

IAN KEITH HARRIS

AUTUMNAL INTERLUDE

Oboe d'amore (Oboe) & Harp (Piano)



AMORIS INTERNATIONAL

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AI SI 020

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 Jiri 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.



Autumnal Interlude

Oboe d'amore (Oboe) & Harp (Piano)

A SI 020

This piece for oboe d'amore (oboe) and harp (piano) was completed in 2005. It was written for and dedicated to Jennifer Paull. The season of autumn is so welcome after the intense heat of an Australian summer and before the onslaught of the winter cold. Relief is reflected in the modulating aspect of the landscape as leaves change their colours to reds and browns. There is magic in the last flowering of the roses. The slightly melancholic mood of this work can be interpreted as the suggestion of both the season of autumn itself, and as a reference to the stage of my life in which it was composed.

Ian Keith Harris
2006

Other works by Ian Keith Harris can be found listed at

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AUTUMNAL INTERLUDE

Ian Keith Harris
(1935-)

With a steady pulse ♩ = ca 80

❖ Oboe d'Amore
(Oboe)

Harp
(Piano)

mf

mf

5

5

8

8

p

p

+++|+++

❖ In Concert Pitch

N.B.: *glissandi* directives apply exclusively to the harp.

This musical score is for a piano and voice piece, spanning measures 11 to 21. The score is written for a piano (left hand and right hand) and a voice part (top staff).

Measures 11-13: The voice part begins with a melodic line starting on a whole note, followed by a half note, and then a quarter note. The piano accompaniment consists of a series of chords in the right hand and single notes in the left hand. The dynamic marking *mf* (mezzo-forte) is present.

Measures 14-16: The voice part has a rest. The piano accompaniment continues with chords and single notes. A glissando (gliss.) is marked in the right hand of the piano part, starting from a whole note and moving up to a half note. The dynamic marking *f* (forte) is present.

Measures 17-19: The voice part resumes with a melodic line. The piano accompaniment continues with chords and single notes.

Measures 20-21: The voice part has a rest. The piano accompaniment continues with chords and single notes. A glissando (gliss.) is marked in the right hand of the piano part, starting from a whole note and moving up to a half note. The dynamic marking *f* (forte) is present.

The score includes various musical notations such as notes, rests, chords, and dynamic markings (*mf*, *f*). It also features a repeat sign with first and second endings in measure 14.

25

ff

28

31

33

near to the table

The musical score is written for piano and features a variety of musical notations. It begins with a treble clef staff at measure 25, followed by a grand staff (treble and bass clefs) from measure 28. The key signature is one sharp (F#). The time signature is 2/4. The score includes dynamic markings such as *ff* (fortissimo) and *near to the table*. It also features articulation marks like accents (>) and slurs. Fingerings are indicated by numbers 5 and 6. The notation includes eighth notes, sixteenth notes, and chords. The piece concludes at measure 33.

36 *f*

36 *subitop*

40 *subitop*

43 *gliss.*

43 *sffz*

45 *mp*

45 *mp*

AI SI 020

Detailed description: This musical score is for a piano piece, spanning measures 36 to 45. The notation is in treble and bass clefs. Measure 36 begins with a forte (*f*) dynamic. The right hand features a melodic line with many accidentals, while the left hand plays a rhythmic accompaniment with eighth notes and some chords. A 'subitop' (sudden piano) instruction is placed above the right hand in measure 40. In measure 43, the right hand has a glissando (*gliss.*) over a series of chords, and the left hand plays a triplet of eighth notes. A 'sffz' (sforzando) instruction is placed below the right hand in measure 43. The piece concludes in measure 45 with a mezzo-piano (*mp*) dynamic. The score is marked with various musical symbols including accidentals, slurs, and dynamic markings.

48

48

51

51

54

54

57

57

ff

f

AI SI 020

Detailed description: This image shows a page of a musical score, specifically measures 48 through 57. The score is written for a piano, with a treble and bass staff for each system. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (measures 48-50) features a melodic line in the treble and a harmonic accompaniment in the bass. The second system (measures 51-53) includes a forte (ff) dynamic marking. The third system (measures 54-56) features a forte (f) dynamic marking. The fourth system (measures 57-59) continues the melodic and harmonic development. The score is presented in a clean, professional layout with clear notation and dynamic markings.

60

ff

60

61

62

fz *fz* *fz*

63

63

64

65

fz

66

66

67

68

fz

69

69

70

71

fz

72

75

subito p

78

80

82 *f*

85

89

91

5 5 5 6 6 6

AI SI 020

Detailed description: This musical score is for a piano and voice piece. It consists of four systems of staves. The first system (measures 82-84) features a vocal line in treble clef with a key signature of one flat and a piano accompaniment in grand staff with a key signature of two sharps. The piano part has a strong rhythmic pattern of eighth notes. The second system (measures 85-88) continues the piano accompaniment with a similar rhythmic pattern. The third system (measures 89-90) shows the piano part with a more complex rhythmic pattern, including sixteenth notes and a key change to three sharps. The fourth system (measures 91-92) continues the piano part with a similar rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings.

93

mp

93

mp

95

subito f

95

subito f

98

98

101

101

104

107

110

114

p

mp

f

+++|+++

This musical score is for a piano and voice piece, spanning measures 104 to 114. The score is written for a piano (left hand) and a voice (right hand). The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. The voice part consists of a single melodic line with various intervals and rests. The score includes dynamic markings: *p* (piano) at measure 114, *mp* (mezzo-piano) at measure 114, and *f* (forte) at measure 114. There are also articulation marks like accents (>) and slurs. The score ends with a double bar line and a repeat sign (two vertical lines with dots).

118

118

121

121

124

124

127

127

130

ff

133

fz fz fz fz

136

6 6 6 6 6 6 6 6

139

6 3

142

gliss. *p*

5

144

p

6 6 6 6 6 6 6 6 6

f

147

6 6 6 6 6 6 6 6 6

f

150

6 6 6 6 6 6

f

152

152

6 6 6 6 6 6

154

154

158

158

+++

+++

Detailed description: This musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The first system (measures 152-153) features a vocal line with a long note in measure 152 and a triplet in measure 153, and a piano accompaniment with sixteenth-note patterns. The second system (measures 154-155) continues the vocal melody and piano accompaniment. The third system (measures 156-158) concludes the passage, with measure 158 ending in a double bar line. Rehearsal marks '+++|++++' are placed below the piano accompaniment in measures 155 and 157.

Oboe d'Amore

AUTUMNAL INTERLUDE

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(1935-)

With a steady pulse ♩ = ca 80

mf

7

p *mf*

17

f

23

ff

30

f

36

41

subitop

46 *mp*

49

52 *f*

57 *ff*

63

71

75 *subitop* *f*

83

88

Detailed description: This is a musical score for Oboe d'Amore, spanning measures 46 to 88. The music is written on a single staff in treble clef. The key signature has one flat (B-flat). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Measure 46 starts with a melodic line marked *mp*. Measures 49-51 continue this line. Measure 52 features a double bar line, a fermata, and a second measure marked *f*. Measures 57-61 show a more complex melodic passage marked *ff*. Measure 63 has a double bar line and a fermata. Measures 71-74 continue the melodic line. Measure 75 begins with a *subitop* marking and ends with a fermata. Measure 83 starts with a new melodic phrase. Measure 88 ends with a double bar line and a fermata. The score is divided into systems of five measures each.

93 *mp* *subito f*

100

107

112 *p*

119

127 *ff*

133

140

145 *p*

149

153

157

2

Detailed description: This block contains three staves of musical notation for Oboe d'Amore. The first staff (measures 149-152) features a melodic line with eighth and sixteenth notes, some beamed together, and a half note. The second staff (measures 153-156) continues the melody with eighth notes, a triplet of eighth notes, and a half note. The third staff (measures 157-160) shows a melodic line ending with a double bar line, followed by a whole rest for two measures.

Oboe

AUTUMNAL INTERLUDE

Ian Keith Harris
(1935-)

With a steady pulse ♩ = ca 80

mf

8

p *mf* 3

17

f

23

ff

30

f

36

41

subitop

46 *mp*

49

53 *f*

59 *ff*

65

71

75 *subitop* *f*

83

88

Detailed description: This is a musical score for an Oboe part, spanning measures 46 to 88. The notation is in treble clef. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, often grouped with slurs. Dynamic markings include *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), *subitop* (subito piano), and *f* (forte). Measure numbers 46, 49, 53, 59, 65, 71, 75, 83, and 88 are indicated at the start of their respective lines. There are also some measure rests marked with a '2' above the staff.

93 *mp* *subito f*

100

107

112 *p*

119

127 *ff*

134

140

145 *p*

