

IN B FLAT.

IN C.

IN D.

V



THE SMILE
OF SPRING

VOCAL WALTZ

The words by

GEORGE ELLERTON.

The music by

Percy E. Fletcher.

PRICE
TWO SHILLINGS
NET.

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MADE IN ENGLAND.

THE SMILE OF SPRING.

Do you not sigh for the smile of the Spring,
When the gay, happy birds on the wing
Sing tender melodies with cadence rare
As they flutter through the air?
Do you not sigh for the fields and the flowers,
For the blossoms that bloom in the bowers,
Telling of happiness to all re-born,
Peeping out to greet the morn?
Ah! — Ah! —
All nature wakes at the smile of Spring!

From hill and vale and woodland glade
The voice of Spring re-echoes wide,
Till lost in leafy forest shade
It dies away at eventide.
Ah! — Ah! —
To wake again from dreaming
When the breath of the morn returns.

But why should we sigh?
For we have ever the smile of the Spring
If we live like the birds on the wing,
Keeping our hearts for ever bright and gay
With a tuneful roundelay
Ah! — Why should we sigh!
Though a cloud may appear in the sky;
If doubt and care we throw away,
Spring will smile every day!

GEORGE ELLERTON

THE SMILE OF SPRING.

VOCAL WALTZ.

George Ellerton.

Percy E. Fletcher.

Tempo di Valse lente.

The piano introduction is in 3/4 time. The right hand features a melodic line with slurs and accents, starting with a forte (*f*) dynamic and ending with a *dim.* (diminuendo) marking. The left hand provides harmonic support with chords and single notes. Pedal markings (*Ped.*) and asterisks (*) are placed below the bass line.

The first system of the vocal and piano accompaniment. The vocal line begins with a *mp* (mezzo-piano) dynamic and a *lento* tempo marking, which then changes to *a tempo rubato*. The lyrics are: "Do you not sigh for the smile of the Spring, When the". The piano accompaniment starts with a *rall.* (rallentando) marking and a *mp* dynamic, also transitioning to *a tempo rubato*. Pedal markings and asterisks are present.

The second system of the vocal and piano accompaniment. The vocal line continues with a *cresc.* (crescendo) marking. The lyrics are: "gay, happy birds on the wing Sing ten-der mel - o-dies with". The piano accompaniment also features a *cresc.* marking. Pedal markings and asterisks are present.

18776

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ca - dence rare _____ As they flut - ter through the

dim. - e - poco rit.

dim. - e - poco rit.

Ped. *

air? _____ Do you not sigh for the fields and the flowers, _____ For the

mp *lento* *a tempo rubato*

lento *a tempo rubato*

mp *cantando*

Ped. * Ped. *

blos - soms that bloom in the bowers, Tell - ing of hap - piness to all re -

cresc.

cresc.

Ped. *

born, _____ Peep - ing out to greet the morn? _____

f *allarg. e rit.*

f *allarg. e rit.*

Ped. Ped. Ped. *

mp dreamily (un poco lento)

molto rall.

Ah, ah, ah,

p

molto rall.

mf a tempo

cresc.

ah, ah,

mf

cresc.

allargando e rit.

ff

All na - ture wakes at the smile of Spring!

f *ff*

Ped. * *Ped.* * *Ped.* *

a tempo e grazioso

mf *mp*

mp cantabile ed espress.

poco cresc.

From hill and vale and wood-land glade The voice of

p *poco cresc.*

Ped. *

Spring re-echo-es wide, Till lost in leaf-y for-est shade It

Ped. * *con Ped.*

dim. e poco rall. *p a tempo*

dies a-way at e-ven-tide. Ah,

dim. e poco rall. *p espress.*

cresc. *mf*

ah, To wake a-

cresc. *mf*

Ped. * *Ped.* *

dim. e rit. *a tempo*

gain from dream - ing When the breath of the morn re - turns.

dim. e rit. *a tempo*

(b)

P dolce e grazioso

Ah, ah,

p sostenuto

ad lib. mp

But

Tempo I^o

ff *rit. e dim.* *mp colla voce*

Ped. * *Ped.* * *Ped.* *

mf *lento* *a tempo rubato*

why should we sigh? For we have ev - er the smile of the

lento *a tempo rubato*

mf

Ped. *

Spring, If we live like the birds on the wing, Keep-ing our

cresc.

Ped. * Ped. *

hearts for ever light and gay, With a tune - ful round - e -

cresc.

Ped.

lay. Ah, Why should we sigh? Though a cloud may ap-

f *flento e molto rit.* *a tempo* *poco dim.*

f *ff* *mp cantando*

Ped. * Ped. * Ped. *

pear in the sky; If doubt and care we throw a - way, Spring will

cresc. ed animato

cresc. ed animato

Ped. * Ped. *

Vivace ed accel.

smile, _____ Spring will smile, _____

Vivace ed accel.

Ped. Ped. *

rit. ad lib. *ff* _____ *a tempo*

Spring will smile, _____ ev - - 'ry day! _____

colla voce *ff* *sf* *ff a tempo*

Ped. Ped. Ped. *

sf *sf*

Ped. Ped. *

Songs by S. Coleridge-Taylor.

SIX AMERICAN LYRICS.

- | | |
|--|--|
| 1. O THOU, MINE OTHER, STRONGER
PART <i>Ella Wheeler Wilcox.</i> | 4. THE DARK EYE HAS LEFT US <i>Whittier</i> |
| 2. O PRAISE ME NOT <i>Ella Wheeler Wilcox.</i> | 5. O SHIP, THAT SAILEST SLOWLY ON
<i>Ella Wheeler Wilcox.</i> |
| 3. HER LOVE <i>Ella Wheeler Wilcox.</i> | 6. BEAT, BEAT, DRUMS! <i>Walt Whitman</i> |

FOR CONTRALTO OR BARITONE.

PRICE TWO SHILLINGS EACH.

THE SOUL'S EXPRESSION (*Elizabeth Barrett Browning*).

(FOUR SONNETS)

- | | |
|-------------------------------|-----------------|
| No. 1. THE SOUL'S EXPRESSION. | No. 3. GRIEF. |
| No. 2. TEARS. | No. 4. COMFORT. |

FOR CONTRALTO.

PRICE TWO SHILLINGS AND SIXPENCE, COMPLETE.

YOU'LL LOVE ME YET (*Robert Browning*).

- | | |
|-----------------------------------|------------------------------|
| No. 1. FOR CONTRALTO OR BARITONE. | No. 2. FOR SOPRANO OR TENOR. |
|-----------------------------------|------------------------------|

CANOE SONG (*Isabella Crawford*).

- | | |
|-----------------------------------|------------------------------|
| No. 1. FOR CONTRALTO OR BARITONE. | No. 2. FOR SOPRANO OR TENOR. |
|-----------------------------------|------------------------------|

A BLOOD-RED RING HUNG ROUND THE MOON (*Barry Dane*).

FOR CONTRALTO.

SWEET EVENINGS COME AND GO, LOVE (*George Eliot*).

- | | |
|-----------------------------------|------------------------------|
| No. 1. FOR CONTRALTO OR BARITONE. | No. 2. FOR SOPRANO OR TENOR. |
|-----------------------------------|------------------------------|

AS THE MOON'S SOFT SPLENDOUR (*Shelley*).

FOR CONTRALTO OR BARITONE.

ELÈANORE (*Eric Mackay*).

- | | | |
|-------------------|----------------------|------------------|
| No. 1. FOR TENOR. | No. 2. FOR BARITONE. | No. 3. FOR BASS. |
|-------------------|----------------------|------------------|

GREAT IS HE WHO FUSED THE MIGHT (*Stephen Phillips*).

(DRINKING SONG FROM "ULYSSES")

FOR TENOR.

O SET THE SAILS (*Stephen Phillips*).

(FROM "ULYSSES")

FOR TENOR.

ONAWAY! AWAKE, BELOVED (*Longfellow*).

(FROM "HIAWATHA'S WEDDING-FEAST")

FOR TENOR.

SPRING HAD COME (*Longfellow*).

(FROM "HIAWATHA'S DEPARTURE")

FOR SOPRANO.

HIAWATHA'S VISION (*Longfellow*).

(FROM "HIAWATHA'S DEPARTURE")

FOR BARITONE.

SONS OF THE SEA (*Sarojini Naidu*).

FOR BARITONE OR BASS.

PRICE TWO SHILLINGS EACH.

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