

THE WHITE ROSE

Ian Keith Harris

(1935 -)

Poem: Jennifer I. Paull

(1944 -)

Gently (♩=72)

Oboe d'amore

Voice

Harp

Violin I

Violin II

Viola

Cello

Bass

The musical score is for a piece titled '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 written for a full orchestra and voice. The instruments and their parts are: Oboe d'amore (melodic line, marked mp), Voice (no part), Harp (chords: Db, C#, Bb, Eb, F#, G#, A#), Violin I (melodic line, marked mf), Violin II (melodic line, marked mp), Viola (melodic line, marked mp), Cello (melodic line, marked mp), and Bass (melodic line, marked mp). The score is in common time (C) and features a variety of musical notations including notes, rests, and dynamic markings.

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

This musical score page contains measures 15 through 19 for a symphony. The instruments are Oboe d'amore (Ob d'am), Voice, Harp (Hp.), Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Cello (Cello). The key signature has one sharp (F#) and the time signature is 4/4. Measure 15 starts with a rehearsal mark. The Oboe d'amore part features a melodic line with triplets and a crescendo leading to a fortissimo (ff) dynamic in measure 18, followed by a decrescendo to piano (p) in measure 19. The Violin I and II parts play a sustained chord with a crescendo to ff in measure 18, then a decrescendo. The Viola part has a melodic line with triplets and a crescendo to ff in measure 18, then a decrescendo. The Cello part has a melodic line with triplets and a crescendo to ff in measure 18, then a decrescendo. The Harp part is silent. The Voice part is silent. The Viola and Cello parts have a 'divisi' marking in measure 19, indicating they are to play in two parts.

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

Bass

20

mf

f

p

pizz.

p

Ob d'am

24

Voice

24 *mp*

Crys talised mists _____ Crys talised mists _____

Hp.

24

Vn I

24 *pp* *p*

Vn II

24 *pp* *p*

Vla

24 *pp* *p*

'Cello

24 *pp* *p*

Bass

24

D#

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

to hoar frost crept

ff A_\flat

mf

mf

mf

mf

Ob d'am

29

pp

crept

bud ding se quins in their still

Hp.

Vn I

p unis.

Vn II

p unis.

Vla

p unis.

'Cello

p

Bass

arco

p

Ob d'am

31

mf

ness

crept

Hp.

A

Vn I

f

p

f

Vn II

f

p

f

Vla

f

p

f

'Cello

f

p

f

pizz.

Bass

f

f

AI OR 003

Ob d'am

Voice

See the White Ro

Hp.

Vn I

Vn II

Vla

'Cello

Bass

f *f* *f* *legato* *f* *p* *f* *arco* *pizz.*

Ob d'am

Voice

se

Hp.

Vn I

Vn II

Vla

'Cello

Bass

mp *mp* *mp* *arco* *pizz.* *mp* *C#,Bb*

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

mp

f

legato

p

p

p

mp

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

Bass

mf

Snow flakes swirled

C♯, E♯

arco

mp

Ob d'am

52

3

Voice

drifts piled high drifts

Hp.

52

pp

solo

Vn I

52

3

5

solo

Vn II

52

solo

Vla

52

3

'Cello

52

p

p

[illegible]

Ob d'am

Voice

growing velvet in their vastness

Hp.

Vn I solo

Vn II solo

Vla solo

'Cello

Ob d'am

Voice

f Touch the white rose Touch the white rose

Hp.

Vn I tutti *p* *mp*

Vn II tutti *p* *mp*

Vla tutti *p* *mp*

'Cello *p* *pizz.* *p*

Bass *p*

Ob d'am

Voice

Touch the white ro

Hp.

Vn I

Vn II

Vla

'Cello

Bass

Ob d'am

Voice

se

Hp.

C#, F#, A#

Vn I

Vn II

Vla

'Cello

Bass

pizz.

70

Voice *f* White

Hp.

Vn I *mp*

Vn II *mp*

Vla *at the heel* *mp*

'Cello *mf*

Bass *pizz.* *arco* *mf*

72

Voice white hor ses white hor ses White hor ses

Hp.

Vn I

Vn II

Vla

'Cello

Bass *mp*

Ob d'am

Voice

tossed tossed ripe manes

Hp.

Vn I

Vn II

Vla

'Cello

Bass

mf

mp

mp

mp

Ob d'am

Voice

ripe manes to surf

Hp.

Vn I

Vn II

Vla

'Cello

Bass

f

f

f

Ob d'am

Voice

cho ru sing salt in their close ness

Hp.

Vn I

Vn II

Vla

'Cello

Bass

78

Ob d'am

Voice

cho ru sing salt in their

Hp.

Vn I

Vn II

Vla

'Cello

Bass

80

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

Ob d'am

Voice

white rose Smell the white rose

Hp.

Vn I

Vn II

Vla

'Cello

Bass

mf

mf

mf

pizz. arco

pizz. arco

mp

Ob d'am

Voice

Smell the white ro

Hp.

f *legato*

Vn I

Vn II

Vla

'Cello

Bass

Ob d'am

Voice

se

Hp.

Vn I

Vn II

Vla

'Cello

Bass

92

5

5

5

5

Db, F#, A#

Ob d'am

Voice

Billowing clouds

Billowing clouds

Hp.

Vn I

Vn II

Vla

'Cello

95

p

mp

f

legato

pp

pp

pp

mp

mp

mp

99

Voice

bil low ing clouds—

Hp.

Vn I

Vn II

Vla

'Cello

mp

pp

pp

pp

pp

102

Voice

swept an evening sky— billowing clouds— swept an evening sky—

Hp.

Vn I

Vn II

Vla

'Cello

pp

pp

pp

pp

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

105

mp

mp

fleeing like swans in their swift ness fleeing like swans in their

mf

5

5

5

5

mp

mp

mp

mp

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

5

5

5

5

5

mp

mp

mp

mp

mp

mp

E \flat

+++|++|

[illegible]

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

Bass

se

C#, E \flat , F \sharp

Faster (♩ = 108)

117

Voice

Hp.

Vn I

Vn II

Vla

'Cello

pizz. *f* *arco* *f*

pizz. *f* *arco* *f*

pizz. *f* *arco* *f*

f

Ch, Bb, F#

120

Voice

Hp.

Vn I

Vn II

Vla

'Cello

Bass

legato *mp*

Ob d'am

124

mf

Gen tle pe tal cru el thorn

f

fz

fz

Hp.

Vn I

mp

Vn II

Vla

mp

'Cello

mp

Bass

mp

Ob d'am

127

mp

Gentle pe tal cru el thorn

Eb, F#

f

mp

Hp.

Vn I

f

mp

Vn II

Vla

'Cello

Bass

Musical score for measures 135-138. The instruments are Ob d'am, Voice, Hp., Vn I, Vn II, Vla, and 'Cello. The key signature has one flat (B-flat). Measure numbers 135, 136, 137, and 138 are indicated at the start of their respective staves.

- Ob d'am:** Measures 135-138. Treble clef. Measure 135 starts with a rest, followed by eighth notes G4, A4, B4, C5 (beamed triplet), D5, E5, F#5, G5 (beamed triplet), and a whole note G5. Measures 136-138 contain rests.
- Voice:** Measures 135-138. Treble clef. Lyrics: "cruel thorn only of both, on ly of both is". Measure 135: "cruel thorn" (cru_ el thorn_). Measure 136: "only of both," (on ly of both ,). Measure 137: "on ly of both" (on ly of both). Measure 138: "is" (is). Melody includes triplets in measures 135 and 136.
- Hp.:** Measures 135-138. Grand staff. All measures contain rests.
- Vn I:** Measures 135-138. Treble clef. Measure 135: Rest, then half note G4, quarter note A4, eighth note B4, eighth note C5 (beamed), quarter note D5, eighth note E5, eighth note F#5, eighth note G5 (beamed), quarter note A4, quarter note B4, quarter note C5. Measure 136: Half note G4, quarter note A4, eighth note B4, eighth note C5 (beamed), quarter note D5, eighth note E5, eighth note F#5, eighth note G5 (beamed), quarter note A4, quarter note B4, quarter note C5. Measure 137: Half note G4, quarter note A4, eighth note B4, eighth note C5 (beamed), quarter note D5, eighth note E5, eighth note F#5, eighth note G5 (beamed), quarter note A4, quarter note B4, quarter note C5. Measure 138: Half note G4, quarter note A4, eighth note B4, eighth note C5 (beamed), quarter note D5, eighth note E5, eighth note F#5, eighth note G5 (beamed), quarter note A4, quarter note B4, quarter note C5.
- Vn II:** Measures 135-138. Treble clef. Measure 135: Rest, then half note G4, quarter note A4, eighth note B4, eighth note C5 (beamed), quarter note D5, eighth note E5, eighth note F#5, eighth note G5 (beamed), quarter note A4, quarter note B4, quarter note C5. Measure 136: Half note G4, quarter note A4, eighth note B4, eighth note C5 (beamed), quarter note D5, eighth note E5, eighth note F#5, eighth note G5 (beamed), quarter note A4, quarter note B4, quarter note C5. Measure 137: Half note G4, quarter note A4, eighth note B4, eighth note C5 (beamed), quarter note D5, eighth note E5, eighth note F#5, eighth note G5 (beamed), quarter note A4, quarter note B4, quarter note C5. Measure 138: Half note G4, quarter note A4, eighth note B4, eighth note C5 (beamed), quarter note D5, eighth note E5, eighth note F#5, eighth note G5 (beamed), quarter note A4, quarter note B4, quarter note C5.
- Vla:** Measures 135-138. Bass clef. Measure 135: Rest, then half note G3, quarter note A3, eighth note B3, eighth note C4 (beamed), quarter note D4, eighth note E4, eighth note F#4, eighth note G4 (beamed), quarter note A3, quarter note B3, quarter note C4. Measure 136: Half note G3, quarter note A3, eighth note B3, eighth note C4 (beamed), quarter note D4, eighth note E4, eighth note F#4, eighth note G4 (beamed), quarter note A3, quarter note B3, quarter note C4. Measure 137: Half note G3, quarter note A3, eighth note B3, eighth note C4 (beamed), quarter note D4, eighth note E4, eighth note F#4, eighth note G4 (beamed), quarter note A3, quarter note B3, quarter note C4. Measure 138: Half note G3, quarter note A3, eighth note B3, eighth note C4 (beamed), quarter note D4, eighth note E4, eighth note F#4, eighth note G4 (beamed), quarter note A3, quarter note B3, quarter note C4.
- 'Cello:** Measures 135-138. Bass clef. Measure 135: Rest, then half note G3, quarter note A3, eighth note B3, eighth note C4 (beamed), quarter note D4, eighth note E4, eighth note F#4, eighth note G4 (beamed), quarter note A3, quarter note B3, quarter note C4. Measure 136: Half note G3, quarter note A3, eighth note B3, eighth note C4 (beamed), quarter note D4, eighth note E4, eighth note F#4, eighth note G4 (beamed), quarter note A3, quarter note B3, quarter note C4. Measure 137: Half note G3, quarter note A3, eighth note B3, eighth note C4 (beamed), quarter note D4, eighth note E4, eighth note F#4, eighth note G4 (beamed), quarter note A3, quarter note B3, quarter note C4. Measure 138: Half note G3, quarter note A3, eighth note B3, eighth note C4 (beamed), quarter note D4, eighth note E4, eighth note F#4, eighth note G4 (beamed), quarter note A3, quarter note B3, quarter note C4.

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

15

ff p

20

mf

26

29

pp mf

34

f

40

f

46 *mp*

49

52

62

68 *mf* *f*

79

84

92 *p*

105 *mp*

111 *mp*

The musical score is written for Oboe d'amore. It consists of ten staves of music, each containing measures 46 through 111. The notation includes various musical symbols such as treble clefs, key signatures (one flat), time signatures (4/4), and dynamic markings (*mp*, *mf*, *f*, *p*). The music features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by frequent use of slurs and ties. The score is presented in a standard musical notation format, with measures numbered at the beginning of each staff.

Faster (♩ = 108)

116 **7**

f *fz* *fz* *mp*

Tempo 1 (♩ = 72)

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

133 **6**

143 **5**

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 2 (harp) *mf* Snow flakes swirled —

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

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

60 (Oboe d'amore) *f*
(2) Touch the white__ rose__ Touch the white__ rose Touch the white

65 ro__ se

70 (cello) *f*
White__ white horses white hor ses White horses

74 tossed__ tossed__ ripe manes__ ripe manes to surf__

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

82 close ness__ in their close ness salt in their close ness

85 Smell the white__ rose__ Smell__ the white__ rose__

89 Smell__ the white ro__ se

95 (bapt) *mp*
Billowing clouds Billowing clouds

(harp) 99 (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 _____ fleeing like swans in their swift ness _____ Hear the white _____ rose _____

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

117 *Faster* (♩ = 108) 2 2 (harp) > > > (3) (4) (5)

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

133 Gen tle pe tal cru _____ el thorn _____ on ly of both, on ly of both is

139 3 true _____ love _____ true _____ love born _____ Taste the white _____ rose _____

145 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

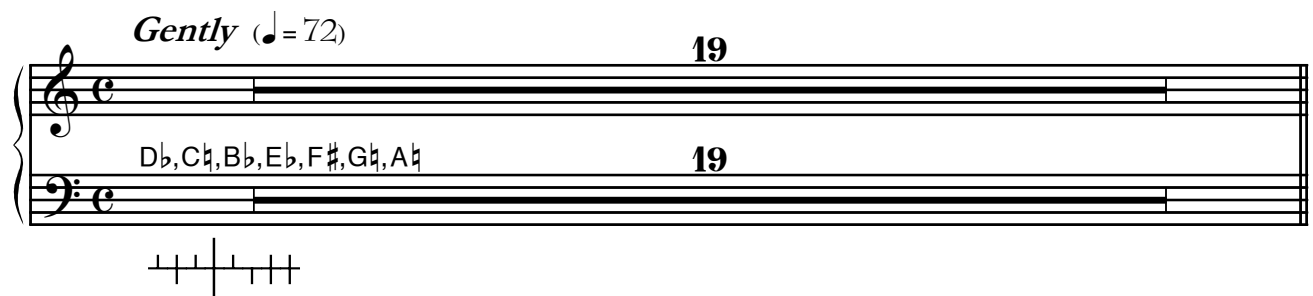
(1944 -)

Gently (♩ = 72)

19

19

D \flat , C \sharp , B \flat , E \flat , F \sharp , G \sharp , A \sharp



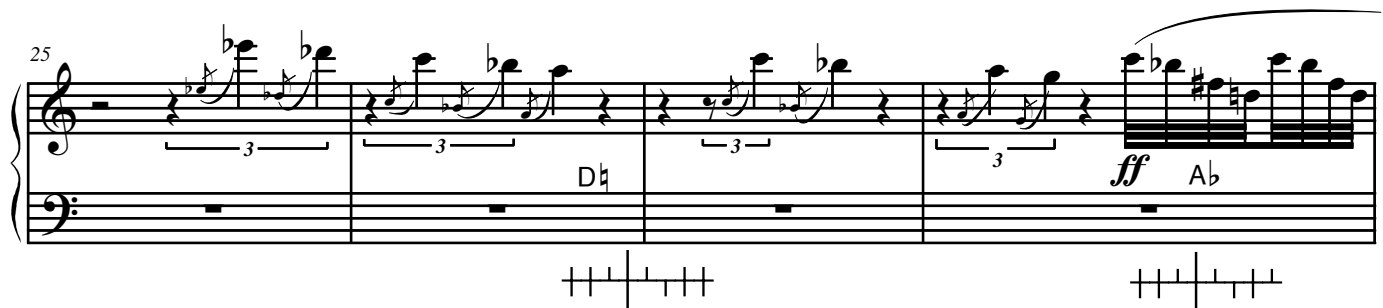
20

f




25

ff A \flat



29



31

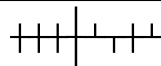
A \sharp



37

3

B \flat , A \flat



legato

41

42

5

C \sharp , B \flat



46

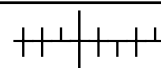
legato

3

48

3

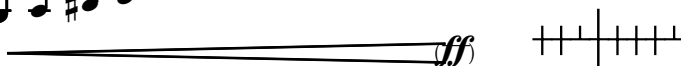
C \sharp , E \flat



50

3

F \sharp



53

moderato

pp

f

B \flat , E \flat , F \sharp

f

8

8

67

5

5

5

5

C#, F#, A, B

70

72 

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

Musical score for measures 73 and 74. Measure 73 is marked with a first ending bracket and a 'loco' instruction. The key signature has one flat (B-flat). The melody in the right hand features eighth and sixteenth notes with triplet markings. The bass line also contains triplet markings. Measure 74 continues the melodic and harmonic patterns with more triplet markings.

74

75

77

79

81

84

Measures 74-84 of a musical score for Harp. The score is written for two staves (treble and bass clef). Measures 74-76 feature a series of triplets in both hands. Measure 77 includes a forte (*f*) dynamic marking and a series of triplets. Measure 79 features a series of triplets in the right hand and a series of triplets in the left hand. Measure 81 features a series of triplets in the right hand and a series of triplets in the left hand. Measure 84 features a series of triplets in the right hand and a series of triplets in the left hand. The score includes various musical notations such as triplets, dynamics, and fingerings.

Measures 74-84 of a musical score for Harp. The score is written for two staves (treble and bass clef). Measures 74-76 feature a series of triplets in both hands. Measure 77 includes a forte (*f*) dynamic marking and a series of triplets. Measure 79 features a series of triplets in the right hand and a series of triplets in the left hand. Measure 81 features a series of triplets in the right hand and a series of triplets in the left hand. Measure 84 features a series of triplets in the right hand and a series of triplets in the left hand. The score includes various musical notations such as triplets, dynamics, and fingerings.

[illegible]

113

5 5

115

5 5 5 5 C#, E, F

Faster (♩ = 108) *legato*

119

2 2 C#, B, F# mp > > > >

124

F

127

E, F#

130

A, E, F#

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)

6

12

19

24

29

36

mf

mp

f

divisi

p

pp

p

mf

loco

unis.

p

f

p

f

mp

mp

f

AI OR 003

70 *mp*

72

74 *mp*

76

78

80 *divisi*
fz

85 *unis.*
mf

91

95 *pp*
pp

103 *mp*

Detailed description: This is a page of a Violin I musical score, measures 70 through 103. The music is written on a single staff in treble clef. The key signature has one flat (B-flat). The time signature is 3/4. The score features a variety of musical textures and dynamics. Measures 70-73 and 75-79 consist of continuous sixteenth-note triplets, marked *mp*. A double bar line appears after measure 73. Measure 80 begins with a *divisi* instruction, showing two staves for a short duration, with a forte (*fz*) dynamic. Measure 85 returns to a single staff with a *unis.* (unison) instruction and a mezzo-forte (*mf*) dynamic. Measures 91-94 continue with melodic lines and triplets. Measures 95-98 feature a piano (*pp*) section with chords and triplets. Measure 103 concludes the page with a mezzo-forte (*mp*) dynamic. The score includes various musical notations such as slurs, ties, and articulation marks.

110 *mp* *p* *f* *pizz.* *f*

Faster (♩ = 108) *arco* *f*

124 *mp*

128 *f* *mp* *f*

133 *Tempo 1* (♩ = 72) *mp*

142

149

Detailed description: This page contains the Violin I part of a musical score, measures 110 through 149. The music is written on a single staff in treble clef. Measures 110-115 feature a melodic line with triplets and dynamic markings of *mp*, *p*, and *f*. Measure 116 includes a pizzicato section marked *pizz.* and *f*. Measures 119-123 are marked *Faster* with a tempo of 108 beats per minute and *arco*, featuring a more active melodic line with triplets and a *f* dynamic. Measures 124-127 continue this tempo with *mp* dynamics. Measures 128-132 return to a slower tempo with *f* and *mp* dynamics, including triplet figures. Measures 133-141 are marked *Tempo 1* with a tempo of 72 beats per minute and *mp* dynamics, showing a return to a more lyrical melody. Measures 142-148 continue this tempo, and measure 149 concludes the section.

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

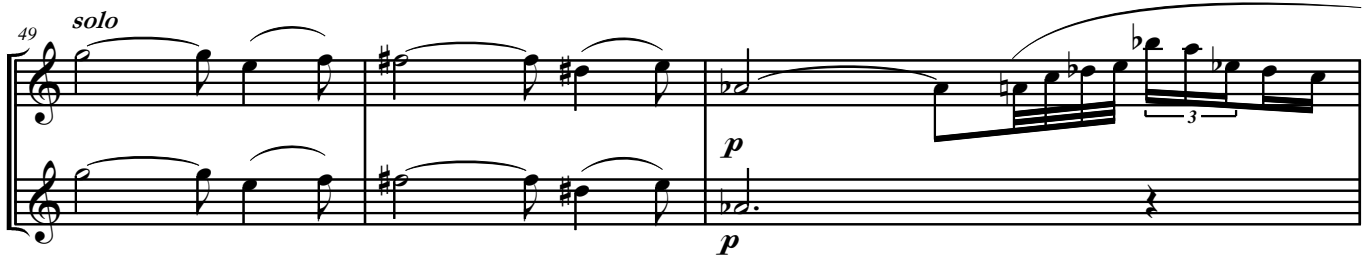
35

mp

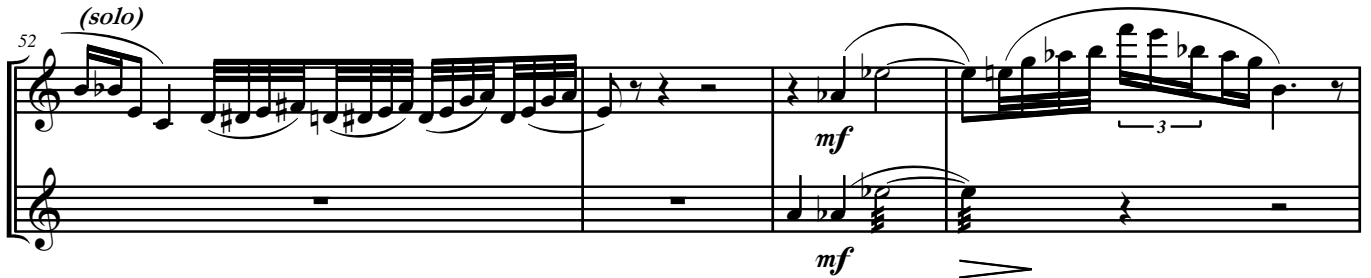
43

p

49 *solo*




52 *(solo)*



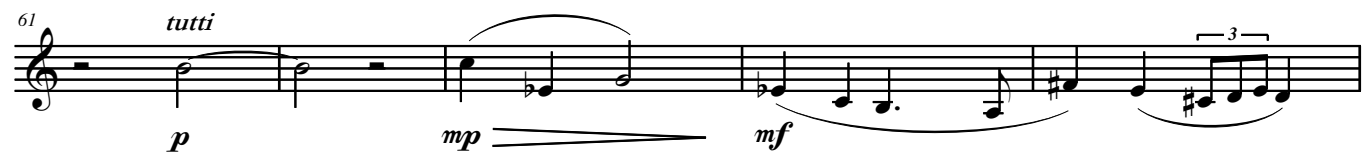
56 *(solo)*



58 *(solo)*



61 *tutti*



66



70



72



74



76

78

80 *divisi*

85 *unís.*

87 *mf*

92

95 *pp*

102 *mp*

108 *mp* *p*

114 *pizz.*

The musical score for Violin II consists of ten staves of music. Measures 76-77 feature a continuous triplet eighth-note pattern. Measures 78-79 continue this pattern. Measure 80 shows a triplet eighth-note pattern followed by a rest and then a single note, with the instruction *divisi* above. Measure 85 begins with a triplet eighth-note pattern and the instruction *unís.* above. Measures 87-88 feature a triplet eighth-note pattern and the instruction *mf* below. Measures 92-93 show a triplet eighth-note pattern. Measures 95-96 feature a triplet eighth-note pattern and the instruction *pp* below. Measures 102-103 show a triplet eighth-note pattern and the instruction *mp* below. Measures 108-109 feature a triplet eighth-note pattern and the instruction *mp* below, followed by a rest and then a single note, with the instruction *p* below. Measures 114-115 feature a triplet eighth-note pattern and the instruction *pizz.* above.

Faster (♩ = 108)
arco
f

119

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

23 (8va) loco pp p mf

29 *unis.* p f p f mp

37 mp

45 p

51 *solo*
p

52 *solo*
(solo)
mf

55 *(solo)*
mf

58 *solo*
(solo)

61 *tutti*
p *mp* *mf*

66

70
at the heel
mp

72

74
mp



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

122 *mp*

128

133 *Tempo 1* (♩ = 72)
mp

142

147

The musical score for Viola spans measures 116 to 147. It begins at measure 116 with a triplet of eighth notes and a dynamic of *f*. The tempo is marked *Faster* (♩ = 108). The notation includes *pizz.* (pizzicato) and *arco* (arco). The score continues with various musical notations, including triplets and dynamics like *mp* (mezzo-piano). At measure 133, the tempo changes to *Tempo 1* (♩ = 72). The score concludes at measure 147 with a triplet of eighth notes.

'Cello

THE WHITE ROSE

Ian Keith Harris

(1935 -)

Poem: Jennifer I. Paull

(1944 -)

Gently (♩=72)

The musical score is written for cello in bass clef with a common time signature (C). The tempo is marked 'Gently' with a quarter note equal to 72 beats per minute. The key signature has one sharp (F#). The score consists of nine staves of music, with measure numbers 9, 14, 20, 25, 31, 37, 44, and 47 indicated at the start of their respective staves. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with *mp* (mezzo-piano) and *p* (piano) also used. The piece features several triplet markings (indicated by a '3' over a bracket) and various phrasing slurs. The final measure of the piece is a whole note chord.

50

53 (solo)

56 tutti

62 pizz. arco

70

73

78

81

83

85

The musical score is written for a cello in bass clef. It consists of several systems of staves. Measures 50-52 show a dense texture with multiple triplets in both hands, marked with a piano (*p*) dynamic. Measure 53 begins a solo section for the right hand, featuring a descending triplet and a quintuplet, while the left hand plays a simple accompaniment. Measures 56-57 are marked 'tutti' and 'mf'. Measure 62 introduces 'pizz.' (pizzicato) and 'arco' (arco) markings, with dynamics ranging from *p* to *mf*. Measures 70-73 continue with complex rhythmic patterns, including triplets and slurs, with dynamics of *mf* and *mp*. Measures 78-85 show a return to dense triplet patterns in both hands, with dynamics of *mf* and *mp*. The score concludes with a final staff at measure 85.

86 *pizz. arco*
mf

92 *mp* *mp*

97 *mp* *mp* *pp*

102 *mp*

107 *mp* *p*

114 *f*

Faster (♩ = 108)

119 *mp*

126

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* 5 *pizz.* *p*

13 *arco* 5 *pizz.* *p*

25 5 *arco* *pizz.* *p* *f* 5 *f*

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

46 2 *arco* 6 *arco* *mp* *mf*

58 5 *pizz.* *arco* 2 *pizz.* *p* *mf* *mp*

70 *pizz.* *arco* 3 3 3 3 3 3 3 3 *mf* *mp*

74

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