

CARY BOYCE



A GARDEN OF ROSES

For

SATB Chorus and String Quartet



aquava
new music
studio

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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 mvmts.), quartet alone (six qt. mvmts.), or a piano/vocal score (six choral mvmts.) 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.

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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 tippie 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 Volkswagon 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, 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

$\text{♩} = 66$

Violin 1 *sul tasto* *legato* *ord.* *sul tasto*

Violin 2 *sul tasto* *legato* *ord.* *sul tasto*

Viola *sul tasto* *ord.* *legato* *ord.*

Violoncello

4

Vln. 1 *ppp*

Vln. 2 *mp* *ppp* *mf*

Vla. *ppp* *mp*

Vc. *sul tasto* *legato* *ord.* *ppp* *mp*

6

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

Vln. 2 *f* *sempre f*

Vla. *mf* *fp* *fp*

Vc. *ppp* *fp* *fp*

9

Vln. 1

Vln. 2

Vla.

Vc.

11

Vln. 1

Vln. 2

Vla.

Vc.

mp *cresc. molto* *f*

mp

mp

mp

niente

niente

niente

14

Vln. 1

Vln. 2

Vla.

Vc.

non vib.

p

p

p

p

II. Go, Lovely Rose

♩ = 112

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

ppp *cresc.* *mf*

ppp *mf*

ppp *mf*

ppp *mf*

5

mp *dim.* *p*

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

mp *dim.* *p*

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

mp

mp

mp

mp

8 **A**

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

mp *mf* *dim.* *mp*

A

fair she seems to be

mp *p* *mp* *p* *mp* *p*

12 **B**

fair she seems to be
Tell her that's young And shuns - - to have her gra - ces
Tell her that's young And shuns - - to have her gra - ces

mf *p* *mf* *p*

B

Tell her that's young And shuns - - to have her gra - ces

p *mp* *p* *mp* *mf*

16 *mf* *f* *mp*
 in des - serts where no men a - bide,
mf *f* *mp*
 That had'st thou sprung in des - serts where no men a - bide,
mf *p*
 spied That had'st thou sprung in des - serts Thou
mf *p*
 spied in des - serts Thou

mp *mf* *p*
mp *mf* *p*
mp *mf* *p*
fp *mp* *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

p

Small is the worth_____ from the light re -

p

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

p

Small is the worth_____

C

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

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

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

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

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

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

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

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

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

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

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

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

D poco Adagio

28 *mp* *sostenuto* *mf* *f* *dim.*

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

mp *sostenuto* *mf* *f* *dim.*

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

mp *sostenuto* *mf* *f* *dim.*

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

mp *sostenuto* *mf* *f* *dim.*

blush so — Then die — that she The com-mon fate of all things

**opt.*

D poco Adagio

mp *sostenuto* *mf* *f* *dim.*

mp *sostenuto* *mf* *f* *dim.*

mp *sostenuto* *mf* *f* *dim.*

mp *sostenuto* *mf* *f* *dim.*

E A Tempo light, legato

35 *mp* *mp*

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

mp *mp*

rare May read in thee; How small a

mp light, legato *mp* *mp*

rare May read in thee; How small a

mp *mp*

rare How small a

E A Tempo light

mp *p* *mp* *ord.*

light *mp* *p* *ord.*

light *mp* *p* *ord.*

mp *p* *mp*

39 *rit.*
 part of time they share That are so won - drous Sweet and
 part of time they share That are so won - drous Sweet and
 part of time they share That are so won - drous Sweet and
 part of time they share That are so won - drous Sweet and

rit. sul tasto
pp
rit. sul tasto
pp
rit. sul tasto
pp
rit. sul tasto
pp

F 42 *A Tempo*
 fair! Go, love - ly Rose — Tell her that
 fair! Go, love - ly Rose — *mp*
 fair!
 fair!

F *A Tempo*
mp *dim.*
mp

45 *p*
 wastes her time and me

Tell her that wastes her time and me *p*

8 *mp* *dramatico*
 Go, love - ly Rose Tell her that wastes her

Go, love - ly Rose *p*

p

dim.

p

mp *p*

G

48 *mp*
 When I re -

mp
 When I re -

8 *p* *mp*
 time and me When I re -

mf *mp*
 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

niente

niente

that wastes her time and me...

niente

57

niente

niente

that wastes her time and me...

niente

segue

niente

III. GYPSY ROSE LEE

♩ = 88

attaca Easy Vamp

Violin 1 *mp* *mf* *mp*

Violin 2 *mp* *mf* *mp*

Viola *mp* *mf* *mp*

Violoncello *mf* *mp*

4

7 A

mf *dim.* *mf* *mp*

mf *dim.* *mp* *mf*

mf *dim.* *mp*

mf *dim.* *mp*

11 B

mp *mf* *f* *f* *pizz.*

mp *mf* *f* *f*

mf *mp* *f*

C

Musical score for measures 15-18. The score consists of four staves: two treble clefs and two bass clefs. The music features complex rhythmic patterns with many triplets. Dynamics include *ff*, *dim.*, *mp*, *molto*, and *f*. The word *arco* is written above the third staff. A fermata is present over the final measure of this section.

D

Musical score for measures 19-22. The score consists of four staves. Dynamics include *mf*, *sfz*, *mp*, and *ord.*. The word *brushed* is written above the first and second staves. The music continues with complex rhythmic patterns and triplets.

Musical score for measures 23-25. The score consists of four staves. Dynamics include *mp* and *f*. The instruction *solo: sexy, guttural* is written above the third staff. The music features complex rhythmic patterns and triplets.

Musical score for measures 26-29. The score consists of four staves. Dynamics include *mp*. The music continues with complex rhythmic patterns and triplets.

E

30

mp *mf*

w/vla (sexy, guttural)

mf

(w/vln.)

mf

33

f *mp* *f*

f

f

sul pont.

F

36

f

f

f

ord.

mf

39

mf *ff*

mf *ff*

mf *f*

sul G *gliss.*

f

42

mp

(play out)

mf

lyric, sweet

mp

G solo: lyric, sweet

44

f

mp

mf

mp

mf

pizz.

p

H saucy

46

mf

mp

mf

mp

mf

p

49

f

mp

mp

f

L

80

mp

f mp

f solo: sexy, guttural *f*

f pizz. *mp*

M

83

poco f

86

ff

ff

ff

ff

89

N

92

mf mp

95

mp < mf 6

mp p mf

mf 6

98

p

p

p

p

101 poco adagio

p

p

p

gliss.

gliss.

gliss.

let vibrate

mf

IV. For Whose Adornment

♩ = 65

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

legato

p



5

A

A

10

mp
For

mp
For

legato
p

14 **B**

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

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

ten.

ten.

ten.

fp

B

ten.

ten.

ten.

mf

18 **C** *mp* *mf* *mf*

o - pen in lan - gor - ous speech

o - pen in lan - gor - ous speech

o - pen in lan - gor - ous speech

o - pen in lan - gor - ous speech

C *mp* *mf* *f* *solo*

21 **D** *mf* *mf* *and*

and

and

D *mf* *fp* *f* *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* *mp* *mp*



27 E

stand - ing

E

f *p* *mf* *f* *p* *ff* *mp* *f* *p*

30

mp 3 3

I must go now to cash in the

mp 3 3

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

f 3 3 3

mp 3 3 3

mf *p*

mf 3

34

milk bot-tles *mp* 3 *mp* 3

So I can

So I can phonesome-bo-dy *mp* 3 *mp* 3 *mp* 3

So I can phone some bo - dy *mp* 3 *mp* 3 *mp* 3

So I can phone some bo - dy

p *mf* *mp* *mf* *mp*

mp *mf* *mf* *p* *mp*

mp *mf* *mp* *mp*

mp *mf* *mp*

38

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

for e - nough

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

for e - nough

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

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

41 **F**

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

mon - ey for our sup - per ...

F

fp

fp

fp

fp

44

sup - per ...

...

for ³e - nough mon - ey for our sup - per ...

mp *p*

mp *p*

mp *p*

mp *p*

48

G

G

mp *dim.* *ppp*

mp *ppp*

mp *ppp*

52

Musical score for measures 52-54. The score consists of four systems of staves. The first system (measures 52-54) contains four staves (treble, treble, treble, bass) with rests. The second system (measures 52-54) contains four staves with musical notation. The first staff has a *p* dynamic marking. The second staff has a *mp* dynamic marking. The third and fourth staves have *p* dynamic markings. The third system (measures 52-54) contains four staves with rests. The fourth system (measures 52-54) contains four staves with rests.



55

Musical score for measures 55-57. The score consists of four systems of staves. The first system (measures 55-57) contains four staves (treble, treble, treble, bass) with rests. The second system (measures 55-57) contains four staves with rests. The third system (measures 55-57) contains four staves with musical notation. The first staff has a *diminuendo* dynamic marking. The second staff has a *diminuendo* dynamic marking. The third staff has a *diminuendo* dynamic marking. The fourth staff has a *diminuendo* dynamic marking. The fourth system (measures 55-57) contains four staves with musical notation. The first staff has a *al niente* dynamic marking. The second staff has a *al niente* dynamic marking. The third staff has a *al niente* dynamic marking. The fourth staff has a *al niente* dynamic marking. The text *sul tasto* is written above the first three staves in the fourth system.

V. The Sea Is Awash With Roses

molto legato, sostenuto e espressivo

♩ = 65

Violin 1 *sul tasto* *ord.* *sul tasto*
pp *mp* *pp*

Violin 2 *sul tasto*
pp

Viola *sul tasto* *ord.*
pp *p* *mp* *pp*

Violoncello
p

Vln. 1 *ord.* *3* *3* *sul tasto* *3* *3*
mp *pp*

Vln. 2 *ord.* *sul tasto*
p *3* *mp* *3* *pp* *p*

Vla. *3* *3* *3*

Vc. *sul tasto* *ord.* *sul tasto*
3 *mp* *pp* *p* *3* *mp* *pp*

Vln. 1 *ord.* *sul tasto*
p *3* *mp* *3* *pp*

Vln. 2 *sul tasto* *ord.*
3 *mp* *3* *pp* *ord.* *mp*

Vla. *ord.* *3* *3* *3*
p *mp* *p* *mp*

Vc. *3* *3* *3*

A

Vln. 1 *ord.* *un poco rit.*
mp *mf* *3* *3*

Vln. 2 *mf* *3* *un poco rit.*
mp *3* *3*

Vla. *mp* *mf* *3* *un poco rit.*
mp *3*

Vc. *ord.* *un poco rit.*
mp *mf* *3* *mp*

B Broadly, sempre sostenuto

14

Vln. 1 *p* *mf* *mp*

Vln. 2 *p* *mf* *mp* *mf* *mp*

Vla. *p* *mf* *mp* *mf*

Vc. *p* *mf* *mp* *mf* *mp*

17

Vln. 1 *mp* *mf* *mf*

Vln. 2 *cresc.* *mp cresc.* *f* *mf*

Vla. *cresc.* *mp* *mf* *mf*

Vc. *ff* *cresc.* *mf* *mf*

C

20

Vln. 1 *p* *mp* *mf*

Vln. 2 *p* *p* *mf* *3*

Vla. *p* *mp* *mf* *3*

Vc. *p* *mp*

D

23

Vln. 1 *3* *mp* *mf* *3* *3* *dim.*

Vln. 2 *pp* *3* *mf* *dim.* *mp*

Vla. *mp* *3* *mp* *3* *mf* *dim.*

Vc. *3* *mf* *mp* *mf* *3*

27

Vln. 1 *mp* 3 *mf* 3

Vln. 2 *dim.* *mp* 3 3 *mf* 3

Vla. *pp* 3 *mp* 3 3 *mf* 3

Vc. *pp* 3 *mp* 3 3 *mf*

30

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

Vln. 2 3 3 *f* 3

Vla. 3 3 *f* 3

Vc. 3 *dim.* *mp* 3 3 *f*

E

33

Vln. 1 *mf*

Vln. 2 3 3 *mf* 3 3 *mf*

Vla. 3 3 *mf* 3 3 *mf*

Vc. *mf*

36

Vln. 1 *dim.* *mp*

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

Vla. 3 3 *mp* 3 3 *mp*

Vc. *dim.* *mp*

F

non vib., ghostly

Vln. 1 *p* *dim.* *pp* *3* *mp* *3* *p*

Vln. 2 *dim.* *pp* *3* *mp* *3* *p*

Vla. *dim.* *pp* *3* *mp* *3* *p*

Vc. *p* *dim.* *pp* *3* *mp* *3* *p*

Vln. 1 *3* *mp* *3* *p*

Vln. 2 *3* *mp* *3* *p*

Vla. *3* *mp* *3* *p*

Vc. *3* *mp* *3* *p*

G

Vln. 1 *dim.*

Vln. 2 *ord.* *mp* *dim.*

Vla. *ord.* *mp* *3* *dim.*

Vc. *ord.* *mp* *dim.* *3*

Vln. 1 *dim. al niente*

Vln. 2 *dim. al niente*

Vla. *dim. al niente*

Vc. *dim. al niente*

VI. One Perfect Rose

Dorothy Parker

Cary Boyce

$\text{♩} = 76$

* Optional solo soprano

Wryly, Pouty *mp*

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

Alto *mp* * Optional tacit w/solo

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

Tenor (tutti) *mf*

Bass (tutti) *mf*

All

$\text{♩} = 76$
pizz.
mp *p*

Violin 1

pizz.
mp *p*

Violin 2

Viola
pizz.
mp *p*

Violoncello
mp *p*

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

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

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

6

ppp (gradually open) *mf*

wet. ooo ... (wah) One per - fect

ppp (gradually open) *mf*

wet. ooo ... (wah) One per - fect

ppp (gradually open) *mf*

ooo ... (wah) One per - fect

ppp (gradually open) *mf*

ooo ... (wah) One per - fect

8

mf **A**

rose. I knew the lan - guage of the

mf

rose. I knew the lan - guage of the

rose.

rose.

A

10 *mf* *f* *mp*
 flow-er-et: it said,—"hishearten - close." Love long has

mf *f* *mp*
 flow-er-et: it said,—"hishearten - close." Love long has

mf *cresc.* *f* *mp*
 "My fra-gile leaves," "hishearten - close." Love long has

mf *cresc.* *f* *mp*
 "My fra-gile leaves," "hishearten - close." Love long has

13 *mf*
 ta - ken for his am - u - let One

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

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

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

16 *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: *f* (tutti)
 e - ver sent me yet one per - fect li - mo - sine do you sup -
 optional tacit w/solo *f* (tutti)
 e - ver sent me yet one per - fect li - mo - sine do you sup -

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.
 Ah (nn) - no,

mp (nasal) *f* ord.
 Ah (nn) no,

24 **C**
 al - ways just my luck to get

al - ways just my luck to get

C

Rit.

A Tempo

26 *mf* *f*
 one per - fect
mf *f*
 one per - fect
mf *f*
 one per - fect
mf *f*
 one per - fect

Rit. *mf* *f* arco *f* 6
mf *f* arco *f* 6
mf *f* arco *f* 6
mf *f* arco *f* 6

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

f pizz. *mp*
 pizz. *mp*
 pizz. *mp*
 pizz. *mp*

VII. A Tango of Roses

Cary Boyce

$\text{♩} = 112$ (2 + 3) dry

Violin 1 *pp*

Violin 2 dry
pp

Viola *mp*
PIZZ.
p

Violoncello *mp*

4

Vln. 1

Vln. 2 wet
dry
wet
solo: *mf*

Vla. *pp*

Vc.

8 **A**

Vln. 1

Vln. 2 *mf*

Vla.

Vc.

11

Vln. 1

Vln. 2 *mf*

Vla.

Vc.

14 **B** (brushed)

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf* (solo) *f*

Vc. *mf* arco

18

Vln. 1

Vln. 2 (brushed) *mf*

Vla. *mf*

Vc. *mf* simile

21

Vln. 1

Vln. 2

Vla. *mf*

Vc. *mf*

24 **C**

Vln. 1 *mp*

Vln. 2 *mp*

Vla. (solo) *f*

Vc. *mp* gliss.

27

Vln. 1

Vln. 2

Vla.

Vc.

mp

30

Vln. 1

Vln. 2

Vla.

Vc.

33

Vln. 1

Vln. 2

Vla.

Vc.

gliss.

D

36

E

Vln. 1

Vln. 2

Vla.

Vc.

p

duet w/ viola:

f

duet w/ vn2:

f

p

39

Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 39 and 40. The first violin part (Vln. 1) starts with a measure rest in measure 39, followed by a quarter note G4 with a sharp sign, and then eighth notes. The second violin part (Vln. 2) plays a melodic line with eighth notes and quarter notes. The viola part (Vla.) features a rhythmic pattern of eighth notes. The cello part (Vc.) plays a simple bass line with quarter notes.

41

Vln. 1
Vln. 2
Vla.
Vc.

mf *f*

solo:

Detailed description: This system contains measures 41, 42, and 43. In measure 41, the viola part (Vla.) is marked *mf*. In measure 43, the viola part has a *f* dynamic and is marked "solo:". The first violin part (Vln. 1) has a melodic line with eighth notes and quarter notes. The second violin part (Vln. 2) plays a similar melodic line. The cello part (Vc.) continues with a steady bass line.

44

Vln. 1
Vln. 2
Vla.
Vc.

F

mp *f* *mp*

gliss.

Detailed description: This system contains measures 44, 45, and 46. Measure 44 features a triplet in both the first violin (Vln. 1) and second violin (Vln. 2) parts. A box containing the letter 'F' is placed above the first violin staff. The first violin part (Vln. 1) has a *mp* dynamic in measure 46. The viola part (Vla.) has a *f* dynamic and is marked "(solo)". The cello part (Vc.) has a *mp* dynamic and a glissando marking (*gliss.*) over a note in measure 46.

47

Vln. 1
Vln. 2
Vla.
Vc.

mp

Detailed description: This system contains measures 47 and 48. The first violin part (Vln. 1) has a melodic line with eighth notes and quarter notes. The second violin part (Vln. 2) has a *mp* dynamic. The viola part (Vla.) plays a melodic line with eighth notes and quarter notes. The cello part (Vc.) continues with a steady bass line.

49

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

(to background)

f

52

mp *f* 3

mp *f* 3

f

55

G

mp solo: *mf* *mp* solo: *mf*

mf

58

61

Vln. 1
Vln. 2
Vla.
Vc.

f *mf*

Detailed description: This system contains measures 61, 62, and 63. The first violin part (Vln. 1) begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with slurs and accents. The second violin (Vln. 2) and viola (Vla.) parts provide harmonic support with various rhythmic patterns. The cello (Vc.) part has a more active, rhythmic role. Dynamics are marked as *f* (forte) and *mf* (mezzo-forte).

64

Vln. 1
Vln. 2
Vla.
Vc.

gliss. **H** *mp*
PIZZ. *f*
PIZZ. *f*
solo, espressivo: *f*

Detailed description: This system contains measures 64, 65, and 66. Measure 64 includes a glissando (*gliss.*) and a dynamic marking of *mp* (mezzo-piano). A boxed letter 'H' is present above the first violin staff. Pizzicato (*PIZZ.*) markings are used in measures 65 and 66 for the second violin and viola. The cello part is marked 'solo, espressivo' (solo, expressive) with a dynamic of *f* (forte).

67

Vln. 1
Vln. 2
Vla.
Vc.

arco

Detailed description: This system contains measures 67, 68, and 69. The first violin part (Vln. 1) has a more active, rhythmic role. The second violin (Vln. 2) and viola (Vla.) parts are marked 'arco' (arco), indicating they are to be played with the bow. The cello (Vc.) part continues with its rhythmic accompaniment.

70

Vln. 1
Vln. 2
Vla.
Vc.

f arco *mf* *mf*

Detailed description: This system contains measures 70, 71, and 72. The first violin part (Vln. 1) starts with a dynamic of *f* (forte). The second violin (Vln. 2) and viola (Vla.) parts are marked 'arco'. The cello (Vc.) part features a triplet of notes in measure 71 and another triplet in measure 72. Dynamics are marked as *mf* (mezzo-forte).

73

Vln. 1

Vln. 2

Vla.

Vc.

gliss.

I

76

Vln. 1

Vln. 2

Vla.

Vc.

p

p

PIZZ.

p

79

Vln. 1

Vln. 2

Vla.

Vc.

82

Vln. 1

Vln. 2

Vla.

Vc.

ARCO

molto

84

Vln. 1 *fp* *cresc.* *tr* *tr*
(sempre cresc.)

Vln. 2 *p*

Vla. *f* *p*

Vc. *f* *p*

86

Vln. 1 *ff*

Vln. 2 *gliss.*

Vla. *(solo)* *f*

Vc. *PIZZ.* *mp* *mp*

J

88

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vc.

90

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vc.

92

Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system covers measures 92 and 93. Measures 92-93 are marked with a piano (*p*) dynamic. The Violin 1 and Violin 2 parts feature melodic lines with slurs and ties. The Viola part has rests in measures 92-93, followed by a half note in measure 94. The Violoncello part has a melodic line with slurs and ties.

93

Vln. 1
Vln. 2
Vla.
Vc.

p *f*
mp *f* ARCO
p *f*

Detailed description: This system covers measures 93 and 94. Measures 93-94 are marked with a piano (*p*) dynamic. Measures 95-96 are marked with a forte (*f*) dynamic. The Violin 1 and Violin 2 parts have melodic lines with slurs and ties. The Viola part has a melodic line with slurs and ties. The Violoncello part has a melodic line with slurs and ties. The word "ARCO" is written above the Violoncello part in measure 95.

95

Vln. 1
Vln. 2
Vla.
Vc.

mf *mf* *mf*
gliss. *mf*

Detailed description: This system covers measures 95, 96, and 97. Measures 95-97 are marked with a mezzo-forte (*mf*) dynamic. The Violin 1 and Violin 2 parts feature melodic lines with slurs and ties. The Viola part has a melodic line with slurs and ties. The Violoncello part has a melodic line with slurs and ties. The word "gliss." is written above the Violoncello part in measure 96.

98

Vln. 1
Vln. 2
Vla.
Vc.

ritardando
mp *mp* *mp*
gliss. *mp*

Detailed description: This system covers measures 98 and 99. Measures 98-99 are marked with a mezzo-piano (*mp*) dynamic. The word "ritardando" is written above the Violin 1 part in measure 98. The Violin 1 and Violin 2 parts have melodic lines with slurs and ties. The Viola part has a melodic line with slurs and ties. The Violoncello part has a melodic line with slurs and ties. The word "gliss." is written above the Violoncello part in measure 98.

100 *ten.* *ten.* *a tempo*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

102 *p* *dry* *mp* *wet* *dry* *mp*

Vln. 1 *p*

Vln. 2 *p* *mf* *mp*

Vla. *p*

Vc. *mp* *gliss.* *gliss.* *gliss.*

105 *wet* *p* *gliss.*

Vln. 1

Vln. 2 *p*

Vla.

Vc. *p*

107 *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vln. 1

Vln. 2

Vla.

Vc.

VIII. FLOWERS

1 $\text{♩} = 92$

SOPRANO

ALTO

TENOR

BASS

Violin 1 $\text{♩} = 92$
p

Violin 2 *p*

Viola *p*

Violoncello *p*

4 **A**

S.

A.

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

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

A

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

B

7

mf *mp*

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. 8 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. 8 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.

12 *mf* poco rit. a tempo

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

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

T. *mf* The Days of sum - mer come, then fade, their

B. *mf* The Days of sum - mer come, then fade, their

Vln. 1

Vln. 2

Vla.

Vc.

14 *div.* Fare-well speech-es end with no thing left to say. *f* poco rit. a tempo *unis. p*

S. Kind and gen-tle times have made their Clos- ing. — No-thing left to say. A

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

T. Kind and gen-tle times have made their Clos- ing. *div. cresc.* Fare well speech es end with *f* poco rit. *unis. p* No-thing left to say. A

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

Vln. 1 a tempo

Vln. 2 *f* a tempo

Vla. *f*

Vc. *f*

D

ritardando poco a poco

17

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

D

Vln. 1

Vln. 2

Vla.

Vc.

E

a tempo

19

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

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

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

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

Vln. 1

Vln. 2

Vla.

Vc.

24

S. **F** *mf*
 Fin'l - ly like our lives are laid to Rest. As sea - sons come and smile we

A. *mf*
 Fin'l - ly _____ to Rest. As sea - sons come and smile we

T. *mf*
 Fin'l - ly like our lives are laid to Rest. As sea - sons come and smile we

B. *mf*
 fin'l - ly _____ to Rest. As sea - sons come and smile we

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

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. 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

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. 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 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

rit. \rightrightarrows a tempo **G**

G a tempo

31

S. *mf* *mp*
 Ro - ses greet the one I love. Morn-ing glo-ries o - pen and then Close at end of day. Like

A. *mf* *mp*
 Ro - ses greet the one I love. Morn-ing glo-ries o - pen and then Close ... Like

T. *mf* *mp*
 Ro - ses greet the one I love. Morn-ing glo-ries o - pen and then Close at end of day. Like

B. *mf* *mp*
 Ro - ses greet the one I love. Morn-ing glo-ries o - pen and then Close ... Like

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

H

34

S. Red - buds in the ear - ly spring the Hy - a - cinth and tu - lips bring bright

A. Red - buds in the ear - ly spring the Hy - a - cinth and tu - lips bring bright

T. Red - buds in the ear - ly spring the Hy - a - cinth and tu - lips bring bright

B. Red - buds in the ear - ly spring the Hy - a - cinth and tu - lips bring bright

H

Vln. 1

Vln. 2

Vla.

Vc.

36

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

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

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

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

Vln. 1

Vln. 2

Vla.

Vc.

38

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

IX. Go, Lovely Rose Interlude

Cary Boyce

♩ = 112

Violin 1
ppp *p*

Violin 2
ppp *p*

Viola
ppp *p*

Violoncello
ppp *p*

A

6

9

B

14

18

mf *f* mp *p*

22

C

p mp *mf* mp *cresc.*

D poco Adagio
sostenuto

27

f mp *f* *sostenuto*

33

A Tempo
light

dim. mp *p* mp *light*

39

mp *rit.*

42

A Tempo **E**

mp *mp*

45

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

48

mf *p* *mf* *mf*

58

51

mp p

mp p mf

mp p

mp p

F

55

p

mp

mp

58

61

niente

niente

niente

niente

X. Funeral Rites of the Rose

Robert Herrick

Cary Boyce

mp *Dirge* $\text{♩} = 60$

Soprano
Ah! Ah! Ah!

Alto
Ah! Ah! Ah!

Tenor
Ah! Ah! Ah!

Bass
Ah! Ah! Ah!

Violin 1
mp

Violin 2
mp

Viola
mp

Violoncello
mp *(poco f)* *simile*

A

10

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

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

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

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

A

Vln. 1
mf *3* *mp* *mf* *3* *mp*

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

Vla.
mf *3* *mp* *mf* *3* *mp*

Vc.
mp

17

S. to be sanc - ti - fied, A - bout the bed

A. to be sanc - ti - fied, A - bout the bed

T. to be sanc - ti - fied, A - bout the bed there sigh - ing stood *cresc.*

B. to be sanc - ti - fied, A - bout the bed there sigh - ing stood *cresc.*

Vln. 1

Vln. 2

Vla.

Vc.

21

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

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

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

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

Vln. 1 *mf* *poco*

Vln. 2 *mf* *poco*

Vla. *mf* *poco*

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*

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

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

C

Vln. 1

Vln. 2

Vla.

Vc.

37

p

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

p

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

p

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

p unis.

B. 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.

E

44 *cresc.* *f*

S. — But all a sol - emn fast there kept:

A. *cresc.* *f*
— But all a sol - emn fast there kept:

T. *cresc.* *f*
— But all a sol - emn fast there kept:

B. *cresc.* *f*
— But all a sol - emn fast there kept:

Vln. 1 *solo* *mf* *f* **E**

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* *(poco f)*

48

S.

A.

T.

B.

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

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

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

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

F

53

f

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

f

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

dramático *f*

T. Ah! Ah!

dramático *f*

B. Ah! Ah!

F

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*

57

sempre f

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

sempre f

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

sempre f

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

sempre f

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

G

solo **G**

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* *f*

64 **H**

S. *f* *dim.*

A. *f* Ah! *dim.*

T. *f* Ah! *dim.*

B. *f* Ah!

H

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

68

S. *dim.*

A. *dim.*

T. Ah! *dim.*

B. *dim.*

Vln. 1

Vln. 2 *dim.*

Vla. *dim.*

Vc. *dim.*

I

72

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

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

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

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

I

Vln. 1 *fp*

Vln. 2 *fp*

Vla.

Vc.

76

S. there. *mf* At last

A. there. *mf* At last

T. there. *mf* At last when prayers for the dead

B. there. *mf* At last when prayers for the dead

Vln. 1 *fp*

Vln. 2 *fp*

Vla. *ppp* *mp*

Vc.

J

80 *f*

S. *f*
And rites were all ac - com - plish - ed, they,

A. *f*
And rites were all ac - com - plish - ed, they,

T. *f*
And rites were all ac - com - plish - ed, they,

B. *f*
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. weep - ing, spread a lawn - y loom, (mm) _____ darkly

B. weep - ing, spread a lawn - y loom, (mm) _____ darkly

Vln. 1 *niente*

Vln. 2 *niente*

Vla. *niente*

Vc. *niente*

88

S. darkly *mp* rit. al fine
as in a tomb. (mm)

A. darkly *mp*
as in a tomb. (mm)

T. *mp*
And closed her up as in a tomb. (mm)

B. *mp* rit. al fine * lower octave if possible
And closed her up as in a tomb. (mm)

Vln. 1 pizz. *mp* rit. al fine

Vln. 2 pizz. *mp*

Vla. pizz. *mp*

Vc. pizz. *mp*

92

S. *mp* *pp*

A. *mp* *pp*

T. *mp* *pp*

B. *mp* *pp*

Vln. 1 ARCO *ppp* *mp*

Vln. 2 ARCO *ppp* *mp*

Vla. *ppp* ARCO *mp*

Vc. *ppp* ARCO *mp*

XI. Roses, Closing

Cary Boyce

♩ = 66 *sul tasto* *ord.* *sul tasto*

Violin 1: *ppp*, *mp*

Violin 2: *ppp*, *mp*, *ppp*

Viola: *ppp*, *mp*

Violoncello: *ppp*

Detailed description: This system contains the first four measures of the piece. The tempo is marked as quarter note = 66. The key signature has one sharp (F#). The time signature is 12/8. The Violin 1 part starts with a rest, then plays a half note G4, followed by a half note A4, and a half note B4, all marked *ppp*. In measure 3, it plays a sixteenth-note scale marked *mp* and *ord.*, followed by a half note G4 marked *sul tasto*. The Violin 2 part starts with a half note G4 marked *ppp*, followed by a half note A4, and a half note B4, all marked *sul tasto*. In measure 3, it plays a sixteenth-note scale marked *mp* and *ord.*, followed by a half note G4 marked *ppp*. The Viola part has a rest in measure 1, then a half note G4 marked *ppp* in measure 2, followed by a half note A4, and a half note B4, all marked *sul tasto*. In measure 4, it plays a sixteenth-note scale marked *mp* and *ord.*. The Violoncello part has a rest in measure 1, then a half note G4 marked *ppp* in measure 2, followed by a half note A4, and a half note B4, all marked *sul tasto*.

5

Vln. 1: *ppp*

Vln. 2: *mp*, *ppp*, *mf*

Vla.: *sul tasto*, *ppp*, *mp*

Vc.: *ppp*, *mp*

Detailed description: This system contains measures 5 through 8. The Violin 1 part has a half note G4 marked *ppp* in measure 5, followed by a half note A4, and a half note B4, all marked *sul tasto*. The Violin 2 part has a half note G4 marked *mp* in measure 5, followed by a half note A4, and a half note B4, all marked *sul tasto*. In measure 6, it plays a sixteenth-note scale marked *ppp*, followed by a half note G4 marked *mf*. The Viola part has a half note G4 marked *ppp* in measure 5, followed by a half note A4, and a half note B4, all marked *sul tasto*. In measure 6, it plays a sixteenth-note scale marked *mp*. The Violoncello part has a half note G4 marked *ppp* in measure 5, followed by a half note A4, and a half note B4, all marked *sul tasto*. In measure 6, it plays a sixteenth-note scale marked *mp*.

7

Vln. 1: *mf cresc.*, *f*, *fp*

Vln. 2: *cresc.*, *f*, *sempre f*

Vla.: *mf cresc.*, *fp*, *fp*

Vc.: *ppp cresc.*, *fp*, *fp*

Detailed description: This system contains measures 9 through 11. The Violin 1 part has a half note G4 marked *mf cresc.* in measure 9, followed by a half note A4, and a half note B4, all marked *mf cresc.*. In measure 10, it plays a sixteenth-note scale marked *f*, followed by a half note G4 marked *f*. In measure 11, it plays a half note G4 marked *fp*. The Violin 2 part has a half note G4 marked *cresc.* in measure 9, followed by a half note A4, and a half note B4, all marked *cresc.*. In measure 10, it plays a sixteenth-note scale marked *f*, followed by a half note G4 marked *f*. In measure 11, it plays a sixteenth-note scale marked *sempre f*. The Viola part has a half note G4 marked *mf cresc.* in measure 9, followed by a half note A4, and a half note B4, all marked *mf cresc.*. In measure 10, it plays a sixteenth-note scale marked *fp*, followed by a half note G4 marked *fp*. In measure 11, it plays a half note G4 marked *fp*. The Violoncello part has a half note G4 marked *ppp cresc.* in measure 9, followed by a half note A4, and a half note B4, all marked *ppp cresc.*. In measure 10, it plays a half note G4 marked *fp*. In measure 11, it plays a half note G4 marked *fp*.

70

10

Vln. 1

Vln. 2

Vla.

Vc.

f

f

mf

mp

mp

mf

cresc. molto

13

Vln. 1

Vln. 2

Vla.

Vc.

f

niente

niente

niente

16

transparent

Vln. 1

Vln. 2

Vla.

Vc.

p

p

p

p

mp

mp

mp

mp

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

A

$\text{♩} = 100$ bluesy

Soprano
Alto
Tenor
Bass

A rose by
A rose by

Violin 1
Violin 2
Viola
Violoncello

$\text{♩} = 100$ bluesy

pizz. *mf*
pizz. *mf*
pizz. *mf*
mf

A

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.

arco
arco
arco
simile, lean on 2 and 4

mp *mf*
mp *mf*
mp *mf*
mf *mp*

9

S. *mp* each time we meet! A rose!

A. *mp* each time we meet! A rose!

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 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

13

S. *mp* snow and sleet! Oh, yeah! My love, **B**

A. *mp* snow and sleet! Oh, yeah! My love, **B**

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

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

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf* *mp*

17

S. My love My love! Oh,

A. My love is sweet er_than wine. My love! Oh,

T. 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 mp pizz. arco

Vla. mp

Vc.



21

S. yeah!

A. yeah!

T. I like to take a nip late morn ing_ or at noon. un der_the moon!

B. yeah! I like to take a tip-ple un der_the moon!

Vln. 1 arco mp 3

Vln. 2 arco mp 3

Vla. arco 3 mp

Vc.

C

25

S. *mf* Right now, right now — would be

A. *mf* Right now, right now — would be

T. *(mp)* My love is so ve - ry fine! *solo:* I think I'll take a taste, *tutti:* Right now, right now — would be

B. *(mp)* My love is so ve - ry fine! *mf* Right now, right now — would be

C

Vln. 1 *f* *mp* *pizz.*

Vln. 2 *f* *mp* *pizz.*

Vla. *f* *mp*

Vc. *mf*

29

S. *Fffi*(ay,*_ ay, ine. (nn) * as in aye, aye

A. *mf* *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)

Vln. 1 *mf* *mp* *arco* *mf*

Vln. 2 *mf* *mp* *arco* *mf*

Vla. *mf* *mp* *arco* *mf*

Vc. *mp* *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* *f*

Vln. 2 *f* *f*

Vla. *f* *mf* *f*

Vc. *f* *f* *mf*

D

S. *mf* 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. *mf* (With such a nice tune!)

D

Vln. 1

Vln. 2

Vla.

Vc. *mp*



S. *tutti* Right in the back-seat! *mp* < *mp* solo: Whoa! So dis-creet!

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

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

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

Vln. 1 *f* <

Vln. 2 *f* <

Vla. *f* <

Vc. *f* <

46

S. *tutti mp* *mp* *cresc.*
 Whoa! My love will take me up, just like a

A. *tutti mp* *mp* *cresc.*
 side street in the back seat! Whoa! My love will take me up, just like a

T. *solo: mp* *tutti mp* *mp* *cresc.*
 Please, re-peat! Whoa! My love will take me up, just like a

B. *mp solo* *tutti mp* *mp* *cresc.*
 (Please, re-peat!) Whoa! My love will take me up, just like a

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

49

S. *f* *mf* **E**
 bal-LOON! (n) A rose, by an-y o-ther name would

A. *f* *mf* **E**
 bal-LOON! (n) A rose, by an-y o-ther name would

T. *f* *mf* **E**
 bal-LOON! (n) A rose, a rose by an-y o-ther name would give me that sweet heat, would

B. *f* *mf* **E**
 bal-LOON! (n) A rose, a rose by an-y o-ther name would give me that sweet heat, would

Vln. 1 *fp* *f* **E**

Vln. 2 *fp* *f* **E**

Vla. *fp* *f* **E**

Vc. *f* *mf* **E**

53

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

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

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

B. 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. *mp* *f*

57

S. so cool, he likes his drink neat! My love snaps on two and four!

A. so cool, he likes his drink neat! My love snaps on two and four!

T. Neat! Sweet! Pe-tite!

B. Neat! Sweet! Pe-tite!

Vln. 1 (finger snaps)

Vln. 2 (finger snaps)

Vla. (finger snaps)

Vc. *mp* *f*

F

61 (finger snaps may go to H) [optional:] *mf* 3 3

S. He's stol - en third base!

A. (finger snaps may go to H) *mf* 3 3 He's stol - en third base!

T. *mf* (straight) 3 (finger snaps may go to H)
My love real - ly knows the score!

B. *mf* (straight) 3 (finger snaps may go to H)
My love real - ly knows the score!

Vln. 1 *mf* 3 *mf* 3

Vln. 2 *mf* 3

Vla. *mf* 3 *mf* 3

Vc. 3

63 **G** [spoken:] *f* 3 3 3 3 3

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

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

T. *mf* 3 3 3 3 ** f*
The ba - ses are load - ed, he's sli - ding for home! He's

B. *mf* 3 3 3 3 ** f*
The ba - ses are load - ed, he's sli - ding for home! He's

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

Vln. 2 *cresc.* 3 3 3 *f* 3 *mf* 3

Vla. *cresc.* 3 3 3 *f* 3 *mf* 3

Vc. *cresc.* *f* *mf*

H

ord. *mp* *p*

S. out! My love whis-pers of Eau de Cologne! He does-n't speak French but he makes me ...

A. out! My love whis-pers of Eau de Cologne! He does-n't speak French but he makes me ...

T. out! Oh!

B. out! Oh!

H

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

68 *p* *mp* *cresc.* *f* *gliss.* *mf* solo: *mf*

S. Oh! Oh! Oh, Oh, Oh! OH-LA - LA! Oh - la la!

A. Oh! Oh! Oh, Oh, Oh! OH-LA - LA! Oh - la - la!

T. Oh! Oh, Oh, Oh! OH LA - LA! Oh - la la!

B. Oh! Oh, Oh, Oh! OH LA - LA! Oh - la -

I

Vln. 1

Vln. 2

Vla.

Vc. *cresc.* *f* *mp*

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, da

Vln. 1

Vln. 2

Vla.

Vc.

82

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

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

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

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

Vln. 1

Vln. 2

Vla.

Vc.

84

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

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

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

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

Vln. 1

Vln. 2

Vla.

Vc.

87

S. **M**
snow and sleet! Oh, yeah!

A. **M**
snow and sleet! Oh, yeah!

T. **M**
snow and sleet! Oh, yeah!

B. **M**
snow and sleet! Oh, yeah!

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

Vln. 2 *f*

Vla. *f*

Vc. arco *f*

90 **N**

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

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

T. *solo: mp* *tutti: mf*
is a rose ... I sup-pose.

B. *solo: mp* *solo: f*
A rose is a rose ... (shrugging:) I sup-pose.

N

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *pizz.* *mp*



94

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

Vln. 1

Vln. 2

Vla.

Vc. *mf* *mp*

97 *f* *fp* *f*

S. Warm-er! Warm-er than cash-mer- hose. A rose! by a - ny o - ther name

A. Warm-er! Warm-er than cash-mer- hose. A rose! by a - ny o - ther name

T. Warm-er! Warm-er than cash-mer- hose. A rose!_ by a - ny o - ther name

B. Warm-er! Warm-er than cash-mer- hose. A rose!_ by a - ny o - ther name

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

100 *mp* *p*

S. would smell_ as sweet, would smell_ as sweet,

A. would smell_ as sweet, would smell_ as sweet,

T. would smell_ as sweet, would smell_ as sweet,

B. would smell_ as sweet. would smell_ as sweet.

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

102 *f* *solo:* *mp* **P**

S. *f* *mp* *solo:* *mp* **P**
 A rose, A rose would smell as sweet Be dis

A. *f* *solo:* *mp* **P**
 A rose, A rose sweet-er than wine Feel the heat!

T. *f* *solo:* *mp* **P**
 A rose, A rose wine so di vine Neat, she's pe-tite!

B. *f* *solo:* *mp* **P**
 A rose, A rose real-ly Fine and so neat

Vln. 1 **P**

Vln. 2

Vla.

Vc. *f* *mp* **P**



105 *tutti: f* *p* *f* *fp* *f*

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

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

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

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

Vln. 1

Vln. 2

Vla.

Vc. *f* *p* **P**

111 **Q** *fp* *mf*

S. a rose, a rose, Oo

A. a rose, a rose, Oo

T. a rose, a rose, Oo

B. a rose, a rose, Oo

Vln. 1

Vln. 2 *mf*

Vla.

Vc. *f* *arco* *mf*



115 *f*

S. Is a

A. Is a

T. Is a

B. Is a

Vln. 1

Vln. 2

Vla. *mf*

Vc. *f*

118 *light*
p *mp* *sempre mp*

S. *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* *mp* *pizz.*

Vln. 2 *mp* *pizz.*

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

Vc. *f* *mp*

R

124

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

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

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

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

R

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*



129

poco rit. al fine

S. *Rose.* *p*

A. *Rose.* *p*

T. *Rose.* *p*

B. *Rose.* *p*

Vln. 1 *arco* *f* *gliss.* *poco rit. al fine*

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

Vla. *arco* *f* *gliss.*

Vc. *f*

133

S.

A.

T.

B.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mf*

Vc.



S meno mosso

136 *p* *mp*

S.

A. *p* *mp*

T. *p* *mp*

B. *p* *mp*

A. *p* *mp*

rose.

S meno mosso

Vln. 1

Vln. 2

Vla.

Vc. *f*