

A set of Four-part songs for voices

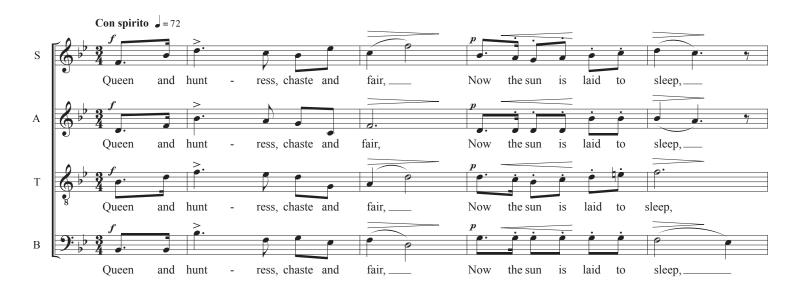
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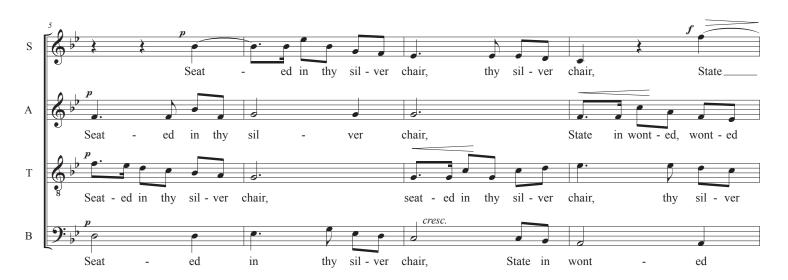
Hymn to Cynthia

Henry Smart (1813-1879)

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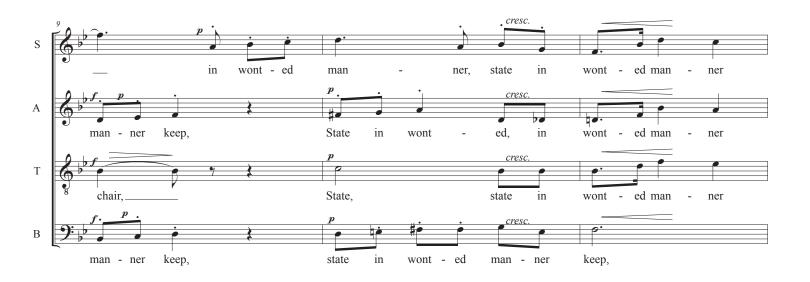
Henry Smart

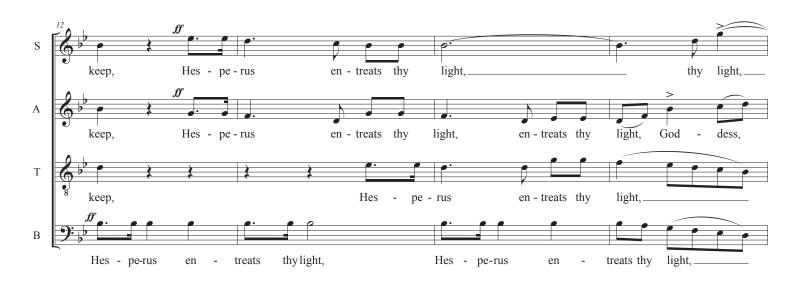


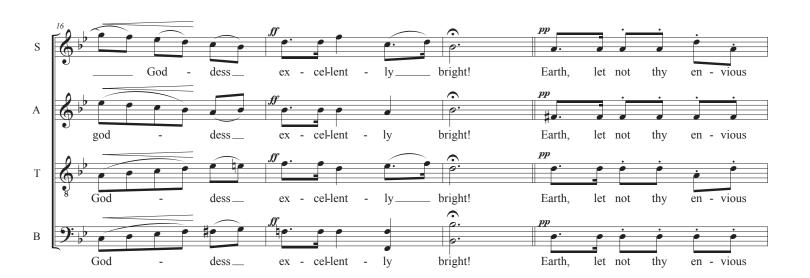


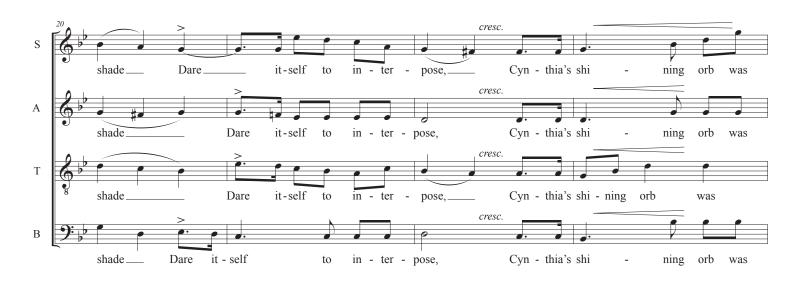


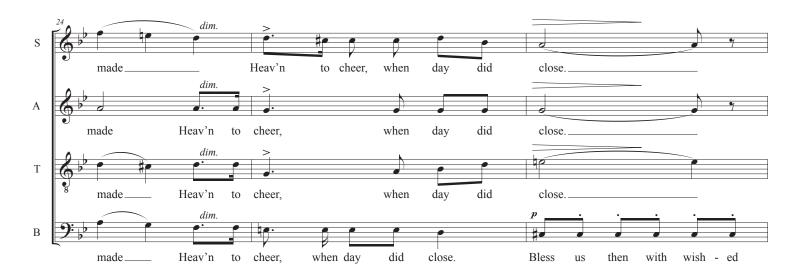
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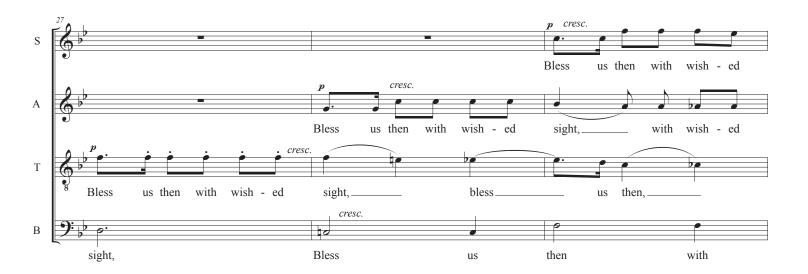


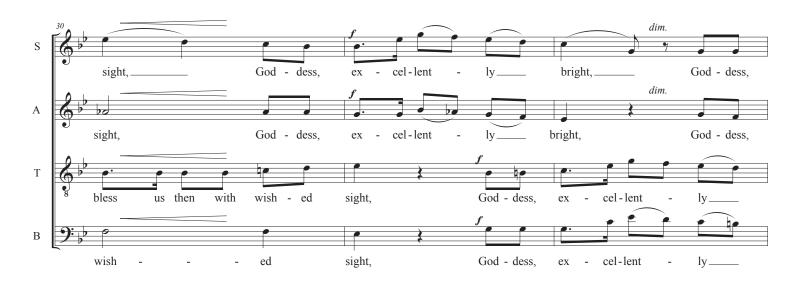


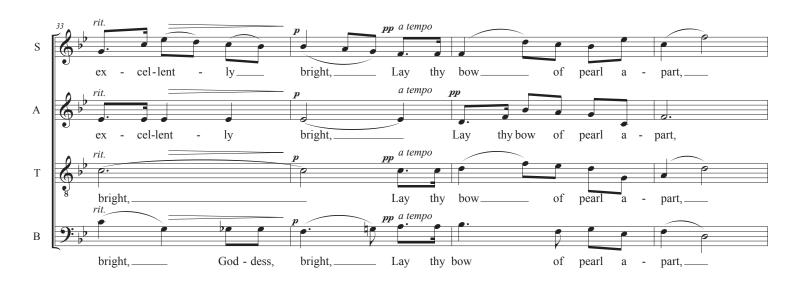


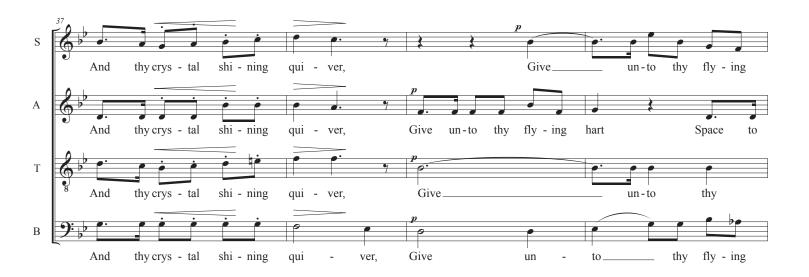


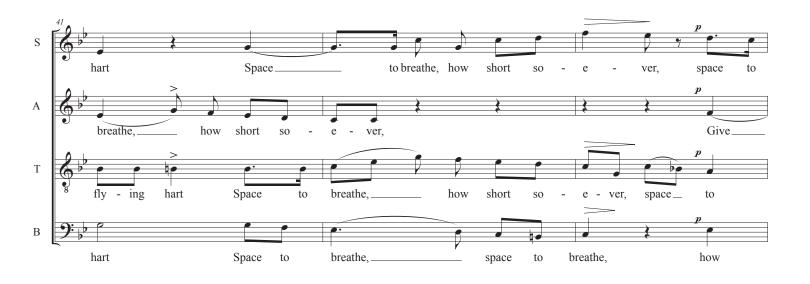


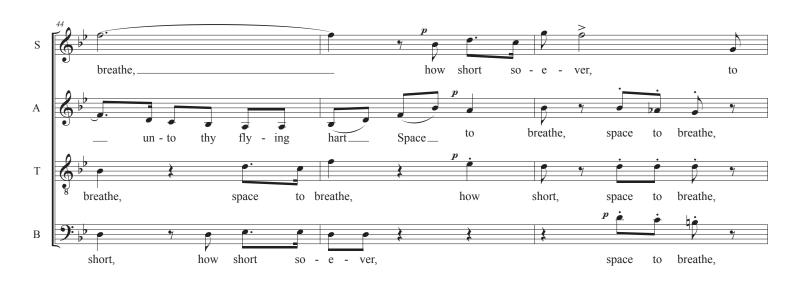


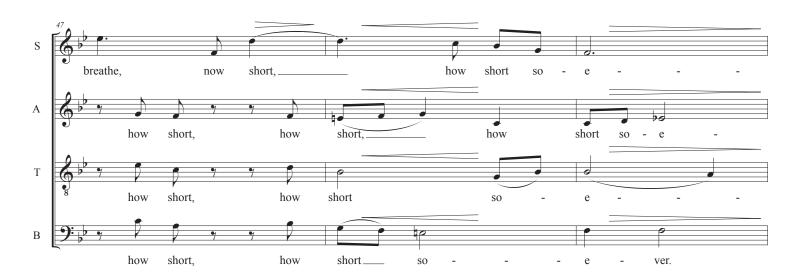


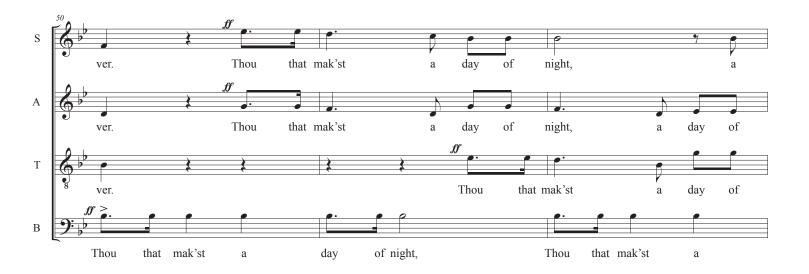


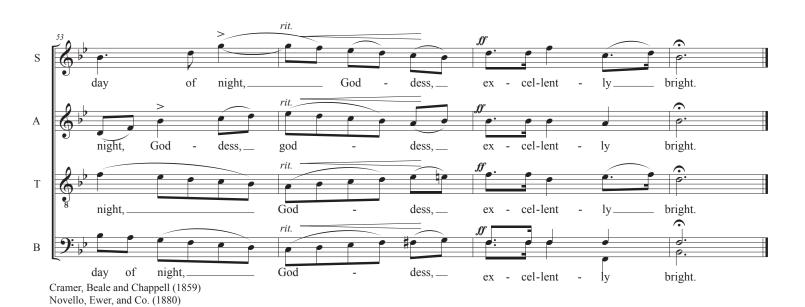












Henry Thomas Smart (1813-1879) was born in London, son of a music publisher, orchestra director and accomplished violinist. He declined a commission in the Indian army, and had planned to work in law, but gave it up for a musical career. He was organist of Blackburn parish church; St. Giles-without-Cripplegate; 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.

Queen and huntress, chaste and fair, Now the sun is laid to sleep, Seated in thy silver chair, State in wonted manner keep, Hesperus entreats thy light, Goddess excellently bright! Earth, let not thy envious shade Dare itself to interpose, Cynthia's shining orb was made Heav'n to cheer, when day did close.

Bless us then with wished sight, Goddess, excellently bright, Lay thy bow of pearl apart, And thy crystal shining quiver, Give unto thy flying hart Space to breathe, how short so-ever, Thou that mak'st a day of night, Goddess, excellently bright.

Ben Jonson (1572-1637)

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