



EARLY ONE MORNING

English folksong

THOMAS F. DUNHILL
(1877-1946)

EARLY ONE MORNING

Thomas F. Dunhill

Allegretto (♩ = c. 74)

S Ear - ly one morn - ing, just as the sun was ri - sing, I

A Ear - ly one morn - ing, just as the sun was ri - sing, I

T Ear - ly one morn - ing, just as the sun was ri - sing, I

B Ear - ly one morn - ing, just as the sun was ri - sing, I

5
S heard a maid sing in the val - ley be - low;

A heard a maid sing in the val - ley be - low;

T heard a maid sing in the val - ley be - low;

B heard a maid sing in the val - ley be - low;



EARLY ONE MORNING

9

S "Oh, don't de - ceive me! Oh, nev - er leave me!"

A "Oh, don't de - ceive me! Oh, nev - er leave me!"

T "Oh, don't de - ceive me! Oh, nev - er leave me!"

B "Oh, don't de - ceive me! Oh, nev - er leave me!"

13

S How could you use a poor maid - en so?" *dim. e rit. a tempo*

A How could you use a poor maid - en so?" *dim. e rit. a tempo*

T How could you use a poor maid - en so?" *dim. e rit. p a tempo*

B How could you use a poor maid - en so?" *dim. e rit. a tempo*

17

S "Re - mem - ber the vows you made to Ma - ry, Re -

A "Re - mem - ber the vows you made to Ma - - -

T mem - ber the vows that you made to your Ma - - -

B "Re - mem - ber the vows you made to Ma - - -

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21

S mem - ber the bow'r _____ where you vow'd _____ to be true;

A ry, Re - mem - ber you vow'd to be true;

T ry, Re - mem - ber you vow'd to be true; _____

B ry, Re - mem - ber you vow'd to be true;

25

S Oh, don't de - ceive _____ me! Oh, nev - er leave _____ me!

A Oh, don't de - ceive me! Oh, nev - er leave me!

T Oh, don't de - ceive me! Oh, nev - er leave me!

B Oh, don't de - ceive me! Oh, nev - er leave me!

29

S How _____ could you use _____ a _____ poor _____ maid - en so?" "Oh, *a tempo*

A How could you use a _____ poor _____ maid - en so?" "Oh, *a tempo*

T How could you use _____ a poor _____ maid - en so?" "Oh, *a tempo*

B How could you use a poor _____ maid - en so?" "Oh, *a tempo*

dim. e rit.

EARLY ONE MORNING

33

S gay is the gar - land and fresh — are the ro - ses I've

A gay — is the gar - land and fresh are the ro - ses I've

T 8 gay is the gar - land and fresh are the ro - ses I've

B gay — is the gar - land and fresh are the ro - ses I've

37

S cull'd from the gar - den to bind — on thy brow;

A cull'd from the gar - den to bind on thy brow;

T 8 cull'd from the gar - den to bind on thy brow; —

B cull'd from the gar - den to bind on thy brow;

41

S *p* Oh, don't de - ceive — me! Oh, nev - er leave — me!

A *p* Oh, don't de - ceive me! Oh, nev - er leave me!

T 8 *p* Oh, don't de - ceive me! Oh, nev - er leave me!

B *p* Oh, don't de - ceive me! Oh, nev - er leave me!

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45

S How could you use a poor maid - en so?"

A How could you use a poor maid - en so?"

T How could you use a poor maid - en so?"

B How could you use a poor maid - en so?"

f *dim. e rit.*

49

S Thus sang the poor maid, her sor - rows be - wail - ing, Thus

A Thus sang the poor maid, her sor - rows be - wail - ing, Thus

T Thus sang the poor maid, her sor - rows be - wail - ing, Thus

B Thus sang the poor maid, her sor - rows be - wail - ing, Thus

meno mosso *pp*

53

S sang the poor maid - en in the val - ley be - low;

A sang the poor maid - en in the val - ley be - low;

T sang the poor maid - en in the val - ley be - low;

B sang the poor maid - en in the val - ley be - low;

EARLY ONE MORNING

57 *p*

S Oh, don't de - ceive me! Oh, nev - er leave me!

A Oh, don't de - ceive me! Oh, nev - er leave me!

T Oh, don't de - ceive me! Oh, nev - er leave me!

B Oh, don't de - ceive me! Oh, nev - er leave me!

61 *f rit.*

S How could you use a poor maid - en so?"

A How could you use a poor maid - en so?"

T How could you use a poor maid - en so?"

B How could you use a poor maid - en so?"

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Thomas Frederick Dunhill (1877-1946) was born in Hampstead, London, England, and was educated at the North London High School for Boys and Kent College, Canterbury. In 1893 he entered the Royal College of Music, studying composition under Charles Villiers Stanford. He continued studying under Stanford after leaving the college, studying with him until 1901. Dunhill was assistant music master at Eton and professor of harmony and counterpoint at the Royal College of Music. He then became an examiner for the Associated Board of the Royal Schools of Music. He was in steady demand as musical examiner, lecturer, adjudicator, and teacher.

Early one morning, just as the sun was rising,
I heard a maid sing in the valley below;
“Oh, don’t deceive me!
Oh, never leave me!
How could you use a poor maiden so?”

“Remember the vows you made to your Mary,
Remember the bower where you vowed to be true;
Oh, don’t deceive me!
Oh, never leave me!
How could you use a poor maiden so?”

“Oh, blithe is the garland and fresh are the roses
I’ve culled from the garden to bind on thy brow;
Oh, don’t deceive me!
Oh, never leave me!
How could you use a poor maiden so?”

Thus sang the poor maid, her sorrows bewailing,
Thus sang the poor maiden in the valley below;
Oh, don’t deceive me!
Oh, never leave me!
How could you use a poor maiden so?”

Traditional

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