

1405. The Rose

Backgrounds Of S. Radic

The Rose is a song from 1979 written by Amanda McBroom for the film *The Rose* in honour of Janis Joplin and interpreted by Bette Midler. Midler's version was awarded a Golden Record and a Golden Globe for the best film song and reached number 3 on the American pop charts.

The title has been covered several times, by Barbra Streisand, LeAnn Rimes, Bonnie Tyler, Joan Baez, the Kelly Family, the King's Singers and the Grunge Band Mudhoney, Helene Fischer, Nana Moscouiri, André Rieu etc., among others. The version of country singer Conway Twitty became a No. 1 hit in the country charts in the USA and Canada in 1983, as did the version of the boygroup Westlife in the UK pop charts in 2006. The lyrics have been translated into several languages, including a 1991 Japanese version of Harumi Miyako entitled *Ai wa Hana, Kimi wa Sono Tane* for the film *Tears of Memory - Only Yesterday* and a 1997 Norwegian version of singer Kari Bremnes on her album *Månestein*. German versions were recorded by Nana Mouskouri, Katja Ebstein, Angelika Milster, Bettina Wegner, Helene Fischer, Peter Maffay and Peter Alexander. Vader Abraham recorded a parodistic version in Dutch and German in 1996. There are also purely instrumental interpretations, including one by James Galway for flute.

The plot of the film "The Rose" is based on the biography of Janis Joplin. Janis Lyn Joplin (1943-1970) was an American rock singer. Along with Jimi Hendrix and Jim Morrison, Janis Joplin was one of the central symbolic figures of the hippie era and hippie culture. All three shaped a lifestyle that was later characterized by "Sex, Drugs and Rock'n'Roll" and "Live fast, love hard, die young". Because of her early death, she is counted as a "Klub 27" like other influential musicians, including Hendrix and Morrison. Rolling Stone ranked Joplin 46th among the 100 greatest musicians of all time and 28th among the 100 best singers of all time. In 1995 Janis Joplin was inducted into the Rock and Roll Hall of Fame. "Translated with www.DeepL.com/Translator



Bette Midler received the Golden Globe Award for Best Actress in a Musical and Best Young Actress in 1980 for her portrayal of the Rose. The title song *The Rose* received a Golden Globe as best song. Bette Midler and Frederic Forrest were also each nominated for an Oscar. The film also received Oscar nominations for Best Editing and Best Sound (Theodore Soderberg, Douglas O. Williams, Paul Wells and James E. Webb). Forrest was named Best Supporting Actor by the National Society of Film Critics.

MIDI editing. There are countless audio and sheet music versions on the music market, I opted for Bette Midler's You Tube live version, which is not so long (about 3:00 min.) and has interesting vocal improvisation approaches from Midler, which are very suitable for organ playback. The organ registration consists of two parallel coupled sounds one with percussion (without Leslie) and underneath the rotor version - this is possible nowadays because both sounds are sampled and callable at the same time - with the analog Hammond original it wouldn't work: either the drum turns fast or slow! However, the accompaniment basis is piano with typical interval accompaniment and identical piano/bass playing. I play the intro/end with Shakuhachi flute (GM78) + choir (Duh, GM54). Both versions are identical: verse 2 in Bb, verse 1 in C.



Slow-Beat, T=75

The musical score is presented in a standard staff format with five systems. The first system is the Strings part, showing two inverted chords. The second system is the Piano R part, with quarter chords in Main 1 and eighth-note chords in Main 2. The third system is the Piano L part, with an eighth-note bass line. The fourth system is the Bass part, also with an eighth-note bass line. The fifth system is the Drums part, with a consistent pattern of 'HH-sticked' and 'small-crash' in Main 1, and 'BD Rimshot' and 'DSD' in Main 2.

Programming instruction

An interesting SLOW-BEAT programming with basic emphasis on the piano accompaniment. In Main 1 the piano plays only the quarter chords and the piano bass takes over the bass phrase, in Main 2 a title-related piano accompaniment with the third second and third fundamental comes in eighths distribution, which can be described as "title-related"! The Strings-Pad deliver the well-known chord carpet in two inversions. The drums in both Main's are identical, except for the use of RIMSHOT (snarekante) in Main 1 compared to DISCO-SNARE (DSD) in Main 2.