

IAN KEITH HARRIS

Poem by Jennifer I. Paull

THE WHITE ROSE

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



AMORIS INTERNATIONAL

www.amoris.com

A EN 007

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 Quartet

A EN 007

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 quartet. 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 string orchestra. The orchestral version has the index number, A OR 003.

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)

❖ Oboe d'amore *mp*

Voice

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

Violin I *mf*

Violin II *mp*

Viola *mp*

'Cello *mp*

The musical score is for the piece 'The White Rose' by Ian Keith Harris, based on a poem by Jennifer I. Paull. The tempo is marked 'Gently' with a quarter note equal to 72 beats per minute. The score is arranged for Oboe d'amore, Voice, Harp, Violin I, Violin II, Viola, and Cello. The Oboe d'amore part begins with a melodic line marked *mp*. The Voice part is currently silent. The Harp part is marked with a chord sequence: Db, C#, Bb, Eb, F#, G#, A#. The Violin I part starts with a melodic line marked *mf*. The Violin II, Viola, and Cello parts provide harmonic support, with the Cello part marked *mp*. The score includes various musical notations such as slurs, accents, and triplets.

❖ Concert Pitch

2
6

Ob.d'am.

6

Hp.

Vln. I

Vln. II

Vla.

Vlc.

f

mf

mp

mp

11

Ob.d'am.

11

Hp.

Vln. I

Vln. II

Vla.

Vlc.

f

mp

mf

mp

Ob.d'am.

15 *f* *ff* *p*

Hp.

Vln. I

f *mp*

Vln. II

f *mp*

Vla.

f *mp*

Vlc.

f *ff* *mp*

Ob.d'am.

20 *mf*

Hp.

20 *f*

Vln. I

p

Vln. II

p

Vla.

p

Vlc.

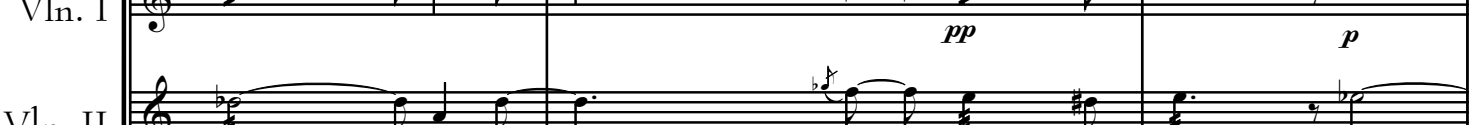
p

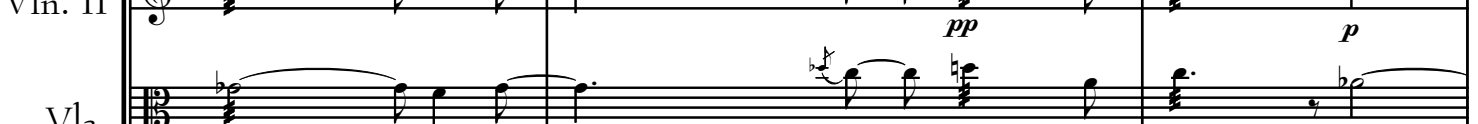
Ob.d'am. 

mp 
Crys talised mists _____ Cryst talised mists _____

Hrp. 
D4

Vln. I 
pp *p*

Vln. II 
pp *p*

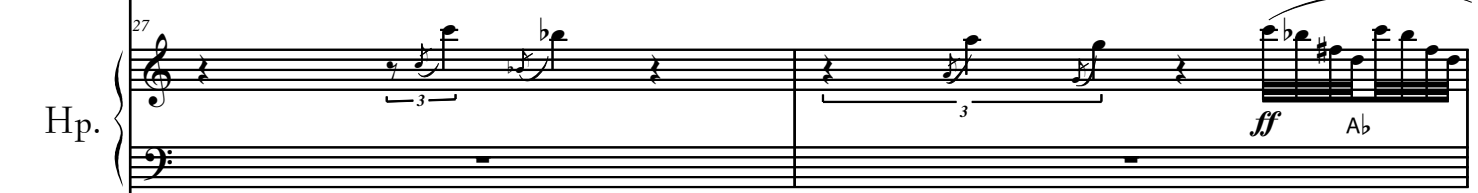
Vla. 
pp *p*

Vlc. 
pp *p*

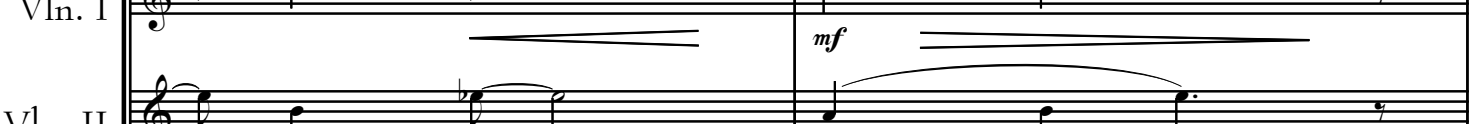


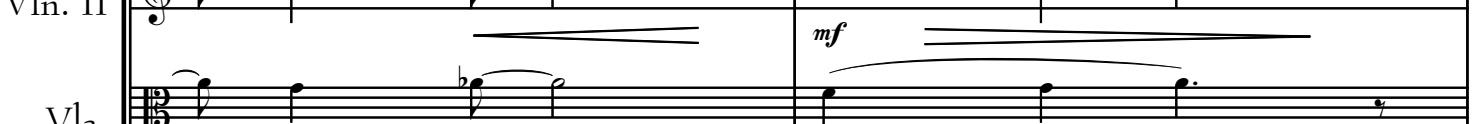
Ob.d'am. 
to hoar frost crept _____

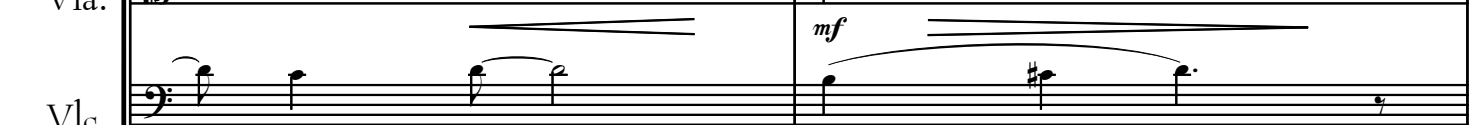


Hrp. 
ff Ab

Vln. I 
mf

Vln. II 
mf

Vla. 
mf

Vlc. 
mf



Ob.d'am.

29 *pp*

crept budding se quins in their still

Hrp.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vlc. *p*

Ob.d'am.

31 *mf*

ness crept

Hrp.

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vlc. *f* *p* *f*

Ob.d'am.

34

f

budding se quins in their still _____ ness

Hp.

34

3

3

3

Vln. I

mp

Vln. II

mp

Vla.

mp

Vlc.

mp

Ob.d'am.

37

f

3

3

3

3

See the white _____ rose _____ See the white _____ rose _____

Hp.

37

3

3

3

B \flat , A \flat

Vln. I

mp

Vln. II

mp

Vla.

mp

Vlc.

mp

Ob.d'am.

40

f

See the White Ro

Hp.

f legato

Vln. I

f

Vln. II

f

Vla.

f

Vlc.

f

Ob.d'am.

43

se

Hp.

C#,Bb

Vln. I

mp

Vln. II

mp

Vla.

mp

Vlc.

mp

Ob.d'am.

46 *mp*

Hrp.

legato f

Vln. I

p

Vln. II

p

Vla.

p

Vlc.

mp

Ob.d'am.

48 *mf*

Hrp.

48

Snow flakes swirled

Ch, E4

Vln. I

Vln. II

Vla.

Vlc.

Ob.d'am.

50

50

Snow flakes swirled

Hrp.

Vln. I

Vln. II

Vla.

Vlc.

ff

Ob.d'am.

52

52

drifts piled high drifts

Hrp.

Vln. I

Vln. II

Vla.

Vlc.

pp

Ob.d'am.

54

— piled high — growing

Hp.

f

B \flat , E \flat , F \sharp

Vln. I

mf

Vln. II

mf

Vla.

mf

Vlc.

Ob.d'am.

56

vel vet in their vast — ness

Hp.

f

Vln. I

mf

Vln. II

mf

Vla.

mf

Vlc.

mf

58

Ob.d'am.

growing velvet in their vastness

58

Hp.

58

Vln. I

Vln. II

Vla.

Vlc.

61

Ob.d'am.

Touch the white rose Touch the white rose

61

Hp.

61

Vln. I

Vln. II

Vla.

Vlc.

f

p

mp

pizz.

p

p

p

Ob.d'am. *64*

Touch the white ro

Hp. *64*
f legato

Vln. I *mf*

Vln. II *mf*

Vla. *mf arco*

Vlc. *mf*

Ob.d'am. *67*

se

Hp. *67*
C#, F#, A, B

Vln. I

Vln. II

Vla.

Vlc.

Ob.d'am.

70

f

White

Hp.

Vln. I

mp

Vln. II

mp

Vla.

at the heel

mp

Vlc.

mf

Ob.d'am.

72

white hor ses white hor ses White hor ses

mp

Hp.

mp

Vln. I

Vln. II

Vla.

Vlc.

mp

Ob.d'am.

74

mf

tossed tossed ripe manes

Hrp.

Vln. I

mp

Vln. II

mp

Vla.

mp

Vlc.

Ob.d'am.

76

f

ripe manes to surf

Hrp.

f

Ghiandola

Vln. I

f

Vln. II

Vla.

Vlc.

Ob.d'am.

78

cho rus ing salt in their close ness

Hrp.

78

Ab F# C#

Vln. I

Vln. II

Vla.

Vlc.

Ob.d'am.

80

cho rusing salt in their

Hrp.

80

Ab, F#

Vln. I

Vln. II

Vla.

Vlc.

Ob.d'am.

82

close ness in their close ness

Hp.

Vln. I

Vln. II

Vla.

Vlc.

fz

fz

Ob.d'am.

84

salt in their close ness Smell the

Hp.

F#, Ab

Vln. I

Vln. II

Vla.

Vlc.

Ob.d'am.

86

white rose Smell the white rose

Hp.

Vln. I

Vln. II

Vla.

Vlc.

mf

mf

mf

pizz. arco

Ob.d'am.

89

Smell the white ro

Hp.

Vln. I

Vln. II

Vla.

Vlc.

f legato

Ob.d'am.

92

se

Hp.

92

5 5

5 5

Db, F#, A#

Vln. I

Vln. II

Vla.

Vlc.

Ob.d'am.

95

p *mp*

Bil low ing clouds Bil low ing clouds

Hp.

95

f *legato*

Vln. I

pp

Vln. II

pp

Vla.

pp

Vlc.

mp *mp* *mp*

99

Ob.d'am.

99

99

Hp.

Vln. I

Vln. II

Vla.

Vlc.

pp

pp

pp

pp

mp

pp

bil low ing clouds

102

Ob.d'am.

102

102

Hp.

Vln. I

Vln. II

Vla.

Vlc.

swept an eve ning sky

bil low ing clouds

swept an eve ning sky

Ob.d'am.

105 *mp* 3

105 *mp* 3

fleeting like swans in their swift ness _____ fleeing like swans in their

Hrp.

105 *mf* 5 5 5 5

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

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vlc. *mp*

Ob.d'am.

108

108

swift ness _____ Hear the white _____ rose _____

Hrp.

108 5 5 5 5

E \flat

Vln. I *mp* 3

Vln. II *mp* 3

Vla. *mp*

Vlc. *mp*

Ob.d'am.

111

111

mp *mp*

Hear the white rose Hear the white ro

Hp.

111

Vln. I

Vln. II

Vla.

Vlc.

111

p *p* *p* *p*

Ob.d'am.

114

114

se

Hp.

114

C#E#F#

Vln. I

Vln. II

Vla.

Vlc.

114

p *p* *p* *p*

Ob.d'am.

117

Hp.

117

Vln. I

Vln. II

Vla.

Vlc.

pizz. *arco*

f *f*

pizz. *arco*

f *f*

pizz. *arco*

f *f*

f

Ch, Bb, F#

Ob.d'am.

120

120

Hp.

120

Vln. I

Vln. II

Vla.

Vlc.

legato

mp

124

Ob.d'am.

mf

f *fz* *fz*

Gen tle pe tal — cru el thorn

Hrp.

Vln. I

mp

Vln. II

mp

Vla.

mp

Vlc.

mp

127

Ob.d'am.

mp

Gen tle pe tal — cru el thorn —

Hrp.

Eb, F#

Vln. I

f *mp*

Vln. II

Vla.

Vlc.

Ob.d'am.

131 *f* *fz* *mp*

Gentle petal

Hrp.

131 Eb, A4 B4

Vln. I

Vln. II

Vla.

Vlc.

131 *f* *p* *f* *mp* *mp* *mp*

Ob.d'am.

135

cruel thorn only of both, on ly of both is

Hrp.

135

Vln. I

Vln. II

Vla.

Vlc.

135 *mp*

139

Ob.d'am.

139

3 true love true love born

Hp.

139

Vln. I

Vln. II

Vla.

Vlc.

143

Ob.d'am.

143

3 Taste the white rose Taste the white

Hp.

143

Vln. I

Vln. II

Vla.

Vlc.

Ob.d'am.

146

rose Taste the white ro

Hp.

146

Vln. I

Vln. II

Vla.

Vlc.

146

Ob.d'am.

149

se Rose White Rose White Rose

Hp.

149

p

Vln. I

Vln. II

Vla.

Vlc.

149

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

29 *pp* *mf*

34 *f*

40 *f* *f*

46 *mp*

49 *mp*

52 *mp*

62 *mp*

68 *mf* *f*

79 *mp*

84 *mp*

92 *p*

105 *mp*

111 *mp*

Faster (♩ = 108)

116 **7**

f *fz* *fz* *mp*

Detailed description: This musical staff contains measures 116 through 127. It begins with a whole rest followed by a fermata. The first measure has a '7' above it. The piece starts with a forte (*f*) dynamic, featuring a triplet of eighth notes. This is followed by a fortissimo (*fz*) triplet of eighth notes, another *fz* triplet, and then a mezzo-piano (*mp*) section with a quarter note and a half note.

Tempo 1 (♩ = 72)

128

f *fz* *fz* *mp*

Detailed description: This musical staff contains measures 128 through 132. It starts with a forte (*f*) dynamic and a triplet of eighth notes, followed by two fortissimo (*fz*) triplet eighth notes. The dynamic then changes to mezzo-piano (*mp*) for a quarter note, a half note, and a triplet of eighth notes.

133 **6**

Detailed description: This musical staff contains measures 133 through 142. It begins with a quarter note, a half note, and a quarter note, followed by a fermata. The piece then continues with a quarter note, a half note, and a quarter note with a flat, ending with a quarter note and a half note.

143

5

Detailed description: This musical staff contains measures 143 through 147. It starts with a quarter note, a half note, and a quarter note, followed by a fermata. The piece then continues with a triplet of eighth notes, a quarter note, a half note, and a quarter note, ending with a fermata. A '5' is written above the final measure.

Voice

THE WHITE ROSE

Ian Keith Harris
(1935 -)

Poem: Jennifer I. Paull
(1944 -)

19 *(strings)* *mp*

Crystal ised mists _

25

_ Crys tal 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)* *(2)* *(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*
 — fleet ing 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

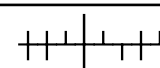
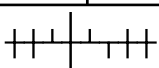
(1944 -)

Gently (♩ = 72)

19

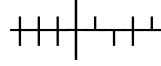
Db, C#4, Bb, Eb, F#, G#4, A#4

19



37

B \flat , A \flat



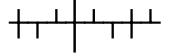
legato

41

f

42

C \sharp , B \flat



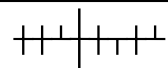
46

legato

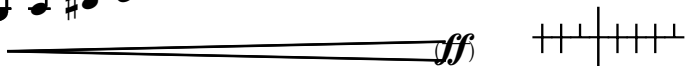
f

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

8^{va}-----

3

73 (8^{va})-----, *loco*

3

74

Musical notation for measures 74-75. Measure 74 features a treble clef with a sequence of eighth-note triplets: C4, D4, E4; F4, G4, A4; B4, C5, D5; E5, F5, G5. The bass clef has eighth-note triplets: C3, D3, E3; F3, G3, A3; B3, C4, D4; E4, F4, G4. Measure 75 continues with similar triplets in both staves, ending with a quarter note G5 in the treble and a quarter note C4 in the bass.

75

Musical notation for measures 75-76. Measure 75 continues the triplet patterns. Measure 76 features a treble clef with a quarter note G5, followed by a half note G5. The bass clef has a half note Ab, followed by a half note G4. A dynamic marking *f* is present. Below the bass staff is a harp fingering diagram: a vertical line with five tick marks, the first four of which have short horizontal bars above them.

77

Musical notation for measures 77-78. Measure 77 features a treble clef with eighth-note triplets: G4, A4, B4; C5, D5, E5; F5, G5, A5; B5, C6, D6. The bass clef has eighth-note triplets: G3, A3, B3; C4, D4, E4; F4, G4, A4; B4, C5, D5. Measure 78 features a treble clef with a quarter note G5, followed by a half note G5. The bass clef has a half note Ab, followed by a half note G4. Dynamic markings *f* and *mf* are present. Below the bass staff are two harp fingering diagrams: a vertical line with five tick marks, the first four of which have short horizontal bars above them.

79

Musical notation for measures 79-80. Measure 79 features a treble clef with a quarter note G5, followed by a half note G5. The bass clef has a quarter note G4, followed by a half note G4. Measure 80 features a treble clef with eighth-note triplets: G4, A4, B4; C5, D5, E5; F5, G5, A5; B5, C6, D6. The bass clef has eighth-note triplets: G3, A3, B3; C4, D4, E4; F4, G4, A4; B4, C5, D5. A dynamic marking *mf* is present. Below the bass staff is a harp fingering diagram: a vertical line with five tick marks, the first four of which have short horizontal bars above them.

81

Musical notation for measures 81-83. Measure 81 features a treble clef with a quarter note G5, followed by a half note G5. The bass clef has a quarter note G4, followed by a half note G4. Measure 82 features a treble clef with a quarter note G5, followed by a half note G5. The bass clef has a quarter note G4, followed by a half note G4. Measure 83 features a treble clef with a quarter note G5, followed by a half note G5. The bass clef has a quarter note G4, followed by a half note G4. A dynamic marking *mf* is present. Below the bass staff is a harp fingering diagram: a vertical line with five tick marks, the first four of which have short horizontal bars above them.

84

Musical notation for measures 84-85. Measure 84 features a treble clef with a quarter note G5, followed by a half note G5. The bass clef has a quarter note G4, followed by a half note G4. Measure 85 features a treble clef with a quarter note G5, followed by a half note G5. The bass clef has a quarter note G4, followed by a half note G4. A dynamic marking *mf* is present. Below the bass staff is a harp fingering diagram: a vertical line with five tick marks, the first four of which have short horizontal bars above them.

90 *legato*

f

Measures 90-91: Treble clef contains a melodic line with slurs and five-fingered chords. Bass clef contains a supporting bass line. Measure 91 ends with a fermata.

92

Measures 92-93: Treble clef continues the melodic line. Bass clef has a bass line. Measure 93 includes a chord voicing: Db, Fb, Ab. Measure 93 ends with a fermata.

96 *legato*

Measures 94-95: Treble clef features a melodic line with slurs. Bass clef has a bass line. Measure 95 ends with a fermata.

100

Measures 96-99: Treble clef contains a melodic line with slurs. Bass clef has a bass line. Measure 99 includes a chord voicing: Db, Eb, F#, Ab. Measure 99 ends with a fermata.

106 *mf*

Measures 100-105: Treble clef contains a melodic line with slurs. Bass clef has a bass line. Measure 105 ends with a fermata.

108

Measures 106-109: Treble clef contains a melodic line with slurs. Bass clef has a bass line. Measure 109 includes a chord voicing: Eb. Measure 109 ends with a fermata.

113

115

Faster (♩ = 108) *legato*

119

124

127

130

133 *Tempo 1* [$\text{♩} = 72$]

17

B \flat 17

++++

150

p

3

Violin I

THE WHITE ROSE

Ian Keith Harris
(1935 -)

Poem: Jennifer I. Paull
(1944 -)

The musical score for Violin I is written in G major and 4/4 time. It consists of nine staves of music. The dynamics and articulation are as follows:

- Staff 1: *mf*, trills, triplets, slurs.
- Staff 2 (measures 6-14): *mp*, trills, triplets, slurs.
- Staff 3 (measures 15-19): *f*, *mp*, slurs, accents.
- Staff 4 (measures 20-26): *p*, *pp*, *p*, slurs, accents.
- Staff 5 (measures 27-33): *mf*, *p*, *f*, *p*, *f*, slurs, accents.
- Staff 6 (measures 34-39): *mp*, *mp*, trills, triplets, slurs.
- Staff 7 (measures 40-45): *f*, *mp*, trills, triplets, slurs.
- Staff 8 (measures 46-50): *p*, slurs.
- Staff 9 (measures 51-58): *mf*, trills, quintuplets, triplets, slurs.

56 *mf*

60 *p* *mp* *mf*

66

70 *mp*

72

74 *mp*

77

79

81 *fz*

87 *mf*

91

95 *pp*

101 *pp* *mp*

108 *mp* *p*

114 *f* *pizz.*

Faster (♩ = 108)
arco

119 *f* *mp*

125 *f*

130 *mp* *f* *mp* **Tempo 1** (♩ = 72)

136

143

149

Violin II

THE WHITE ROSE

Ian Keith Harris
(1935 -)

Poem: Jennifer I. Paull
(1944 -)

Gently (♩ = 72)

mp

10 mp

15 *f* *mp*

20 *p* *pp*

26 *p* *mf* *p* *f* *p*

33 *f* *mp* *mp*

41 *f* *mp*

46 *p*

50

Musical score for Violin II, measures 54-87. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is 3/4. The dynamics range from *mf* (mezzo-forte) to *fz* (forzando). The piece features several trills and triplet patterns. The notation includes slurs, accents, and dynamic markings. The score is divided into systems of five lines each, with measure numbers 54, 58, 64, 70, 72, 74, 76, 78, 80, 85, and 87 indicated at the beginning of their respective lines.

91

pp

96

101

pp mp

108

mp p

114

f pizz.

Faster (♩ = 108)

119

f mp

125

p

133

f mp

Tempo 1 (♩ = 72)

139

147

153

Viola

THE WHITE ROSE

Ian Keith Harris
(1935 -)

Poem: Jennifer I. Paull
(1944 -)

Gently (♩=72)

mp mf mp

9

14

f mp

20

p pp

26

p mf p f p f

34

mp mp f

42

mp p

49

52

mf

56 *mf*

61 *p* *mp* *mf*

67 *mp* *at the heel*

71

74 *mp*

76

78

80

82

84

86 *mf*

89

Musical staff 89-94: Bass clef, treble clef. Measures 89-94. Includes triplets and slurs.

95

95

Musical staff 95-103: Bass clef, treble clef. Measures 95-103. Includes slurs and dynamics *pp*.

104

104

Musical staff 104-110: Bass clef, treble clef. Measures 104-110. Includes slurs and dynamics *mp*.

111

111

Musical staff 111-118: Bass clef, treble clef. Measures 111-118. Includes slurs, triplets, and dynamics *p*, *f*, *pizz.*

119

Faster ($\text{♩} = 108$)

arco

Musical staff 119-122: Bass clef, treble clef. Measures 119-122. Includes slurs and dynamics *f*.

123

Musical staff 123-128: Bass clef, treble clef. Measures 123-128. Includes slurs and dynamics *mp*.

129

Tempo 1 ($\text{♩} = 72$)

Musical staff 129-136: Bass clef, treble clef. Measures 129-136. Includes slurs and dynamics *mp*.

137

Musical staff 137-143: Bass clef, treble clef. Measures 137-143. Includes slurs.

144

Musical staff 144-148: Bass clef, treble clef. Measures 144-148. Includes slurs and triplets.

149

Musical staff 149-155: Bass clef, treble clef. Measures 149-155. Includes slurs and triplets.

'Cello

THE WHITE ROSE

Ian Keith Harris
(1935 -)

Poem: Jennifer I. Paull
(1944 -)

Gently (♩ = 72)

The musical score is written for cello in a single system with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Gently' with a quarter note equal to 72 beats per minute. The score consists of nine staves of music, each beginning with a measure number (10, 15, 20, 26, 33, 42, 47, 50). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with many passages marked *mp* (mezzo-piano) and *f* (forte). The music features several triplet markings (indicated by a '3' over a group of notes) and various phrasing slurs. The piece concludes with a final measure on the ninth staff.

53 *mf*

58 *pizz. arco*
p p p mf

66 *mf*

72 *mp*

76

81

82

83

85 *pizz. arco*
mf

92 *mp mp*

98 *mp pp*

Detailed description: This page of a musical score for Cello contains ten staves of music, numbered 53 to 98. The notation is in bass clef and includes various rhythmic values, slurs, and articulation marks. Dynamic markings such as *mf*, *p*, *mp*, and *pp* are placed throughout. Performance instructions like *pizz. arco* are also present. Trills and triplets are indicated with '3' and brackets. The score concludes with a fermata over the final measure.

104

mp

110

mp *p*

114

f

Faster (♩ = 108)

119

mp

127

Tempo 1 (♩ = 72)

133

mp

141

147

pizz.
mf