

My love is like a red, red rose

Robert Burns
(1759–96)

Traditional Scottish
arr. Alexander L'Estrange

Andante espressivo ♩ = 66

mp

SOPRANO/
ALTO

PIANO

My

5

love is like a red, red rose That's new - ly sprung in June; O my_

8

S.A. *mp*

love is like the mel - o - dy That's sweet - ly played in tune. As

B./A. (opt.)

She walks in beauty

21

Lord Byron (1788–1824)

Alexander L'Estrange

Tenderly, always expressive ♩ = 60

PIANO *mp*

Ped.

The piano introduction consists of two systems of music. The first system is in 4/4 time and features a melody in the right hand with a dynamic marking of *mp*. The second system continues the melody and includes a bass line in the left hand with a 'Ped.' (pedal) marking.

poco rubato

a tempo

3 SOLO and S. *mp* v.1 SOLO or SEMI-CHORUS (any voice), v.3 ALL

1. She walks in beau - ty, like the night Of cloud - less
mf 3. And on that cheek and o'er that brow So soft, so

A. *mf*

3. And on that cheek and o'er that brow So soft, so

B./A. (opt.) *mf*

3. And on that cheek and o'er that brow so

The vocal part begins at measure 3. It features three verses of lyrics. The first two verses are for 'SOLO and S.' and the third is for 'v.3 ALL'. The music is in 2/4 time and includes dynamic markings of *mp* and *mf*. There are also performance instructions like 'poco rubato' and 'a tempo'.

poco rubato

a tempo

p

(con Ped.)

The piano accompaniment continues from the previous section. It features a melody in the right hand and a bass line in the left hand. The music is in 2/4 time and includes a dynamic marking of *p* and a 'con Ped.' (con pedal) instruction.

6

climes and star - ry skies, And all that's best of dark and bright
calm, yet e - lo - quent, The smiles that win, the tints that glow

calm, yet e - lo - quent, The smiles, the tints that

calm, yet e - lo - quent, The smiles that win, the

The vocal part continues from measure 6. It features three verses of lyrics. The music is in 4/4 time and includes dynamic markings of *p* and *mf*.

Auld Lang Syne

45

Robert Burns (1759–96)
adapted

Traditional Scottish
arr. Ben Parry

Nobly, with sentiment (♩ = 82)

PIANO

The piano introduction is in D major and 4/4 time. It begins with a mezzo-piano (mp) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The piece concludes with a fermata over a final chord.

4 S. *p* *espress.*
Should auld ac-quain-tance be for-got, And ne-ver brought to min'? Should

A. *p* *espress.*
Should auld ac-quain-tance be for-got, And ne-ver brought to min'? Should
[sing small notes if no 3rd part]

B./A. (opt.) *p* *espress.*
Should auld ac-quain-tance be for-got, And ne-ver brought to min'? Should

This system contains the vocal entries for the Soprano (S.), Alto (A.), and Bass/Alto (B./A. opt.) parts, along with the piano accompaniment. The vocal parts are marked with piano (p) and expressive (espress.) dynamics. The piano accompaniment continues with a steady accompaniment pattern.

9 *mf*
auld ac quain-tance be for-got, And days of auld lang syne?* For

auld ac-quain-tance be for-got, And days of auld lang syne?*
auld ac-quain-tance be for-got, And days of auld lang syne?*

p

This system continues the vocal and piano accompaniment. The vocal parts are marked with mezzo-forte (mf) dynamics. The piano accompaniment features a piano (p) dynamic in the final measure of the system.

* *syne* is pronounced like 'sign'.