



Song for the Seasons

Henry Smart
(1813-1879)

Henry Thomas Smart (1813-1879) was born in London, son of a music publisher, orchestra director and violinist. He declined a commission in the Indian army and planned to work in law, but he 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 compositions are now probably the hymn tune "Regent Square", commonly sung with the words "Christ Is Made the Sure Foundation" and "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.

When the merry lark doth gild
With his song the summer hours,
And their nests the swallows build
In the roofs and tops of towers;
And the golden broom-flower burns
All about the waste,
And the maiden May returns
With a pretty haste—
*Then, how merry are the times,
The Summer times! the Spring times!*

Now, from off his ashy stone
The chilly midnight cricket crieth,
And all merry birds are flown,
And our dream of pleasure dieth;
Now the once blue laughing sky
Saddens into gray,
And the frozen rivers sigh,
Pining all away!
*Now, how solemn are the times!
The Winter times! the Night times!*

Yet be merry: all around
Is through one vast change revolving:
Even Night, who lately frowned,
Is in paler dawn dissolving:
Earth will burst her fetters strange,
And in spring grow free:
All things in the world will change,
Save— my love to thee!
*Sing then, hopeful are all times!
Winter, Summer, Spring times!*

Bryan Waller Procter (1787-1874)
(under pseud. Barry Cornwall)

Song for the Seasons

Henry Smart

Allegro moderato ♩ = 126

S *mf* When the mer - ry lark doth gild With his song the sum - mer hours, And their *cresc.*

A *mf* When the mer - ry lark doth gild With his song the sum - mer hours, And their *cresc.*

T *mf* When the mer - ry lark doth gild With his song the sum - mer hours, And their *cresc.*

B *mf* When the mer - ry lark doth gild With his song the sum - mer hours, And their *cresc.*

5
S nests the swal - lows build — In the roofs and tops of tow'rs; —

A nests the swal - lows build — In the roofs and tops of tow'rs; — *p* And the

T nests the swal - lows build — In the roofs and tops of tow'rs;

B nests the swal - lows build — In the roofs and tops of tow'rs;

Song for the Seasons

9

S *p* And the gold - en broom - flow'r burns A - bout the waste, And *cresc.*

A gold - en broom - flow'r burns All a - bout the waste, *cresc.* And the

T *p* And the gold - en broom - flow'r burns A - bout the *cresc.*

B *p* And the gold - en broom - flow'r *cresc.*

13

S *p* the maid - en May re - turns With a pret - ty haste,

A maid - en May re - turns With a pret - ty haste,

T waste, And May re - turns With a pret - ty haste, with

B burns, And May re - turns With a pret - ty haste, re -

17

S *cresc.* May re - turns With a pret - ty *f*

A *cresc.* May re - turns With a pret - ty *f*

T *cresc.* a pret - ty haste, a pret - ty

B *cresc.* turns With a pret - ty, pret - ty

Song for the Seasons

20

S haste— Then *ff*

A haste— Sing, sing, sing, Then, how mer - ry

T haste—

B haste— Sing, sing, Then, how mer - ry,

Detailed description: This block contains the first system of the musical score, measures 20-23. It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part begins with a long note on 'haste' that spans across measures 20 and 21, followed by 'Sing, sing, sing,' and 'Then, how mer - ry'. The Alto part follows a similar pattern. The Tenor part has a long rest in measure 20 and then joins in measure 21. The Bass part provides a harmonic accompaniment with notes corresponding to the lyrics. Dynamics include *ff* (fortissimo) and accents (>). A fermata is placed over the final note of the Soprano part in measure 23.

23

S how mer - - - - - ry are the

A are the times, then, how mer - ry are the times, how

T Then, how mer - ry are the times, then, how mer - ry

B mer - ry are the times, how

Detailed description: This block contains the second system of the musical score, measures 23-25. The Soprano part continues with 'are the times, then, how mer - ry, mer - ry are the'. The Alto part has 'are the times, then, how mer - ry are the times, how'. The Tenor part has 'Then, how mer - ry are the times, then, how mer - ry'. The Bass part has 'mer - ry are the times, how'. The Soprano part has a long note on 'mer - - - - - ry' that spans across measures 23 and 24. Dynamics include *ff* and accents (>).

26

S times, The Sum - mer times! the Spring times!

A mer - ry are the Sum - mer times! the Spring times!

T are the Sum - mer times! the Spring times!

B mer - ry are the Sum - mer times! the Spring times!

Detailed description: This block contains the third system of the musical score, measures 26-28. The Soprano part has 'times, The Sum - mer times! the Spring times!'. The Alto part has 'mer - ry are the Sum - mer times! the Spring times!'. The Tenor part has 'are the Sum - mer times! the Spring times!'. The Bass part has 'mer - ry are the Sum - mer times! the Spring times!'. The Soprano part has a long note on 'The Sum - mer times!' that spans across measures 26 and 27. Dynamics include *ff* and accents (>).

Song for the Seasons

30

S *p* Now, The chill - y mid - night crick - et

A *p* Now, from off his ash - y stone The chill - y mid - night crick - et

T *p* Now, from off his ash - y stone The chill - y mid - night crick - et

B *p* Now, from off his ash - y stone The chill - y mid - night crick - et

34 *cresc.* *pp*

S cri - eth, And all mer - ry birds are flown, And our dream of pleas - ure

A *cresc.* *pp* cri - eth, And all mer - ry birds are flown, And our dream of pleas - ure

T *cresc.* *pp* cri - eth, And all mer - ry birds are flown, And our dream of pleas - ure

B *cresc.* *pp* cri - eth, And all mer - ry birds are flown, And our dream of pleas - ure

38 *p*

S di - eth; Now the once blue laugh - ing sky Sad - dens in - to

A *p* di - eth; Now the sky Sad - dens in - to

T *p* di - eth; Now the once blue laugh - ing sky Sad -

B *p* di - eth; Now the sky Sad - dens in - to

Song for the Seasons

42 *cresc.*

S gray, And the froz - en riv - ers sigh, Pin - ing

A gray, And the froz - en riv - - - ers sigh, _____

T - dens in - to gray, _____ And the froz - en riv - ers

B *cresc.* gray, And the riv - ers sigh, Pin - ing

45

S all a - way! *p* Now, how sol - emn are the

A Pin - ing all a - way! *p* Now, how sol - emn are the

T sigh, Pin - ing all _____ a - way! _____

B all a - way! *p* Now, how sol - emn are the

49 *f*

S times! _____ The Win - ter times! the

A times! _____ The Win - ter times! the

T Now, how sol - emn are the Win - ter times! the

B times! _____ The Win - ter times! the

Song for the Seasons

53

S
Night _____ times!

A
Night _____ times! *pp* The Win - - - ter

T
Night _____ times! *pp* The Win - ter times! the Night

B
Night _____ times! *pp* The win - ter times! _____

58

S
_____ The win - ter times! the Night times! _____

A
times! the Night _____ times! _____

T
times! the Night _____ times! _____

B
_____ the Night _____ times! _____

63

S
p Yet be mer - ry: all a - round _____ Is thro' one vast change re -

A
p Yet be mer - ry: all a - round _____ Is thro' one vast change re -

T
p Yet be mer - ry: all a - round _____ Is thro' one vast change re -

B
p Yet be mer - ry: all a - round _____ Is thro' one vast change re -

Song for the Seasons

67

S *cresc.*
volv - ing: E - ven Night, who late - ly frown'd, Is in pal - er dawn dis -

A *cresc.*
volv - ing: E - ven Night, who late - ly frown'd, Is in pal - er dawn dis -

T *cresc.*
volv - ing: E - ven Night, who late - ly frown'd, Is in pal - er dawn dis -

B *cresc.*
volv - ing: E - ven Night, who late - ly frown'd, Is in pal - er dawn dis -

71

S *cresc.*
solv - ing, is in pal - - - er dawn dis - solv - - -

A
solv - ing, is in pal - er dawn dis - solv - - -

T *cresc.*
solv - ing, is in pal - er dawn dis - solv - ing, dis - solv - - -

B *cresc.*
solv - ing, is in pal - er dawn - - - dis - solv - - -

75

S *f*
ing: Earth will burst her fet - ters,

A *f*
ing: Earth will burst her fet - ters strange,

T *f*
ing: Earth will burst her fet - ters,

B *f*
ing: Earth will burst her fet - ters strange, And in

Song for the Seasons

78

S And in spring grow free: All things in the world will change, all things

A And in spring grow free: All things in the world will change, all things

T And in spring grow free: All things in the world will

B spring grow free: All things in the world will

82

S in the world will change, Save— my love to thee! —

A in the world will change, Save— my love to thee! —

T change, all will change, Save— my love to

B change, all will change, Save— my love to thee!

poco rit. *a tempo ma poco lento* *pp*

86

S Save— my love to thee! All things in the

A Save— my love to thee! Save— my love,

T thee! Save— my love, my love to thee!

B Save— my love to thee!

cresc. *f* *rit. molto*

Song for the Seasons

89

S world will change, Save— my love to thee! Sing then,

A save— my love to thee! Sing then,

T Save— my love to thee!

B Save— my love Save— to thee! Then, sing then,

pp *Tempo 1* *ff*

93

S sing then, hope - ful are all times! Win - ter, Sum - mer, Spring times!

A sing then, hope - ful are all times! Win - ter, Sum - mer, Spring times!

T Sing then, hope - ful are all times! Sing then, hope - ful

B hope - ful are all times! Then, sing then,

ff

97

S Sing then, Win - ter, Sum - mer, Spring times!

A Hope - ful are all Win - ter, Sum - mer, Spring times!

T are all Win - ter, Sum - mer, Spring times!

B hope - ful are all Win - ter, Sum - mer, Spring times!

poco rit.

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.
please do not consider this edition a source for creating another edition.

If recorded, notification and attribution would be appropriate professional courtesies.

For a full description of these requests and more scores, visit:
www.shorchor.net

