

Rose of My Honeymoon



Verse by

William Sharp

Music by

Katharine Barry

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THE JOHN CHURCH COMPANY

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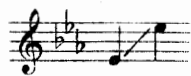
NEW YORK

LONDON

To pluck the wild rose in the morning dew
And dream of another rose to wear it soon;
Oh, will she never come, the morn's half through,
And dews don't keep until the afternoon.
Sweetheart, don't you wish that roses only grew
In secret places in the dusk of June?
Ah! here's my dew-wet rose since here are you,
Rose of my honeymoon!

--*William Sharp*

Rose of my Honeymoon



WILLIAM SHARP

KATHARINE BARRY

Moderato

The piano introduction is in G major and 4/4 time. It consists of four measures. The first measure has a whole rest in the treble and a half note G in the bass. The second measure has a half note A in the treble and a half note A in the bass. The third measure has a half note B in the treble and a half note B in the bass. The fourth measure has a half note C in the treble and a half note C in the bass. The piano part features chords in the right hand and single notes in the left hand, with a forte (f) dynamic marking.

The vocal line and piano accompaniment for the first line of the song. The vocal line is in G major and 4/4 time, with a mezzo-forte (mf) dynamic marking. The lyrics are "To pluck the wild rose in the morn - ing dew And". The piano accompaniment is in G major and 4/4 time, with a mezzo-forte (mf) dynamic marking. The piano part features chords in the right hand and single notes in the left hand.

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dream of an - oth - er rose to wear it soon:

The first system of the musical score. The vocal line is in B-flat major (two flats) and features a melodic phrase with a long slur. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

Oh, will she nev - er come — the morn's half through,

The second system of the musical score. The vocal line continues the melody with a slight pause indicated by a horizontal line. The piano accompaniment provides harmonic support with chords and a steady bass line.

And dews don't keep un - til the af - ter - noon.

The third system of the musical score. The vocal line concludes the phrase. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features some chordal textures in the right hand.

p
Sweet - heart, don't you

The first system of the musical score. The vocal line (treble clef) begins with a whole rest for three measures, then enters with a half note G4, quarter note A4, quarter note Bb4, and half note C5. The piano accompaniment (grand staff) features a series of chords in the right hand and single notes in the left hand. A piano (*p*) dynamic marking is present above the vocal line.

wish that ro - ses on - ly grew _____ in se - cret

The second system of the musical score. The vocal line continues with a half note D5, quarter note E5, quarter note F#5, and a half note G5 tied to the next system. The piano accompaniment continues with chords and single notes. A piano (*p*) dynamic marking is present above the vocal line.

pla - ces in the dusk of _____ June?

The third system of the musical score. The vocal line concludes with a half note G5, quarter note A5, quarter note Bb5, and a half note C6. The piano accompaniment concludes with chords and single notes. A piano (*p*) dynamic marking is present above the vocal line.

f rit.

Ahl here's my dew - wet rose _____ Since here are

f rit.

rall.

you, _____

f molto rit.

Rose of my hon - ey -

rall.

f molto rit.

moon!

f