

A highly ornate, black and white decorative border frames the central text. It features intricate scrollwork, floral motifs, and symmetrical designs at the corners and midpoints, resembling a classical or gothic style.

MATTHEW DeCHANT

PRESENTS

ROSARIO

For Singer and String Quartet

ESTIMATED PERFORMANCE TIME: 7 MINUTES

Program Notes

"Rosario" started off life as a maritime-themed poem written by Cicely Fox Smith in 1920, which was later set to music by Stockton-based folk singer Joy Rennie. It has since been recorded by many traditional folk and maritime singers. When I first heard the tune (as recorded by the Young'uns), I was immediately struck by the sense of grandeur that you don't often find in folk tunes. As a musician who works in both the classical and traditional folk idioms, I'm often asked why I don't blend the two more, *à la* Bartok or Grainger. For me, the two different kinds of music have very different artistic goals, and serve very different purposes in my life. I find music that attempts to blend the two sort of like making an apple pie using oranges- because the two are so fundamentally different, you're creating something that fulfills the purpose of neither. That kind of music, in my opinion, is at best ineffective and at worst nationalistic.

That being said, when I first heard "Rosario," I immediately thought- here is one of the rare tunes that can function as both a folk melody and a classical melody. I certainly don't try to turn the string quartet into a bluegrass band, and the performers shouldn't either, but I instead create a contemporary-classical sound world in which I can insert veins of rollicking folk sound while still keeping its identity as a concert piece.

Performance Notes

Rosario is a setting of the British folk song, "Rosario." It was premiered with the composer, a folk singer, as the vocalist, but it can be sung in either a folk or a classical style. The voice part can also be transposed to any vocal range. The voice part also features a few folk ornaments (similar to the ones Sean Cooney performs in the Young'uns recording of "Rosario"), but if the voice part is being sung in a classical style, those can be omitted.

In the instrumental parts, the marking "quasi-fiddle" means the duration of that line should be played emulating the style of Anglo-American fiddling: heavy attacks, a drier and brighter sound, etc. This marking is largely left up to the performer's interpretation.

When playing the indeterminate rhythms (Violin parts at B, Viola and Cello at D): the feathered beams show the change in note speed, but the number of actual notes played does not matter (within the space of the measure). Depending on the direction of the beams, the player should simply move from slower notes to faster notes, or faster notes to slower notes.

Rosario

For Singer and String Quartet

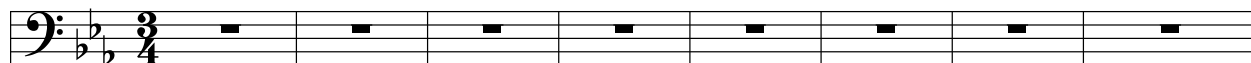
Matthew DeChant

Text by Cicely Fox Smith

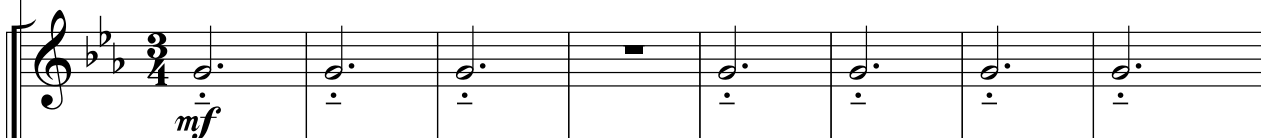
Tune by Joy Rennie

 $\text{♩} = 130$

Voice



Violin I



Violin II



Viola



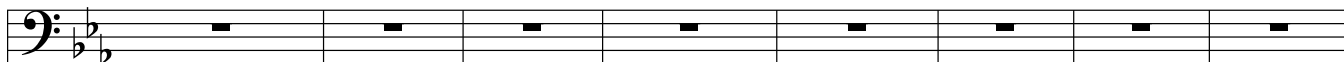
Cello



quasi-fiddle

9

Voice



Vln. I



Vln. II



Vla.



Vc.



DeChant - Rosario - 2

17

Voice

Vln. I

Vln. II

Vla.

Vc.

A *mf*

24

Voice

Ear - ly in the morn ing The moon was

Vln. I

Vln. II

Vla.

Vc.

30

Voice

in the sky _____ Ear - ly in the morn ing _____

Vln. I

Vln. II

Vla.

Vc.

36

Voice

_____ I kissed my love good - bye _____ For kiss - ing

Vln. I

dolce

Vln. II

dolce

Vla.

dolce

Vc.

DeChant - Rosario - 4

42

Voice

time is o - ver and it's time and time to go _____

Vln. I

Vln. II

Vla.

Vc.

48

Voice

— And we've a long long road to trav - el _____

Vln. I

Vln. II

Vla.

Vc.

quasi-fiddle - - -

B *f*

53

Voice

to Ro - sa - ri - o Wake her!

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

59

Voice

Oh, shake her! The pet - er's fly - ing

Vln. I

Vln. II

Vla.

Vc.

DeChant - Rosario - 6

64

Voice

free The pi - lot's come a - board her and she's

Vln. I

Vln. II

Vla.

Vc.

70

Voice

hun - gry for the sea For kis - sing time is o - ver

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mp

mp

mp

77

Voice

and it's time and time to go _____ And we've a long long

Vln. I

Vln. II

Vla.

Vc.

83

Voice

road to tra - vel _____ to Ro - sa ri -

Vln. I

Vln. II

Vla.

Vc.

quasi-fiddle

DeChant - Rosario - 8

89

Voice

89

ol _____

quasi-fiddle

p

quasi-fiddle

p

p

p

p

96

Voice

96

mf

mf

mf

mf



103

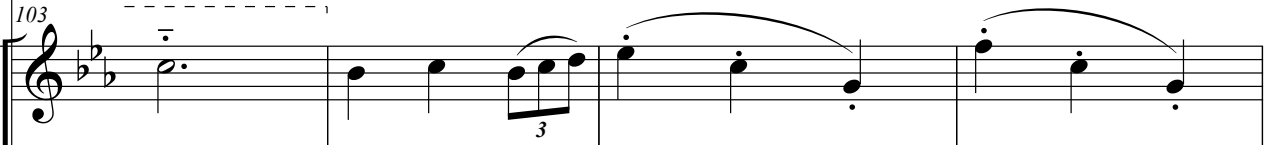
f

Voice



And now she smells the

Vln. I



Vln. II



Vla.

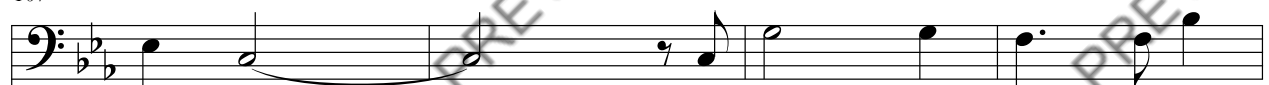


Vc.



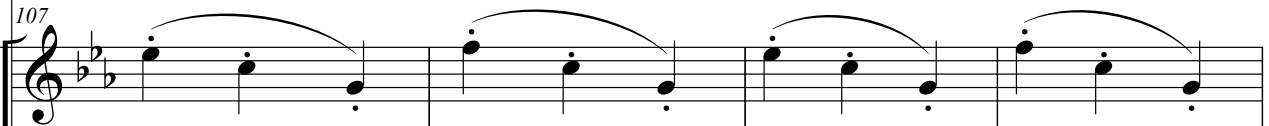
107

Voice



deep sea And now she's ga - ther-ing

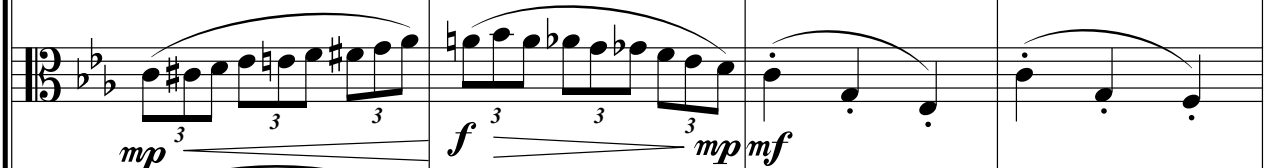
Vln. I



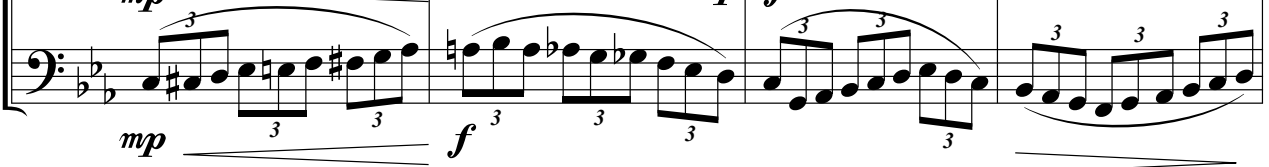
Vln. II



Vla.



Vc.



111

Voice

way — And soon she'll meet the

Vln. I

mp *f* *mp* *mf*

Vln. II

mp *f* *mp* *mf*

Vla.

Vc.

mp *f*

115

Voice

roll - ers in a white

Vln. I

mp *f* *mf*

Vln. II

mp *f* *mf*

Vla.

mp *f* *mf*

Vc.

mf

DeChant - Rosario - 11

118

Voice

smoth-er — of spray — And it's south - west

Vln. I

Vln. II

Vla.

Vc.

122

Voice

and a half west And

Vln. I

Vln. II

Vla.

Vc.

DeChant - Rosario - 12

125

Voice

stead - y as we go and we've a

Vln. I

Vln. II

Vla.

Vc.

quasi-fiddle

f

129

Voice

long long road to trav - el

Vln. I

Vln. II

Vla.

Vc.

DeChant - Rosario - 13

D

134 *sub. p* *f*

Voice

to Ro - sa - ri o Wake her!

Vln. I

sub. p *mf*

Vln. II

sub. p *mf*

Vla.

sub. p *mf*

Vc.

sub. p *mf*

139

Voice

Oh, shake her! The moon was in the

Vln. I

139

Vln. II

Vla.

Vc.

144

Voice

sky ————— Ear - ly in the morn ing ————— I

Vln. I

Vln. II

Vla.

Vc.

150

Voice

kissed my love good - bye For kiss - ing time is o - ver

Vln. I

Vln. II

Vla.

Vc.

mf

mp

DeChant - Rosario - 15

157

Voice

And it's time and time to go _____ And we've a long long

Vln. I

Vln. II

Vla.

Vc.

163

Voice

road to tra - vel _____ to Ro - sa ri -

Vln. I

Vln. II

Vla.

Vc.

E

169

Voice

Vln. I

Vln. II

Vla.

Vc.

o!

p

III

p
sotto voce

pp

p

177

Voice

Vln. I

Vln. II

Vla.

Vc.

184

Voice

Vln. I

Vln. II

Vla.

Vc.

gently activate natural harmonic on the same string

192

mp

Voice

The sum-mer will soon be gone, lass ——— The leaves will

Vln. I

Vln. II

Vla.

Vc.

pp glassy, s.v. *mf* *pp*

pp glassy, s.v. *mf* *pp*

pp *mf* *pp*

pizz.

p

198

Voice

fade and die _____ And white on ev' ry fur-row _____ The

Vln. I

Vln. II

Vla.

Vc.

mf pp mf pp mf pp

205

Voice

win - ter snows will lie _____ But we're bound for the long, long

Vln. I

Vln. II

Vla.

Vc.

mf pp mp mf pp mp

211

Voice

fur-row ——— Where nev - er lies the snow ——— And we've a

Vln. I

Vln. II

Vla.

Vc.

III

III

III

mf

mf

mf

mf

217

Voice

long long road to trav - el ——— to Ro -

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

mf

mf

mf

mf

arco

pizz.

mf

F

223

Voice

sa - ri - o _____ Wake her! Oh,

Vln. I

Vln. II

Vla.

Vc.

arco pizz. arco pizz. arco

f *mp* *f* *mp* *f* *f*

228

Voice

shake her! The an - chor chain _____ comes

Vln. I

Vln. II

Vla.

Vc.

mp *f* *mp* *f*

232 *ff*

Voice in _____ To a roar - ing shan - ty cho rus _____

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *ff*

Vc. *ff*

237 *f*

Voice — we make the cap — stan spin For

Vln. I 237

Vln. II

Vla.

Vc.

242

Voice

kiss - ing time is o - ver And it's time and

Vln. I

f

Vln. II

f cantabile

Vla.

f cantabile

Vc.

f

247

Voice

time to go _____ and we've a long, long road to

Vln. I

Vln. II

Vla.

Vc.

252

Voice

tra - vel _____ to Ro - sa _____ ri - o! _____

Vln. I

Vln. II

Vla.

Vc.

quasi-fiddle

258

Voice

Wake her! Oh, shake her! The moon was in _____ the

Vln. I

Vln. II

Vla.

Vc.

G

mf

mf

pizz.

p

mp

265

Voice

sky Ear - ly in the morn ing I

Vln. I

Vln. II

Vla.

Vc.

mp
pizz.

271

Voice

kissed my love good - bye For kiss - ing time is

Vln. I

Vln. II

Vla.

Vc.

mf

pizz.

mp

quasi-fiddle

277

mp

Voice

o - ver And it's time and time to go _____ and we've a

Vln. I

mp

Vln. II

Vla.

Vc.

283

p

Voice

long, long road to tra - vel _____ to Ro -

Vln. I

p *pp*

Vln. II

p

Vla.

p *pp*

Vc.

p *pp*

quasi-fiddle
arco

H♩ = 100 **Chorale**

289

Voice

sa — ri - o! —

Vln. I

Vln. II

Vla.

Vc.

arco

mf arco

mp arco

mp arco

mf

295

Voice

Vln. I

Vln. II

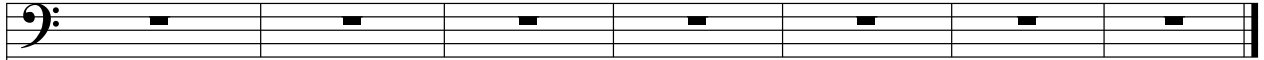
Vla.

Vc.

DeChant - Rosario - 27

302

Voice



Vln. I



Vln. II



Vla.



Vc.

