



The village
dance

John L. Hatton
(1809-1886)

John Liptrot Hatton (1809-1886) was born in Liverpool. He received a rudimentary music education as a child, but was essentially a self-taught musician. He held several appointments as organist in Liverpool and appeared as an actor on the Liverpool stage. He relocated to London in 1832 as a member of Macready's company at Drury Lane and began to establish himself as a composer. His first operetta, "Queen of the Thames", was successful in 1844; he then went to Vienna and brought out his opera "Pascal Bruno." He wrote several songs on his return to England and appeared at the Hereford festival as a singer. He also undertook piano concert tours at this time. From 1848 to 1850 he was in America, giving public and private concerts in New York City. Notably, in 1848, he shared the stage in Pittsburgh, PA with Stephen C. Foster. Returning to England, he became conductor of the Glee and Madrigal Union and director of music at the Princess's Theatre, London. He wrote operas, cantatas, incidental music, anthems, cathedral pieces, and many songs. His part-songs were regarded as some of the best of the genre. Hatton's daughter, Frances J. Hatton, emigrated to Canada in 1869, where she became a respected composer and the singing instructor at the Hellmuth Ladies College in London, Ontario.

O, footsteps gaily bounding,
 Beneath the starry night!
With song and laugh resounding,
 While moonbeams glimmer bright;
And dark eyes softly beaming,
 With pure and joyous light!

Young lovers softly speaking,
 To shy, but willing ears!
These words, like music breaking—
 She hears, half smiles, half tears;
“My true love ne’er forsaking,
 I’m thine, thro’ changeless years.”

O, sure such simple pleasure
 Sweet rapture can impart,
Far more than golden treasure
 That chills the fondest heart!
Then quaff joy’s brimming measure
 Ere youth’s bright dreams depart!

B. S. Montgomery

The village dance

J. L. Hatton

Allegro ♩ = 100

S *f* O, foot - steps gai - ly bound - ing, Be - neath the star - ry

A *f* O, foot - steps gai - ly bound - ing, Be - neath the star - ry

T *f* O, foot - steps gai - ly bound - ing,

B

5
S night! Be - neath the star - ry

A night! Be - neath the star - ry

T Be - neath the star - ry

B *f* O, foot - steps gai - ly bound - ing, Be - neath the star - ry

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9

S night, With song and laugh re - sound - ing, While moon - beams glim - mer

A night, With song and laugh re - sound - ing, While moon - beams glim - mer

T night! With song and laugh re - sound - ing, _____

B night! With song and laugh re - sound - ing, And moon - beams

13

S bright, While moon - beams, moon - beams — glim - mer bright; And

A bright, While moon - beams glim - mer bright; And

T — While moon - beams glim - mer bright; And

B bright! are bright; And

18

S dark eyes soft - ly beam - ing, With pure and joy - ous light!

A dark eyes soft - ly beam - ing, With pure and joy - ous light! And dark eyes

T dark eyes soft - ly beam - ing, With pure and joy - ous light! And dark eyes

B dark eyes soft - ly beam - ing, With pure and joy - ous light! And dark eyes

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S *f* With pure and joy - ous light! *p* And dark eyes

A *f* soft - ly beam - ing, With pure and joy - ous light! *p* And dark eyes

T *f* soft - ly beam - ing, With pure and joy - ous light! *p* And dark eyes

B *f* soft - ly beam - ing, With pure and joy - ous light!

26

S *f* soft - ly beam - ing With pure and joy - ous light! _____

A *f* soft - ly beam - ing With pure and joy - ous light! _____

T *f* soft - ly beam - ing With pure and joy - ous light! _____

B *f* With pure and joy - ous light! _____

32

S *p* Young lov - ers soft - ly speak - ing, To shy, but will - ing

A *p* Young lov - ers soft - ly speak - ing, To shy, but will - ing

T *p* Young lov - ers soft - ly speak - ing,

B

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36

S ears! _____ To shy, but will - ing

A ears! _____ To shy, but will - ing

T _____ To shy, but will - ing

B *p* Young lov - ers soft - ly speak - ing, To shy, but will - ing

40

S ears! These words, like mu - sic break - ing— She hears, half smiles, half

A ears! These words, like mu - sic break - ing— She hears, half smiles, half

T ears! _____ These words, like mu - sic break - ing— _____

B ears! These words, like mu - sic break - ing— half smiles, half

44 *più lento e pia*

S tears; She hears, she hears, half _____ smiles, half tears; "My

A tears; She hears, she hears, half smiles, half tears; "My

T _____ She hears, half smiles, half tears; "My

B tears; _____ half tears; "My

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49 *ad lib.* *a tempo*

S true love ne'er for - sak - ing, I'm thine, thro' change - less years,"

A true love ne'er for - sak - ing, I'm thine, thro' change - less years," "My true love

T true love ne'er for - sak - ing, I'm thine, thro' change - less years," "My true love

B true love ne'er for - sak - ing, I'm thine, thro' change - less years," "My true love

53

S "I'm thine, thro' change - less years;" "My true love

A ne'er for - sak - ing, I'm thine, thro' change - less years;" "My true love

T ne'er for - sak - ing, I'm thine, thro' change - less years;" "My true love

B ne'er for - sak - ing, I'm thine, thro' change - less years;"

57

S ne'er for - sak - ing, I'm thine, thro' change - less years." _____

A ne'er for - sak - ing, I'm thine, thro' change - less years." _____

T ne'er for - sak - ing, I'm thine, thro' change - less years." _____

B "I'm thine, thro' change - less years." _____

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63

S *p* O, sure such sim - ple pleas - ure Sweet rap - ture can im -

A *p* O, sure such sim - ple pleas - ure Sweet rap - ture can im -

T *p* O, sure such sim - ple pleas - ure

B

67

S past, _____ Sweet rap - ture can im -

A past, _____ Sweet rap - ture can im -

T _____ Sweet rap - ture can im -

B *p* O, sure such sim - ple pleas - ure Sweet rap - ture can im -

71

S part, Far more than gold - en treas - ure That chills the fond - est

A part, Far more than gold - en treas - ure That chills the fond - est

T part, Far more than gold - en treas - ure _____

B part, Far more than gold - en treas - ure That chills the

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75

S heart! That chills, that chills the — fond - est heart! Then

A heart! That chills, that chills the fond - est heart! Then

T — That chills the fond - est heart! Then

B heart! the heart! Then

80

S quaff joy's brim - ming meas - ure Ere youth's bright dreams de - part!

A quaff joy's brim - ming meas - ure Ere youth's bright dreams de - part! Ere youth's bright

T quaff joy's brim - ming meas - ure Ere youth's bright dreams de - part! Ere youth's bright

B quaff joy's brim - ming meas - ure Ere youth's bright dreams de - part! Ere youth's bright

84

S Ere youth's bright dreams de - part, Ere youth's bright

A dreams de - part, Ere youth's bright dreams de - part, Ere youth's bright

T dreams de - part, Ere youth's bright dreams de - part, Ere youth's bright

B dreams de - part, Ere youth's bright dreams de - part,

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S
dreams de - part, Ere youth's bright dreams de - part!

A
dreams de - part, Ere youth's bright dreams de - part!

T
dreams de - part, Ere youth's bright dreams de - part!

B
Ere youth's bright dreams de - part!

Novello, Ewer and Co.
(1860-1885)

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