

# 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

❖ Concert Pitch

AI EN 007

Ob.d'am. 15 *f* *ff* *p* *>*

Hp. 15

Vln. I 15 *f* *mp*

Vln. II 15 *f* *mp*

Vla. 15 *f* *mp* *>*

Vlc. 15 *f* *ff* *mp*

Ob.d'am. 20 *mf*

Hp. 20 *f*

Vln. I 20 *p*

Vln. II 20 *p*

Vla. 20 *p*

Vlc. 20 *p*

Detailed description: This musical score page contains measures 15 through 20. The instrumentation includes Oboe d'amore (Ob.d'am.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). Measures 15-19 are a continuous passage for the strings and oboe. The oboe plays a melodic line with triplets and dynamic markings of *f*, *ff*, and *p*. The harp is silent. Violins I and II play sustained notes with dynamic markings of *f* and *mp*. Viola and Cello play a rhythmic triplet pattern with dynamic markings of *f* and *ff*. Measure 20 features a new entry for the oboe with a *mf* dynamic, while the harp plays a triplet figure with *f* dynamics. The string section continues with sustained notes at a *p* dynamic.

Ob.d'am.

24 *mp*

Crys tal ised mists \_\_\_\_\_ Cryst tal ised mists \_\_\_\_\_

Hp.

24

Vln. I

Vln. II

Vla.

Vlc.

*pp* *p* *pp* *p* *pp* *p*

D $\sharp$

Ob.d'am.

27

to hoar frost crept \_\_\_\_\_

Hp.

27

*ff* A $\flat$

Vln. I

Vln. II

Vla.

Vlc.

*mf* *mf* *mf* *mf*

Ob.d'am.

29 *pp*

crept — budding se quins in their still —

Hp.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vlc. *p*

Ob.d'am.

31 *mf*

— ness crept

Hp.

31 A♯

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

*mp*

Vln. I

*mp*

Vln. II

*mp*

Vla.

*mp*

Vlc.

*mp*

Ob.d'am.

37

*f*

See the white \_\_\_\_\_ rose \_\_\_\_\_ See the white \_\_\_\_\_ rose \_\_\_\_\_

Hp.

37

*B $\sharp$ , A $\flat$*

Vln. I

*mp*

Vln. II

*mp*

Vla.

*mp*

Vlc.

*mp*

Ob.d'am.

See the White Ro

Hp.

*f* *legato*

Vln. I

Vln. II

Vla.

Vlc.

*f*

Ob.d'am.

se

Hp.

C#,Bb

Vln. I

Vln. II

Vla.

Vlc.

*mp*

Ob.d'am.

46 *mp*

Hp.

*legato f*

Vln. I

*p*

Vln. II

*p*

Vla.

*p*

Vlc.

*mp*

Ob.d'am.

48 *mf*

Hp.

48

Snow flakes swirled

Ch, Eb

Vln. I

48

Vln. II

Vla.

Vlc.



The image displays a page from a musical score for the song "The Snowflakes" (Die Schneeflocken) by Franz Schubert. The score is written for voice and piano. The vocal parts are for Soprano (Sopran), Alto (Alt), Tenor (Tenor), and Bass (Bass). The piano accompaniment includes parts for Oboe (Ob.), Clarinet (Klar.), Horn (Horn), Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vcl.). The music is in 3/4 time and features a key signature of one flat (B-flat). The lyrics "Snow flakes swirled" are visible under the vocal parts. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo). The page number 50 is visible in the top left corner.

Ob.d'am.

drifts piled high drifts

Hp.

Vln. I

Vln. II

Vla.

Vlc.

pp

Ob.d'am.

54

— piled high — growing

Hp.

54

*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.

56

*f*

Vln. I

*mf*

Vln. II

*mf*

Vla.

*mf*

Vlc.

*mf*

Ob.d'am.

58

growing velvet in their vastness

Hp.

58

Vln. I

58

Vln. II

Vla.

Vlc.

Ob.d'am.

61

*f*

Touch the white rose Touch the white rose

Hp.

61

Vln. I

61

*p*

*mp*

Vln. II

61

*p*

*mp*

Vla.

61

*p*

*mp*

Vlc.

*p*

*pizz.*

*p*

Ob.d'am.

64

Touch the white ro

Hp.

*f legato*

Vln. I

*mf*

Vln. II

*mf*

Vla.

*mf arco*

Vlc.

*mf*

Ob.d'am.

67

se

Hp.

*C#, F#, A, B*

Vln. I

Vln. II

Vla.

Vlc.

Ob.d'am.

70

70

*f*

White \_\_\_\_\_

Hp.

70

Vln. I

*mp*

Vln. II

*mp*

Vla.

*at the heel*  
*mp*

Vlc.

*mf*

Ob.d'am.

72

72

white hor ses white hor ses White hor ses

*loco*

Hp.

72

Vln. I

Vln. II

Vla.

Vlc.

*mp*

Ob.d'am.

74

*mf*

tossed tossed ripe manes

Hp.

74

Vln. I

*mp*

Vln. II

*mp*

Vla.

*mp*

Vlc.

Ob.d'am.

76

*f*

ripe manes to surf

Hp.

76

*f*

*Ghiandola*

Vln. I

*f*

Vln. II

Vla.

Vlc.

Ob.d'am.

78

cho rus ing salt in their close ness

Hp.

78

A $\flat$  F $\sharp$  C $\sharp$

Vln. I

Vln. II

Vla.

Vlc.

Ob.d'am.

80

cho rusing salt in their

Hp.

80

A $\sharp$ , F $\sharp$

Vln. I

Vln. II

Vla.

Vlc.

16

Ob.d'am.

82

close ness in their close ness

Hp.

82

Vln. I

Vln. II

Vla.

Vlc.

*fz*

*fz*

Ob.d'am.

84

salt in their close ness Smell the

Hp.

84

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*

89

Smell the white ro

*f legato*

Vln. I

Vln. II

Vla.

Vlc.

Ob.d'am.

92

se

Hp.

92

5 5 5 5

Db, F#4, A#4

Vln. I

92

Vln. II

Vla.

Vlc.

Ob.d'am.

95

*p* *mp*

Bil low ing clouds Bil low ing clouds

Hp.

95

*f* *legato*

Vln. I

95

*pp*

Vln. II

*pp*

Vla.

*pp*

Vlc.

*mp* *mp* *mp*

Ob. d'am.

99

99

pp

3

bil low ing clouds

99

5

pp

Vln. I

99

Vln. II

Vla.

Vlc.

mp

3

pp

Ob.d'am.

102

swept an eve ning sky bil low ing clouds swept an eve ning sky

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Ob.d'am.

105

*mp*

105

*mp*

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

Hrp.

105

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

*mf*

5

5

5

5

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

5

E $\flat$

Vln. I

108

*mp*

Vln. II

*mp*

Vla.

*mp*

Vlc.

*mp*

Ob.d'am.

Hear the white rose Hear the white ro

Hp.

Vln. I

Vln. II

Vla.

Vlc.

Ob.d'am.

se

Hp.

C#, E, F, G

Vln. I

Vln. II

Vla.

Vlc.

Ob.d'am.

117

117

Hp.

117

C#, Bb, F#

Vln. I

117

pizz.

arco

Vln. II

f

pizz.

arco

Vla.

f

pizz.

arco

Vlc.

f

[illegible]

Ob.d'am.

124 *mf* *f* *fz* *fz*

Gen tle pe tal — cru el thorn

Hp.

124

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vlc. *mp*

Ob.d'am.

127 *mp*

Gen tle pe tal — cru el thorn —

Hp.

127 *E<sub>b</sub>, F<sub>#</sub>*

Vln. I *f* *mp*

Vln. II

Vla.

Vlc.

Ob.d'am.

131

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

Gen tle pe tal

Hp.

131

E♭, A♯ E♭ B♭

Vln. I

131

*f* *mp*

Vln. II

*p* *f* *mp*

Vla.

*mp*

Vlc.

*mp*

Ob.d'am.

135

cru el thorn on ly ofboth, on ly ofboth is

Hp.

135

Vln. I

135

Vln. II

Vla.

Vlc.



Ob.d'am.

139

139

3

true love true love born

Hp.

139

Vln. I

Vln. II

Vla.

Vlc.

Ob.d'am.

143

143

3

Taste the white rose Taste the white

Hp.

143

Vln. I

Vln. II

Vla.

Vlc.

26

Ob.d'am.

146

rose Taste the white ro

Hp.

146

Vln. I

Vln. II

Vla.

Vlc.

Ob.d'am.

149

se Rose White Rose White Rose

Hp.

149

*p*

Vln. I

Vln. II

Vla.

Vlc.

*pizz.*

*mf*

Oboe d'amore

# THE WHITE ROSE

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(1935 - )

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(1944 - )

*Gently* (♩ = 72)

mp f

9

15

f 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*

Detailed description: This is a musical score for Oboe d'amore, spanning measures 46 to 111. The score is written on a single staff in treble clef. It begins with a key signature of one flat (B-flat) and a common time signature. The music is characterized by frequent triplet patterns, indicated by '3' over or under groups of notes. Dynamic markings include *mp* (mezzo-piano) at measures 46, 105, and 111; *mf* (mezzo-forte) at measure 68; *f* (forte) at measure 69; and *p* (piano) at measure 92. There are also rests of 2, 5, and 7 measures. The notation includes various note values, slurs, and articulation marks.

***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 *mf* (harp) (3) 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**   
 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 *(harp)* **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 — 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* (♩ = 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

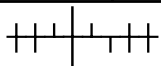
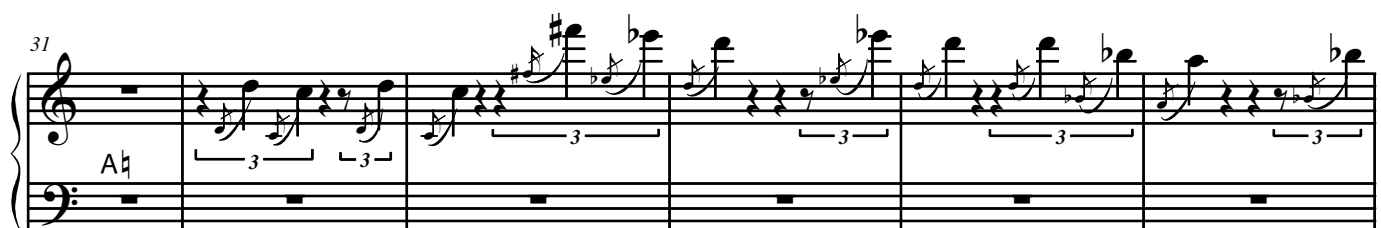
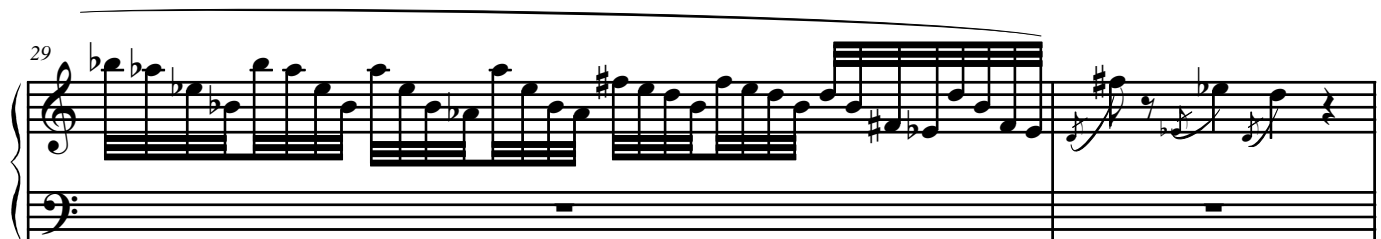
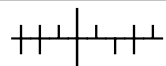
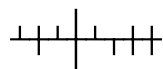
(1935 - )

Poem: Jennifer I. Paull

(1944 - )

*Gently* (♩ = 72)

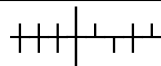
19



37

3

B $\flat$ , A $\flat$



*legato*

41

*f*

42

5

C $\sharp$ , B $\flat$



46

*legato*

*f*

48

3

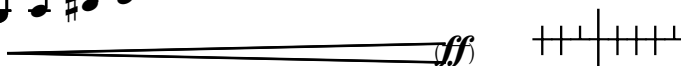
C $\flat$ , E $\flat$



50

3

F $\flat$



53

*pp*

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

8

8

65

*legato*

*f*

5

5

5

5

67

5

5

5

5

C $\sharp$ , F $\sharp$ , A $\sharp$

70

3

3

3

3

3

3

3

3

3

3

3

72

3

3

3

3

3

3

3

3

3

3

3

73

(8<sup>va</sup>)

*loco*

3

3

3

3

3

3

3

3

3

3

3

74

75

77

79

81

84

Measures 74-84 of a Harp musical score. The score is written for a harp, featuring a grand staff with a treble and bass clef. The music consists of a series of triplets and chords, with various accidentals and dynamics. Measure 74 shows a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 75 continues the triplet pattern, with a dynamic marking of *f* (forte) and a fermata over the final note. Measure 77 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass, with a dynamic marking of *f* and a fermata over the final note. Measure 79 shows a triplet of eighth notes in the treble and a triplet of eighth notes in the bass, with a dynamic marking of *f* and a fermata over the final note. Measure 81 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass, with a dynamic marking of *f* and a fermata over the final note. Measure 84 shows a triplet of eighth notes in the treble and a triplet of eighth notes in the bass, with a dynamic marking of *f* and a fermata over the final note.

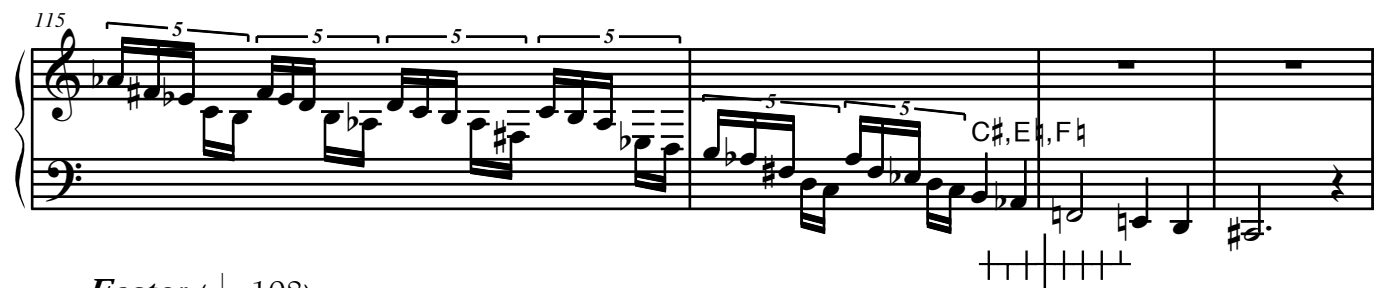
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[illegible]

113

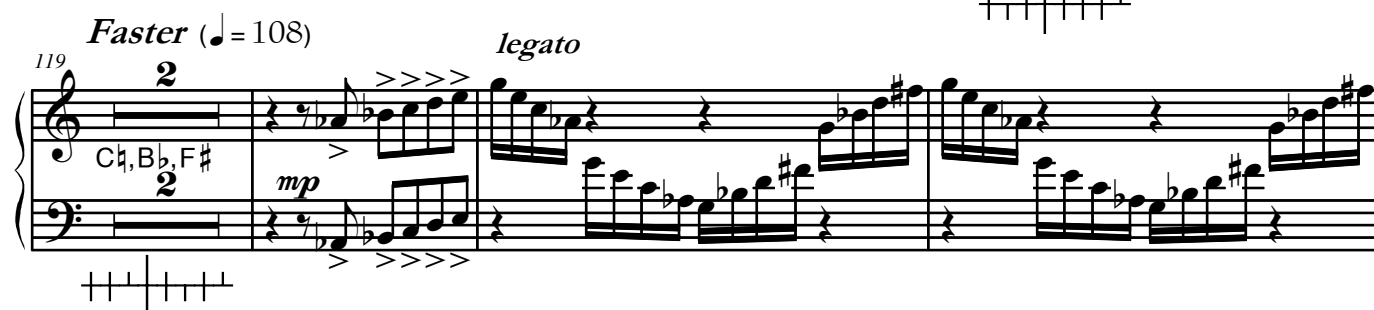


115

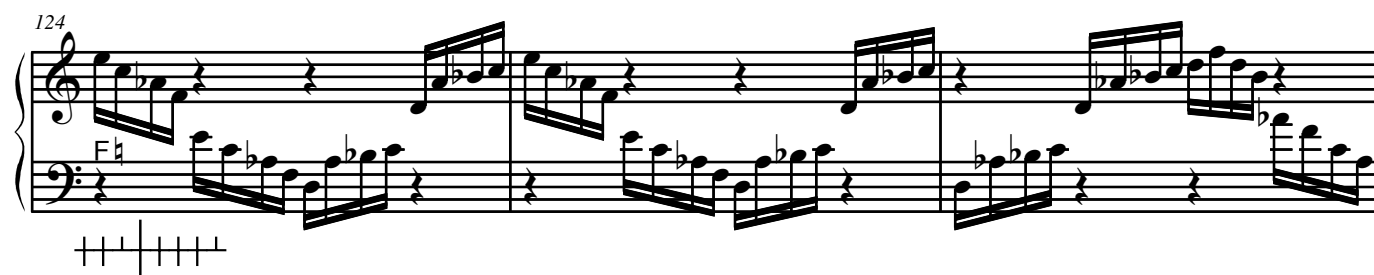


*Faster* (♩ = 108) *legato*

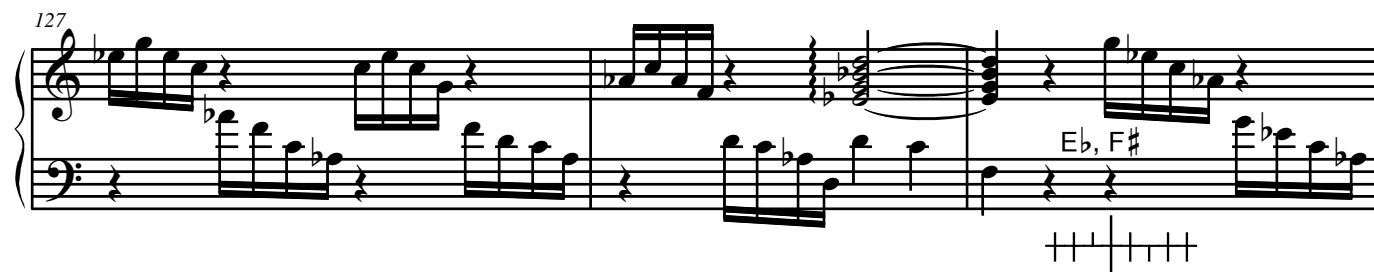
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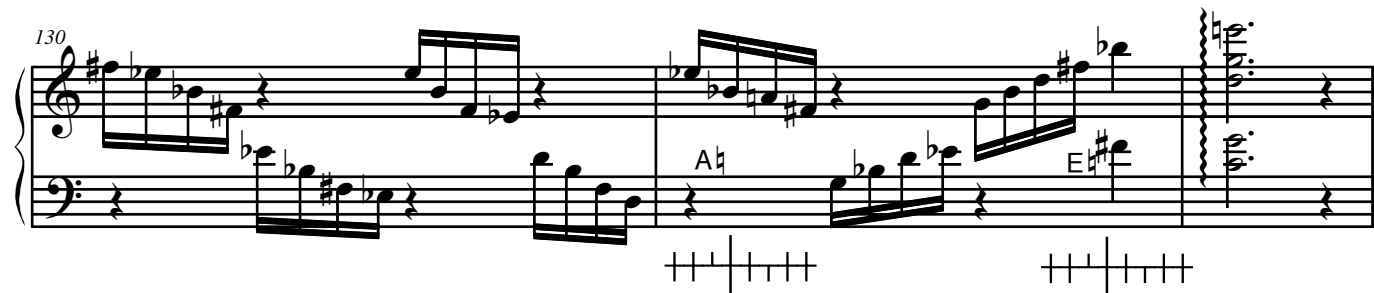
124



127



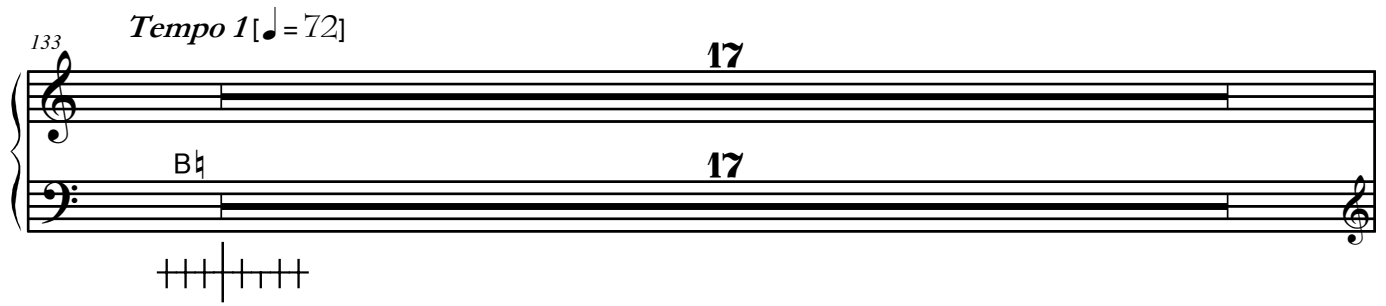
130



133 *Tempo 1* [ $\text{♩} = 72$ ]

17

B $\flat$  17



150

*p*



# Violin I

## THE WHITE ROSE

Ian Keith Harris  
(1935 - )

Poem: Jennifer I. Paull  
(1944 - )

Violin I musical score for "The White Rose". The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of nine staves of music, each containing measures 1 through 51. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics are marked as follows: *mf* (measures 1-5), *mp* (measures 6-14), *f* (measures 15-19), *p* (measures 20-26), *pp* (measures 27-33), *f* (measures 34-40), *mp* (measures 41-45), *p* (measures 46-50), and *mf* (measures 51-55). The score also includes various musical notations such as slurs, ties, and dynamic markings. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of nine staves of music, each containing measures 1 through 51. The score includes various musical notations such as slurs, ties, and dynamic markings.



Violin I musical score, measures 56-91. The score is written in treble clef with a key signature of one sharp (F#). The music features various dynamics and articulations.

Measures 56-59: *mf* (mezzo-forte). Includes a triplet of eighth notes and a quintuplet of eighth notes.

Measures 60-65: *p* (piano) to *mf* (mezzo-forte). Includes a triplet of eighth notes.

Measures 66-69: *mf* (mezzo-forte). Includes a triplet of eighth notes.

Measures 70-73: *mp* (mezzo-piano). Includes a triplet of eighth notes.

Measures 74-76: *mp* (mezzo-piano). Includes a triplet of eighth notes.

Measures 77-79: *mp* (mezzo-piano). Includes a triplet of eighth notes.

Measures 80-82: *fz* (forzando). Includes a triplet of eighth notes.

Measures 83-86: *mf* (mezzo-forte). Includes a triplet of eighth notes.

Measures 87-90: *mf* (mezzo-forte). Includes a triplet of eighth notes.

Measures 91-94: *mf* (mezzo-forte). Includes a triplet of eighth notes.

95 *pp*

101 *pp* *mp*

108 *mp* *p*

114 *pizz.* *f*

**Faster** (♩ = 108)  
*arco*

119 *f* *mp*

125 *f*

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

136

143

149

Detailed description: This is a page of a violin I musical score, measures 95 to 149. The music is written on a single staff in treble clef. The key signature has one flat (B-flat). The score includes various dynamic markings: *pp* (pianissimo), *mp* (mezzo-piano), *p* (piano), *f* (forte), and *pizz.* (pizzicato). It features several triplet markings (groups of three notes beamed together with a '3' below). A tempo change occurs at measure 119, marked 'Faster' with a quarter note equal to 108 beats per minute, and another at measure 130, marked 'Tempo 1' with a quarter note equal to 72 beats per minute. The notation includes slurs, ties, and a double bar line at measure 130. The piece ends at measure 149 with a final double bar line.

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

41 f mp

46 p

50

Violin II musical score, measures 54-87. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked with a '3' over a bracket, indicating a triplet or a specific rhythmic pattern. The dynamics range from *mf* (mezzo-forte) to *fz* (forzando). The score includes various musical notations such as slurs, ties, and triplets.

Measures 54-57: *mf* (mezzo-forte). Measure 54 features a triplet of eighth notes. Measures 55-57 continue the melodic line with slurs and ties.

Measures 58-63: *p* (piano) and *mp* (mezzo-piano). Measure 58 starts with a half note, followed by a quarter note. Measures 59-63 show a melodic line with slurs and ties, ending with a crescendo hairpin.

Measures 64-69: *mf* (mezzo-forte). Measure 64 features a triplet of eighth notes. Measures 65-69 continue the melodic line with slurs and ties.

Measures 70-75: *mp* (mezzo-piano). Measures 70-75 consist of a continuous eighth-note triplet pattern with slurs.

Measures 76-81: *fz* (forzando). Measures 76-81 continue the eighth-note triplet pattern with slurs.

Measures 82-87: *mf* (mezzo-forte). Measures 82-87 show a melodic line with slurs and ties, ending with a triplet of eighth notes.

91

96

101

108

114

*Faster* (♩ = 108)

119

*arco*

125

133

*Tempo 1* (♩ = 72)

139

147

153

*pp*

*pp*

*mp*

*p*

*pizz.*

*f*

*f*

*mp*

*p*

*f*

*mp*

*p*

Viola

# THE WHITE ROSE

Ian Keith Harris  
(1935 - )

Poem: Jennifer I. Paull  
(1944 - )

*Gently* (♩=72)

9

14

20

26

34

42

49

52

*mp* *mf* *mp* *f* *p* *pp* *p* *mf* *p* *f* *mp* *mp* *f* *mp* *p* *mf*

56 *mf*

61 *p* *mp* *mf*

67 *at the heel* *mp*

71

74 *mp*

76

78

80

82

84

86 *mf*

89

95

*pp*

*pp*

104

*mp*

*mp*

111

*p*

*f*

*pizz.*

**Faster** (♩ = 108)

119

*arco*

*f*

123

*mp*

129

*Tempo 1* (♩ = 72)

*mp*

137

144

149



'Cello

# THE WHITE ROSE

Ian Keith Harris  
(1935 - )

Poem: Jennifer I. Paull  
(1944 - )

*Gently* (♩ = 72)

mp mp

10

15 *f* *ff* mp

20 *p* *pp*

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

33 *f* *mp* *mp* *f*

42 *mp* *mp*

47 *mp*

50

53 *mf*

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

66 *mf*

72 *mp*

76

81

82

83

85 *pizz. arco*  
*mf*

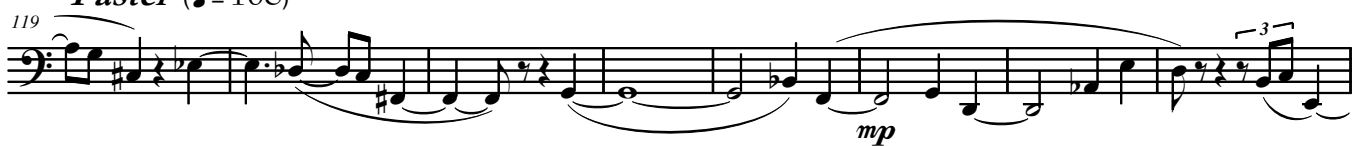
92 *mp mp*

98 *mp pp*

Detailed description: This musical score is for a cello part, spanning measures 53 to 98. The notation is in bass clef with a key signature of one flat (B-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings. Measure 53 starts with a triplet of eighth notes followed by a quintuplet of eighth notes, marked *mf*. Measure 58 features a *pizz. arco* instruction, with dynamics *p*, *p*, *p*, and *mf* indicated by wedge marks. Measure 66 has a triplet of eighth notes marked *mf*. Measure 72 contains a triplet of eighth notes marked *mp*. Measure 76 begins a triplet of eighth notes. Measures 81 and 82 consist of continuous triplet eighth notes. Measure 83 continues the triplet eighth notes. Measure 85 features a *pizz. arco* instruction, a half note, and a triplet of eighth notes, marked *mf*. Measure 92 has a triplet of eighth notes marked *mp*, followed by a triplet of eighth notes marked *mp*. Measure 98 starts with a triplet of eighth notes marked *mp*, followed by a triplet of eighth notes marked *mp*, and ends with a triplet of eighth notes marked *pp*.



*Faster* (♩ = 108)



*Tempo 1* (♩ = 72)

