

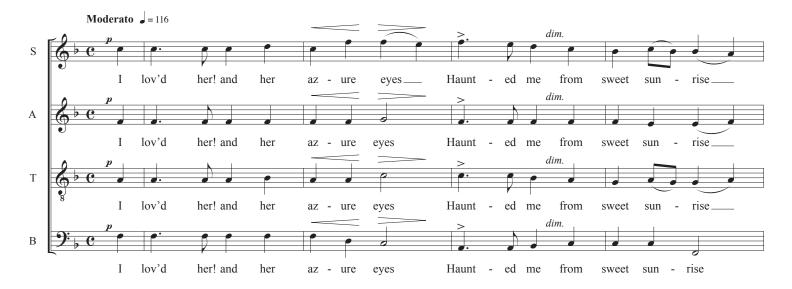


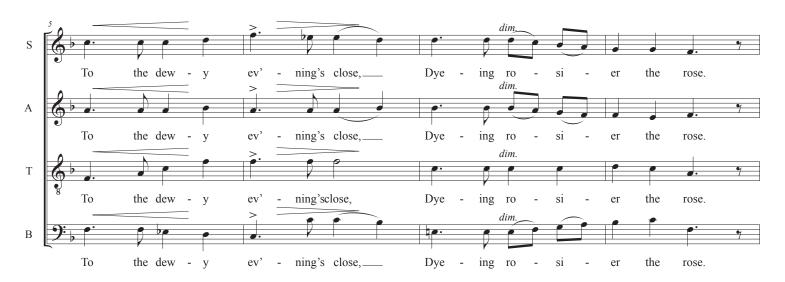
Inued her

John L. Matton (1809-1886)

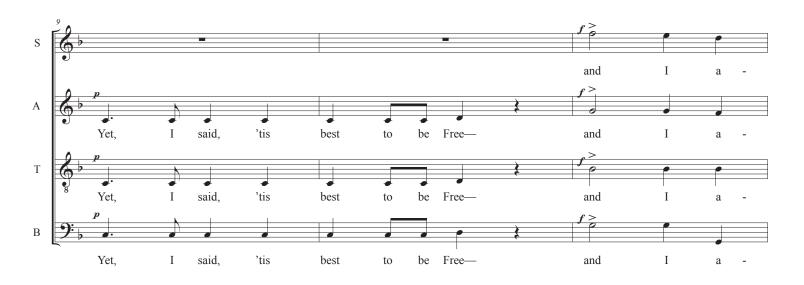
I loved her

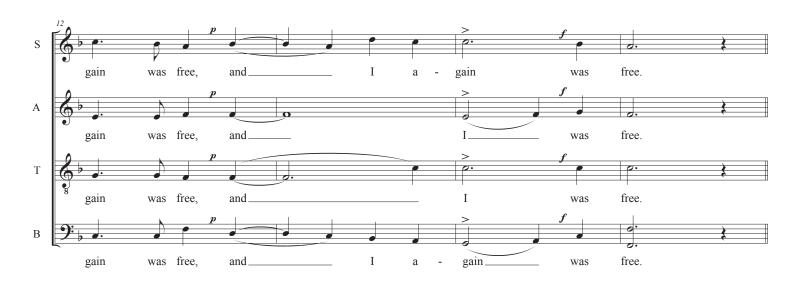
J. L. Hatton

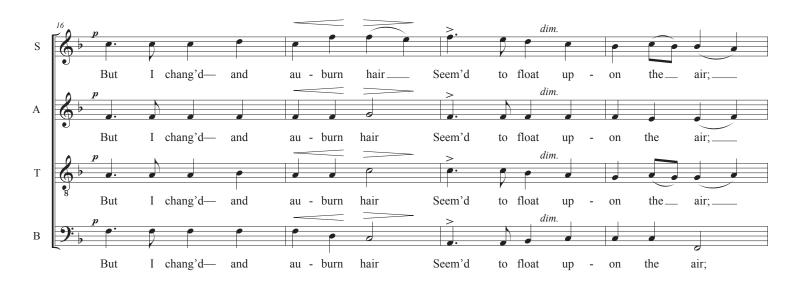


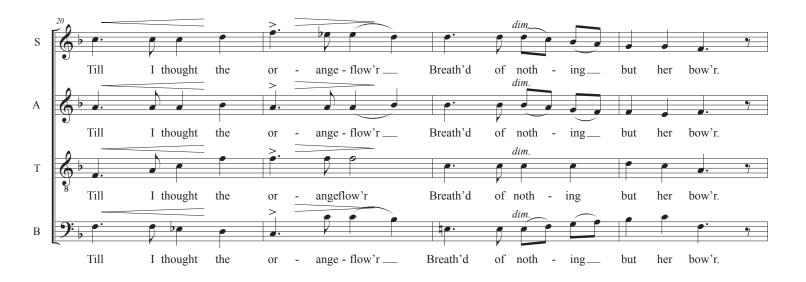


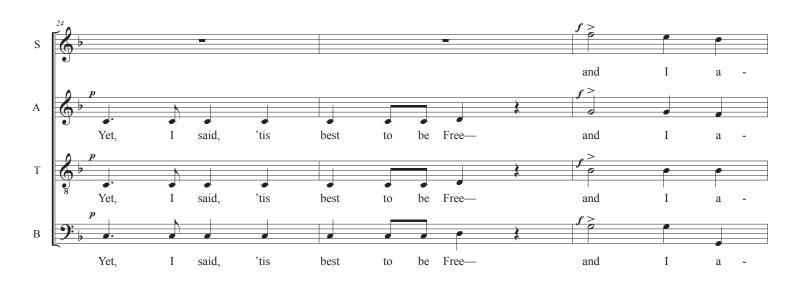


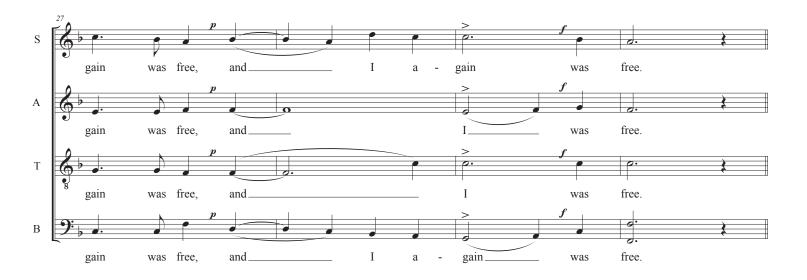


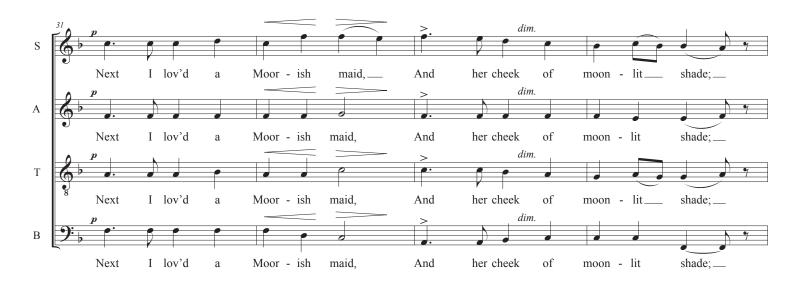


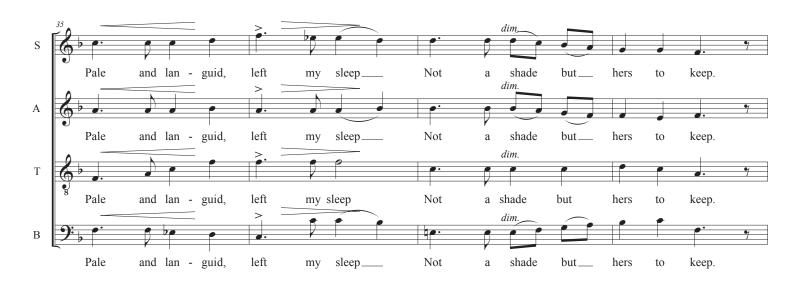


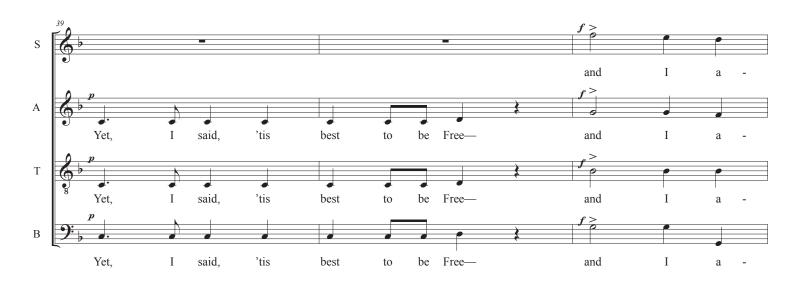


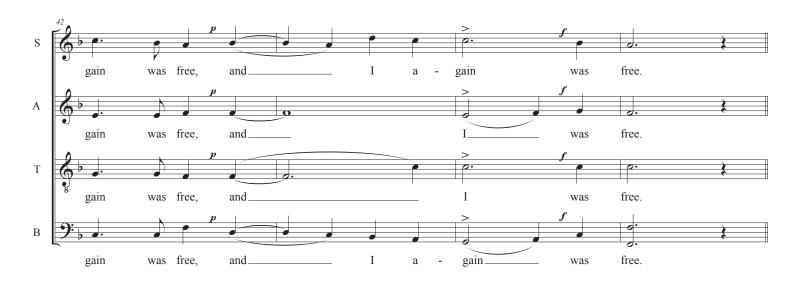


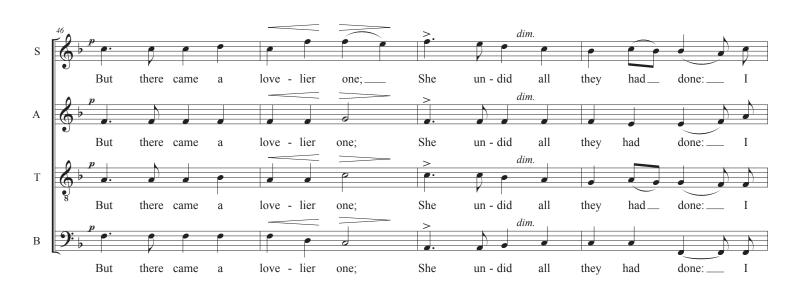


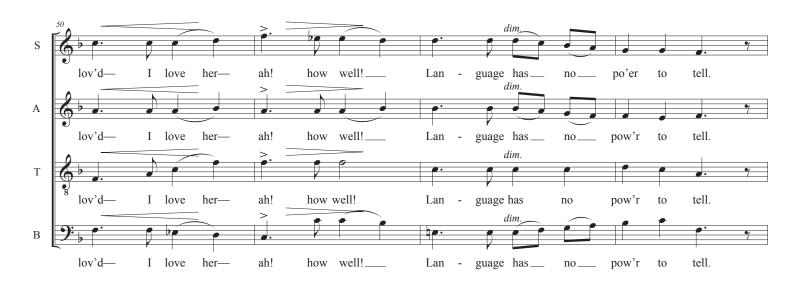


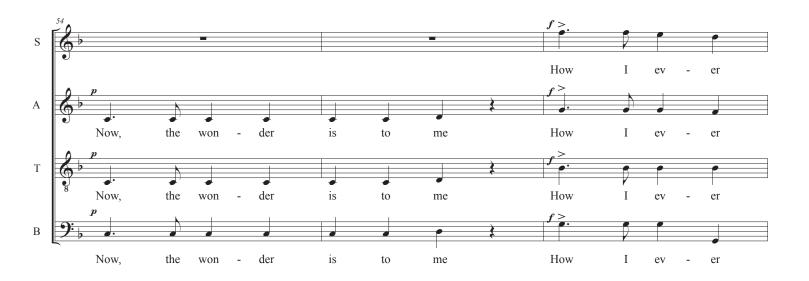


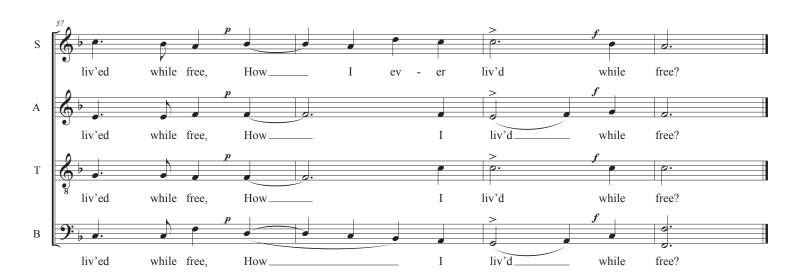












Novello, Ewer and Co. (1860-1885)

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.

I loved her! and her azure eyes Haunted me from sweet sunrise To the dewy evening's close, Dyeing rosier the rose.

Yet, I said, 'tis best to be Free—and I again was free.

But I changed— and auburn hair Seem'd to float upon the air; Till I thought the orange-flower Breathed of nothing but her bower. Yet, I said, 'tis best to be

Next I loved a Moorish maid, And her cheek of moonlit shade; Pale and languid, left my sleep Not a shade but hers to keep.

Yet, I said, 'tis best to be Free—and I again was free.

Free—and I again was free.

But there came a lovelier one;
She undid all they had done:
I loved— I love her— ah! how well!
Language has no power to tell.
Now, the wonder is to me
How I ever lived while free?

Letitia Elizabeth Landon (1802-1838)

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

