

ALICE MARY SMITH

The Complete Sacred Choral Music

edited by Leonard Sanderman

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front cover: St Andrew's, Wells Street – George Hyde Pownall (oil on board)

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Introduction

Alice Mary Smith is well-known as the first English woman to write symphonies. Most of her orchestral output has been recorded and published, leading to a swift and necessary re-evaluation of her life and work. Her sacred choral music, however, remained almost completely ignored for a century and a half now.

In the process of researching Sir Joseph Barnby, I came across a paper which claimed that he performed two pieces by Alice Mary Smith within the context of the liturgies at St Andrew's, Wells Street in February 1864. St Andrew's had the best choir in London, and Barnby was one of the most famous conductors of his time. This project was in no small part inspired by the sad realisation that no major publication or textbooks yet mention the fact that Barnby performed liturgical music by a woman composer in the mid-nineteenth century. By publishing Smith's complete sacred choral music as freely available sheet music and recording this oeuvre, I hope to inspire musicians to get to know Smith's music and encourage musicologists to begin a reappraisal of Smith as a significant choral composer.

This collection of music is important in temporality, quality, and quantity. The performances of Alice Mary Smith's *By the waters of Babylon* and *Whoso hath this world's goods* are the earliest documented performances of liturgical music by a woman composer in the Church of England I have been able to verify. In many ways, including the academic, emotional, and structural, this is music of a quality that meets and exceeds many of her contemporaries. Furthermore this it is one of the largest oeuvres of sacred music by a woman composer in known existence.

Smith wrote a short sacred cantata, six anthems, and three canticles (as well as the beginning of a fourth). The canticles and *O Praise the Lord* are the earliest, which appear to have been written when she was only in her late teens or very early twenties. The verse anthem *O Praise the Lord* already betrays the Handelian and Mendelssohnian influences which come to fuller development in her anthems *Out of the deep*, and *By the waters of Babylon*. Here, she shows her familiarity with the oratorio-style of choral composition. In miniature, this can also be seen in *Whoso hath this world's goods*. Smith demonstrates a more lyrical and advanced style in *Come unto Him* and *The Soul's Longings*. These pieces show the influence of Schubert (and to a lesser degree, Gounod) in their lyrical melodies, pianistic accompaniments, tonal structures, and their exciting harmonic content. Composed around 1864-5, these works were nothing less than cutting edge, especially in terms of their structure and affective content. In this sacred repertoire, Smith approaches the operatic and salon styles with a boldness and liberty unfamiliar to many of her contemporaries. The Sacred Cantata *Exile* uses her command of these diverse styles and structures to dramatic effect; after a relatively peaceful opening section, she generates a huge

amount of momentum throughout the central sections to drive the narrative forward with a great sense of 'drive', gathering up enough pace to allow a long and expansive finale.

Smith's music has only recently resurfaced. Her manuscripts were passed down through the family and were eventually archived at the Royal Academy of Music in London through the work of Ian Graham-Jones. However, in his book *Alice Mary Smith*, he only makes a cursory note of five of the anthems, omitting *O Praise the Lord*, as well as the canticles and cantata. Dr Christopher Ellis submitted performance editions of three of Smith's anthems for his DMus at Ball State University (USA). He kindly provided his performance editions of five anthems (all but *O Praise the Lord*), which helped to inform these scholarly editions.

Why Smith stopped composing sacred music after approximately 1867 is as yet unclear. However, this issue will be extensively researched in my doctoral thesis. For now, I will note that she married in 1867, and that her husband wrote an extensive obituary for the *Musical Times* in 1884, including an attempt at a full list of her compositions with significant performances. Despite the volume of sacred pieces, or their performance at St Andrew's under the (then) famous Barnby, he chose to completely omit his late wife's sacred oeuvre.

The purpose of this publication is to rectify that omission in history, and shine a light on that a prolific, gifted, and unjustly neglected female composer of sacred music. It is my hope that by making her music freely and readily available in an edition which both represents her manuscripts clearly and meets contemporary performance demands, this unique collection will be reappraised.

This project would not have been possible without the time and effort of a great many people. My thanks go out to all who have made this project possible at the University of York and The White Rose College of the Arts and Humanities who helped to organise the funding of this project: Gem, Caryn, Clare, David, and Sarah.

I am very grateful to Professor Jonathan Wainwright, whose trust and flexibility enabled me to take on this project alongside my doctoral research.

The music in this publication may also be freely downloaded from my website. The CD which was recorded with this project is also freely available online. For more information, please see www.leonardsanderman.com/alicesmarysmith

Leonard Sanderman,
York, August 2019

Notes on the accompanying recordings

This book is accompanied by a CD with recordings of all the compositions in the book. While this is by no means an accurate 'historical' recreation, it can certainly be said to be historically informed.

The recordings were made at St Saviour's Church, Richmond Hill, Leeds, which has very similar acoustics to St Andrew's, Wells Street, London: the church in which the music was originally performed. Both were significant newly built Anglo-Catholic churches, designed (in part) by Benjamin Webb, a leader of the Ecclesiological Society and the vicar of St Andrew's. Both buildings were also later beautified by Bodley and Pugin.

The choir composition has also been based on St Andrew's: all sources point to a set up with eight trebles, and around four altos, tenors, and basses. For this recording, the soprano parts were sung by eight sopranos instead of trebles, and the alto part by both men and women. This is not only out of practical considerations: the Cantata "Exile" specifically calls for sopranos and contraltos. Furthermore, these deeply vocal lines are the voice of a woman composer. In short, the case for female upper voices on this recording is more than compelling.

Barnby had strong views on organ building: he wrote that the technical advancements of the nineteenth century were an inhibition to a musical performance, saying that the 'fine [Father Smith] instrument for the Temple Church in 1687 [inspired the] organist of the time [to make] himself a sound musician in the first place, and then an organist.' The organ at St Saviour's is a small, simple, and beautiful tracker organ, conforming to Anglo-Catholic convention of the time and to the ideals of Barnby. Furthermore, an 1880 Mustel harmonium was used for the more advanced anthems, which feature a more salon-like or even pianistic accompaniment. The use of a harmonium was commonplace in churches in the second half of the nineteenth century. When St Andrew's became the first choir in the world to record in 1902, the accompaniment was played on the harmonium. Taking into account the style of Smith's accompaniments, the St Andrew's recording, and the tradition of using harmoniums in church, the case for using a harmonium for a part of this recording can be argued with conviction.

Finally, the 1902 recording also gives us some insights into historical vocal technique. The conductor, Frederick Docker was Barnby's chorister, student, and successor: he was one of the choristers in the period this music was first performed. One of the most notable features of this recording is that in *Onward Christian Soldiers*, the trebles create a glissando between the two syllables of *Jesus* in the penultimate line. Other contemporary sources also suggest that it was not uncommon to use

glissandi between slow notes spanning larger intervals within one word. A small number of glissandi that conform to those parameters were also included on these recordings, most notably in *The Soul's Longings*.

While some compromises always have to be made, also in these recordings, the historically informed performance practices used in the process have added a valuable layer of depth and beauty to the music recorded.

These recordings would not exist without the amazing production team: Pedro Acker Caetano was responsible for mixing, engineering and mastering. During the recording sessions, he was ably assisted by Pál Kerekes and Haruna Higa.

Great gratitude is also expressed to the wonderful Robert Smith, who played the organ with his usual joviality and kindness.

Especial thanks go out to Fr Darren Percival, who kindly permitted us to use St Saviour's Church, Richmond Hill, Leeds as our recording venue, and to Fr Gordon Newton, who helped enormously in the logistics of this project.

Above and beyond all, I am grateful to the singers of The Eoferwic Consort, who corporeally brought this music back to life. They were an absolute delight in cooperation.

Notes on the instruments

The specifications of the 1913 Walker organ at Saviour's Church, Richmond Hill are as follows.

Pedal (C-f1)

Bourdon	16
<i>Great to Pedal</i>	
<i>Swell to Pedal</i>	

Great (C-a3)

Open Diapason	8
Wald Flute	8
Dulciana	8
Harmonic Flute	4
<i>Swell to Great</i>	

Swell (C-a3)

Horn Diapason	8
Stopped Diapason	8
Gamba	8
Voix Celeste	8
Principal	4
Fifteenth	2
Closed Horn	8

The 1880 Mustel harmonium that was used on this recording was kindly provided by Phil and Pam Fluke of Saltaire. Its specifications are as follows.

www.harmoniumhire.co.uk

Basse (C-e1)

<i>Forté-Fixe</i>	
<i>Métaphone</i>	
<i>Genouillère d'expression</i>	
(O) <i>Forté Expressif</i>	
(5) Harpe Eolienne	2
(4) Clairon	4
(3) Basson	8
(2) Bourdon	16
(1) Cor Anglais	8
(1P) <i>Percussion et Cor Anglais</i>	8
(G) <i>Grand-Jeu</i>	
(E) <i>Expression</i>	

Dessus (f1-c4)

<i>Forté-Fixe</i>	
<i>Métaphone</i>	
<i>Genouillère d'expression</i>	
(O) <i>Forté Expressif</i>	
(7) Baryton	32
(6) Musette	16
(5) Voix Céleste	16
(4) Fifre	4
(3) Hautbois	8
(2) Clarinette	16
(1) Flûte	8
(1P) <i>Percussion et Flûte</i>	8

Editorial Practice

The primary source material was procured from the Royal Academy of Music. My thanks go out to Kathryn Adamson and the entire library staff for their support in this project. The manuscripts of Alice Mary Smith's sacred choral music are catalogued at the RAM as MS 1613-1617 and MS 1770-1774, as well as MS 1790.

Details of the manuscripts used in this edition can be found in the comments below.

These scores attempt to represent the manuscripts as directly and faithfully as possible. Even details such as beaming and cautionary accidentals have all been copied exactly, where possible. The original score layout has also been preserved, where possible. However, a few compromises had to be made to make performance from this scholarly edition possible:

- alto and tenor clefs were rewritten in treble clef (with octave transposition for the tenor), where relevant.
- dots (which elongate note values) have been added without further remark, where required to complete bars.
- lines were added in the lyrics to indicate melismas where this was not clear through beams or slurs. As a rule, no additional beams or slurs were added.

All other editorial markings and additions have been given in

- brackets for dynamics, technique, etc.
- small print for notes, rests, accidentals, etc.
- cursive for lyrics.

Further deviations from the original score are given below in detail.

Out of the deep

Comments

This piece exists in two manuscripts, MS 1617A and MS 1617B. B seems to be the later version. The main differences are that A begins in D major and is incomplete at the end. This edition is based on B, using input from A as marked.

Divergences from the manuscript

Bar 1, 50

Markings from A

Bar 9-12

This section is not in the pencil draft in A, only the pen version over the pencil draft. In B, the composer strikes through the top F in bar 9, clearly dismissing the A version, and began composing a new connective section. This has been reconstructed here. The bar lines had to be somewhat altered. MS A is also given, for information.

Bar 18, 22-24, 27

The minims on the third beat of the bar in the accompaniment in bar 18 and 22 are in a different hand but are included in this edition. In the same hand there are baritone crotchets F on beat 2, 3, and 4 of bar 23, and a minim f at the beginning of bar 24. Furthermore, it gives an additional tenor F and A crotchet in the left hand of the piano in bar 24, beat 1, followed by an additional F and Ab on beat 2, and two sets of G and B quavers in the right hand on beat 4. It also adds a natural in the piano part on bar 27 beat 1. All of these are ignored in this edition.

Bar 39-40

These bars are not present in A. B was written in pen. An improvement of this line was begun in pencil but left unfinished. This has been completed and the discarded version is also given for information.

Bar 74-75

The composer writes in the top notes here in a slightly smaller hand. They are given here in the same font, so as not to make them appear editorial.

Bar 123-126, 128-130, 132-135

Accompanimental bass line from A

Bar 140-141

The chorus parts contain various corrections in pencil, revoicing the chords. Only the corrections are given.

O praise the Lord

Comments

This piece exists in one manuscript, MS 1774. In the outer sections, no (space for an) accompaniment is provided in this manuscript, but it is likely a *colla parte* organ part was intended. The thinness of the chord in bar 26 could be seen as evidence for this. Furthermore, space for an accompaniment is provided in the middle sections, and substantial parts of it were completed. Therefore, accompaniments are also provided in the outer sections.

Parts of the manuscript are in pencil, and parts in pen. They are presented here without distinction.

Divergences from the manuscript:

Bar 12

Soprano, beat 1, was a minim: reduced to a crotchet to fit in the bar.

Bar 22

The soprano G# on beat 4 is only in pencil. The melody is written in pen, harmonies in pencil. The G# seems to have been an elaboration added during harmonisation.

Bar 24

Crotchets B-A, in pen, in the soprano replaced in pencil by minim B and minim A tied over to a minim A into an additional bar. The crotchets in pen were presumably replaced while the harmonisation was added in pencil.

Bar 35

The first chord in the left hand was written as semibreve. Reduced to a dotted crotchet.

Bar 42, 57, 59, 72, and 126

Clef changes in the accompaniment were missing and added.

Bar 46

The start of the 8va marking was at the beginning of bar 46 and was brought forward a crotchet.

Bar 56

The tenor A of the accompaniment was written as a minim and was reduced to a crotchet to avoid a clash on the second crotchet beat with the bass Bb.

Bar 78

The F in the accompaniment was a minim, but later replaced by a decorated version, as printed.

Bar 84

On the third crotchet, the accompaniment bass was F, and is corrected in pencil to an E, leading into the next bars, which are also composed in pencil.

Bar 97

The first note in the alto is here written as a minim, the following alto notes are closed noteheads only. These were rewritten as three crotchets, so as to keep them in their place vis-a-vis the other parts.

Bar 123

After this bar, the manuscript has an empty space, before the next section, which is not unusual. After the organ part of the Soprano Solo section finishes, there is a d minor chord pencilled in (tenor D, A, middle D, F) for one bar, written as a minim, presumably dotted. Below this a stave which was written in as a continuation of the previous (two treble clefs and a bass clef) and changed to a stave consisting of an alto clef, a tenor clef, and a bass clef, in 3/4, with a key signature of one flat. This pencilled in chord has been omitted from this edition.

Bar 131

The second crotchet in the Alto is a C# in pen, corrected to a D in pencil. Only the correction is given.

Bar 135-136

These two entire bars written were it in 3/4 minim crotchet. Judging from markings in bar 123, this was how this section was first conceived. All note values were doubled in these bars.

Bar 144

Missing note in tenor part added. It could be argued that this should be a Bb or an A. The former was chosen to move in similar motion to the upper voices.

Bar 162

The soprano has both a semibreve F# and minims G-F# in the soprano. The F# seems to be a later correction. This edition only gives the minim movement for consistency with bar 170.

Bar 164

The triplet figure in the soprano is written as three quavers. It is represented here as a more conventional three crotchets with a triplet marking.

Bar 171

The first note in the soprano is written as a minim and has been elongated here to fill the bar and for consistency with the lower voices.

Bar 180

The final minim beat of the Alto part also contains a G# minim, which may be a correction. It is not given in this edition.

Bar 181

There is no final barline here. It could be argued that this section should continue as the opening section did, in which case, the performer may wish to recapitulate page 4, to balance the ending with the opening. However, the presence of the top A already gives a sense of closure which may be considered satisfactory. A final barline was added to this bar.

By the waters of Babylon

Comments

This piece exists in two manuscripts, MS 1615 and MS 1790. This edition is based on MS1615.

Divergences from the manuscript**Bar 2**

The manuscript also contains a tie between the second and third beat of the Organ right hand, added in pencil. It is not shown in this edition.

Bar 20

The alto part here is difficult to read and may also be read as C and A.

Bar 40, 47

In these bars between sections, with pauses, rests have not been added, as the pauses themselves act as rests.

Bar 100

The rall. here is added in pencil, spelled 'Ral'. On the third beat the G in the treble of the organ part has been crossed out violently in pen. It is not given here.

Bar 117

The final quaver in the right hand of the accompaniment is notated as a crotchet. It is reduced to a quaver to fill the bar.

Bar 122

The second crotchet of this bar was written as a crotchet but was elongated by the composer to a minim. The resulting crotchet rest in the voice part on the third bar remains in the MS. It is not given in this edition.

Bar 128

The alto parts in the accompaniment are an elaboration in pencil. The original was given as plain minim.

Bar 137-140

Bar 137 contains *rall.* p and pp dynamic markings in a different hand to the composer. The pp marking in bar 140 is the composers. The pp marking from bar 137 is not given in this edition, for clarity.

Bar 181

The same different hand corrected soprano ab to a§. If this were to be implemented, the organ part should be adapted accordingly and the tenor eb should probably also be e§. The correction is omitted in this edition.

Bar 255-256

Between these two bars, there is an empty bar in the MS for Tenor and organ. This might imply a repetition of the previous bar, but it is more likely that the composer left it blank because the next bar required seven staves for the chorus entry. The spare bar is deleted from this edition.

Whoso hath this world's goods

Comments

This piece exists in one manuscript, MS 1616. This edition is non-divergent from the manuscript.

The Soul's Longings

Comments

This piece exists in two manuscripts, MS 1613A and MS 1613B. A is the later version. This edition is based on A, using input from B as marked. Neither explicitly states for which voice part the solo is written, but the solo part merges into the Tenor in bar 101 in both versions. It is sometimes written in the soprano part, after a choral section, i.e. in bar 67. However, with the other staves left blank, this does not necessarily mean it is written for soprano. The transition in bar 101 is the most compelling evidence, so the solo is marked as Tenor in this edition.

MS A is bound with "Come unto Him all ye that labour" under the title page

2. Anthems
The Souls Longings
"Come unto Him".

A handwritten copy of the sonnet is pasted onto the inside cover.

The Soul's Longings

O gracious God & Lord of mercy's might,
Why do I live amid this world of woe?
When every day doth seem to me as night,
While sorrows seek my spirits' overthrow.

I hear thy word, & would obey thy will,
But want the power that might perform thy due;
I know the good, & fain would leave the ill,
And fear the sorrows that doth sin ensue

And yet I fall into that depth of sin
That makes me fear the judgement of thy wrath,
until thy grace doth all my help begin
To know what comfort faith in mercy hath.

O Blessed Light that shows in mercy's eye!
While faith doth live, that love can never die.

Sir Nicholas Breton

Divergences from the manuscript

Bar 10

The alto part of the accompaniment on the second dotted crotchet is smudged beyond recognition. MS B gives E and F#. The smudge seems to have arisen from crossing out the F#. Only E is given in this edition.

Bar 142

The sixth crotchet of the right hand is smudged beyond recognition.

Come unto Him

Comments

This piece exists in two manuscripts, MS 1614A and MS 1614B. B is the later version. This edition is based on B, using input from A as marked.

Divergences from the manuscript

Octave transposition added to the Tenor part.

Bar 10

An additional "all ye" was added to the underlay of this bar in a different hand. It is not given in this edition.

Bar 29-31

The Bass and Tenor have a surplus slur in bar 29, beat 1-4, and bar 31, beat 4-6, respectively. These are not given in this edition.

Bar 52

Accompaniment, beat 4, has a B in pen, corrected to a G (# implied) in pencil. Only the correction is given.

Bar 93

The Bass note has a redundant tie to bar 94, probably due to a change in underlay. This tie is not given in this edition.

Bar 107-114

MS A differs significantly from MS B in these bars. MS A is printed above MS B (omitting the empty Soprano, Tenor, and Bass staves in MS A), as there is much to recommend each version. MS B is more stable, both structurally and harmonically, while MS A is more dramatic.

Bar 153

On beat 4, the right hand of the accompaniment has a b and d above the given notes. These appear to be a later addition and are not given in this edition.

Bar 157

The Soprano, Alto, and Bass feature redundant slurs between beats 1 and 4, probably due to a change in underlay. These are not given in this edition.

Te Deum Laudamus in A

Comments

This piece exists in one manuscript, MS 1771. No (space for an) accompaniment is provided in this manuscript, but it is likely a *colla voce* organ part was intended for most sections, potentially providing additional harmonies in places such as bar 9-12. However, this is not essential. An editorial tenor part is provided as an option in bar 18-20. For diversity in a *cappella* performance, antiphony may be used, as suggested in the editorial directions throughout the score.

Parts of the manuscript are in pencil, and parts in pen. They are presented here without distinction.

Divergences from the manuscript

Cut common time signature added.

Bar 3

This entire bar is written in pencil whilst the surrounding music is in pen. The tenor part is written as A-B in tenor clef or B-C# in treble clef. It is presumed this draft was thought out in treble clef.

Bar 7-8

Various corrections in this area have been erased. Bar 7 still contains a minim G# in the soprano, however, which was considered to be a remnant of the otherwise erased line. The divided E in the Alto, bar 8, also seems to be a remnant of this older version.

Bar 74

Bass, beat 2 gives an E in pencil, with a G# in pencil, which seems to be a later improvement.

Bar 87

Tenor, beat 1 gives both a bottom D# and a top E#. The former is not given in this edition. The crotchet that follows seems to contain both a top D# and E#. Only the D# is given.

Bar 89

On beat 2, a Tenor E is crossed out and replaced with a C#. Only the correction is given.

Bar 95

Beat 1, Alto A and Tenor E changed in pencil (to connect to the preceding section, left blank in pen and completed in pencil) to Alto E and Tenor A. Only the pencil version is given.

Bar 107

The soprano copies the Alto for this bar alone. These three notes have been removed.

Te Deum Laudamus in E-flat

Comments

This piece exists in one manuscript, MS 1773. Only the first 28 bars of this piece (still) exist. Considering that this inhibits performance, the fragment is given with minimal editing.

In this edition, the Te Deum Laudamus is bound into one booklet with the Jubilate Deo and Nunc Dimittis, as they are clearly related. In the manuscripts, the Jubilate Deo and Nunc Dimittis are given in one score. The Te Deum exists in a separate score.

Jubilate Deo in E-flat

Comments

This piece exists in one manuscript, MS 1772. This manuscript contains both the Jubilate Deo and the Nunc Dimittis. On occasion, minims need to be divided into crotchets to fit in the words (i.e. bar 4). These notes have been left undivided in the edition.

No (space for an) accompaniment is provided in this manuscript, but it is likely a *colla voce* organ part was intended throughout, as in the Te Deum. For diversity in a *cappella* performance, antiphony may be used, as suggested in the editorial directions throughout the score.

Divergences from the manuscript

Cut Common Time Signature added, in line with the Te Deum.

Bar 4-5, 9

Parallels maintained.

Bar 27

The Tenor **D^b** on beat 1 is crossed out and an F is pencilled in. This creates a parallel fifth. Original maintained.

Bars 91-104

An alternative underlay has been suggested in bars 91-104 where the underlay complicates the phrasing.

Nunc Dimittis in E-flat

Comments

This piece exists in one manuscript, MS 1772. This manuscript contains both the Jubilate Deo and the Nunc Dimittis.

No (space for an) accompaniment is provided in this manuscript, but it is likely a *colla voce* organ part was intended throughout, as in the Te Deum. The lack of respectively the fifth and third in the last two chords could be seen as indication of this. Editorial additions have been provided for the final cadence so the piece may also be performed *a cappella*. For diversity in a *cappella* performance, antiphony may be used, as suggested in the editorial directions throughout the score.

Divergences from the manuscript

Cut Common Time Signature added, following the Te Deum.

Bar 11, beat 1-2

Tenor has both B(b) and D. The D causes a parallel with the bass and was crossed out. The B(b) appears to be a later correction by the composer, but clashes with the Soprano. The D was retained, but the Alto and Tenor parts for the second minim beat of the bar swapped (and the original tenor transposed up an octave), as a compromise.

Bar 15, 37-39

Parallels maintained.

Bars 14-17

An alternative underlay has been suggested in bars 14-17 as the underlay complicates phrasing.

Bar 16, beat 1-2

The Ab minim in the bass was reduced to a crotchet to fit into the bar.

Bar 20

Tenor has a minim G followed by a minim of both Bb and G. The Bb would give a parallel with the soprano and was crossed out. As in Bar 11, the G seems to be a later correction, but clashes, here with the Bass. The tenor part in this bar was altered to crotchets G-Bb-Ab-G, as a compromise.

Bar 23, beat 4

Alto could be read as Db or Eb. It is given as Eb in this edition.

Bar 25-26

Audible parallels arise. As these were corrected in bar 11 and 20, a correction has been offered in the score.

Exile

No. 1: Unhappy Sion

Comments

This piece exists in one manuscript, MS 1770. This manuscript contains sections written in pen and pencil (parts of which are rubbed out but legible). This edition represents all of the notes written by the composer without distinction, as to do so would make it difficult to perform from this edition. However, notes on areas of particular interest are given below.

The manuscripts of the various sections of this Cantata are bound together. It consists of four broadly equal sections which contain diverse sections, woven together through repeated material, usually with a degree of development in the second iteration: hymn-like choruses in parts 1, 3, and 4, and a fugal chorus in part 2. The composer only gives headings for No. 1 and No. 2. Therefore, editorial comments are only given in the same places, although the other sections are editorially outlined to help performers understand the structure of the work. The title *Exile* and the classification as Sacred Cantata are editorial. The text is a selection from Jean Racine's *Esther*, adapted from multiple translations. However, *Esther* would be a misnomer for a Cantata that does not once feature her name or narrative, but rather focuses on the timeless issues, which are better covered by the overarching name *Exile*. Further comments are given overleaf. A full analysis of this work will feature in my doctoral thesis.

Divergences from the manuscript

Bar 23, beat 2

The Soprano has 'Hills where miracles have wrought', which is later consistently given as 'Hills where miracles were wrought'. The lyrics in bar 23 were adapted for internal consistency.

Bar 26, beat 2

The Tenor has a B in the MS. This B is too dissonant for the idiom. The same cadence in bars 98, 106, and 114 consistently contains an A in place of the B. The B in bar 26 was replaced with an A.

Bar 99-110

In the MS, the Soprano Solo joins the chorus Soprano staff. In this edition, it retains its own staff.

Bar 113

On the second beat, the right hand in the accompaniment is given as a quaver. It is elongated to a dotted crotchet in this edition.

Bar 132-135

The underlay in this line was altered (by the composer, it seems). However, remnants of the old underlay remain in the MS. The repetition of the word 'end' in bar 135 has been maintained but elimination in performance is suggested. Slurs between beat 1 and 2 of bars 132 and 133 are present in the MS but have been eliminated from this edition.

No. 2 - Weep, sisters, let your sorrows flow

Comments

It seems that the accompaniment was composed at the piano but intended for later orchestration. The marking *Flute* in bar 208 is evidence that the composer was writing for orchestra or organ. Furthermore, there are occasional bass notes which exceed the lower range of most pedalboards. Taking into account her other cantatas were orchestrated, it can be said with relative certainty the accompaniment here is a compact sketch for an orchestral accompaniment, probably composed at the piano.

Divergences from the manuscript

Bar 35-44

In the MS, the Contralto stave disappears for these bars, and the notes are written onto the short score chorus. In this edition, the Contralto line retains its own stave.

Bar 50

The contrasubjective material for this fugue echoes the scalic motif in bar 14-16, and the rhythmic motif with suspension from bar 44-45. It was decided to not use the scoring motif in bar 133 and onward, as this has a different function: it only works in the reprise, as both the motif and the reprise are short and radical, unlike the more expansive first iteration of the fugue. Therefore, it was attempted to integrate the fugue even more fully into the first section instead.

Bar 79

The Alto entry is here written in the Tenor part but marked "Alto" in pencil. It is given in the Alto part without further remark in this edition.

Bar 84-87

The vocal parts in these bars are written in short score in the MS but have been given in full score in this edition.

Bar 88

The accompanimental pattern here is based on a minim pulse as suggested in bars 99-101 and 104-106. The harmonic language prefaces the many implicit and explicit diminished seventh chords of the two and four-part sections that follow. The strong rhythmic element of the motif was introduced for *affekt* and work contrapuntally to the melody: the accompaniment is silent on the downbeats and leads away from it while the vocal parts feature anacrusis which lead into strong downbeats. This motif of semiquavers and quavers precurses and contextualises the composer's semiquaver-only patterns in bar 211 and onward.

Bar 92, beat 2

The melody moves from onto the lower of two vocal staves here, before the MS reduces to one voice with accompaniment in bar 94. This melody then re-emerges in the upper of two vocal staves in bar 98. This change of staff has been omitted from this edition.

Bar 138-139

The Pedal part here was written in crotchets and quavers in the MS. In this edition, each note is doubled in length to fill the bars and align with the other voices.

Bar 145

The Alto and Bass have quavers on the second and third beats of this bar. In this edition, these notes are doubled in length to fill the bar and align with the accompaniment.

Bar 157

The chorus parts for this bar are given in short score in the MS. In this edition, they are given in full score.

Bar 164

The accompaniment has an Eb and a Bb on the downbeat, in pencil. The following notes are in pencil and pen. As the notes on this downbeat were not copied in pen also, they are omitted from this edition.

Bar 168

The Alto and Bass notes of the accompaniment are given as crotchets in the MS. They are elongated to minims in this edition, following the bass in the next bar.

Bar 216

This bar was written in Gb in pencil but is marked F#. The following bars are in pen, in F#. In this edition, bar 216 has been rewritten in F#, and a key signature has been added in place of the marking F#.

Bar 229

This section has been marked 'semichorus' for four reasons: firstly, it makes more structural sense to keep the first iteration of this chorus quiet and intimate in the context, allowing its louder reprise to develop into the next chorus; secondly, it was conventional to have a chorale-like section for quartet in the nineteenth century cantata (*cf* *God is a Spirit* - Sterndale Bennett, *God so loved the World* - Stainer, etc.); thirdly, it reflects the fragility implied in the tragedy, where this section is sung by the 'youngest virgin'; and, finally, it creates an effective contrast with the preceding aria and the following recit.

Bar 235

The MS gives a minim A followed by crotchets B A (faint C#) A in the organ part. This edition gives the first A as a crotchet and the next as a C#, following the bass line.

Bar 241, 243

The accompanimental patterns are written in the MS as semiquaver tremolos between dotted minims. In this edition, these have been reduced to minims, in line with convention.

Bar 246-256

This section is marked "Alto" in pencil. However, the voice goes onto the Soprano staff in bar 256. For clarity, this bar has been split in this edition, leaving the voice marked "Alto" on a solo staff throughout. However, it could be argued that this section should be sung by the Soprano Solo.

Bar 256

The reprise of the Quartet material has been realised with an accompaniment in triplets, following the vein of the immediately preceding section. This accompanimental pattern is implied by the rhythmic pattern of the "it is he" material, which here is changed to a triplet rhythm. This also helps structurally as it distinguishes this chorus more clearly from the following chorus, which contains much similar melodic material.

Bar 284

A double bar line and new key signature were added.

Bar 287-288

Pencil markings show suspensions in both the Alto and Tenor. The pen version shows neither, leaving an unidiomatic open fifth on the downbeat of bar 288. The Alto pencil version has been used in this edition, effectively copying bar 300.

Bar 289

The Tenor, in tenor clef, has an E on both the second and third beat. This might be read as an F in treble clef. This edition gives two Fs.

Bar 292

The Soprano Solo starts on its own staff, but then moves back to the chorus soprano staff after three bars. This edition gives the whole section on the chorus soprano staff.

Bar 318

The accompanimental pattern in the accompaniment follows in the footsteps of the other area with militant words and a semiquaver accompaniment, in 211. The broken chords preface the accompaniment given by the composer in 334 and contextualise this. Both accompanimental themes are reprised in the final chorus.

Bar 326-327

The notes scribbled into the Bass part were used as the accompanimental bass.

Bar 356

The accompaniment is here given as a line in the tenor (signifying a repeat from the previous bar) above a bass part with a minim D, minim E, and crotchet D. The latter two have been reduced to a dotted crotchet and a quaver in this edition, aligning them with the Solo voice.

Bar 359-360

In the accompanimental bass, bar 359 and the first note of bar 360 are given with a semiquaver tremolo. Tremolos were read as shorthand for "add figuration", conform bar 206-207. In this edition, the tremolos were deleted, and a quaver pattern was added.

Bar 366

The accompanimental bass is given as a semibreve in the MS. It is here shortened to a dotted crotchet, aligning it with the voices.