

Barb'ra Allen

arranged Randall Gill

Moderato *p* *Optional solo*

Bass I, II

'Twas in the mer - ry month of May when flow - ers

p

And * *And* * *sim.*

were a - bloom - in' Sweet Wil - liam on his death bed lay for the love of

7

Tenor I, II *mp*

Bass I, II *mp*

Slow - ly, slow - ly she got

Bar - b'ra Al - len. Slow - ly, slow - ly she got

mp

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up, and slow-ly she went to him, and all she said when she got—

up, and slow-ly she went to him, and all she said when she got—

there, "Young man I think you're dy-in'— Do you re-

there, "Young man I think you're dy-in'— Do you re-

mem-ber— the oth-er night, when we were in— the tav-ern?— You

mem-ber— the oth-er night, when we were in— the tav-ern?— You

drank a toast to the la-dies there, and slighted Bar-b'ra Al-len." — He turned his

drank a toast to the la-dies there, and slighted Bar-b'ra Al-len." He turned his

p

mp

pale face to the wall and death was on him dwell-in' — "A-dieu, a -

pale face to the wall and death was on him dwell in' — "A-dieu, a -

mp

ff * *sim.*

dieu my kind friends all, be kind to Bar - b'ra

dieu my kind friends all, be kind to Bar - b'ra

rit.

rit.

36

freely

Al-len." —

Al-len." —

freely

mf *a tempo*

As she was walk - in' through the fields, she heard the death bells

mf

As she was walk - in' through the fields, she heard the death bells

a tempo

mf

knell - in', and ev' - ry toll they seemed to say, "Hard heart - ed

knell - in', and ev' - ry toll they seemed to say, "Hard heart - ed

Tenor I *mp*

Bar - b'ra Al - len." — The more

Tenor II *mp*

The more

Bass I *mf*

The more it tolled, the more she

Bass II *mp*

Bar - b'ra Al - len." — The more



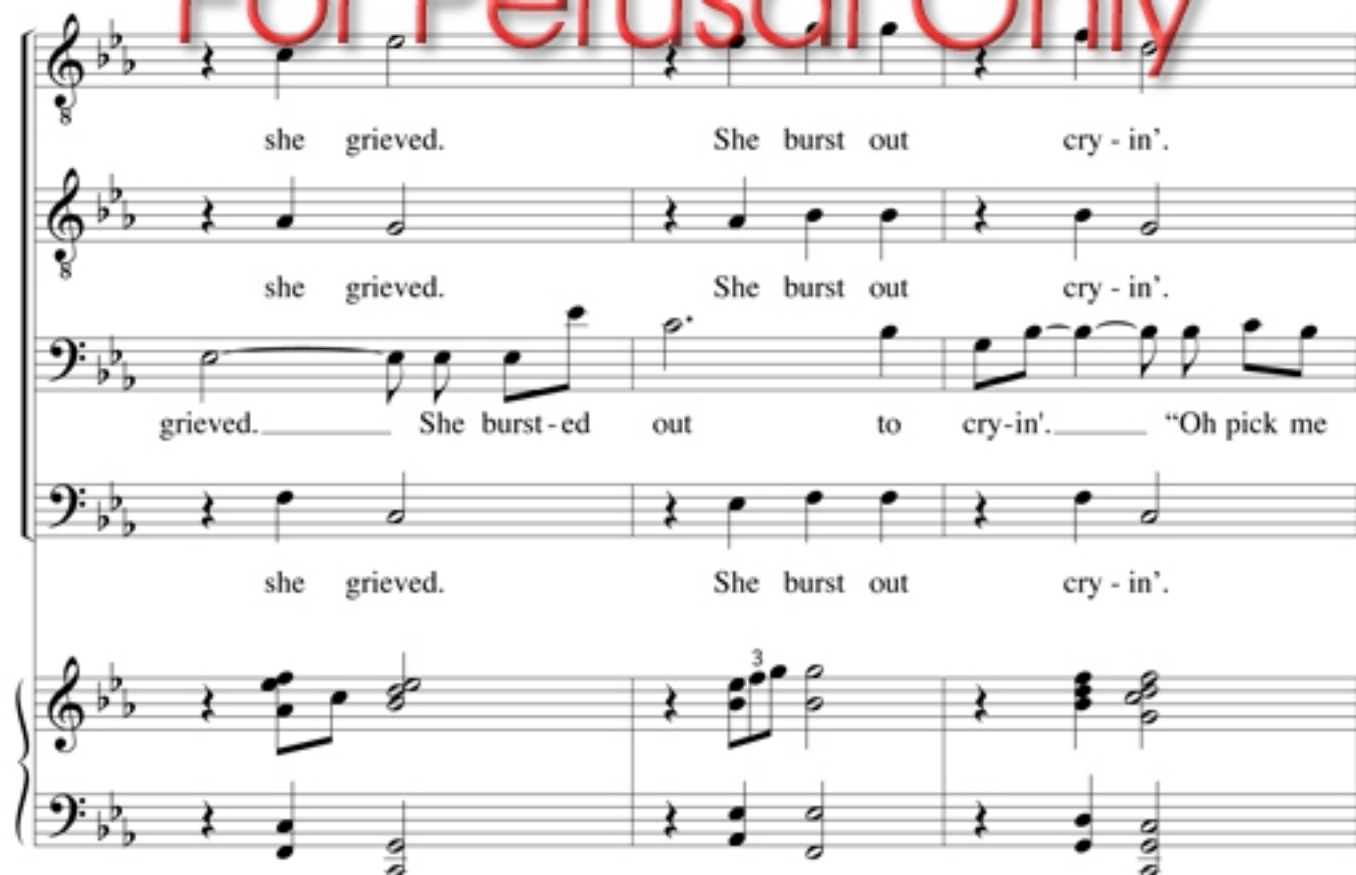
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she grieved. She burst out cry - in'.

she grieved. She burst out cry - in'.

grieved. She burst - ed out to cry - in'. "Oh pick me

she grieved. She burst out cry - in'.



“And take me home, I fear I’m
 “And take me home, I fear I’m
 up and car-ry me home, I fear that I am
 “And take me home, I fear I’m

3

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Slightly slower
p
 dy-in'." — They bur-ied Wil - liam in the church
p
 dy-in'." — They bur-ied Wil - liam in the church
mp
 dy-in'." — They bur-ied Wil - liam in the church
p
 dy-in'." — They bur-ied Wil - liam in the church

p
For reh. only thru m.66

yard, and Bar - b'ra there a - nigh him.

yard, and Bar - b'ra there a - nigh him.

yard, and Bar - b'ra there a - nigh him. From Wil-liam's

yard, and Bar - b'ra there a - nigh him.

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There grew a rose, there grew a

There grew a rose, there grew a

grave there grew a rose, from Bar-b'ra's a green

There grew a rose, there grew a

© protection

a tempo

p

And * *sim.*

high - er, — and there they tied a lov - er's_ knot, the red rose

rit.

and the bri - ar. —

rit. *dim.*

And *

Detailed description: This is a musical score for a song. It consists of three systems of music. The first system shows a piano introduction in 3/4 time, marked 'a tempo' and 'p' (piano). The piano part features a melody in the right hand and a bass line in the left hand. The second system introduces the vocal line in 4/4 time, with the lyrics 'high - er, — and there they tied a lov - er's_ knot, the red rose'. The piano accompaniment continues in 4/4 time. The third system continues the vocal line with the lyrics 'and the bri - ar. —' and concludes with a final piano accompaniment in 4/4 time, marked 'rit.' (ritardando) and 'dim.' (diminuendo). The score includes various musical notations such as rests, notes, and dynamic markings.