



Suburn

John L. Watton
(1809-1886)

Allegretto ♩ = 66

Sweet vil - lage, love - liest of the plain, — Where spring its ear - liest vis - it

Sweet vil - lage, love - liest of the plain, — Where spring its ear - liest vis - it

Sweet vil - lage, love - liest of the plain, — Where spring its ear - liest vis - it

Sweet vil - lage, love - liest of the plain, — Where spring its ear - liest vis - it

Auburn

4

S paid; _____ Where health and plen - ty smile a - round, _____ And sum - mer's

A paid; _____ Where health and plen - ty smile a - round, _____ And sum - mer's

T paid; _____ Where health and plen - ty smile a - round, _____ And sum - mer's

B paid; _____ Where health and plen - ty smile a - round, _____ And sum - mer's

7

S lin - g'ring bloom de - layed: _____ Where are ye now, _____

A lin - g'ring bloom de - layed: _____

T lin - g'ring bloom de - layed: _____

B lin - g'ring bloom de - layed: _____ Where are ye now, fair

10

S _____ where are ye now, fair love - ly bow - ers? Where are ye

A _____ Where are ye now, fair love - ly bow - ers?

T _____ Where are ye now, fair love - ly bow - ers?

B love - - - - ly, love - ly bow - ers?

Auburn

13

S now, _____ where are ye now, fair love - ly

A _____ Where are ye now, fair love - ly

T _____ Where are ye now, fair love - ly

B _____ Where are ye now, fair love - - - - ly, love - ly

16

S bow - ers? Where hap - pi - ness, _____ where hap - pi -

A bow - ers? Where hap - pi - ness, _____ where hap - pi - ness, _____ where hap - pi -

T bow - ers? Where hap - pi - ness, _____ where hap - pi - ness, _____ where hap - pi -

B bow - ers? Where hap - pi - ness, _____ where hap - pi -

19

S ness _____ en - dear'd each scene; _____ The mill stream, with the bus - y

A ness _____ en - dear'd each scene; _____ The mill stream, with the bus - y

T ness _____ en - dear'd each scene; _____ The mill stream, with the bus - y

B ness _____ en - dear'd each scene; _____ The mill stream, with the bus - y

Auburn

23

S mill, The vil - lage sports, the sports up - on the green? The mill stream,

A mill, The vil - lage sports up - on the green? The mill stream,

T mill, The vil - lage sports up - on the green? The mill stream,

B mill, The vil - lage sports, the sports up - on the green? The mill stream,

26

S with the bus - y mill, The vil - lage sports up - on the green?

A with the bus - y mill, The vil - lage sports up - on the green?

T with the bus - y mill, The vil - lage sports up - on the green?

B with the bus - y mill, The vil - lage sports up - on the green?

mf

S Sweet vil - lage, love - liest of the plain, No more thy brook re - flects the

A Sweet vil - lage, love - liest of the plain, No more thy brook re - flects the

T Sweet vil - lage, love - liest of the plain, No more thy brook re - flects the

B Sweet vil - lage, love - liest of the plain, No more thy brook re - flects, re - flects the

33

S ray, Sunk in thy bow'rs, in ru - in all, Thy syl - van

A ray, Sunk in thy bow'rs, in ru - in all, Thy syl - van

T ray, Sunk in thy bow'rs, in ru - in all, Thy syl - van

B ray, Sunk in thy bow'rs, in ru - in all, Thy syl - van

36

S sports long past a - way: Sad, trem - bling from,

A sports long past a - way:

T sports long past a - way:

B sports long past a - way: Sad, trem - bling from the

39

S sad, trem - bling from the spoil - er's hand, Sad, trem - bling

A Sad, trem - bling from the spoil - er's hand,

T Sad, trem - bling from the spoil - er's hand,

B spoil - er's hand,

Auburn

42

S from, _____ sad, trem - bling from the spoil - er's

A Sad, trem - bling from the spoil - er's

T Sad, trem - bling from the spoil - er's

B *p* Sad, trem - bling from the spoil - er's

45

S hand, _____ Thy chil - dren seek, _____ thy chil - dren

A hand, _____ Thy chil - dren seek, _____ thy chil - dren seek, _____ thy chil - dren

T hand, _____ Thy chil - dren seek, _____ thy chil - dren seek, _____ thy chil - dren

B *pp* hand, _____ Thy chil - dren seek, _____ thy chil - dren

48

S seek _____ a kind - lier shore; _____ And bid a - dieu, with break - ing

A seek _____ a kind - lier shore; _____ And bid a - dieu, with break - ing

T seek _____ a kind - lier shore; _____ And bid a - dieu, with break - ing

B seek _____ a kind - lier shore; _____ And bid a - dieu, with break - ing

52

S hearts, To scenes they ne'er may vis - it more, And bid a -

A hearts, To scenes they ne'er may vis - it more, And bid a -

T hearts, To scenes they ne'er may vis - it more, And bid a -

B hearts, To scenes they ne'er may vis - it more, And bid a -

55

S dieu, with break - ing hearts, To scenes they ne'er may vis - it more. *pp* *rall.*

A dieu, with break - ing hearts, To scenes they ne'er may vis - it more. *pp* *rall.*

T dieu, with break - ing hearts, To scenes they ne'er may vis - it more. *pp* *rall.*

B dieu, with break - ing hearts, To scenes they ne'er may vis - it more. *pp* *rall.*

Novello, Ewer and Co.
(1860-1885)

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.

Sweet village, loveliest of the plain,
Where spring its earliest visit paid;
Where health and plenty smile around,
And summer's ling'ring bloom delayed:
Where are ye now, fair lovely bowers?
Where happiness endeared each scene;
The mill stream, with the busy mill,
The village sports upon the green?

Sweet village, loveliest of the plain,
No more thy brook reflects the ray,
Sunk in thy bowers, in ruin all,
Thy sylvan sports long past away:
Sad, trembling from the spoiler's hand,
Thy children seek a kindlier shore;
And bid adieu, with breaking hearts,
To scenes they ne'er may visit more.

Adapted from "Auburn" by
Oliver Goldsmith (1730-1774)

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