

RED SOX FOREVER AND EVER

Text, music, and annotations by

Patricia Van Ness

**A five movement classical work
commissioned by
Perry and Susan Neubauer**

**Dedicated to the Neubauers and to
A.Bartlett Giamatti (1938-1989)**

RED SOX FOREVER AND EVER

By Patricia Van Ness (copyright 2001, 2008, 2018)

I. Red Sox Forever and Ever¹

O Red Sox forever and ever,
forever and ever Red Sox, sweethearts of us all;
and Teddy Ballgame² is most beloved,
arguably,³
for he launched⁴ ten thousand⁵ homers,
yet also tapped the humble bunt.⁶
He is the anointed one,
but precious also are e.g. Red Bluhme⁷, Walt
Dropo⁸
and Pedro Martinez,⁹ our happiness and our joy!

II. But What of that Betrayer?¹⁰

But what of that betrayer,
who willingly donned pinstripes,¹¹
that glorious pitcher whose name I cannot say,
whose very number 21 is not speakable?¹²
We know redemption comes to all,
but 'til that day, for just a little while,
may his heart¹³ ache;
may tears fall from his eyes;
may his arm be dead,¹⁴ and sore weary.
and in his heart may memory turn his Ks¹⁵
to walks,¹⁶ to walks,
to walks, to walks.
may he writhe and burn in shame
for this terrible, terrible, crime.

III. Holy Emerald Grail^{17, 18}

Holy Emerald Grail, Fenway Park,¹⁹
home away from home,
where peace drops like a quiet cloak around my
shoulders.
I tread the upper walkway
from the right field stands²⁰
to the glorious left,
transistor²¹ to my ear,
Monster²² at my side,
hearing the crystalline calls of sweet Joe
Castiglione,²³
who loves the game with perhaps
the purest love of all.
*Rosea Soleae*²⁴ Grail, Fenway Park.

IV. Ah! An Error!²⁵

Ah! An Error!²⁶
A slip in the great dance!²⁷
Yet are we not human, after all?
In life, as in our game,
around our hot-stove fires,²⁸
we agonize our bloop, and chokes,
and tragic misplayed drops,
our called third strikes in the bottom of all
ninths --
with runners on,
until we've come to terms at last with
every errant bloop
and choke and drop,
and embracing them in loving-kindness,
we forgive them, every one.

V. Red Sox Forever and Ever

O Red Sox forever and ever,
forever and ever Red Sox,
beyond players,
beyond top brass,
beyond errors,
beyond betrayals,
beyond sorrows
beyond the *Rosea Soleae* Grail,
forever and ever Red Sox,
world without end forever,
O Red Sox forever and ever, amen.

ANNOTATIONS

1 The musical foundation for the first and last movements is an *ostinato*, a musical pattern repeated many times in succession. For many centuries classical music, such as the 13th century *Amor potest conqueri*, has been based on *ostinatos*. *Hit the Road, Jack*, by Ray Charles, is another good example; the 'cellist's line of *Red Sox Forever and Ever* descends as does Charles's song, 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, two 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.

2 Ted Williams, Red Sox and baseball great from 1939 to 1960, and the last batter to hit above .400 for a season average (.406 in 1941). “Despite the ‘Williams Shift’ used by opponents, Ted’s on base percentage was the highest in history: 48%.” (*Red Sox Yearbook*, May 2001).

3 His personality is perhaps more beloved now than during his playing days, when he was often cranky. However his actual playing ability was fervently loved then, as now.

4 “Launch Angle represents the vertical angle at which the ball leaves a player’s bat after being struck.” (MLB.com Glossary) During “home runs,” high launch angles are valued because they can result in soaring fly balls that leave the yard.

5 Ed. Correction: 521 home runs. In 1960 at the age of 42, Williams hit his 521st home run in his final career at-bat.

6 According to some sources (e.g. Matinale), Williams’s bunting percentage was a whopping .917. Controversial because it often produces an out, a bunt is “A batted ball that is intentionally met with a loosely held bat and tapped softly into the infield. The purpose of a bunt is to advance a base runner (sacrifice bunt) or get the batter to first base on the element of surprise” (Paul Dickson, *The Dickson Baseball Dictionary, Third Edition*, W.W. Norton & Company, New York & London, 2009)

7 Perhaps the record for a player’s shortest stint with the Red Sox belongs to Red Bluhm, whose first major league appearance was on our team vs. the Philadelphia Athletics, 3 July 1918, as a pinch-hitter. He made an out. Never again appearing in the major leagues, he died in Flint, Michigan at the age of 57.

8 The son of Serbian immigrants, Walt “Moose” Dropo attended UConn and played football, baseball, and starred in basketball. Though given offers by the Chicago Bears and the BAA’s Providence Steamrollers, he chose to sign with the Red Sox in 1947. He arrived at the majors in 1950 and had a sensational rookie season, the best season of his career, with an OPS of .961, 144 RBI, 34 HR and a BA of .322. He was Rookie of the Year and an All Star.

9 Pedro Martinez, Red Sox ace pitcher from 1998-2004, was the first pitcher to receive the Cy Young award in both leagues. He had four superb pitches: fastball, change-up, curveball, and slider. Though Red Sox batters were at times notorious for their lack of run support for Martinez, during his tenure with Boston he was an amazing 117-37 for a W-L percentage of .760. “He played with fearlessness, panache, and joy. It was exciting every time he toed the rubber” (*Bill Chuck @BillyBall*).

10 Musically, the second and fourth movements are chant, characterized by a single line of melody, usually without regard to a strict meter (*Hit the Road, Jack* has strict meter). 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 Betrayal, Life, Longing, Human Frailty, and Hope.

11 “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 home uniform of the New York Yankees” (Dickson, *Ibid.*).

12 One-time 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 and pitched there for many years, competing against the Yankees’

fiercest rivals in the Eastern Division, the Red Sox.

13 The melodic interval on the word “heart” is an augmented fourth, known in medieval times as the “devil’s interval” due to its unpleasant sound. It is used here to indicate the severity of the behavior of this player.

14 A painful medical condition in which the player is unable to throw as hard as usual. It usually results in a stint on the disabled list.

15 A strikeout, defined as “An out recorded by a pitcher when the batter has been charged with three strikes (Dickson, *Ibid.*). Clemens recorded the third most strikeouts in baseball history, 4672, behind R.H. Nolan Ryan (5714) and L.H. Randy “The Big Unit” Johnson (4875).

16 “The taking of first base by a batter to whom four balls have been pitched (Dickson, *Ibid.*), sometimes known as a “walk in the park.”

17 The ‘cello’s opening notes are from the first phrase of *Take Me Out to the Ballgame* in augmented (stretched out) form, establishing a musical foundation over which the melody is heard (a metaphor for baseball providing the foundation for the melody of our lives). *Take Me Out to the Ballgame* was written by Jack Norworth (words) and Albert von Tilzer (music), published in 1908.

18 Those who seek, find; and true fans of the game know that the Holy Grail is baseball’s Fenway Park.

19 Red Sox’s home park. The Fenway Park architect was James McLaughlin. “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).

20 Before the dynasty-producing Henry ownership took control in 2002 and vast

improvements made, sitting in the right field stands made it impossible to remember one was at a ballpark due to the angles of the seats and poor sightlines.

21 Radio. “The sound of a ballgame on the radio is the background music of summer” (Susan Neubauer).

22 The high leftfield wall of Fenway Park, painted green, referred to as “The Green Monster.” It is constructed of tin, steel, and concrete.

23 Long-time play-by-play and Red Sox Hall of Fame radio announcer. 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.

24 Literally translated, “Rosy Slippers,” this is the Latin for “Red Sox” (Edward J. Vodoklys, S.J.).

25 “A misplay on the part of the defensive team that helps the offensive team” (Dickson, *Ibid.*)

26 As Brian “The Belville Basher” Daubach once summarized, “He [Rick Down, then Red Sox batting coach] keeps our attitude positive, since so much of baseball is about failure.”

27 Baseball, or life itself.

28 Baseball’s off season, relating to fans sitting around a hot stove during winter’s cold months, thoroughly analyzing their teams.

Thanks to Perry Neubauer and Paul Van Ness for statistical assistance with the notes.

May our rosy dreams continue to come true.

www.PatriciaVanNess.com

Commissioned by and Dedicated to Perry and Susan Neubauer

RED SOX FOREVER AND EVER

I. Red Sox Forever and Ever

O Red Sox forever and ever, forever and ever Red Sox, sweethearts of us all;
and Teddy Ballgame is most beloved, arguably,
for he launched ten thousand home runs, yet also tapped the humble bunt.
He is the exalted one, but precious also are
Red Bluhme, Walt Dropo, and Pedro Martinez,
our happiness and our joy!

Note to strings: *un poco vibrato*;
marked bowings are optional.

Text and Music by Patricia Van Ness
Score rev. 22 March 2019

♩ = 68

un poco vibrato; leggiero. mf

Soprano

Viola

Violoncello

mp leggiero.

p leggiero.

2 *sempre*

5

S.

Red Sox for-ev - er and ev - er, for - ev - er and ev - er

Vla.

Vc.

3

1

Van Ness, Movement I. Red Sox Forever and Ever (2018 Edition)

2 ⁹
S. Red Sox, sweet - - hearts of us all; and
Vla.
Vc.

¹²
S. Ted - dy Ball - game is most be - lov - ed, ar - gu - 'bly, for he
Vla.
Vc.

3 4

¹⁵
S. launched ten thou - sand hom - ers,
Vla.
Vc.

5

¹⁸
S. yet al - so tapped the
Vla.
Vc.

6

Van Ness, Movement I. Red Sox Forever and Ever (2018 Edition)

22 3

S. hum-ble bunt. He is the an- noint- ed one, but pre - cious

Vla.

Vc.

26

S. al - so, e. - g., are Red Bluhm, and Walt Drop -

Vla.

Vc.

29

S. - o, and Ped - ro, Ped - ro Mar - ti - nez.

Vla.

Vc.

33

S. our hap - pi - ness and our joy!

Vla.

Vc.

RED SOX FOREVER AND EVER

II. But What of that Betrayer?

*But what of that betrayer,
 who willingly donned pinstripes,
 that glorious pitcher whose name I cannot say, whose very number 21 is not speakable?
 We know redemption comes to all, but 'til that day, for just a little while,
 may his heart ache; may tears fall from his eyes; may his arm be heavy and sore weary;
 and in his heart may memory turn his Ks to walks, to walks, to walks, to walks.
 May he writhe and burn in shame, for this terrible, terrible, crime.*

Note to strings: *un poco vibrato*;
 marked bowings are optional.

Text and Music by Patricia Van Ness
 Score rev. 22 March 2019

*♩ = 65 approx. **mf** Espressivo; un poco vibrato.*

Soprano *But* what of that be-tray-er, who will-ing-ly donned pin - stripes, that

Viola

Violoncello *sfz p*

6

S. glo-r'ous pitch-er whose name I can-not say, whose ³very num-ber twen-ty one, is not ³speak - a- ble?

Vla.

Vc.

11 **A**

S. *3* *3* *3* *3*
 We know re - dem-tion comes to all, but_ 'til_ that day for just a lit - tle

Vla. **A**
p *mp*

Vc.

15

S. while, may his heart ache, may tears fall, from his eyes;

Vla. *p*

Vc.

21 **B**

S. may his arm be dead, and sore wear - y, and in his heart may mem-'ry turn his

Vla. **B**

Vc.

24 *poco a poco decresc.*

S. Ks to walks, to walks, to walks, to walks

Vla.

Vc.

30 **C** = 100 . *poco meno mosso*. Follow 'cellist.
mp

S. May he writhe_ and burn_____ in

Vla. Follow 'cellist.
mp Legato, espressivo.

Vc. *mf*

36 *mf*

S. shame for_____ this ter - ri ble,_

Vla. *mf*

Vc. *f*

41 *G.P. p*

S. ter - ri ble,_ ter - ri ble,_ ter - ri ble,_ crime.

Vla. *G.P. p*

Vc. *G.P. mp*

RED SOX FOREVER AND EVER

III. Holy Emerald Grail

*Holy Emerald Grail, Fenway Park, home away from home, where peace drops like a quiet cloak around my shoulders.
I tread the upper walkway from the right field stands to the glorious left, transistor at my ear, Monster at my side,
hearing the crystalline calls of sweet Joe Castiglione, who loves the game with perhaps the purest love of all.
Rosae Soleae, Fenway Park.*

Text and Music by Patricia Van Ness
Score rev. 28 March 2019

Note to strings: *un poco vibrato*;
marked bowings are optional.

♩ = 80

Soprano

Viola

Violoncello

mp *leggiero.* *sempre*

8

S.

Vla.

Vc.

16

S.

Ho - ly Em-'rald Grail, Fen - way, Fen - way_ Park, home a - way_ from

Vla.

Vc.

22

S. home, where peace _____ drops like a qui - et cloak, 'round my

Vla.

Vc.

29

S. should - ers, _____ I tread the up - per walk - way from the

Vla.

Vc.

36

S. right field stands to the glo - r'ous left, _____ trans - is - ter

Vla.

Vc.

B

mf


43


S. at my ear Mons - ter at my side _____ hear - ing the crys - tal-line calls of


Vla.

Vc.


50


S. 
sweet _____ Joe Cas - tig - li - o - ne, _____ who loves_ the


Vla. 

Vc. 


57


S. 
game with per- haps the pur - - est love_ of all. _____

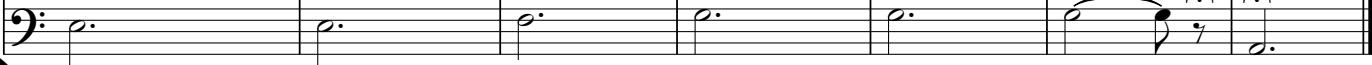
Vla. 

Vc. 

65

S. 
Ro - se - a So - le - ae, _____ Fen - way _____ Park.

Vla. 

Vc. 

RED SOX FOREVER AND EVER

IV. Ah! An Error!

Ah! An Error!
A slip in the great dance!
Yet are we not human, after all?
In life, as in our game, around our sacred hot-stove fires,
we agonize our bloop, and chokes, and tragic misplayed drops,
our called third strikes, in the bottom of all ninths,
with runners on,
until we've come to terms at last with
every errant bloop and choke and drop,
and embracing them with loving-kindness,
We forgive them, every one.

Note to strings: *un poco vibrato*;
 marked bowings are optional.

Text and Music by Patricia Van Ness
 Score rev. 28 March 2019

♩ = 60

mp *Rubato; legato* *mf*

Soprano

Ah! An er-ror!___ Ah!___ an er-ror, a slip in the great dance,

Viola

Violoncello

sfz > *p* *Rubato; legato.*

6

S.

___ Yet are we not but hu-man af - ter all? In___ life as

Vla.

p *Rubato; legato.*

Vc.

The musical score is written for Soprano, Viola, and Violoncello. The Soprano part is in 4/4 time with a tempo of ♩ = 60. It begins with a rest, followed by the lyrics 'Ah! An er-ror!___ Ah!___ an er-ror, a slip in the great dance,'. The Viola and Violoncello parts are in 4/4 time and feature a series of sustained notes with a dynamic marking of *sfz* > *p* and the instruction *Rubato; legato.* The score is divided into two systems. The second system starts at measure 6 and includes a triplet of eighth notes in the Soprano part with the lyrics 'Yet are we not but hu-man af - ter all? In___ life as'. The Viola part has a dynamic marking of *p* and the instruction *Rubato; legato.*

Van Ness, *Red Sox Forever and Ever, IV. Ah! An Error!*

2 10 A

S. in our game a-round our sac - red hot stove fi - res, we a - gon-ize the

Vla. A

Vc.

15

S. bloop_ and_ chokes, the tra-gic mis-played

Vla. *mf*

Vc.

20

S. drops and our called third strikes, in the

Vla.

Vc.

24

S. bot-tom of all ninth_ s, with run - ners_ on,

Vla. *V*

Vc.

Van Ness, *Red Sox Forever and Ever, IV. Ah! An Error!*

28 B 3

S. un - til we've come to terms, at last with ev - 'ry er - rant

Vla.

Vc.

31

S. bloop, and choke and drop and em -

Vla.

Vc.

34

S. brac - ing them with lov - ing - kind - ness

Vla.

Vc.

37

S. we for - give them, e - - v'ry one.

Vla.

Vc.

RED SOX FOREVER AND EVER

V. Red Sox Forever and Ever

*O Red Sox forever and ever, forever and ever Red Sox, beyond players,
beyond top brass, beyond errors, beyond betrayals, beyond sorrows,
beyond the Rosea Soleae Grail,
forever and ever Red Sox, world without end forever,
O Red Sox forever and ever, amen.*

Note to strings: *un poco vibrato*;
marked bowings are optional.

Text and Music by Patricia Van Ness
Score rev. 28 March 2019

♩ = 68

Soprano

♩ = 68

Viola *mf*

Violoncello

6

S. *un poco vibrato; leggero. mf*

O

Vla. *mp leggero*

Vc. *mp leggero* *sempre*

Van Ness, Movement V. Red Sox Forever and Ever (2018 Edition)

2 11

S. S. Red Sox for-ev - er and ev - er, for - ev - er and ev - er

Vla. Vla.

Vc. Vc.

1

15

S. S. Red Sox, Be - yond play- ers, be-yond top brass, be- yond er -

Vla. Vla.

Vc. Vc.

19

S. S. - rors, be - yond be-tray - als, be - yond sor - - - -

Vla. Vla.

Vc. Vc.

23

S. S. - rows, be - yond the

Vla. Vla.

Vc. Vc.

A

A

V

Van Ness, Movement V. Red Sox Forever and Ever (2018 Edition)

28 3

S. Ho - ly Em - 'rald_Grail, for - ev - er Red Sox

Vla.

Vc.

33

S. world with-out end for - ev - er, O Red Sox, for-ev-er and

Vla.

Vc.

38 *freely*

S. ev - er. Ah

Vla. follow soprano

Vc. follow soprano

43

S. ah, A - men.

Vla. *p mp mf p*

Vc. *p mp mf mp pp*

follow viola