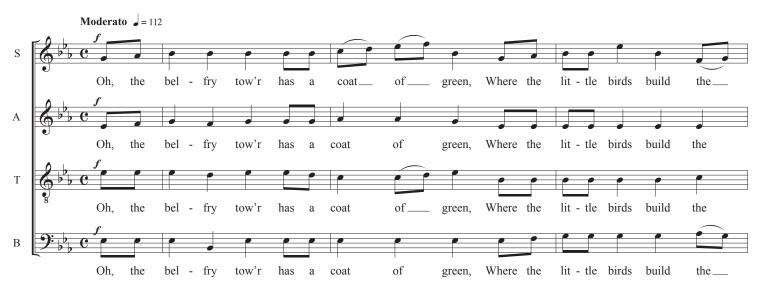


Six Choral Songs (1864) No. 1.



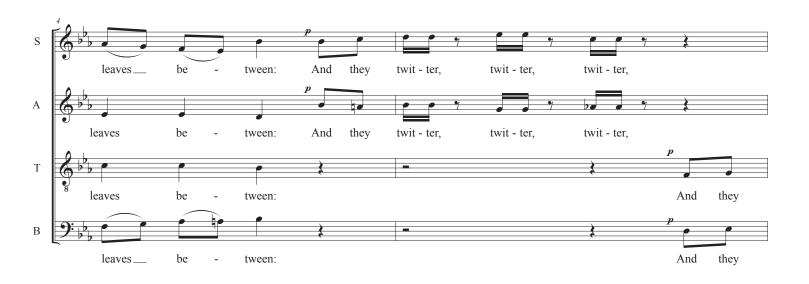
The belfry tower

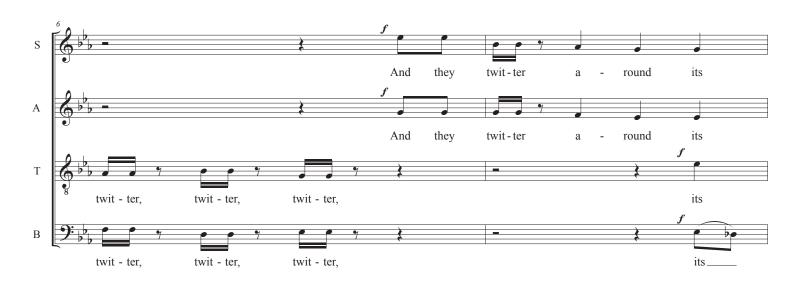
John T. Katton (1809-1886)

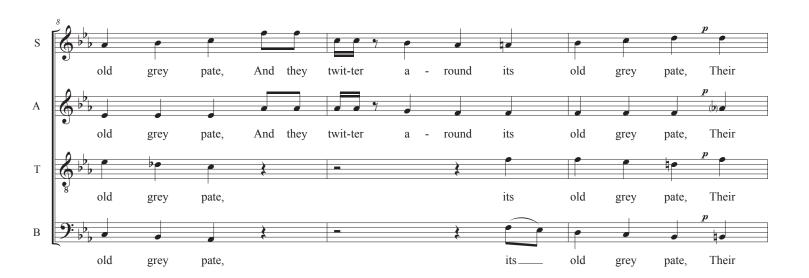


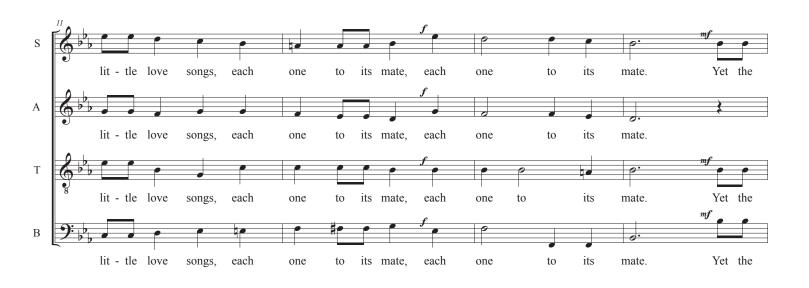


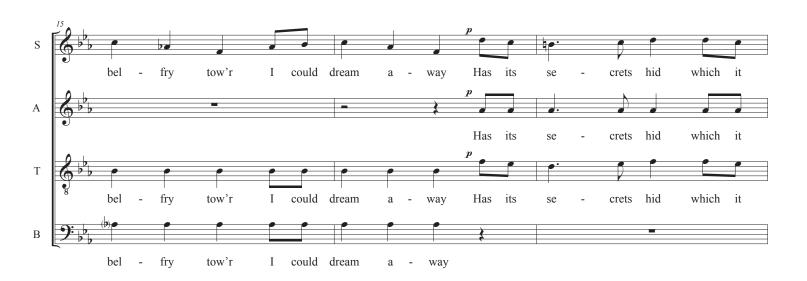
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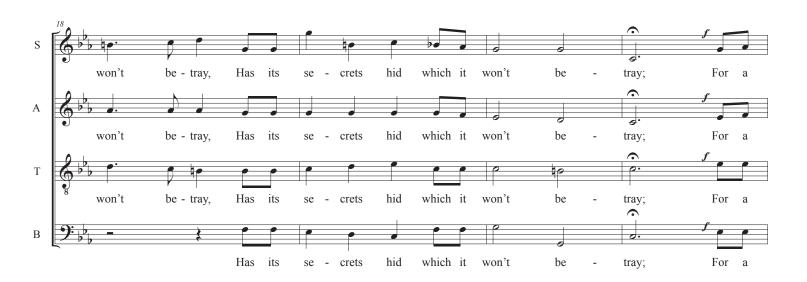


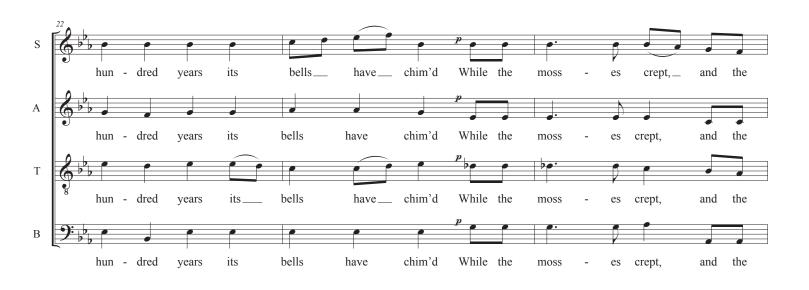


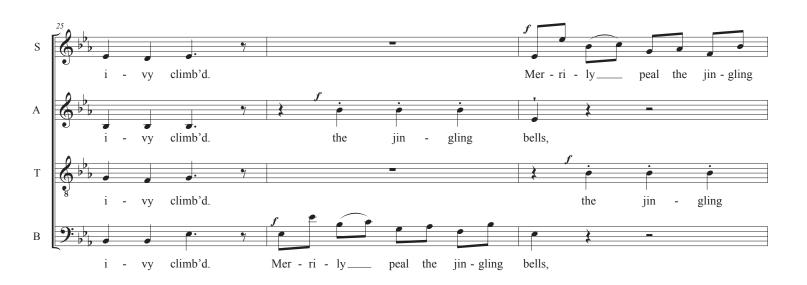




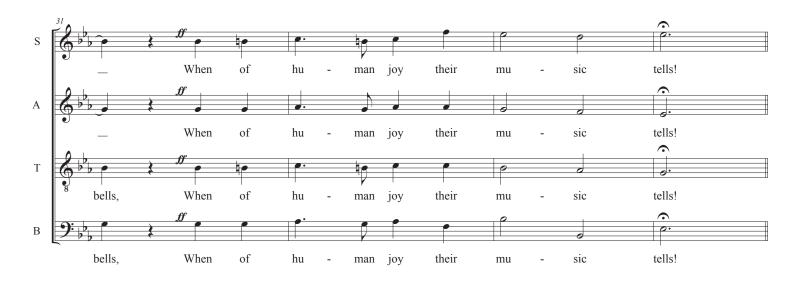


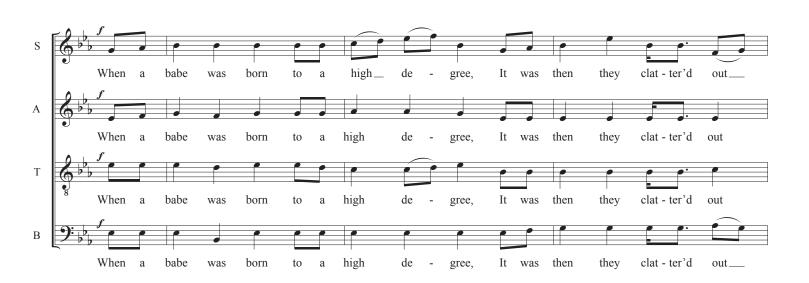


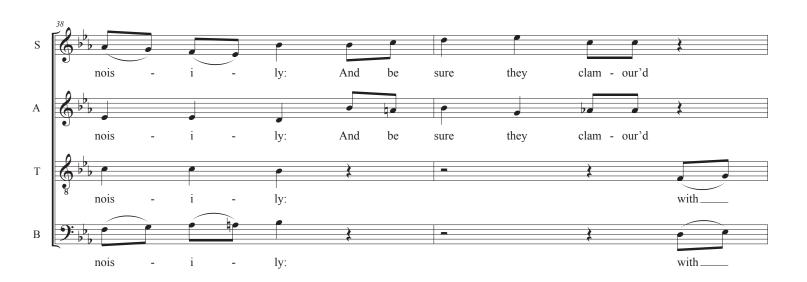


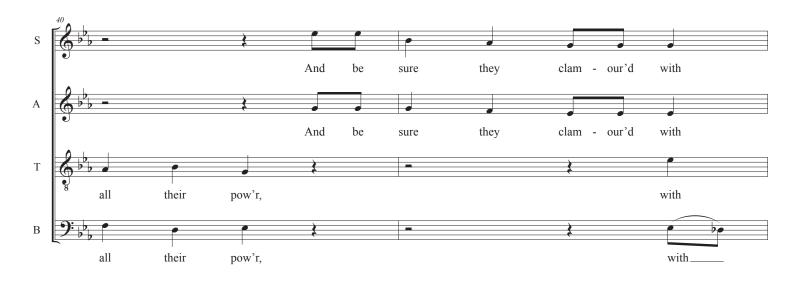


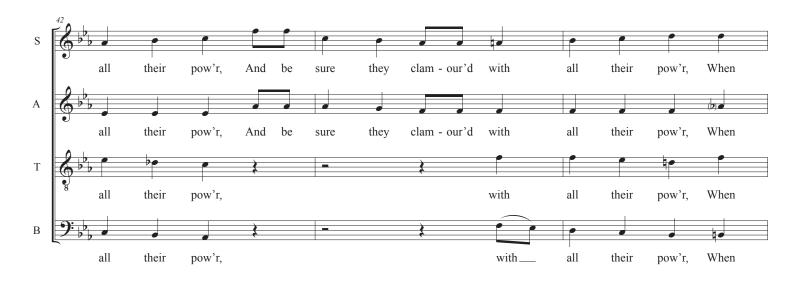


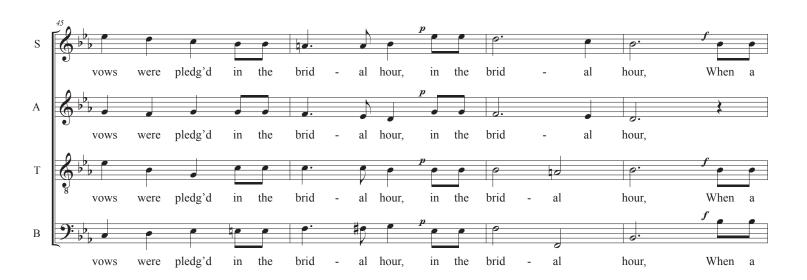


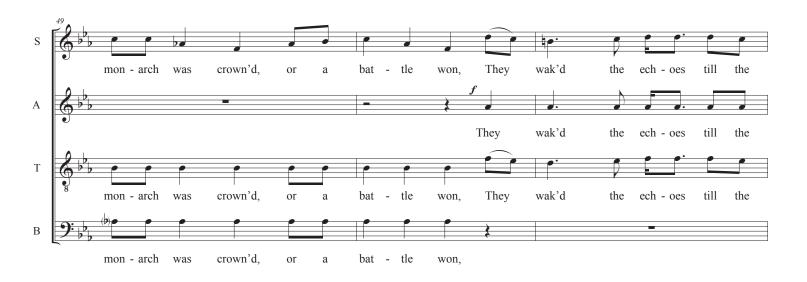


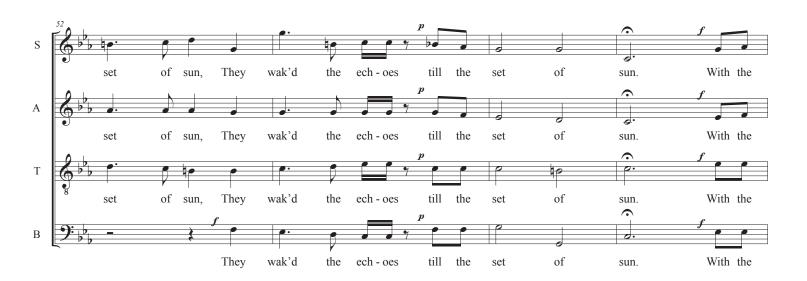


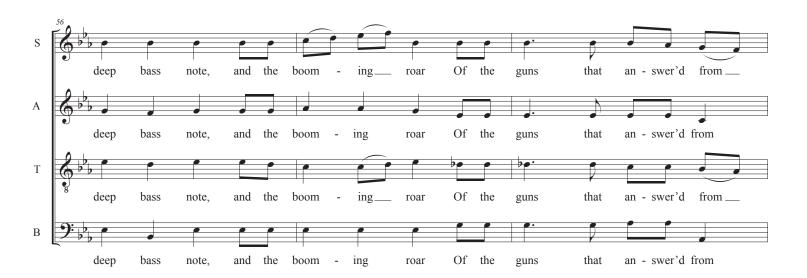


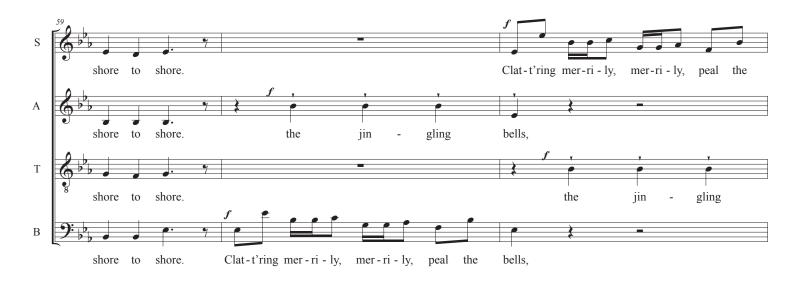


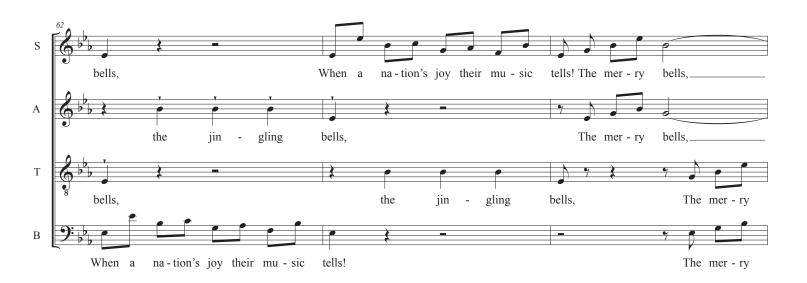




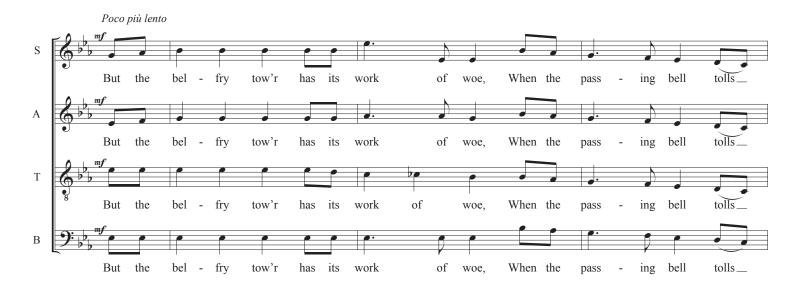


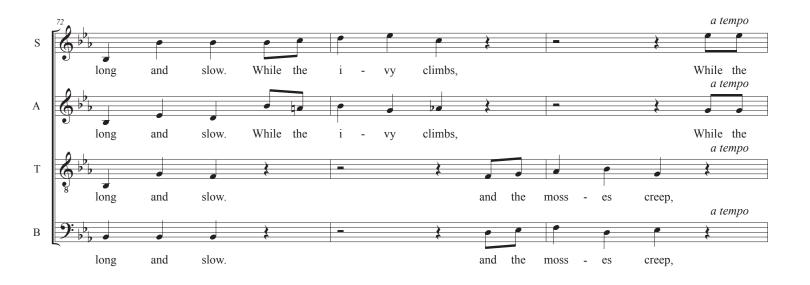


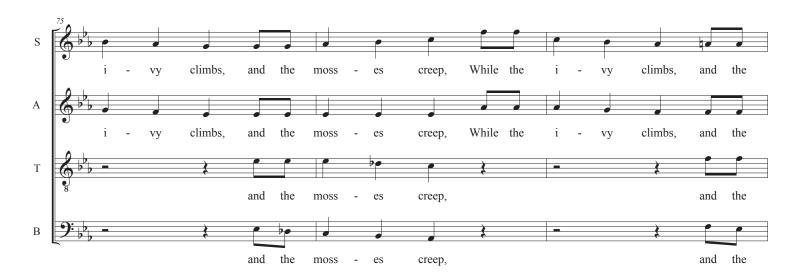


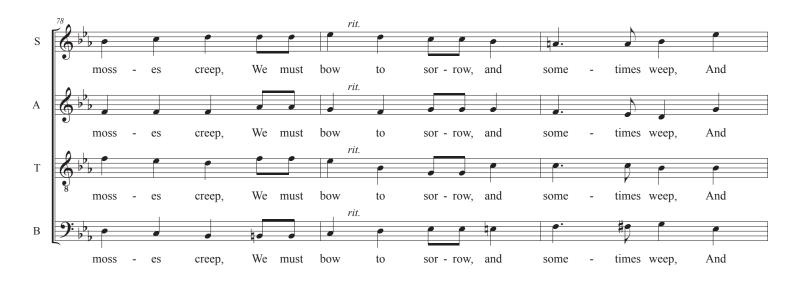


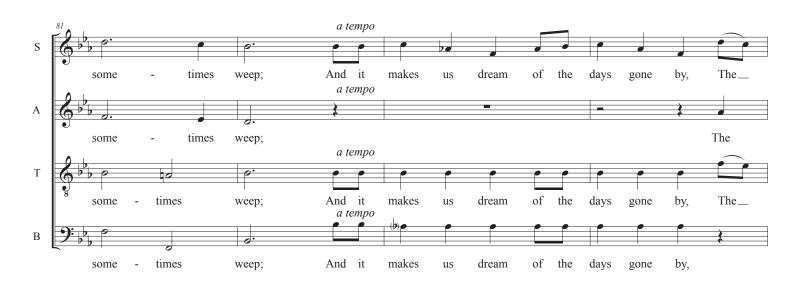


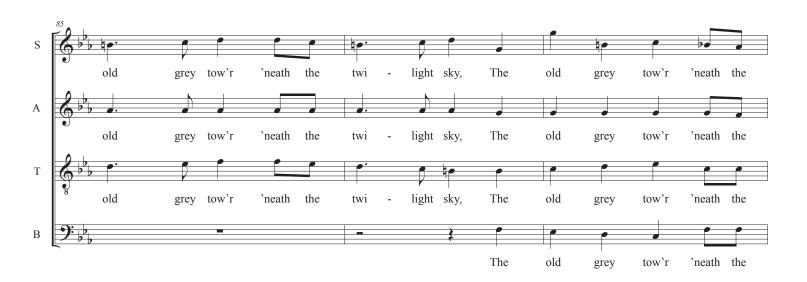


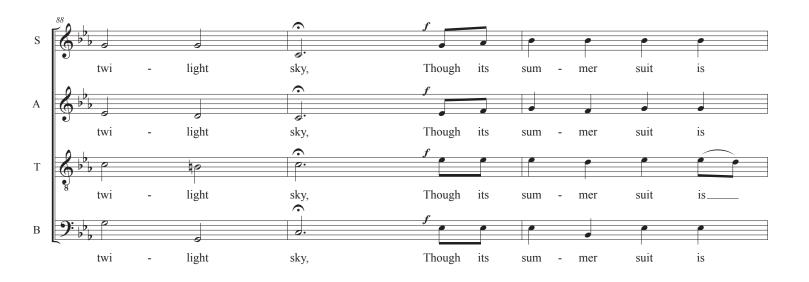


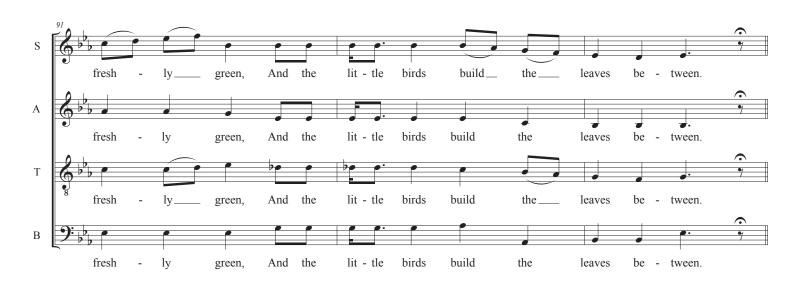


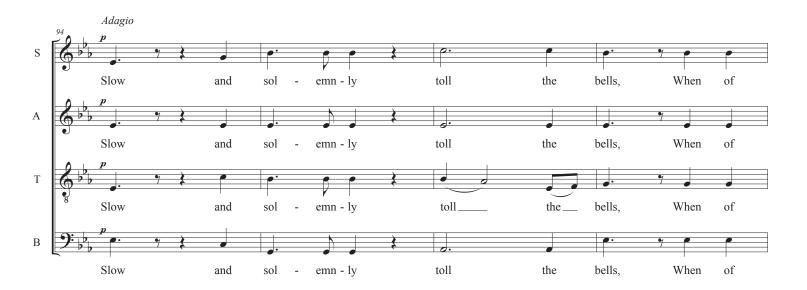


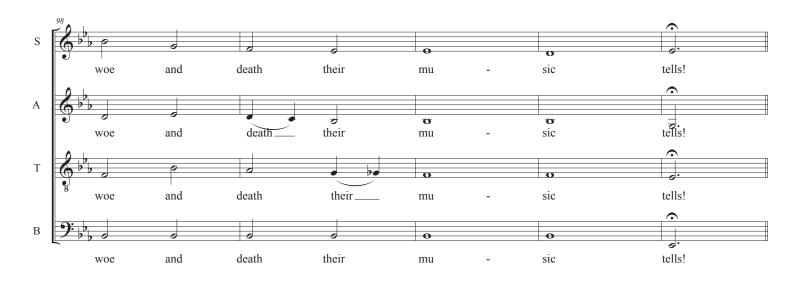


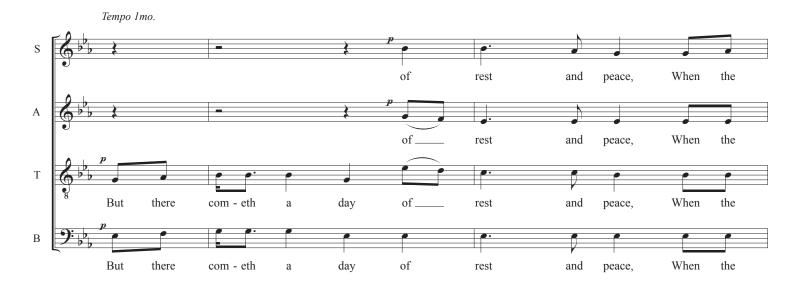


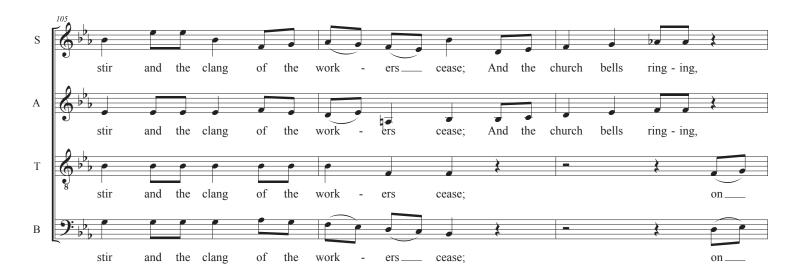


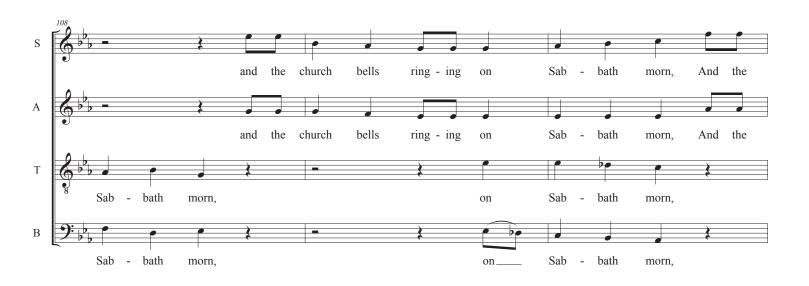


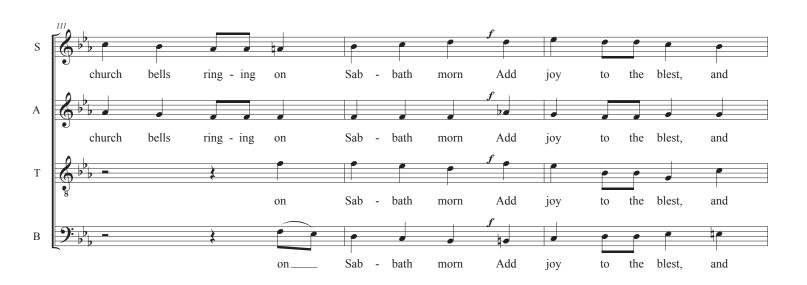


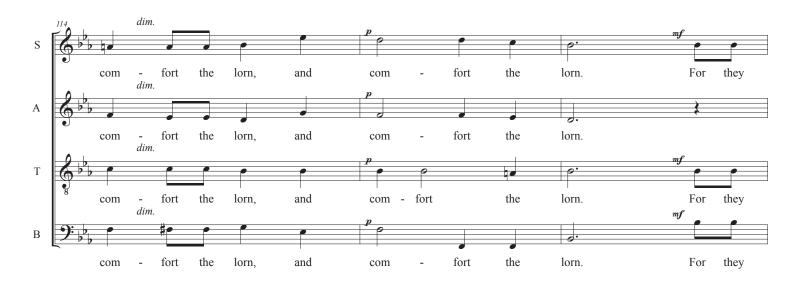


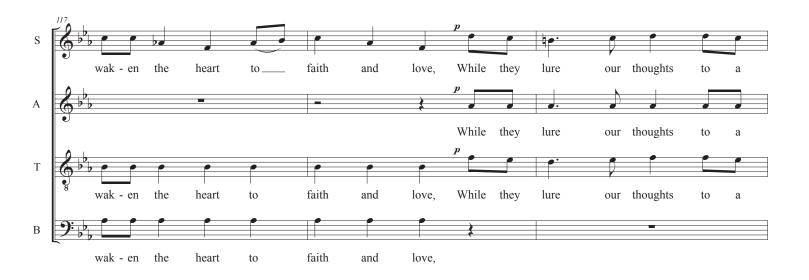




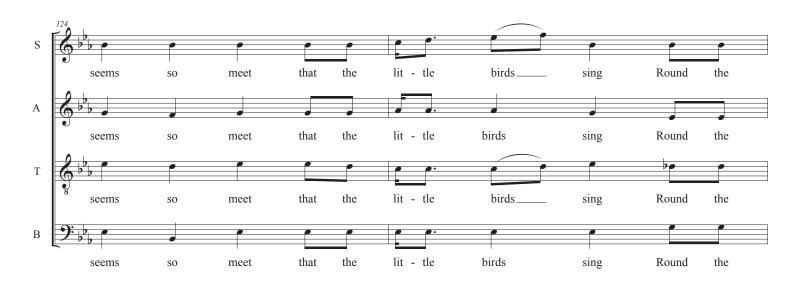


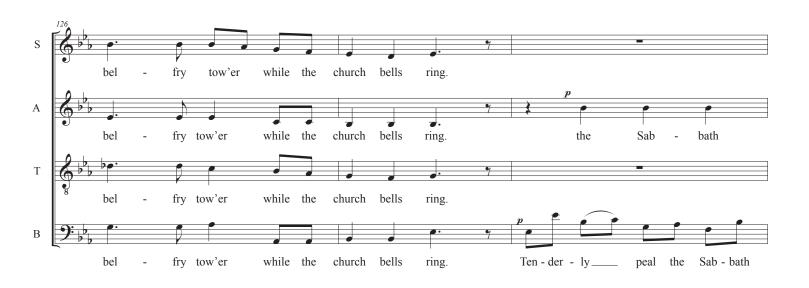


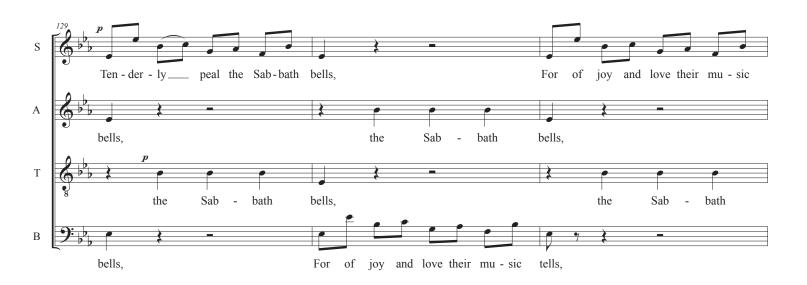


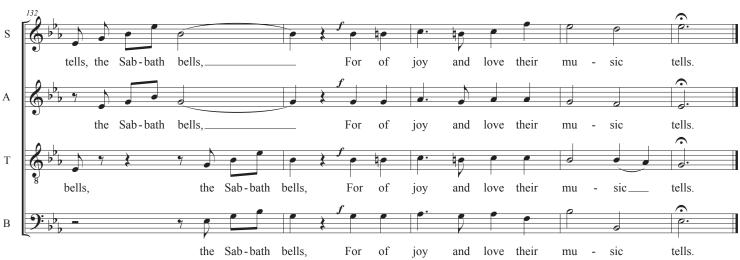












Novello, Ewer and Co. (1860-1885)

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. 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.

Oh, the belfry tower has a coat of green,
Where the little birds build the leaves between:
And they twitter around its old grey pate,
Their little love songs, each one to its mate.
Yet the belfry tower I could dream away
Has its secrets hid which it won't betray;
For a hundred years its bells have chimed
While the mosses crept, and the ivy climbed.
Merrily peal the jingling bells,
When of human joy their music tells!

When a babe was born to a high degree,
It was then they clattered out noisily:
And be sure they clamoured with all their power,
When vows were pledged in the bridal hour.
When a monarch was crowned, or a battle won,
They waked the echoes till the set of sun.
With the deep bass note, and the booming roar
Of the guns that answered from shore to shore.
Clattering merrily, merrily, peal the bells,
When a nation's joy their music tells!

But the belfry tower has its work of woe,
When the passing bell tolls long and slow.
While the ivy climbs, and the mosses creep,
We must bow to sorrow, and sometimes weep;
And it makes us dream of the days gone by,
The old grey tower 'neath the twilight sky,
Though its summer suit is freshly green,
And the little birds build the leaves between.
Slow and solemnly toll the bells,
When of woe and death their music tells!

But there cometh a day of rest and peace,
When the stir and the clang of the workers cease;
And the church bells ringing on Sabbath morn
Add joy to the blest, and comfort the lorn.
For they waken the heart to faith and love,
While they lure our thoughts to a world above.
And it seems so meet that the little birds sing
Round the belfry tower while the church bells ring.
Tenderly peal the Sabbath bells,
For of joy and love their music tells.

Camilla Dufour Crosland (1812-1895)

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