



A set of Four-part songs
for voices

No. 4

The joys of Spring

Henry Smart
(1813-1879)

The joys of spring

Henry Smart

Andante mosso ♩ = 63

The first system of the musical score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It begins with a tempo marking of 'Andante mosso' and a metronome marking of ♩ = 63. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics for each voice are: S: 'What are the joys of Spring? Its flow'rs? Its flow'rs? No, ___'; A: 'What are the joys of Spring? No, No, ___'; T: 'What are the joys of Spring? No, No, ___'; B: 'What are the joys of Spring? No, No, ___'. The music features a melody for the Soprano and Tenor parts, with the Alto and Bass parts providing harmonic support. Dynamics include *mf* and *p*.

S
What are the joys of Spring? Its flow'rs? Its flow'rs? No, ___

A
What are the joys of Spring? No, No, ___

T
What are the joys of Spring? No, No, ___

B
What are the joys of Spring? No, No, ___

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The second system of the musical score continues the vocal parts. The lyrics are: S: 'These may charm our sight And fill us with de -'; A: 'These may charm, may charm our sight And fill us with de -'; T: 'These may charm our sight, may charm our sight'; B: 'These, these may charm our sight And'. The music continues with the same key signature and time signature. Dynamics include *p*.

S
These may charm our sight And fill us with de -

A
These may charm, may charm our sight And fill us with de -

T
These may charm our sight, may charm our sight

B
These, these may charm our sight And

The joys of spring

8

S light, But o - ther joys hath Spring, but o - ther joys _____ hath

A light, fill us with de - light, But o - ther joys hath Spring, but o - ther joys hath

T And fill us with de - light, But o - ther joys hath Spring, but o - ther joys _____ hath

B fill us with de - light, But o - ther joys hath Spring, but o - ther joys hath

12

S Spring, _____ but o - ther joys hath Spring.

A Spring, but o - ther joys hath Spring, hath Spring.

T Spring, but o - ther joys hath Spring, o - ther joys hath Spring.

B Spring, but o - ther joys hath Spring.

S Blue skies and sun - ny show'rs? No, _____ These may warm and cheer,

A No, No, No, No, No, No,

T No, No, No, No,

B No, No, No, No, No,

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19

S *cresc.*
these may warm, may warm and cheer,

A *cresc.*
These may warm, warm and cheer,

T *cresc.* *ff*
These may warm and cheer, And ba - nish win - ter

B *cresc.* *ff*
These may warm and cheer, And ba - nish win - ter

22

S *ff*
And ba - nish win - ter drear, and ba - nish win - ter drear, But

A *ff*
And ba - nish win - ter drear, and ba - nish win - ter drear, But

T *ff*
drear, and ba - nish win - ter drear, But o - ther

B *ff*
drear, and ba - nish win - ter drear, But o -

26

S *dim.* *p* *f*
o - ther joys hath Spring, but o - ther joys, o - ther

A *dim.* *p* *f*
o - ther joys hath Spring, but o - ther joys, o - ther

T *dim.* *p* *f*
joys, o - ther joys hath Spring, but o - ther joys, o - ther

B *dim.* *p* *f*
- - ther joys hath Spring, but o - ther joys, o - ther

The joys of spring

30

S joys hath Spring, but o - ther joys hath

A joys hath Spring, but o - ther joys hath Spring, o - ther

T joys hath Spring, but o - ther joys hath Spring, o - ther

B joys hath Spring,

p *rit.*

33

S Spring, hath Spring; In Spring 'tis love a - lone Doth

A joys hath Spring; In Spring 'tis love a - lone Doth

T joys hath Spring; In Spring 'tis love a - lone Doth

B — but o - ther joys hath Spring; In Spring 'tis love a - lone Doth

pp a tempo *cresc.*

37

S life and joy im - part That thrills great Na - - -

A life and joy im - part That thrills great

T life and joy im - part That thrills great

B life and joy im - part That thrills great

cresc.

The joys of spring

40 *f* *dim.* *p* *cresc.*

S - - - - - ture's heart, And throbs with - in our own, In Spring 'tis

A Na - ture's heart, And throbs with - in our own, In Spring 'tis

T Na - ture's heart, And throbs with - in our own, In Spring 'tis

B Na - ture's heart, And throbs with - in our own, In Spring 'tis

43 *cresc.* *ff*

S love, 'tis love a - lone, That thrills great Na - ture's

A love, 'tis love a - lone, 'tis love a - lone That thrills great Na - ture's

T love, 'tis love a - lone, love a - lone That

B love, 'tis love a - lone, 'tis love a - lone That

46 *ff* *poco rit.* *a tempo*

S heart, And throbs with - in our own, and throbs with - in our

A heart, And throbs with - in our own, and throbs with - in our

T thrills great Na - ture's heart, And throbs with - in, with - in our

B thrills great Na - ture's heart, And throbs, and throbs with - in our

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49

S
own, and throbs, and throbs with - in our own.

A
own, and throbs with - in our own, and throbs with-in our own.

T
own, and throbs with - in our own, and throbs with - in our own,

B
own, and throbs with - in, with - in our own, with - in our own.

Cramer, Beale and Chappell (1859)
Novello, Ewer, and Co. (1880)

Henry Thomas Smart (1813-1879) was born in London, son of a music publisher, orchestra director and accomplished violinist. He declined a commission in the Indian army, and had planned to work in law, but gave it up for a musical career. He was organist of Blackburn parish church; St. Giles-without-Cripplegate; St. Luke's, Old Street; and finally of St. Pancras New Church. He was the music editor for *Psalms and Hymns for Divine Worship* (1867), the *Presbyterian Hymnal* (1875) and the hymn book of the United Presbyterian Church of Scotland. He was a recognized authority on organs, and designed many instruments, including those in the City Hall and St. Andrew's Hall in Glasgow, Scotland, and the Town Hall in Leeds. Smart was highly rated as a composer by his contemporaries, especially his organ works and part-songs. His best-known composition is now probably the hymn tune "Regent Square", commonly sung with the words "Christ Is Made The Sure Foundation" or "Angels from the Realms of Glory". In the last fifteen years of his life Smart was practically blind. He composed by dictation, primarily to his daughter.

Music Review
The Musical World
Boosey & Sons
March 17, 1860

"A set of Four-part Songs, for voices"—composed by Henry Smart (Cramer, Beale and Chappell). One of these—"Cradle-song" (No. 3)—has been heard at the concerts of Mr. Henry Leslie's Choir, where it was unanimously extolled as one of the most attractive things of its kind—as one, in short, of its accomplished composer's very best, and therefore worthy any amount of praise. The voices, as managed here by Mr. Smart, are a match for the orchestra itself, as a vehicle for what is somewhat affectedly denominated "colour-music." Never did sweeter "Lullaby" soothe baby to repose. The other three are as good in their way; "What are the Joys of Spring?" (No. 4) charms by its freshness as it enlivens by its vigour; "Morning" (No. 1) has a genial touch of Mendelssohn in its melody and harmony, without, however, being in the slightest degree a plagiarism; while "Hymn to Cynthia" is of a more elaborate but by no means less agreeable texture. All four songs are models of vocal writing, and welcome additions to the repertory of English part-music.

What are the joys of Spring?

Its flow'rs? Its flow'rs?
No,
These may charm our sight
And fill us with delight,
But other joys hath Spring.

Blue skies and sunny show'rs?
No,
These may warm and cheer,
And banish winter drear,
But other joys hath Spring.

In Spring 'tis love alone
Doth life and joy impart
That thrills great Nature's heart,
And throbs within our own,
In Spring 'tis love alone
That thrills great Nature's heart,
And throbs within our own.

E. M. Smart (sister of Henry Smart)

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