

IAN KEITH HARRIS

Poem by Jennifer I. Paull

THE WHITE ROSE

Countertenor (Alto), Oboe d'amore, Harp & String Orchestra



AMORIS INTERNATIONAL

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A OR 003

Ian Keith Harris

(1935-)

Australian composer, arranger, oboist, music educator, critic and eclectic musician, Ian Harris, was born in Melbourne in 1935, living there for the first 26 years of his life. He started the piano at the age of five and three years later was playing cornet in his school band. He took up the violin shortly after this, playing for several years, but relinquished it when he became his school pianist at thirteen. The oboe came next, and in 1953, he began his Bachelor of Music degree at Melbourne University Conservatorium of Music taking piano as chief study and oboe as second. National Service in the Army intervened and, this time, Ian Harris played the trombone in the University Regiment. The same year, he changed to oboe as his chief study. The trombone did not impress Jiří Tancibudek, his professor! This time, the piano was his second study and composition (Arthur Nickson) crept in too.

Not surprisingly he was soon in demand as a free-lance orchestral musician, arranger and copyist, working in a very eclectic mix of musical spheres from arranging for Eartha Kitt (television and various theatrical shows), to playing in opera, ballet, chamber music and symphony orchestras. He was a founding member of the *Glendenian Trio*, (flute, oboe, bassoon), which gave regular broadcasts over several years. The trio was another area in which his skills at arrangement were frequently employed.

Ian Harris moved to Hobart, Tasmania, in 1961 (Tasmanian Orchestra), was seconded to the Sydney Symphony Orchestra (cor anglais) for several months, returned to Tasmania only to be seconded again, this time to the Victorian Symphony Orchestra (oboe).

Back again in Tasmania, his next move was to Wellington, New Zealand (1965-1974) to join NZBCSO (the New Zealand Broadcasting Corporation Symphony Orchestra) as Principal Cor anglais. During this time, in which he yo-yoed across Australasia, Harris tutored at the universities of Tasmania, Melbourne, and the Victoria University of Wellington. It was at the latter that he completed his degree in composition (with David Farquhar) in 1969. He was to return yet again to Tasmania at the end of 1974.

However, this time, he embraced a new career as a music educator with his move. His wealth of instrumental and orchestral experience was invaluable to his students. He also conducted the Tasmanian Junior Youth Orchestra for several years.

Harris was a dedicated member of policy committees, especially in Education and the Arts. A great listener to music and musicians, he served as music critic for *The Mercury*, Hobart's daily newspaper, for several years.

His *oeuvre* consists mainly of chamber music, much of which has been performed and broadcast: *Microsymphony for Cor anglais Quartet* (cor anglais, string trio), *Oboe Quartet* (oboe, string trio), *Essay for Bassoon and Strings*, *Sonata for Viola and Piano*, amongst many other pieces and numerous arrangements for broadcasts and concerts.

His sense of fun has shown in many of his compositions including, *A Piece with Strawberry Jam*, *The Little Dog's Day* (Rupert Brooke), 'Paw de trois' - *Three Dances for Canines* (for Woodwind Quintet, with movements dedicated to his dogs by name), *The Whitebait Fishers* –

“A sort of Donizetti-like spoof for harpsichord, string quartet and small choir, for which the producer of the hour-long national radio show penned the libretto for this, a special anniversary broadcast of the programme.”

Harris orchestrated songs for symphony concerts, including a version of *The Last Rose of Summer* for Rita Streich (1920-1987). He also wrote, directed and even performed in advertising jingles, playing celesta, oboe, cor anglais or whatever was required.

Ian Harris moved back to Sydney definitively in 2000 and has since devoted himself to composition and a considerable *entourage* of cats (10) and dogs (5). He is a keen gardener and chef and a passionate enthusiast of the oboe d'amore. A close friend of Jennifer Paull, he has written many works for her.



The White Rose

Crystallised mists
to hoarfrost crept
budding sequins in their stillness

See the white rose

Snowflakes swirled
drifts piled high
growing velvet in their vastness

Touch the white rose

White horses tossed
ripe manes to surf
chorusing salt in their closeness

Smell the white rose

Billowing clouds
swept an evening sky
fleeting like swans in their swiftiness

Hear the white rose

Gentle petal
cruel thorn
only of both
is true love born

Taste the white rose

© Jennifer I. Paull 1988



The White Rose

Countertenor (Alto), Oboe d'amore, Harp & String Orchestra

A OR 003

The White Rose was completed in November 2005 and is a free setting of the poem with the same title by Jennifer I. Paull. This version is for countertenor (alto), oboe d'amore, harp and string orchestra. I have endeavoured to respond in music to the evocation of the words. The work is also available in an alternative setting, with the same solo voice and instruments accompanied by a string quartet. The quartet version has the index number, A EN 007.

Ian Keith Harris
2006



Other works by Ian Keith Harris can be found listed at

www.amoris.com

THE WHITE ROSE

Ian Keith Harris
(1935 -)

Poem: Jennifer I. Paull
(1944 -)

Gently (♩=72)

Musical score for 'The White Rose' featuring Oboe d'amore, Voice, Harp, Violin I, Violin II, Viola, Cello, and Bass. The score is in 3/4 time with a tempo of 72 beats per minute. The key signature has one flat (Bb). The Oboe d'amore part begins with a melody marked *mp*. The Violin I part starts with a melody marked *mf*. The Harp part includes a chord diagram for Db, C#, Bb, Eb, F#, G#, A#. The Viola, Cello, and Bass parts provide harmonic support with sustained notes and some melodic movement. The score concludes with a fermata over the final notes.

Musical score for measures 6-11. The score includes parts for Ob d'am, Voice, Hp., Vn I, Vn II, Vla, 'Cello, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 6 and 11 are indicated at the start of their respective systems. Dynamics include *f*, *mf*, *mp*, and *p*. Performance instructions include *pizz.* and *arco*. The score features various musical notations such as triplets, slurs, and accents.

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

15

f

ff

p

f

f

f

f

ff

mp

mp

divisi

divisi

divisi

Detailed description: This page of a musical score, numbered 3, contains six staves. The top staff is for Oboe d'amore (Ob d'am), starting at measure 15 with a forte (*f*) dynamic and featuring triplet patterns. The second staff is for Voice, which is silent. The third staff is for Harp (Hp.), also silent. The fourth staff is for Violin I (Vn I), starting at measure 15 with a forte (*f*) dynamic. The fifth staff is for Violin II (Vn II), also starting at measure 15 with a forte (*f*) dynamic. The sixth staff is for Viola (Vla), starting at measure 15 with a forte (*f*) dynamic. The seventh staff is for Cello ('Cello), starting at measure 15 with a forte (*f*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings like *ff* and *mp*. The word "divisi" is written above the final measures of the string staves.

Ob d'am

20

mf

Voice

20

Hp.

20

f

Vn I

20

p

Vn II

20

p

Vla

20

p

'Cello

20

p

Bass

20

p

pizz.

Detailed description: This page of a musical score covers measures 20 to 23. The instruments are arranged vertically from top to bottom: Ob d'am, Voice, Hp. (Harp), Vn I (Violin I), Vn II (Violin II), Vla (Viola), 'Cello (Cello), and Bass. Measure 20 begins with a measure rest for the Ob d'am and Voice. The Hp. part starts with a triplet of eighth notes in the right hand, marked *f*. The Vn I and Vn II parts play a melodic line with slurs and accents, marked *p*. The Vla and 'Cello parts play a similar melodic line, also marked *p*. The Bass part plays a single eighth note, marked *p*, with a *pizz.* (pizzicato) instruction. Measure 21 continues the melodic lines for the strings. Measure 22 features a complex melodic passage for the Ob d'am, marked *mf*, consisting of a series of sixteenth notes with various accidentals. Measure 23 concludes the section with a final note for the Ob d'am and a measure rest for the other instruments.

Ob d'am

24

Voice

mp

Crysalised mists _____ Crysalised mists _____

Hp.

24

Vn I

pp *p*

Vn II

pp *p*

Vla

pp *p*

'Cello

pp *p*

Bass

Ob d'am

Voice

to_ hoar_ frost crept

Hp.

Vn I

Vn II

Vla

'Cello

mf

mf

mf

mf

mf

ff Ab

|||

Detailed description: This page of a musical score covers measures 27 to 30. The top staff is for the Oboe d'amore (Ob d'am), which plays a melodic line with a trill in measure 27 and a triplet in measure 28. The Voice part has lyrics: "to_ hoar_ frost crept". The Harp (Hp.) part features a triplet in measure 27 and a triplet in measure 28, with a dynamic marking of *ff* and a key signature change to A-flat in measure 30. The string section (Vn I, Vn II, Vla, 'Cello) provides harmonic support with sustained notes and a dynamic marking of *mf*. A rehearsal mark consisting of three vertical lines is located in the right margin of the string section.

29

Ob d'am

Voice

crept bud ding se quins in their still

Hrp.

Vn I

p unis.

Vn II

p unis.

Vla

p unis.

'Cello

p

Bass

arco

p

31

Ob d'am

Voice

ness crept

Hrp.

Vn I

f *p* *f*

Vn II

f *p* *f*

Vla

f *p* *f*

'Cello

f *p* *f*

Bass

f *pizz.* *f*

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

34

bud ding sequins in their still ness

mp

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

Bass

37

See the white rose See the white rose

mp

pizz.

mf

Ob d'am

40

Voice

See the White Ro

Hp.

f *legato*

Vn I

f

Vn II

Vla

'Cello

Bass

p *f*

arco *pizz.*

Ob d'am

43

Voice

se

Hp.

C#Bb

Vn I

mp

Vn II

Vla

mp

'Cello

mp

Bass

mp

arco *pizz.*

Ob d'am
Voice
Hp.
Vn I
Vn II
Vla
'Cello

46 *mp*
legato *f*
p
p
mp

Ob d'am
Voice
Hp.
Vn I
Vn II
Vla
'Cello
Bass

48 *mf*
Snow flakes swirled
C4, E4
arco *mp*

50

Ob d'am

Voice

Snow flakes swirled

Hp.

ff

Vn I

solo

p

Vn II

solo

p

Vla

solo

p

'Cello

solo

p

p

Detailed description: This page of a musical score covers measures 50 and 51. The score is arranged in a system with seven staves. The instruments are: Ob d'am (Oboe d'amore), Voice, Hp. (Harp), Vn I (Violin I), Vn II (Violin II), Vla (Viola), and 'Cello (Cello). Measure 50 shows the beginning of a section with various instruments playing. Measure 51 features a vocal line with the lyrics "Snow flakes swirled" and a harp part marked *ff*. The string parts (Vn I, Vn II, Vla, 'Cello) have *solo* markings and *p* dynamics. The Oboe d'amore part has a *ff* marking. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Ob d'am

52

3

Voice

drifts piled high drifts

Hp.

52

pp

F#

solo

Vn I

52

3

5

solo

Vn II

52

solo

Vla

52

3

'Cello

52

p

p

Detailed description: This page of a musical score covers measures 52 to 55. The instruments are arranged vertically: Ob d'am, Voice, Hp., Vn I, Vn II, Vla, and 'Cello. The Voice part has lyrics: "drifts piled high drifts". The Hp. part features a piano introduction in measure 52, followed by a melodic line in measure 53 that rises to a sharp sign (F#) in measure 54, with a *pp* dynamic marking. The Vn I part has a solo line with a trill in measure 52 and a five-note run in measure 53. The Vn II part has a solo line with a sixteenth-note pattern in measure 52. The Vla part has a solo line with a sixteenth-note pattern in measure 52. The 'Cello part has a solo line with a sixteenth-note pattern in measure 52. The score includes various musical notations such as slurs, ties, and dynamic markings.

Ob d'am

Voice
— piled high growing

Hp.
f B \natural , E \flat , F \sharp

Vn I
(solo) *mf*

Vn II
(solo) *mf*

Vla
(solo) *mf*

'Cello

Ob d'am

Voice
vel vet in their vast _____ ness

Hp.

Vn I
mf (solo)

Vn II
mf (solo)

Vla
mf (solo)

'Cello
mf tutti

Bass
mf arco

Detailed description: This page of a musical score covers measures 56, 57, and 58. The instruments are arranged vertically from top to bottom: Oboe d'amore (Ob d'am), Voice, Harp (Hp.), Violin I (Vn I), Violin II (Vn II), Viola (Vla), Cello ('Cello), and Bass. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. Measure 56 begins with a treble clef and a key signature change to one flat. The voice part has the lyrics 'vel vet in their vast _____ ness'. The harp part starts with a forte (*f*) dynamic. The string parts (Vn I, Vn II, Vla, 'Cello, and Bass) are marked mezzo-forte (*mf*). The Violin I, Violin II, and Viola parts have a '(solo)' marking above their staves. The Cello part is marked 'tutti'. The Bass part is marked 'arco'. The score includes various musical notations such as slurs, ties, and triplets.

Ob d'am

Voice

growing velvet in their vastness

Hrp.

Vn I solo

Vn II solo

Vla solo

'Cello

Ob d'am

Voice

Touch the white rose Touch the white rose

Hrp.

Vn I tutti p mp

Vn II tutti p mp

Vla tutti p mp

'Cello p p pizz.

Bass p

Ob d'am

Voice

Touch the white ro

Hp.

Vn I

Vn II

Vla

'Cello

Bass

Ob d'am

Voice

se

Hp.

Vn I

Vn II

Vla

'Cello

Bass

pizz.

mp

70 *f*
Voice _____
White _____

Hp. *mp*

Vn I *mp*

Vn II *mp*

Vla *mp*
at the heel

'Cello *mf*

Bass *mf*
pizz. *arco*

72
Voice _____
white hor ses white hor ses White hor ses

Hp. *8va* *loco*

Vn I

Vn II

Vla

'Cello *mp*

Bass *mp*

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

Bass

tossed tossed ripe manes

mf

mp

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

Bass

ripe manes to surf

f

f

78

Ob d'am

Voice

cho ru sing salt in their close ness

Hp.

Vn I

Vn II

Vla

'Cello

Bass

80

Ob d'am

Voice

cho ru sing salt in their

Hp.

Vn I

Vn II

Vla

'Cello

Bass

Ob d'am

Voice
close ness in their close ness

Hp.

Vn I

Vn II

Vla

'Cello

82

divisi
fz
divisi
fz

Ob d'am

Voice
salt in their close ness Smell the

Hp.

Vn I

Vn II

Vla

'Cello

84

unis.
unis.

F#, Ab

86

Ob d'am

Voice

white rose Smell the white rose

Hp.

Vn I

Vn II

Vla

'Cello

Bass

mf

mf

mf

mf

pizz. arco

pizz. arco

mp

89

Ob d'am

Voice

Smell the white ro

Hp.

Vn I

Vn II

Vla

'Cello

Bass

f legato

Ob d'am

Voice

se

Hp.

Vn I

Vn II

Vla

'Cello

Bass

Ob d'am

Voice

Billowing clouds

Billowing clouds

Hp.

Vn I

Vn II

Vla

'Cello

p

mp

f

legato

pp

mp

mp

mp

99

Voice

bil low ing clouds_

Hp.

Vn I

Vn II

Vla

'Cello

mp

pp

pp

pp

102

Voice

swept an eve ning sky_ billowing clouds_ swept an evening sky_

Hp.

Vn I

Vn II

Vla

'Cello

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

105

mp

mp

fleeting like swans in their swift ness

mf

D \flat , E \flat , F \sharp , A \flat

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

Bass

108

swift ness

Hear the white rose

E \flat

mp

mp

mp

Ob d'am

Voice

Hear the white rose Hear the white ro

Hrp.

Vn I

Vn II

Vla

'Cello

Bass

p

mp

pizz.

arco

Ob d'am

Voice

se

Hrp.

Vn I

Vn II

Vla

'Cello

Bass

p

mp

pizz.

arco

Faster (♩=108)

117

Voice

Hp.

Vn I

Vn II

Vla

'Cello

pizz. *f* *arco* *f*

pizz. *f* *arco* *f*

pizz. *f* *arco* *f*

f

120

Voice

Hp.

Vn I

Vn II

Vla

'Cello

Bass

mp *legato*

Ob d'am

Voice *mf*
Gen tle pe tal — cru el thorn

Hp. *f* *fz* *fz*

Vn I *mp*

Vn II

Vla *mp*

'Cello *mp*

Bass *mp*

Ob d'am

Voice *mp*
Gentle pe tal — cru el thorn

Hp. *Eb, F#*

Vn I *f* *mp*

Vn II

Vla

'Cello

Bass

Tempo 1 (♩ = 72)

Ob d'am

Voice

Gentle pe tal

Hp.

Vn I

Vn II

Vla

'Cello

Bass

f *fz* *fz* *mp*

f *p* *mp*

pizz. *(pizz.)* *mp*

131

Ob d'am

Voice

cru el thorn only of both, on ly of both is

Hp.

Vn I

Vn II

Vla

'Cello

135

139

Voice

true love true love born

Hp.

Vn I

Vn II

Vla

'Cello

Bass

pizz.

p

143

Ob d'am

Voice

Taste the white rose Taste the White

Hp.

Vn I

Vn II

Vla

'Cello

Bass

Ob d'am

Voice

Ro se Taste the White Ro

Hp.

Vn I

Vn II

Vla

'Cello

Bass

arco

Voice

se Rose White Rose White Rose

Hp.

Vn I

Vn II

Vla

'Cello

Bass

pizz.

mf

pizz.

mf

Oboe d'amore

THE WHITE ROSE

Ian Keith Harris
(1935 -)

Poem: Jennifer I. Paull
(1944 -)

Gently (♩=72)

mp *f*

9 *f* *ff* *p*

15 *f* *mf*

20 *mf*

26 *pp* *mf*

29 *f*

34 *f*

40 *f* *f*

46 *mp*

49

52

62

68 *mf* *f*

79

84

92 *p*

105 *mp*

111 *mp*

The musical score consists of ten staves of music for Oboe d'amore. The first staff (measures 46-48) features a melodic line with triplets and a dynamic marking of *mp*. The second staff (measures 49-51) continues this melodic line with more triplets. The third staff (measures 52-61) shows a change in dynamics to *mf* and *f*, with a triplet of eighth notes in measure 52. The fourth staff (measures 62-67) continues the melodic development. The fifth staff (measures 68-78) includes a triplet of eighth notes in measure 68 and a dynamic marking of *mf*. The sixth staff (measures 79-83) features a triplet of eighth notes in measure 79. The seventh staff (measures 84-91) continues the melodic line. The eighth staff (measures 92-104) includes a triplet of eighth notes in measure 92 and a dynamic marking of *p*. The ninth staff (measures 105-110) features a triplet of eighth notes in measure 105 and a dynamic marking of *mp*. The tenth staff (measures 111-112) continues the melodic line with a dynamic marking of *mp*.

Faster (♩ = 108)

116 *f* *fz* *fz* *mp*

Tempo 1 (♩ = 72)

128 *f* *fz* *fz* *mp*

133 6

143 3 3 5

Voice

THE WHITE ROSE

Ian Keith Harris
(1935 -)

Poem: Jennifer I. Paull
(1944 -)

19 *(strings)* *mp*
Crystal ised mists —

25
— Crystal ised mists — to hoar frost crept — crept —

30 *(Oboe d'amore)*
bud ding se quins in their still — ness crept

34 *(Oboe d'amore)* *f*
bud ding se quins in their still — ness See the white —

38
rose — See the white — rose —

40 *f*
See — the White Ro — se

46 *(harp)* *mf*
Snow flakes swirled —

50
Snow flakes swirled — drifts piled high — drifts — piled high — grow ing



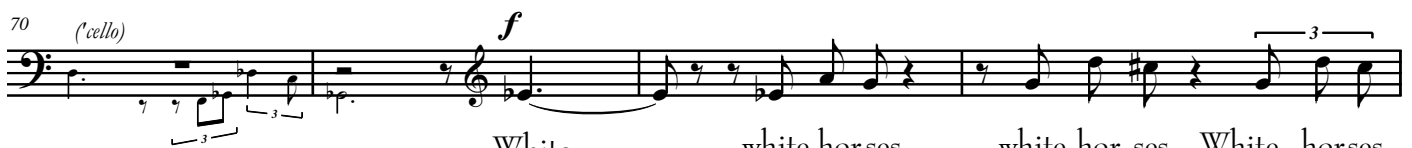
vel vet in their vast__ ness grow ing vel vet in their vast ness



Touch the white__ rose__ Touch the white__ rose Touch the white



ro__ se



White__ white horses white hor ses White horses



tossed__ tossed__ ripe manes__ ripe manes to surf__



cho ru sing salt in their close ness cho ru sing salt in their



close ness__ in their close ness salt in their close ness



Smell the white__ rose__ Smell__ the white__ rose__



Smell__ the white ro__ se



Billowing clouds Billowing clouds

99 *(harp)* *pp* *(harp gliss.)* *pp* *3*
 bil low ing clouds — swept an eve ning sky — bil low ing clouds

104 *mp* *3*
 — swept an eve ning sky — fleet ing like swans in their swift ness —

107 *3* *3* *3*
 — fleeting like swans in their swift ness — Hear the white — rose —

111 *mp* *3*
 Hear — the white — rose Hear — the white ro — se

117 *Faster* ($\text{♩} = 108$) *2* *2* *(harp)* *>* *>>* *>>* *(3)* *(4)* *(5)*

124 *mf*
 Gen tle pe tal — cru el thorn Gen tle pe tal — cru el thorn —

133 *3*
 Gen tle pe tal cru — el thorn — on ly of both, on ly of both is

139 *3* *3* *3*
 true — love — true — love born — Taste the white — rose —

145 *3* *3*
 Taste — the White — Ro se Taste — the White Ro —

150 *3*
 — se Rose White — Rose — White — Rose —

Harp

THE WHITE ROSE

Ian Keith Harris

(1935 -)

Poem: Jennifer I. Paull

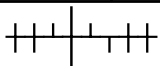
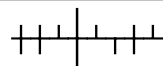
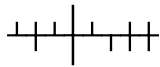
(1944 -)

Gently (♩ = 72)

19

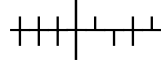
Db, C#, Bb, Eb, F#, G#, A#

19



37

B \flat , A \flat



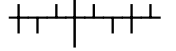
41

legato

f

42

C \sharp , B \flat



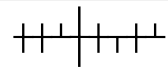
46

legato

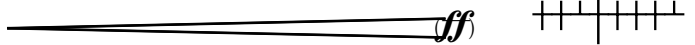
f

48

C \flat , E \flat



50



53

f B \flat , E \flat , F \sharp *f*

pp

65

legato

f

67

C \sharp , F \sharp , A \sharp

70

3

72

3

8^{va}

73

(8^{va}) *loco*

3

74

Musical notation for measures 74-75. Measure 74 contains two staves of music with triplets of eighth notes. Measure 75 continues with triplets in both staves, followed by a melodic line in the right hand and a bass line in the left hand.

75

Musical notation for measures 75-76. Measure 75 continues with triplets and a melodic line. Measure 76 features a bass line with a dynamic marking of *f* and a fingering diagram consisting of five vertical lines.

77

Musical notation for measures 77-78. Measure 77 has triplets in both staves with a dynamic marking of *f*. Measure 78 continues with triplets and includes a fingering diagram.

79

Musical notation for measures 79-80. Measure 79 features chords in the right hand and triplets in the left hand. Measure 80 continues with triplets in both staves and a fingering diagram.

81

Musical notation for measures 81-82. Measure 81 has a triplet in the right hand and a bass line in the left hand. Measure 82 features chords in the right hand and a bass line in the left hand.

84

Musical notation for measures 84-85. Measure 84 shows chords in both staves. Measure 85 consists of two staves with a whole note chord and a fingering diagram.

90 *legato*

f

92

f Db, Fb, Ab

96 *legato*

f *legato*

100

pp Db, Eb, F#, Ab

106

mf

108

Eb

113

Musical notation for measures 113-114. The right hand features a melodic line with eighth-note patterns and two five-finger chords. The left hand provides a bass line with eighth notes.

115

Musical notation for measures 115-118. The right hand contains four five-finger chords. The left hand has a bass line with eighth notes. A chord symbol C#, E, F# is present in measure 117.

Faster (♩ = 108) *legato*

119

Musical notation for measures 119-123. The right hand has a melodic line with accents and slurs. The left hand has a bass line with accents. A chord symbol C#, Bb, F# is present in measure 119. The dynamic marking *mp* is used.

124

Musical notation for measures 124-126. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. A chord symbol F# is present in measure 124.

127

Musical notation for measures 127-129. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. A chord symbol Eb, F# is present in measure 128.

130

Musical notation for measures 130-132. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. Chord symbols A# and Eb# are present in measures 131 and 132 respectively.

133 *Tempo 1* [$\text{♩} = 72$]

17

B \flat 17

150

p

THE WHITE ROSE

Violin I

Ian Keith Harris

(1935 -)

Poem: Jennifer I. Paull

(1944 -)

Gently (♩=72)

mf

6

mp

12

f

19

divisi

p

p

24

loco

pp

p

mf

pp

p

mf

29

unis.

p

f

p

f

mp

36

mp

f

42 *mp*

46 *p*

51 (solo) *p* *mf*

55 (solo) *mf*

58 (solo)

61 *tutti* *p* *mp* *mf*

66

70 

72 

74 

76 

78 

80 

85 *unis.* 

91 

95 

103 

110 *mp* *p*

116 *pizz.* *f*

Faster (♩ = 108) *arco* *f*

124 *mp*

128 *f* *mp* *f*

133 *Tempo 1* (♩ = 72) *mp*

142

149

THE WHITE ROSE

Violin II

Ian Keith Harris

(1935 -)

Poem: Jennifer I. Paull

(1944 -)

Gently (♩=72)

mp

7

mp

13

f

19

divisi

p

p

24

pp

p

mf

pp

p

mf

29

unis.

p

f

p

f

mp

35

mp

43

p

49 *solo*

p

52 *(solo)*

mf

mf

56 *(solo)*

mf

58 *(solo)*

(solo)

61 *tutti*

p

mp

mf

66

70

mp

72

74

mp

76

78

80

divisi

fz

85

unis.

87

mf

92

95

pp

pp

102

mp

108

mp

p

114

pizz.

Faster (♩ = 108)
119 *arco*
f

124

130 *Tempo 1* (♩ = 72)
p *mp*

137

144

149

THE WHITE ROSE

Viola

Ian Keith Harris

(1935 -)

Poem: Jennifer I. Paull

(1944 -)

Gently (♩=72)

mp *mf*

7 *mp*

13 *f*

19 *divisi mp* *p* *mp* *p*

23 *pp* *p* *mf* *pp* *p* *mf*

29 *p* *f* *p* *f* *mp*

37 *mp* *mp*

45 *p*

51 *solo*
p

52 *solo*
mf

55 *solo*
mf

58 *solo*

61 *tutti*
p *mp* *mf*

66

70 *at the heel*
mp

72

74 *mp*

76

78

80

82

84

86

mf

91

95

pp

102

mp

109

p

116 *Faster* (♩ = 108)
pizz. *arco*
f f

122
mp

128

133 *Tempo 1* (♩ = 72)
mp

142

147

'Cello

THE WHITE ROSE

Ian Keith Harris

(1935 -)

Poem: Jennifer I. Paull

(1944 -)

Gently (♩=72)

The musical score is written for cello in 3/4 time, with a tempo of ♩=72. It consists of nine staves of music. The first staff begins with a *mp* dynamic and includes a triplet of eighth notes. The second staff continues with *mp* dynamics and more triplets. The third staff features a dynamic range from *f* to *ff* and back to *mp*, with several triplets. The fourth staff is marked *p*. The fifth staff shows dynamics from *pp* to *p* to *mf* to *p*. The sixth staff has dynamics from *f* to *p* to *f*. The seventh staff is marked *mp*. The eighth staff features a *mp* dynamic and a series of triplets. The ninth staff continues with triplets and a *mp* dynamic.

50

p

53

(solo)

p

56

tutti

mf

> p

62

pizz. arco

p

p

mf

70

mf

73

mp

78

mp

81

mf

83

mf

85

86 *pizz. arco*
mf

92 *mp* *mp*

97 *mp* *mp* *pp*

102 *mp*

107 *mp* *p*

114 *f*

Faster (♩ = 108)

119 *mp*

126 *mp*

Tempo 1 (♩ = 72)

133 *mp*

138

146 *pizz.*
mf

THE WHITE ROSE

Double Bass

Ian Keith Harris
(1935 -)

Poem: Jennifer I. Paull
(1944 -)

Gently (♩=72)

3 *mp* *pizz.* *p*

13 *arco* *pizz.* *p*

25 *arco* *pizz.* *p* *f* *f*

39 *pizz.* *arco* *pizz.* *arco* *pizz.* *mf* *p* *f* *mp*

46 *arco* *mp* *mf*

58 *pizz.* *arco* *p* *mf* *mp*

70 *pizz.* *arco* *mf* *mp*

74 *mp*

Double Bass

79 *pizz. arco*
mp

91 *mp* >

111 *pizz. arco*
p

119 *Faster* (♩ = 108)

124 *mp*

129 *pizz. (pizz.)*

133 *Tempo 1* [♩ = 72] *pizz.*
p

144 *arco*

149 *pizz.*
mf