

Dedicated to and sung by Marian Anderson

EARLY ONE MORNING

English Folk-Song

Medium Voice

Arranged by
WILLIAM TARRASCH

Andante non troppo (♩ = 76)

p dolce *rit.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante non troppo' with a quarter note equal to 76 beats per minute. The dynamics are 'p dolce' and 'rit.'.

Ear - ly one morn - ing, just as the sun was ris - ing, I heard a maid

a tempo

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The lyrics are 'Ear - ly one morn - ing, just as the sun was ris - ing, I heard a maid'. The tempo is marked 'a tempo'.

sing - in the val - ley be - low: Oh, don't de - ceive me,

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'sing - in the val - ley be - low: Oh, don't de - ceive me,'.

Oh, nev - er leave me, How could you treat a — poor maid - en so!

pp *p*

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'Oh, nev - er leave me, How could you treat a — poor maid - en so!'. The dynamics are marked 'pp' and 'p'.

Poco più mosso (♩ = 80)

Oh, gay is the gar - land and fresh are the ros - es I've

like a lute

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Poco più mosso' with a quarter note equal to 80 beats per minute. The lyrics are 'Oh, gay is the gar - land and fresh are the ros - es I've'. The piano part includes the instruction 'like a lute'.

culled from the gar - den to bind — on thy brow:

The second system continues the vocal line and piano accompaniment. The lyrics are 'culled from the gar - den to bind — on thy brow:'. The piano accompaniment features arpeggiated chords.

Oh, don't de - ceive — me, Oh, do not leave — me;

pp

pp

The third system continues the vocal line and piano accompaniment. The lyrics are 'Oh, don't de - ceive — me, Oh, do not leave — me;'. The piano part includes the instruction 'pp' (pianissimo) in two locations.

How — could you treat — a — poor — maid - en so!

p

p

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'How — could you treat — a — poor — maid - en so!'. The piano part includes the instruction 'p' (piano) in two locations.

Tempo I

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

mem - ber the bow'r where you vowed to be true.

Oh, don't de - ceive me, Oh, do not leave — me;

espr.

How — could you treat a — poor — maid - en so!

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

sang the poor maid in the val - ley be - low: Oh, don't de -

ceive me, Oh, do not leave me, How could you treat a —

poor - maid-en so!

mp *rit.* *pp*