

IAN KEITH HARRIS

THE MISCHIEVOUS CORYK

Oboe d'amore (Oboe) & Piano



AMORIS INTERNATIONAL

www.amoris.com

AI SI 030

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.



The Mischievous Coryk

Oboe d'amore (Oboe) & Piano

ASI 030

This piece was written in 2012 for oboe d'amore (oboe) and piano. The name 'Coryk', is from the murder-mystery 'Wycliffe and The House of Fear' by W. J. Burnley (published 1995).

The story centres on a dysfunctional family that has lived in a house called 'Kellycoryk' near Truro in Cornwall since the sixteenth century. The house is named after the area in which it is located, which is said to mean a 'woodland elf'.

I liked the idea of the word 'Coryk' meaning 'elf' - a somewhat 'Puck-like' elf - hence the title of the piece and its musical ideas.

Ian Keith Harris
2012



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

An Album of Aquarelles A SI 019

Syrinx and Pan

Aurora Australis

West of The Winter Wind

Autumnal Interlude A SI 020

Sonatina A SI 021

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.)



www.amoris.com

A

www.amoris.com

for Jennifer Paull

THE MISCHIEVOUS CORYK

Ian Keith Harris

(1935 -)

Quick and lively

❖ Oboe d'amore

Piano

f

senza pedale

The musical score is written for Oboe d'amore and Piano. It is in 3/8 time and consists of three systems of music. The first system begins with a forte (*f*) dynamic and the instruction *senza pedale*. The Oboe d'amore part starts with a melodic line, and the Piano part provides a rhythmic accompaniment. The second system continues the piece, and the third system features a more complex piano accompaniment with a large slur over the right hand and a crescendo hairpin.

❖ In Concert Pitch

21

sf

28

f

marcato

35

mf

crescendo

42

f

49 *f* *ff*

56 *sfz*

63 *Slowly* *mf* *legato* *pp*

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

64

Leg. * *Leg.* * *Leg.* *

66

3

3

mp *marcato*

Lea. *

Detailed description: This system covers measures 66 and 67. The top staff is a single melodic line in 3/4 time, featuring a triplet of eighth notes in measure 66 and a triplet of quarter notes in measure 67. The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with a simple bass line. Dynamic markings include *mp* and *marcato*. Performance instructions include *Lea.* and an asterisk.

68

3

più p

68

pp

Lea. * Lea. * Lea. *

Detailed description: This system covers measures 68 and 69. The top staff continues the melodic line with a triplet of quarter notes in measure 68. The piano accompaniment features a more complex eighth-note pattern in the right hand and a bass line with some rests. Dynamic markings include *più p* and *pp*. Performance instructions include *Lea.* and asterisks.

70

70

Lea. * Lea. *

Detailed description: This system covers measures 70 and 71. The top staff has a melodic line with a long slur. The piano accompaniment has a right hand with a melodic line and a left hand with a bass line. Dynamic markings include *mf*. Performance instructions include *Lea.* and asterisks.

72

3

mf

72

legato

pp

Lea. * Lea. * Lea. *

Detailed description: This system covers measures 72 and 73. The top staff has a melodic line with a long slur. The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. Dynamic markings include *mf* and *pp*. Performance instructions include *legato*, *Lea.*, and asterisks.

74

74

*Lea. * Lea. * Lea. * Lea. * Lea. * Lea. **

76

76

più p *ppp possibile*

*Lea. * Lea. * Lea. **

79

Tempo primo

79

f *sf* *sf* *f*

senza pedale

86

86

93

100

107

114

122

Musical score for measures 122-128. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present in the vocal line at measure 125.

129

Musical score for measures 129-135. The vocal line continues with a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment maintains the eighth-note accompaniment. A dynamic marking of *sf* (sforzando) is present in the piano accompaniment at measure 132.

136

Musical score for measures 136-142. The vocal line features a melodic phrase with a slur over measures 136-137, followed by a quarter rest, and then a melodic phrase with a slur over measures 141-142. The piano accompaniment continues with eighth-note accompaniment and includes some chordal textures.

143

Musical score for measures 143-149. The vocal line has a melodic phrase with a slur over measures 143-144, followed by a quarter rest, and then a melodic phrase with a slur over measures 148-149. The piano accompaniment features a complex texture with a slur over measures 143-144, followed by a quarter rest, and then three measures of a seven-note chordal pattern (marked with a '7') in the right hand, and a bass line in the left hand.

149

149

157

157

sf

164

164

f

marcato

171

171

178

sf

178

185

sf

f

185

192

192

199

p

199

for Jennifer Paull

THE MISCHIEVOUS CORYK

Oboe d'amore

Ian Keith Harris

(1935 -)

Quick and lively

f

6

13

21 *sf*

29 *f*

35 *mf*

40 *crescendo* *f*

46 *sf*

2

4

55 *ff* *sfz*

63 *Slowly* *mf*

67 *più p*

72 *mf*

76 *Tempo primo* *più p* *ppp possibile* *f*

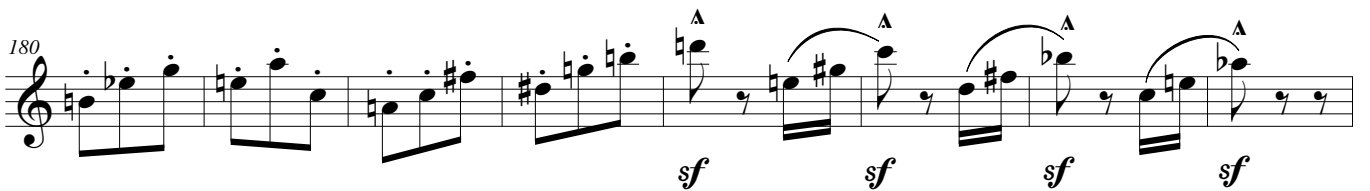
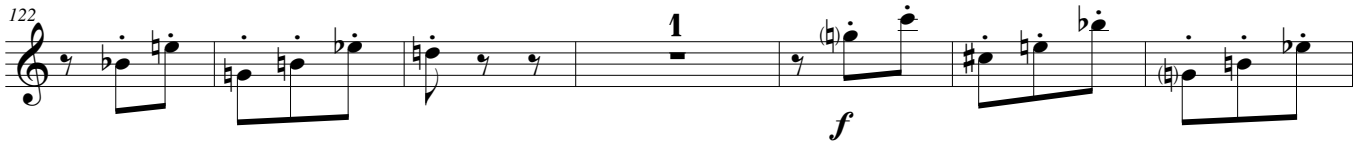
82

90

98

105

113



for Jennifer Paull

THE MISCHIEVOUS CORYK

Oboe

Ian Keith Harris

(1935 -)

Quick and lively

f

6

13

21 *sf* 2

29 *f*

35 *mf*

40 *crescendo* *f*

46 *sf* 4

55 *ff* *sfz*

63 *Slowly* *mf*

67 *più p*

72 *mf*

76 *Tempo primo* *più p* *ppp possibile* *f*

82

90

98

105

113

122 **1**
f

Musical staff 122-128: Treble clef, 7/8 time signature. Measures 122-128. Measure 122 starts with a whole rest. Measure 123 has a first ending bracket over measures 123-124. Measure 125 has a first ending bracket over measures 125-126. Measure 127 has a first ending bracket over measures 127-128. Dynamics include *f*.

129

Musical staff 129-135: Treble clef, 7/8 time signature. Measures 129-135. Dynamics include *f*.

136

Musical staff 136-144: Treble clef, 7/8 time signature. Measures 136-144. Dynamics include *f*.

145

Musical staff 145-153: Treble clef, 7/8 time signature. Measures 145-153. Dynamics include *f*.

154

Musical staff 154-160: Treble clef, 7/8 time signature. Measures 154-160. Dynamics include *f*.

161 **2**
sf *f*

Musical staff 161-170: Treble clef, 7/8 time signature. Measures 161-170. Measure 161 has a first ending bracket over measures 161-162. Measure 163 has a first ending bracket over measures 163-164. Measure 165 has a first ending bracket over measures 165-166. Measure 167 has a first ending bracket over measures 167-168. Measure 169 has a first ending bracket over measures 169-170. Dynamics include *sf* and *f*.

171 **1**

Musical staff 171-179: Treble clef, 7/8 time signature. Measures 171-179. Measure 171 has a first ending bracket over measures 171-172. Measure 173 has a first ending bracket over measures 173-174. Measure 175 has a first ending bracket over measures 175-176. Measure 177 has a first ending bracket over measures 177-178. Measure 179 has a first ending bracket over measures 179-180. Dynamics include *f*.

180 *sf* *sf* *sf* *sf*

Musical staff 180-187: Treble clef, 7/8 time signature. Measures 180-187. Dynamics include *sf*.

188 **2**
f

Musical staff 188-197: Treble clef, 7/8 time signature. Measures 188-197. Measure 188 has a first ending bracket over measures 188-189. Measure 190 has a first ending bracket over measures 190-191. Measure 192 has a first ending bracket over measures 192-193. Measure 194 has a first ending bracket over measures 194-195. Measure 196 has a first ending bracket over measures 196-197. Dynamics include *f*.

198

Musical staff 198-205: Treble clef, 7/8 time signature. Measures 198-205. Dynamics include *f*.