

# Red is the Rose

Traditional Irish Lyric

Robert Sieving

**Adagio** (♩ = 69)

pennywhistle or soprano recorder\* *mp*

Piano *mp* *p*

T *mp* *a tempo* [7]

B *mp* *a tempo*

*rit.* *a tempo*

*simile*

8 *a tempo* [11]

o'er the hills to your love. You choose the rose, I'll

o'er the hills to your love. You choose the rose, I'll

The score is in 3/4 time with a key signature of one sharp (F#). It begins with an Adagio tempo marking and a metronome marking of 69. The instrumental parts include a pennywhistle or soprano recorder line and a piano accompaniment. The vocal parts are for Tenor (T) and Bass (B). The lyrics are: "1. Come o'er the hills, my bon-ny lass, come o'er the hills to your love. You choose the rose, I'll". There are two first endings, marked with [7] and [11]. The piano part includes markings for *rit.* and *simile*. The score ends with a repeat sign.

\* Sounds an octave higher than written.

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make the vow, and I'll be your true love for - ev - er. Oh, *mp*

make the vow, your true love for - ev - er. Oh, *mf*

The first system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). The vocal line includes a fermata over the final note of the first phrase. Dynamics are marked *mp* and *mf*.

15

T1 red the rose in gar - den grows, so fair the

T2 red the rose in gar - den grows, so fair the

B red is the rose that in yon - der gar - den grows, fair is the lil - y of the

The second system features three vocal parts: Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The piano accompaniment continues. A large red watermark "For Perusal Only" is overlaid on the T2 part. The piano accompaniment consists of two staves (treble and bass clefs).

val - ley - o, (oh) *rit.*

val - ley - o, (oh) *rit.*

val - ley. Oh, clear is the wa - ter that flows from the Boyne, but my *rit.* *p* *allargando*

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, both with lyrics 'val - ley - o, (oh)'. The third staff is a bass line with lyrics 'val - ley. Oh, clear is the wa - ter that flows from the Boyne, but my'. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines feature a 'rit.' (ritardando) marking over the final notes. The piano accompaniment includes a 'p' (piano) dynamic and an 'allargando' marking at the end of the system.

love is fair - er than a ny 23

*a tempo*

The second system of the musical score consists of four staves. The top staff is a vocal line in bass clef with lyrics 'love is fair - er than a ny' and a box containing the number '23'. The bottom three staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment includes an 'a tempo' marking and two fermatas at the end of the system.

28

*p*

*mp* *a tempo*

2. It was by the shore \_\_\_\_\_ on a

*mp* *a tempo*

2. It was by the shore on a

*mf* *a tempo*

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sum - mer's... eve, the moon a - rise o'er the heath - er; and it

sum - mer's eve, the moon a - rise o'er the heath - er; and it

32

shone so fair on her gold - en hair, and she swore her love for -

shone so fair on gold - en hair, and swore her love for -

36

*mp*

*mp*

*mf*

T1

T2

B

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ev - er. Oh, red the rose in gar - den grows,

ev - er. Oh, red the rose in gar - den grows,

- ev - er. Oh, red is the rose that in yon - der gar - den grows,

so fair the val - ley - o, (oh)

so fair the val - ley - o, (oh)

fair is the lil - y of the val - ley, Oh, clear is the wa - ter that

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*rit.* *p* *allargando* *mp*

but my love is fair - er than a - ny. 3. Oh, it's

*rit.* *p* *allargando* *mp*

but my love is fair - er than a - ny. 3. Oh, it's

*rit.* *p* *allargando* *mp*

flows from the Boyne, but my love is fair - er than a - ny. 3. Oh, it's

44

*a tempo*

T  
not for leav - ing my lov - ing home or the loss of my dear

B  
not for leav - ing my lov - ing home or the loss of my dear

*mp*

48

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mo - ther; it's all for the loss of my bon - ny lass and my

mo - ther; it's all for the loss of my bon - ny lass and my

52

T1 *mp*  
home - land for - ev - er. Oh, red the rose in

T2 *mp*  
home - land for - ev - er. Oh, red the rose in

B *mf*  
home - land for - ev - er. Oh, red is the rose that in

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gar - den grows, so fair the val - ley -

gar - den grows, so fair the val - ley -

yon - der gar - den grows, fair is the lil - y of the val - ley, Oh,



o, (oh) but my love is fair - er than  
 o, (oh) (oh)  
 clear is the wa - ter that flows from the Boyne, (oh)

*rit.* *allargando* *p*  
*rit.* *allargando* *p*  
*rit.* *allargando* *p*

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a - ny

*a tempo*  
*a tempo*

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Musical score for the song "Bonny Lass". The score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment includes dynamic markings such as *rit.*, *pp*, *p*, and *pp*. The lyrics are: "bon - ny\_ lass, o'er the hills, my\_ bon - ny\_ lass." The score is divided into systems, with a double bar line and repeat sign at the end of the first system.