

## O RED SOX FOREVER AND EVER

Text, Music and Annotated Notes by  
PATRICIA VAN NESS, ©2001

I.<sup>1</sup>

O Red Sox forever and ever,  
Forever and ever Red Sox,  
sweet hearts of us all.  
Nomar,<sup>2</sup> Nomar,  
beloved of The Kid,<sup>3</sup>  
The Kid beloved by all forever.<sup>4</sup>  
And Pedro,<sup>5</sup>  
our saviour,<sup>6</sup> our sacrificial lamb;<sup>7</sup>  
And Manny,<sup>8</sup> and Jimmy.<sup>9</sup>  
Red Sox forever and ever,  
forever and ever Red Sox.

II.<sup>10</sup>

Ah! An error!<sup>11</sup>  
A slip in the great dance!<sup>12</sup>  
Yet are we not all human,  
and our nature given to the  
ebbs and flows<sup>13</sup> of excellence?  
But lodged in each Red Sox heart  
remains the archetype Error<sup>14</sup>  
that each smaller one awakes,  
when Billy Bucks,<sup>15</sup>  
whose sweeping, lovely career<sup>16</sup>  
has been nearly erased,  
committed the murder of all hope.<sup>17</sup>  
O Billy, Billy Bucks,  
within our hearts toward you there can't but be  
understanding, mingled with devastating<sup>18</sup>  
sorrow.

III.<sup>19</sup>

Exquisite crumbling ruin,  
Fenway Park,<sup>20</sup>  
home away from home,  
where peace drops like a quiet cloak  
around my shoulders.  
I tread the upper walkway  
from the frail<sup>21</sup> right field stands  
to the glorious<sup>22</sup> left,  
transistor<sup>23</sup> to my ear, Monster<sup>24</sup> at my side,  
hearing the crystalline calls of sweet Joe Castiglione,<sup>25</sup>  
who loves the game with perhaps  
the purest love of all.  
Exquisite, crumbling ruin,  
Fenway Park.

IV.

And what of that huge player

who willingly donned pinstripes?<sup>26</sup>  
Not the Babe,<sup>27</sup> the Blessed Babe,  
the Babe who had no choice,<sup>28</sup>  
But Ruthless Roger.<sup>29</sup>  
May his heart ache,  
may tears fall from his eyes,  
may his arm be heavy, and sore weary,  
may his Ks<sup>30</sup> all be walks<sup>31</sup>,  
may he writhe and burn with shame  
for this terrible, terrible crime.

V.  
O Red Sox forever and ever,  
forever and ever Red Sox,  
beyond players, beyond top brass,  
beyond errors,  
beyond betrayals,  
beyond sorrows,  
beyond the exquisite, crumbling ruin:  
forever and ever Red Sox,  
world without end forever,  
O Red Sox forever and ever, Amen.

---

This text is being translated into Latin for posterity by Edward J. Vodoklys, S.J. The translation of "Red Sox" is "Rosea Soleae," about which he writes, "*Rosea Soleae* literally means "Rosy Slippers," to mirror my hopes for a rosy future for the Sox's chances this year, as ever. *Rubentes Soleae* or, more idiomatic stylistically, *Soleae Rubentes* could also be used, and has the nice touch of alluding to the painter Reubens, who was a great devotee of St. Ignatius [founder of the Jesuit Order]. *Rubentes Soleae* is possibly more accurate, but either is correct."

ANNOTATED NOTES, *O RED SOX FOREVER AND EVER* (©2001, Patricia Van Ness)

<sup>1</sup>The foundation for the first and last movements is an *ostinato*, a musical pattern repeated many times in succession. For centuries, classical music, such as the 13-century *Amor potest conqueri*, has been based on ostinatos. *Hit the Road, Jack*, by Ray Charles, is another stately example; the bass line of *Red Sox Forever and Ever* descends as does Charles's masterpiece, thus bringing to mind the great pennant-deciding game between Boston and New York in the fall of 1904: ninth inning, Boston batting, tied game, 2 out, runner at third; New York pitching ace Jack Chesbro (41 wins in 1904) threw a wild pitch that soared over the head of Yankee catcher Red Kleinow, and Boston scored. Boston forced Jack Chesbro to "Hit the Road, Jack," and gloriously won the pennant.

<sup>2</sup>Nomar Garciaparra, All Star Red Sox shortstop and 1999 and 2000 American League batting champion.

<sup>3</sup>Ted "The Kid" Williams, also known as "Teddy Ballgame," Red Sox and baseball great from 1939 to 1960, and the last batter to hit above .400 for a season average (.406, 1941). "Despite the 'Williams Shift' used by opponents, Ted's on base percentage was the highest in history: 48%." (Perry King Neubauer, email to composer 23 May 2001)

<sup>4</sup>His *personality* is perhaps more loved now than during his playing days, when he was often cranky. However his actual playing ability was fervently loved then, as now.

<sup>5</sup>Pedro Martinez, Red Sox ace pitcher, and the first pitcher to receive the Cy Young award in both leagues. His earned run average (the most accurate measure of a pitcher's ability) is consistently the best in the Major Leagues, and he has four superb pitches: fastball, changeup, curveball, and slider.

<sup>6</sup>Martinez is known as the "stopper" because his great pitching allows the Sox to stay in the game and hopefully win, thus stopping losing streaks.

<sup>7</sup>Red Sox batters are notorious for their lack of run support for Martinez; for instance, during one bleak 10 game stretch against the New York Yankees with Pedro pitching, the team managed only 1.4 runs per game on his behalf. It is the composer's belief that this lack of run support contributes to Martinez's yearly tendinitis, as he is forced to throw extremely hard deep into each game.

<sup>8</sup>Manny Ramirez, Red Sox DH and outfielder, and a great hitter. By his own admission makes "an obscene amount of money." (Perry King Neubauer, *ibid.*)

<sup>9</sup>Jimmy Williams, Red Sox Manager 1997 - 16 August 2001 (Black Thursday). He was Manager of the Year in 1998 and is a creative, dignified, brilliant, hard-working and highly-respected baseball man.

<sup>10</sup>Musically, the second and fourth movements are referred to as chant. This is characterized by a single melody ascending and descending in a step-by-step progression, usually without regard to a strict meter (an example of strict meter is *Hit the Road, Jack*). In these movements, the soprano is accompanied by a "drone" held by the lower instruments. Chant was chosen for these movements to convey the drama and angst of Life, Betrayal, Longing, Human Frailty, and Hope.

<sup>11</sup>"A misplay on the part of the defensive team that helps the offensive team." (Paul Dickson, *The New Dickson Baseball Dictionary*, Harcourt, Brace & Company, 1998.)

<sup>12</sup>Baseball, or life itself.

<sup>13</sup>As Brian “The Belville Basher” Daubach said in a post-game interview with Joe Castiglione and Jerry Trupiano in April 2001, “He [Rick Down, Red Sox batting coach] keeps our attitude positive, since so much of baseball is about failure.”

<sup>14</sup>With two out in the ninth inning of the sixth game of the 1986 World Series (Sox ahead in the series 3-2) and with the Sox leading 5-4, Bob Stanley was called in to relieve Calvin Shiraldi. Stanley's wild pitch allowed the game to be tied, 5-5. On Stanley's tenth pitch to Mookie Wilson, Wilson hit a grounder to Red Sox first baseman Bill Buckner. The grounder drifted between Buckner's aging legs into short right field. The Mets won the game.

<sup>15</sup>Bill Buckner

<sup>16</sup>Bill Buckner had a 22-season career. His career fielding percentage was an amazing .992 (he committed a total of only 130 errors in 22 seasons). He was an All-Star and a batting champion.

<sup>17</sup>The Sox lost the Series.

<sup>18</sup>The melodic interval of the first two syllables of the word “devastating” is an augmented fourth, known as the “devil’s interval” in medieval times due to its unpleasant sound. It is used here to indicate the severity of sorrow caused by the error.

<sup>19</sup>Note on Movement III: though the listener may not identify it, the viola’s opening notes are from the first phrase of *Take Me Out to the Ballgame* (words by Jack Norworth, music by Albert von Tilzer, published 1908) in augmented (stretched-out) form, establishing a musical foundation over which the soprano’s melody is heard (a metaphor for baseball providing the foundation for the melody of our lives).

<sup>20</sup>The Red Sox’s home park. “It was built in 1912 and rebuilt in 1934, and offers, as do most Boston artifacts, a compromise between Man’s Euclidean determinations and Nature’s beguiling irregularities.” (John Updike, “Hub Fans Bid Kid Adieu,” *The New Yorker*, 1960. Reprinted in Dan Riley, editor, *The Red Sox Reader*, Houghton Mifflin Company, 1991.) The Fenway Park architect was James McLaughlin.

<sup>21</sup>“Frail” is a euphemism for “lousy” or “awful,” in that it is often impossible to remember one is at a ballpark when sitting in the right field stands due to the poor sightlines.

<sup>22</sup>Left field stands afford a fabulous view of the action.

<sup>23</sup>Radio. “The sound of a ballgame on the radio is the background music of summer.” Susan Sheriff Neubauer, conversation with composer 29 August 2001.

<sup>24</sup>The high left-field wall of Fenway Park, painted green, referred to as “The Green Monster.” It is constructed of tin, steel and concrete.

<sup>25</sup>Long-time play-by-play radio announcer for the Red Sox. The clarity and shrewdness of his calls have brought him much respect. “Sweet” refers to his fervent love of the game and kind nature, evident even when the Sox are down.

<sup>26</sup>“A uniform decoration composed of rows of thin vertical stripes. In a baseball context, the term is almost always used to refer to the pinstriped New York Yankees.” Paul Dickson, *ibid.* The person to whom this applies will be disclosed in Note 29 below.

<sup>27</sup>Babe Ruth

<sup>28</sup>Sold 26 December 1919 by owner Harold Frazee to the New York Yankees.

<sup>29</sup>Former Red Sox pitcher Roger Clemens. After stating at length that “It’s not about the money” and that he would never move to New York, he eventually accepted an astronomical offer from the Yankees.

<sup>30</sup>Strikeouts

<sup>31</sup>A base on balls, sometimes known as a "walk in the park."

Thanks to Paul Van Ness and Perry King Neubauer for stat assistance in the notes.

May our rosy dreams come true.

# I. Red Sox Forever and Ever

Special instructions for all 5 movements: regarding dynamics, please use natural dynamics, never getting louder than forte. Regarding vibrato: in general this piece is intended to be *senza vibrato*.

©2001 Patricia Van Ness

1      quarternote = 60      2      3      4      *mp*

Soprano Voice

Viola

Cello

*pp*      continue bowing in same manner

5      6      7      8

Sop.      Red Sox for-e - ver and e - ver,      For - e - ver and e - ver

Vla.

Vc.

9      10      11

Sop.      Red Sox,      Sweet - hearts of us all.

Vla.

Vc.

12      13      14

Sop.      No-mar No - mar      Be - lo-ved of The Kid,      The Kid be -

Vla.

Vc.

# I. Red Sox Forever and Ever /Pg.2

15 16 17 18

Sop. lo - ved by all for - e - ver.

Vla.

Vc.

19 20 21 22

Sop. And Pe - dro, our sa - viour, our

Vla.

Vc. *p*

23 24 25

Sop. sac - ri - fi - cial lamb; And Ma - nny and

Vla.

Vc.

26 27 28

Sop. Ji - my. Red Sox, for e - ver and

Vla.

Vc.

# I. Red Sox Forever and Ever /Pg.3

29 Sop. e - ver, For e - ver 30 and e - ver 31 Red Sox. 32

Vla.

Vc.

33 Sop. Ah. 34 35 36

Vla.

Vc.

Sop.

Vla.

Vc.

Sop.

Vla.

Vc.



## II. Ah! An Error!

©2001 Patricia Van Ness

Note values are approximate

1 2 3

Soprano Voice

Ah! An er-ror! Ah! An er-ror! A slip in the great dance! Yet

Viola

Cello

*sfz* *pp*

4 5 6

Sop.

are we not all hu - man and our na-ture gi - ven

Vla.

Vc.

*sfz* *pp*

7

Sop.

to the ebbs and flows of ex - cel-lence?

Vla.

Vc.

8 9

Sop.

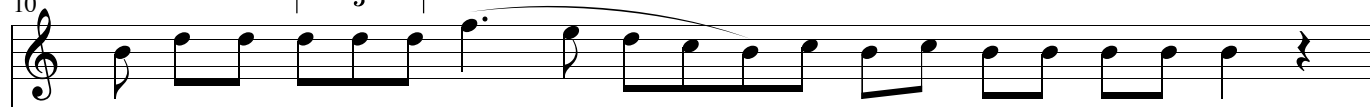
But lodged in each Red Sox heart

Vla.

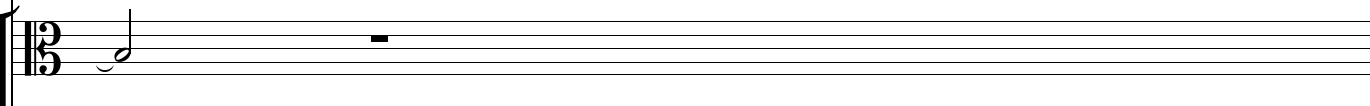
Vc.

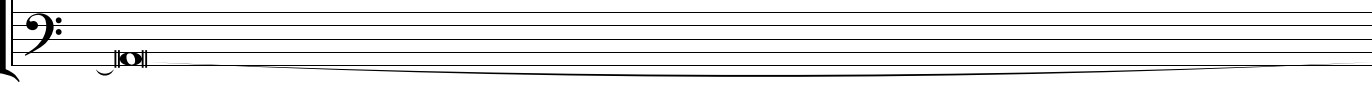
## II. Ah! An Error!/Pg.2

10


Sop. 

re-mains the arch - e - type Er - - - - - ror that each sma - ller one a-wakes,

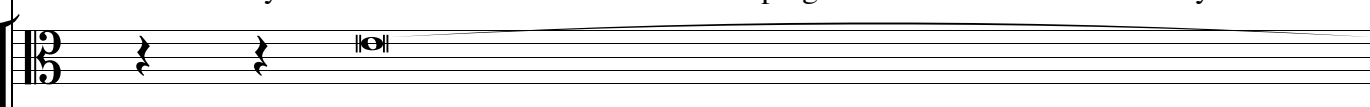
Vla. 

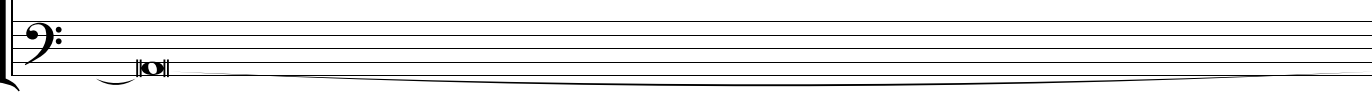
Vc. 

11

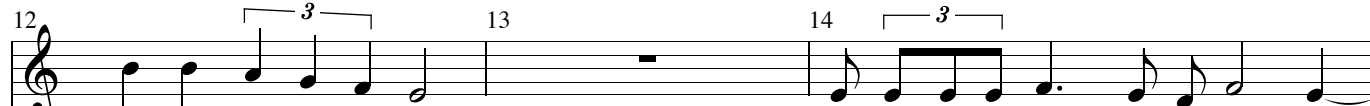
Sop. 

when Bi - lly Bucks whose swee - ping love - - - - - ly ca-reer

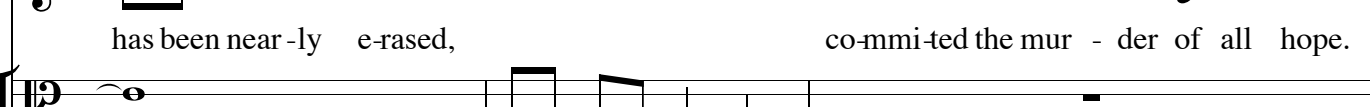
Vla. 

Vc. 


12

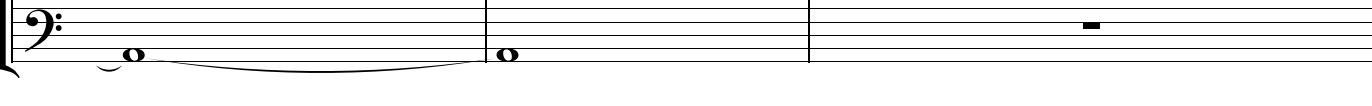
Sop. 

has been near - ly e-rased, 13

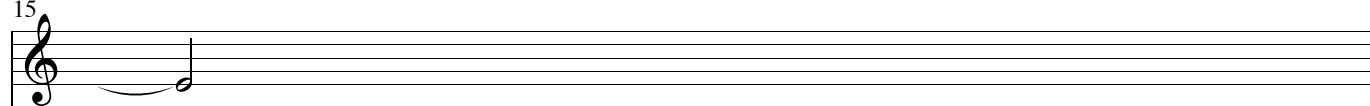
14 

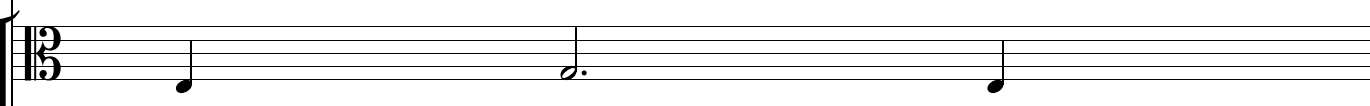
co-mmi-ted the mur - der of all hope.

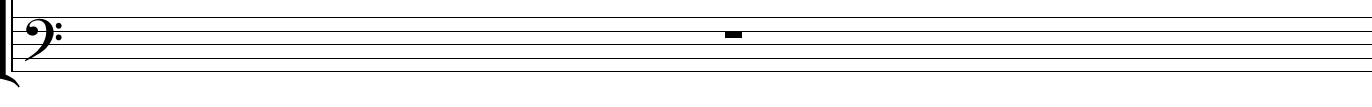
Vla. 

Vc. 

15

Sop. 

Vla. 

Vc. 

## II. Ah! An Error!/Pg.3

16 17

Sop. *O Bi - lly, Bi - lly Bucks,*

Vla.

Vc.

18 19

Sop. *wi - thin our hearts toward you there can't but be un - der stan - ding,*

Vla.

Vc.

20 21

Sop. *min - gled*

Vla.

Vc.

22 23

Sop. *with de - va - sta - ting so - row.*

Vla.

Vc.

*pp*

# III. Exquisite Crumbling Ruin

©2001 Patricia Van Ness

1  $\text{♩} = 60$  2 3 4 5

Soprano Voice

Flute

Viola

Cello

*mp*

*mp*

*V*

*V*

*V*

*V*

6 7 8 9 10

Sop.

Fl.

Vla.

Vc.

*mp*

*V*

*V*

continue bowing in the same manner

11 12 13 14 15 16

Sop.

Fl.

Vla.

Vc.

### III. Exquisite Crumbling Ruin /Pg.2

17 *mp* 18 19 20 21

Sop. Ex - qui - site crum - bling ruin Fen - way, Fen - way Park, home a -

Fl.

Vla.

Vc. *mp*

22 23 24 25 26

Sop. way from home, where peace

Fl.

Vla.

Vc.

27 28 29 30 31

Sop. drops like a qui - et cloak 'round my shou - ders

Fl.

Vla.

Vc.

continue bowing in the same manner

### III. Exquisite Crumbling Ruin/Pg.3

32 33 34 35 36

Sop. I tread the u - pper walk - way from the

Fl.

Vla.

Vc.

37 38 39 40 41

Sop. frail right field stands to the glo - rious left,

Fl.

Vla.

Vc.

42 43 44 45 46

Sop. tran - si - stor to my ear Mon -

Fl.

Vla.

Vc.

### III. Exquisite Crumbling Ruin/Pg.4

47 48 49 50 51

Sop. ster at my side hea - ring the cry - sta - line

Fl.

Vla.

Vc.

52 53 54 55 56

Sop. calls of sweet Joe Ca - stig - li -

Fl.

Vla.

Vc.

57 58 59 60 61

Sop. o - ne, who loves the game with per - haps the

Fl.

Vla.

Vc.

### III. Exquisite Crumbling Ruin/Pg.5

62 63 64 65

Sop. pu - rest love of all.

Fl.

Vla.

Vc.

66 67 68 69

Sop. Ex - qui - site crum-bling ruin,

Fl.

Vla.

Vc.

70 71 72 73 74

Sop. Fen - way Park.

Fl.

Vla.

Vc.



# IV. And What of that Huge Player?

©2001 Patricia Van Ness

1 2

Soprano Voice

And what of that huge pla - yer

Viola

Cello

*sfz* *pp*

3 4

Sop.

who wi - lling-ly donned pin - stripes? Not the Babe, the Ble - ssed Babe,

Vla.

Vc.

5

Sop.

the Babe who had no choice,

Vla.

Vc.

6 7

Sop.

But Ruth - less Ro - ger. May his heart ache,

Vla.

Vc.



IV. And What of that Huge Player? /Pg.3

19 Sop. *writhe* *and burn* *with* *shame* 20

Vla.

Vc.

21 Sop. *for* *this* *te-* *rri-ble,* 22 23

Vla.

Vc.

24 Sop. *te - rri - ble* *crime.* 25 26

Vla.

Vc. *Perry: very freely*

27 Sop. 28 29

Vla.

Vc.

IV. And What of that Huge Player? /Pg.4

30 31 32

Sop.

Vla.

Vc.

33 34 35

Sop.

Vla.

Vc.

*rit.*

Sop.

Vla.

Vc.

Sop.

Vla.

Vc.

# V. Red Sox Forever and Ever

©2001 Patricia Van Ness

1      quarternote = 60      2      3      4

Soprano Voice

Viola

Cello

5      6      7      8

Sop.

Vla.

Vc.

*pp*

9      10      *mp*      11

Sop.

Vla.

Vc.

O Red Sox for - e - ver and

12      13      14

Sop.

Vla.

Vc.

e - ver, For - e - ver and e - ver

# V. Red Sox Forever and Ever /Pg.2

15 16 17 18

Sop. Red Sox, Be - yond play - ers be-yond top brass, Be-yond e -

Vla.

Vc.

19 20 21 22

Sop. rrors, Be - yond be - tray - als, Be - yond so -

Vla.

Vc.

23 24 25

Sop. rrows,

Vla.

Vc.

26 27 28

Sop. Be - yond the ex - qui - site

Vla.

Vc.

*p*

# V. Red Sox Forever and Ever /Pg.3

29 30 31

Sop. crum - bling ruin, For - e - ver

Vla.

Vc.

32 33 34

Sop. Red Sox, World wi-thout end for - e -

Vla.

Vc.

35 36 37 38

Sop. ver, O Red Sox for - e - ver and e - ver

Vla.

Vc.

39 40 41

Sop. Ah

Vla.

Vc.

*Susie: breathe when you need to*

# V. Red Sox Forever and Ever /Pg.4

*Susie: please sing very freely and breathe when you need to*

Musical score for Soprano (Sop.), Viola (Vla.), and Violoncello (Vc.) for measures 42-44. The Soprano part features a melodic line with a fermata at measure 42 and a slur over measures 43-44. The Viola and Violoncello parts provide harmonic support with sustained notes and rests.

Musical score for Soprano (Sop.), Viola (Vla.), and Violoncello (Vc.) for measures 45-46. The Soprano part concludes with the lyrics "A - men." and a fermata. The Viola and Violoncello parts have rests in measure 45 and enter in measure 46 with a melodic line. A performance instruction *Ben: very freely* is present.

Empty musical staves for Soprano (Sop.), Viola (Vla.), and Violoncello (Vc.) parts.

Empty musical staves for Soprano (Sop.), Viola (Vla.), and Violoncello (Vc.) parts.