

# The Rose Tree

Traditional

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The musical score is written for guitar in 2/4 time. It consists of six systems of music, each with a treble clef and a key signature of one sharp (F#). The score includes various guitar-specific notations such as fret numbers (e.g., 9, 10, 12, 14, 16, 17), slurs, and articulation marks like 'SI' (slide) and 'Po' (punch). Chord diagrams are provided above the staff at the beginning of each system: 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 the start of the second section. The second section also has two endings, with the first ending leading to a final chord and the second ending leading to a final chord. The score concludes with a final chord and a repeat sign.

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.