



Hark, the Convent Bells are Ringing

John L. Hatton
(1809-1886)

Moderato ♩ = 66

S
Hark! the con - vent bells are ring - ing, And the nuns are sweet - ly sing - ing; Ho - ly

A
Hark! the con - vent bells are ring - ing, And the nuns are sweet - ly sing - ing; Ho - ly

T
Hark! the con - vent bells are ring - ing, And the nuns are sweet - ly sing - ing; Ho - ly

B
Hark! the con - vent bells are ring - ing, And the nuns are sweet - ly sing - ing; Ho - ly

Hark, the Convent Bells are Ringing

6

S Vir - gin, hear our pray'r! Ho - ly Vir - gin, hear our pray'r!

A Vir - gin, hear our pray'r! hear our pray'r!

T Vir - gin, hear our pray'r! hear our pray'r!

B Vir - gin, hear our pray'r! Ho - ly Vir - gin, hear our pray'r!

11

S *mf* See, the nov - ice comes to sev - er Ev - 'ry world - ly tie for ev - er;

A *mf* See, the nov - ice comes to sev - er Ev - 'ry world - ly tie for ev - er;

T

B

15

S *pp* Take, oh take her to your care! *f* Still ra - diant gems are

A *pp* Take, oh take her to your care! *f* Still ra - diant gems are

T *pp* Take, oh take her to your care! *f* Still ra - diant gems are

B *pp* Take, oh take her to your care! *f* Still ra - diant gems are

Hark, the Convent Bells are Ringing

20

S shin - ing, Her jet - black locks en - twin - ing; And her robes, a - round her

A shin - ing, Her jet - black locks en - twin - ing; And her robes, a - round her

T shin - ing, Her jet - black locks en - twin - ing; And her robes, a - round her

B shin - ing, Her jet - black locks en - twin - ing; And her robes, a - round her

24

S flow - ing, With man - y tints are glow - ing, But all earth - ly

A flow - ing, With man - y tints are glow - ing, But all earth - ly

T flow - ing, With man - y tints are glow - ing, But all earth - ly

B flow - ing, With man - y tints are glow - ing, But all earth - ly

p poco più lento

28

S rays are dim, But all earth - ly rays are dim. Splen - dours bright - er now in -

A rays are dim, But all earth - ly rays are dim. Splen - dours bright - er now in -

T rays are dim, But all earth - ly rays are dim. Splen - dours bright - er now in -

B rays are dim, But all earth - ly rays are dim. Splen - dours bright - er now in -

ff > a tempo

Hark, the Convent Bells are Ringing

33

S vite her, While thus we sing our ves - per hymn. Ho - ly

A vite her, While thus we sing our ves - per hymn. Ho - ly

T vite her, While thus we sing our ves - per hymn. Ho - ly

B vite her, While thus we sing our ves - per hymn. Ho - ly

38

S Vir - gin, hear our pray'r! Take, oh take her to your care!

A Vir - gin, hear our pray'r! Take, oh take her to your care!

T Vir - gin, hear our pray'r! Take, oh take her to your care!

B Vir - gin, hear our pray'r! Take, oh take her to your care!

43

S Now the love - ly maid is kneel - ing, With up - lift - ed eyes ap - peal - ing; Ho - ly

A Now the love - ly maid is kneel - ing, With up - lift - ed eyes ap - peal - ing; Ho - ly

T Now the love - ly maid is kneel - ing, With up - lift - ed eyes ap - peal - ing; Ho - ly

B Now the love - ly maid is kneel - ing, With up - lift - ed eyes ap - peal - ing; Ho - ly

Hark, the Convent Bells are Ringing

48

S Vir - gin, hear our pray'r! Ho - ly Vir - gin, hear our pray'r!

A Vir - gin, hear our pray'r! hear our pray'r!

T Vir - gin, hear our pray'r! hear our pray'r!

B Vir - gin, hear our pray'r! Ho - ly Vir - gin, hear our pray'r!

53

S *mf* See, the ab - bess, bend - ing o'er her, Breathes the sa - cred vow be - fore her;

A *mf* See, the ab - bess, bend - ing o'er her, Breathes the sa - cred vow be - fore her;

T

B

57

S *pp* Take, oh take her to your care! Her form no more pos -

A *pp* Take, oh take her to your care! Her form no more pos -

T *pp* Take, oh take her to your care! Her form no more pos -

B *pp* Take, oh take her to your care! Her form no more pos -

Hark, the Convent Bells are Ringing

62

S
sess - es Those dark, lux - u - riant tress - es. The sol - emn words are

A
sess - es Those dark, lux - u - riant tress - es. The sol - emn words are

T
sess - es Those dark, lux - u - riant tress - es. The sol - emn words are

B
sess - es Those dark, lux - u - riant tress - es. The sol - emn words are

66

S
spo - ken, Each earth - ly tie is bro - ken, And all earth - ly *poco più lento*

A
spo - ken, Each earth - ly tie is bro - ken, And all earth - ly *poco più lento*

T
spo - ken, Each earth - ly tie is bro - ken, And all earth - ly *poco più lento*

B
spo - ken, Each earth - ly tie is bro - ken, And all earth - ly *poco più lento*

70

S
joys are dim, And all earth - ly joys are dim. Splen - dours bright - er now in - *ff > a tempo*

A
joys are dim, And all earth - ly joys are dim. Splen - dours bright - er now in - *ff > a tempo*

T
joys are dim, And all earth - ly joys are dim. Splen - dours bright - er now in - *ff > a tempo*

B
joys are dim, And all earth - ly joys are dim. Splen - dours bright - er now in - *ff > a tempo*

75

S vite her, While thus we sing our ves - per hymn. Ho - ly

A vite her, While thus we sing our ves - per hymn. Ho - ly

T vite her, While thus we sing our ves - per hymn. Ho - ly

B vite her, While thus we sing our ves - per hymn. Ho - ly

80

S Vir - gin, hear our pray'r! Take, oh take her to your care!

A Vir - gin, hear our pray'r! Take, oh take her to your care!

T Vir - gin, hear our pray'r! Take, oh take her to your care!

B Vir - gin, hear our pray'r! Take, oh take her to your care!

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.

Hark! the convent bells are ringing,
And the nuns are sweetly singing;
Holy Virgin, hear our prayer!
See, the novice comes to sever
Every worldly tie for ever;
Take, oh take her to your care!
Still radiant gems are shining,
Her jet-black locks entwining;
And her robes, around her flowing,
With many tints are glowing,
But all earthly rays are dim.
Splendours brighter now invite her,
While thus we sing our vesper hymn.
Holy Virgin, hear our prayer!
Take, oh take her to your care!

Now the lovely maid is kneeling,
With uplifted eyes appealing;
Holy Virgin, hear our prayer!
See, the abbess, bending o'er her,
Breathes the sacred vow before her;
Take, oh take her to your care!
Her form no more possesses
Those dark, luxuriant tresses.
The solemn words are spoken,
Each earthly tie is broken,
And all earthly joys are dim.
Splendours brighter now invite her,
While thus we sing our vesper hymn.
Holy Virgin, hear our prayer!
Take, oh take her to your care!

Thomas Haynes Bayly (1797-1839)

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