



A set of Four-part songs
for voices

No. 3

Cradle song

Henry Smart
(1813-1879)

Cradle song

Henry Smart

Larghetto ma non troppo ♩ = 100

S

A *pp* *e molto sostenuto*
Lul - la - by, lul - la - by, lul - la - by, lul - la - by,

T *pp* *e molto sostenuto*
Lul - la - by, lul - la - by,

B *pp* *e molto sostenuto*
Lul - la - by, lul - la - by, lul - la - by, lul - la -

5 *cantabile*

S
Lul - la - by, the winds are sing - ing On thy mo -

A
lul - la - by, lul - la - by, lul - la - by, lul - la - by, lul - la - by, lul - la - by,

T
lul - la - by, lul - la - by, lul - la, lul - la - by,

B
by, lul - la - by, lul - la - by, On thy

Cradle song

8

S - - ther's breast, Night her man - tle round thee fling - ing,

A lul - la - by, lul - la - by, lul - la - by, lul - la - by, lul - la - by,

T lul - la - by, Night her man - tle round thee fling - ing,

B mo - ther's breast, Night her man - tle round thee fling - ing,

11

S Rest, my ba - by, rest; Rest, my ba - by, rest.

A lul - la - by, Rest, my ba - by, rest; my ba - by, rest.

T Lul - lul - la - by, lul - la - by, lul - la - by, Rest, my ba - by, rest. Grief and

B Rest, my ba - by, rest, Rest, my ba - by, rest.

15

S grief and pain the hours may num - ber, Sleep from sor - row flies,

A Grief and pain the hours may num - ber, Sleep from sor - row flies,

T pain the hours may num - ber, Sleep from sor - row flies, Soft and

B Grief and pain the hours may num - ber, Sleep from sor - row flies,

Cradle song

19 *pp*

S Soft and dream - less is the slum - ber, Hov - 'ring o'er thine eyes,

A Soft and dream - less is the slum - ber, Hov - 'ring o'er thine eyes, now

T dream - less is the slum - ber, Hov - 'ring o'er thine eyes, now

B *pp* Soft and dream - less is the slum - ber, Hov - 'ring o'er thine eyes, now

23 *p*

S hov - 'ring o'er thine eyes, Soft

A *p* hov - 'ring o'er thine eyes, *pp* Lul - la - by, lul - la - by,

T *p* hov - 'ring o'er thine eyes, *pp* Lul - la - by, lul - la - by, lul - la - by, lul - la -

B *p* hov - 'ring o'er thine eyes, *pp* then Lul - la - by, Lul - la -

26 *cresc.*

S the slum - ber hov - 'ring o'er thine

A Soft the slum - ber hov - 'ring o'er thine

T Soft by, the slum - ber hov - 'ring, hov - 'ring o'er thine

B by, lul - la - by, *cresc.* hov - 'ring o'er thine

Cradle song

30

S eyes. _____ Steep'd in dew each

A eyes. _____ Lul-la-by, lul-la-by, lul-la-by, lul-la-by, lul-la-by, lul-la-by,

T eyes. _____ Lul - la - by, lul - la - by, lul - la - by,

B eyes. Lul - la - by, lul - la - by, lul - la - by, lul - la -

34

S bud and blos - som Slum - bers on its stem, Droop thy head on

A lul-la-by, lul-la-by, lul-la-by, lul-la-by, lul - la - by, lul-la-by, lul-la-by,

T lul - la - by, lul - la - lul-la-by. lul - la - by, Droop thy head on

B by, lul - la - by, Slum - bers on its stem, Droop thy head on

38

S mo - ther's bo - som, Sleep, my babe, like them, Sleep, my babe, like

A lul-la-by, lul-la-by, lul-la-by, Sleep, my babe, like them, my babe, like

T mo - ther's bo - som, Lul-la-by, lul-la-by, lul-la-by, Sleep, my babe, like

B mo - ther's bo - som, Sleep, my babe, like them, Sleep like

Cradle song

42

S them. *p* Star - ry eyes in heav'n a - bove_ thee *cresc.* Si - - - lent

A them, *p* Star - ry eyes in heav'n a - bove_ thee *cresc.* Si - lent

T them. *p* Star - ry eyes_ in heav'n a - bove_ thee *cresc.* Si - lent vi - gils

B them, *p* Star - ry eyes in heav'n a - bove thee Si - - - lent

46

S vi - gils keep, *pp* While the arms_ of those that love_ thee *pp* Rock thee to_ thy

A vi - gils keep, *pp* While the arms of those that love thee *pp* Rock

T keep, *pp* While the arms_ of those that love thee *pp* Rock

B vi - gils keep, *pp* While the arms of those that love thee *pp* Rock

50

S sleep, *p* rock thee to_ thy sleep, *pp* rock

A _ thee to thy sleep, *p* to_ thy sleep. *pp* Lul - la - by, lul - la - by,

T _ thee to thy sleep, *p* to_ thy sleep. *pp* Lul - la - by, lul - la - by, lul - la - by, lul - la -

B _ thee to thy sleep, *p* to thy sleep, then *pp* Lul - la - by, lul - la -

Cradle song

7

54

S
thee, rock thee to thy sleep, to thy sleep.

A
Rock thee, rock thee to thy sleep, to thy sleep.

T
Rock by, thee, rock thee to thy sleep, rock thee to thy sleep.

B
by, Rock thee, rock thee to thy sleep, to thy sleep.

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.

Lullaby, the winds are singing
On thy mother's breast,
Night her mantle round thee flinging,
Rest, my baby, rest.

Grief and pain the hours may number,
Sleep from sorrow flies,
Soft and dreamless is the slumber,
Hovering o'er thine eyes.

Steeped in dew each bud and blossom
Slumbers on its stem,
Droop thy head on mother's bosom,
Sleep, my babe, like them.

Starry eyes in heaven above thee
Silent vigils keep,
While the arms of those that love thee
Rock thee to thy sleep.

E. M. Smart
(sister of Henry Smart)

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