

# The Rose Tree

Traditional

Arrangement (c) copyright 2007 by Donald J. Borchelt  
All rights reserved

The musical score is written for guitar in 2/4 time. It consists of six systems of music, each with a staff of six lines representing the guitar strings. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various guitar-specific notations such as fret numbers (e.g., 9, 10, 12, 14, 16, 17), slurs, accents, and dynamic markings like 'H' (harmonic), 'SI' (sustained), and 'Po' (pizzicato). Chord diagrams are placed above the staff at the beginning of each system, including D, G, A7, D, Em, and G. The score is divided into two main sections, each with a first and second ending. The first ending of the first section ends with a double bar line and repeat dots, while the second ending leads to a different part of the piece. The second section also has a first and second ending, with the second ending concluding the piece. A compass rose is located at the end of the fifth system.

30

Em D

35

G 1. A7 D 2. A7 D

39

G A7 D

43

G 1. A7 D 2. A7 D

47

Em

51

G 1. A7 D

55

A7 D X2 ⊕ A7 D

I learned this tune here in New England, when i first moved here almost forty yearsd ago, to go to school. It has a nice contra dance feel to it. Still, I use a lot of left hand techniques to liven up the melodic nature of the piece. Note the phrasing in the 5th measure, and later in the arrangement, where the melody is set out fairly accurately, but the right hand is still picking the basic TITM alternate thumb pattern. There is a similar phrase in my arrangement of Staten Island Hornpipe.

Moving up the neck, the melody is more approximate, and the right hand patterns are more obvious. This is another example of my overall approach, whihc is not to slavishly copy the fiddle melody note for note. It still needs to sound like a banjo. The banjo need only compliment the fiddle, not mimic it.