

The Roses

Inspired by the poetry of Mary Oliver

Joan Szymko

Accordion

$\text{♩} = 142$

mf *musette* *mp* *mf*

poco a poco cresc. *f*

* *bring out inner melody line*

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The accordian part is offered as a separate publication: SBMP 203.1

37

S Oh

S

A Oh

A Oh

mf

mf

mf

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46

S Oh

S

A Oh

A Oh

mf

mf *cresc.*

mp *cresc.*

p *cresc.*

p *poco a poco cresc.*

a

a rose a rose

a rose

a rose

51

rose a rose a rose is a rose
 a rose is a Oh
 a rose is a rose
 a rose is a rose

f *f* *f* *f*

mf *f*

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57

a rose is a rose is a rose is a rose is a rose a
 a rose is a rose is a rose is a rose is a rose a

mp *mp*

mp

mp 62 *mf*

a rose is a rose is a rose _____ a

rose is a rose is a rose is a rose is a rose _____

rose is a rose is a rose is a rose is a rose _____ a

f

a rose _____ is a rose is a rose is a

poco a poco cresc.

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f *mf* 69 *mp*

rose is a rose is a rose a rose is a rose is a rose _____

rose _____

rose a rose is a rose is a rose _____

rose is a rose is a rose _____ a rose _____

rose _____ a rose _____ is a rose _____

f *mp*

74

cresc.

a rose is a rose is a rose a rose is a rose a rose is a

cresc.

a rose is a rose is a rose a rose is a rose

mp cresc.

is a rose a rose is a rose a

mp cresc.

a rose a rose is a rose a rose is a rose a

poco a poco cresc.

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f

rose

Oh

f

a rose is a rose

Oh

f

rose is a rose

Oh

f

rose is a rose

Oh

f

ff

master

85

Oh Oh

Oh Oh

Oh

Oh

f *mf*

f *mf*

f *mf*

f *mf*

f *mf*

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94

mf

mp *mp cresc.*

Oh a rose a rose

mp *mp cresc.*

Oh a rose

mp *p cresc.*

Oh a rose

mp *p poco a poco cresc.*

99

cresc.

rose a rose a rose is a rose

a rose is a rose

a rose is a rose

a rose is a rose

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105

mf

a rose is a rose is a rose

mf a rose is a rose is a

mf a rose is a rose is a rose

mf a rose is a rose is a

mp

© protection

A musical score for a song, featuring four vocal staves and a piano accompaniment. The score is written in treble clef with a key signature of two sharps (F# and C#). The lyrics "rose" are written under the second and third vocal staves. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. The score is divided into two systems, with the first system containing the vocal lines and the second system containing the piano accompaniment.

127

mf

p poco a poco cresc.

f

137

mf

Oh

mf

Oh

mp

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143

Oh a rose a rose

a rose a rose

Oh a rose

Oh a rose

mf *cresc.*

mf *cresc.*

mp *cresc.*

p *cresc.*

p *f*

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147

a rose a rose

a rose a rose

a rose a rose

a rose a rose

mf *cresc.*

mf *cresc.*

mp *cresc.*

p *cresc.*

f *p* *mp*

156

f a rose a rose *ff rit.* is a rose *f molto rit.* is a rose

f arose *ff rit.* is a rose *f molto rit.* is a rose

ff rit. is a rose *f molto rit.* is a rose

ff rit. is a rose *f molto rit.* is a rose

mf *f* *rit.* *ff* *f* *molto rit.*

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About the composer:

Joan Szymko (b.1957) is also a choral conductor, having led choirs in the Pacific Northwest for over twenty-five years. Abundant lyricism, rhythmic intensity and vigorous attention to text are hallmarks of her diverse and distinctive choral writing. Especially noteworthy is Szymko's significant contribution to the body of literature for women's voices. With over thirty-five octavos in print, her music is performed frequently by distinguished choral ensembles across the country and increasingly, abroad. Szymko also writes for the stage and has been a resident composer with Do Jump! Extremely Physical Theater since 1995, performing her music with the company at their home theater in Portland, Oregon and on tour, including runs on Broadway and the Kennedy Center in Washington D.C. Her CD recording of original works, "Openings," is available through Santa Barbara Music Publishing.

Note from the composer:

Inspiration for this piece was provided by Mary Oliver's poem titled *The Roses*, from *American Primitive*, winner of the 1984 Pulitzer Prize for poetry. In performance, the poem has been read to the audience during the accordion introduction.

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