

IAN KEITH HARRIS

AN ALBUM OF AQUARELLES

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



AMORIS INTERNATIONAL
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ASI 019

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 *œuvre* 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.



An Album of Aquarelles

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

AS 019

This album of *aquarelles* is for oboe d'amore (oboe) and harp (piano). All three (2006) were written for and dedicated to Jennifer Paull. The title for this album was her suggestion. It describes the blending of the delicate timbres of the instruments for which they were conceived. Both instruments share equally in the music, melding and contrasting their subtle tone colours. The three separate compositions are intended to stand alone, although they can be performed consecutively.

AQUARELLE I

Syrinx and Pan

This is the first of my three *aquarelles*, or watercolours in sound. I was inspired by the painting ‘Pan and Syrinx’ by Jean-Francois de Troy (1679-1752), the French artist and tapestry designer. I hoped one day to set the story it portrays to music. I had discovered his work initially on the cover of one of Jennifer Paull’s CDs* and, enjoying its style, looked further into his works.

I have tried to interpret the fate of these two figures of Greek mythology. Pan, who is in love with her, pursues Syrinx. The characters are portrayed by two contrasting musical ideas. The first, with its tritone gestures, defines a poignant question over a cascading harp (piano) accompaniment recalling the scintillating rays of the summer sun reflecting upon the waters to which Syrinx runs. She seeks assistance from the water nymphs. The harp (piano) depicts the ripples of the water and the sunlight glinting upon the sparkling cascades.

Her plea is her undoing and she is transformed into hollow water reeds. When Pan’s frustrated breath blew across them they made a haunting sound. I found this most fitting for the timbre colours of the oboe d’amore (oboe).

There follows a reassuring waltz. In this, the second subject, the two instruments are warmly painted in affable accord, as if the waltz of time could accord the warm glow of peace and resolution to the lovers’ pain. Pan imagines holding the Syrinx he had loved in his arms and dancing with her by the water’s edge. All he can do is to cut the reeds and make them into a set of panpipes, to be immortalised by the name of his love. They will be known henceforth as a *syrinx* and he will carry her with him in his heart.

*The Oboe d’amore Collection Volume I (ASC VI)

AQUARELLE II

Aurora Australis

The Aurora Australis is also known as the Southern Lights, and is a phenomenon which has its counterpart in the Aurora Borealis or Northern Lights in the northern hemisphere. Although auroras appear in many forms such as pillars, streaks, wisps, and haloes of vibrating colour, they are most beautifully magical when they emerge in the form of pale curtains floating upon a breeze of light. These amazing displays and formations are produced by the solar wind. A stream of electrons and protons comes

from the sun colliding with gases in the upper atmosphere. Earth's magnetic field channels these electrical discharges towards the poles, releasing the various scintillating shows of coloured light visible in the night skies. In modern times, with the cities in both hemispheres so flooded by electric lighting, the auroras tend to be lost from view.

This, the second of my *aquarelles*, refers to a particularly happy earlier time for me in Hobart, Tasmania. The future looked bright and everything seemed to be perfect. My wife and I watched the Southern Lights together in the twilight, and felt at peace with the world.

AQUARELLE III

West of The Winter Wind

The third of my *aquarelles* portrays the rainsqualls of winter. I have brushed the sound picture of driving sheets beating upon my Tasmanian iron roof: of rain running relentlessly into the windowpanes and slithering down the glass to disappear into the parched earth. The wind bends the iron-strong eucalyptus; its gusts break off battered leaves from twisting limbs and sends dried branches crashing down from the top of the giant Tasmanian Bluegum trees. The expressions of havoc and hurry permeate everything in the fury of the elements.

Ian Keith Harris
2006



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

A Summer Idyll ASI 018

Autumnal Interlude ASI 020

Sonatina ASI 021

Tasmanian Ants ASI 023

Reflections ASI 029

Sonata 'Les Amours' ACM 007

Divertissement AEN 006

A Consort of Carols AEN 008

FunFare AEN 009

'Paw de trois' – Three Dances for Canines AEN 010

The White Rose AOR 003 (String Orchestra etc.) & AEN 007 (String Quartet etc.)

A

www.amoris.com

for Jennifer Paull

AN ALBUM OF AQUARELLES

I Syrinx & Pan

Harp

Ian Keith Harris
(1935 -)

at a Lively pace

The musical score consists of three systems of music. The first system starts with a dynamic of *mp* and features a treble clef, a key signature of one sharp, and a time signature of $\frac{3}{4}$. It includes parts for Oboe d'amore and Harp. The Oboe d'amore part has sixteenth-note patterns with grace marks. The Harp part shows a sequence of chords: E \sharp -F \sharp -G \sharp -A \sharp , followed by D \sharp -C \sharp -B \flat . The second system begins with a dynamic of *p* and a treble clef, with a key signature of one sharp and a time signature of $\frac{3}{4}$. It also includes parts for Oboe d'amore and Harp. The third system begins with a dynamic of *f* and a treble clef, with a key signature of one sharp and a time signature of $\frac{3}{4}$. It includes parts for Oboe d'amore and Harp. The score concludes with a final system starting with a dynamic of *mp* and a treble clef, with a key signature of one sharp and a time signature of $\frac{3}{4}$.

❖ In Concert Pitch

0

mp

f

E♭

12

glissandi

mf

15

glissandi

f

18

glissandi

ff

21

ff

21

24

mf

24

28

mp

28

33

>

33

37

37

f

mf

p

41

41

f

p

p

45

f

mf

D_b

f

49

f

f

52

Oboe d'amore

mp

52

50

50

50

mp

50

62

p

f

mf

> 5

62

Musical score for piano, page 10, measures 66-67. The score consists of two staves. The top staff uses a treble clef and has a dynamic marking of *mf*. The bottom staff uses a bass clef. Measure 66 begins with a sixteenth-note pattern in the treble staff. Measure 67 starts with a forte dynamic *ff* in the treble staff. The bass staff features eighth-note patterns with slurs and dynamic markings of > 5 above the notes. Measure 67 concludes with a key signature change to D major (one sharp) indicated by "D♯". A metronome marking of 120 BPM is shown at the bottom right.

Musical score for piano, page 10, measures 70-71. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 70 begins with a sixteenth-note pattern in the treble staff, followed by a rest and a sixteenth-note pattern in the bass staff. Measure 71 begins with a sixteenth-note pattern in the treble staff, followed by a rest and a sixteenth-note pattern in the bass staff. The bass staff includes dynamic markings (> 5) and a tempo marking (D_b). A vertical bar line with a downward arrow is at the bottom of the page.

Musical score for piano, page 10, measures 74-75. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. Measure 74 starts with a sixteenth-note pattern (B, A, G, F#) followed by a half note (E). Measure 75 begins with a dynamic *mf*, followed by a sixteenth-note pattern (D, C, B, A) and a half note (G). The bottom staff uses a bass clef and has a key signature of one flat. Measure 74 ends with a half note (C). Measure 75 features a sixteenth-note pattern (F, E, D, C) repeated five times, with a dynamic *mp*. The measure concludes with a half note (C).

Musical score for piano, page 77, measures 1-2. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 1 starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 2 begins with a eighth-note pattern. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 1 starts with a eighth-note pattern. Measure 2 begins with a eighth-note pattern. The score includes various dynamics such as forte, piano, and mezzo-forte, and articulations like slurs and grace notes.

80

80

3

5 5 5 5 5 5 5 5 5 5

D**flat**

A**sharp**

Musical score for piano, page 10, measures 80-81. The score consists of three staves. The top staff shows a melodic line with various note heads and stems, some with slurs and grace notes. The middle staff shows harmonic chords with bass notes. The bottom staff shows a bass line. Measure 80 starts with a forte dynamic. Measure 81 begins with a piano dynamic. Various accidentals like sharps and flats are used throughout. Measure 81 includes a key signature change indicated by E \natural A \flat . Measure 82 starts with a forte dynamic.

Musical score for piano, page 10, measures 92-93. The score consists of two staves. The top staff (treble clef) starts with a sharp sign, followed by a rest, a dash, a rest, and a dynamic *f*. The bottom staff (bass clef) starts with a brace, followed by a dynamic *f*, a *p*, a dynamic *f*, and a dynamic *sffz*. Measure 93 begins with a dynamic *f*.

96

glissando 5 5 5 > > > > >

E♭ A♯
D♭ C♯

p ff

100

mp

100

E♭ D♯ B♯

p

104

f

104

F♯ D♯ C♯ B♭

108

mp

108

Musical score for orchestra and piano, page 111. The top staff shows woodwind entries with dynamic markings *mp* and *f*. The bottom staff shows a piano part with eighth-note patterns and a bass clef, with a brace grouping the two staves.

LGL010

125

125

F# E# F# A#

127

pp ff A#

129

f

131

p

133

glissando glissando glissando

135

ff f

137

glissando

sf fz fz

f

mp mp mp

This image shows six staves of piano sheet music, numbered 142 through 153. The music is written in common time with various key signatures (G major, E major, D major, C major, B-flat major, and A major). Measure 142 starts with a treble clef and a G major key signature. Measures 143 and 144 continue in G major. Measure 145 begins in E major with a bass clef. Measures 146 and 147 show complex patterns with grace notes and slurs. Measure 148 returns to G major. Measures 149 and 150 continue in G major. Measure 151 begins in D major with a bass clef. Measures 152 and 153 conclude in D major.

156

150

163

108

pp

171

crescendo poco a poco

174

178

182

185

185

mf

f

185

mf

f

185

>

180

180

180

180

193

193

glissandi

6

3

193

glissandi

6

3

193

6

3

196

196

o

o

196

o

o

II Aurora Australis

Harp

Ian Keith Harris
(1935 -)

moderately and with flexibility

❖ Oboe d'amore

4

4

7

7

❖ In Concert Pitch

10

F#

10 11

12

12 13

14

14 15

17

17 18

20

20

21

22

23

F \natural G \flat

24

25

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Oboe
Oboe d'amore

G♯ A♯

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AI SI 019

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F#

G#

AI SI 019

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66

70

73

p

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83

B

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96

Musical score for piano, page 10, measures 98-99. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 98 starts with a rest followed by a melodic line in the treble staff. Measure 99 begins with a bass line in the bass staff, followed by a melodic line in the treble staff. The dynamic marking *p* is present in measure 99.

III West of the Winter Wind

Harp

Ian Keith Harris
(1935 -)

un poco tempestuoso

❖ Oboe d'amore

Harp

E \natural , F \natural , G \natural , A \flat
D \natural , C \natural , B \natural

❖ In Concert Pitch

Musical score page 25, measures 7-8. The score consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 7 starts with a rest followed by a sixteenth-note pattern. Measure 8 begins with a sixteenth-note pattern.

Musical score page 25, measures 9-10. The score consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 9 starts with a sixteenth-note pattern. Measure 10 begins with a sixteenth-note pattern.

Musical score page 25, measures 11-12. The score consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 11 starts with a sixteenth-note pattern. Measure 12 begins with a sixteenth-note pattern.

Musical score page 25, measures 13-14. The score consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 13 starts with a sixteenth-note pattern. Measure 14 begins with a sixteenth-note pattern.

Musical score for orchestra and piano, featuring staves for Oboe, Bassoon, and Piano.

The score consists of five systems of music, each containing three staves:

- Oboe Staff:** Treble clef, mostly common time. Measures 15, 17, and 19 show melodic lines with grace notes and slurs. Measure 17 includes dynamic markings Oboe and Oboe d'amore .
- Bassoon Staff:** Bass clef, mostly common time. Measures 15, 17, and 19 show rhythmic patterns with sixteenth-note figures and grace notes.
- Piano Staff:** Treble and Bass clefs, mostly common time. Measures 15, 17, and 19 show harmonic patterns with sustained notes and sixteenth-note figures.

Measure numbers 15, 17, and 21 are indicated above the staves. Measure 19 includes a key change to A major.

23

23

25

27

29

AI SI 019

31

31

F#, Bb

ff

34

37

40

42

42

44

46

49

51

53

55

57

59

62

64

66

Musical score pages 68-69. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of $\frac{3}{8}$. The bottom staff shows a bass clef and a key signature of one sharp. Both staves feature sixteenth-note patterns with various slurs and grace notes. Measure 68 ends with a fermata over the bass staff. Measure 69 begins with a sixteenth-note pattern followed by a sustained note.

Musical score pages 70-71. The top staff starts with a sixteenth-note pattern followed by a sustained note. The bottom staff begins with a sustained note. Measure 70 ends with a fermata over the bass staff. Measure 71 begins with a sixteenth-note pattern followed by a sustained note.

Musical score pages 73-74. The top staff starts with a sixteenth-note pattern followed by a sustained note. The bottom staff begins with a sustained note. Measure 73 ends with a fermata over the bass staff. Measure 74 begins with a sixteenth-note pattern followed by a sustained note.

for Jennifer Paull

AN ALBUM OF AQUARELLES

I Syrinx & Pan

Oboe d'amore

Ian Keith Harris
(1935 -)

at a lively pace

The sheet music for Oboe d'amore features eight staves of musical notation. The first staff begins with a dynamic of *mp* and transitions to *f*. The second staff starts with *mp* and ends with a dynamic of *ff*. The third staff begins with *mp* and ends with *f*. The fourth staff begins with *ff*. The fifth staff begins with *ff*. The sixth staff begins with *ff*. The seventh staff begins with *ff*. The eighth staff begins with *ff*.

39

44

50

54

61

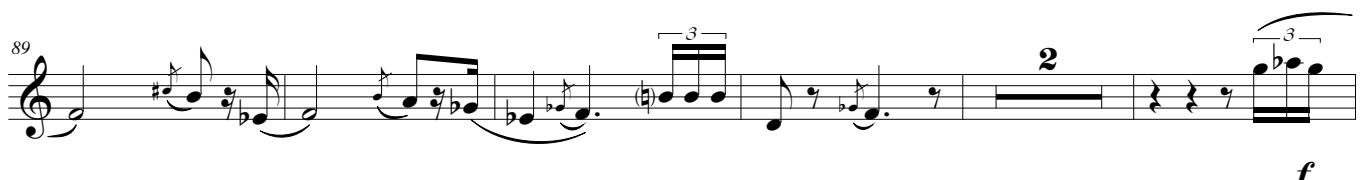
66

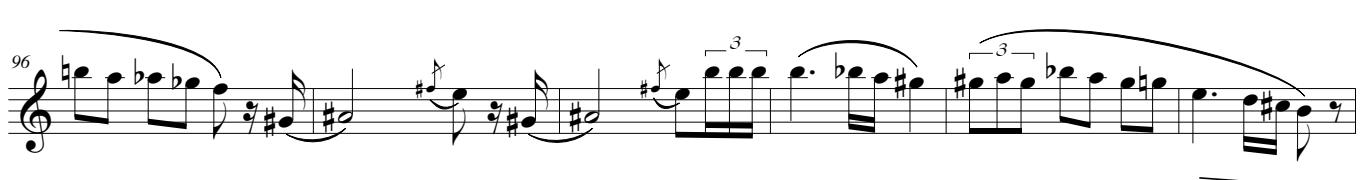
70

74

78

83 

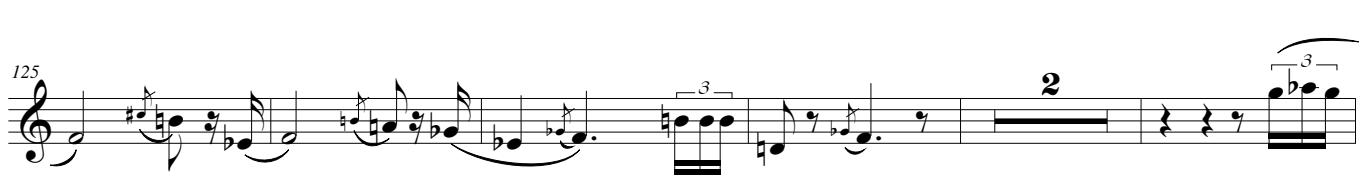
89 

96 

102 

108 

114 

125 

132 

140 

147

153

159

169

177

183

188

194

II Aurora Australis

Oboe d'amore

Ian Keith Harris
(1935 -)

moderately and with flexibility

1 3 5

6 3 5

9

12

15

17 3 5

20

The sheet music consists of ten staves of musical notation, likely for a solo instrument such as flute or oboe. The music is in common time and includes the following measures:

- Measure 23: Treble clef, key signature of one flat. The measure starts with a grace note followed by eighth notes and sixteenth-note patterns.
- Measure 27: Treble clef, key signature of one sharp. The measure features eighth-note pairs and sixteenth-note patterns.
- Measure 31: Treble clef, key signature of one sharp. The measure includes eighth-note pairs and sixteenth-note patterns, with a dynamic marking of $\overbrace{7}$.
- Measure 35: Treble clef, key signature of one sharp. The measure shows eighth-note pairs and sixteenth-note patterns, with a dynamic marking of $\overbrace{3}$.
- Measure 39: Treble clef, key signature of one sharp. The measure contains eighth-note pairs and sixteenth-note patterns.
- Measure 42: Treble clef, key signature of one sharp. The measure features eighth-note pairs and sixteenth-note patterns, with a dynamic marking of $\overbrace{3}$.
- Measure 45: Treble clef, key signature of one sharp. The measure includes eighth-note pairs and sixteenth-note patterns, with a dynamic marking of $\overbrace{3}$.
- Measure 49: Treble clef, key signature of one sharp. The measure shows eighth-note pairs and sixteenth-note patterns, with a dynamic marking of $\overbrace{3}$ and a tempo marking of $>>$.
- Measure 52: Treble clef, key signature of one sharp. The measure features eighth-note pairs and sixteenth-note patterns, concluding with a dynamic marking of $\overbrace{5}$ and a final measure ending with a '2'.

56

59

61

63

66

3

71

73

p

76

80

Musical score for piano, featuring five staves of music:

- Staff 83: Treble clef, 2/4 time. Measures show eighth-note patterns with grace notes and dynamic markings.
- Staff 86: Treble clef, 2/4 time. Measures show eighth-note patterns with grace notes and dynamic markings.
- Staff 89: Treble clef, 2/4 time. Measures show eighth-note patterns with grace notes and dynamic markings.
- Staff 93: Treble clef, 2/4 time. Measures show eighth-note patterns with grace notes and dynamic markings. Measure 93 includes performance instructions: a bracket over the first two measures is labeled "3", a bracket over the next two measures is labeled "5", and a single measure is labeled "3".
- Staff 96: Treble clef, 2/4 time. Measures show eighth-note patterns with grace notes and dynamic markings. Measure 96 includes a bracket over the first two measures labeled "3" and a bracket over the next two measures labeled "5".

III West of the Winter Wind

Oboe d'amore

Ian Keith Harris
(1935 -)

un poco tempestuoso

mp

12

15

19

25

29

33

36

ff

40

43

45

49

52

54

57

60

64

66

69

72

p

rallentando

3

for Jennifer Paull

AN ALBUM OF AQUARELLES

I Syrinx & Pan

Oboe

Ian Keith Harris
(1935 -)

at a lively pace

1 5 9 13 23 26 34

at a lively pace

mp *f*

mp

ff

mp *f*

ff

mp

39

44

50

54

61

66

70

74

78

83

89

96

102

108

114

125

133

140

147

153

159 5 *mp*

169 > *mf* > >

177 2 *mp* *f*

183 > *mf* > >

188 *f*

194 3

II Aurora Australis

Oboe

Ian Keith Harris
(1935 -)

moderately and with flexibility

1 3 3 5

6 3 3 5

9 5 5 5

12 5 5 5

15 3 5

17 3 5 5

20 -

The sheet music consists of ten staves of musical notation, likely for a solo instrument such as flute or oboe. The music is in common time and includes the following measures:

- Measure 23: Treble clef, key signature of one flat. Dynamics: 3 , 3 , 5 , 3 .
- Measure 27: Treble clef, key signature of one sharp. Dynamics: 3 .
- Measure 31: Treble clef, key signature of one flat. Dynamics: 7 , 7 , 3 .
- Measure 35: Treble clef, key signature of one flat. Dynamics: 3 .
- Measure 39: Treble clef, key signature of one sharp. Dynamics: 3 .
- Measure 42: Treble clef, key signature of one flat. Dynamics: 3 , 3 , 3 , 3 .
- Measure 45: Treble clef, key signature of one sharp. Dynamics: 3 .
- Measure 49: Treble clef, key signature of one sharp. Dynamics: 3 , 5 .
- Measure 52: Treble clef, key signature of one flat. Dynamics: 3 , 3 . The measure ends with a double bar line and the number "2".

56

59

61

63

66

71

73

76

80

A musical score consisting of five staves of music. The first three staves (measures 83, 86, and 89) are in common time, treble clef, and A major (no sharps or flats). Measures 83 and 86 feature sixteenth-note patterns with grace notes. Measure 89 shows eighth-note pairs connected by slurs. The last two staves (measures 93 and 96) are in common time, treble clef, and G major (one sharp). Measure 93 includes measure numbers '3' and '5' above specific groups of notes. Measure 96 includes measure numbers '3' and '5' above specific groups of notes, and a large '3' at the end of the staff.

III West of the Winter Wind

Oboe

Ian Keith Harris
(1935 -)

un poco tempestuoso

The sheet music consists of eight staves of musical notation for oboe. The music is in 4/4 time. Key signatures change throughout the piece, including G major, F# major, E major, and D major. Dynamic markings include *un poco tempestuoso* and *mp*. Measure numbers 1 through 25 are indicated at the beginning of each staff.

29

33

36

ff

40

43

45

49

52

54

Musical score for piano, featuring six staves of music:

- Staff 1 (Measures 57-59):** Treble clef. Measures 57-58 show eighth-note patterns with grace notes and slurs. Measure 59 starts with a dynamic *sfz*.
- Staff 2 (Measure 60):** Treble clef. Measure 60 shows eighth-note patterns with grace notes and slurs.
- Staff 3 (Measures 64-65):** Treble clef. Measures 64-65 show eighth-note patterns with grace notes and slurs.
- Staff 4 (Measures 66-67):** Treble clef. Measures 66-67 show eighth-note patterns with grace notes and slurs.
- Staff 5 (Measures 69-70):** Treble clef. Measures 69-70 show eighth-note patterns with grace notes and slurs.
- Staff 6 (Measures 72-73):** Treble clef. Measure 72 starts with a dynamic *p*. Measure 73 starts with *rallentando*. Measure 73 ends with a measure of **3**.