

Early one morning

arr. Robin Doveton

Lento ♩ = 92

S

A *pp*
1. Ear - - - ly just as the sun was ri - sing, I

T *pp*
1. Ear - ly one mor - ning, just as the sun was ri - sing, I

B *pp*
1. Ear - - - ly just as the sun was ri - sing, I

Keyboard reduction

3

heard a maid in the val - ley be - low:

8 heard a maid sing in the val - ley be - low: _____

3 heard a maid in the val - ley be - low:

più andante

9

mem - ber the vows — that you made — to your Ma - ry, re -

mem - ber the vows that — you made — to your Ma - ry, re -

mem - ber the vows that — you made to your Ma - ry, re -

This section contains three vocal staves and a bass staff. The first staff is the soprano line, the second is the alto line, and the third is the tenor line. The lyrics are: "mem - ber the vows — that you made — to your Ma - ry, re -". The music features a melodic line with some triplets and rests. The bass staff is mostly empty.

This section shows the piano accompaniment for measures 9-10. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand plays a melodic line with some triplets. The left hand provides a harmonic accompaniment with chords and moving lines.

11

mem - ber the bow - er where you vowed — to be true.

mem - ber the bow - er where — you vowed — to be true. —

mem - ber the bow - er where — you vowed to be true. —

This section contains three vocal staves and a bass staff. The lyrics are: "mem - ber the bow - er where you vowed — to be true.". The music continues with melodic lines and triplets. The bass staff is mostly empty.

This section shows the piano accompaniment for measures 11-12. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand plays a melodic line with some triplets. The left hand provides a harmonic accompaniment with chords and moving lines.

13 *mp*

O don't de - ceive me! O ne - ver leave me!

mp

O don't de - ceive me! O ne - ver leave me!

mp

O don't de - ceive me! O ne - ver leave me!

mp

O don't de - ceive me! O ne - ver leave me!

15

How could you use a poor mai - den so?"

How could you use a poor mai - den so?"

How could you use a poor mai - den so?"

mf

How could you use a poor mai - den so?" 3. "O

15

21 *mf*

"O don't de - ceive me! O ne - ver leave me!"

mf

"O don't de - ceive me! O ne - ver leave me!"

mf

"O don't de - ceive me! O ne - ver leave me!"

mf

"O don't de - ceive me! O ne - ver leave me!"

23 *dim.* **ritenuto**

How could you use a poor mai - den so?"

dim. **ritenuto** *p*

How could you use a poor mai - den so?" 4. Thus

dim. **ritenuto** *p*

How could you use a poor mai - den so?" 4. Thus

dim. **ritenuto** *p*

How could you use a poor mai - den so?" 4. Thus

23

29 *mp*

"O don't de - ceive me! O ne - ver leave me!

mp

"O don't de - ceive me! O ne - ver leave me!

mp

"O don't de - ceive me! O ne - ver leave me!

mp

"O don't de - ceive me! O ne - ver leave me!

29

31 *cresc.*

How could you use a poor mai - den so?

cresc.

How could you use a poor mai - den so? How

cresc.

How could you use a poor mai - den so? How could you

cresc.

How could you use a poor mai - den so? How

31