

TRADITIONAL  
arr. Paul Ayres

# AS I WENT OUT ONE MAY MORNING

SATB CHOIR  
and PIANO or HARP



**TUX PEOPLE'S**  
 **MUSIC.**



## ABOUT:

This fresh arrangement of a mysterious and lyrical English folksong would be well-suited to a wide variety of ensembles, with lilting rhythms and chromatic yet accessible harmonies creating engaging melodies for every voice part.

### FROM THE COMPOSER:

I love tunes in 5-time - I feel it gives a wonderful flexibility and lilt to the music. Perhaps that's what attracted me to this folksong (which shares its opening melody with the carol "This is the truth from above"), plus beautiful turns of phrase like "no man shall uncomfot thee" and "I'd rather rest on my true love's breast than any other where". I particularly enjoyed moving the melody into different keys, but keeping the same notes on beats 3, 4 and 5 in the accompaniment, like an ostinato, throughout the whole setting.

DURATION: ~3'00"



Scan to let the composer know that you are playing their piece!



Scan to learn more about this composer!

First printing, May 2024

Additional octavos are available for purchase from the publisher online.



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commissioned by Trinity College Music Society, Cambridge

# AS I WENT OUT ONE MAY MORNING

for SATB Choir and Piano or Harp

Traditional English folksong

Arr. Paul Ayres

2011

$\text{♩} = \text{c. } 84 \text{ (2 + 3 Sempre)}$

Soprano

Alto

Tenor

Bass

Piano

*p* *mp*

5 Soprano *mp*

As I went out — one May morn - ing, One

9

May morn - ing, be - time, I met a maid, from home had stray'd, Just

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13

as the sun did shine.

17

Tenor

*mp*

What makes you rise so soon, my dear, Your jour-ney to pur-

Bass *mp*

What makes you rise so soon, my dear, Your jour-ney to your

21

sure Your pret-ty feet they tread so sweet, Strike

jour-ney to pur-sue? ...they tread so sweet, Strike

24

S.

Soprano vocal line with rests.

A.

Alto vocal line with rests.

T.

Tenor vocal line with notes.

off the morn - ing dew. \_\_\_\_\_

B.

Bass vocal line with notes.

off the morn - ing dew. \_\_\_\_\_

Piano accompaniment for measures 24-27.

28

*mp*

Soprano vocal line with notes and lyrics.

go - ing to feed my fa - ther's flock, His

*mp*

Alto vocal line with notes and lyrics.

I'm go - ing to feed my fa - ther's flock, His

Tenor vocal line with rests.

Bass vocal line with rests.

Piano accompaniment for measures 28-31.

31

young and ten - der lambs, \_\_\_\_\_ That o - ver hill \_\_\_\_\_ and \_\_\_\_\_

young and ten - der lambs, That o - ver hill \_\_\_\_\_ and \_\_\_\_\_

34

o - ver dale \_\_\_\_\_ lie wait - ing for their dams. \_\_\_\_\_

o - ver dale \_\_\_\_\_ lie wait - ing for their dams. \_\_\_\_\_

*mf*

0

*mf*

0

38

*mf*

And rest a mo - ment here, — For

stay! O stay! — you hand-some maid, And rest a mo - ment here — For

stay! O stay! you hand-some maid, And rest a mo - ment here, — For

*mf*

42

there is none — but you a - lone, —

there is none — but you a - lone, — That I do love — so dear. —

there is none but you a - lone, That I do love — so dear. —

46 *poco, f ma dolce*

How glo-ri-ous - ly — the

*poco, f ma dolce*

How glo-ri-ous - ly — the

*poco, f ma dolce*

How glo-ri-ous - ly the

*poco, f ma dolce*

How glo-ri-ous - ly the

*poco, f*

50

sun doth shine, How plea-sant is the air,

sun doth shine, How plea-sant is the air, — I'd ra-ther rest on my —

sun doth shine, How plea-sant the air, — I'd ra-ther rest on my —

sun doth shine, How plea-sant is — the air, — I — would ra-ther — my



54

\_\_\_\_\_ Than an - y o - ther where. \_\_\_\_\_

true love's breast\_ Than an - y o - ther where. \_\_\_\_\_

true love's breast\_ Than an - y o - ther where. \_\_\_\_\_

true love's breast Than an - y o - ther where. \_\_\_\_\_

57

*f* For I am thine\_ and

*f* For I am thine\_ and

*f* For I am thine\_ and

*f* For I am thine\_ and

61

thou art mine, No man shall un-com-fort thee, We'll join our hands in

thou art mine, No man shall un-com-fort thee, We will join our hands in

thou art mine, No man shall un-com-fort thee, We will join our hands in

thou art mine, No man shall un-com-fort thee, We'll join our hands in

65

wed-ded bands, And mar-ried we shall be,

wed-ded bands, And mar-ried we shall be, and mar-ried we

wed-ded bands, And mar-ried, and mar-ried we shall

wed-ded bands, And mar-ried we shall be, and

69

*mp*

*pp*

and mar - ried we shall be.

— shall be.

be. optional solo *mp* As I went out one May morn - ing, One

mar - ried we shall be.

(h) *mp*

73

May morn - ing be time, I met a maid, from home had stray'd, Just

77

as the sun, — just as the sun, — just as the sun — di

Musical score for measures 77-80. It features a vocal line with lyrics and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part consists of chords and moving lines in both hands.

81

shine.

(let ring to silence)

Musical score for measures 81-84. It continues the vocal and piano parts. The piano part includes a fermata over the final chord, with the instruction "(let ring to silence)".