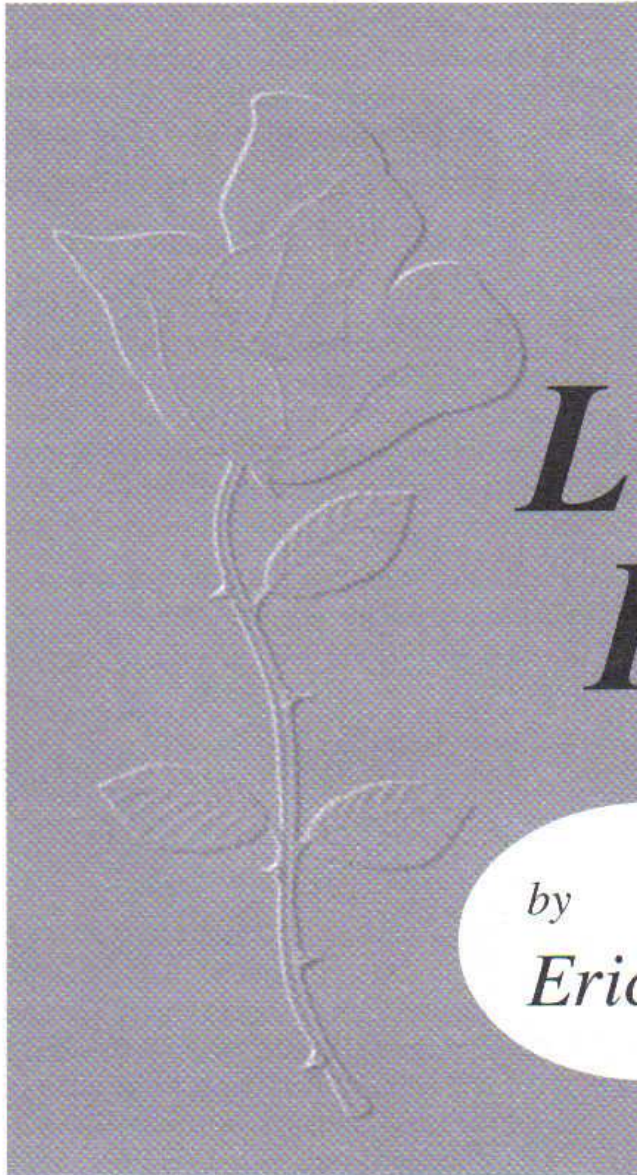


SATB  
a cappella  
duration: 3:33



# *Go, Lovely Rose*

by

*Eric Whitacre*

*Three Flower Songs*

*I Hide Myself*

*With a Lily in Your Hand*

*Go, Lovely Rose*



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## The Composer: Eric Whitacre (b. 1970)

An accomplished composer, conductor and clinician, Eric Whitacre is one of the bright stars in contemporary concert music. Regularly commissioned and published, Whitacre has received composition awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, the American Composers Forum, and this spring was honored with his first Grammy nomination (contemporary classical crossover). This year he became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the American Choral Directors Association; commercially he has worked with such luminaries as Barbara Streisand and Marvin Hamlisch.

Whitacre has already achieved substantial critical and popular acclaim. The American Record Guide named his first recording, *The Music of Eric Whitacre* one of the top ten classical albums in 1997, and the Los Angeles Times praised his music as “electric, chilling harmonies; works of unearthly beauty and imagination.”

Eric received his M.M. in composition from the Juilliard School of Music where he studied composition with John Corigliano.

## Performance notes from the composer

The piece is structured around the cyclical life of a rose, and is connected throughout by the opening ‘rose motif,’ a seed that begins on the tonic and grows in all directions before it blossoms, dies and grows again. Each season is represented: spring begins the piece, summer appears at m.13, fall at m.26, winter at m.39, and spring returns at m.49. The form is based on the *Fibonacci* sequence (the pattern found in plant and animal cell divisions)—its fifty-five measures are a perfect *Fibonacci* number. The Golden Mean appears at m.34 as all parts are reunited to complete the flower before its final blossom and inevitable cycle of death and rebirth.

Each performance should be approached with the child-like innocence and naivety that allows us to marvel at the return of the rose each spring. The *sforzandos* throughout must be light and gentle.

## The Poem: Go, Lovely Rose by Edmund Waller, 1606–1687

Go, lovely rose  
Tell her that wastes her time and me,  
That now she knows,  
When I resemble her to thee,  
How sweet and fair she seems to be.

Tell her that’s young,  
And shuns to have her graces spied,  
That hadst thou sprung  
In deserts where no men abide,  
Thou must have uncommended died.

Small is the worth  
Of beauty from the light retired;  
Bid her come forth,  
Suffer herself to be desired,  
And not blush so to be admired.

Then die! that she  
The common fate of all things rare  
May read in thee;  
How small a part of time they share,  
That are so wondrous sweet and fair!



Eric Whitacre  
August, 2001

English poet, Edmund Waller was educated at Eton College and the University of Cambridge. He became a member of Parliament while still a young man. As an active politician, he was involved in a conspiracy, threatened with a death sentence, and for some time banished from England. In 1651 he resolved the problems, and returned to his homeland.

His *Go, Lovely Rose* is one of the most famous lyric poems in English literature. It circulated for some twenty years before finally being published in 1645 as part of Waller’s *Poems*.

Range:



S A T B

## Three Flower Songs by Eric Whitacre

SBMP 430 I Hide Myself  
SBMP 431 With a Lily in Your Hand  
SBMP 432 Go, Lovely Rose

Reprinted in 2001 with revisions by the composer.

for David B. Weiller  
and the University of Nevada, Las Vegas Chamber Chorale

# Go, Lovely Rose

Edmund Waller  
Sweetly blossoming ♩ = c. 80

Eric Whitacre

Soprano  
Go, love - ly rose Tell her that

Alto  
Go, love - ly rose Tell her, tell her that

Tenor  
Go, love - ly rose Tell her, tell her that

Bass  
Go, love - ly rose Tell her, tell her that

For rehearsal only

6 she knows,

wastes her time and me, That now she knows, When I re -

wastes her time and me, That now she knows, When I re - sem - ble

wastes her time and me, That now she knows,

wastes her time and me, That now she knows,

6

sem - ble her to thee, How sweet *senza vibrato*  
 her to thee, How sweet and fair she seems to be.  
 her to thee, How sweet  
 her to thee, How sweet

13 **Poco più mosso**  
*mp*

Tell, tell her that's young, And shuns to have her  
 Tell, tell her that's young, shuns to have her  
 Tell, her that's young, And shuns to have her  
 Tell, her that's young, shuns to have her

18 *p*  
 gra - ces spied, gra - ces spied, That hadst thou  
 gra - ces spied, gra - ces spied, That hadst thou  
 gra - ces spied, gra - ces spied, *tenors div. between alto/bass line*  
 gra - ces spied, gra - ces spied, That hadst thou  
 18 *p*

*rocking gently sfz*  
 sprung  
*sfz*  
 sprung  
*mp ten. solo*  
 in de - serts where no men a - bide,  
*sfz*  
 sprung

23 **sop. solo**

Thou \_\_\_\_\_ must have un-com-men - ded died.

*mp sops. sing top alto line*

Thou \_\_\_\_\_ must have un - com - men - ded died.

*mp tutti*

Thou \_\_\_\_\_ must have un - com - men - ded died.

*mp*

Thou \_\_\_\_\_ must have un - com - men - ded died.

26 *pp thoughtfully*

Small is the worth Of beau - ty from the

*pp*

Small is the worth Of beau - ty from the

*pp*

Small is the worth Of beau - ty from the

*pp*

Small is the worth Of beau - ty from the

26 *pp*

light re - tired; Bid her come

*mf with renewed motion*

32

to be de - de - Suf - fer her - self to be de - forth, Suf - fer her - self to

*poco accel.* *mf cresc.*

*poco accel.* *mf cresc.*

*poco accel.* *cresc.*

*poco accel.* *cresc.*

*poco accel.* *cresc.*

*rit.* 37 *f* *much slower*

sired, de-sired, And not blush so to be ad -

*rit.* *f* *much slower*

sired, de-sired, And not blush so to be ad -

*rit.* *f* *much slower*

be de-sired, And not blush so to be ad -

*rit.* *f* *much slower*

to be de - sired, And not blush so to be ad -

*rit.* *f* *much slower*

37

39 *ff* *quickly*

mired. Then die,

*ff* *quickly*

mired. Then die, then die

*ff* *molto rit.*

mired. Then die,

*molto rit.* *ff*

mired. Then

39 *quickly*

*ff* *molto rit.*



**Adagio**  
*p* \* 43 *mp*

then die that she the com-mon fate of  
 then die that she the com-mon fate of  
 then die that she the com-mon fate of  
 die, then die she the com-mon fate of

**Adagio**  
*p* 43 *mp*

\* close to "n" on beat 2

47 *p*

all things rare  
 all things rare May read in thee;  
 all things rare  
 all things rare

47 *p*

49 *As the beginning*

How small a part of time they share, That are so  
 small a part of time they share, That are so  
 How small a part of time they share, That are so  
 How small a part of time they share, That are so

*p* *mp* *p*, *slowing*

49 *As the beginning*

*p* *mp* *p*, *slowing*

won-drous sweet and fair!  
 won-drous sweet and fair!  
 won-drous sweet and fair, and fair!  
 won-drous sweet and fair!

*mf* *mp*  
*mf* *mp*  
*mf* *mp*  
*mf* *mp*

*mf* *mp*

Las Vegas, October 1992  
 Revised, Los Angeles, August, 2001