

CARY BOYCE



A GARDEN OF ROSES

For

SATB Chorus and String Quartet



2020

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A Garden of Roses, a cycle for chorus and string quartet, centers on American and English poems on the theme of roses. These flowers have served as symbols of the human condition—from life and love to sorrow and death. The work is available for chorus and string quartet (12 mvmnts.), quartet alone (six qt. mvmnts.), or a piano/vocal score (six choral mvmnts.) that will also work with the choral/quartet version. The choral and the string movements can be performed separately in six movements each.

Duration: about 30 minutes w/strings, about 15 minutes in piano/vocal or quartet versions alone.

I.	Roses, Opening (Quartet Prelude)	1
II.	Go, Lovely Rose (Edmund Waller, 1606–1687)	3
III.	Gypsy Rose (Quartet Interlude)	11
IV.	For Whose Adornment (Kenneth Patchen, 1911–1972)	19
V.	The sea is awash with roses (Quartet Interlude, based on “For Miriam” [the sea is awash with roses] by Kenneth Patchen)	27
VI.	One Perfect Rose (Dorothy Parker, 1893–1967),.....	31
VII.	A Tango of Roses (Quartet Interlude)	37
VIII.	Flowers (Cary Boyce, b. 1955)	47
IX.	Go, Lovely Rose (Quartet Interlude, after Edmund Waller)	55
X.	The Funeral Rites of the Rose (Robert Herrick, 1591–1674)	59
XI.	Roses, Closing (Quartet Postlude)	69
XII.	A Rose By Any Other Name (William Shakespeare, 1564–1616; Gertrude Stein, 1874–1946; Victor Buono, 1938–1982; Amanda Hugginkiss, (2019–1955)	71

This project is commissioned in partnership with Spokane Kantorei Choir, Dr. Tim Westerhaus, Director; and the Spokane String Quartet: Mateusz Wolski, violin; Amanda Howard-Phillips, violin; Jeannette Wee-Yang, viola; and Helen Byrne, cello. Support comes from the SAGA Grants program of Spokane Arts.



I. Roses, Opening (*String Quartet Prelude*)

II. Go, Lovely Rose (*Edmund Waller, 1606-1687*)

Go, lovely Rose—
Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

Tell her that 's young,
And shuns to have her graces spied,
That hadst thou sprung
In deserts where no men abide,
Thou must have uncommended died.

Small is the worth
Of beauty from the light retired:
Bid her come forth,
Suffer herself to be desired,
And not blush so to be admired.

Then die—that she
The common fate of all things rare
May read in thee;
How small a part of time they share
That are so wondrous sweet and fair!

III. Gypsy Rose (*String Quartet Interlude – A Strip Tease*)

IV. For whose adornment ("For Miriam,"
*Kenneth Patchen, 1911-1972 – used with
permission of New Directions)*

For whose adornment the mouths
Of roses open in languorous speech
And from whose grace the trees of heaven
Learn their white standing

(I must go now to cash in the milk bottles
So I can phone somebody
For enough money for our supper.)

V. The sea is awash with roses (*String Quartet Interlude, based on "For Miriam [the sea is awash with roses]," Kenneth Patchen, 1911-1972*)

The sea is awash with roses
O they blow
Upon the land
The still hills fill with their scent
O the hills flow on their sweetness
As on God's hand
O love, it is so little we know of pleasure
Pleasure that lasts as the snow
But the sea is awash with roses
O they blow
Upon the land

VI. One Perfect Rose (*Dorothy Parker, 1893-1967*)

A single flow'r he sent me, since we met.
All tenderly his messenger he chose;
Deep-hearted, pure, with scented dew still wet—
One perfect rose.

I knew the language of the floweret;
"My fragile leaves," it said, "his heart enclose."
Love long has taken for his amulet
One perfect rose.

Why is it no one ever sent me yet
One perfect limousine, do you suppose?
Ah no, it's always just my luck to get
One perfect rose.

VII. A Tango Of Roses (*String Quartet Interlude*)

VIII. Flowers (*Cary Boyce, b. 1955*)

Bright lilies bloom like stars above and
Roses greet the one I love.
Morning glories open and then
Close at end of day.

Like Redbuds in the early spring the
Hyacinth and tulips bring bright
Colors. Fragrant blossoms crown the
Sunlit leaves of May.

The days of summer come, then fade, their
Kind and gentle times have made their
Closing. Farewell speeches end with
Nothing left to say.

A final flower falling teaches:
Seasons change and all time reaches
A conclusion as our ending
Themes and roles we play.

[continued]
The moments of our lives are made as
Roses that will bloom and fade. They
Kiss the sun, embrace the moon, and
Fin'ly, like our lives, are laid to
Rest. As seasons come and smile we
Find they only live awhile: For
Daylight dims and darkens soon. White
Roses open like the moon and
At last—die away.

IX. Go, Lovely Rose (*String Quartet Interlude,
after Edmund Waller, "Go, Lovely Rose"*)

X. The Funeral Rites of the Rose (*Robert Herrick, 1591-1674*)

The Rose was sick and smiling died;
And, being to be sanctified,
About the bed there sighing stood
The sweet and flowery sisterhood:
Some hung the head, while some did bring,
To wash her, water from the spring;
Some laid her forth, while others wept,
But all a solemn fast there kept:
The holy sisters, some among,
The sacred dirge and trental sung.
But ah! what sweet smelt everywhere,
As Heaven had spent all perfumes there.
At last, when prayers for the dead
And rites were all accomplished,
They, weeping, spread a lawny loom,
And closed her up as in a tomb.

XI. Roses, Closing (*String Quartet Postlude*)

(continued)

XII. A Rose By Any Other Name

(William Shakespeare, 1564-1616; Gertrude Stein, 1874-1946; Victor Buono, 1938-1982; Amanda Hugginkiss [ed.], 2019-1955)

A rose by any other name would smell as sweet.
A rose by any other name would feel the beat
Each time we meet!
A rose by any other name gives me
Shivers and tingles like snow and sleet!
A rose ...

My love is sweeter than wine.
Y'know I like a sip, any old time. (Oh, yeah!)
I like to take a nip late morning or at noon
(Oh, yeah!)
I like to take a tipple under the moon.
My love is so very fine! I think I'll take a taste,
Right now, right now would be
Fff...(ai, ai, ai)...ine!

My love, my love! is sweeter than sweet!
And ev'ry now and then he tickles my Fancy!
(Fancy feet!)
My love sends me into a swoon! My love will
sing me over the moon!
(With such a nice tune!)

My love kiss'd me right in the backseat of a
nineteen sixty-nine Volkswagen Beetle!
Right in the backseat, and not just a leetle.
Whoa! So discreet! On a side street, in the
backseat! Please repeat! (Please repeat!) Whoa!
My love will take me up just like a Bal-LOON!

A rose by any other name would give me
that sweet heat.
Yeah! Yeah! Yeah, yeah, yeah, YEAH!
My love is so cool, he likes his drink neat!
(Neat! Sweet! Petite!)

My love snaps on two and four!
My love really knows the score!
*He's stolen third base!** [optional]
*The bases are loaded, he's sliding for home!**
My love whispers of Eau de Cologne!
He doesn't speak French but he makes me
Oh! Oh! Oh! Oh, oh, OH LA LA!

A rose by any other name would smell as sweet.
A rose by any other name would feel the beat
each time we meet!
A rose by any other name gives me
shivers and tingles like snow and sleet!

A rose is a rose is a rose is a rose ... I suppose!
My rose! Wins by a Nose ...
Warmer than cashmere hose!
A rose! by any other name would smell as
sweet.
A rose, a rose would smell as sweet-er than
wine so di-vine really
Fine and so neat she's
Petite! Feel the
Heat! Be dis-
Creet!

A rose, a rose, Is a ... Rose.
A rose.

I. Roses, Opening Prelude

Cary Boyce

d. = 66

Violin 1

Violin 2

Viola

Violoncello

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc.) showing measures 4-5. The score is in common time. Measure 4: Vln. 1 plays sustained notes at *ppp*. Vln. 2 and Vla. play eighth-note patterns at *mp*. Vc. plays sustained notes at *ppp*. Measure 5: Vln. 2 and Vla. play eighth-note patterns at *ppp*. Vln. 1 and Vc. play sustained notes at *mf*. Vln. 1 has a dynamic marking *ord.* over its notes. The Vla. part includes a grace note and a fermata over the first note of the measure. The Vc. part includes a dynamic marking *sul tasto legato* over its notes.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc.) showing measures 6 through 9. The score includes dynamics and performance instructions such as *mf*, *f*, *fp*, and *sempre f*.

Vln. 1: Measure 6: *mf*. Measures 7-8: *f*. Measure 9: *fp*.

Vln. 2: Measures 6-8: *f*. Measure 9: *sempre f*.

Vla.: Measures 6-8: *mf*. Measure 9: *fp*.

Vc.: Measures 6-8: *ppp*. Measure 9: *fp*.

2

9

Vln. 1

Vln. 2

Vla.

Vc.

f

B^{\flat}

B^{\sharp}

11

Vln. 1

mp

cresc. molto

f

Vln. 2

mp

Vla.

mp

Vc.

mp

niente

niente

niente

14

Vln. 1

non vib.

p

Vln. 2

p

Vla.

p

Vc.

p

p

p

p

p

Edmund Waller (1606-1687)

II. Go, Lovely Rose

3

Cary Boyce

$\text{♩} = 112$

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello



5

Go____ love - ly Rose — Tell her____ that wastes her time and me

Go____ love - ly Rose — Tell her____ that wastes her time and me

$\text{♩} = 112$

Soprano

Alto

Tenor

Bass

8

A

How sweet and
How sweet and
When I re - sem - ble her to thee
That now she knows

A

fair she seems to be
fair she seems to be
Tell her that's young And shuns to have her graces
Tell her that's young And shuns to have her graces

B

fair she seems to be
Tell her that's young And shuns to have her graces
Tell her that's young And shuns to have her graces
Tell her that's young And shuns to have her graces

B

fair she seems to be
Tell her that's young And shuns to have her graces
Tell her that's young And shuns to have her graces
Tell her that's young And shuns to have her graces

16

in des - serts where no men a - bide,
That had'st thou sprung in des - serts where no men a - bide,
spied That had'st thou sprung in des - serts Thou
spied in des - serts Thou

mp

mf

p

mf

p

mf

p

mf

p

fp

p

20

must have un - com - mend - ed died.

must have un - com - mend - ed died.

mp

p

mp

p

mp

p

mp

p

C

22 *p*

Small is the worth____ of beau - ty

Small is the worth____ from the light re -

Small is the worth____ of beau - ty from the light re -

Small is the worth____

C

23

- - -

- - -

- - -

- - -

24 2 + 3 *mp* *mf* *mp* *cresc.* 3 + 2 *f*

Bid her come forth, Suf - fer her - self to be de - sired, And not tired.

Bid her come forth, Suf - fer her - self to be de - sired, And not tired.

Bid her come forth, Suf - fer her - self to be de - sired, And not tired.

Bid her come forth, Suf - fer her - self to be de - sired, And not tired.

mp *mf* *mp* *cresc.* *f*

28

D poco Adagio

blush so to be ad-mired. Then die — that she The com - mon fate of all things
 blush so to be ad-mired. Then die — that she The com - mon fate of all things
 blush so to be ad-mired. Then die — that she The com - mon fate of all things
 blush so — Then die — that she The com - mon fate of all things

D poco Adagio

sostenuto *f*
 sostenuto *f*
 sostenuto *f*
 *opt. *f*
 sostenuto *f*
 sostenuto *f*
 sostenuto *f*
 sostenuto *f*

35

E

A Tempo light, legato

rare May read in thee; May read in thee; How small a
 rare May read in thee; May read in thee; How small a
 rare May read in thee; May read in thee; How small a
 rare How small a

E

A Tempo light ord.
 light ord.
 light ord.
 mp *p* *p*

39

rit.

part of time they share That are so won - drous Sweet and

rit.

part of time they share That are so won - drous Sweet and

rit.

part of time they share That are so won - drous Sweet and

rit.

part of time they share That are so won - drous Sweet and

8

rit.

part of time they share That are so won - drous Sweet and

rit.

part of time they share That are so won - drous Sweet and

2

rit. sul tasto

pp

rit. sul tasto

pp

rit. sul tasto

pp

rit. sul tasto

pp

42

F

A Tempo

mp

fair! Go, _____ love - ly Rose — Tell her _____ that

mp

fair! Go, _____ love - ly Rose — *mp*

fair!

F

A Tempo

mp

dim.

mp

45

wastes her time and me

Tell her that wastes her time and me

Go, love - ly Rose

Tell her that wastes her

Go, love - ly Rose

dim.

p

48

G

When I re -

When I re -

When I re -

When I re -

time and me

That now she knows

When I re -

G

mp

mp

mp

mf

mp

H

51

sem - ble her to thee

sem - ble her to thee How sweet and fair she seems to be.

sem - ble her to thee

Go love - ly Rose Tell her

sem - ble her to thee

Go love - ly Rose Tell her

H

57

niente

niente

niente

that wastes her time and me...

niente

segue

niente

p

III. GYPSY ROSE LEE

11
CARY BOYCE

attaca

Violin 1

Violin 2

Viola

Violoncello

Easy Vamp

4

A

7

B

11

12

C

15

19

D

23

26

Musical score for orchestra and piano, page 30, section E. The score consists of four staves. The top staff is for the piano, showing three-note chords with grace notes. The second staff is for the strings, with dynamic markings *mp*, *w/vla (sexy, gutteral)*, *mf*, and *(w/vln.)*. The third staff is for the bassoon, with dynamic *mf*. The bottom staff is for the piano, with dynamic *mf*. Measure 30 concludes with a repeat sign and a new section.

33

f

mp *f*

sul pont.

Musical score for orchestra and piano, page 10, measures 39-40. The score consists of four staves: Violin 1, Violin 2, Cello, and Double Bass. Measure 39 starts with a dynamic of *mf*. The Violin 1 and Violin 2 parts play eighth-note patterns with grace notes. The Cello and Double Bass provide harmonic support. Measure 40 begins with a dynamic of *ff*. The Violin 1 and Violin 2 continue their rhythmic patterns. The Cello has a sustained note. The Double Bass provides harmonic support. Measure 41 starts with a dynamic of *mf*. The Violin 1 and Violin 2 play eighth-note patterns. The Cello and Double Bass provide harmonic support. Measure 42 starts with a dynamic of *f*. The Violin 1 and Violin 2 play eighth-note patterns. The Cello and Double Bass provide harmonic support.

14

42

G solo: lyric, sweet

44

46

H saucy

49

52

55

I sexy, gutteral

59

f

J (w/vln.) poco f

(w/vln.) poco f

(w/vln.) poco f

15

Arpeggiated patterns with grace notes and slurs. Measure 55 includes dynamic markings 'mf' and 'f'. Measure 59 includes dynamic markings 'f' and 'mf'. Measure 63 includes dynamic markings 'poco f' and 'mf'. Measure 64 includes dynamic markings '(w/vln.) poco f' and 'mf'. Measure 65 includes dynamic markings '(w/vln.) poco f' and 'mf'. Measure 66 includes dynamic markings '(w/vln.) poco f' and 'mf'.

Musical score for orchestra, page 16, section 66. The score consists of four staves: Violin 1, Violin 2, Viola, and Cello/Bass. The Violin 1 and 2 parts feature sixteenth-note patterns with grace marks and dynamic markings 'f' and '3'. The Viola part has eighth-note patterns with grace marks and a dynamic marking '3'. The Cello/Bass part provides harmonic support with sustained notes and bassoon entries.

Musical score for three staves, measures 70-71. The score consists of three staves: Violin (top), Viola (middle), and Cello/Bass (bottom). The key signature is one sharp. Measure 70 starts with a dynamic of mf . Measure 71 begins with a dynamic of f . Both measures feature sixteenth-note patterns with grace notes and slurs. Measure 71 concludes with a dynamic of p .

Musical score for strings and woodwind section, page 73, section K.

The score consists of four staves:

- Top Staff:** Violin 1 (Treble clef) and Violin 2 (Treble clef). Both play eighth-note patterns with grace notes. Measure 1: *mf*. Measure 2: *ff*, *rit.* Measure 3: *ff*, *rit.* Measure 4: *a tempo*.
- Second Staff:** Viola (Treble clef) and Cello (Bass clef). Both play eighth-note patterns. Measure 1: *mf*. Measure 2: *ff*, *rit.* Measure 3: *ff*, *rit.* Measure 4: *sul G*, *a tempo*.
- Third Staff:** Double Bass (Bass clef). Measures 1-3: *ff*, *rit.* Measure 4: *a tempo*.
- Bottom Staff:** Double Bass (Bass clef). Measures 1-3: *ff*, *rit.* Measure 4: *mf*, *3*.

L

80

f *mp*

81

82

83

M

83

poco f

86

ff

ff

89

92

N

poco adagio

101

gliss.

102

gliss.

103

gliss.

104

let vibrate

105

mf

KENNETH PATCHEN

IV. For Whose Adornment

CARY BOYCE

 $\text{♩} = 65$

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello



A

5

A

10

For

mp

For

legato

p

B

14

$\text{♪} = \text{♪}$

$\frac{6}{8}$

$\frac{6}{8}$

whose a - dorn - ment the mouths of ro - - - ses

ten.

whose a - dorn - ment the mouths of ro - - - ses

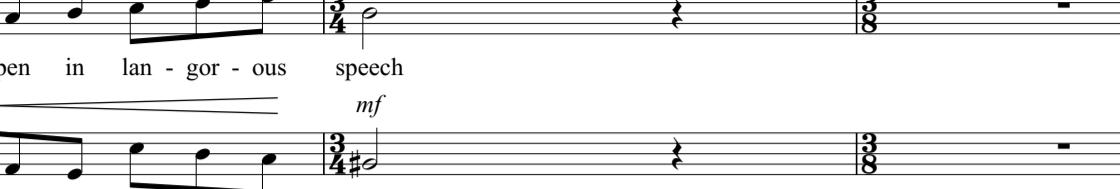
$\text{♪} = \text{♪}$

ten.

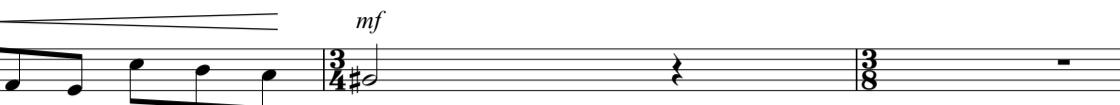
f

mf

C

18 *mp* $\text{♪} = \text{♪}$


o - pen in lan - gor - ous speech

mp *mf*


o - pen in lan - gor - ous speech

mf


o - pen in lan - gor - ous speech

mf


o - pen in lan - gor - ous speech

The musical score for section C consists of four staves. The top staff (treble clef) starts with *mp*, followed by measures in $\frac{3}{4}$ with *mf*, $\frac{3}{8}$ with a sixteenth-note pattern, and $\frac{3}{8}$ with *mfp*. The second staff (treble clef) starts with *mp*, followed by measures in $\frac{3}{4}$ with *mf*, $\frac{3}{8}$ with a dotted half note, and $\frac{3}{8}$ with a quarter note. The third staff (treble clef) starts with *mp*, followed by measures in $\frac{3}{4}$ with *mf*, $\frac{3}{8}$ with *f*, and $\frac{3}{8}$ with a eighth-note pattern. The bottom staff (bass clef) starts with *mf*, followed by measures in $\frac{3}{4}$ with a dotted half note, $\frac{3}{8}$ with a quarter note, and $\frac{3}{8}$ with a dash.

21

$\text{♪} = \text{♪}$

D

$\text{♪} = \text{♪}$

5

8

$\text{♪} = \text{♪}$

5

8

$\text{♪} = \text{♪}$

5

8

mf

and

mf

and

$\text{♪} = \text{♪}$

D

fp

5

8

mf

fp

f

fp

mf

fp

5

8

5

8

5

8

mf

fp

24 (3 + 2) ♩ = ♩

from whose grace the trees of heaven learn their white

from whose grace the trees of heaven learn

(3 + 2) ♩ = ♩

mp *mf* *f*

mp

mp

mp



27 E

stand - ing-

E

p

mf

ff

f

p

mp

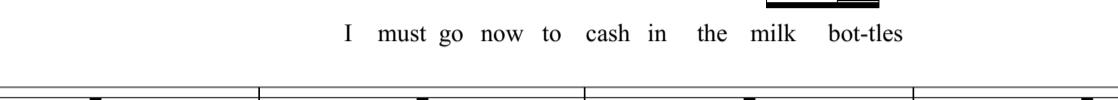
f

p

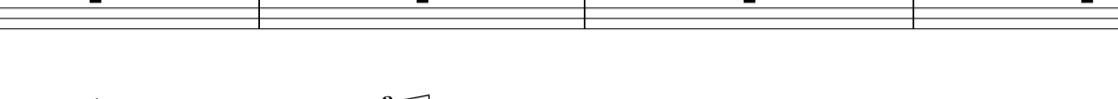
30

mp 

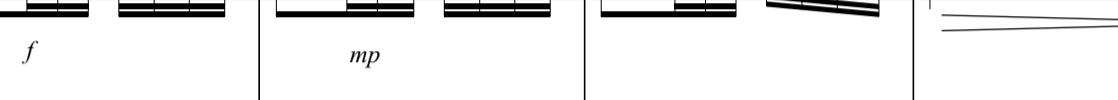
I must go now to cash in the

mp 

I must go now to cash in the milk bot-tles

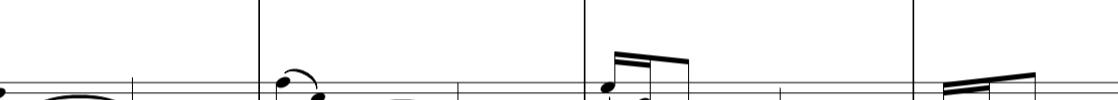
f 

mf 

p 

mf 

34

mp 

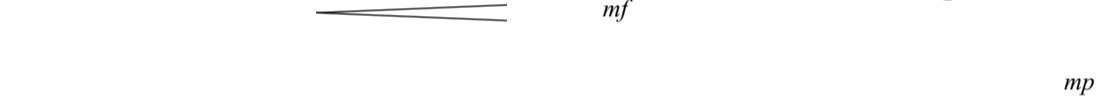
So I can

mp 

So I can phone some-bo-dy

mp 

So I can phone some-bo-dy

mp 

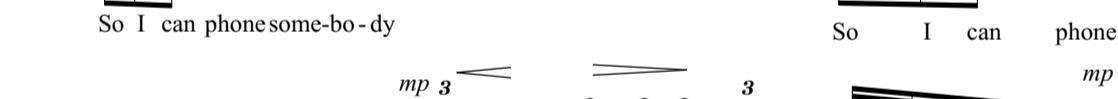
So I can phone some bo - dy So I can

mp 

So I can phone some bo - dy So I can

mp 

So I can phone some bo - dy So I can

mp 

So I can phone some bo - dy So I can

mp 

So I can phone some bo - dy So I can

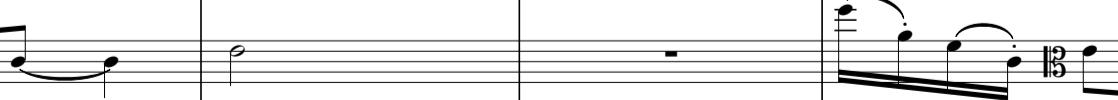
p 

mp 

p 

mp 

mp 

mp 

mp 

mp 

38

phone some - bo - dy for e - nough mon - ey for our sup - per ...

for e - nough

phone some - bo - dy for e - nough mon - ey for our sup - per ...

for e - nough

41 F

for e - nough mon - ey for our sup - per ...

mon - ey for our sup - per ... for e - nough mon - ey for our

for e - nough mon - ey for our sup - per ...

mon - ey for our sup - per ...

F

3 3 3 3

3 3 3 3

3 3 3 3

fp

3 3 3 3

3 3 3 3

fp

3 3 3 3

fp

3 3 3 3

fp

44

sup - per ...

...

for e - noug mon - ey for our sup - per ...

mp *p*

mp *p*

mp *p*

mp *p*

48

G

mp

dim.

mp

ppp

mp

ppp

52

6

p

mp

p

55

sul tasto

diminuendo

al niente

diminuendo

sul tasto

al niente

diminuendo

sul tasto

al niente

diminuendo

sul tasto

al niente

After the poem "for Miriam"
(The sea is awash with roses ...)
by Kenneth Patchen

V. The Sea Is Awash With Roses

27

Cary Boyce

B

Broadly, sempre sostenuto

14

Vln. 1
Vln. 2
Vla.
Vc.

17

Vln. 1
Vln. 2
Vla.
Vc.

20

C

Vln. 1
Vln. 2
Vla.
Vc.

D

23

Vln. 1
Vln. 2
Vla.
Vc.

27

Vln. 1

Vln. 2 *dim.*

Vla.

Vc. *pp*

30

E

Vln. 1 *dim.*

Vln. 2 *3*

Vla. *3*

Vc. *dim.*

33

Vln. 1

Vln. 2 *3*

Vla. *3*

Vc. *3*

36

F

Vln. 1

Vln. 2

Vla. *3*

Vc. *3*

39

Vln. 1 non vib., ghostly

Vln. 2 non vib., ghostly

Vla. non vib., ghostly

Vc. non vib., ghostly

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc.) at measure 42. The score shows four staves. Vln. 1 and Vln. 2 play eighth-note patterns with grace notes and slurs. Vla. and Vc. play eighth-note patterns with slurs. Measure 42 ends with a repeat sign and a C-clef.

G

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc.) in 44. The score shows four measures. Measures 44 and 45 are identical, featuring eighth-note patterns in Vln. 1, Vln. 2, and Vla., and sixteenth-note patterns in Vc. Measure 46 begins with a dynamic of *mp* and a tempo marking of *3*. The strings play eighth-note patterns. The vocal line continues its sixteenth-note pattern.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc.) showing measures 47-48. The score consists of four staves. Vln. 1 and Vln. 2 play eighth-note patterns with grace notes. Vla. and Vc. play sustained notes. Measure 47 ends with a fermata over the strings. Measure 48 begins with a dynamic of dim. and *al niente*. The strings play sustained notes through measure 48.

VI. One Perfect Rose

31

Dorothy Parker

$\text{♩} = 76$

Wryly, Pouty

* Optional solo soprano

mp

Soprano

A sin-gle flower he sent me since we met.

Alto

A sin-gle flower he sent me since we met.

Tenor

(tutti) mf

Bass

All

(tutti) mfs

All

Violin 1

$\text{♩} = 76$

pizz.

mp

p

Violin 2

pizz.

mp

p

Viola

pizz.

mp

p

Violoncello

pizz.

mp

p

Cary Boyce

4

(tutti) *poco cresc.*

Deep - heart-ed pure_ with scent-ed dew_ still

(tutti) *poco cresc.*

Deep - heart-ed pure_ with scent-ed dew_ still

ten-der-ly his mes-sen-ger he_ chose.

ten-der-ly his mes-sen-ger he_ chose.

3

3

3

3

2

8

A

rose. I knew the lan - guage of the

rose. I knew the lan - guage of the

rose.

rose.

A

Musical score for strings and basso continuo, measures 1-2. The score consists of four staves. The top staff is treble clef, 3/4 time, key signature of one flat. It contains six measures of eighth-note patterns. The second staff is treble clef, 3/4 time, key signature of one flat. It contains six measures of eighth-note patterns. The third staff is bass clef, 3/4 time, key signature of one flat. It contains two measures of quarter notes and two measures of rests. The fourth staff is bass clef, 3/4 time, key signature of one flat. It contains two measures of quarter notes and two measures of rests. Measure 2 begins with a vertical bar line.

10

flow-er-et: it said, "his hearten - close." Love long has

flow-er-et: it said, "his hearten - close." Love long has

"My fra-gile leaves," "his hearten - close." Love long has

"My fra-gile leaves," "his hearten - close." Love long has

13

ta - ken for his am - u - let One.

ta - ken for his am - u - let One.

ta - ken for his am - u - let One.

ta - ken for his am - u - let One.

16

B

p **B** mp

per - fect rose. Why is it no one

p mp

per - fect rose. Why is it no one

p

per - fect rose. -

p

per - fect rose. -

B

=

19

optional soprano solo:

e - ver sent me yet one per - fect li - mo - sine do you sup -

(tutti)

optional tacit w/solo

e - ver sent me yet one per - fect li - mo - sine do you sup -

(tutti)

35

22 *mf* *mp* (nasal) *f* ord. *mf*
 pose? Ah_____ (nn) no, _____ it's
mf *mp* (nasal) *f* ord. *mf*
 pose? Ah_____ (nn) - no, _____ it's
mp (nasal) *f* ord.
 8 Ah_____ (nn) - no,
mp (nasal) *f* ord.
 Ah_____ (nn) no,


2

C

24

al - ways just my luck to get

al - ways just my luck to get

- - - - -

C

al - ways just my luck to get

al - ways just my luck to get

al - ways just my luck to get

Rit.

26 *mf* *f* **A Tempo**

one per - fect
one per - fect
one per - ffect
one per - ffect

Rit.

one per - ffect

arco *f*

arco *f*

arco *f*

arco *f*



28

rose.
rose.
rose.
(*rose.*)

pizz. *mp*

pizz. *mp*

pizz. *mp*

pizz. *mp*

VII. A Tango of Roses

Cary Boyce

$\text{♩} = 112 \quad (2 + 3)$

Violin 1
Violin 2
Viola
Violoncello

dry
dry
pizz.
mp

$\text{♩} = 4$

Vln. 1
Vln. 2
Vla.
Vc.

wet
dry
pp
wet
solo: *v*
mf

A

8

Vln. 1
Vln. 2
Vla.
Vc.

mf

11

Vln. 1
Vln. 2
Vla.
Vc.

14

Vln. 1

Vln. 2

Vla.

Vc.

B (brushed)

(solo)

18

Vln. 1

Vln. 2 (brushed)

Vla.

Vc. simile

21

Vln. 1

Vln. 2

Vla.

Vc.

24

Vln. 1

Vln. 2

Vla.

Vc.

C

(solo)

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc.) showing measures 27-30. The score consists of four staves. Vln. 1 and Vln. 2 play eighth-note patterns. Vla. plays sixteenth-note patterns. Vc. provides harmonic support with sustained notes and bass lines. Measure 27 starts with a forte dynamic. Measure 28 begins with a piano dynamic (mp). Measure 29 features a dynamic marking 'v' above the staff. Measure 30 concludes the section.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc.) showing measures 30-33. The score is in common time. Measure 30: Vln. 1 and Vln. 2 play eighth-note patterns with grace notes. Vla. plays eighth-note pairs. Vc. plays eighth-note pairs. Measure 31: Similar patterns continue. Measure 32: Vln. 1 and Vln. 2 play eighth-note patterns with grace notes. Vla. plays sixteenth-note patterns. Vc. plays eighth-note pairs. Measure 33: Vln. 1 and Vln. 2 play eighth-note patterns with grace notes. Vla. plays eighth-note pairs. Vc. plays eighth-note pairs.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc.) showing measures 33-35. The score is in common time. Measure 33: Vln. 1 and Vln. 2 play eighth-note patterns, Vla. plays a sustained note, Vc. plays eighth notes. Measure 34: Vln. 1 and Vln. 2 play eighth-note patterns, Vla. plays a sustained note, Vc. plays eighth notes. Measure 35: Vln. 1 and Vln. 2 play eighth-note patterns, Vla. plays eighth notes, Vc. plays eighth notes.

36

D

Vln. 1

p

duet w/ viola:

Vln. 2

f

duet w/ vn2:

Vla.

f

Vc.

p

E

39

Vln. 1

Vln. 2

Vla.

Vc.

41

Vln. 1

Vln. 2

Vla.

Vc.

solo: *f*

44

F

Vln. 1

Vln. 2

Vla.

Vc.

47

Vln. 1

Vln. 2

Vla.

Vc.

49

Vln. 1 (solo) *(dim. to background)*
f

Vln. 2

Vla. (to background)

Vc. *f*

52

Vln. 1 *mp* *f* *3*

Vln. 2 *mp* *f* *3*

Vla. *f*

Vc.

55

Vln. 1 **G**

Vln. 2 solo: *mf*

Vla. *mp*

Vc. solo: *mf*

58

Vln. 1 <

Vln. 2

Vla. <

Vc.

61

Vln. 1

Vln. 2

Vla.

Vc.

f

mf

64

Vln. 1

Vln. 2

Vla.

Vc.

gliss.

H

mp

PIZZ.

f

PIZZ.

f

so, espressivo:

f

67

Vln. 1

Vln. 2

Vla.

Vc.

arco

70

Vln. 1

f

Vln. 2

Vla.

arco

3

mf

Vc.

mf

3

73

Vln. 1

Vln. 2

Vla.

Vc.

I

76

Vln. 1

Vln. 2

Vla.

Vc.

PIZZ.

p

79

Vln. 1

Vln. 2

Vla.

Vc.

82

Vln. 1

Vln. 2

Vla.

Vc.

ARCO

molto

84

Vln. 1 *fp* *cresc.*

Vln. 2 *p*

Vla. *f* *p*

Vc. *f* *p*

tr *tr*

(*sempre cresc.*)

86

Vln. 1

Vln. 2

Vla.

Vc.

J

ff

(*solo*)

f

PIZZ.

gliss.

gliss.

gliss.

mp *mp*

88

Vln. 1

Vln. 2

Vla.

Vc.

mp

90

Vln. 1

Vln. 2

Vla.

Vc.

f

f

92

Vln. 1

Vln. 2

Vla.

Vc.

93

Vln. 1

Vln. 2

Vla.

Vc.

95

Vln. 1

Vln. 2

Vla.

Vc.

ritardando

98

Vln. 1

Vln. 2

Vla.

Vc.

100 ten. ten. a tempo

Vln. 1

Vln. 2 ten. ten.

Vla. ten. ten.

Vc. mf

102

Vln. 1 p

Vln. 2 dry p

Vla. p

Vc. mp

wet

dry

mp

105

Vln. 1

Vln. 2 wet

Vla.

Vc. gliss. p

107

Vln. 1

Vln. 2

Vla.

Vc. pp p

VIII. FLOWERS

I $\text{♩} = 92$

SOPRANO

ALTO

TENOR

BASS

Violin 1

Violin 2

Viola

Violoncello

A

4

S.

A.

T.

B.

mp

Bright li - lies bloom like stars a - bove and Ro - ses greet the one I love.

mp

Bright li - lies bloom like stars a - bove and Ro - ses greet the one I love.

A

Vln. 1

Vln. 2

Vla.

Vc.

mp

p

mp

p

mp

p

mp

p

B

7

S. *Morn-ing glo-ries o - pen and then Close at end of day. Like Red-buds in the ear - ly spring the*

A. *Morn-ing glo-ries o - pen and then Close ... Like Red-buds in the ear - ly spring the*

T. *Morn-ing glo-ries o - pen and then Close at end of day. Like Red-buds in the ear - ly spring the*

B. *Morn-ing glo-ries o - pen and then Close ... Like Red-buds in the ear - ly spring the*

B

Vln. 1

Vln. 2

Vla.

Vc.

10

S. *Hy - a - cinth and tu - lips bring bright Co - lors. Fra - grant blos - soms crown the*

A. *Hy - a - cinth and tu - lips bring bright Co - lors. Fra - grant blos - soms crown the*

T. *Hy - a - cinth and tu - lips bring bright Co - lors.*

B. *Hy - a - cinth and tu - lips bring bright Co - lors.*

Vln. 1

Vln. 2

Vla.

Vc.

C

12 *mf* *poco rit.* *a tempo*

S. Sun - lit leaves of May. The Days of sum - mer come, then fade, their
mf
A. Sun - lit leaves of May. The Days of sum - mer come, then fade, their
mf
T. The Days of sum - mer come, then fade, their
mf
B. The Days of sum - mer come, then fade, their

C

Vln. 1
Vln. 2
Vla.
Vc.

14 *poco rit.* *a tempo*
S. div. Fare-well speech-es end with no thing left to say.
Kind and gen-tle times have made their Clos- ing. No-thing left to say. A
unis. p

A. *cresc.* *poco rit.* *unis.*
Kind and gen-tle times have made their Clos- ing. No thing left to say. A
poco rit.
T. *cresc.* *No-thing left to say.* *unis.*
Kind and gen-tle times have made their Clos- ing. No-thing left to say. A
poco rit.
B. *cresc.* *poco rit.* *p*
Kind and gen-tle times have made their Clos- ing. No-thing left to say. A

Vln. 1 *a tempo*
Vln. 2 *f* *> a tempo*
Vla. *f* *>*
Vc. *f* *>*
f *>*

D

ritardando poco a poco

S. Fin - al flow - er fal - ling teach - es: Sea - sons change and all time reach - es

A. Fin - al flow - er fal - ling teach - es: Sea - sons change and all time reach - es

T. Fin - al flow - er fal - ling teach - es: Sea - sons change and all time reach - es

B. Fin - al flow - er fal - ling teach - es: Sea - sons change and all time reach - es

Vln. 1

Vln. 2

Vla.

Vc.

Da tempo **E**

S. A con - clu - sion as our end - ing Themes and roles we play. The Mo - ments of our lives are made as

A. A con - clu - sion as our end - ing Themes and roles we play. The Mo - ments of our lives are made as

T. A con - clu - sion as our end - ing Themes and roles we play. The Mo - ments of our lives are made as

B. A con - clu - sion as our end - ing Themes and roles we play. The Mo - ments of our lives are made as

E

Vln. 1

Vln. 2

Vla.

Vc.

p

22

S. *cresc.*

A. *cresc.*

T. *cresc.*

B. *cresc.*

Ro - ses that will bloom and fade. They Kiss the sun, em - brace the moon, and

Ro - ses that will bloom and fade. They Kiss the sun, em - brace the moon, and

Ro - ses that will bloom and fade. They Kiss the sun, em - brace the moon, and

Ro - ses that will bloom and fade. They Kiss the sun, em - brace the moon, and

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc.) in 2/4 time, key signature of B-flat major (two flats). The score consists of two measures separated by a vertical bar line.

- Vln. 1:** Starts with a eighth note (B-flat), followed by a half note (D-flat), a quarter note (A-flat), another quarter note (A-flat), and a half note (D-flat).
- Vln. 2:** Starts with a half note (D-flat), followed by a quarter note (A-flat), another quarter note (A-flat), and a half note (D-flat).
- Vla. (Bassoon):** Starts with a half note (D-flat), followed by a quarter note (A-flat), a dotted half note (E-flat), a eighth note (B-flat) with a beam, a eighth note (B-flat) with a beam, and a eighth note (B-flat) with a beam.
- Vc. (Cello):** Starts with a half note (D-flat), followed by a quarter note (A-flat), a dotted half note (E-flat), a eighth note (B-flat) with a beam, a eighth note (B-flat) with a beam, and a eighth note (B-flat) with a beam.

F

S. 24

A.

T.

B.

The musical score consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The vocal parts sing in unison. The lyrics are: "Fin'ly like our lives are laid to Rest. As sea - sons come and smile we". The vocal parts sing in unison. The lyrics are: "Fin'ly like our lives are laid to Rest. As sea - seasons come and smile we". The vocal parts sing in unison. The lyrics are: "Fin'ly like our lives are laid to Rest. As sea - seasons come and smile we". The vocal parts sing in unison. The lyrics are: "fin'ly like our lives are laid to Rest. As sea - seasons come and smile we". The vocal parts sing in unison.

Vln. 1

Vln. 2

Vla.

Vc.

F

26

S. Find they on - ly live a - while: For Day - light dims and dark - ens soon. White

A. Find they on - ly live a - while: For Day - light dims and dark - ens soon. White

T. ⁸ Find they on - ly live a - while: For Day - light dims and dark - ens soon. White

B. Find they on - ly live a - while: For Day - light dims and dark - ens soon. White

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

28 rit. a tempo **G**

S. Ro - ses o - pen like the moon and At last die a - way. Bright li - lies bloom like stars a-bove and

A. Ro - ses o - pen like the moon and At last die a - way. Bright li - lies bloom like stars a-bove and

T. ⁸ Ro - ses o - pen like the moon and At last die a - way. Bright li - lies bloom like stars a-bove and

B. Ro - ses o - pen like the moon and At last die a - way. Bright li - lies bloom like stars a bove and

Vln. 1 *p*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

31

S. 

A. 

T. 

B. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

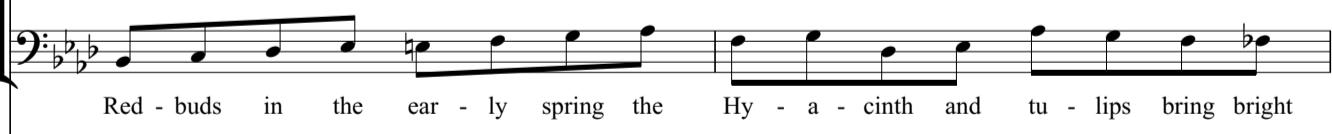
H

34

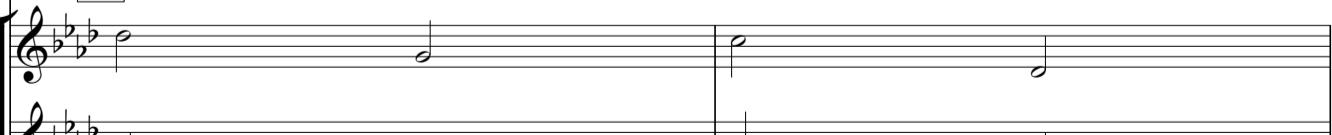
S. 

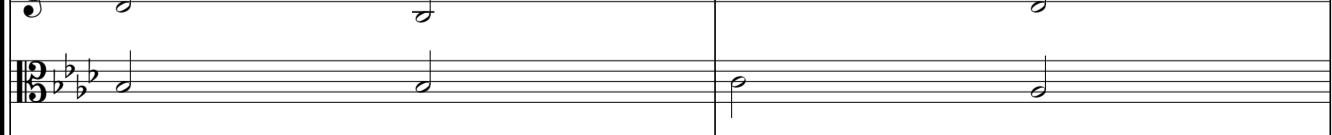
A. 

T. 

B. 

H

Vln. 1 

Vln. 2 

Vla. 

Vc. 

36

S. Co - lors. Fra - grant blos - soms crown the Sun - lit leaves of May. *dim.*

A. Co - lors. Fra - grant blos - soms crown the Sun - lit leaves of May. *dim.*

T. Co - lors. Fra - grant blos - soms crown the Sun - lit leaves of May. *dim.*

B. Co - lors. Fra - grant blos - soms crown the Sun - lit leaves of May. *dim.*

Vln. 1

Vln. 2

Vla.

Vc.

38

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

IX. Go, Lovely Rose

Interlude

55

Cary Boyce

$\text{♩} = 112$

Violin 1

Violin 2

Viola

Violoncello

A

6

Treble

Bass

Alto

Bass

9

Treble

Bass

Alto

Bass

B

14

Treble

Bass

Alto

Bass

18

mf *f* *mp*

mf *f* *mp*

mf *p*

mf *p*

22

C

p *mp* *mf* *mp cresc.*

p *mp* *mf* *mp cresc.*

p *mp* *mf* *mp cresc.*

D *poco Adagio sostenuto*

27

f *sostenuto*

f *sostenuto*

f *sostenuto*

f *sostenuto*

A Tempo

dim. *light* *mp* *p* *mp*

dim. *light* *mp* *p* *mp*

dim. *light* *mp* *p* *mp*

dim. *mp*

6

39

rit.

rit.

rit.

mp

42

A Tempo

E

45

dim.

p

mp

dim.

mp

48

mf

p

mf

p

mf

mf

mf

58

51

F

55

58

61

niente

niente

niente

niente

X. Funeral Rites of the Rose

59

Robert Herrick

Cary Boyce

J = 60 Dirge

Soprano
Alto
Tenor
Bass

Violin 1
Violin 2
Viola
Violoncello

mp < == Ah! *3* Ah! Ah! Ah!

mp < == Ah! Ah! Ah! Ah!

(poco f) simile

A

10

S. The Rose was sick, and smiling died; And, be - ing

A. The Rose was sick, and smiling died; And, be - ing

T. The Rose was sick, and smiling died; And, be - ing

B. The Rose was sick, and smiling died; And, be - ing

A

Vln. 1
Vln. 2
Vla.
Vc.

mf < == *3* *mp*

mf < == *mp*

mf < == *mp*

mf < == *3* *mp*

17

S. to be sanctified, A - bout the bed

A. to be sanctified, A - bout the bed

T. ⁸ to be sanctified, A - bout the bed there sigh - ing stood *cresc.*

B. to be sanctified, A - bout the bed there sigh ³ - ing stood *cresc.*

Vln. 1

Vln. 2

Vla.

Vc.

21

S. *mp* The sweet and flow' - - ry sis - ter - hood: **B**

A. *mp* The sweet and flow' - - ry sis - ter - hood:

T. ⁸ *mp* The sweet and flow' - - ry sis - ter - hood:

B. *mp* The sweet and flow' - - ry sis - ter - hood: **B**

Vln. 1

Vln. 2

Vla.

Vc. *fp*

27

S. *mp* Ah! Ah! Ah!

A. *mp* Ah! Ah! Ah!

T. *mp* Ah! Ah! Ah!

B. *mp* Ah! Ah! Ah!

Vln. 1 *mp* *mf* 3

Vln. 2 *mp* *mf*

Vla. *mp* *mf* 3

Vc. *mf*

C

33

S. *mp* Ah! *f* while some did bring,

A. *mp* Ah! *mp* Ah!

T. *f* Some hung the head, *f* while some did bring, Ah!

B. *f* Some hung the head, *div.* Ah! Ah!

C

Vln. 1

Vln. 2

Vla.

Vc.

37

S. *p*
To wash her, wa - ter from the spring; Ah! _____

A. *p*
To wash her, wa - ter from the spring;

T. *p*
To wash her, wa - ter from the spring; Ah! _____

B. *p unis.*
To wash her, wa - ter from the spring;

Vln. 1
3

Vln. 2
3

Vla.

Vc.

D

40

S. — While o - thers wept, Ah! _____

A. Some laid her forth, Ah! _____ Ah! _____

T. — While o - thers wept, Ah! _____

B. Some laid her forth, Ah! _____ Ah! _____

D

Vln. 1

Vln. 2

Vla.

Vc.

48

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

mf *3* *f* *mf* *f* *mf* *3*

mf *f* *mf* *f* *mf* *f* *mf*

mf *3* *f* *mf* *f* *mf* *3*

mf *f* *mf* *f* *mf* *f* *mf*

mf *f* *mf* *f* *mf* *f* *mf*

simile

F

S. *f* The ho - ly sis - ters, some a - mong, Ah!

A. *f* The ho - ly sis - ters, some a - mong, Ah!

T. *f* dramático some a - mong, Ah!

B. *f* dramático Ah! Ah!

Vln. 1 *f* *mf* *fp* *mf* *3*

Vln. 2 *f* *mf* *fp* *mf*

Vla. *f* *mf* *fp* *mf* *3*

Vc. *simile* *f* *mf* *f* *mf*

G

S. *sempre f* — The sac - red dirge and tren - tal sung.

A. *sempre f* — The sac - red dirge and tren - tal sung.

T. *sempre f* — The sac - red dirge and tren - tal sung.

B. *sempre f* — The sac - red dirge and tren - tal sung.

Vln. 1 *f* *mf* *f* *mf* *3* *f*

Vln. 2 *f* *mf* *f* *mf* *f*

Vla. *f* *mf* *f* *mf* *3* *f* *simile*

Vc. *f* *mf* *f* *mf* *3* *f*

64

H

S. - | : f b- | 3 3 dim.

A. - | : f Ah! | 3 3 Ah! |

T. - | : f b- | 3 dim.

B. - | : f Ah! |

Vln. 1 = ff 3 3 dim.

Vln. 2 = ff 3 3

Vla. = ff 3

Vc. ff

68

S. - | : dim. -

A. - | : dim. -

T. - | : 3 3 dim.

Ah! - | : dim. -

B. - | : dim. -

Vln. 1 - | : -

Vln. 2 - | : dim. -

Vla. - | : 3 3 dim. -

Vc. - | : dim. -

I

72 *p* *mp*

S. what sweet smelt ev' - ry - where, As Heav'n had spent all per - fumes

A. what sweet smelt ev' - ry - where, As Heav'n had spent all per - fumes

T. what sweet smelt ev' - ry - where, As Heav'n had spent all per - fumes

B. what sweet smelt ev' - ry - where, As Heav'n had spent all per - fumes

I

Vln. 1 *fp* *fp* *fp*

Vln. 2

Vla.

Vc.

76 *mf*

S. there. At last

A. there. At last

T. there. At last when prayers for the dead

B. there. At last when prayers for the dead

Vln. 1 *fp*

Vln. 2 *fp* *fp*

Vla. *ppp* *mp*

Vc.

J

80 *f*

S. And rites were all ac - com - plish - ed, they,
A. And rites were all ac - com - plish - ed, they,
T. And rites were all ac - com - plish - ed, they,
B. And rites were all ac - com - plish - ed, they,

J

Vln. 1 *mf*
Vln. 2 *mf*
Vla. *mf*
Vc. *mf*

sul pont.
sfz

83

S. weep - ing, spread a lawn - y loom, (mm) —
A. weep - ing, spread a lawn - y loom, (mm) —
T. 8 weep - ing, spread a lawn - y loom, (mm) —
B. weep - ing, spread a lawn - y loom, (mm) —

Vln. 1
Vln. 2
Vla.
Vc.

niente
niente
niente

88

S. darkly *mp* rit. al fine
A. darkly *mp*
T. *mp* as in a tomb._____ (mm)
B. And closed her up as in a tomb._____ (mm)
Vln. 1 pizz. rit. al fine
Vln. 2 pizz.
Vla. pizz.
Vc. pizz.

92

S. *mp* *pp*
A. *mp* *pp*
T. *mp* *pp*
B. *mp* *pp*

Vln. 1 ARCO *ppp* ARCO *mp*
Vln. 2 ARCO *mp*
Vla. *ppp* ARCO *mp*
Vc. *ppp* ARCO *mp*

XI. Roses, Closing

Cary Boyce

J. = 66

Violin 1

Violin 2

Viola

Violoncello

5

Vln. 1

Vln. 2

Vla.

Vc.

7

Vln. 1

Vln. 2

Vla.

Vc.

70

10 Vln. 1

Vln. 2

Vla.

Vc.

13

Vln. 1

f

Vln. 2

Vla.

Vc.

niente

niente

niente

XII. A Rose By Any Other Name (would smell as sweet)

A

Soprano $\text{♩} = 100$ bluesy

Alto

Tenor

Bass

Violin 1 $\text{♩} = 100$ bluesy

Violin 2

Viola

Violoncello

A

pizz.

pizz.

pizz.

pizz.

=

S.

A.

T.

B.

an - y o-ther name would smell as sweet, would smell as sweet. A rose by

an - y o-ther name would smell as sweet, would smell as sweet. A rose by

Vln. 1

Vln. 2

Vla.

Vc.

simile, lean on 2 and 4

arco

mp $\overbrace{3}$

mp $\overbrace{3}$

mp $\overbrace{3}$

mp $\overbrace{3}$

mf

mf

mf

mf

mf

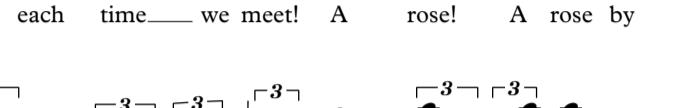
mf

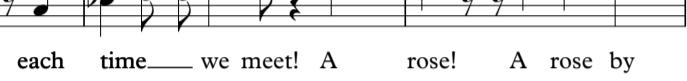
9

S. *mp* 

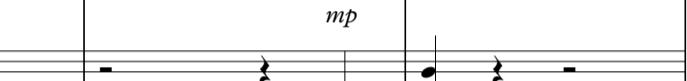
A. *mp* 

T. *an-y o-ther name would feel the beat each time we meet! A rose! A rose by* 

B. *an-y o-ther name would feel the beat each time we meet! A rose! A rose by* 

Vln. 1 

Vln. 2 

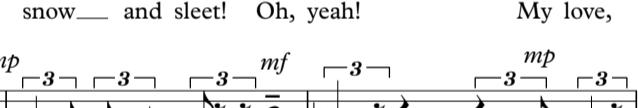
Vla. 

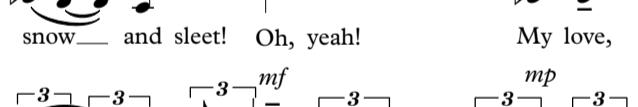
Vc. 

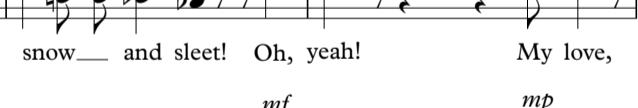
**B**

13

S. *mp* 

A. *mp* 

T. *tutti* *an-y o-ther name gives me tin-gles and shiv ers-like snow and sleet! Oh, yeah! My love,* 

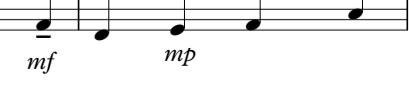
B. *tutti* 

B

Vln. 1 

Vln. 2 

Vla. 

Vc. 

17

S. My love My love! Oh,

A. My love is sweet er than wine. My love! Oh,

T. solo:
My love is sweet er than wine. Y' know I like a sip a - ny old time.

B. My love My love! Oh

Vln. 1 pizz. arco
Vln. 2 pizz. arco
Vla. mp pizz. arco
Vc.



21

S. yeah!

A. yeah!

T. I like to take a nip late morn ing or at noon. tutti
un der the moon!

B. yeah! tutti
I like to take a tip-ple un der the moon!

Vln. 1 arco
Vln. 2 arco
Vla. arco
Vc.

25

S. A. T. B.

C

Right now, right now would be
Right now, right now would be
Right now, right now would be

(*mp*) solo: tutti: *mf*

My love is so ve - ry fine! I think I'll take a taste, Right now, right now would be
My love is so ve - ry fine! Right now, right now would be

pizz.

C

Vln. 1

Vln. 2

Vla.

Vc.

* as in aye, aye

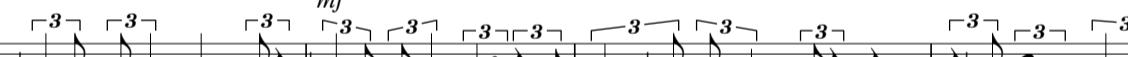
29

S. 

Fffi(ay,* ay, ine. (nn)

A. 

Fffi(ay,* ay, ine. (nn) My love, my love! is sweet-er than sweet! And ev-ry now and then he

T. 

Fffi(ay,* ay, ine. (nn)

B. 

Fffi (ay,* ay, ine. (nn)

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc.) in 4/4 time. The key signature changes from B-flat major to A major at the end of measure 4. Measure 1: Vln. 1 (mf), Vln. 2 (mf). Measure 2: Vln. 1 (mp), Vln. 2 (mp). Measure 3: Vln. 1 (3-note cluster arco), Vln. 2 (3-note cluster arco), Vla. (3-note cluster arco). Measure 4: Vln. 1 (mf), Vln. 2 (mf), Vla. (mf), Vc. (mf).

33

S. *f* (Fan - cy feet!)

A. *f* tick-les my Fan- cy!— (Fan - cy feet!)

T. *f* (Fan - cy feet!)

B. *f* (Fan - cy feet!)

Vln. 1 *mp* cresc.

Vln. 2 *mp* cresc.

Vla. *mp* cresc.

Vc. *mp* cresc.

36

S. *mf* My love sends me in-to a swoon! My love will sing me o-ver

A. *mf* My love sends me in-to a swoon! My love will sing me o-ver

T. *mf* My love sends me in-to a swoon!

B. *mf* My love sends me in-to a swoon!

Vln. 1 *f* *mf*

Vln. 2 *f*

Vla. *f* *mf*

Vc. *f* *mf*

D

40

S. the moon! (nn)

A. *mf solo:*
the moon! (nn) My love kiss'd me right in the back-seat!

T. *mf* (With such a nice tune!) *mp solo:* Of a nine-teen six-ty nine

B. (With such a nice tune!)

D

Vln. 1

Vln. 2

Vla.

Vc. *mp*



43

S. *tutti* Right in the back-seat! Whoa! So dis-creet!

A. *tutti* Right in the back-seat! Whoa! solo:
mp

T. *tutti* Volks-wa-gon Bee-tle! And not just a lee-tle. Whoa!

B. *tutti* And not just a lee-tle. Whoa!

Vln. 1

Vln. 2

Vla.

Vc.

E

E

Vln. 1

Vln. 2

Vla.

Vc.

53

S. *p* give me that sweet heat! Yeah! Yeah! Yeah, yeah, Yeah, YEAH! My love, is

A. *p* give me that sweet heat! Yeah! Yeah! Yeah, yeah, Yeah, YEAH! My love, is

T. *p* give me that sweet heat! Yeah! Yeah! Yeah, yeah, Yeah, YEAH! My love

B. *p* give me that sweet heat! Yeah! Yeah! Yeah, yeah, Yeah, YEAH! My love,

Vln. 1 - *mp* < < - *f* > *p* < = *f*

Vln. 2 - *mp* < < - *f* > *p* < = *f*

Vla. - *mp* < < - *f* > *p* < = *f*

Vc. - *p* < = - *f*

F

57 (finger snaps) *mf* (straight) so cool, he likes his drink neat! My love snaps on two and four!

A. (finger snaps) *mf* (straight) so cool, he likes his drink neat! My love snaps on two and four!

T. (finger snaps) Neat! Sweet! Pe-tite!

B. (finger snaps) Neat! Sweet! Pe-tite!

Vln. 1 - (finger snaps)

Vln. 2 - (finger snaps)

Vla. - (finger snaps)

Vc. - *mp* - *mf* -

61 (finger snaps may go to H)

S. [optional:] *mf* 3 3

(finger snaps may go to H) He's stol - en third base!

A. *mf* 3 3

(finger snaps may go to H) He's stol - en third base!

T. *mf* (straight) 3

8 My love real - ly knows the score! (finger snaps may go to H)

B. *mf* (straight) 3

My love real - ly knows the score! (finger snaps may go to H)

Vln. 1 *mf* 3 3

Vln. 2 3

Vla. *mf* 3 3

Vc. 3

63

S. 3 3 3 3 3 [spoken:] *f*

The ba - ses are load - ed, he's sli - ding for home! He's *f*

A. 3 3 3 3 3

The ba - ses are load - ed, he's sli - ding for home! He's

T. 8 3 3 3 3 *f

The ba - ses are load - ed, he's sli - ding for home! He's

B. 3 3 3 3 3 *f

The ba - ses are load - ed, he's sli - ding for home! He's

Vln. 1 3 3 3 3 3 *mf*

Vln. 2 3 3 3 3 3 *mf*

Vla. 3 3 3 3 3 *mf*

Vc. 3 3 3 3 3 *mf*

G

72

S.

A.

T.

B. * long U as in "doom"
mf tutti 3 3 3 simile
 - la! Dum, (mm)dum, (mm) dum,da dum, dum dum, dum da dum, dum dum, dum dum, dum dum,

Vln. 1

Vln. 2

Vla.

Vc. *mf*



82

79

L

S. smell as sweet, A rose by an - y o-ther name would

A. smell as sweet, A rose by an - y o-ther name would

T. dum, dum, dum, dum, da dum, A rose by an - y o-ther name would

B. dum, dum, dum, dum, da dum, dum, dum, dum, dum, dum, dum, dum, da

Vln. 1

Vln. 2

Vla.

Vc.

L

2

82

S. feel the beat each time we meet! A

A. feel the beat each time we meet! A

T. feel the beat each time we meet! A *mf*

B. dum, dum, dum, dum, dum, dum, dum, dum, da

Vln. 1

Vln. 2

Vla.

Vc.

84

S. *Rose!* A Rose by an - y o-ther name gives me tin - gles and shiv - ers like

A. *Rose!* A Rose by an - y o-ther name gives me tin - gles and shiv - ers like

T. *Rose!* A Rose by an - y o-ther name gives me tin - gles and shiv - ers like

B. dum A Rose by an - y o-ther name gives me tin - gles and shiv - ers like

Vln. 1

Vln. 2

Vla.

Vc.

M

S. snow— and sleet! Oh, yeah!

A. snow— and sleet! Oh, yeah!

T. snow— and sleet! Oh, yeah!

B. snow— and sleet! Oh, yeah!

Vln. 1 solo *f* gliss. gliss. gliss. gliss.

Vln. 2 *f*

Vla. *arco f*

Vc. *f*

N

S. solo: *mp* tutti: *mf*
 A. solo: *mp* tutti: *mf*
 T. solo: *mp* tutti: *mf*
 B. solo: *mp* tutti: *mf*
 A. solo: *f* (shrugging:) I sup-pose.

Vln. 1 Vln. 2 Vla. Vc.

pizz. *mp*

==

S. solo: *mp* tutti: *mf*
 Rose is a rose is a rose is a rose ... I sup-pose. My rose!

A. solo: *mp* tutti: *mf*
 Rose is a rose is a rose is a rose ... I sup-pose. My rose!

T. solo: *mp* tutti: *mf*
 Rose is a rose is a rose is a rose ... I sup-pose. My rose! Wins by a Nose (z)

B. solo: *mp* tutti: *mf*
 I sup-pose. My rose! Wins by a Nose (z)

Vln. 1 Vln. 2 Vla. Vc.

mf *mp*

97

S. *f* 3 Warm-er! Warm-er than cash-mere hose. A rose! by a - ny o - ther name

A. *f* 3 Warm-er! Warm-er than cash-mere hose. A rose! by a - ny o - ther name

T. *f* 3 fp 8 Warm-er! Warm-er than cash-mere hose. A rose!_ by a - ny o - ther name

B. *f* 3 fp Warm-er! Warm-er than cash-mere hose. A rose!_ by a - ny o - other name

Vln. 1 *f* 3

Vln. 2 *f* 3

Vla. *f* 3

Vc. *f* 3

O

100 S. *mp* 3 would smell as sweet, *p* would smell as sweet,

A. *mp* 3 would smell as sweet, *p* would smell as sweet,

T. *mp* 3 would smell as sweet, *p* would smell as sweet,

B. *mp* 3 would smell as sweet. *p* would smell as sweet.

O

Vln. 1 *mp* 3

Vln. 2 *mp* 3

Vla. *mp* 3

Vc. *mp* 3

solo:

P

S. *f* solo: *mp* *f* *f*

A. A rose, A rose would smell as sweet Be dis
A rose, A rose solo: sweet-er than wine Feel the heat!

T. *f* solo: *mp* *f* *f*

B. A rose, A rose wine so di vine Neat, she's pe-tite!
A rose, A rose solo: *mp* *f* real-ly Fine and so neat

P

Vln. 1

Vln. 2

Vla.

Vc. *f* *mp*

=

105 S. *tutti: f* *p* *f* *fp* *f*

A. creet! A rose, A rose, a rose Oo— A rose, a rose,
tutti: f *p* *f* *fp* *f*

T. *tutti: f* *p* *f* *fp* *f*

B. *tutti: f* *p* *f* *fp* *f*

Vln. 1

Vln. 2

Vla.

Vc. *f* *p*

111

S. **Q** *fp* *mf*

a rose, a rose, Oo

A. *fp* *mf*

a rose, a rose, Oo

T. *fp* *mf*

a rose, a rose, Oo

B. *fp* *mf*

a rose, a rose, Oo

Q

Vln. 1

Vln. 2 *mf* *3*

Vla.

Vc. *arco* *f* *mf*

115

S. *f*

Is a

A. *f*

Is a

T. *f*

Is a

B. *f*

Is a

Vln. 1

Vln. 2 *3*

Vla. *mf* *3*

Vc. *3*

118 light

S. *p* *mp* *sempre mp*

Rose. (z) Rose. (z) Rose. (z)

A. *p* *light* *mp* *sempre mp*

Rose. (z) Rose. (z) Rose. (z)

T. *p* *light* *mp* *sempre mp*

Rose. (z) Rose. (z) Rose. (z)

B. *p* *light* *mp* *sempre mp*

Rose.(z) Rose.(z) Rose. (z)

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf* *dim.*

Vla. *mp* *mf*

Vc. *mp* *mf*

121

S. *rose.* (z) Rose. (z) Rose. (z)

A. *rose.* (z) Rose. (z) Rose. (z)

T. *rose.* (z) Rose. (z) Rose. (z)

B. *rose.* (z) Rose. (z) Rose. (z)

Vln. 1 *mf* *f* *pizz.*

Vln. 2 *mp* *pizz.*

Vla. *f* *dim.* *mp* *pizz.*

Vc. *f* *mp*

R

124

S. Rose. (z) Rose. Rose.

A. Rose. (z) Rose. Rose.

T. 8 Rose. (z) Rose. Rose.

B. Rose. (z) Rose. Rose.

R

Vln. 1 - *mf*

Vln. 2 - *mf*

Vla. - *mf*

Vc. - *mf*

≡

129 — *p* poco rit. al fine

S. Rose.

A. *p* Rose.

T. *p* Rose.

B. *p* Rose.

Vln. 1 arco — *f* *3* poco rit. al fine

Vln. 2 arco — *3* *mp* *3* *f* poco rit. al fine

Vla. arco — *f* *3* *gliss.* *3*

Vc. — *3* *gliss.* *3*

133

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

trem.
trem.
trem.
trem.
trem.



S

meno mosso

136

S.

A.

T.

B.

p A rose.

p A rose.

p A rose.

p A rose.

S

meno mosso

Vln. 1

Vln. 2

Vla.

Vc.

f