

**HENRY SMART'S
COMPOSITIONS FOR
THE ORGAN ANALYSED**

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Henry Smart's compositions for the organ analysed by Henry Smart & John Broadhouse

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HENRY SMART & JOHN BROADHOUSE

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Compositions for the Organ

ANALYSED BY

JOHN BROADHOUSE.

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LONDON:
W. REEVES, 185, FLEET STREET, E.C.
1880.

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PREFATORY NOTE.

THE esteem in which the late Henry Smart was held, and the regret felt at his death, will render unnecessary any apology for this little book. It is published in this permanent form under the same conviction as that which prompted me to write it for *The Musical Standard*—that the musical world cannot become too familiar with the works of the deceased composer. The portrait is a faithful likeness, and Smart's sister (Mrs. Callow) informs me that it is the best ever taken of him.

J. B.

West View, Monken Hadley,
MARCH, 1880.

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HENRY SMART'S
Compositions for the Organ.

IN Smart's works for the instrument of which he was so consummate a master will be found nothing but good. Nothing unpleasant ever comes across our path. "A little folly," we are told on very high authority, will bring discredit upon a man who is in reputation for wisdom and honour, and in like manner a little thing will tend to spoil a man's credit as a good composer; but that little thing is nowhere to be found in Henry Smart's works. What is noble, or tender, or sympathetic, or lovely, will be found there in abundance; but Smart appears never to have lost sight of the nobility of the instrument for which he was writing, and his compositions for it, even the most tender and beautiful of them, have that large and majestic bearing which reminds us at once of the organ. Played on the pianoforte (when

passages will admit of it) they seem to require an instrument infinitely more noble—more epic, we were about to say—than “the drawing-room orchestra.” Take, for instance, that wonderfully fine Andante in G major, the *motiv* of which seems to demand to be played on the grand and noble 8-foot tone of a cathedral organ, and to be heard in the grand and noble space of a cathedral aisle:—



This nobility is the characteristic of all Smart's organ works; their very beauty is the beauty of majesty, and not the enervating beauty of voluptuousness. Honesty of purpose, nobleness of aim, singleness of eye, devotion to art, speak in every line and proclaim the artist. For if there be one thing which strikes us more than another in studying Smart it is this—that he wrote for Art, without a thought of “the public,” without any doubt as to whether his music would be liked (he knew it would); without any motive but the highest and noblest motive which can actuate a musician—the resolve to think for art, to write for art, to live for art. People of lower aims, who write to sell and play to please, cannot understand this nobility of aim, and laugh as well at those

who write of it as at those who are said to be guided by it. Be it recorded here, however, lest it should be recorded nowhere, that Henry Smart was a bright example of that self-abnegation, that self-hiding, that self-suppression, which we have so often insisted must overrule all baser motives in the inward thoughts and the outward acts of the musician's life. The works we are about to analyse indubitably proclaim this truth in tones; but we are nevertheless desirous that those who hear of Smart's fame without being able to understand his music should know that he was in every sense of the word an artist. He was a grand player, a great composer, and a good man; and the purity of his life added to the purity of his works proclaim Henry Smart to have been one of the world's noblest and best, who has left behind few compeers, and whom the world can ill afford to lose. Let us endeavour, while the earth is still fresh on his grave, to look reverently at what he has written for the organ, and thus try to realise, as far as we may, the richness of the treasures which he has left behind wherewith to rear his monument.

I. CHORAL WITH VARIATIONS (dedicated to his friend George Cooper).*

We have here an eight-line choral and seven variations, and no work could have better proved to the world that he who wrote it had a high purpose before him. The choral is a noble example of the hymn-tune in the metre known as "eight sevens," the

* Novello, Ewer & Co. Price 1s. 6d.