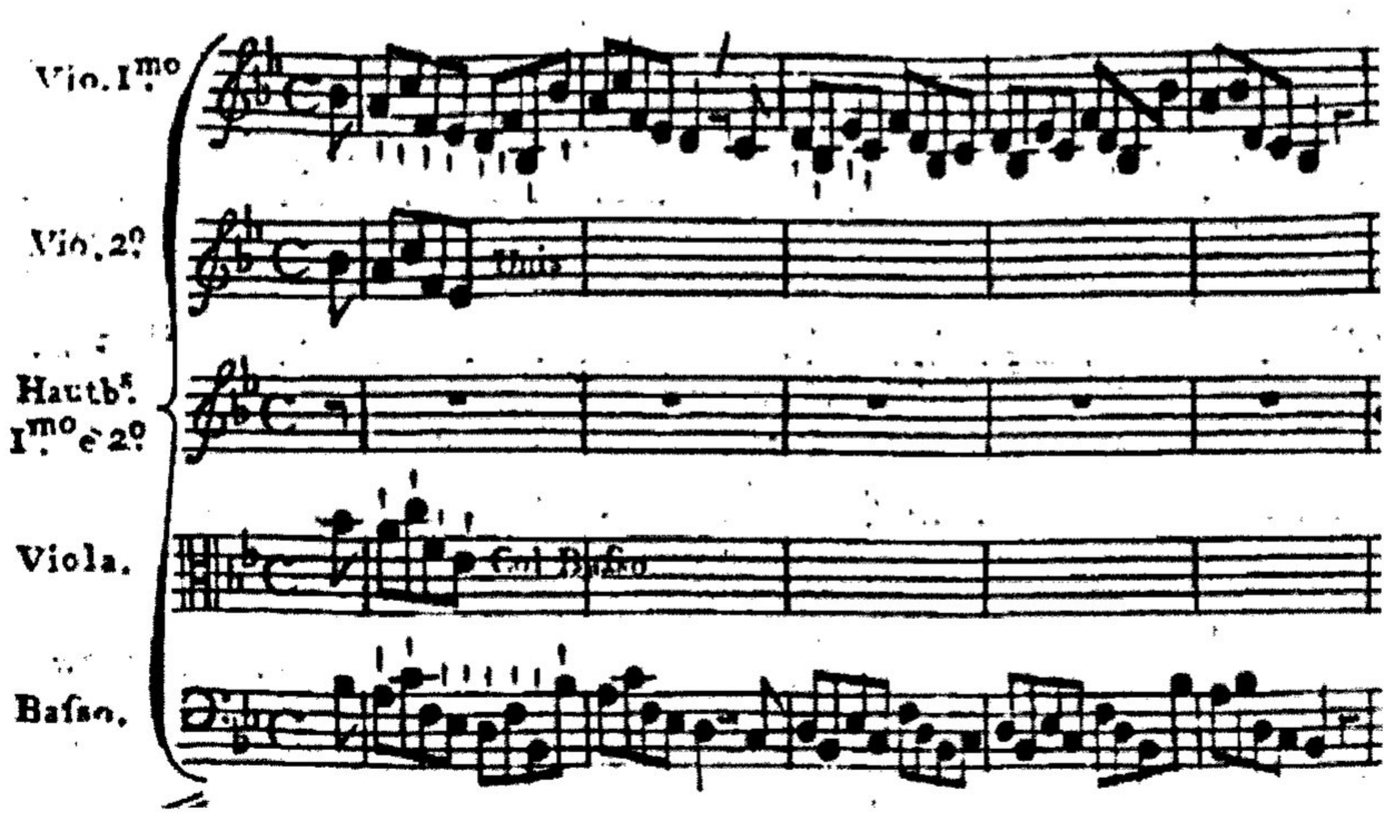
Example IV.4a: March from Smith's overture to *The Fairies* [no tempo mark]



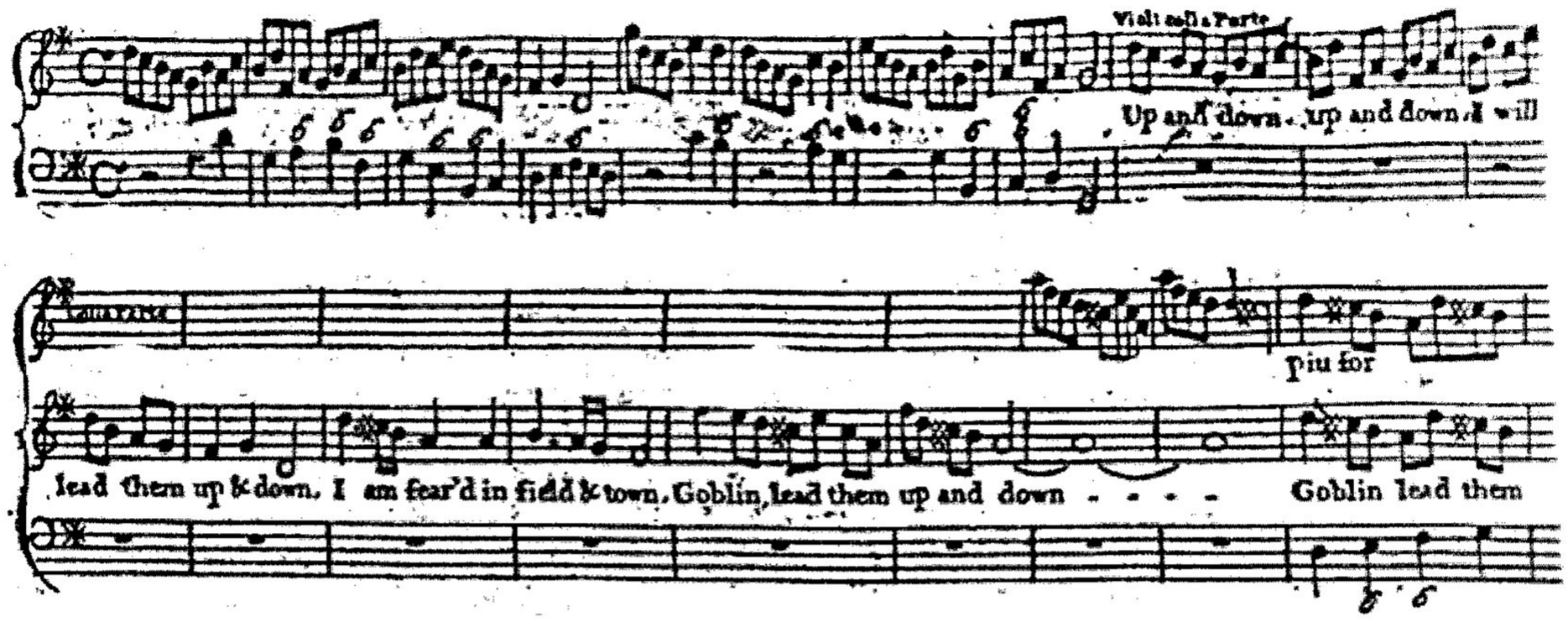
Example IV.4b: March from Handel's *Scipione*



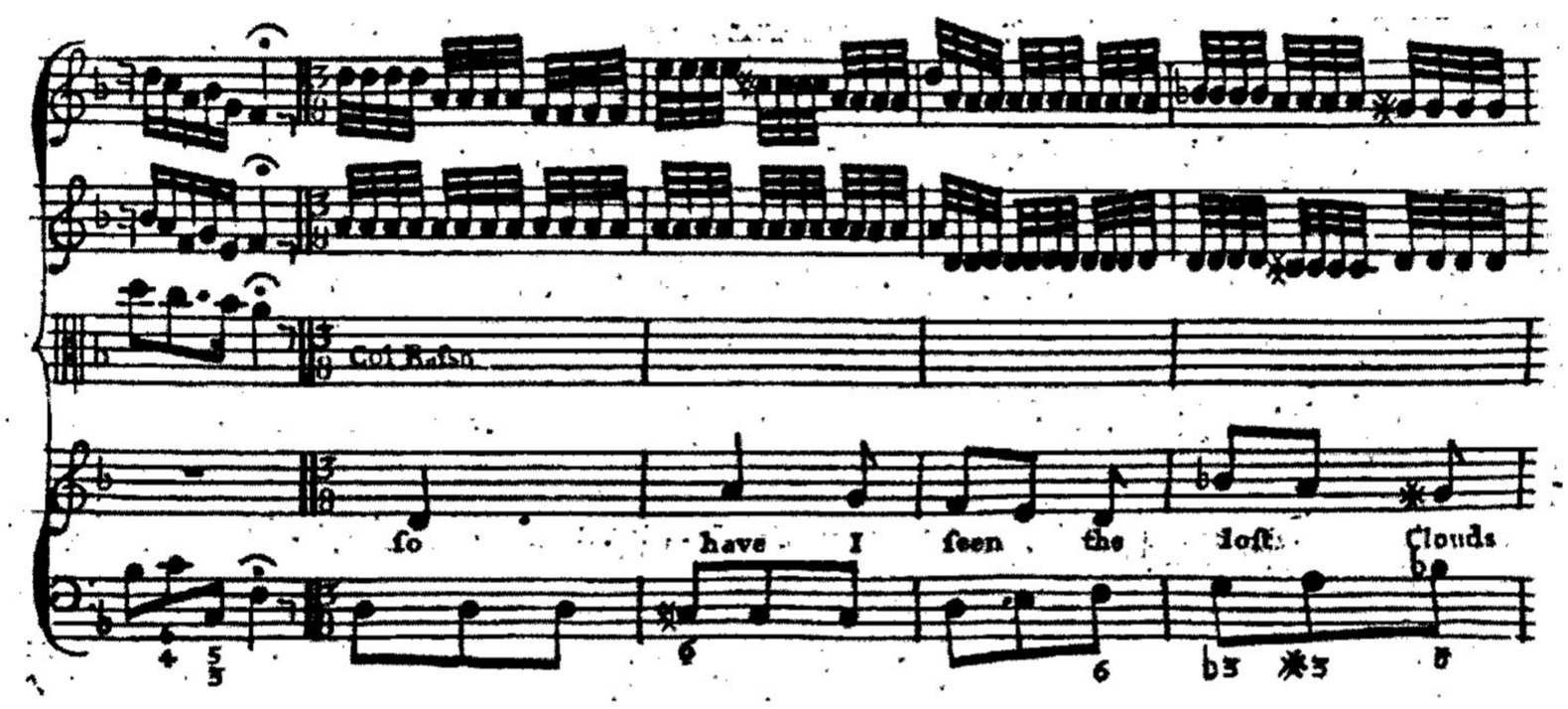
Example IV.5: first Sinfonia from Smith's *The Fairies* [no tempo mark]



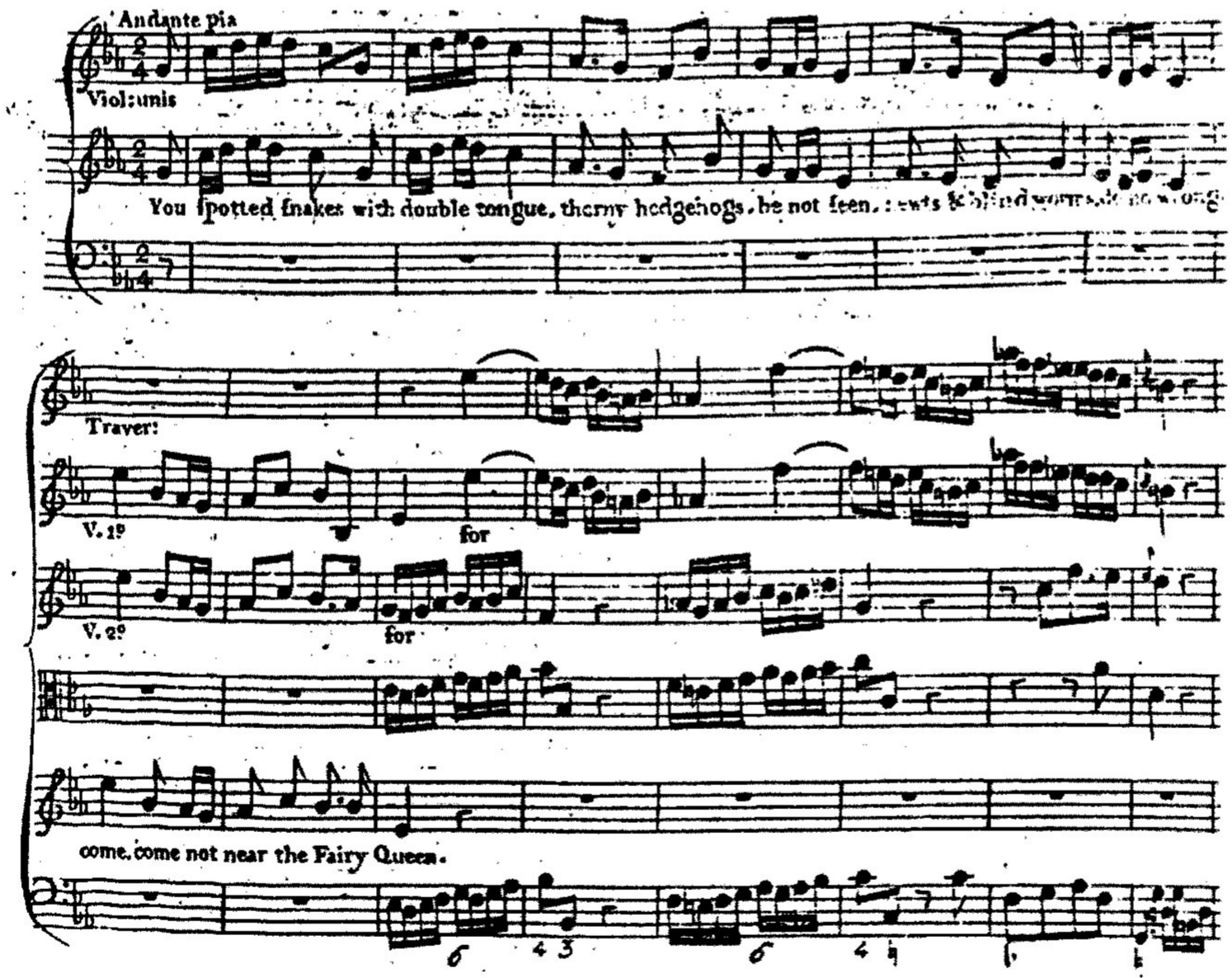
Example IV.6: Puck's aria 'Up and down' from Smith's *The Fairies* [no tempo mark]



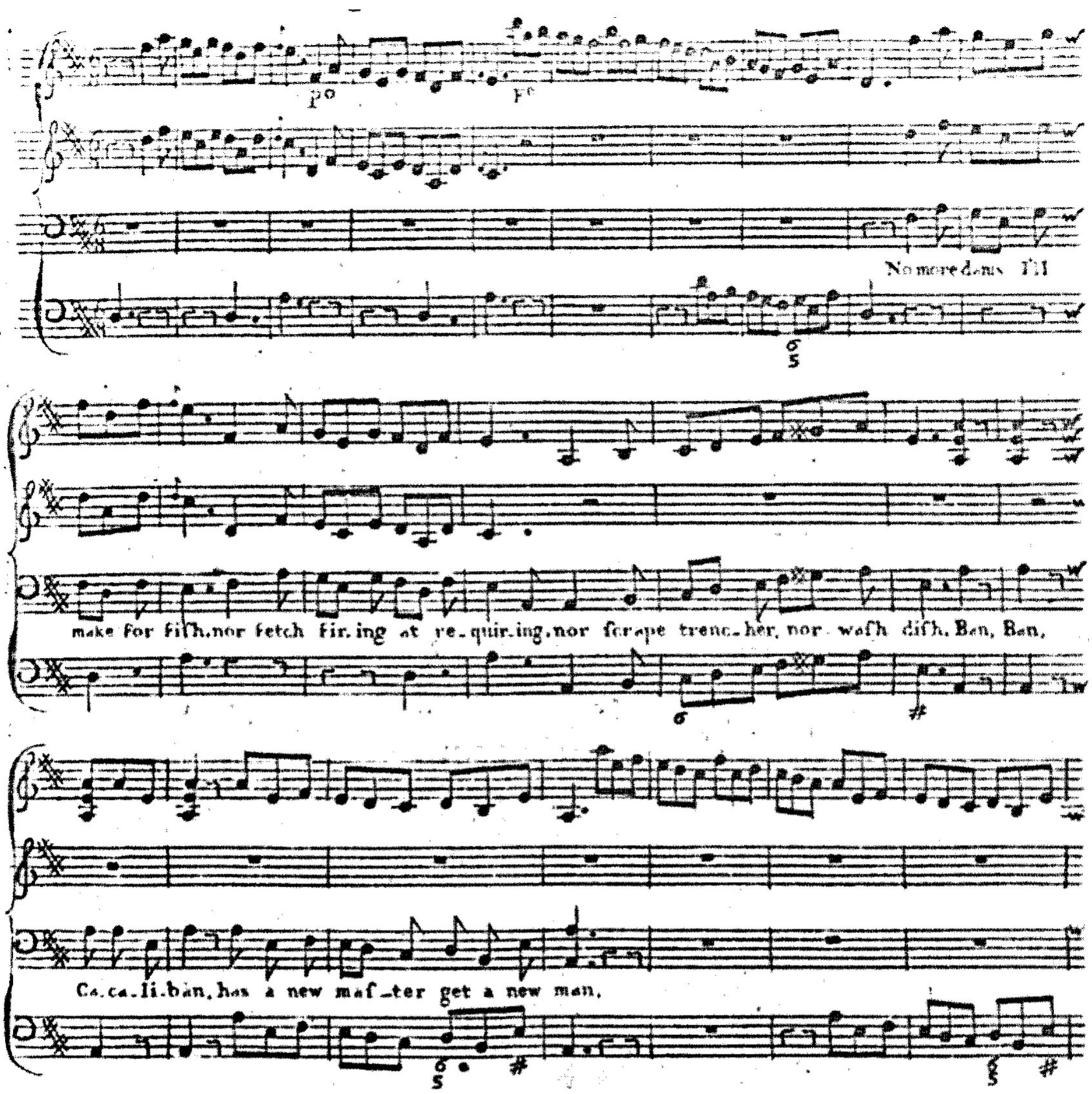
Example IV.7: beginning of the 'B' section of Helena's aria 'Love makes the lovely Venus burn' from Smith's *The Fairies* [no tempo mark]



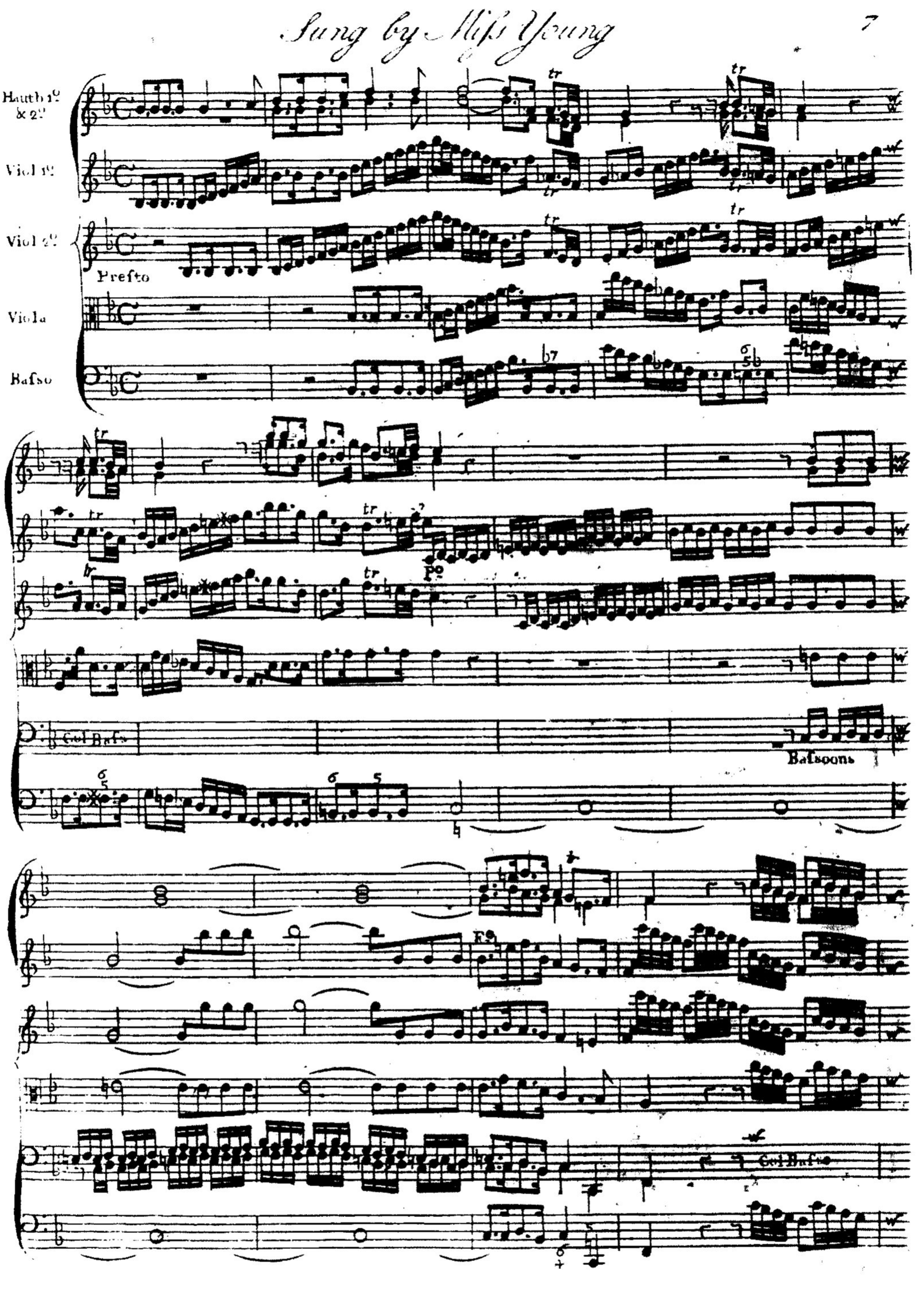
Example III.8: Titania's aria 'You spotted snakes' from Smith's *The Fairies*

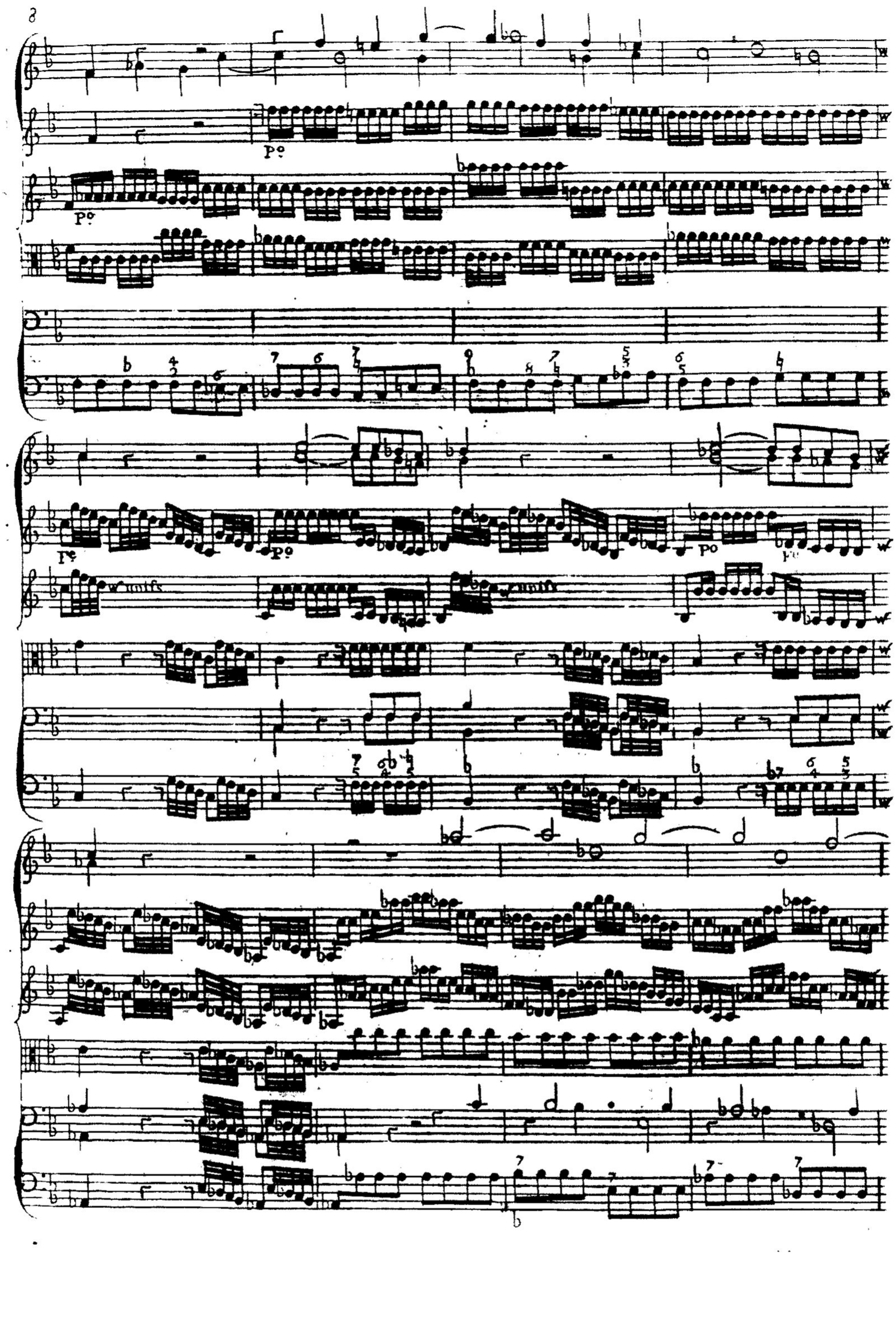


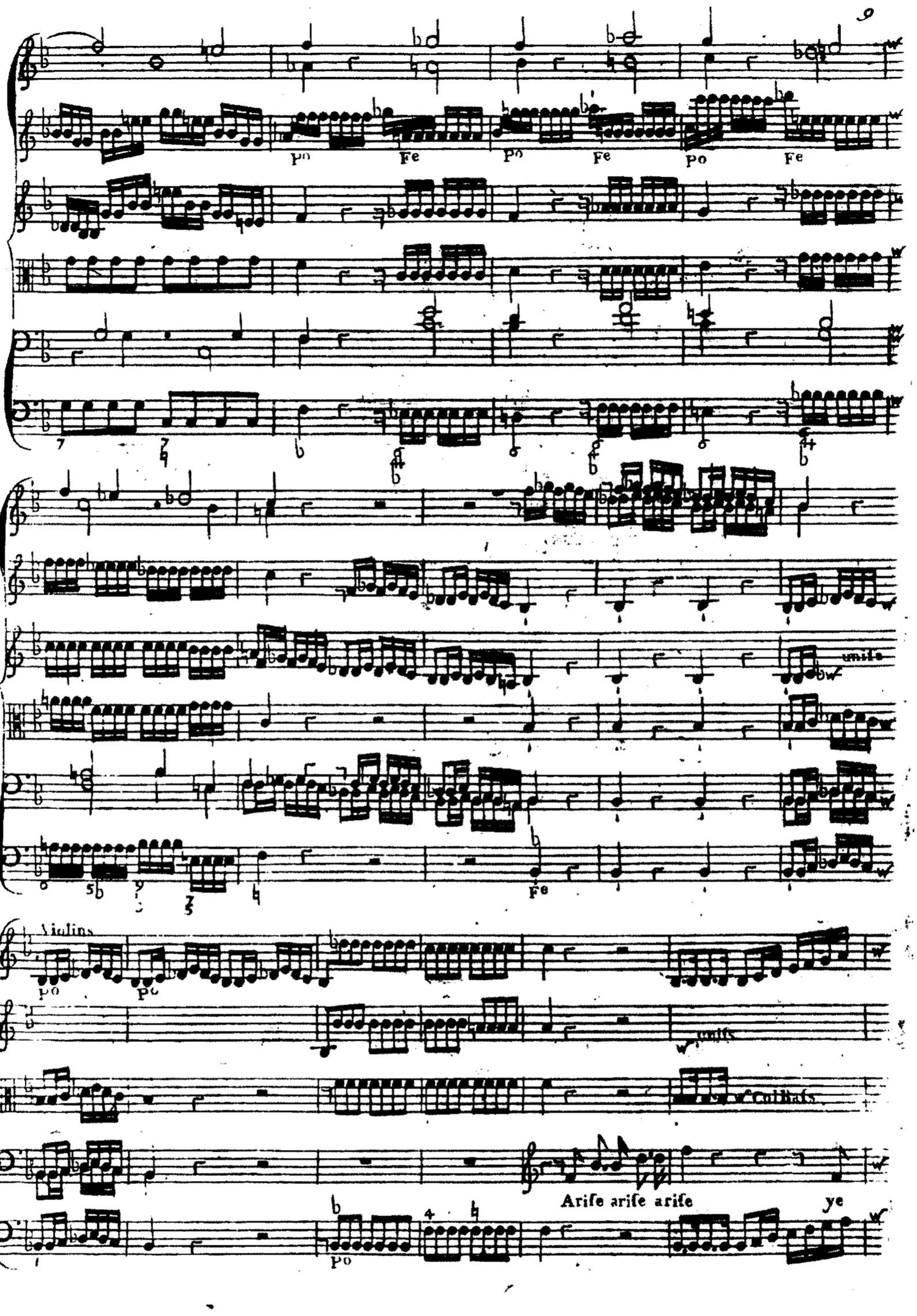
Example IV.9: 'No more dams I'll make for fish' from Smith's *The Tempest*

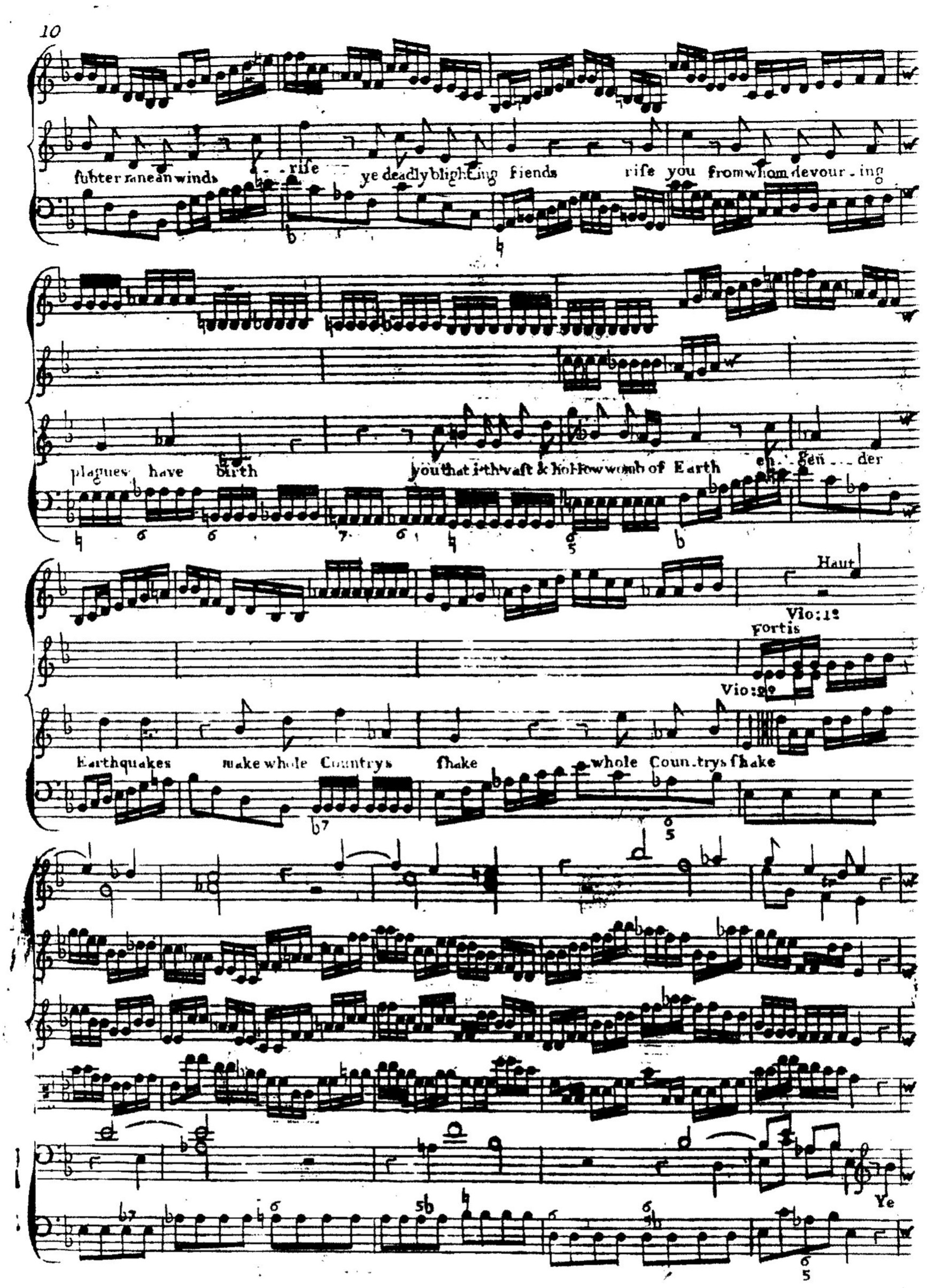


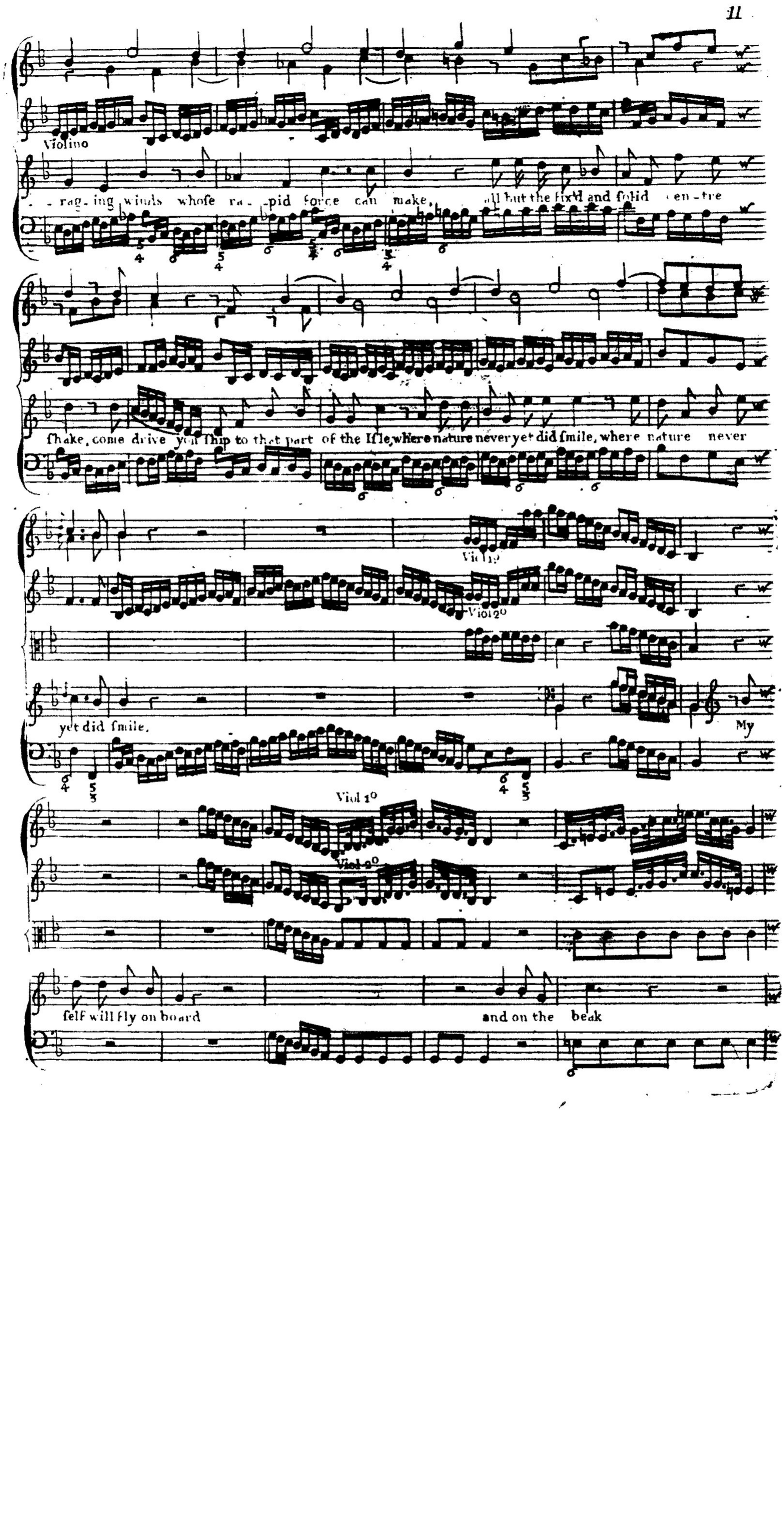
Example IV.10: Ariel's 'Arise, arise, ye subterranean winds from Smith's *The Tempest*

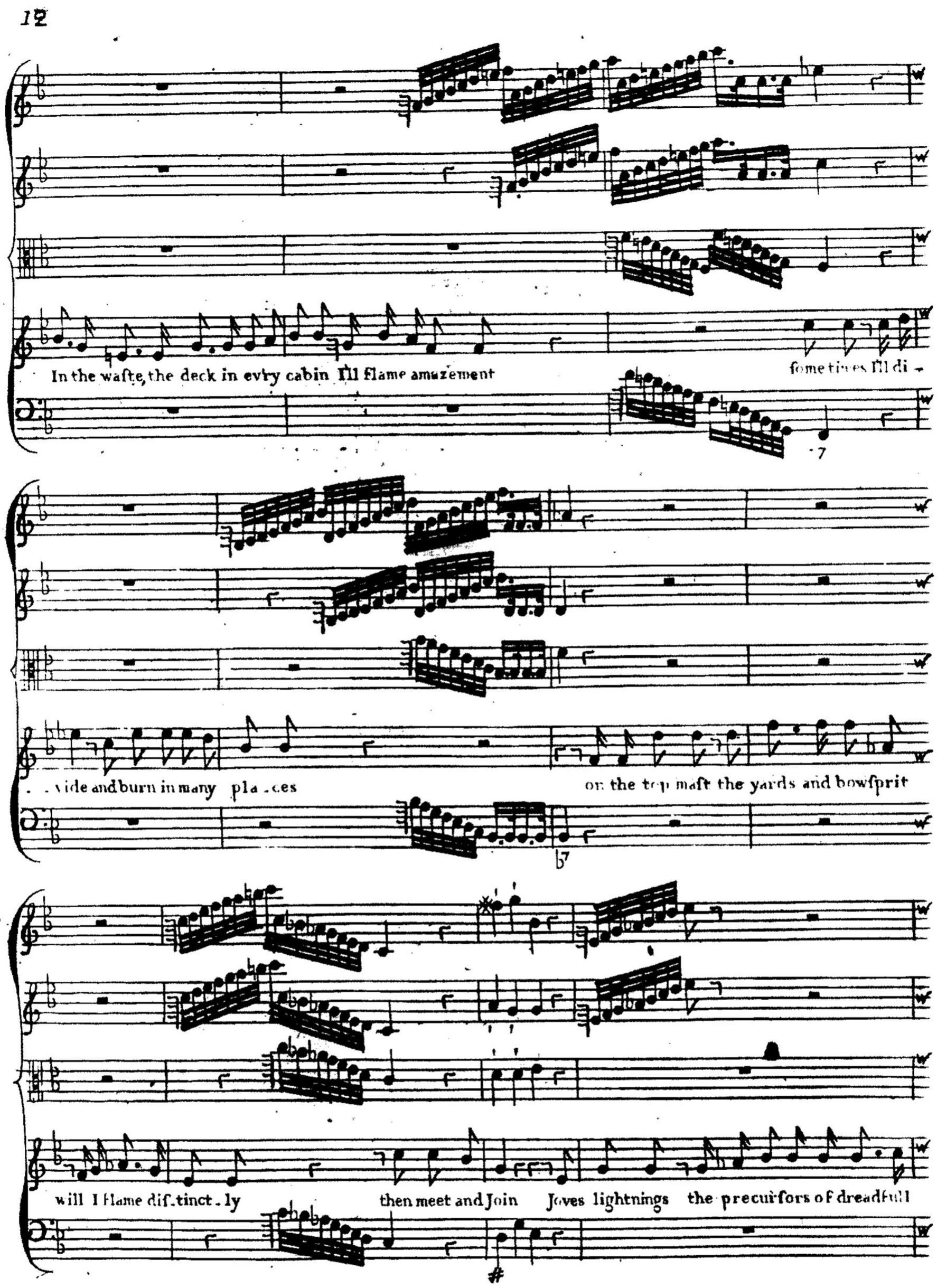


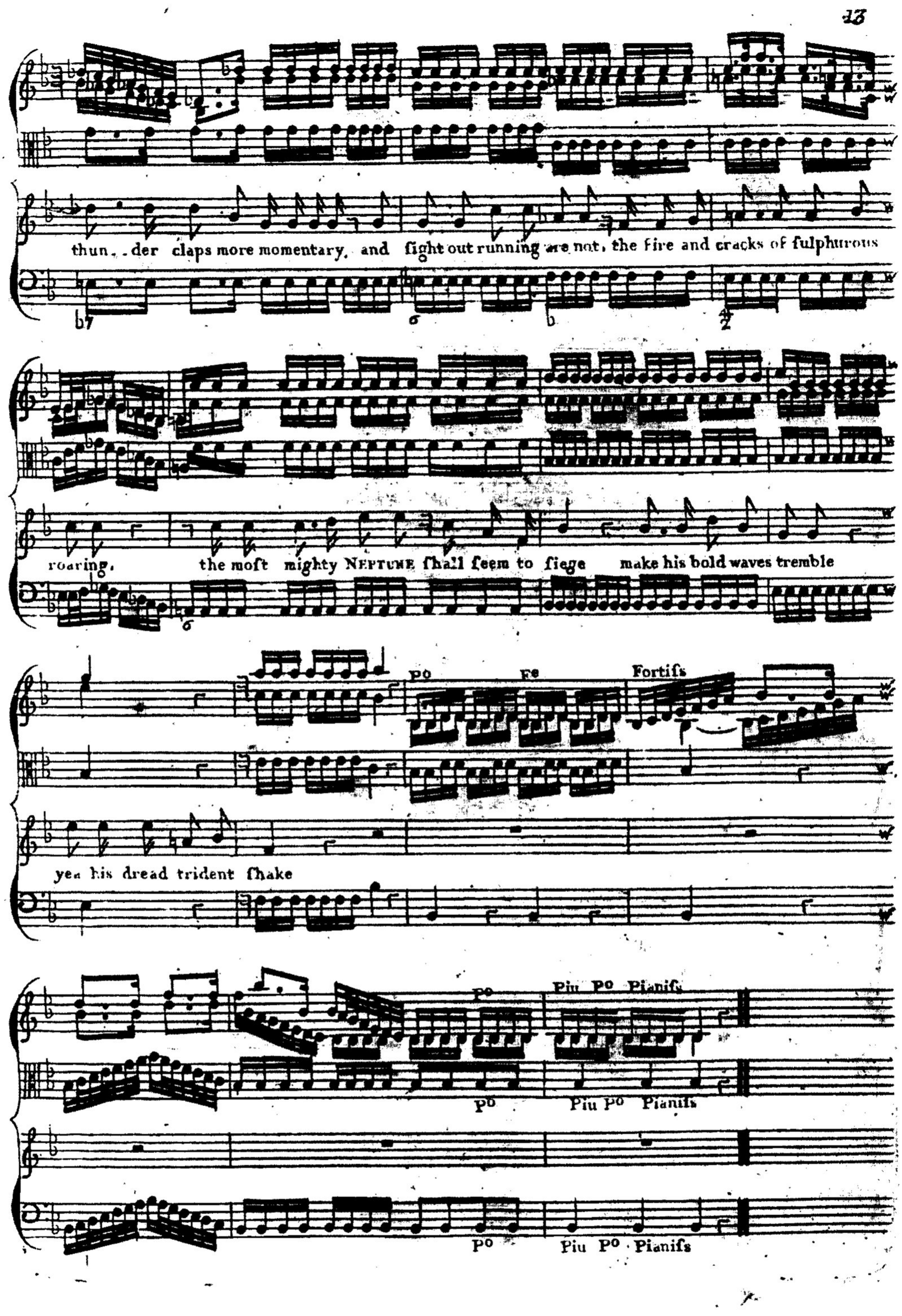



Violins
Arise arise arise ye

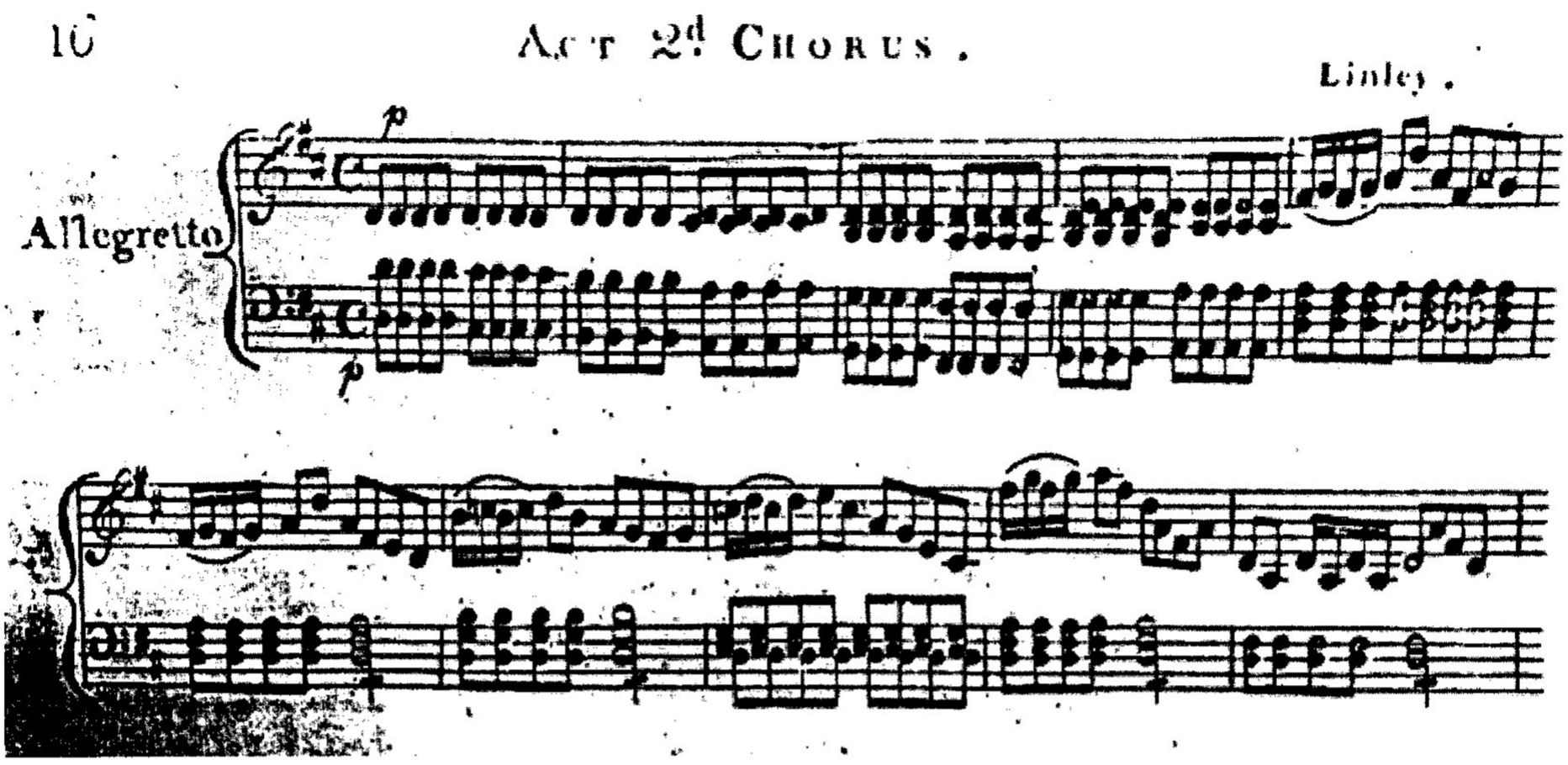

10
fubterraneanwinds
rife
ye deadlyblighting fiends
rife you fromwhom devour - ing
plagues have birth
youthat i'thvaft & hollowwomb of Earth
en - gen - der
Haut
Vio:1?
Fortis
Vio:2?
Earthquakes
make whole Countrys
fhake
whole Coun.trys fhake
Ye


11
Violino
rag- ing winds whose ra- -pid force can make,
all but the fixd and ſolid cen- tre
ſhake, come drive your ſhip to that part of the Iſle, where nature never yet did ſmile, where nature never
Viol 1°
Viol 2°
yet did ſmile.
My
Viol 1°
Viol 2°
ſelf will fly on board
and on the beak

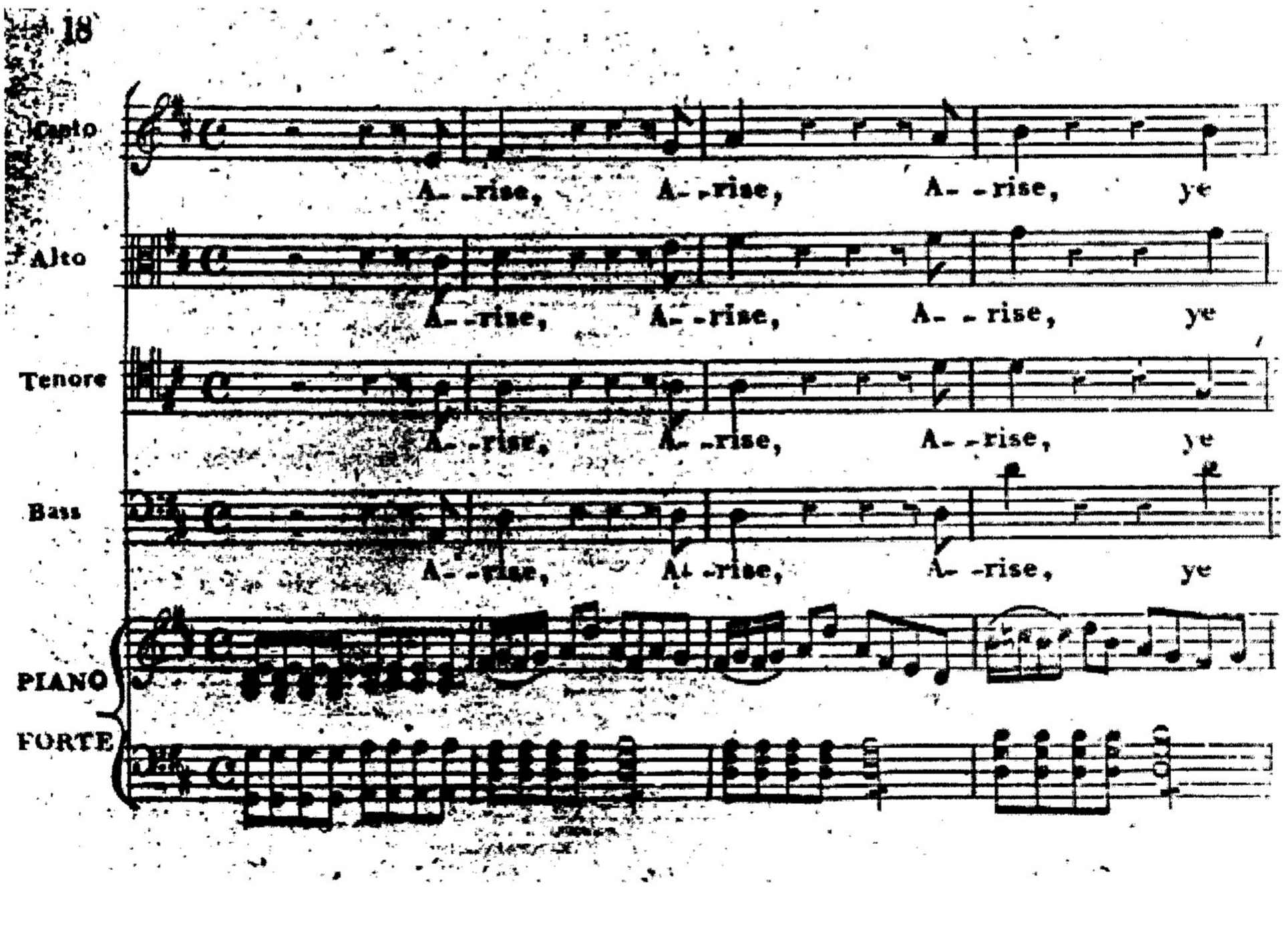

12
In the waſte, the deck in evry cabin I'll flame amazement
ſometimes I'll di -
7
. . vide and burn in many pla . ces
on the top maſt the yards and bowſprit
will I flame dif . tinct . ly
then meet and Join
Joves lightnings the precurſors of dreadfull


13
thun. . der claps more momentary, and fight out running are not, the fire and cracks of fulphurous
roaring. the moft mighty NEPTUNE ſhall ſeem to ſiege make his bold waves tremble
Po Fe Fortiſs
yea his dread trident ſhake
Po Piu Po Pianiſs
Po Piu Po Pianiſs
Po Piu Po Pianiſs

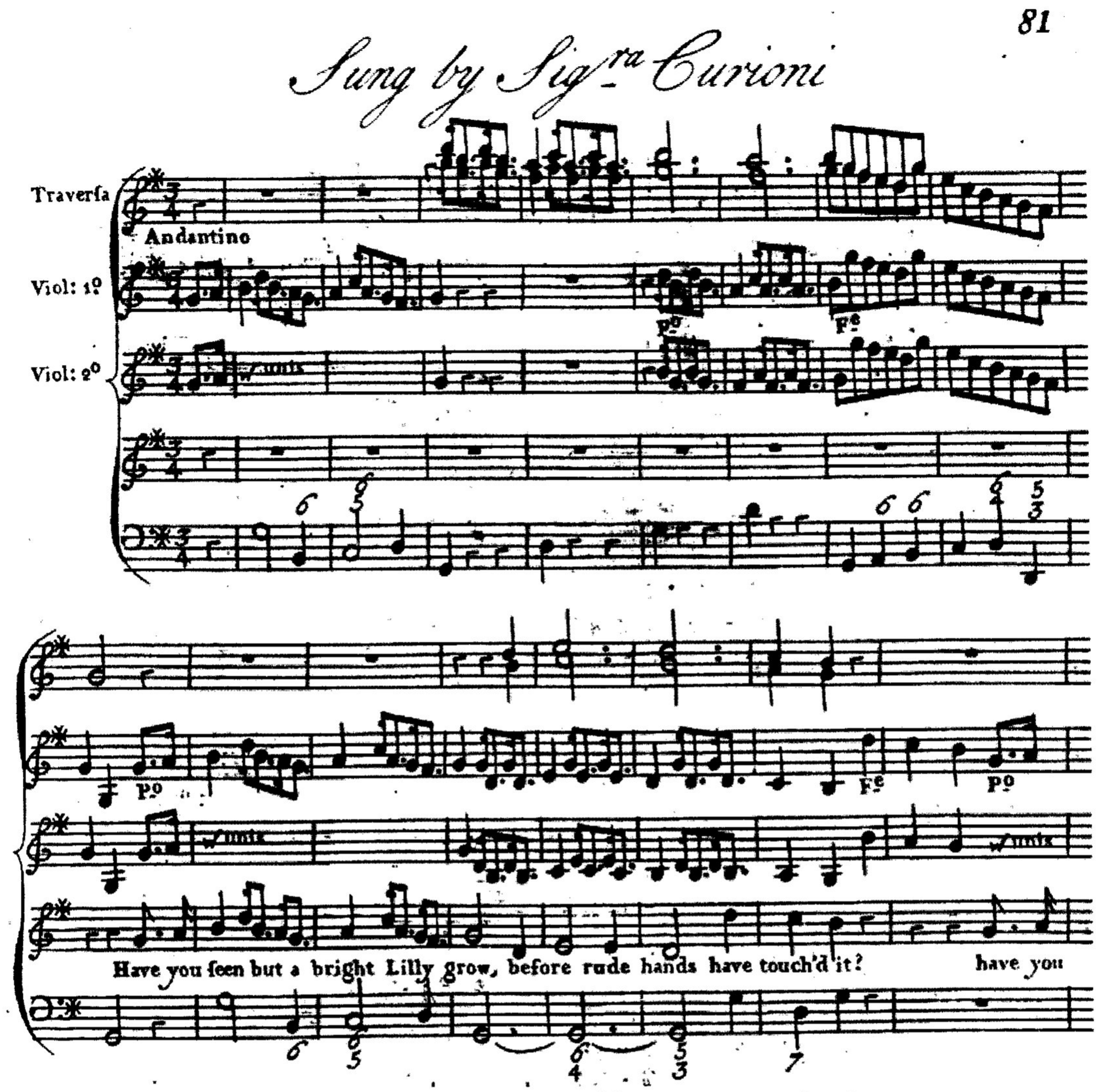
Example IV.11a: Opening piano transcription of 'Arise, arise, ye spirits of the storm' from Thomas Linley's *The Tempest*



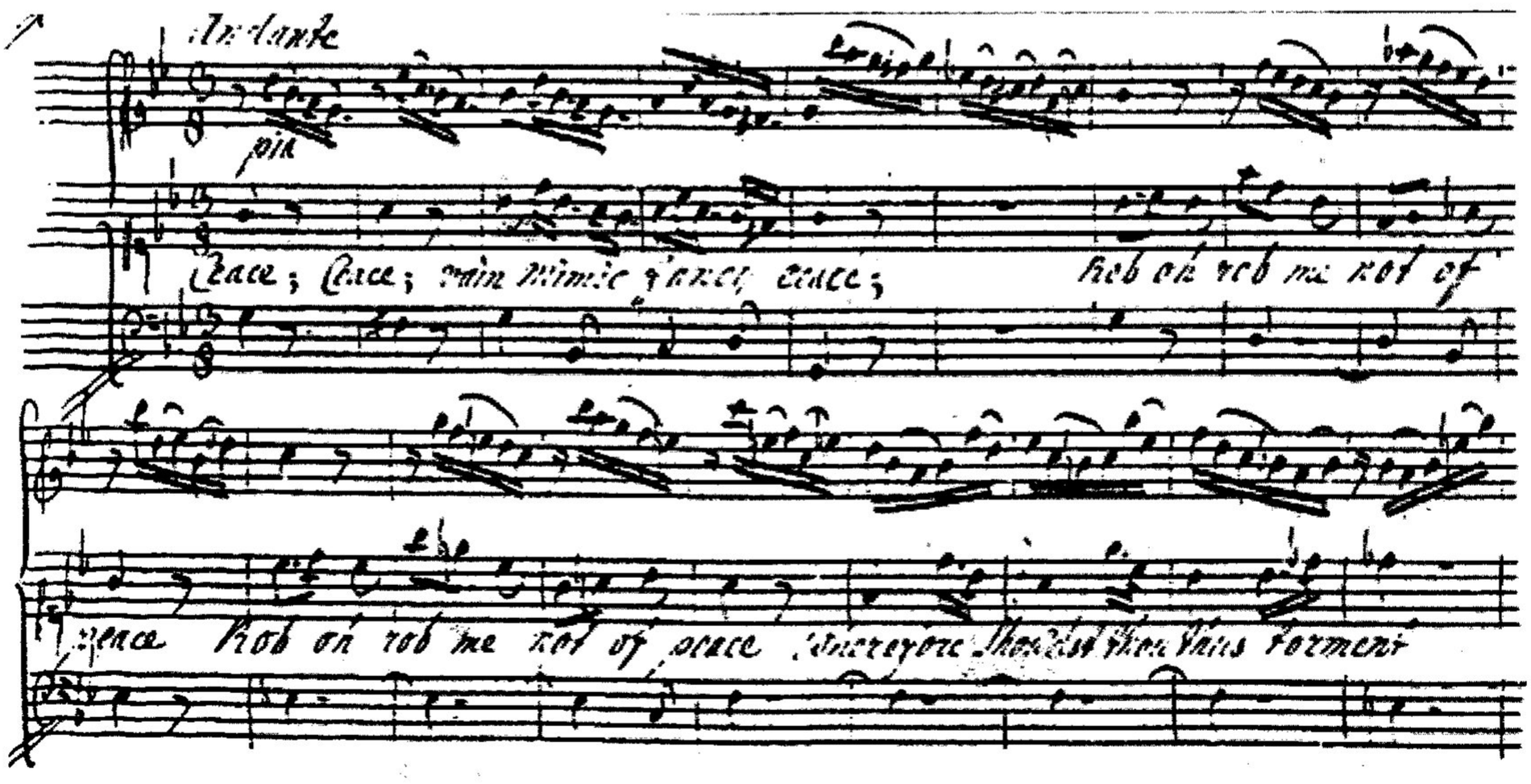
Example IV.11b: Piano transcription of the chorus from 'Arise, arise, ye spirits of the storm' from Thomas Linley's *The Tempest*



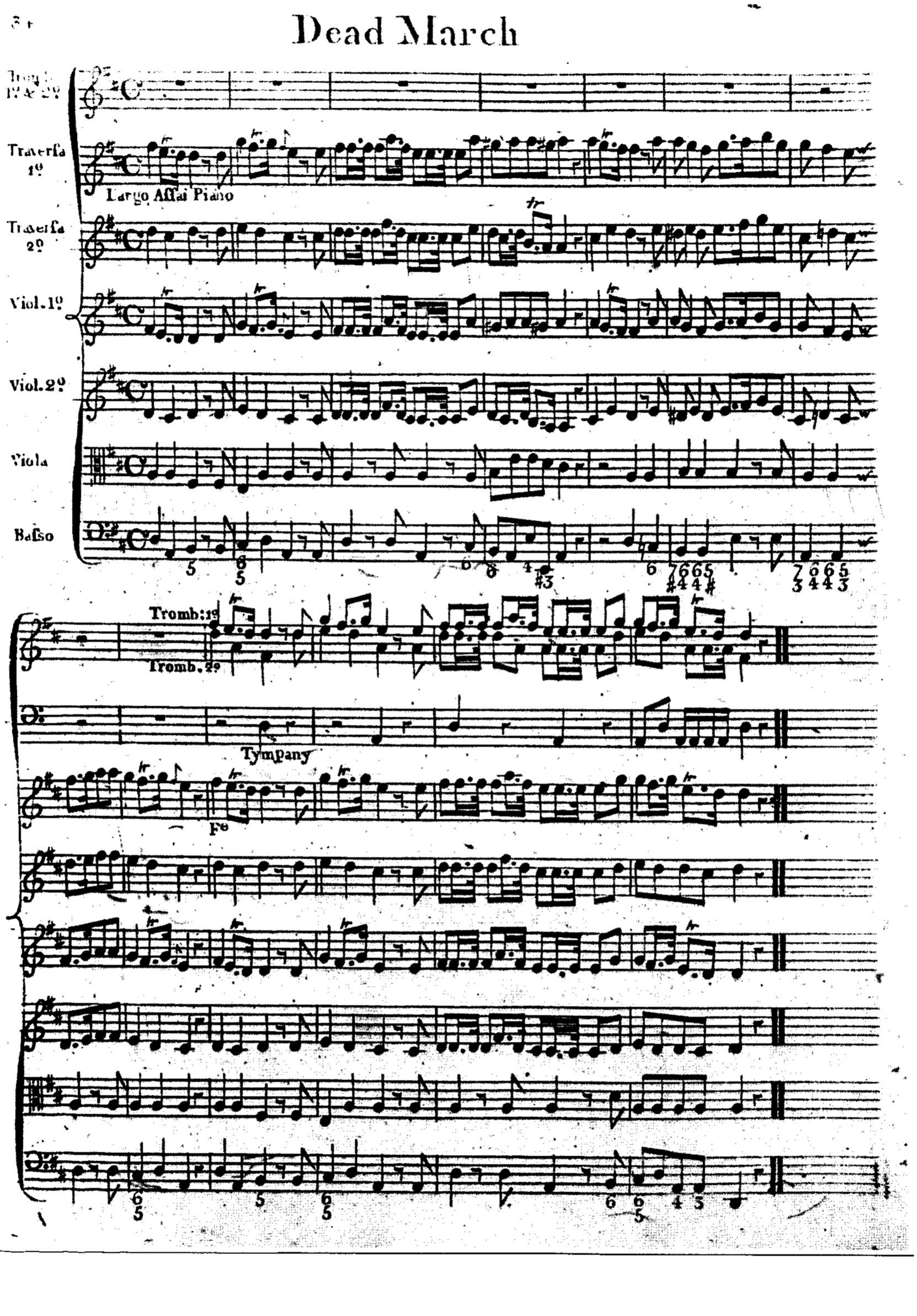
Example IV.12a: Ferdinand's aria 'Have you seen but a bright lily grow' from Smith's *The Tempest*



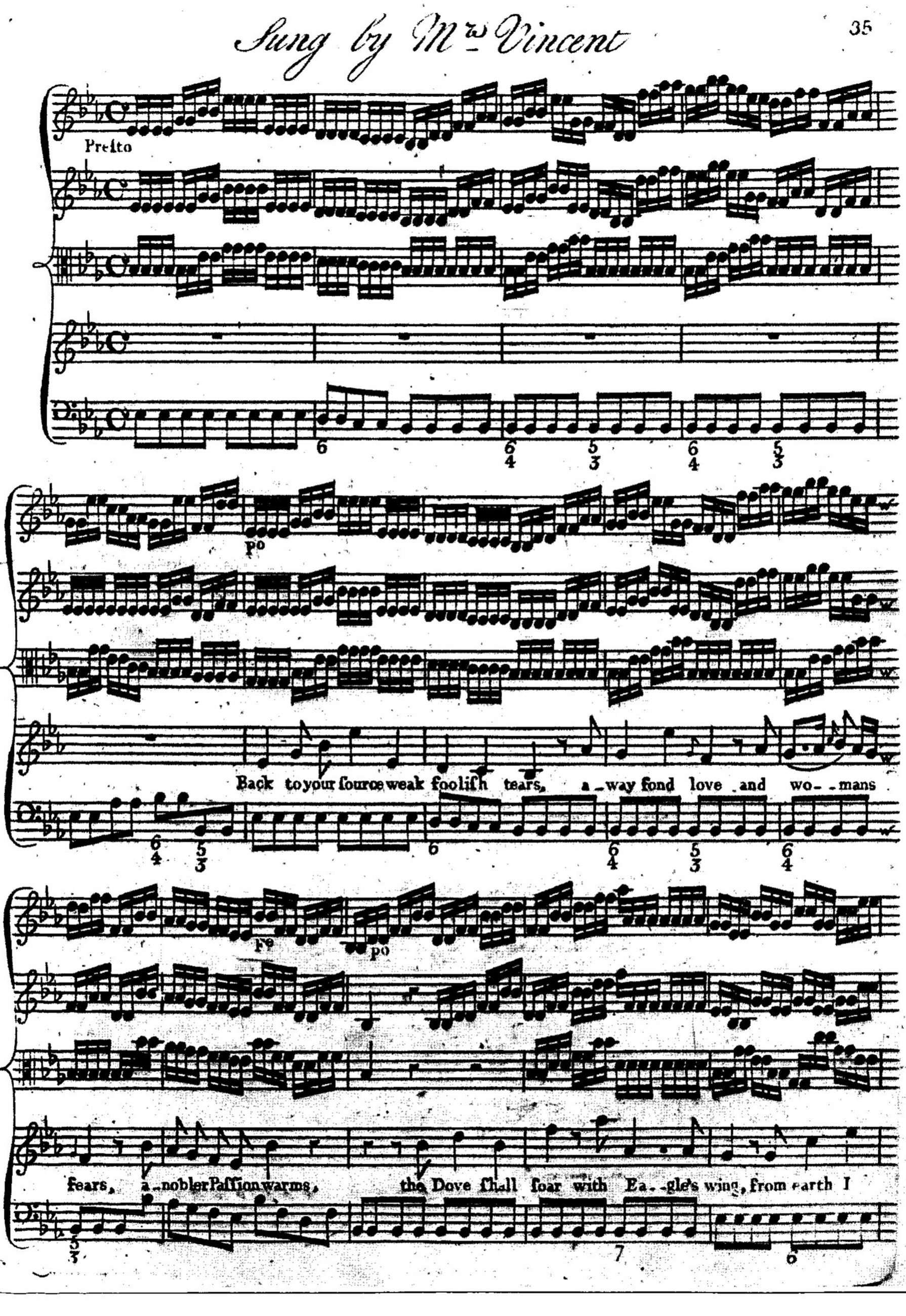
Example IV.12.b: 'Cease vain mimic fancy' from Smith's oratorio *Paradise Lost*



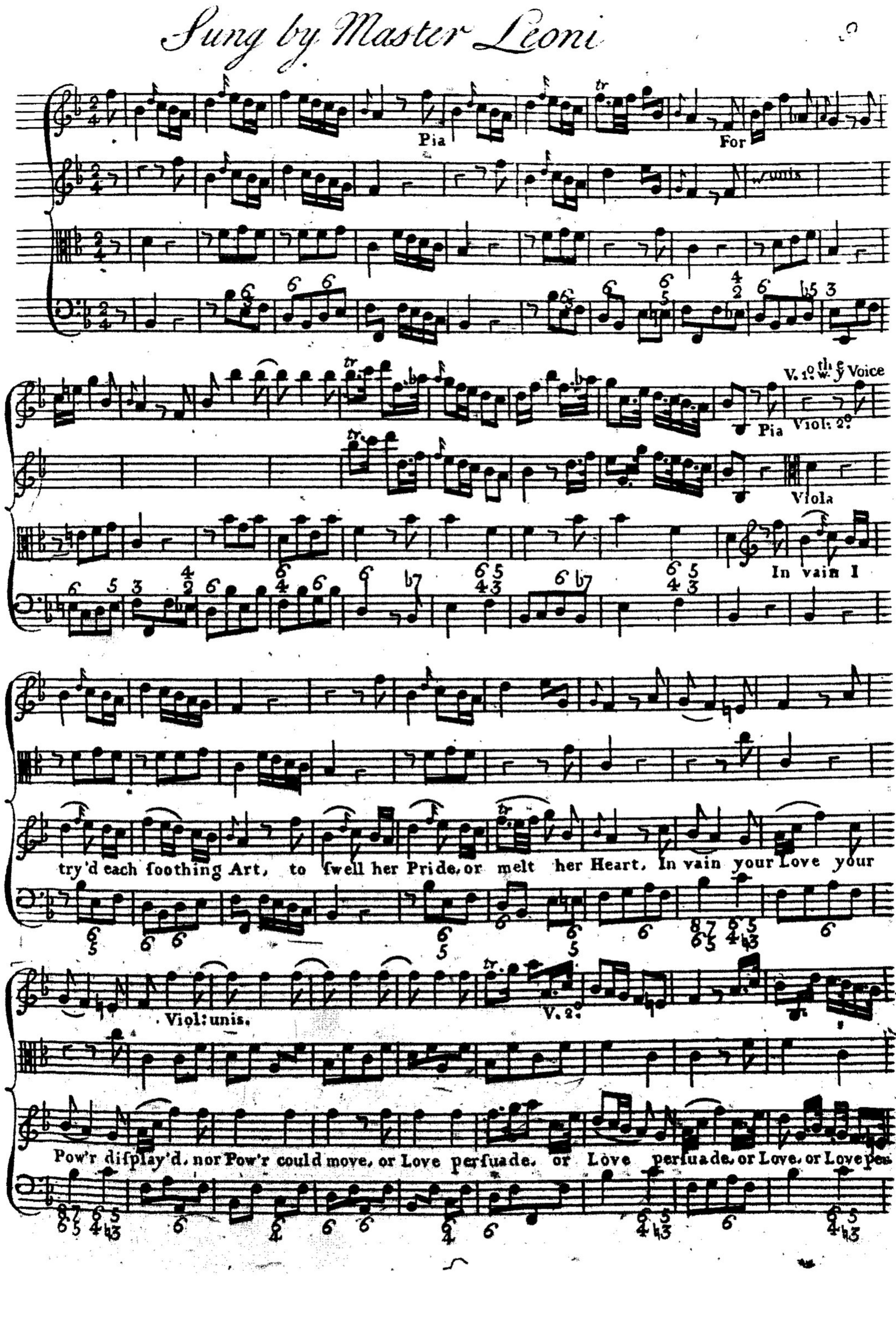
Example IV.13: Dead March from Smith's *The Enchanter*



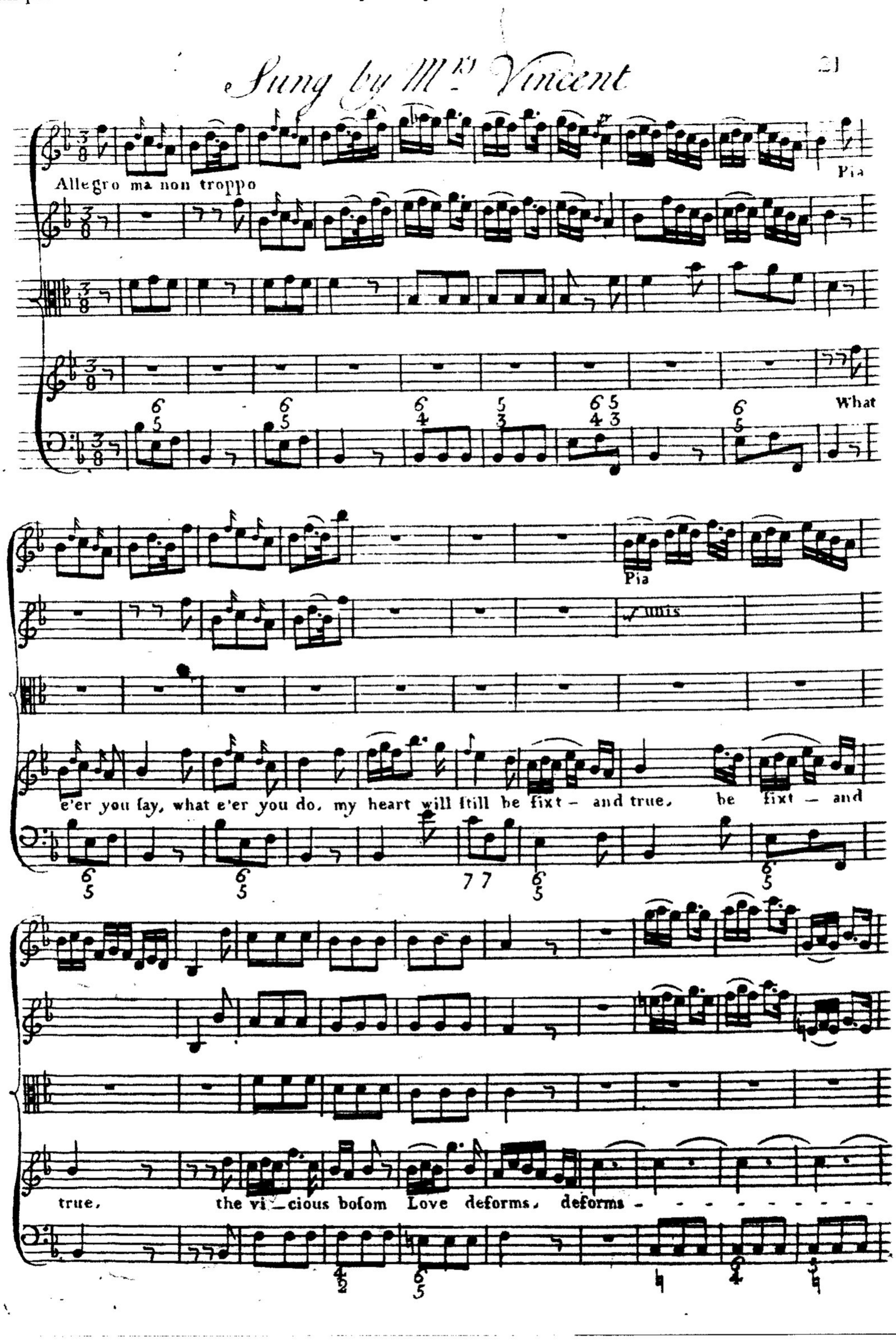
Example IV.14: Zaida's aria 'Back to your source' from Smith's *The Enchanter*



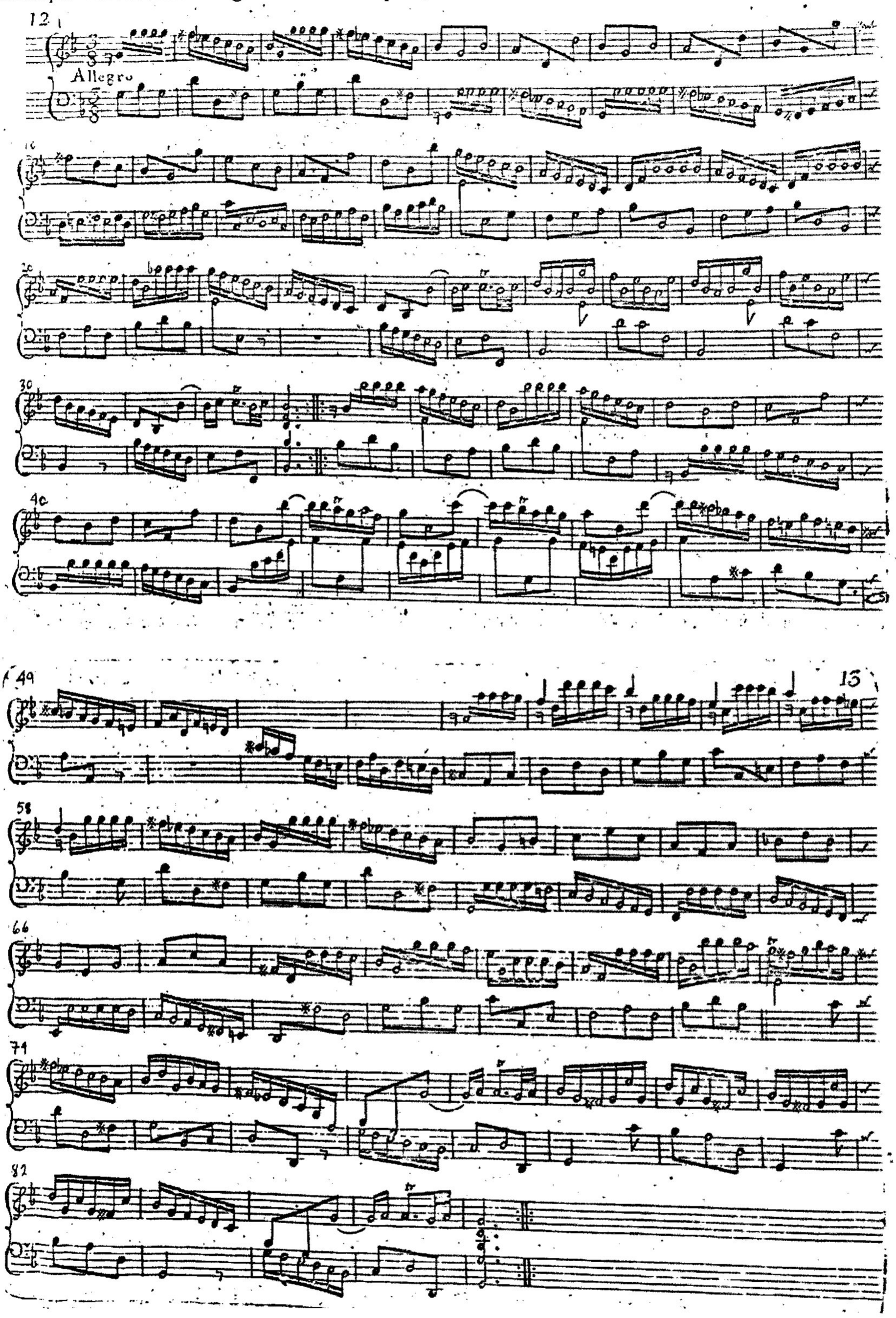
Example IV.15a: Kaliel's aria 'In vain I tried each soothing art' from Smith's *Enchanter* [no tempo mark]



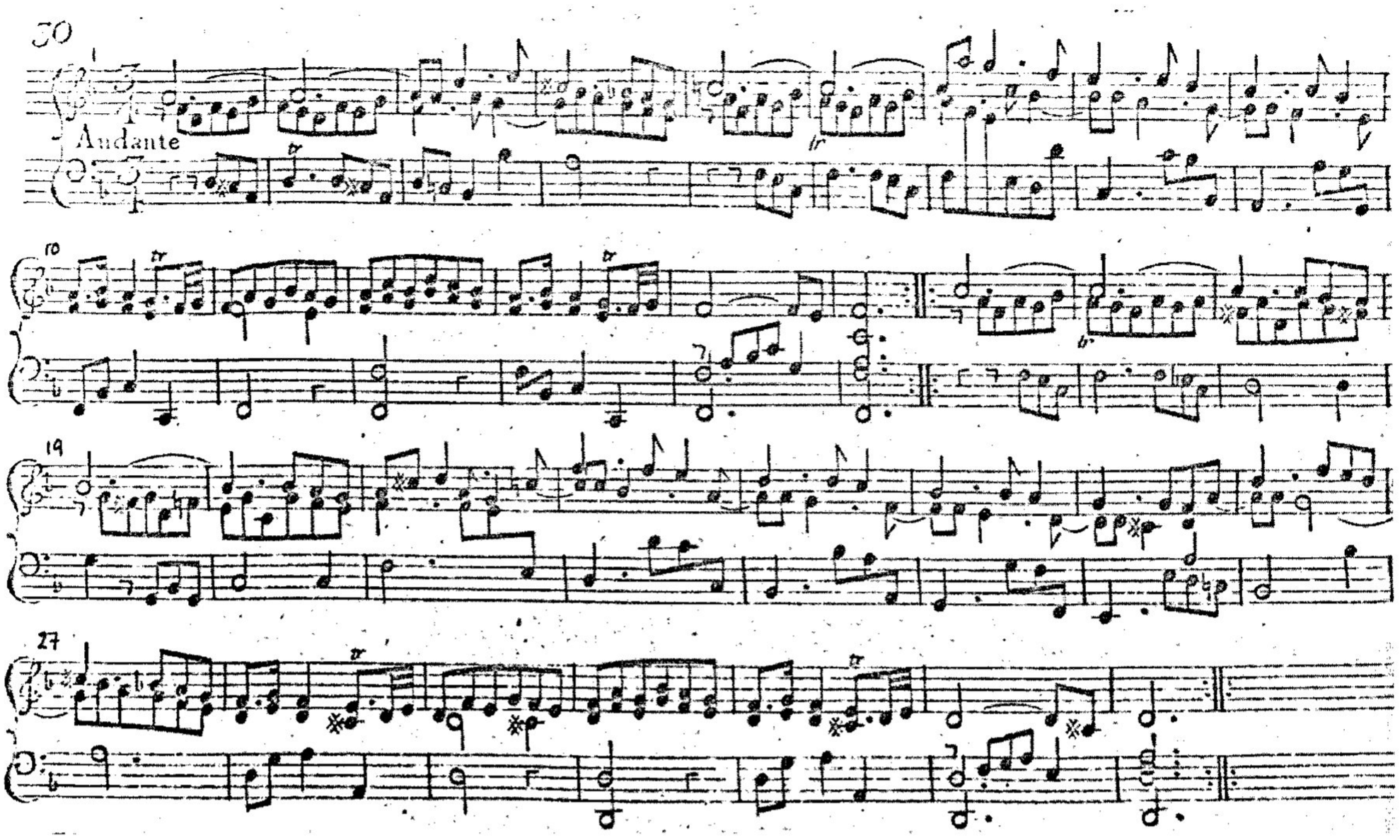
Example IV.15b: Zaida's aria 'What e'er you say' from Smith's *The Enchanter*



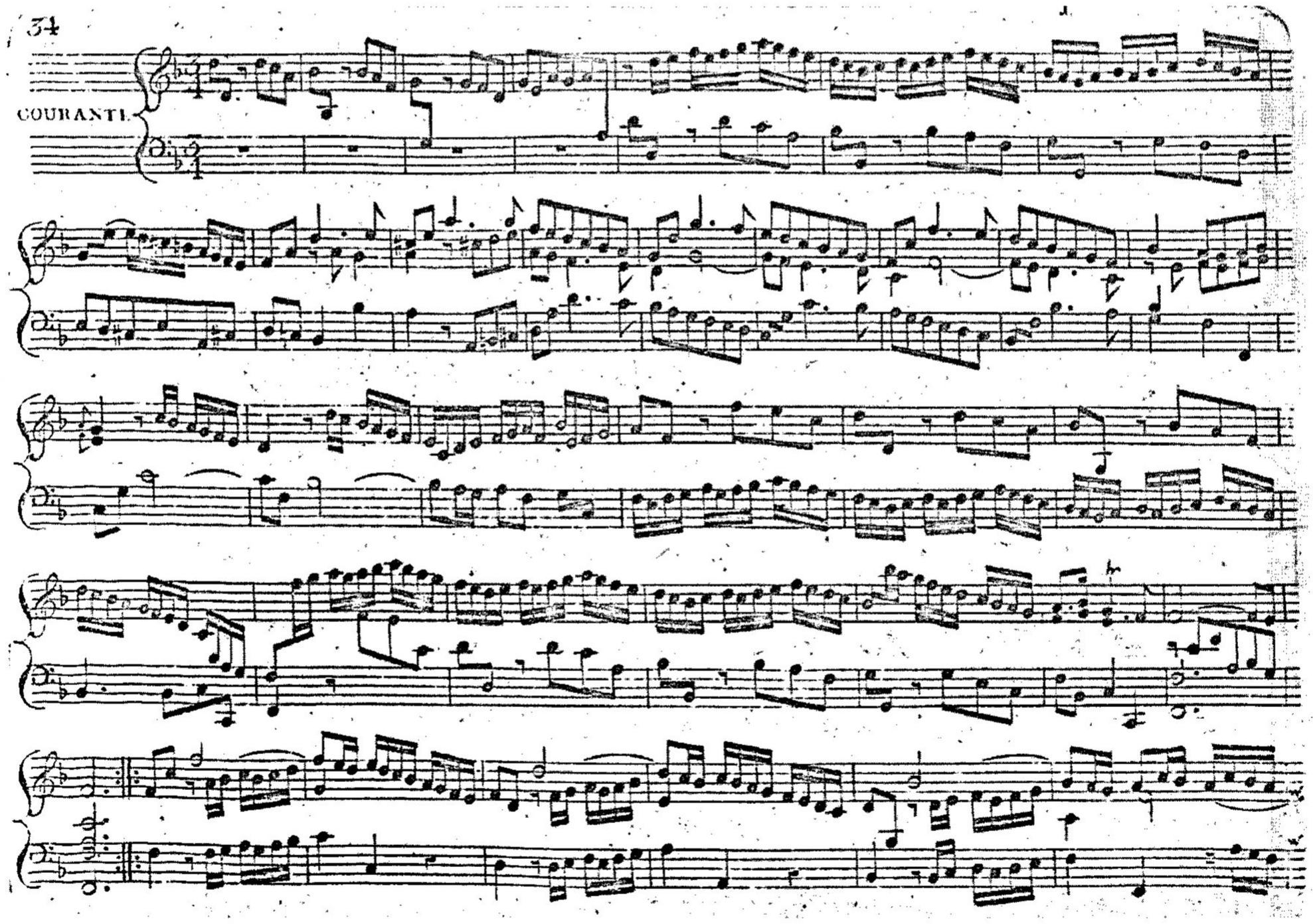
Example V.1: second Allegro of Smith's Op. V, Sonata II



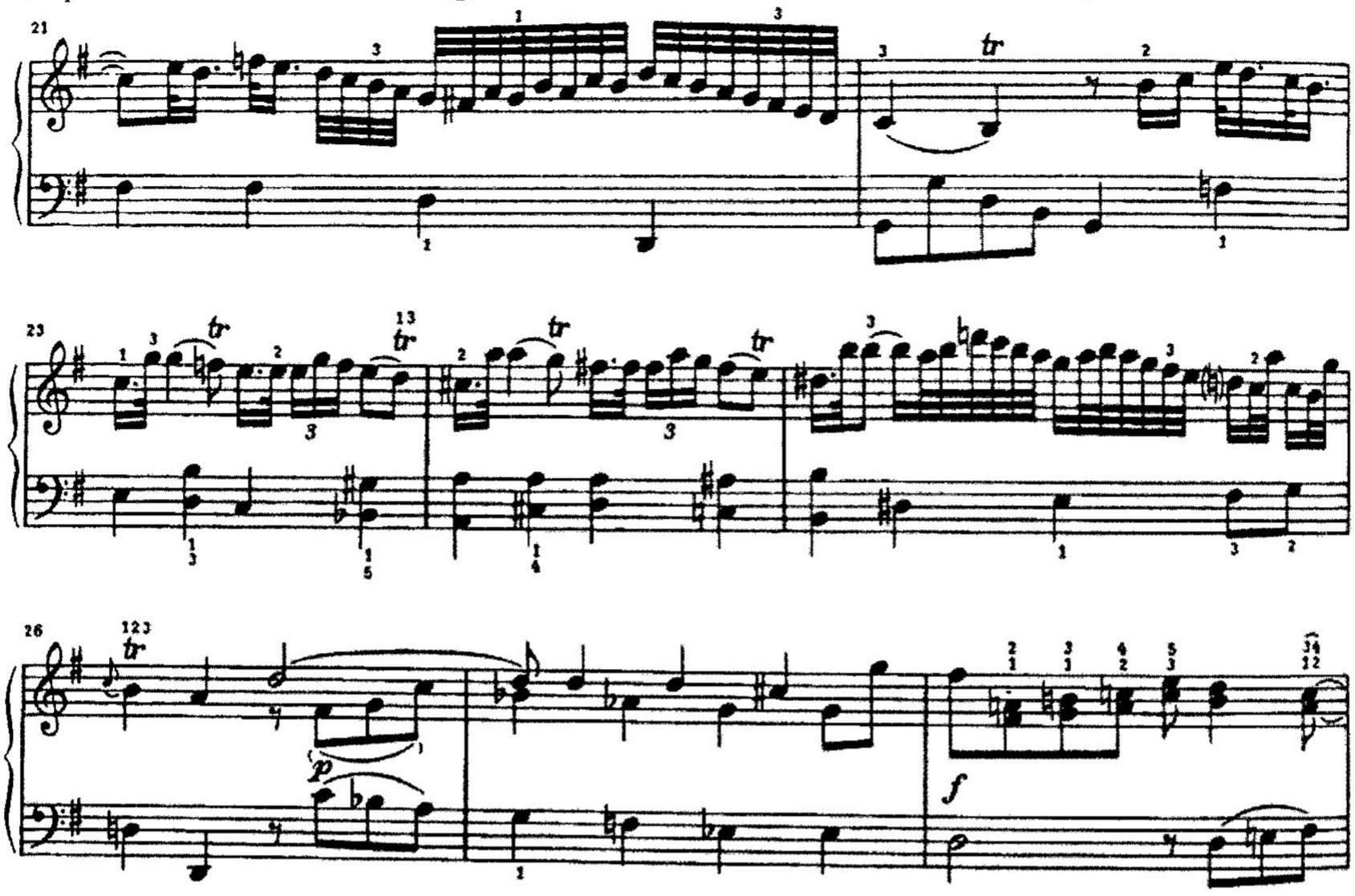
Example V.2: Andante from Smith's Sonata V



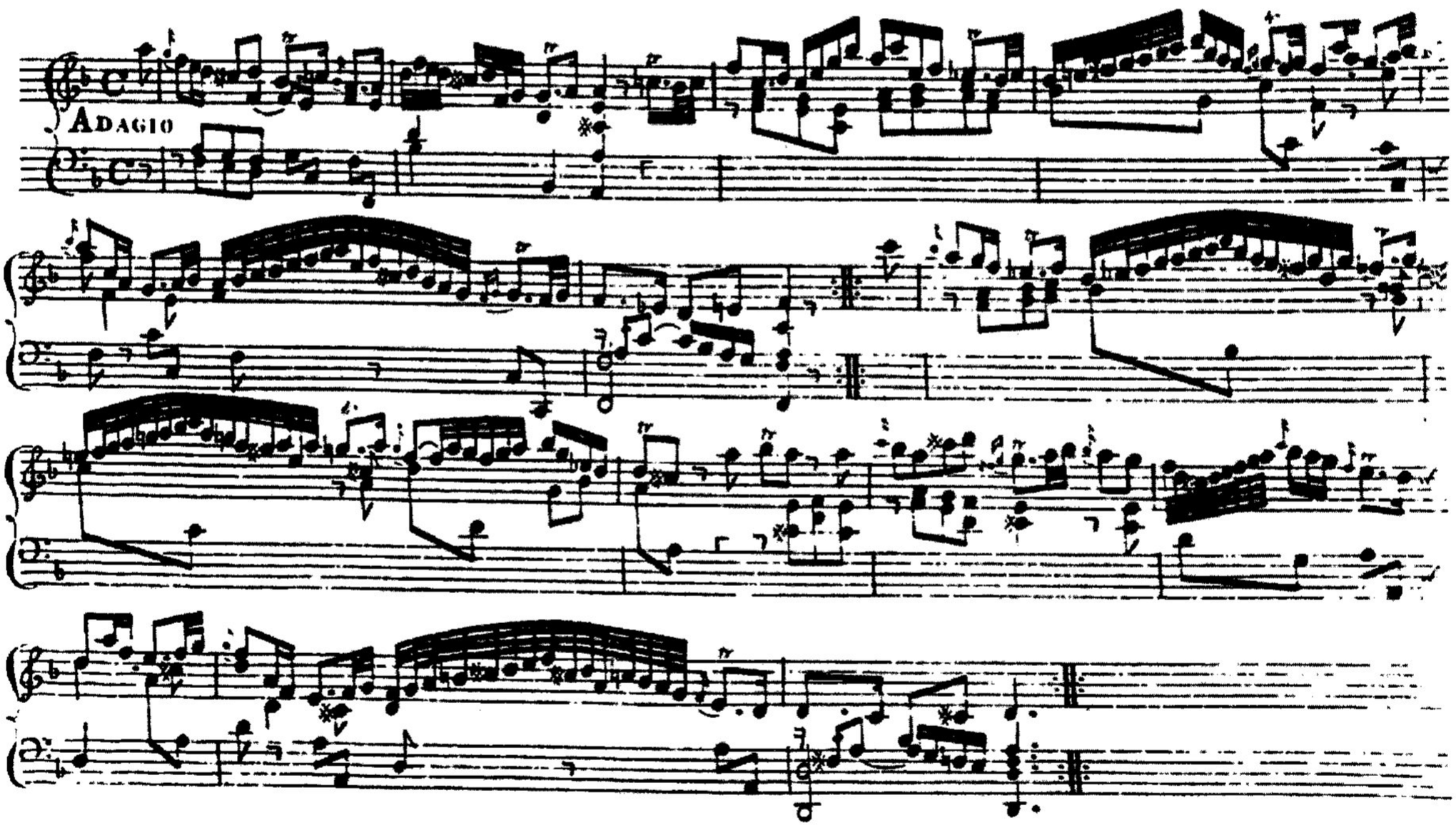
Example V.3: Courante from Smith's Sonata VI



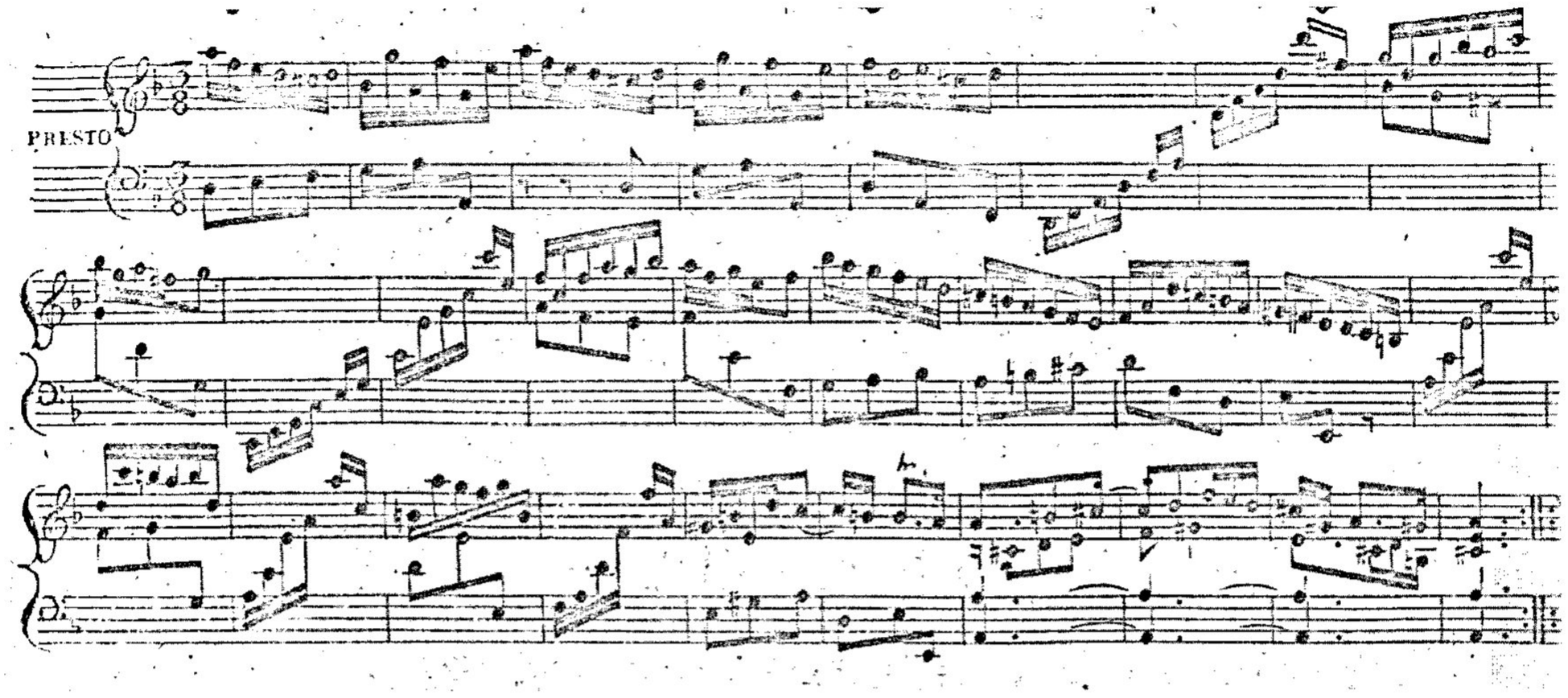
Example V.4: bars 21-28 of Adagio from C. P. E Bach's Sonata in B minor, H 132



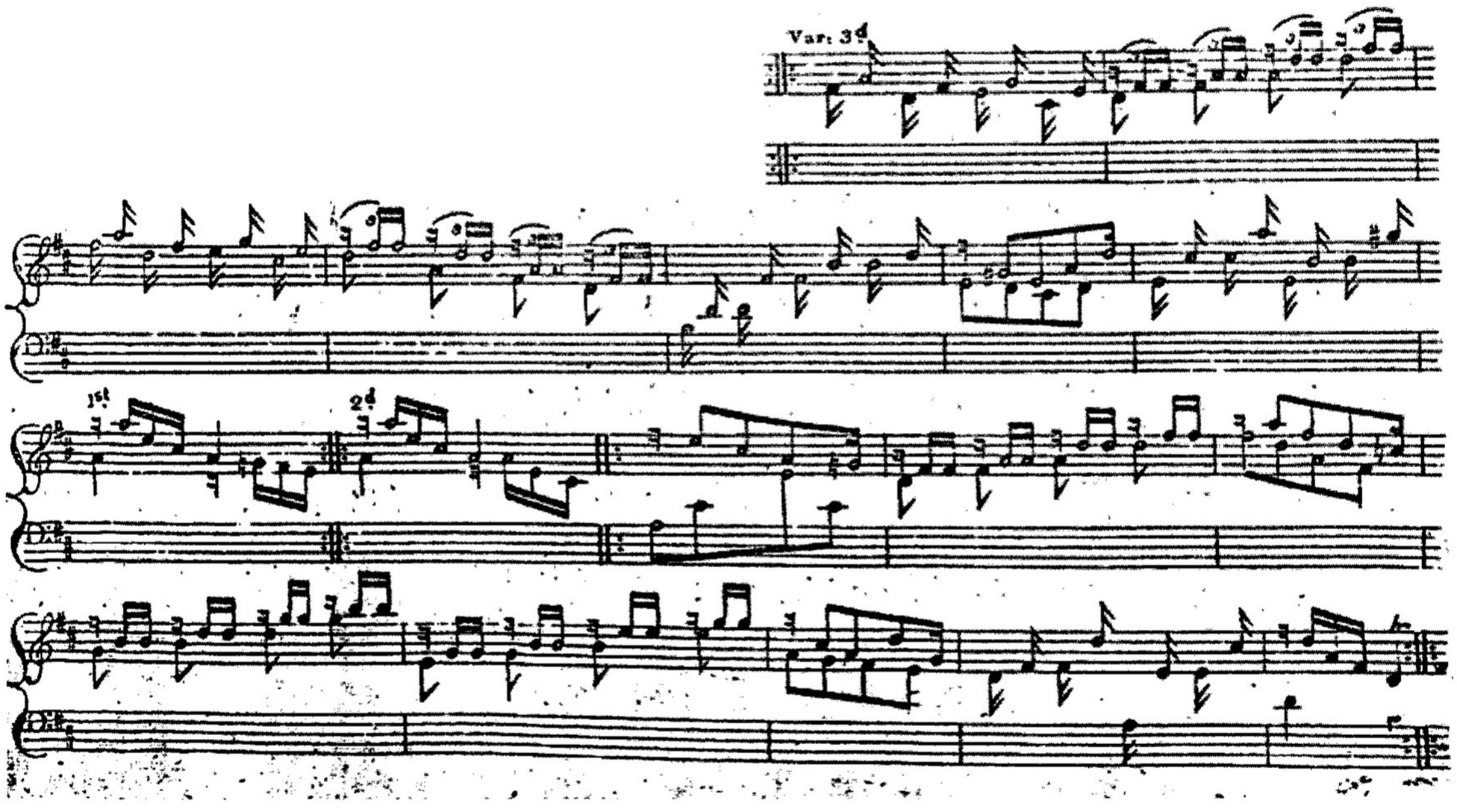
Example V.5: Adagio from Smith's Sonata I



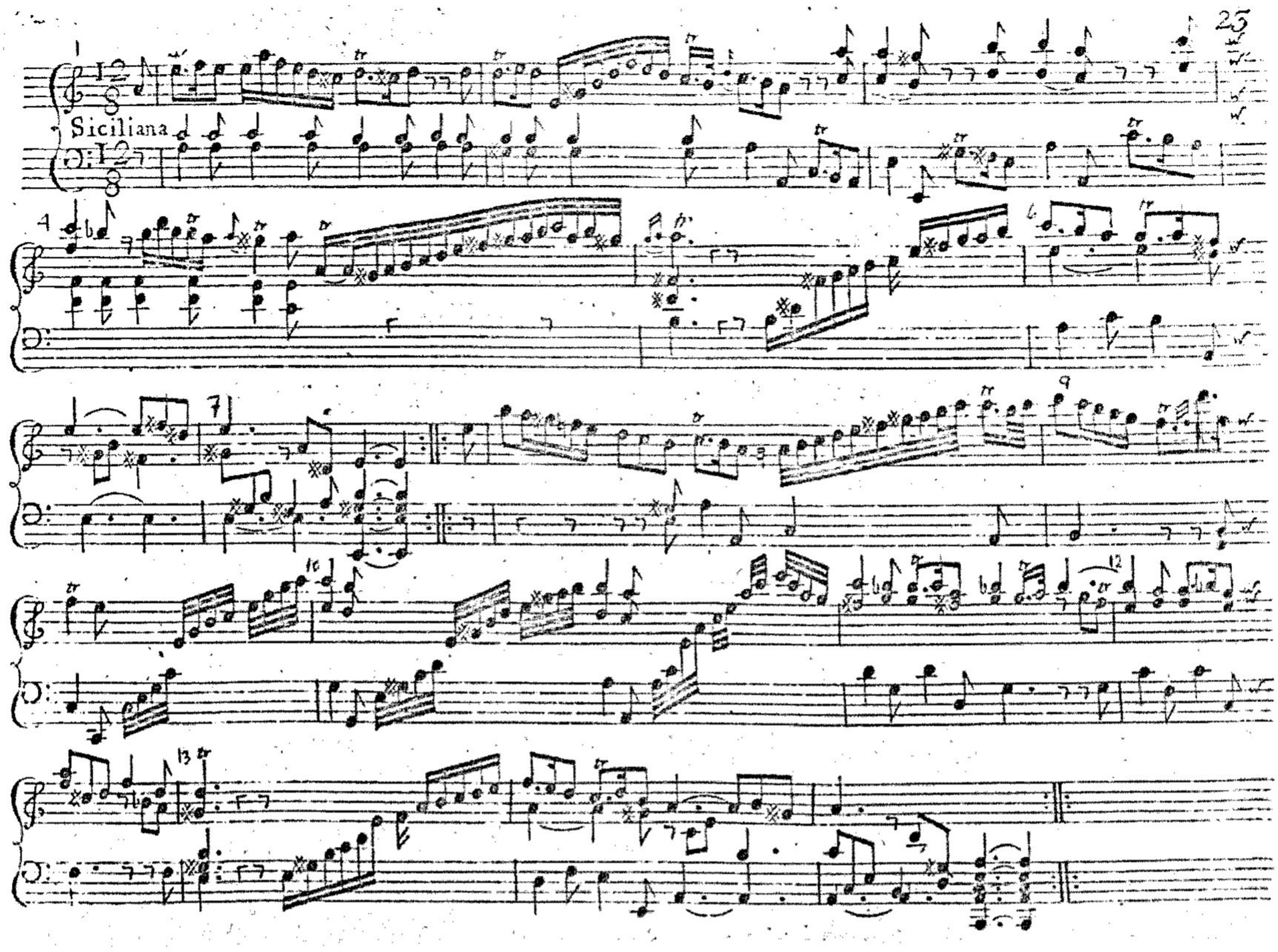
Example V.6a: Presto from Smith's Sonata VI



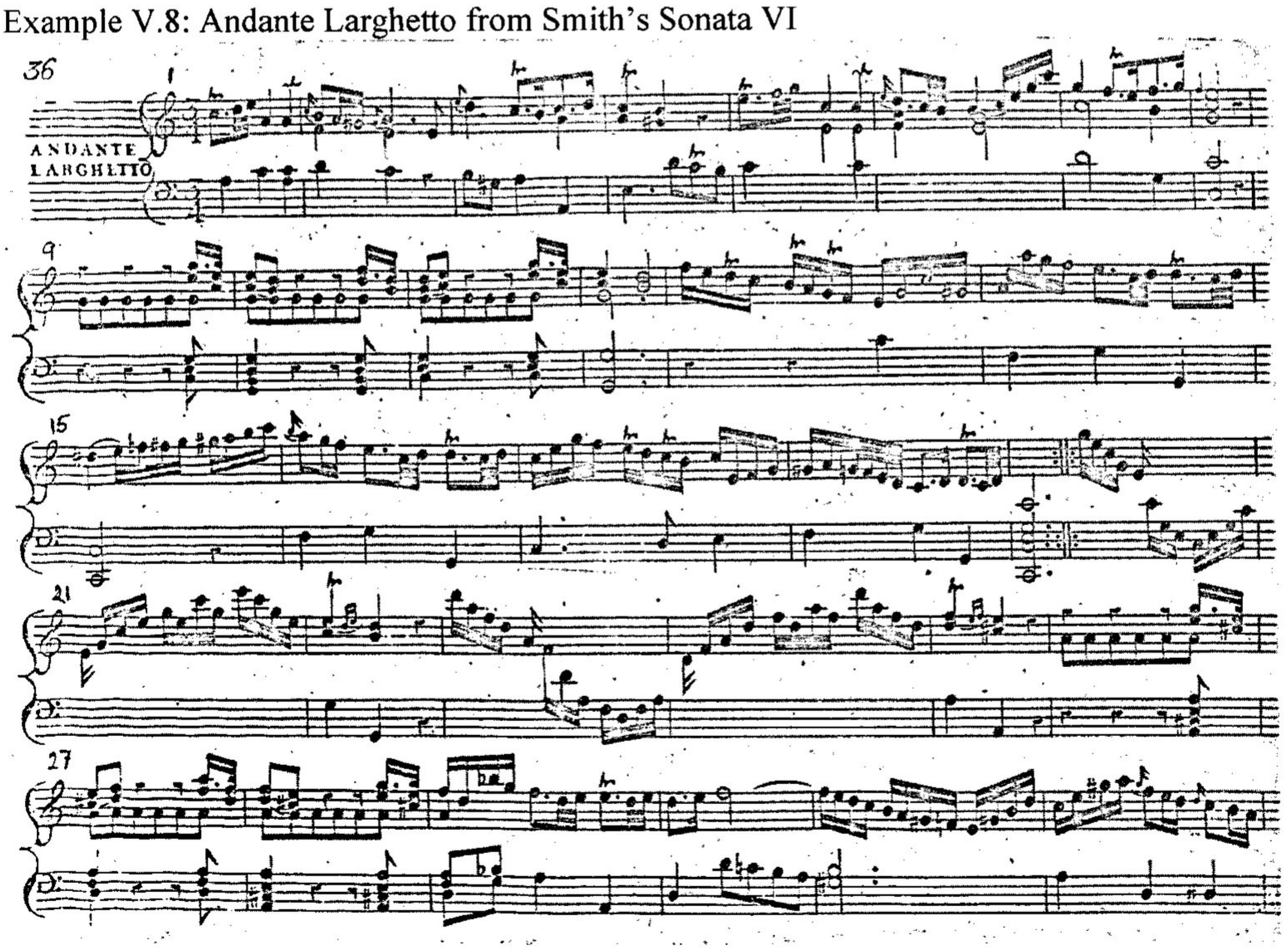
Example V.6b: Variation 3 from Air [and variations] from Smith's Sonata XI

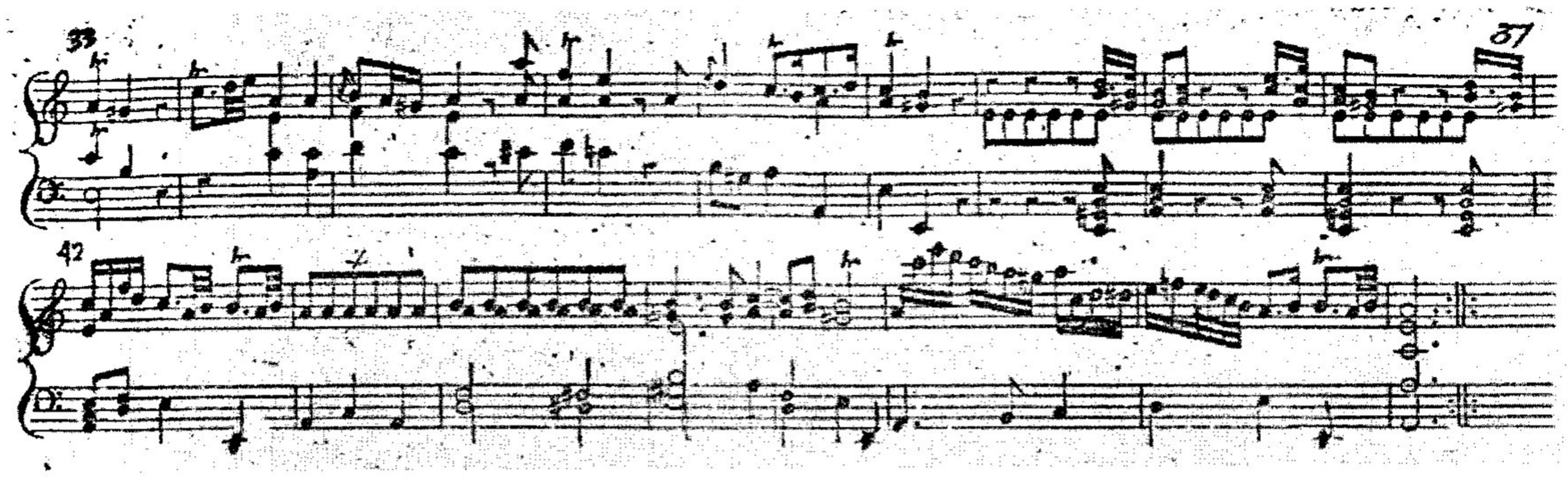


Example V.7: Siciliana from Smith's Sonata IV



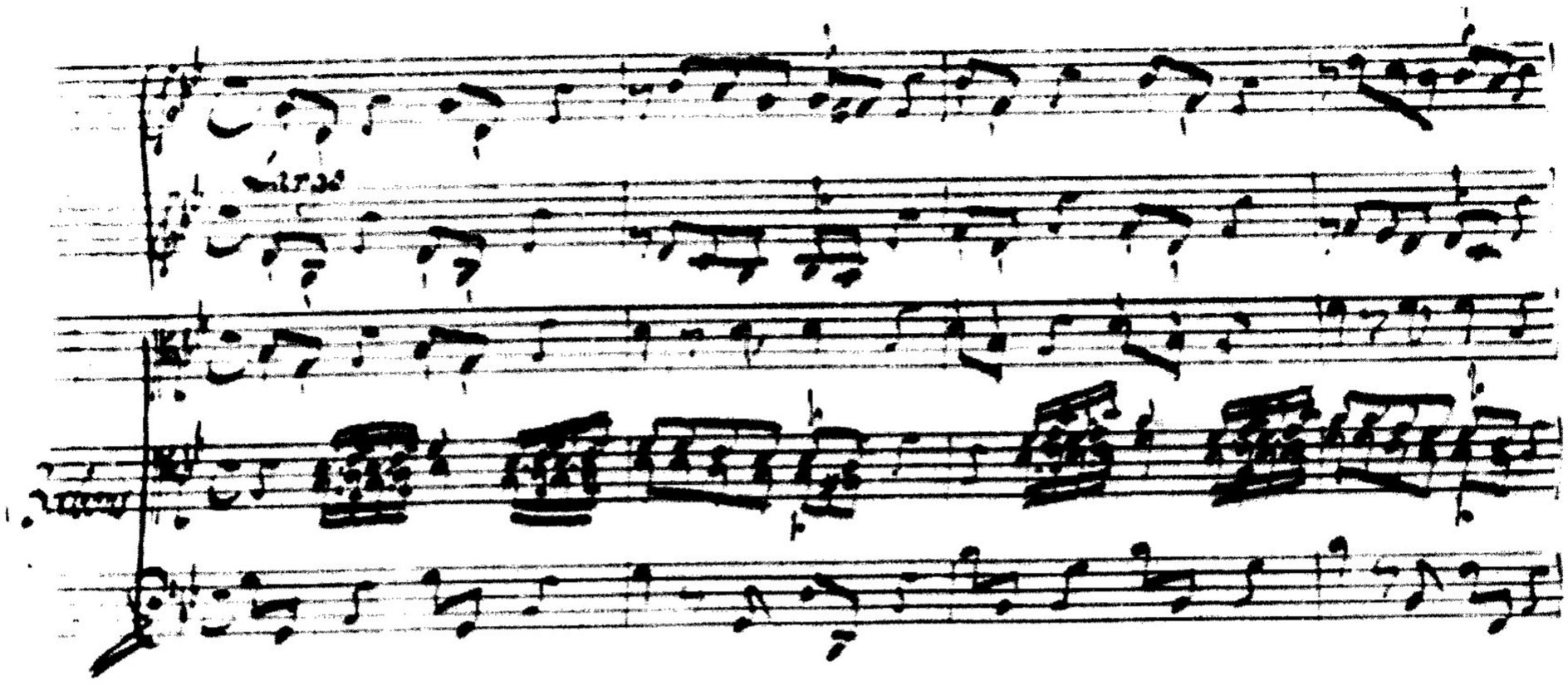
Example V.8: Andante Larghetto from Smith's Sonata VI



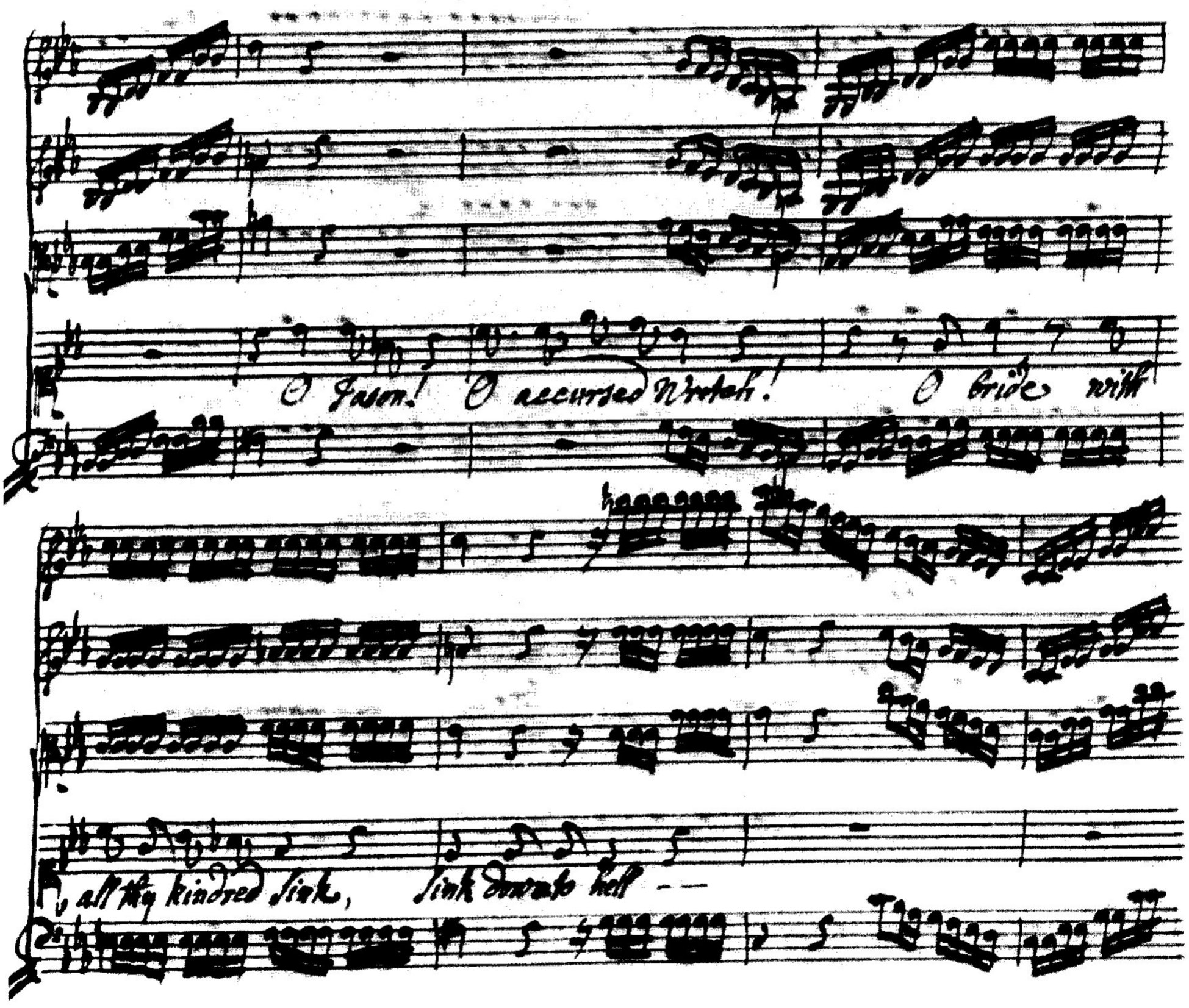


Example V.9: Jason's aria 'Bid her learn the gentler arts' from Smith English opera *Medea*

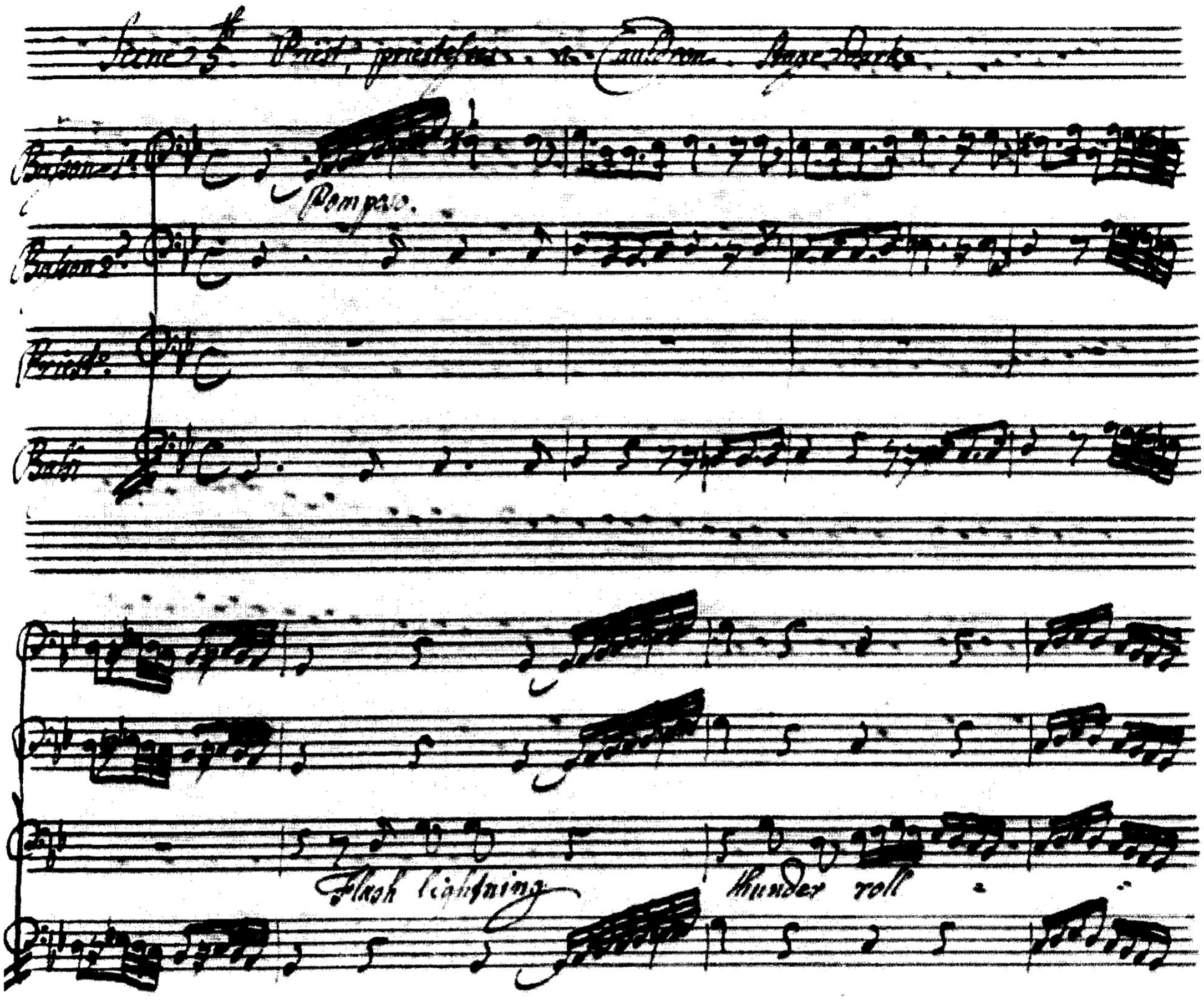
Example V.10: Introduction to Medea's accompanied recitative 'O woe!' from Smith's *Medea*



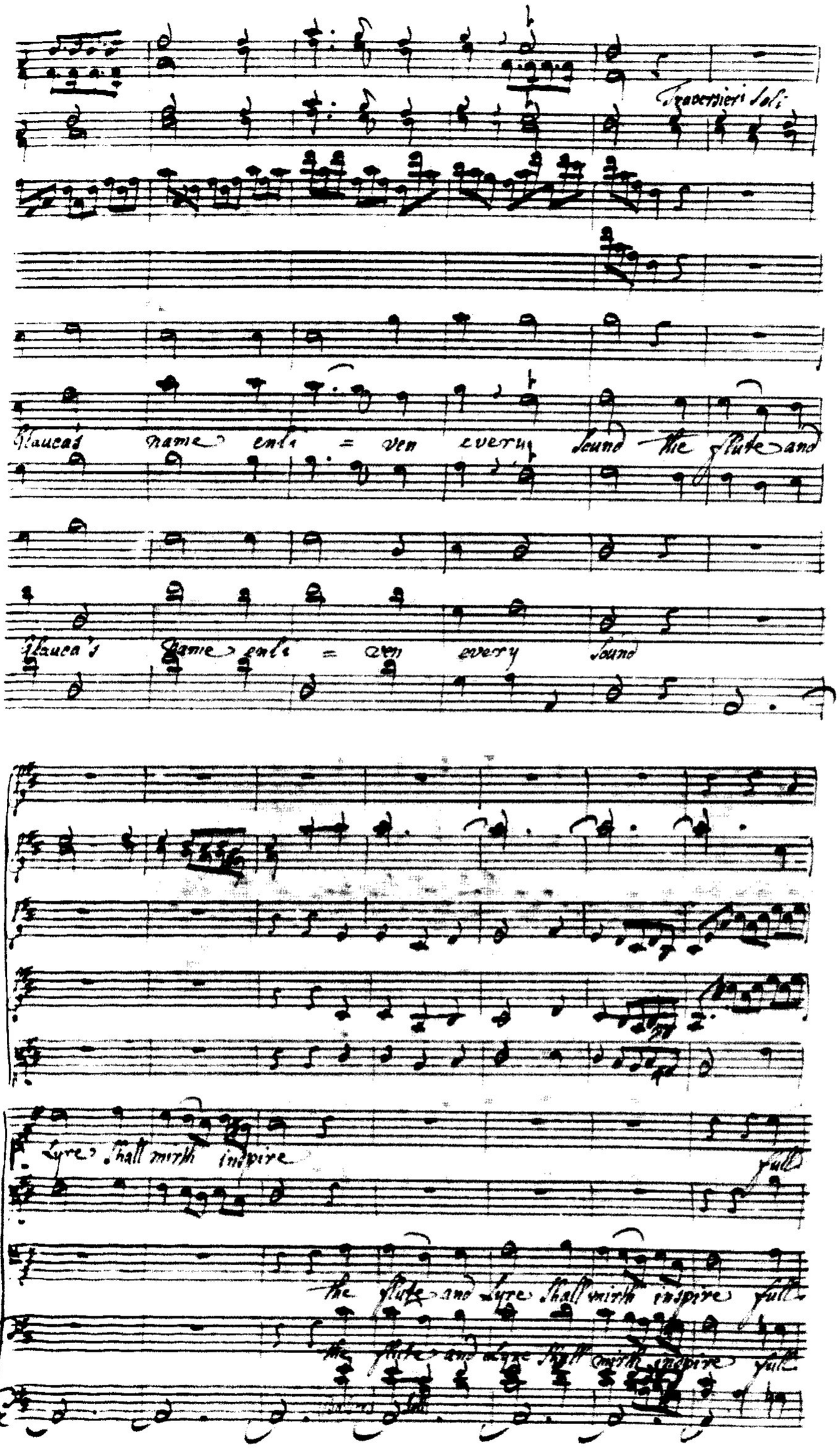
Example V.11: Medea's accompanied recitative 'Yes, this firm hand can do the deed', full bars 12-17 from Smith's *Medea*



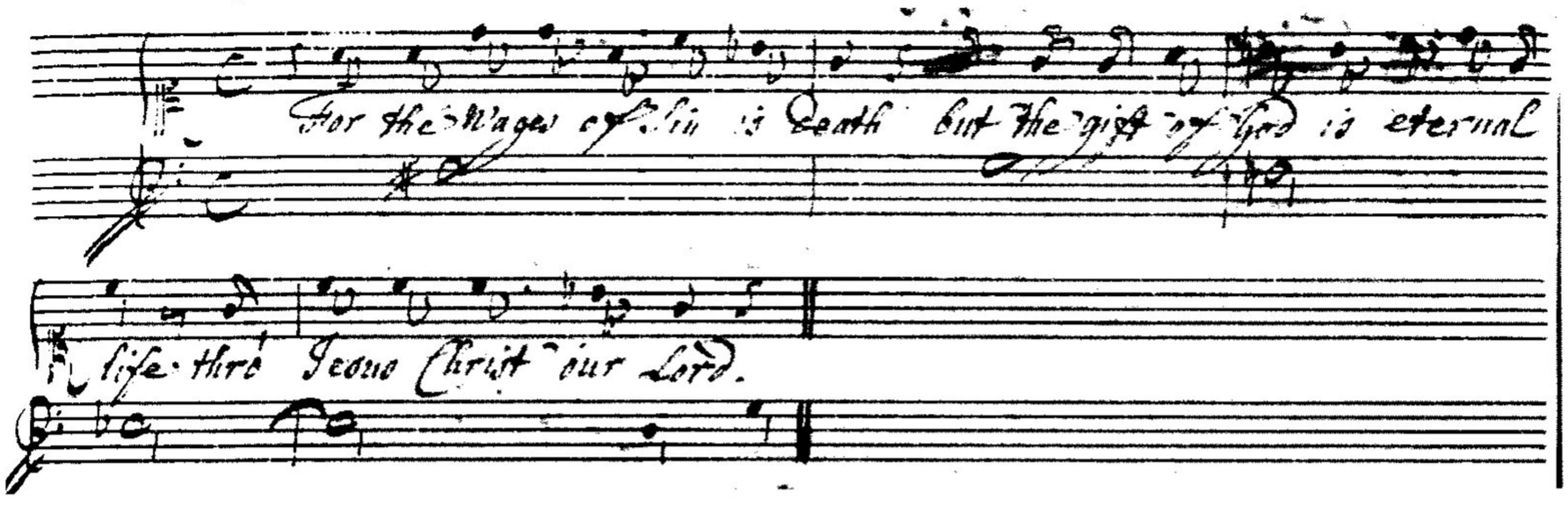
Example V.12: Accompanied recitative for Hecate's priest 'Flash lightning' from Smith's *Medea*



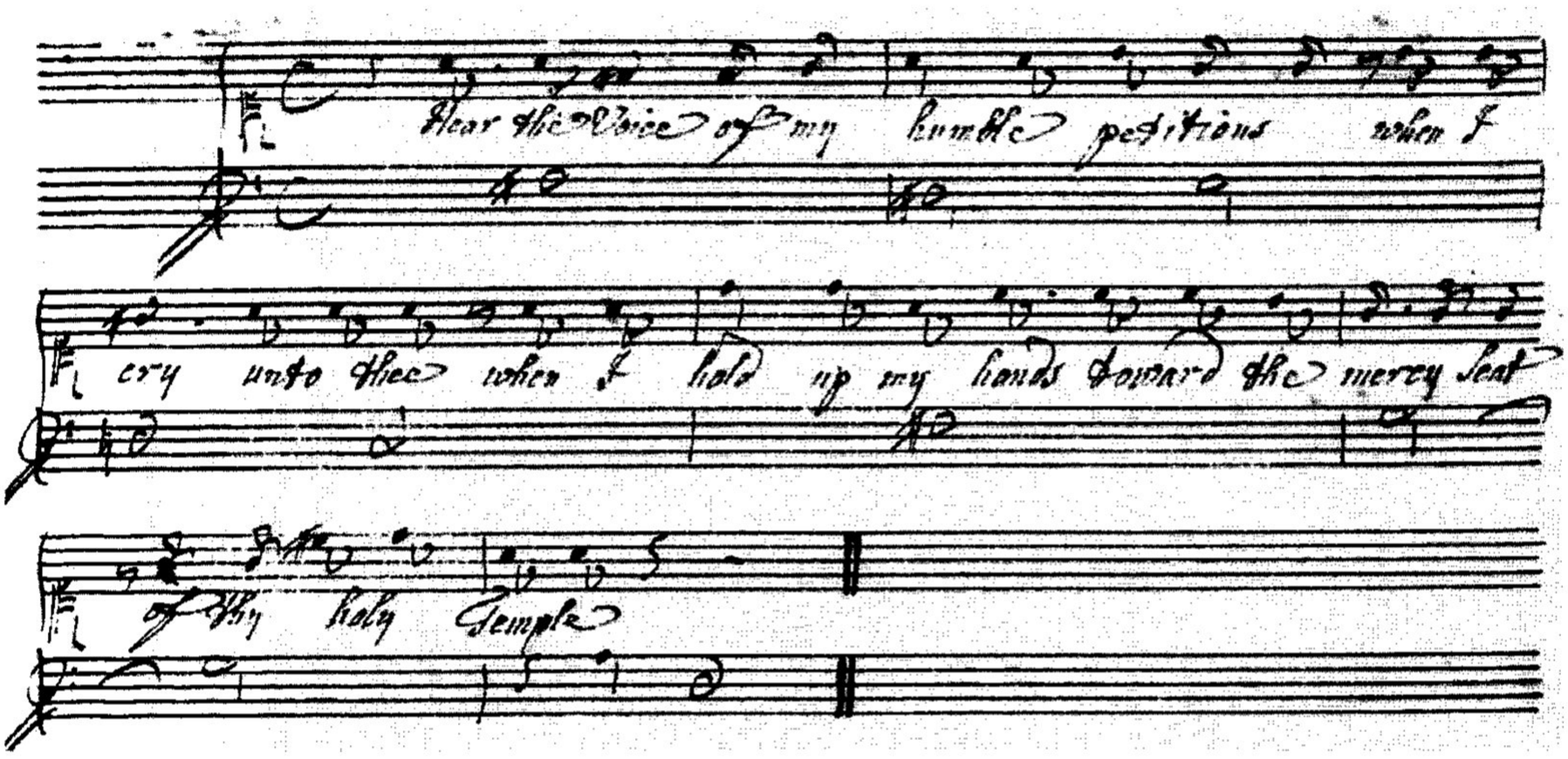
Example V.13: Section of concluding chorus of Act I, 'Hymen's voice shall strike each shore' in D, from Smith's *Medea*, trumpets and oboes (top two lines) being replaced by flutes (bars 63-70)
Bar 58



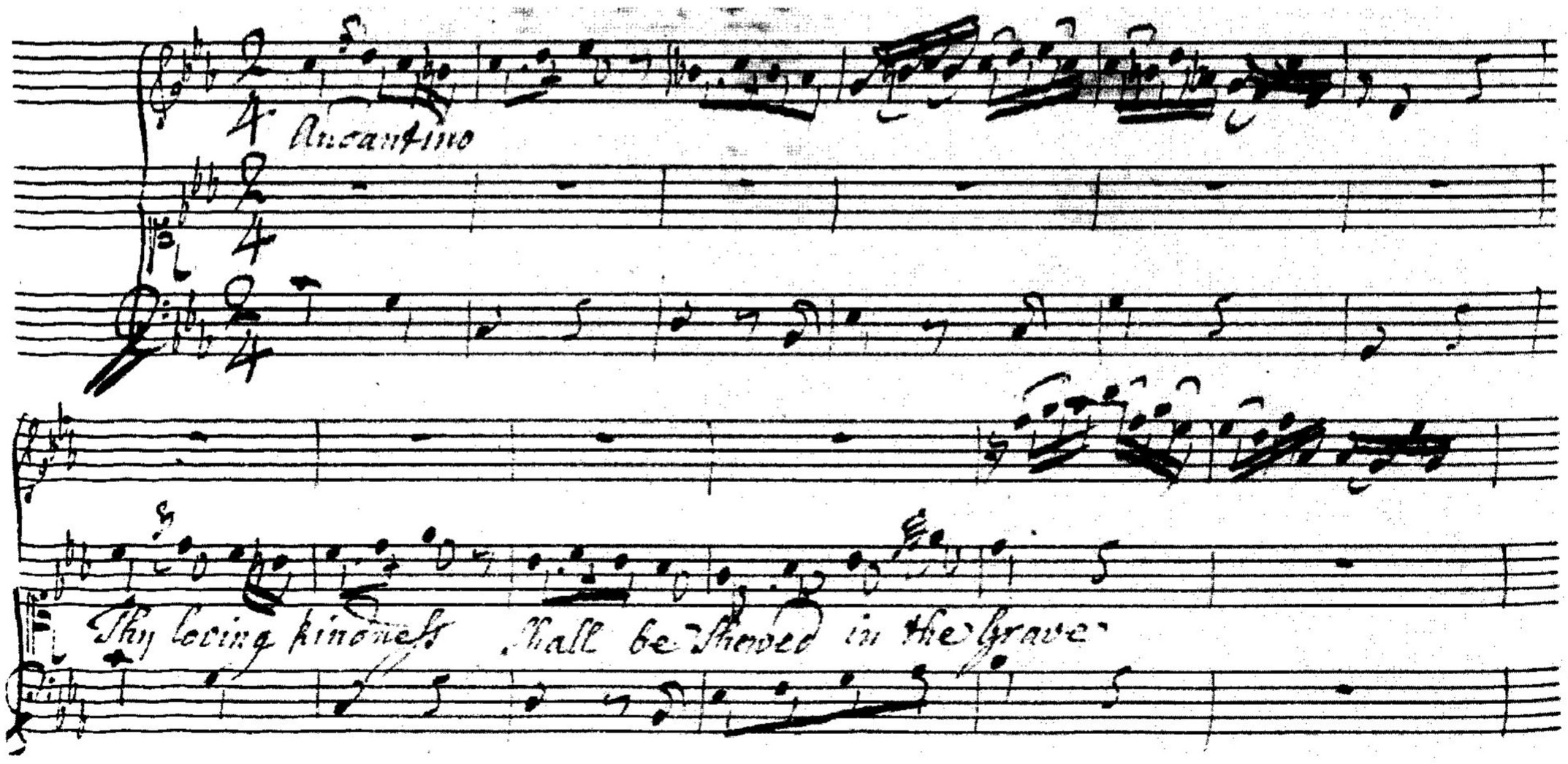
Example V.14a: Recitative 'For the wages of sin is death' with Smith's normal recitative cadence from Smith's oratorio *Redemption*



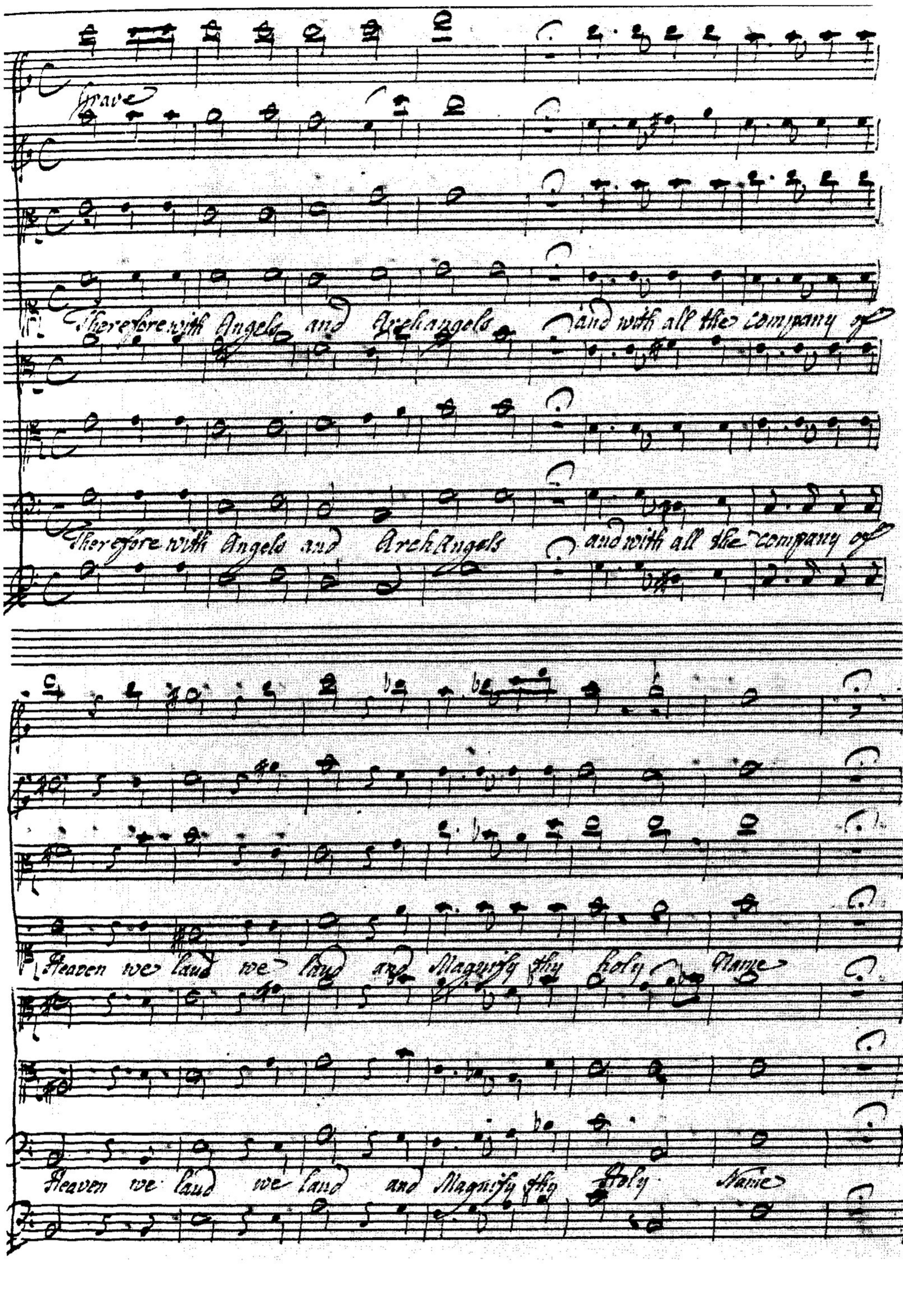
Example V.14b: recitative 'Hear the voice of my humble petitions' with delayed cadence from Smith's *Redemption*



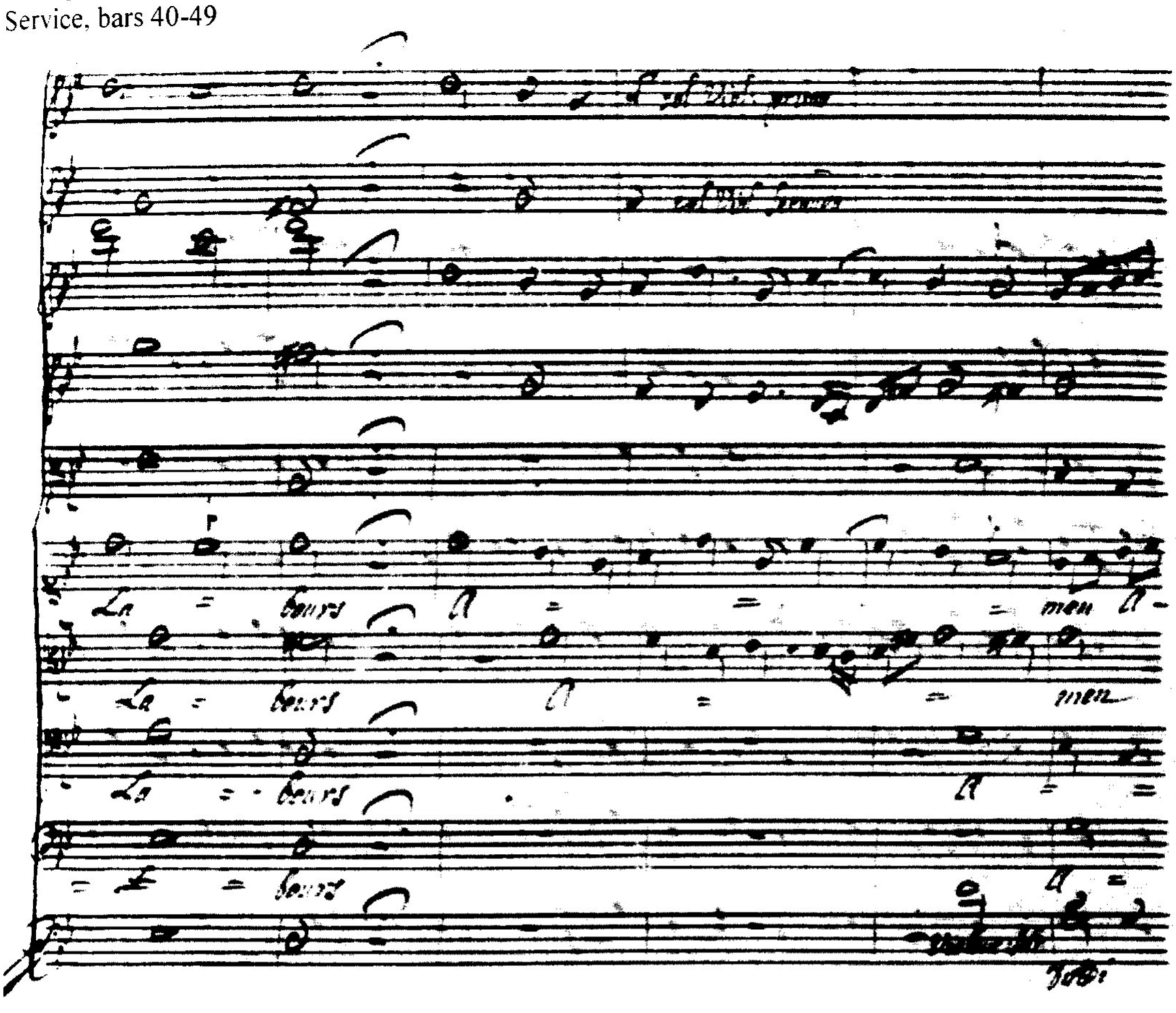
Example V.15: Soprano aria 'Thy loving kindness' from Part I of Smith's *Redemption*



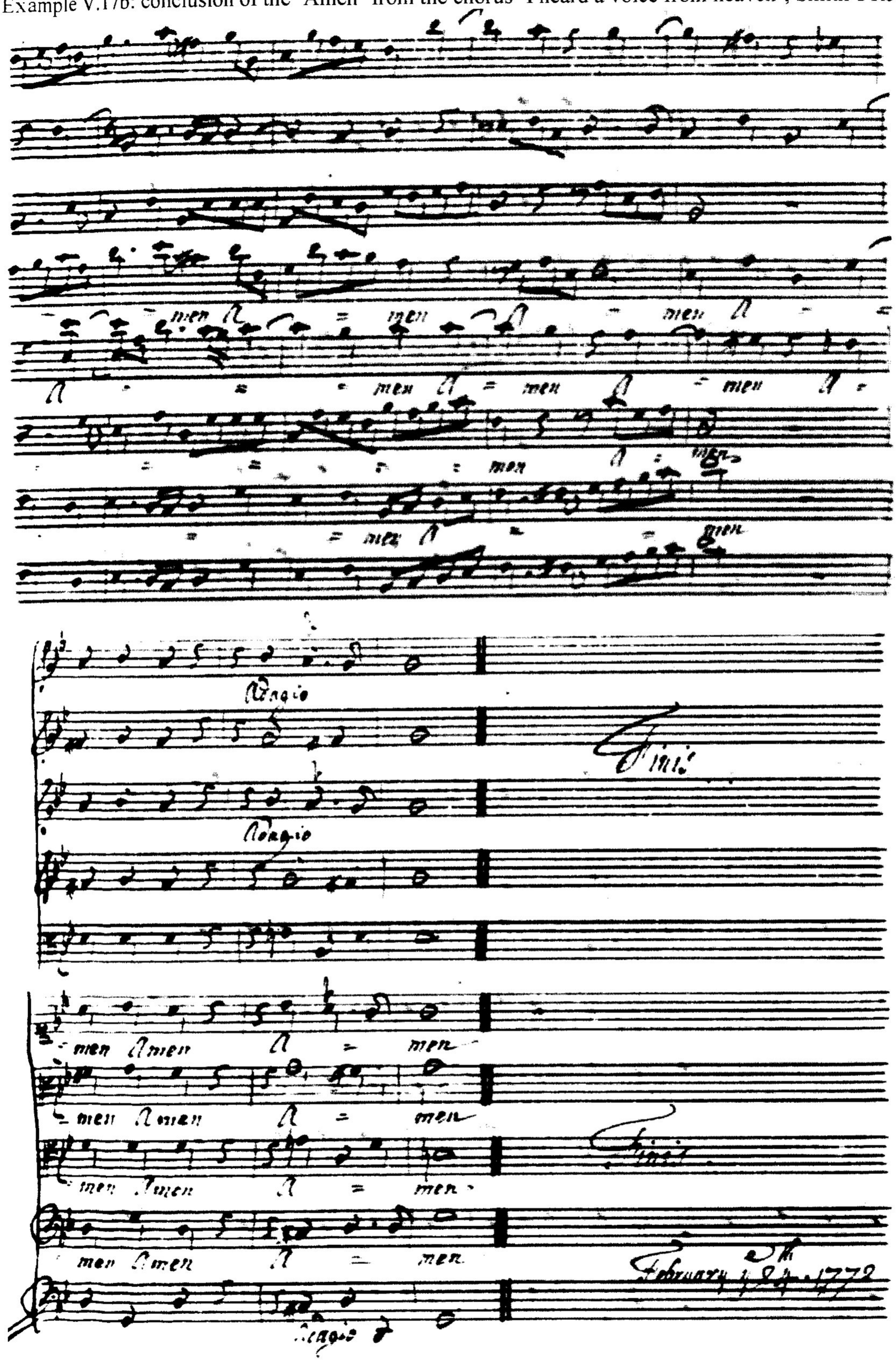
Example V.16: Recitative/Chorus 'Therefore with angels and archangels' from *Redemption*



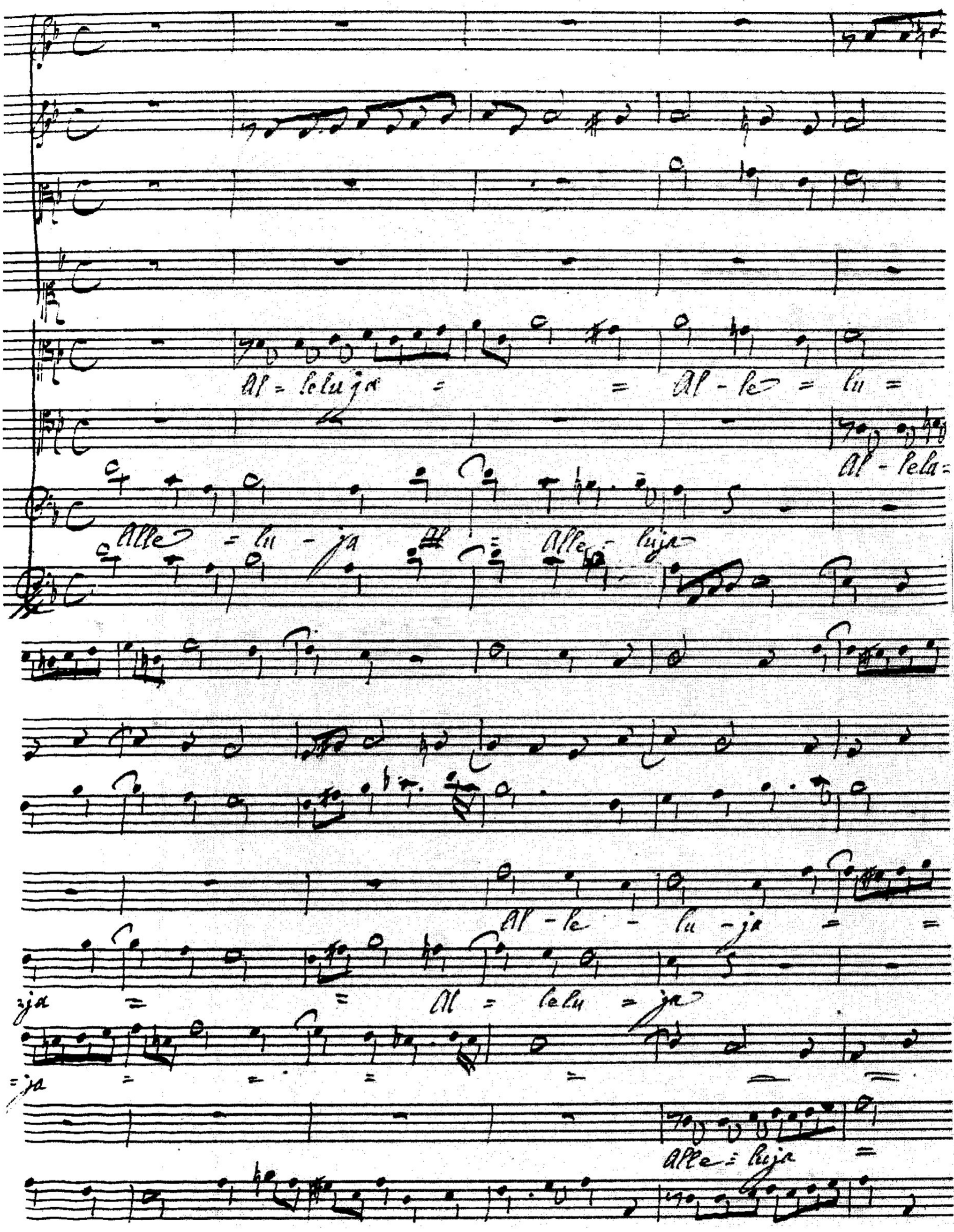
Example V.17a: 'Amen' section of the homophonic chorus 'I heard a voice from heaven' from Smith's Burial Service, bars 40-49



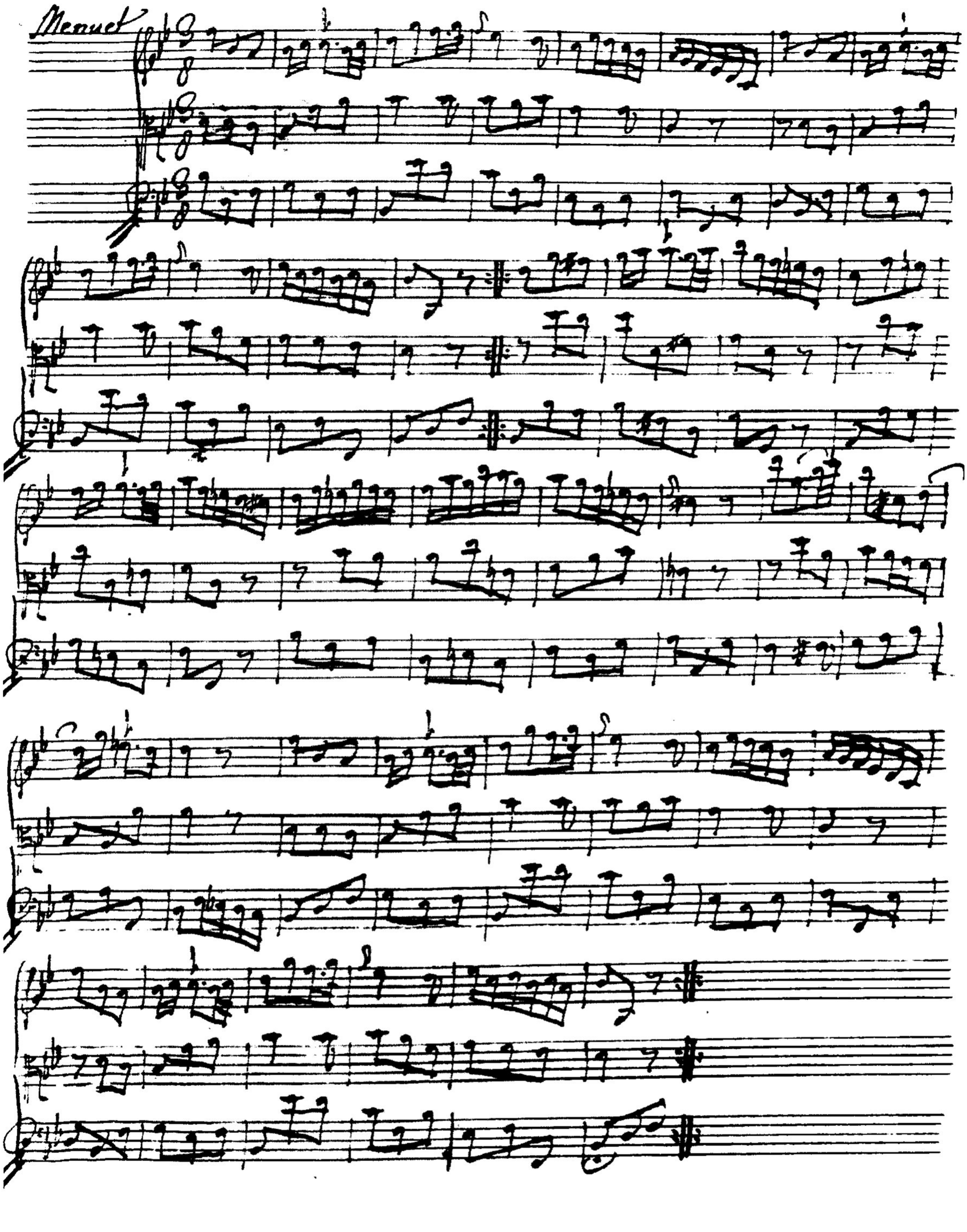
Example V.17b: conclusion of the 'Amen' from the chorus 'I heard a voice from heaven', Smith's *Redemption*



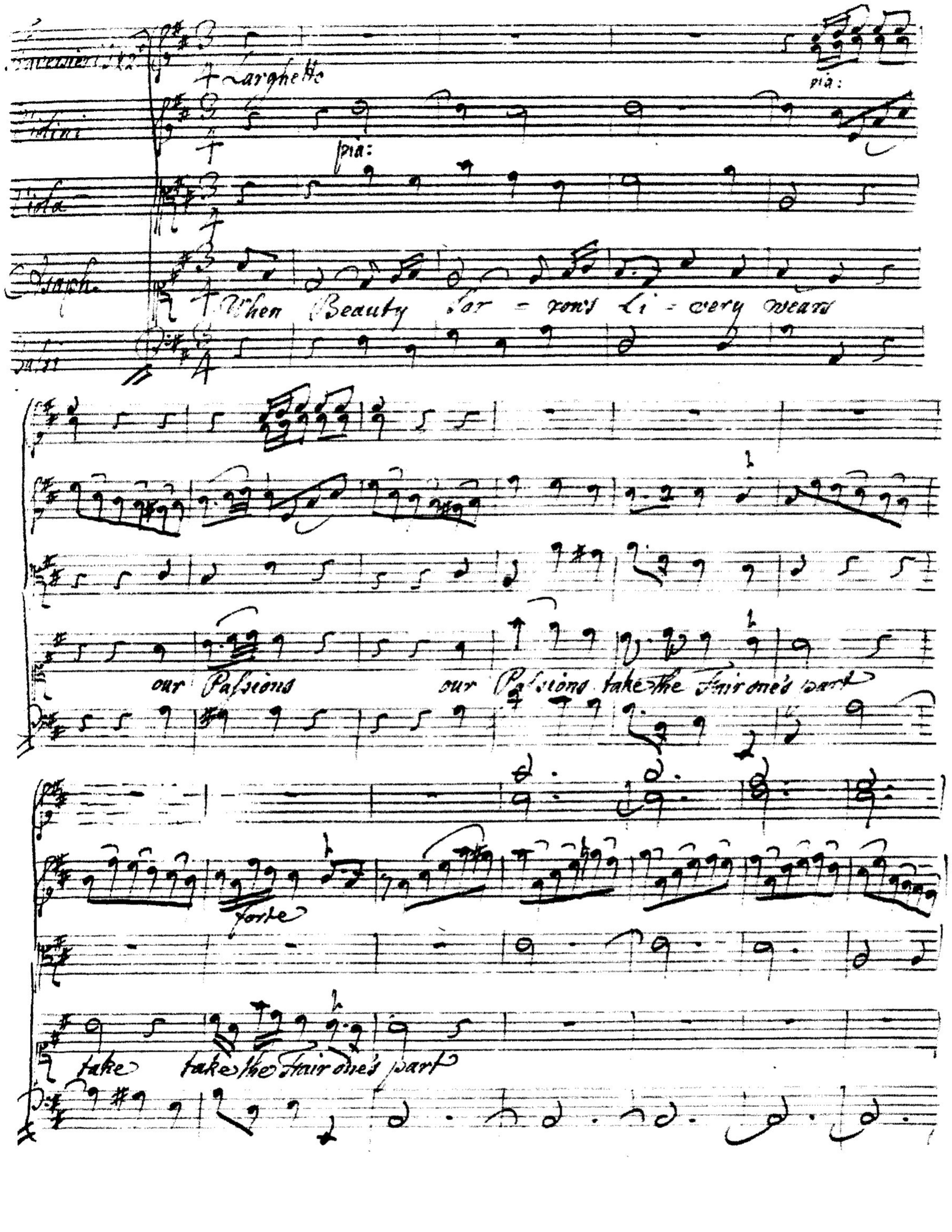
Example V.18: 'Alleluja' from *Redemption*



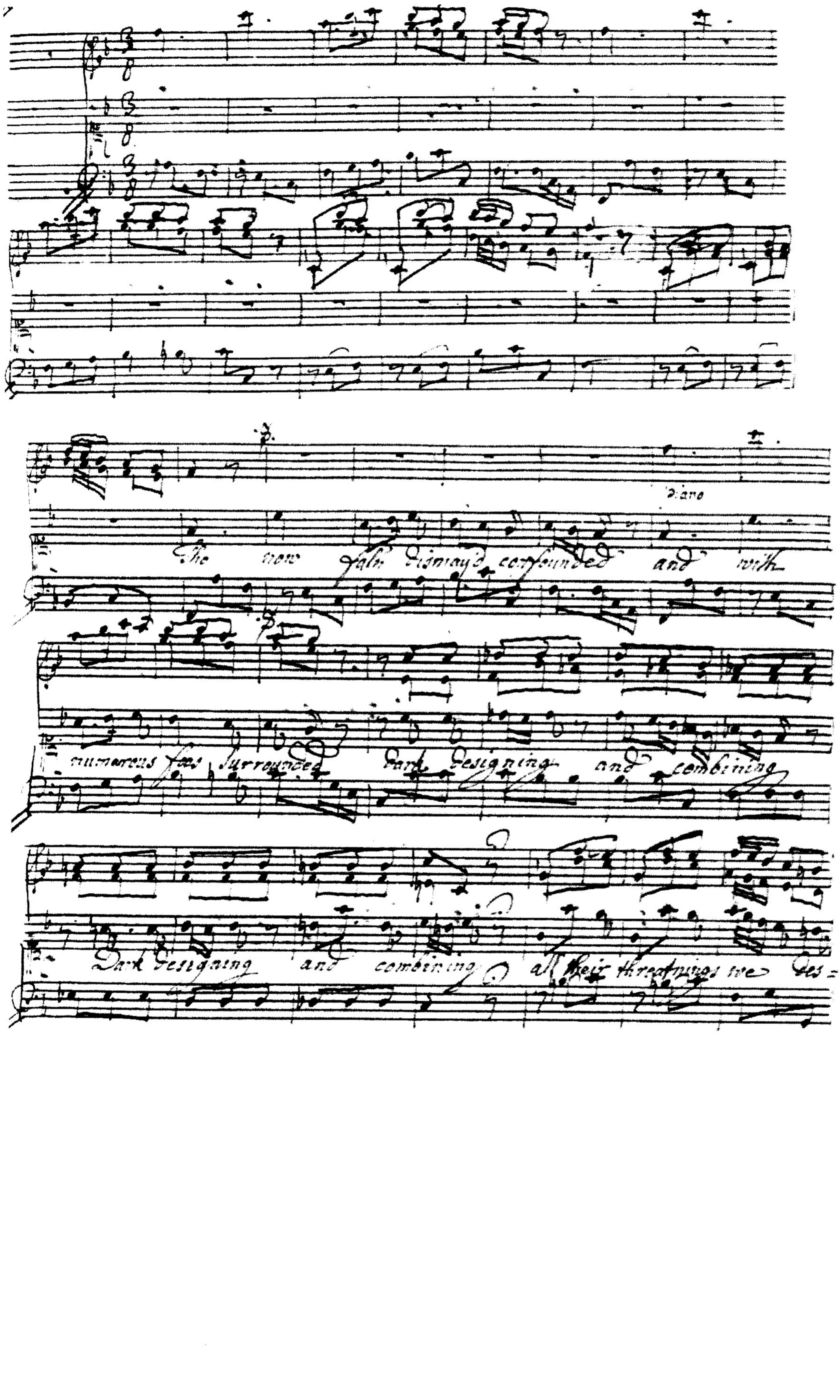
Example VII.1: Menuet concluding the overture to *Nabal*



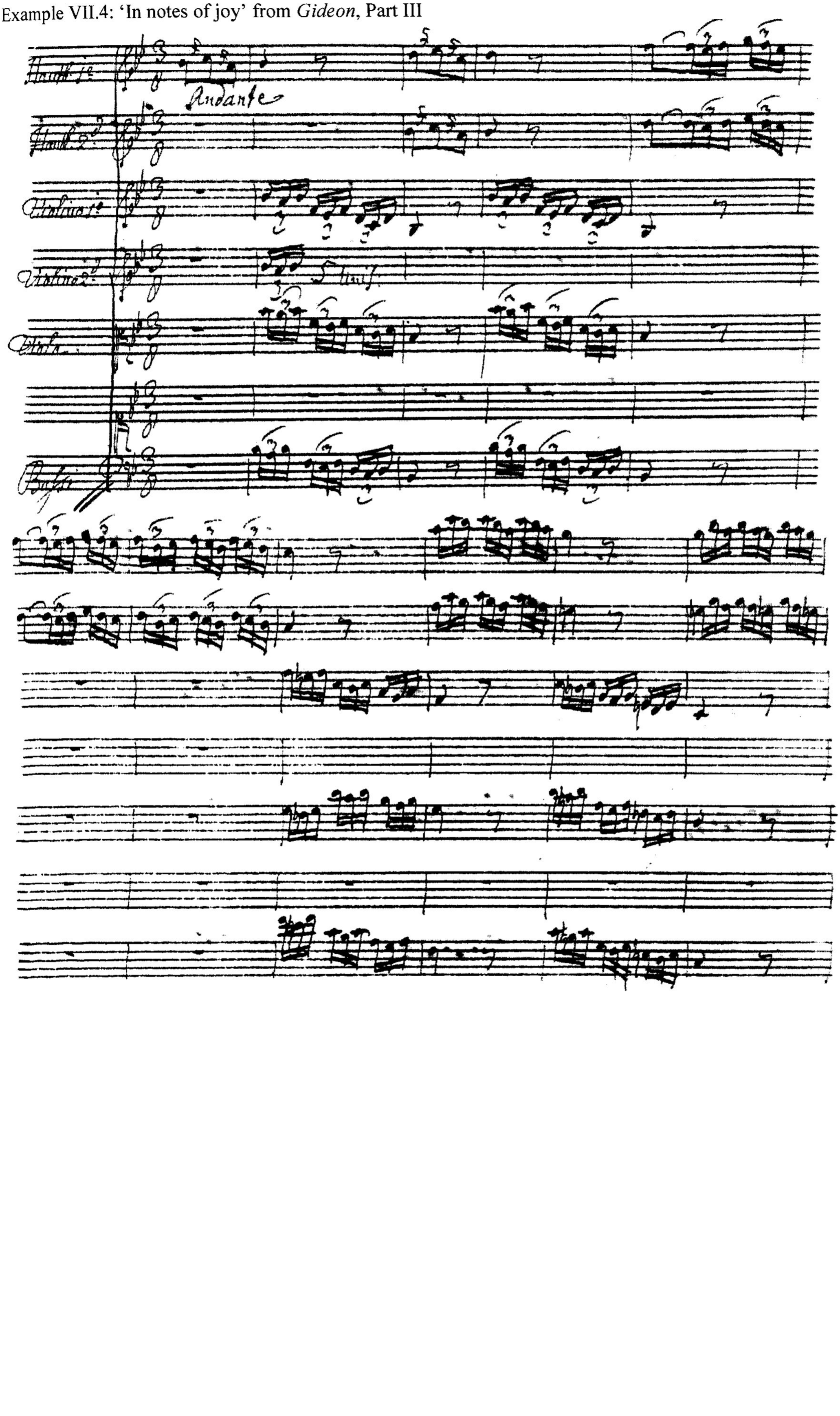
Example VII.2: Aria 'When Beauty sorrow's livery wears' from *Nabal*, Part III

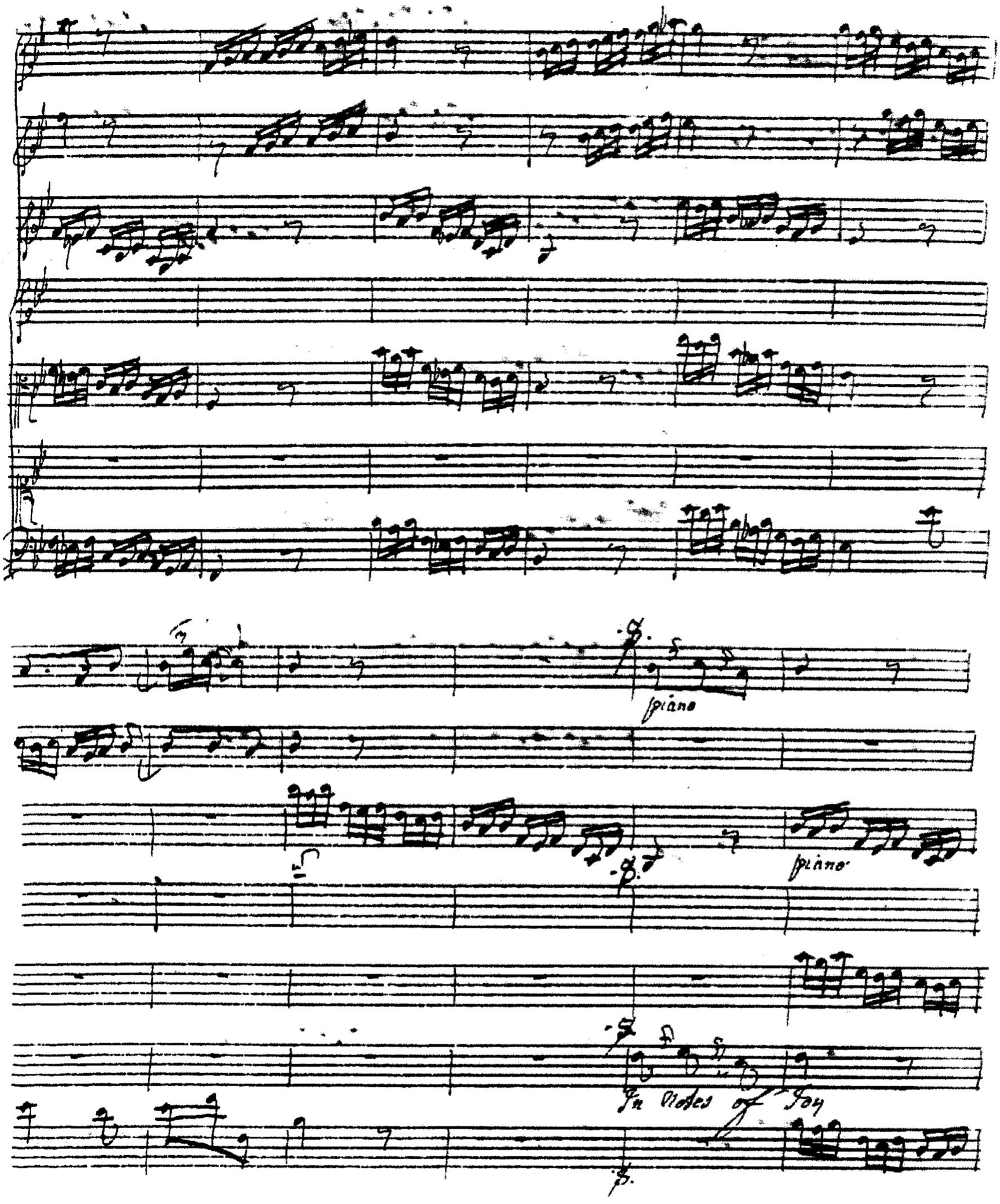


Example VII.3 'Tho' now fall'n, dismay'd, confounded' from *Gideon,* Part III

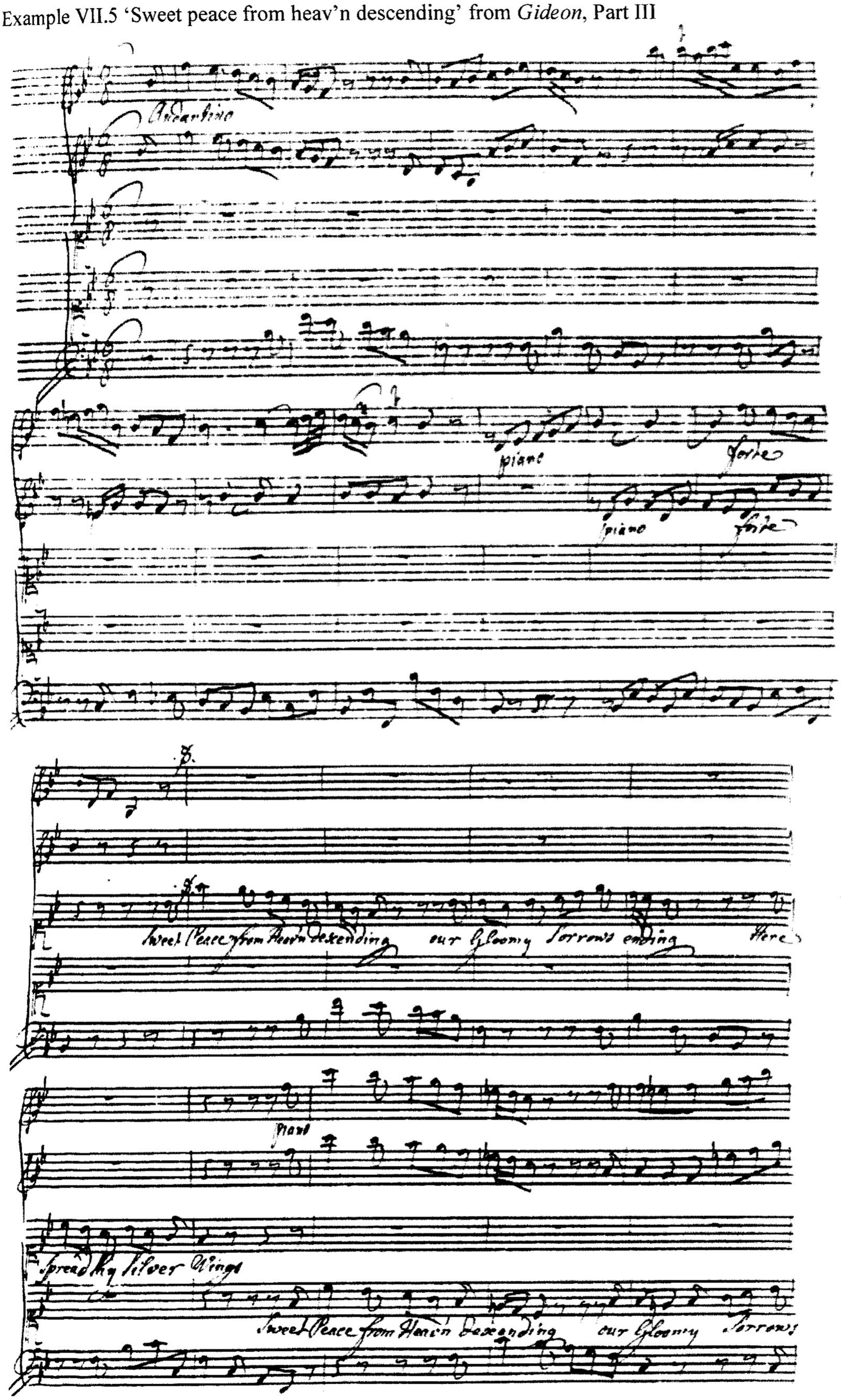


Example VII.4: 'In notes of joy' from *Gideon*, Part III

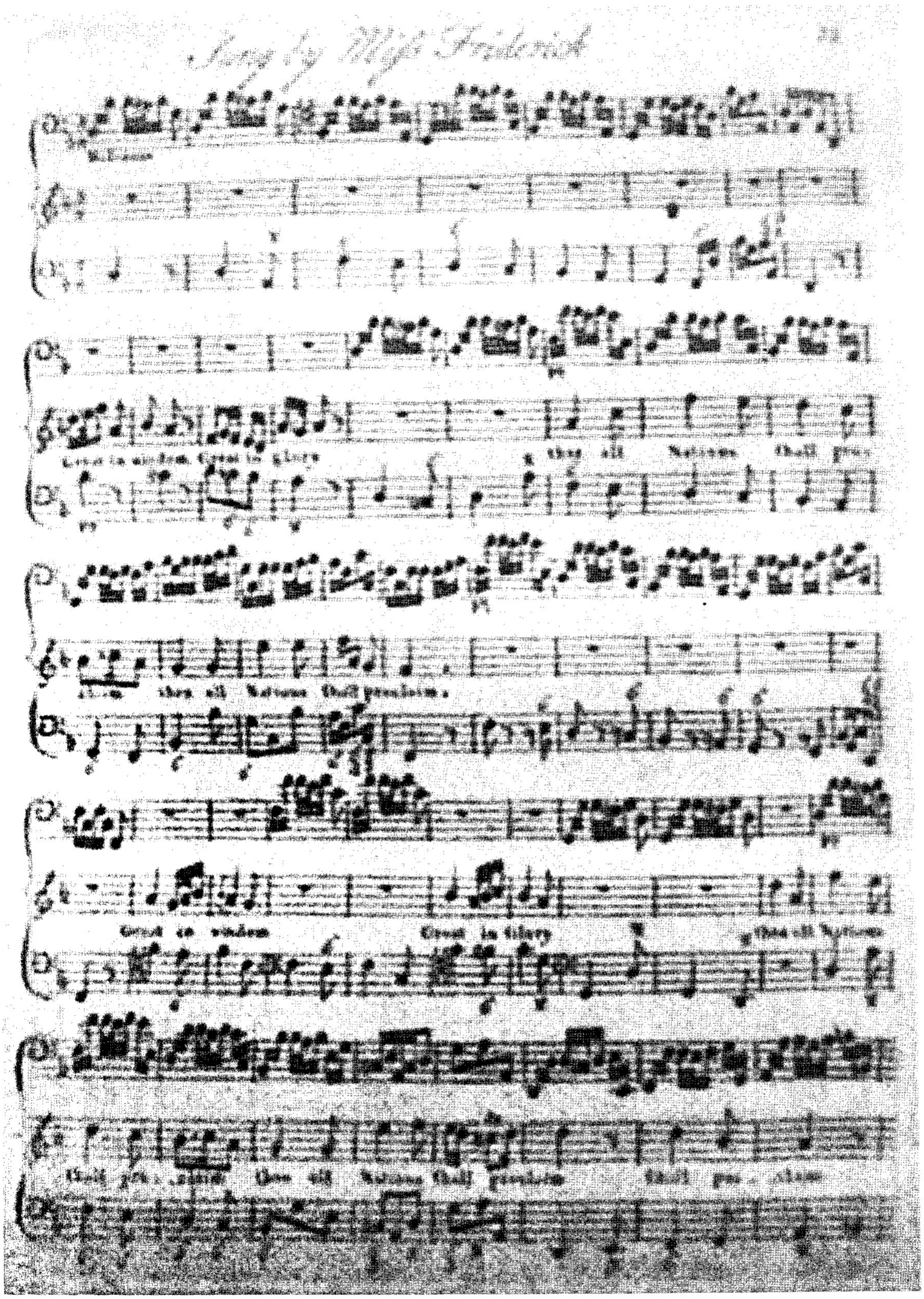



piano
piano
In Modes of Joy

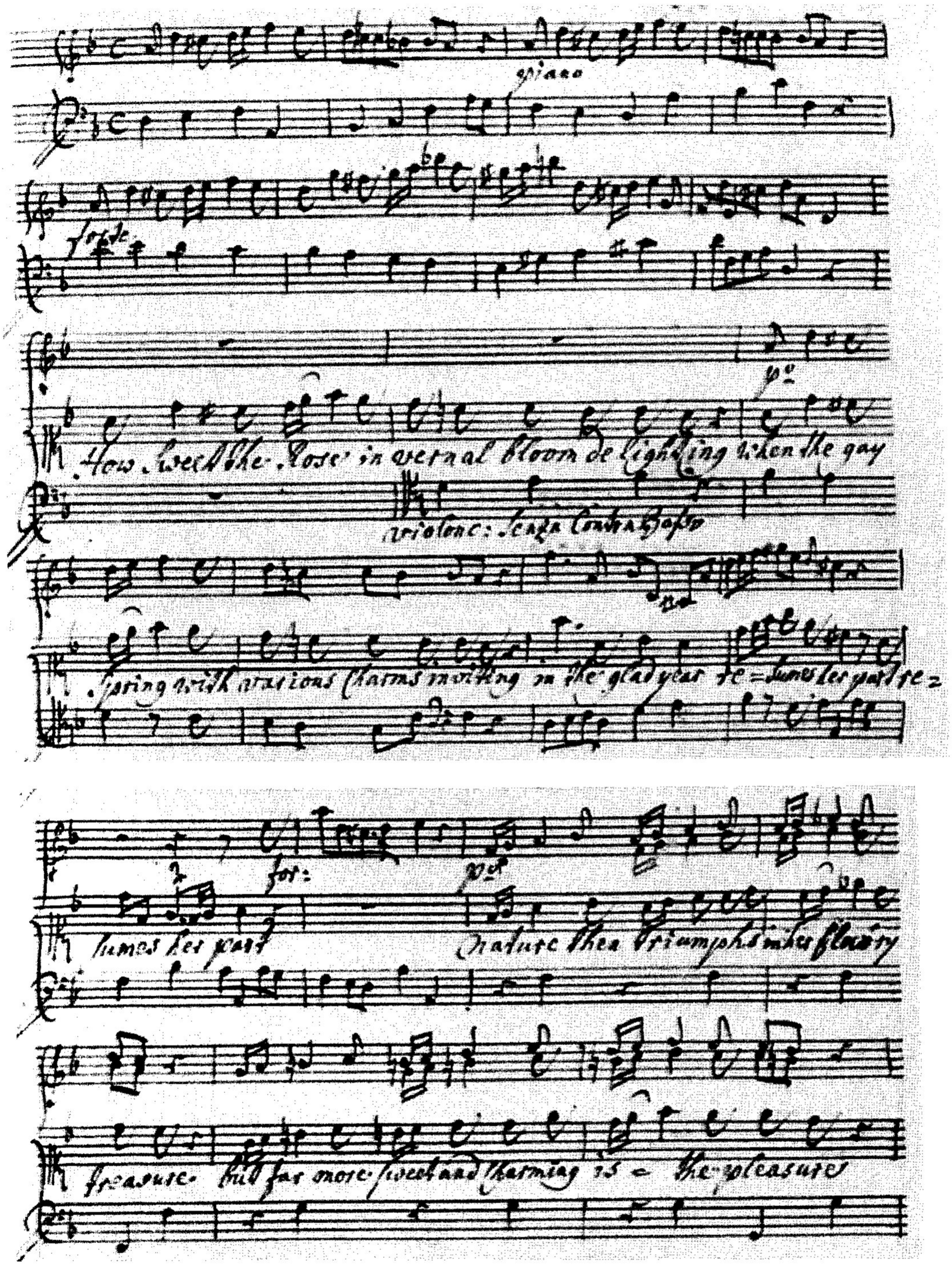
Example VII.5 'Sweet peace from heav'n descending' from *Gideon*, Part III

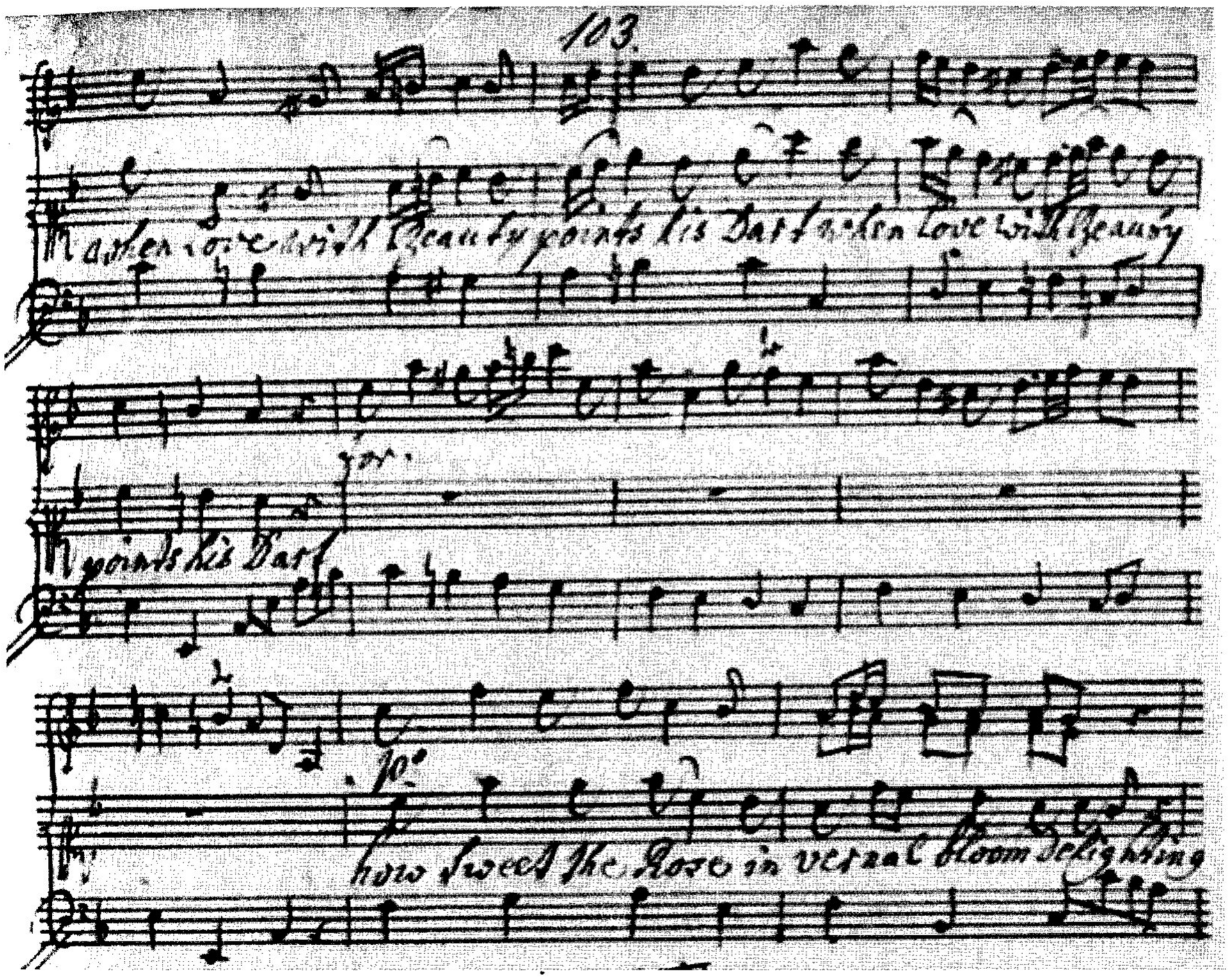


Example VII.6: Air 'Great in wisdom' from *Judas Maccabaeus* (1758) (HWV 63:23), *GB-Ob* Harding Mus. E 315

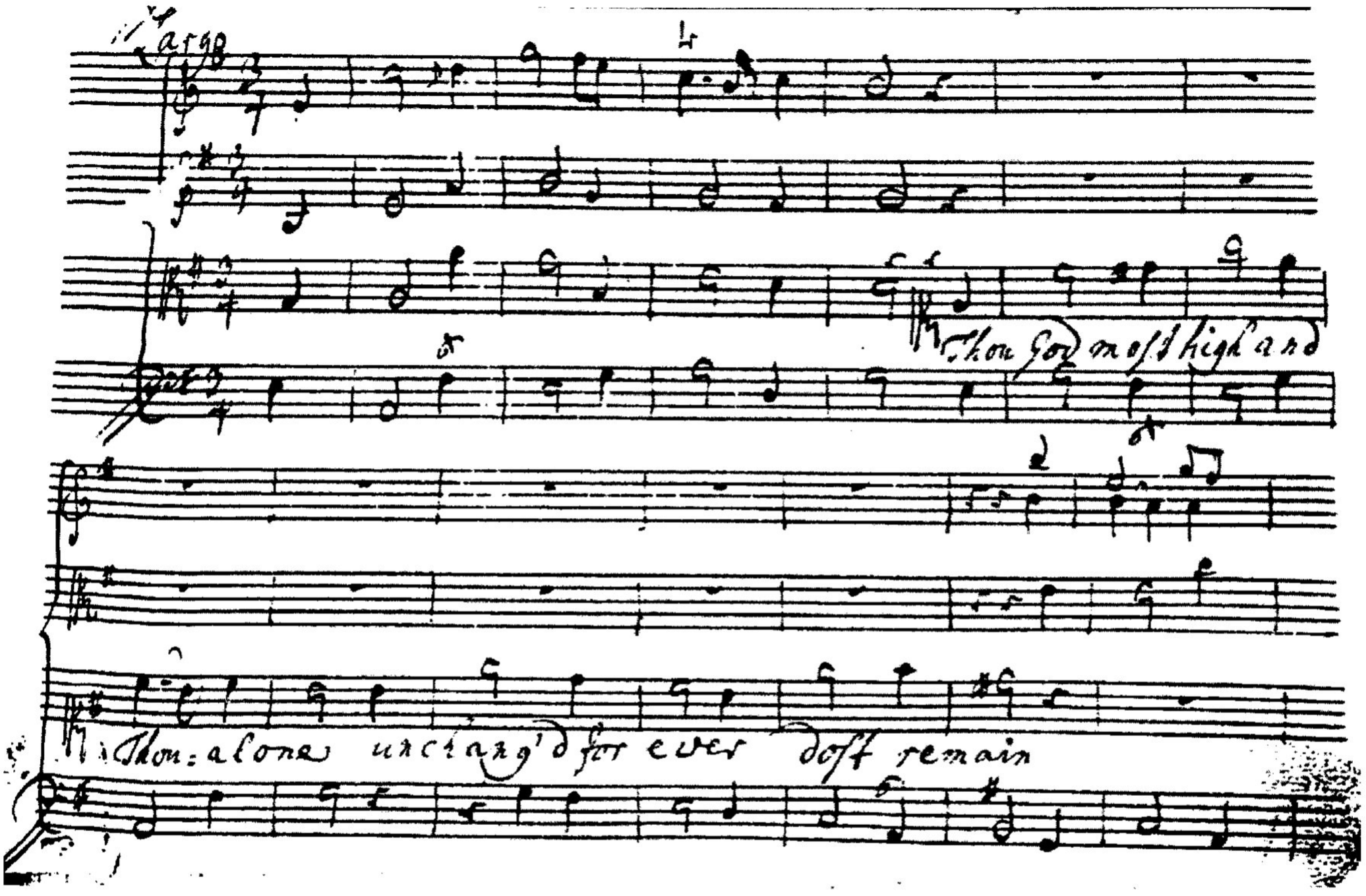


Example VII.7: Air 'How sweet the rose' from *Esther* (1757)

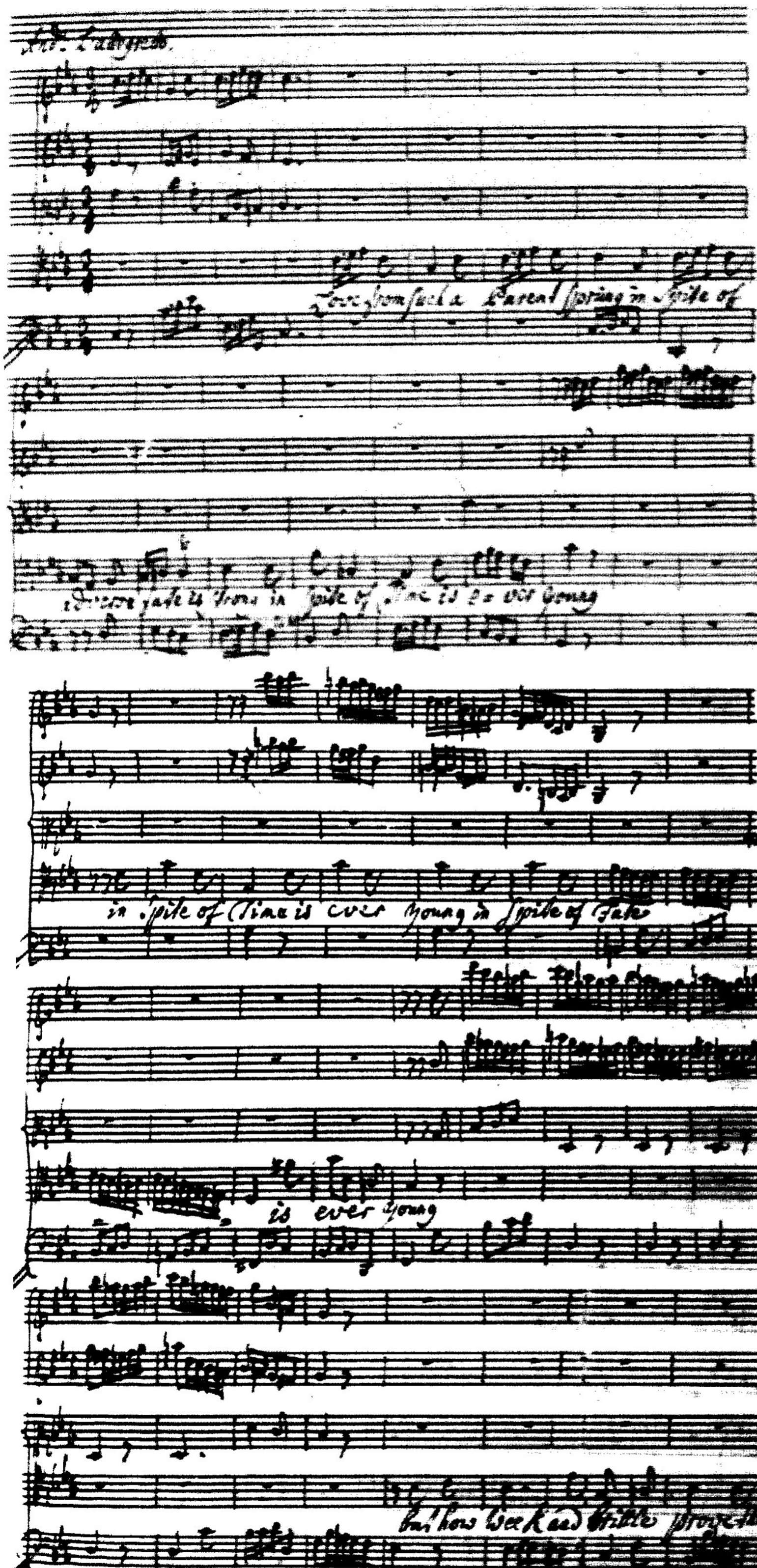




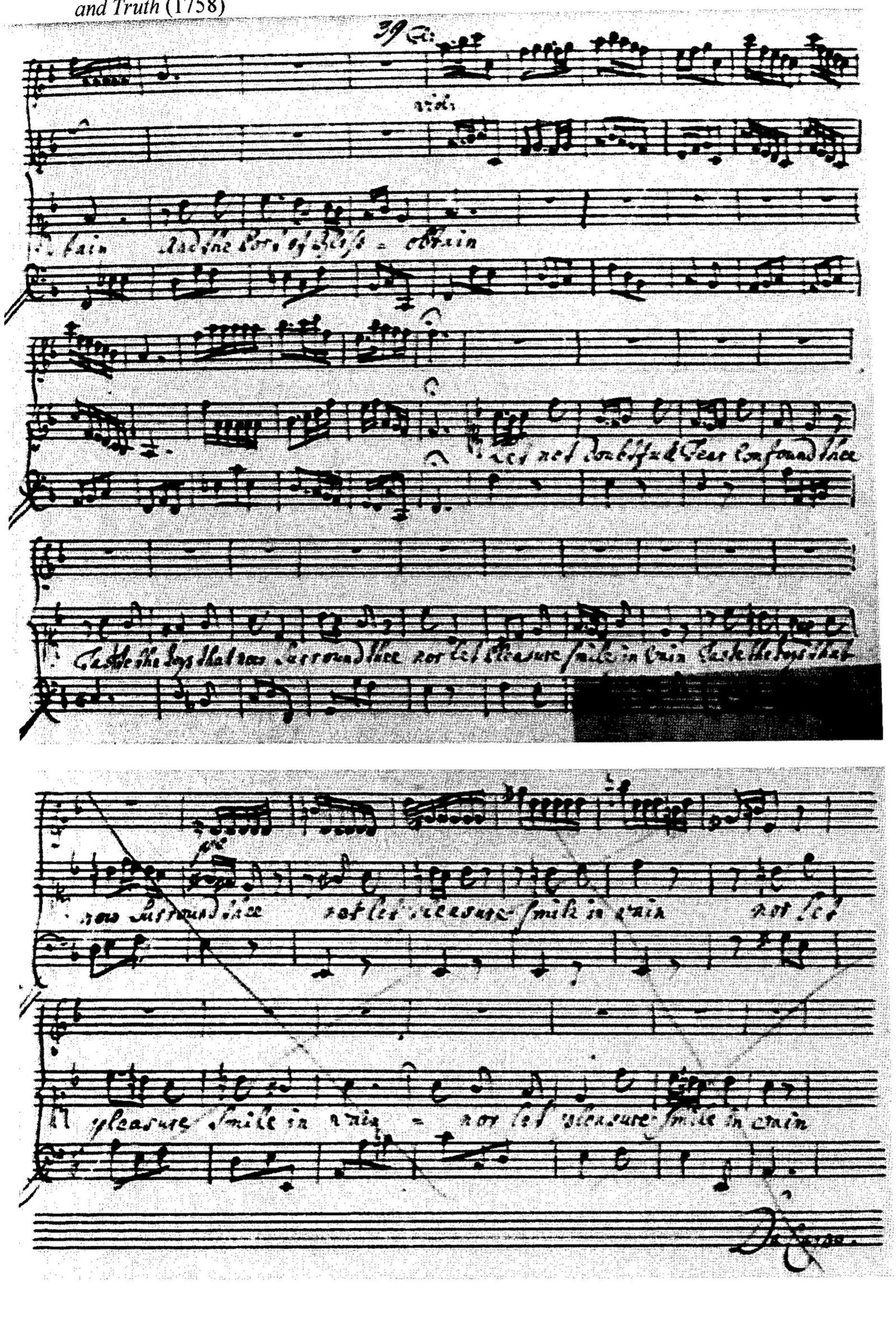
Example VII.8: Air 'Thou God most high' *Belshazzar* (1758)



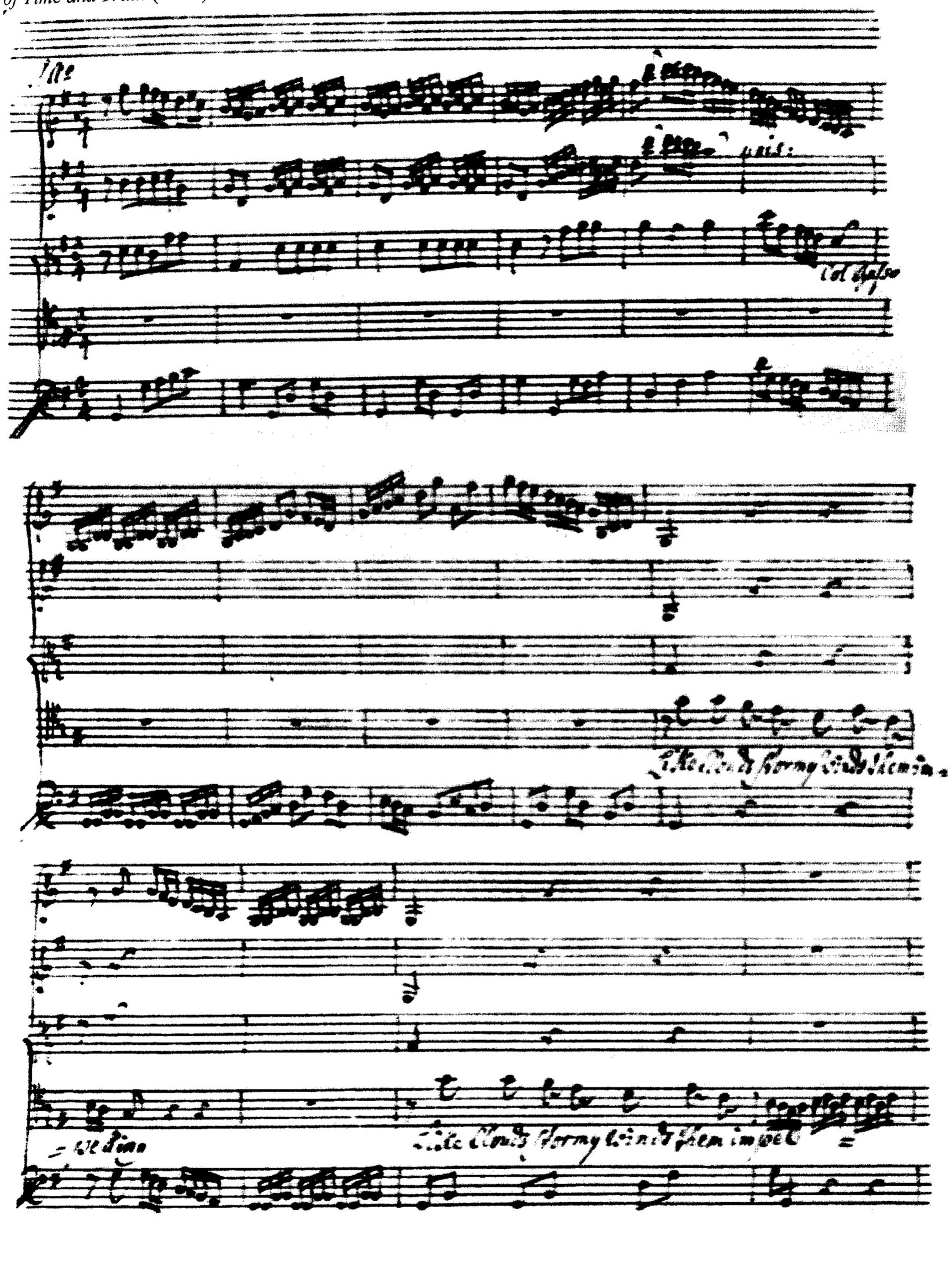
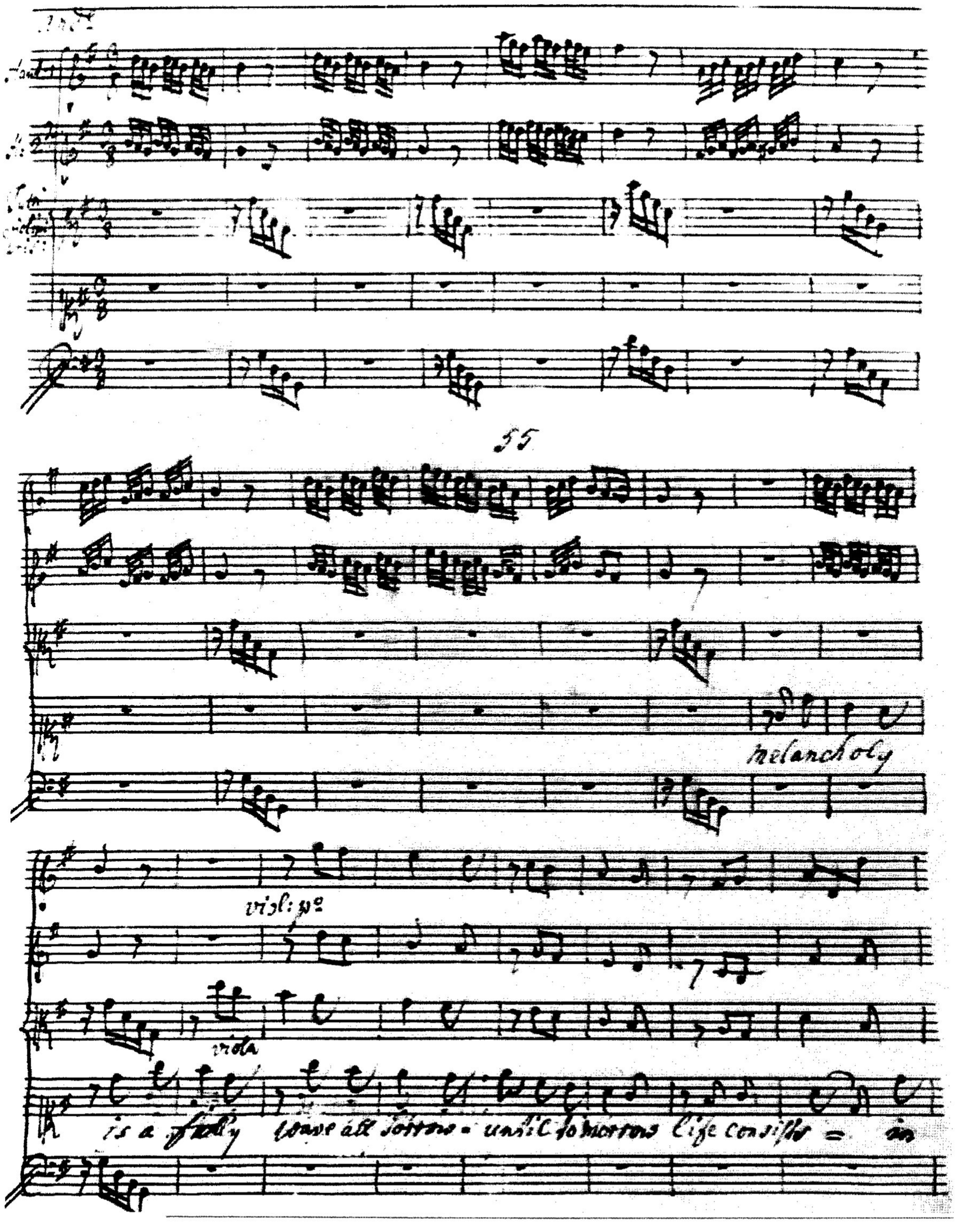
Example VII.9 Air 'Love from such a parent sprung' from *Solomon* (1759)



Example VII.10: New 'B' section of 'Pleasure's gentle zephyrs playing' from *The Triumph of Time and Truth* (1758)



Example VII.11: Bars 1- 15 of first 63 bars of 'Like clouds stormy winds descending' from *The Triumph of Time and Truth* (1757)



Example VII.12 Air 'Melancholy is a folly' from *The Triumph of Time and Truth* (1757)
[Andante]