

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

Soprano
Violoncello

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

$\text{♩} = 68$

un poco vibrato; leggiero. mf

Soprano

Violoncello

p leggiero. *2 sempre*

5

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

Vc. 3 1

9

S. Red Sox, sweet - - hearts of us all; and Ted - dy Ball - game

Vc. 2 3

Soprano, Violoncello

2

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

13
S. — is most be-lov-ed, ar-gu - 'bly, for he launched _____ ten thou-sand
Vc.

17 4
S. hom- ers, _____ yet al - so tapped the
Vc.

22 5 6
S. hum ble bunt. He is the an noint ed one, but pre- cious — al - so, e. - g. are Red — Bluhm,
Vc.

28
S. _____ and Walt Drop - o, and Ped - ro, _____ Ped - ro Mar -
Vc.

32
S. ti - nez. our hap - pi - ness _____ and our joy!
Vc.

Viola

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

$\text{♩} = 68$

mp *leggiero.*

5

10

17 **A**

22

29

Soprano
Violoncello

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.

♩ = 65 approx.

Text and Music by Patricia Van Ness

Score rev. 22 March 2019

The musical score is written for Soprano (S.) and Violoncello (Vc.). It consists of three systems of music, each with a double bar line and a measure number (5, 10, 14) on the left. The key signature has one sharp (F#) and the time signature is 4/4. The Soprano part features a melodic line with triplets and slurs. The Violoncello part provides a harmonic accompaniment with sustained notes and slurs. Dynamics include *mf*, *sfz*, and *p*. Performance instructions include *Espressivo; un poco vibrato*. The lyrics are written below the Soprano staff.

mf *Espressivo; un poco vibrato.*

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

Violoncello: *sfz* *p*

S. stripes, that glor'ouspitch erwhosenameI can notsay, whose very numbertywen ty one, is not speak-

Vc.

10 **A**

S. - a - ble? We know re - dem-tion comes to all, but 'til that day for

Vc.

14

S. just a lit - tlewhile, may his heart ache, may tears fall,

Vc.

Soprano, Violoncello
Van Ness -- Movement II. But What of That Betrayer? (2018 Edition)

2

B

19

S. from³ his eyes; may his arm be dead, and sore wear - y, and in his

Vc.

23

S. heart may mem-'ry turn his Ks to walks, to walks, to walks, to walks

Vc.

C

29

mp $\text{♩} = 100$. *poco meno mosso*. Follow 'cellist.

S. May he writhe and burn

Vc. *mf*

35

S. in shame for this

Vc. *f*

40

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

Vc. *G.P.P.*
mp

Soprano
Viola

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

$\text{♩} = 65$ approx. *mf* *Espressivo; un poco vibrato.*

The musical score is written for Soprano and Viola. The Soprano part is in treble clef with a 4/4 time signature. The Viola part is in alto clef with a 3/4 time signature. The score includes lyrics and musical notation with various dynamics and articulations. The lyrics are: "But what of that be-tray-er, who will-ing-ly donned pin - - - stripes, that glo-r'ous pitch-er whose name I can-not say, whose very num-ber twen-ty one, is not speak - a - ble? We know re - dem - tion comes to all, but 'til that day for just a lit - tle while, may his". The score includes dynamics such as *mf*, *Espressivo*, *un poco vibrato*, and *p*. There are also markings for *mp* and *mp* at the bottom. The score is divided into systems, with measures 4, 11, and 13 indicated. There are also markings for *mf*, *Espressivo*, *un poco vibrato*, and *p*.

Soprano
Viola

pin - - - stripes, that glo-r'ous pitch-er whose name I
can-not say, whose very num-ber twen-ty one, is not speak - a - ble?
We know re - dem - tion comes to all,
but 'til that day for just a lit - tle while, may his

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Soprano, Viola

2

Van Ness -- Movement II. But What of That Betrayer? (2018 Edition)

16

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

Vla. **B** *p*

21

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

Vla.

24

S. *poco a poco decresc.* Ks to walks, to walks, to walks, to walks

Vla.

29

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

S. May he writhe and burn in shame for

Vla. Follow 'cellist. *mp* *mf*

Legato, espressivo.

38

S. this ter - ri - ble, ter - ri - ble, ter - ri - ble,

Vla.

43

S. ter - ri - ble, crime. *G.P. p*

Vla. *G.P. p*

Viola

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

2

mf *leggiero.*

8

15

A

mf

24

33

B

mf

43

53

62

Violoncello

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

Violoncello

mp *leggiero.* *sempre*

8

18 **A**

28

37 **B**

45

55

63

Soprano
Violoncello

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. 4 April 2019

♩ = 60
mp Rubato; legato *mf*

Soprano
Violoncello

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

6 *sfz > p Rubato; legato.* 3

S. Yet are we not but hu-man af - ter all? In life as

Vc.

10

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

Vc.

14

S. a - gon-ize the bloop and chokes,

Vc.


19

S. 

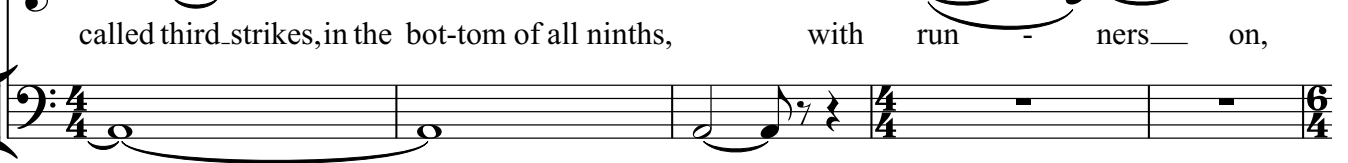
the tra-gic mis-played drops and our

Vc. 

23

S. 

called third strikes, in the bot-tom of all ninth's, with run-ners on,

Vc. 

B

28

S. 

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

Vc. 

32

S. 

choke and drop and em - brac - ing them with lov-ing-kind - ness

Vc. 

36

S. 

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

Vc. 

Soprano
Viola

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. 4 April 2019

$\text{♩} = 60$ *mp* *Rubato; legato* *mf*

Soprano
Viola

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

6

S.
Vla.

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

p *Rubato; legato*

10

S.
Vla.

in our game a-round our sac - red hot stove fi - res, we


14

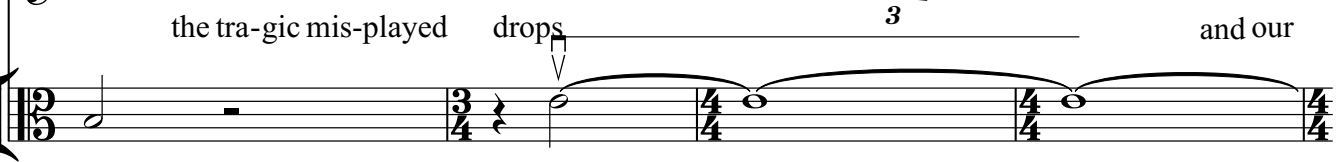
S.
Vla.

a - gon-ize the bloop, and chokes,

mf

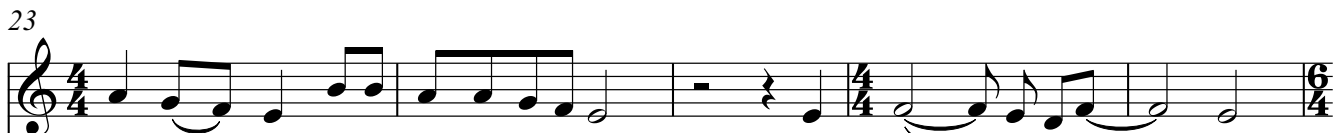
19

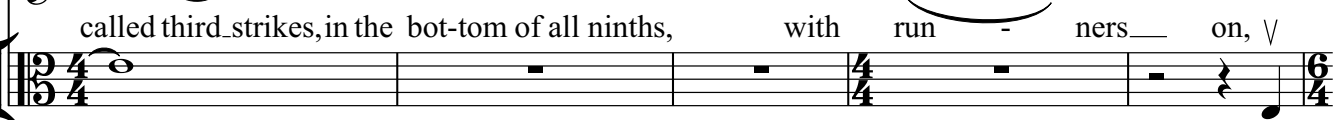
S. 

Vla. 

the tra-gic mis-played drops and our

23

S. 

Vla. 

called third strikes, in the bot-tom of all ninths, with run - ners on, V

B

28

S. 

Vla. 

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

32

S. 

Vla. 

choke and drop and em - brac - ing them with lov-ing-kind - ness V


36

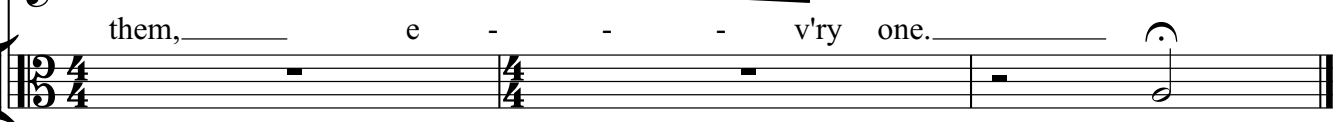
S. 

Vla. 

we for - give

38

S. 

Vla. 

them, e - - - v'ry one.

Soprano
Violoncello

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

The musical score is written for Soprano and Violoncello in 4/4 time. It begins with a tempo marking of quarter note = 68 and a dynamic of *mf*. The Soprano part starts with a whole rest for the first five measures, then enters with the lyrics. The Violoncello part provides a rhythmic accompaniment with a five-finger pattern (5) and includes *mp* and *leggiero* markings. The score is divided into three systems, with measure numbers 11, 15, and 19 indicated at the start of each system. The lyrics are: "Red Sox for-ev - er and ev - er, for - ey - er and ev - er", "Red Sox, Be - yond play - ers, be - yond top brass, be - yond er -", and "- rors, be - yond be - tray - als, be - yond sor - - -".

A

23

S.

Vc.

28

S.

Vc.

33

S.

Vc.

38

S.

Vc.

43

S.

Vc.

Viola

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.

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Score rev. 28 March 2019

$\text{♩} = 68$

mf *mp* *leggiero*

8

15

23 **A**

29

36

42 follow soprano

p *mp* *mf* *p*