

IAN KEITH HARRIS

SONATINA

Oboe d'amore (Oboe) & Piano



AMORIS INTERNATIONAL

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AI SI 021

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.



Sonatina

Oboe d'amore (Oboe) & Piano

ASI 021

I began this short, three-movement work in Hobart in 1998 before the death of my wife. I worked at it intermittently until its completion in Sydney (January 2004) in a new, solitary millennium.

I had long promised a work for Jennifer Paull and I composed it for her, for oboe d'amore (oboe) and piano.

It is an expression of my feelings as the woman I loved became weaker and then died. The first movement describes the frustration; the second is a somewhat cynical and satirical dance reflecting on the loss of mobility brought on by Parkinson's disease; and the third is an acceptance of the inevitable.

It is dedicated to the loving memory of my late wife, Dorothy.

Ian Keith Harris
2006



Works by Ian Keith Harris published by Amoris International include the following

A Summer Idyll A SI 018

An Album of Aquarelles A SI 019

Syrinx and Pan

Aurora Australis

West of the Winter Wind

Autumnal Interlude A SI 020

Tasmanian Ants A SI 023

The Dark Tower - *Childe Roland to the Dark Tower Came* A SI 028

Reflections A SI 029

Sonata '*Les Amours*' A CM 007

Divertissement A EN 006

A Consort of Carols A EN 008

FunFare A EN 009

'Paw de trois' – Three Dances for Canines A EN 010

The White Rose A OR 003 (String Orchestra etc.) & A EN 007 (String Quartet etc.)



A

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in memory of Dorothy

SONATINA

I

Ian Keith Harris

(1935 -)

Languido

❖ Oboe d'amore

Musical score for Oboe d'amore and Piano, measures 1-4. The Oboe d'amore part is in 4/4 time, starting with a *p* dynamic and featuring a series of triplets. The Piano part is also in 4/4 time, starting with a *pp staccato* dynamic and featuring a series of triplets. The tempo is marked *Languido*.

Musical score for Oboe d'amore and Piano, measures 5-8. The Oboe d'amore part continues with a series of triplets. The Piano part features a series of quintuplets in the right hand and a series of triplets in the left hand.

Musical score for Oboe d'amore and Piano, measures 9-12. The Oboe d'amore part continues with a series of triplets. The Piano part features a series of quintuplets in the right hand and a series of triplets in the left hand. The dynamics are marked *sfp*.

❖ In Concert Pitch

Musical score for measures 9-11. The upper staff (treble clef) contains a melodic line with dynamics *sfp*, *sfp*, and *f*. The lower staff (grand staff) features piano accompaniment with dynamics *sfp*, *sfp*, and *mf*. The piano part includes five-measure arpeggiated figures in the right hand and chords in the left hand. The word *simile* is written above the piano part in measure 11.

Musical score for measures 12-13. The upper staff (treble clef) continues the melodic line. The lower staff (grand staff) features piano accompaniment with five-measure arpeggiated figures in the right hand and chords in the left hand.

Musical score for measures 14-16. The upper staff (treble clef) continues the melodic line. The lower staff (grand staff) features piano accompaniment with five-measure arpeggiated figures in the right hand and chords in the left hand. Dynamics include *f*, *leg.*, and *mf*. There are asterisks (*) in the lower staff between measures 15 and 16.

Musical score for measures 17-19. The upper staff (treble clef) contains a melodic line with triplets and dynamics *mf legato* and *fz*. The lower staff (grand staff) features piano accompaniment with dynamics *staccato*, *mf legato*, and *fz*.

20

20

22

22

25

25

28

28

staccato

31

31

mf

crescendo

34

34

mp piangendo

ff

p

37

37

sfz

sfp

40

40

sfz

sfp

f

03

03

pp

06

06

mf

08

08

sfz

sfp

71

71

f

mf

pp

mp

p

74 *p*

74 *p staccato* *sostenuto*

77 *p*

77 *staccato* *sostenuto*

80 *mf piangendo*

80 *p*

83 *sfz*

83 *sfp*

86

86

89

89

f staccato

93

ff

93

96

96

Musical score for measures 99-101. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). Measure 99 features a melodic line in the treble with a slur and a flat, and a bass line with a quintuplet. Measures 100 and 101 continue the melodic and bass lines, with triplets in the treble and a bass line with a slur.

Musical score for measures 102-103. The system consists of a single treble clef staff and a grand staff. Measure 102 features a melodic line in the treble with triplets and a bass line with a slur. Measure 103 continues the melodic and bass lines, with triplets in the treble and a bass line with a slur.

Musical score for measures 104-105. The system consists of a single treble clef staff and a grand staff. Measure 104 features a melodic line in the treble with a slur and a bass line with a slur. Measure 105 features a melodic line in the treble with a slur and a bass line with a slur. The word "attacca" is written below the treble staff in measure 104 and below the bass staff in measure 105. A piano (*p*) dynamic marking is present in the bass staff of measure 104.

II

Presto e turbato

The image displays a musical score for a piece titled "Presto e turbato". The score is written in 3/8 time and consists of three systems of music. Each system includes a single melodic line and a piano accompaniment. The piano part is divided into two staves: the upper staff is in treble clef and the lower staff is in bass clef. The first system begins at measure 106, marked with a forte (f) dynamic. The second system starts at measure 111, and the third system starts at measure 117. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The key signature is one flat (B-flat major or D minor).

124

124

130

130

136

136

diminuendo

142

142

p *rallentando* *ppp*

148 *a tempo*
mf

148 *a tempo*
mp

155

155 *f*

162 *allargando* *a tempo*

162 *allargando* *a tempo*
ff

168

168 *ff*

174

sf

180

mf

186

rallentando

192

più lento

f

108

108

204

p *f*

204

210

accelerando poco a poco

210

217

217

224 *Tempo primo*

224 *Tempo primo*

230 *mp*

230 *mp*

236 **1**

241 *rallentando* *attacca*

241 *rallentando* *attacca*

241 *rallentando* *attacca*

III

Lento sempre

247

p

p

247

sempre legato

p

251

p

crescendo

f

(pp)

(pp)

255

(p)

255

Detailed description: This musical score is for a piano piece, measures 247-255. It is in 4/4 time and consists of three systems. The first system (measures 247-250) features a vocal line starting at measure 247 with a piano (*p*) dynamic, and a piano accompaniment starting at measure 247 with a piano (*p*) dynamic and the instruction *sempre legato*. The second system (measures 251-254) continues the vocal line with dynamics *p*, *crescendo*, and *f*, and the piano accompaniment with dynamics *(pp)* and *(pp)*. The third system (measures 255-255) shows the vocal line with a piano (*p*) dynamic and the piano accompaniment with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

258

258

262

mp *pp*

mp (*mp*)

265

mp (*legato*)

mf

268

f

f

271

ff

271

sfz

274

f

274

f

277

(pp)

277

270

270

201

mp

203

205

p

sempre diminuendo

207

a niente

ppp

pp senza rit.

SONATINA

I

Oboe d'amore

Ian Keith Harris

(1935 -)

Languido

p

3

7

sfz *sfz* *sfz*

11

f

15

18

21

3

26

20

35

mp piangendo

30

43

mf

47

crescendo

50

ff

55

57

p

61 3 *mf*

67 3 3 *sfz*

70 *f* *mf* *pp* 1

74 3 3 3 *p*

77 3 3 3 *p*

80 3 3 3 *mf piangendo*

83 2 3 3 3 3 *sfz*

89 3 3 3 3 *sfz*

93 3 3 3 3 *ff*

06

09

102

104

attacca

II

Presto e turbato

106

f

111

118

125

134 *rallentando*

8 *p ppp*

a tempo

148 *mf*

155 *f*

162 *allargando* // *a tempo* 5 *ff*

172 *sf*

179 *mf*

185 *rallentando* 2

193 *più lento* *f*

202 *p f*

accelerando poco a poco

213  1

Tempo primo

220 

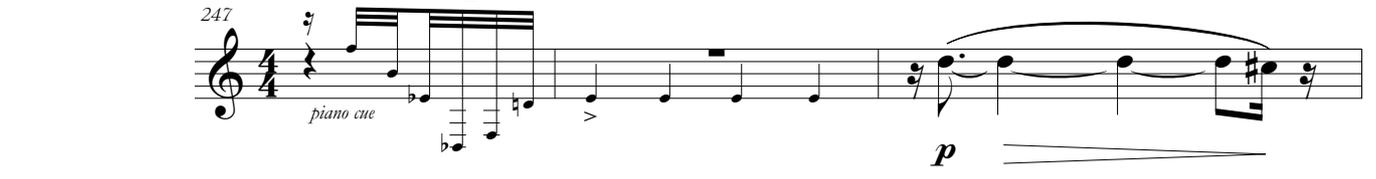
227  *mp*

234  2 1

241  *rallentando* *attacca*

III

Lento sempre

247  *piano cue* *p*

250  *p* *p* *crescendo*

254 *f* *p*

258

262 *mp* *pp* *mp*

266

269 *f* *ff*

272

274 *f*

277 1

281

283

286 *mf*

289 *mp*

291 *mp*

293

295 *p* *sempre diminuendo*

297 *a niente*

in memory of Dorothy

SONATINA

I

Oboe

Ian Keith Harris

(1935 -)

Largido

p

sfz *sfz* *sfz*

f

3

26

20

35

mp piangendo

30

43

mf

47

crescendo

50

ff

55

57

p

61 **3**
mf

67 **3** **3**
sfz

70 **1**
f *mf* *pp*

74 **3** **3** **3**
p

77 **3** **3** **3**
p

80 **3** **3**
mf piangendo *sfz*

84 **2** **3** **3**
mf piangendo *sfz*

89 **3** **3** **3**
mf piangendo *sfz*

93 **3** **3** **3** **3**
ff

Musical score for measures 96-104. The score is written in treble clef with a key signature of one sharp (F#). Measures 96-101 feature a series of triplet eighth notes, with some notes marked with a sharp sign. Measures 102-104 continue with similar triplet patterns, ending with a double bar line and the instruction *attacca*.

II

Presto e turbato

Musical score for measures 106-125. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. Measure 106 begins with a forte (*f*) dynamic marking. The music consists of rapid eighth-note passages with various accidentals and slurs. Measures 111, 118, and 125 show complex rhythmic patterns and phrasing.

rallentando

132 **p** **ppp**

a tempo

148 **mf**

155 **f**

allargando *a tempo*

162 **ff**

172 **sf**

179 **mf**

185 **mf** *rallentando*

più lento

193 **f**

202 **p** **f**

213 *accelerando poco a poco*

220 *Tempo primo*

227 *mp*

234

241 *rallentando*

attacca

III

Lento sempre

247 *piano cue*

p

p *crescendo*

283

286

mf

289

mp

201

mp

203

205

p

sempre diminuendo

207

a niente