



# May morning

John L. Hatton  
(1809-1886)

*Allegretto*

S *mf* Would you know the maid he loves? This morn her name dis -

A *mf* Would you know the maid he loves? This morn her name dis -

T *mf* Would you know the maid he loves? This morn her name dis -

B *mf* Would you know the maid he loves? This morn her name dis -

## May morning

4

S clos - es And paints its col - ors on her cheek In

A clos - es And paints its col - ors on her cheek In

T clos - es And paints its col - ors on her cheek In

B clos - es And paints its col - ors on her cheek In

7

S lil - ies and in ros - es; Her song's the sweet bird's

A lil - ies and in ros - es; Her song's the sweet bird's

T lil - ies and in ros - es;

B lil - ies and in ros - es;

10

S note, Her

A note, Her

T Her smile the wak - ing of the flow'rs, Her

B Her smile the wak - ing of the flow'rs, Her

# May morning

13

S pres - ence as the sun - ny light That warms this world of ours. Would you

A pres - ence as the sun - ny light That warms this world of ours. Would you

T pres - ence as the sun - ny light That warms this world of ours. Would you

B pres - ence as the sun - ny light That warms this world of ours. Would you know? \_\_\_\_\_

17

S know the maid he loves? Would you know the maid he

A know the maid he loves? Would you know the maid he

T know the maid he loves? Would you know the maid he

B \_\_\_\_\_ Would you know? \_\_\_\_\_

20

S loves? This morn her name dis - clos - es, Would you

A loves? This morn her name dis - clos - es, Would you

T loves? This morn her name dis - clos - es, Would you

B \_\_\_\_\_ This morn her name dis - clos - es, Would you

## May morning

23

S *pp* Would you know? Would you know?

A *pp* Would you know? Would you know?

T know? Would you know? Would you know?

B know? Would you know? Would you know? Would you

26

S *f* This morn her name dis - clos - es.

A *f* This — morn her name dis - clos - es.

T *f* This morn her name dis - clos - es.

B *f* know? This morn her name dis - clos - es.

S *mf* To name her — is to speak of love, Of all in na - ture

A *mf* To name her is to speak of love, Of all in na - ture

T *mf* To name her is to speak of love, Of all in na - ture

B *mf* To name her is to speak of love, Of all in na - ture

# May morning

32

S fair - est, Youth, beau - ty, pu - ri - ty, and grace, And

A fair - est, Youth, beau - ty, pu - ri - ty, and grace, And

T fair - est, Youth, beau - ty, pu - ri - ty, and grace, And

B fair - est, Youth, beau - ty, pu - ri - ty, and grace, And

35

S ev - 'ry charm the rar - est. This hum - ble tri - bute

A ev - 'ry charm the rar - est. This hum - ble tri - bute

T ev - 'ry charm the rar - est.

B ev - 'ry charm the rar - est.

38

S to thy charms (With - out its mer - its weigh - ing), Ac -

A to thy charms (With - out its mer - its weigh - ing), Ac -

T (With - out its mer - its weigh - ing), Ac -

B (With - out its mer - its weigh - ing), Ac -

## May morning

41

S  
cept, sweet maid, from tru - est hearts That ev - er went a - may - ing! Would you

A  
cept, sweet maid, from tru - est hearts That ev - er went a - may - ing! Would you

T  
cept, sweet maid, from tru - est hearts That ev - er went a - may - ing! Would you

B  
cept, sweet maid, from tru - est hearts That ev - er went a - may - ing! Would you

45

S  
know the maid he loves? Would you know the maid he

A  
know the maid he loves? Would you know the maid he

T  
know the maid he loves? Would you know the maid he

B  
know? \_\_\_\_\_ Would you know? \_\_\_\_\_

48

S  
loves? This morn her name dis - clos - es,

A  
loves? This morn her name dis - clos - es,

T  
loves? This morn her name dis - clos - es, Would you

B  
— This morn her name dis - clos - es, Would you

# May morning

51

S  
Would you know? Would you know?

A  
Would you know? Would you know?

T  
know? Would you know? Would you know?

B  
know? Would you know? Would you know? Would you know?

54

S  
This morn her name dis - clos - es.

A  
This morn her name dis - clos - es.

T  
This morn her name dis - clos - es.

B  
know? This morn her name dis - clos - es.

Lamborn Cock & Co.  
(1872)

**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.

Would you know the maid he loves?  
This morn her name discloses  
And paints its colors on her cheek  
In lilies and in roses;  
Her song's the sweet bird's note,  
Her smile the waking of the flowers,  
Her presence as the sunny light  
That warms this world of ours.

To name her is to speak of love,  
Of all in nature fairest,  
Youth, beauty, purity, and grace,  
And every charm the rarest.  
This humble tribute to thy charms  
(Without its merits weighing),  
Accept, sweet maid, from truest hearts  
That ever went a-maying!

Beatrice Abercrombie (Jane Young)

