



The Wrecked Hope

John L. Hatton
(1809-1886)

the Wrecked Hope

J. L. Hatton

Andante ma non troppo

S *p* There's a low soft song in a cham - ber, Where sits, in the dark - 'ning

A *p* There's a low soft song in a cham - ber, Where sits, in the dark - 'ning

T *p* There's a low soft song in a cham - ber, Where sits, in the dark - 'ning

B *p* There's a low soft song in a cham - ber, Where sits, in the dark - 'ning

S ⁴ room, room, A lul - ling her babe to rest, Scarce

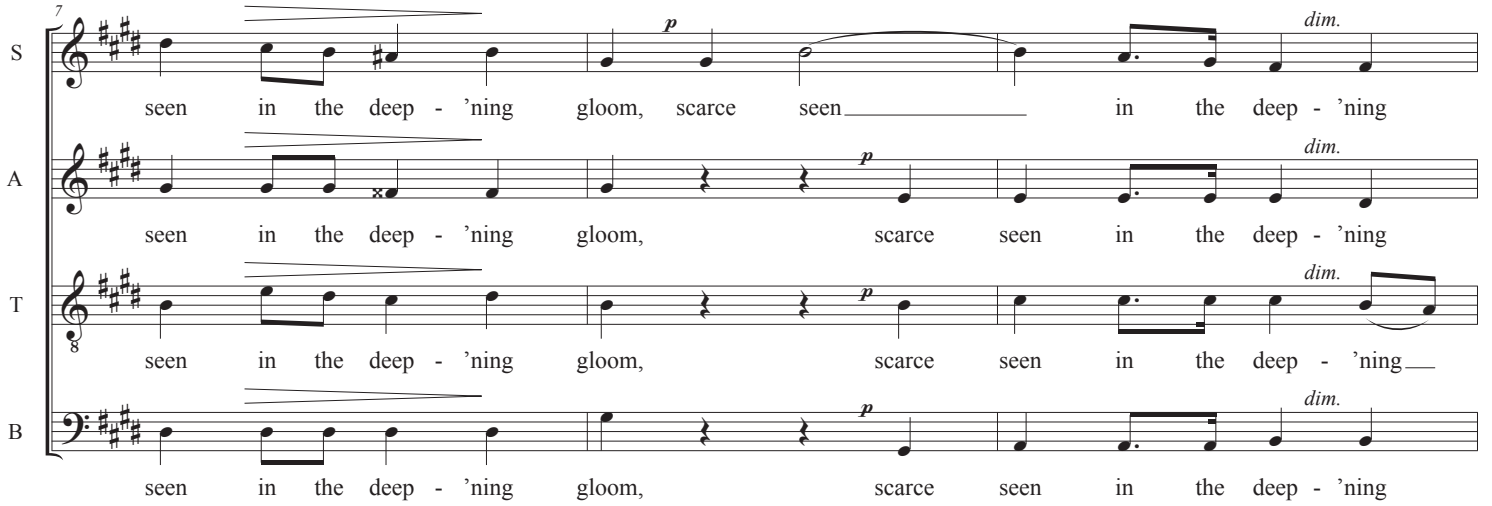
A room, A young wife, lul - ling her babe to rest, Scarce

T room, A young wife, lul - ling her babe to rest, Scarce

B room, A young wife, lul - ling her babe to rest, Scarce

the Wrecked Hope

7



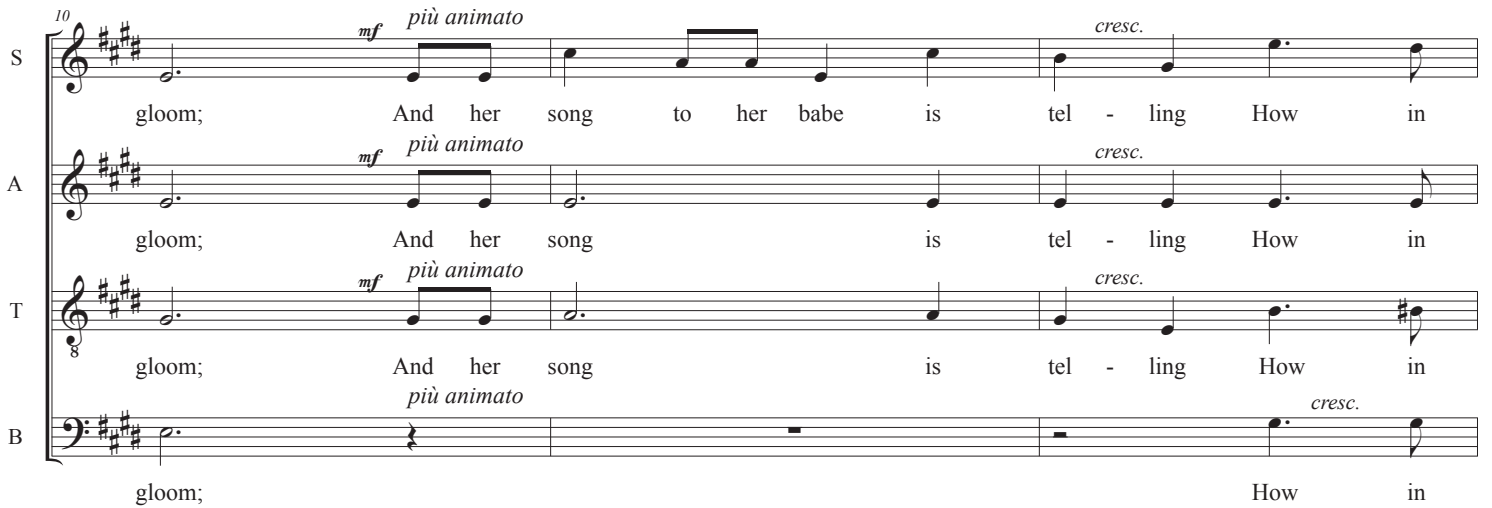
S
seen in the deep - 'ning gloom, scarce seen in the deep - 'ning

A
seen in the deep - 'ning gloom, scarce seen in the deep - 'ning

T
seen in the deep - 'ning gloom, scarce seen in the deep - 'ning

B
seen in the deep - 'ning gloom, scarce seen in the deep - 'ning

10



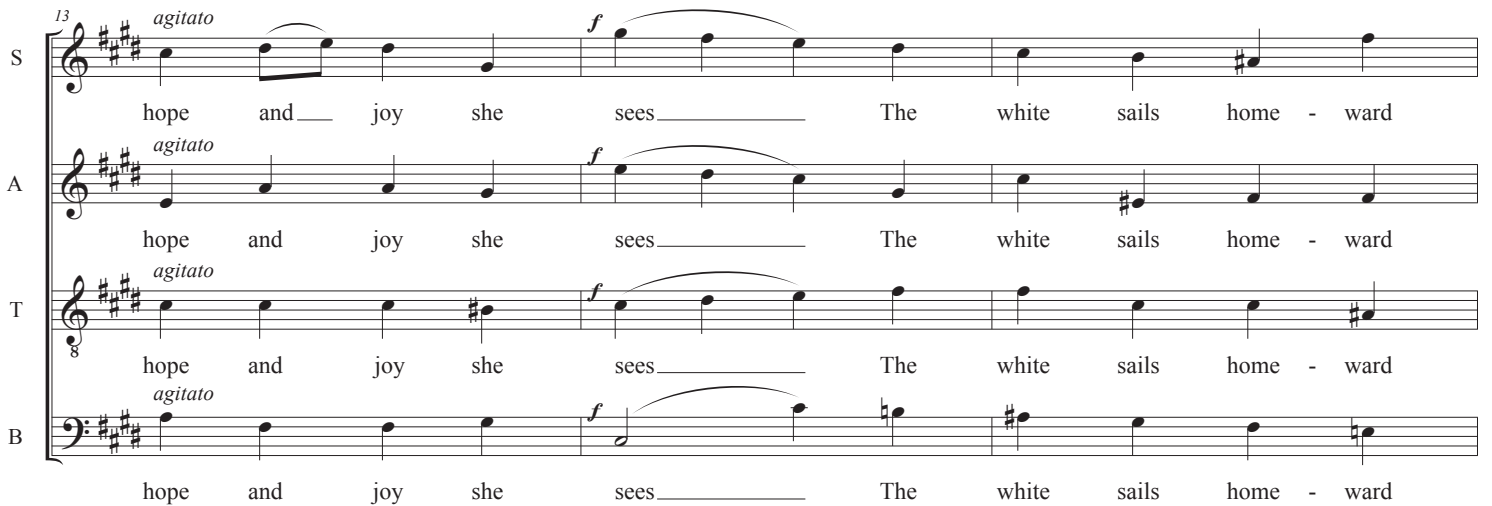
S
gloom; And her song to her babe is tel - ling How in

A
gloom; And her song is tel - ling How in

T
gloom; And her song is tel - ling How in

B
gloom; How in

13



S
hope and joy she sees The white sails home - ward

A
hope and joy she sees The white sails home - ward

T
hope and joy she sees The white sails home - ward

B
hope and joy she sees The white sails home - ward

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16

S
swel - ling To the strain of a fa - v'ring breeze, The

A
swel - ling To the strain of a fa - v'ring breeze, The

T
8
swel - ling To the strain of a fa - v'ring breeze, The

B
swel - ling To the strain of a fa - v'ring breeze, The

ff con anima

19

S
good ship bear - ing its fa - ther home From the far wild South - ern

A
good ship bear - ing its fa - ther home From the far wild South - ern

T
8
good ship bear - ing its fa - ther home From the far wild South - ern

B
good ship bear - ing its fa - ther home From the wild South - ern

22

S
seas, _____ from the far wild South - ern seas.

A
seas, _____ from the far wild South - ern seas.

T
8
seas, _____ from the far wild South - ern seas.

B
seas, _____ from the far wild South - ern seas.

the Wrecked Hope

S There's a dim drear moon ca - reer - ing Through the dark grim clouds on

A There's a dim drear moon ca - reer - ing Through the dark grim clouds on

T There's a dim drear moon ca - reer - ing Through the dark grim clouds on

B There's a dim drear moon ca - reer - ing Through the dark grim clouds on

28
S high, And a waste of bil - lows toss - ing Be -

A high, And a waste of bil - lows toss - ing Be -

T high, And a waste of bil - lows toss - ing Be -

B high, And a waste of bil - lows toss - ing Be -

31
S neath the storm - y sky, be - neath the storm - y

A neath the storm - y sky, be - neath the storm - y

T neath the storm - y sky, be - neath the storm - y

B neath the storm - y sky, be - neath the storm - y

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34

S sky, And a wave - wash'd form up - heav - ing At

A sky, And a form up - heav - ing At

T sky, And a form up - heav - ing At

B sky, At

pp

37

S times in the moon's wan gleams, A - round which the wild sea

A times in the moon's wan gleams, A - round which the wild sea

T times in the moon's wan gleams, A - round which the wild sea

B times in the moon's wan gleams, A - round which the wild sea

cresc.

40

S rag - es And the grey gull wheels and screams: And the

A rag - es And the grey gull wheels and screams: And the

T rag - es And the grey gull wheels and screams: And the

B rag - es And the grey gull wheels and screams: And the

un poco più lento

pp

the Wrecked Hope

43

S form is his, of whose safe re - turn A - far his young wife dreams, A -

A form is his, of whose safe re - turn A - far his young wife dreams,

T form is his, of whose safe re - turn A - far his young wife dreams, A - far his

B form is his, of whose safe re - turn A - far she dreams,

47 *rall. al fine*

S far she dreams, she dreams, she dreams.

A she dreams, she dreams, she dreams.

T young wife dreams, she dreams, she dreams.

B A - far she dreams, she dreams.

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.

There's a low soft song in a chamber,
Where sits, in the darkening room,
A young wife, lulling her babe to rest,
Scarce seen in the deepening gloom;
And her song to her babe is telling
How in hope and joy she sees
The white sails homeward swelling
To the strain of a favouring breeze,
The good ship bearing its father home
From the far wild Southern seas.

There's a dim drear moon careering
Through the dark grim clouds on high,
And a waste of billows tossing
Beneath the stormy sky,
And a wave-washed form upheaving
At times in the moon's wan gleams,
Around which the wild sea rages
And the grey gull wheels and screams:
And the form is his, of whose safe return
Afar his young wife dreams.

William Cox Bennett (1820-1895)

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