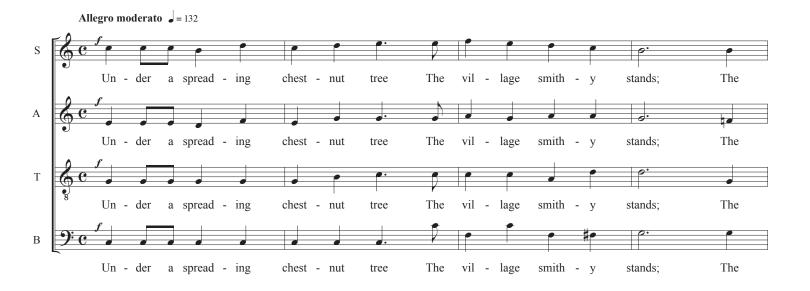
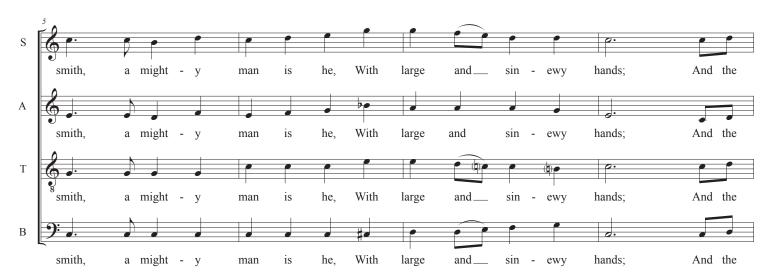




John L. Katton (1809-1886)

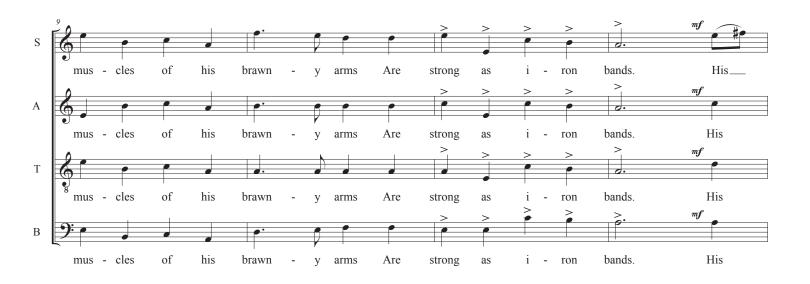
J. L. Hatton

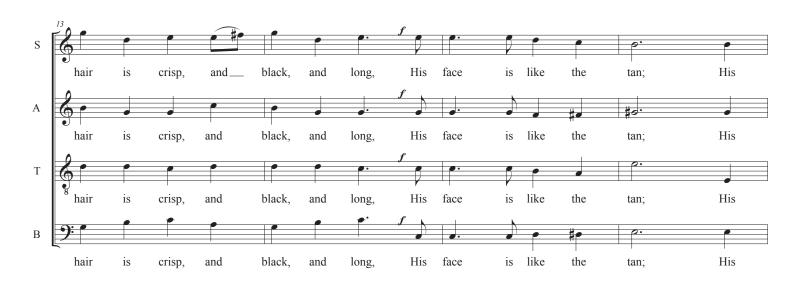


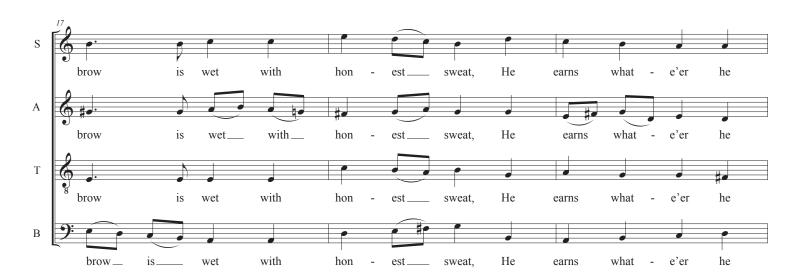


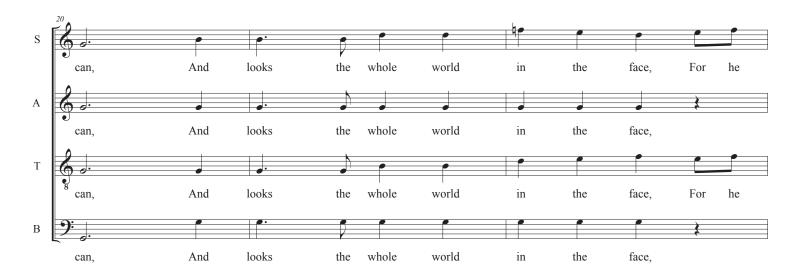


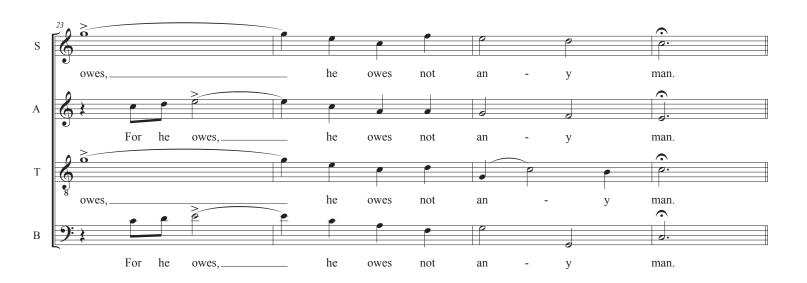
Edition and "engraving" © 2016 SHORCHOR™. May be freely distributed, duplicated, performed and recorded under the TERMS OF USE described elsewhere in this publication. This edition is not a source for a secondary edition.



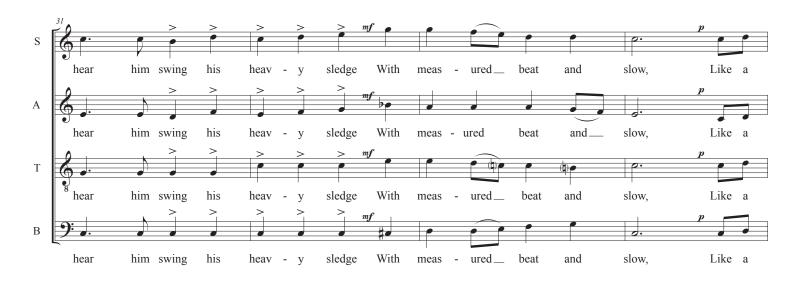


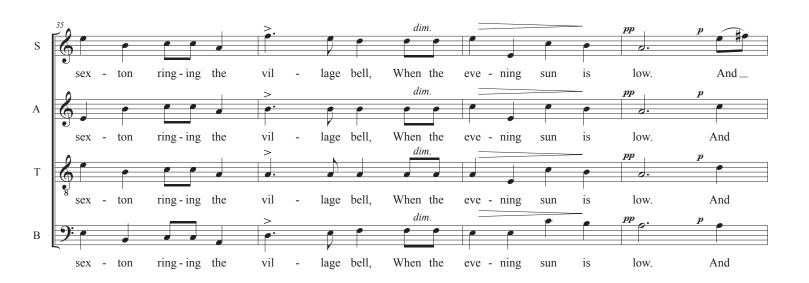


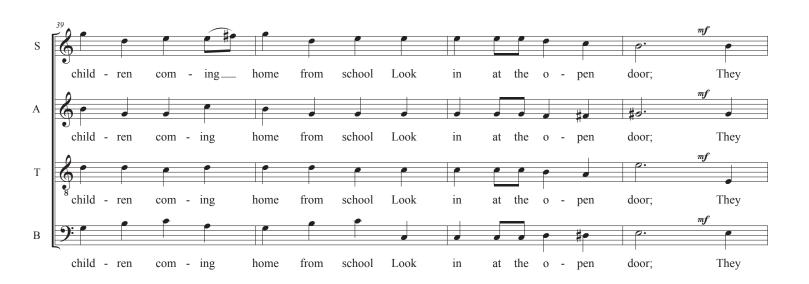


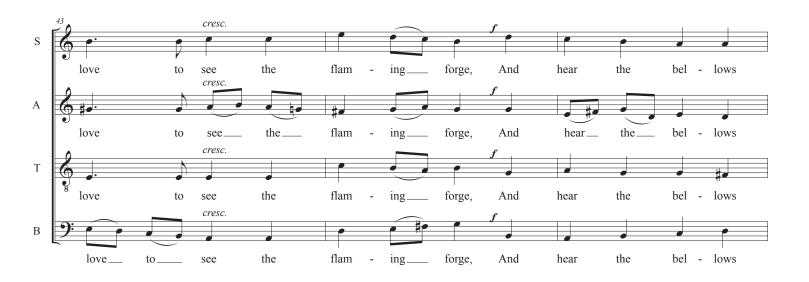


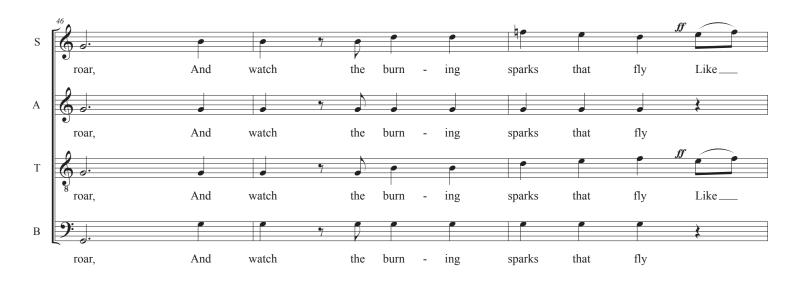


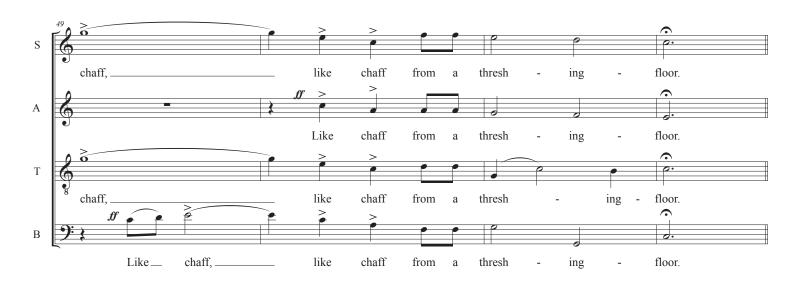


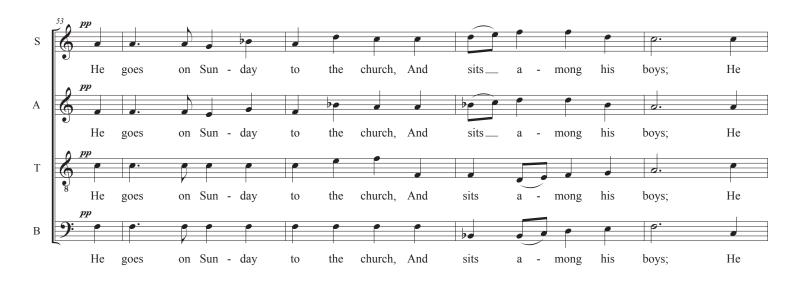


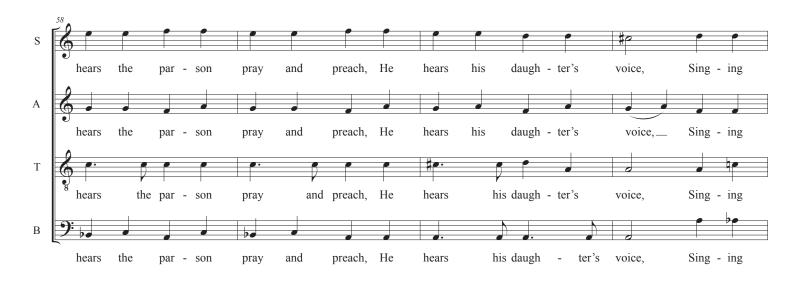


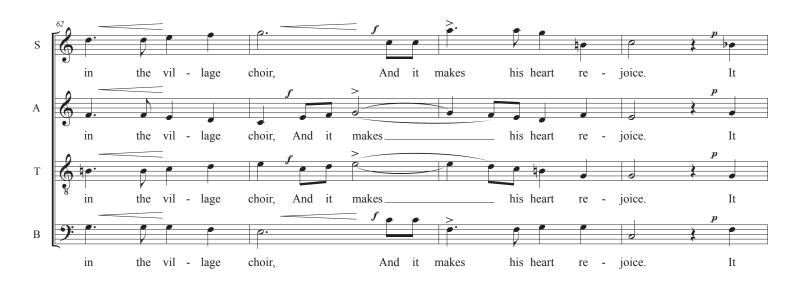


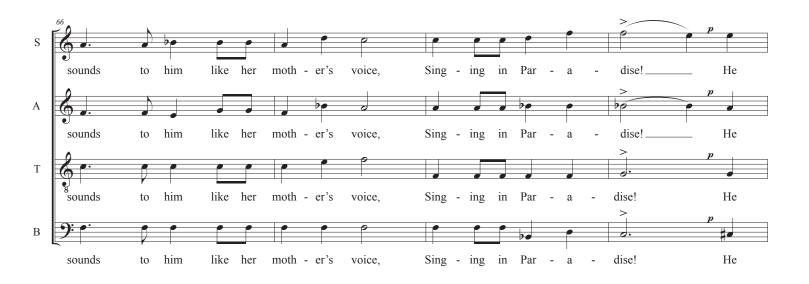


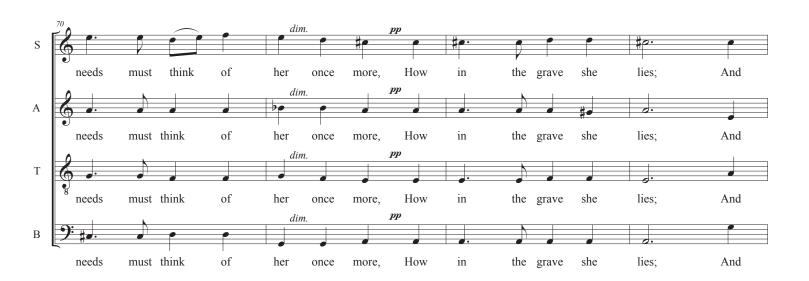


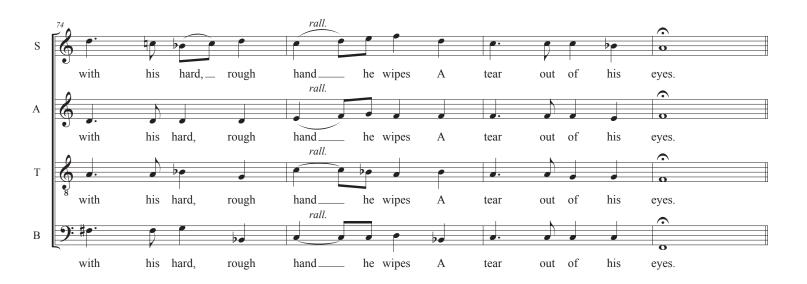


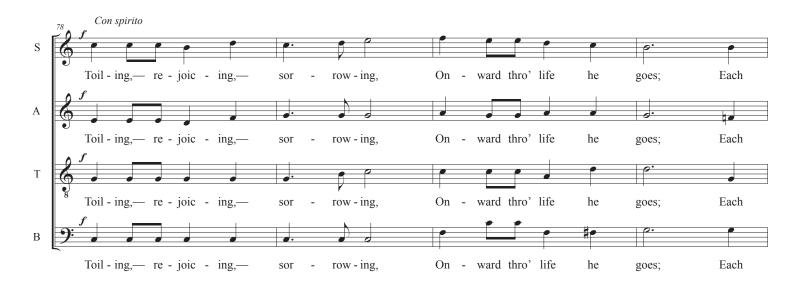


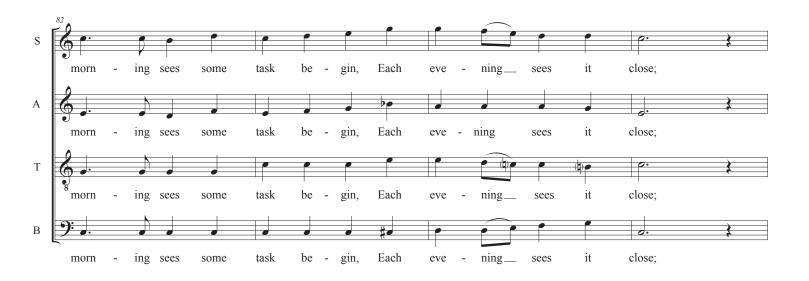


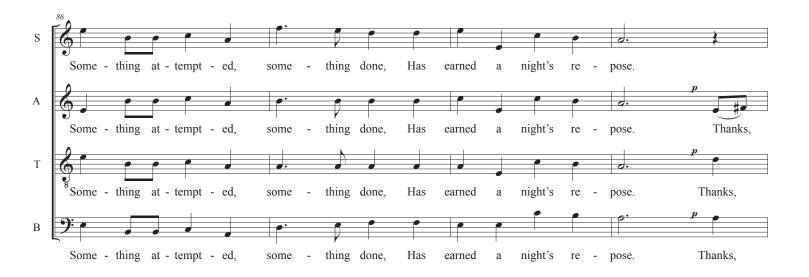


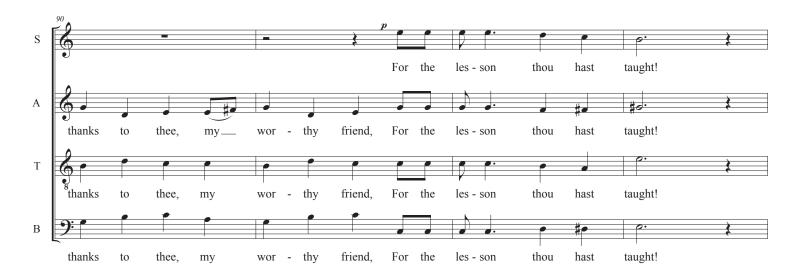




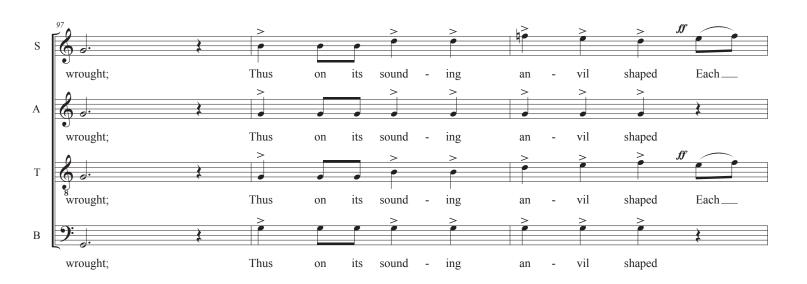


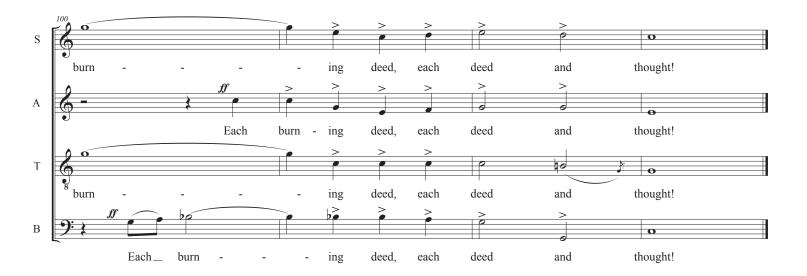












Novello, Ewer and Co. (1860-1885)

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.

Under a spreading chestnut tree The village smithy stands; The smith, a mighty man is he, With large and sinewy hands; And the muscles of his brawny arms Are strong as iron bands.

His hair is crisp, and black, and long, His face is like the tan; His brow is wet with honest sweat. He earns whate'er he can, And looks the whole world in the face, For he owes not any man.

Week in, week out, from morn till night, You can hear his bellows blow; You can hear him swing his heavy sledge With measured beat and slow, Like a sexton ringing the village bell, When the evening sun is low.

And children coming home from school Look in at the open door; They love to see the flaming forge, And hear the bellows roar, And watch the burning sparks that fly Like chaff from a threshing-floor.

He goes on Sunday to the church, And sits among his boys; He hears the parson pray and preach, He hears his daughter's voice, Singing in the village choir, And it makes his heart rejoice.

It sounds to him like her mother's voice, Singing in Paradise! He needs must think of her once more. How in the grave she lies; And with his hard, rough hand he wipes A tear out of his eyes.

Toiling,—rejoicing,—sorrowing, Onward through life he goes; Each morning sees some task begin, Each evening sees it close; Something attempted, something done, Has earned a night's repose.

Thanks, thanks to thee, my worthy friend, For the lesson thou hast taught! Thus at the flaming forge of life Our fortunes must be wrought; Thus on its sounding anvil shaped Each burning deed and thought!

Henry Wadsworth Longfellow (1807-1882)

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested: please print and issue an edition in its entirety, retaining notices, attributions, and logos.

please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit: www.shorchor.net

