

IAN KEITH HARRIS

Poem by Jennifer I. Paull

THE WHITE ROSE

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



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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

AOR 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, AEN 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 4/4 time with a tempo of ♩=72. The key signature has one flat (Bb). The Oboe d'amore part begins with a melodic line marked *mp*. The Voice part is currently silent. The Harp part includes a chord diagram for Db, C#, Bb, Eb, F#, G#, A#. The Violin I part starts with a melodic line marked *mf*. The Violin II, Viola, Cello, and Bass parts provide harmonic support, with the Cello and Bass parts marked *mp*. The score includes various musical notations such as slurs, ties, and triplets.

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

Bass

pizz.

arco

p

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 markings. 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 dynamics such as *ff* (fortissimo) and *p* (piano) for the Oboe, and *mp* (mezzo-piano) for the Cello. There are also markings for *divisi* (divided) in the string parts and triplet markings throughout.

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 dynamic of *f* for the Harp, which plays a triplet of eighth notes. The Violins, Viola, and Cello play a similar triplet pattern. The Bass line starts with a single eighth note followed by a rest. The Oboe and Voice parts are silent until measure 21. In measure 21, the Harp continues with a triplet of eighth notes. The Violins, Viola, and Cello continue with their triplet patterns. The Bass line has a single eighth note followed by a rest. In measure 22, the Harp continues with a triplet of eighth notes. The Violins, Viola, and Cello continue with their triplet patterns. The Bass line has a single eighth note followed by a rest. In measure 23, the Harp continues with a triplet of eighth notes. The Violins, Viola, and Cello continue with their triplet patterns. The Bass line has a single eighth note followed by a rest. The Oboe part enters in measure 23 with a melodic line starting on a half note, marked *mf*. The Voice part remains silent throughout the page.

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

D \sharp

|||

29

Ob d'am

Voice

crept bud ding se quins in their still

pp

Hrp.

Vn I

p unis.

Vn II

p unis.

Vla

p unis.

'Cello

p

Bass

arco

p

31

Ob d'am

Voice

ness crept

mf

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

bud ding sequins in their still ness

mp

mp

mp

mp

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

Bass

See the white rose See the white rose

mp

mp

mp

mp

pizz.

mf

Ob d'am

Voice

See the White Ro

Hp.

Vn I

Vn II

Vla

'Cello

Bass

f *f* *f* *legato* *f* *p* *f*

Ob d'am

Voice

se

Hp.

Vn I

Vn II

Vla

'Cello

Bass

mp *mp* *mp* *mp* *mp* *arco* *pizz.* *mp*

C#.Bb

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

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

Snow flakes swirled

C4, E4

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 top staff is for Ob d'am, which plays a complex triplet-based melody in measure 50. The Voice staff has the lyrics 'Snow flakes swirled' starting in measure 51. The Hp. staff features a melodic line in measure 50 and a more active line in measure 51, marked with a fortissimo (*ff*) dynamic. The Vn I and Vn II staves have a melodic line in measure 50 and a more active line in measure 51, marked with a piano (*p*) dynamic. The Vla staff has a melodic line in measure 50 and a more active line in measure 51, marked with a piano (*p*) dynamic. The 'Cello staff has a melodic line in measure 50 and a more active line in measure 51, marked with a piano (*p*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamics.

Ob d'am

52

3

Voice

drifts piled high drifts

52

Hp.

52

pp

52

solo Vn I

52

solo Vn II

52

solo Vla

52

'Cello

52

p

p

Detailed description: This page of a musical score covers measures 52 to 55. The instruments and voice parts are: Ob d'am (Oboe d'amore), Voice, Hp. (Harp), Vn I (Violin I), Vn II (Violin II), Vla (Viola), and 'Cello (Cello). Measure 52 begins with a 3-measure rest for the voice and a 3-measure rest for the oboe. The voice enters with the lyrics 'drifts piled high drifts'. The harp part features a melodic line with a crescendo leading to a fortissimo (pp) dynamic. The string parts (Vn I, Vn II, Vla, and 'Cello) play a rhythmic accompaniment with various articulations and dynamics, including a piano (p) dynamic at the end of the page.

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.
f

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 and their parts are: Ob d'am (Oboe d'amore), Voice, Hp. (Harp), Vn I (Violin I), Vn II (Violin II), Vla (Viola), 'Cello (Cello), and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various dynamics such as *f* (forte) for the harp and *mf* (mezzo-forte) for the strings. The string parts feature *tutti* markings and *arco* (arco) markings. The woodwinds and strings have *(solo)* markings. The vocal line has lyrics: "vel vet in their vast _____ ness". Measure numbers 56, 57, and 58 are indicated at the start of their respective staves.

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.
f *legato*

Vn I
mf

Vn II
mf

Vla
mf *arco*

'Cello
mf *arco*

Bass
mf

Ob d'am

Voice
se

Hp.
C#, F#, A, B

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

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 Bil low ing clouds

Hp.

Vn I

Vn II

Vla

'Cello

p

mp

f

legato

pp

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

mf

mp

mp

mp

mp

fleeing like swans in their swift ness fleeing likeswans in their

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

+++|+++

Ob d'am

Voice

Hp.

Vn I

Vn II

Vla

'Cello

Bass

108

mp

mp

mp

mp

mp

mp

mp

swift ness Hear the white rose

E \flat

+++|+++

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

C#, E4, F4

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* *ff* *p*

20 *mf*

26

29 *pp* *mf*

34 *f*

40 *f* *f*

46 *mp*

49

52

62

68 *mf* *f*

79

84

92 *p*

105 *mp*

111 *mp*

Detailed description: This page of a musical score for Oboe d'amore contains ten staves of music, numbered 46 to 111. The music is written in treble clef with a key signature of one flat (B-flat). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *p* (piano). There are several triplet markings (indicated by a '3' over a bracket) and some double and quintuplet markings (indicated by '2' and '5' over a bracket). The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall style is classical and technical, typical of a concert piece for a woodwind instrument.

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
— 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



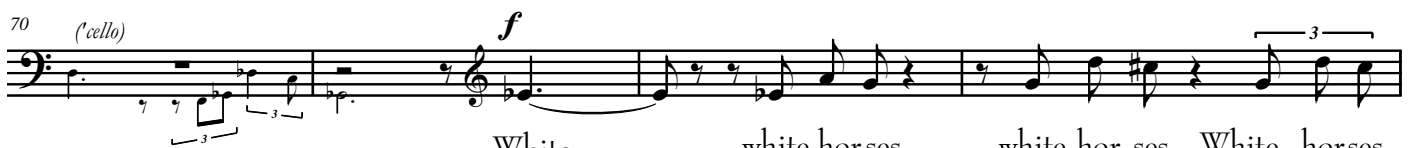
vel vet in their vast__ ness grow ing vel vet in their vast ness



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

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

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

111 *mp*
 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
 true — love — true — love born — Taste the white — rose —

145
 Taste — the White — Ro se Taste — the White Ro —

150
 — se Rose White — Rose — White — Rose —

Harp

THE WHITE ROSE

Ian Keith Harris

(1935 -)

Poem: Jennifer I. Paull

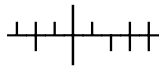
(1944 -)

Gently (♩ = 72)

19

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

19



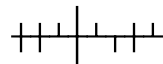
20

f

25

D#

ff Ab



29

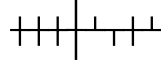
31

A#



37

B \flat , A \flat



legato

41

f

42

C \sharp , B \flat

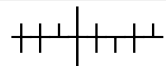
46

legato

f

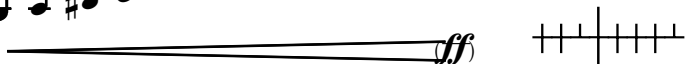
48

C \flat , E \flat



50

F \flat



90 *legato*

f

92

f Db, Fb, Ab

96 *legato*

100

pp Db, Eb, F#, Ab

106

108

mf Eb

133 *Tempo 1* [$\text{♩} = 72$]

17

B♭

17

150

p

3

3

3

THE WHITE ROSE

Violin I

Ian Keith Harris

(1935 -)

Poem: Jennifer I. Paull

(1944 -)

Gently (♩=72)

mf

6

12

mp *f*

19

divisi *p* *p*

24

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

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)

mp

9 mp

14 f ff mp

20 p

25 pp p mf p

31 f p f

37 mp

44 mp

47 mp

50

p

53

(solo)

p

56

tutti

mf

62

pizz. arco

p *p* *mf*

70

mf

73

mp

78

mf

81

mf

83

mf

85

mf

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

