

IAN KEITH HARRIS

TASMANIAN ANTS

Musette (Oboe) & Harpsichord (Piano/Electric Piano)



AMORIS INTERNATIONAL
www.amoris.com

ASI 023

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.



Tasmanian Ants

Musette (Oboe) & Harpsichord (Piano/Electric Piano)

AS 023

This work was written for Jennifer Paull (during the summer of 2006) and dedicated to her. She asked me to compose a set of miniatures for the smallest member of the oboe family, the musette. The project evoked reminiscences of ant families in Tasmania.

There are several small black ants, which I have collectively named *Black Sugar Ants*. These seem to emerge in vast numbers whenever there is anything edible about. They 'farm' aphids and scale insects for the honeydew, which the sapsuckers produce. Extremely fastidious and house-proud, 'nature's gardeners' are essential for the well being of soil and habitat. They are always busy, and 'on the go'. The music portrays this characteristic.

Red Soldier Ants are about twelve millimetres long and aggressive. They tend to advance by 'column of route' with a habit of darting off to the side in scouting parties to raid other insects they discover in their path. Armed with a painful sting, they do not hesitate to use their weapon in great numbers. The music is a little satirical with a miniature dissonant bugle call and accompaniment clusters.

Bull Ants are from 15 to 18 millimetres long and steel blue. They can jump up to a metre if provoked, latch on with their mandibles (large and curved like bulls' horns), and curl their abdomens to administer repeated and extremely painful stings. They seem to follow one around. There are two 'jumps' in their miniature.

The *Inchman*, an iridescent, steely specimen about 25 to 30 millimetres in length, has a frequently lethal sting resulting in several deaths in Tasmania annually. Each ant appears to be solitary following at some distance from its predecessor. It moves in a determined manner, often at great speed. The jumping varieties are collectively known as 'Jack Jumpers'. There is only one 'jump' in the music of this miniature – at its abrupt end!

Argentine Ants are small, numerous, and tend to be brown. They came into Tasmania uninvited and are very efficient in food sourcing, invading dwellings, forest and farmland. They are represented by a whimsical tango in which motifs from all the other sections scurry through. This is followed by a frenzied *Coda*.

The work is to be played as a single piece without a break; each section *segue*. Ideally the accompanying instrument should harpsichord, which adds to the insect-like character. It can also be played on piano or electric piano.

Ian Keith Harris
2006



Other works by Ian Keith Harris can be found listed at

www.amoris.com

for Jennifer Paull

TASMANIAN ANTS

Ian Keith Harris
(1935 -)

Black Sugar Ants
busily

❖ Musette

Harpsichord {

3

3

5

5

❖ In Concert Pitch

Musical score page 2, measures 7-8. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 7 starts with eighth-note pairs in the top staff, followed by eighth-note pairs in the middle staff, and eighth-note pairs in the bottom staff. Measure 8 begins with a dynamic *f*. The top staff has eighth-note pairs, the middle staff has eighth-note pairs, and the bottom staff has eighth-note pairs.

Musical score page 2, measures 9-10. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 9 starts with eighth-note pairs in the top staff, followed by eighth-note pairs in the middle staff, and eighth-note pairs in the bottom staff. Measure 10 continues with eighth-note pairs in all three staves.

Musical score page 2, measures 11-12. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 11 starts with eighth-note pairs in the top staff, followed by eighth-note pairs in the middle staff, and eighth-note pairs in the bottom staff. Measure 12 continues with eighth-note pairs in all three staves.

Musical score page 2, measures 13-14. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 13 starts with eighth-note pairs in the top staff, followed by eighth-note pairs in the middle staff, and eighth-note pairs in the bottom staff. Measure 14 continues with eighth-note pairs in all three staves.

Musical score for measures 15-16. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 15 starts with eighth notes on the first two beats, followed by sixteenth-note patterns on the third and fourth beats. Measure 16 continues with eighth notes on the first two beats, followed by sixteenth-note patterns on the third and fourth beats.

Musical score for measures 17-18. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 17 starts with eighth notes on the first two beats, followed by sixteenth-note patterns on the third and fourth beats. Measure 18 continues with eighth notes on the first two beats, followed by sixteenth-note patterns on the third and fourth beats.

Musical score for measures 19-20. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 19 starts with eighth notes on the first two beats, followed by sixteenth-note patterns on the third and fourth beats. Measure 20 continues with eighth notes on the first two beats, followed by sixteenth-note patterns on the third and fourth beats.

Musical score for measures 21-22. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 21 starts with eighth notes on the first two beats, followed by sixteenth-note patterns on the third and fourth beats. Measure 22 continues with eighth notes on the first two beats, followed by sixteenth-note patterns on the third and fourth beats.

Musical score pages 23-27. The score consists of two staves: a treble clef staff for the piano and a bass clef staff for the bass. The music is in common time.

- Page 23:** Measures 23-24. Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs.
- Page 25:** Measures 25-26. Treble staff has sixteenth-note patterns with slurs. Bass staff has eighth-note pairs with slurs.
- Page 27:** Measures 27-28. Treble staff has sixteenth-note patterns with slurs. Bass staff has eighth-note pairs with slurs. Measure 28 ends with a fermata over the bass staff and a dynamic marking *trill.*
- Page 29:** Measures 29-30. Treble staff has sixteenth-note patterns with slurs. Bass staff has eighth-note pairs with slurs. Measure 30 includes dynamic markings *ff* and *f*.

segue

Red Soldier Ants
quickly (at the same speed)

Musical score page 30. The score consists of two staves: a treble clef staff for the piano and a bass clef staff for the bass. The music is in common time.

- Treble Staff:** Measures 30-31. Sixteenth-note patterns with slurs. Dynamic marking *ff* at the beginning of measure 31.
- Bass Staff:** Measures 30-31. Eighth-note pairs with slurs. Dynamic marking *f* at the beginning of measure 31.

33

33

36

36

37

39

39

mf

40

mp

(b)

42

42

45

45

48

48

51

51

54

54

57

57

60

60

Bull Ants
steadier

64

64

68

68

71

71

74

74

76

76

79

79

82

82

83

84

84

85

86

86

87

segue

The Inchman
purposefully

90

90

92

92

f

mp

95

95

f

ffz

98

98

f

101

101

f

mp

104

104

105

107

107

108

110

110

111

113

113

114

116

110

122

125

128

128

129

130

131

ffz

segue

Argentine Ants
Tango

133

133

f

134

f

135

136

A musical score for piano, consisting of four staves of music. The top two staves are for the treble clef (right hand) and the bottom two staves are for the bass clef (left hand). The music is in common time.

Measure 130: The treble staff has sixteenth-note patterns with grace notes. The bass staff has eighth-note chords.

Measure 142: The treble staff features eighth-note patterns with grace notes. The bass staff has eighth-note chords.

Measure 145: The treble staff has eighth-note patterns with grace notes. The bass staff has eighth-note chords.

Measure 148: The treble staff has eighth-note patterns with grace notes. The bass staff has eighth-note chords.

151

155

158

161

104

104

rall

104

rall

segue

Coda
very fast

167

167

ff

167

ff

172

172

172

177

177

182

187

191

194

TASMANIAN ANTS

Musette in F

Ian Keith Harris
(1935 -)

Black Sugar Ants
busily

Sheet music for 'Tasmanian Ants' in F major, 4/4 time. The music consists of eight staves of musical notation. Staff 1 starts with a dynamic 'mf'. Staff 2 begins at measure 3. Staff 3 begins at measure 5. Staff 4 begins at measure 7, with a dynamic 'f' marking. Staff 5 begins at measure 10. Staff 6 begins at measure 13.

17

19 *sfz*

22

25

27 *segue*

Red Soldier Ants
quickly (at the same speed)

30

ff

33

36

39

mf

42

46

49

52

55

57

61

Bull Ants
steadier

64

68

71

75

78

82

85

The Inchman
purposefully

90

3

93

99

105

111

118

121

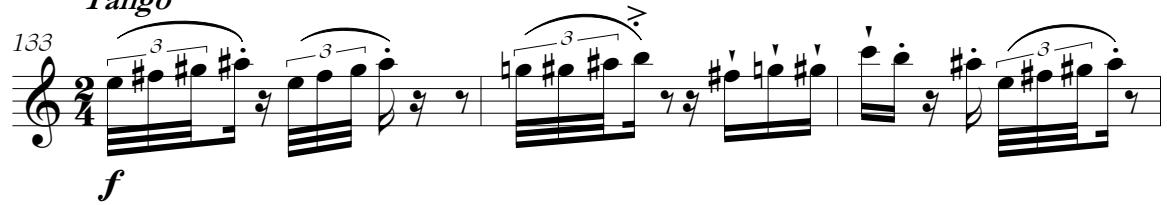
125

129

segue

Argentine Ants

Tango



136

140

5

143

147

151

156

4

163

rall *segue*

Coda
very fast

167

ff

172

177

183

180

3

195

TASMANIAN ANTS

Musette in E♭

Ian Keith Harris
(1935 -)

Black Sugar Ants
busily

1

Black Sugar Ants
busily

mf

5

f

10

13

Musical score pages 17 through 27. The score consists of five staves of music for a single instrument.

- Staff 1 (Measures 17-18):** Treble clef, common time. The first measure shows eighth-note pairs. The second measure begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 18 concludes with a sixteenth-note pattern.
- Staff 2 (Measures 19-20):** Treble clef, common time. Measures 19 and 20 show eighth-note pairs with some grace notes and slurs. Measure 20 ends with a sixteenth-note pattern.
- Staff 3 (Measures 21-22):** Treble clef, common time. Measures 21 and 22 show eighth-note pairs with grace notes and slurs. Measure 22 ends with a sixteenth-note pattern.
- Staff 4 (Measures 23-24):** Treble clef, common time. Measures 23 and 24 show eighth-note pairs with grace notes and slurs. Measure 24 ends with a sixteenth-note pattern.
- Staff 5 (Measures 25-26):** Treble clef, common time. Measures 25 and 26 show eighth-note pairs with grace notes and slurs. Measure 26 ends with a sixteenth-note pattern.
- Staff 6 (Measures 27-28):** Treble clef, common time. Measures 27 and 28 show eighth-note pairs with grace notes and slurs. Measure 28 ends with a sixteenth-note pattern.

Dynamic markings:

- sfs**: Found in measures 19 and 22.
- segue**: Found at the end of measure 28.

Red Soldier Ants
quickly (at the same speed)

Musical score pages 30 through 36. The score consists of five staves of music for a single instrument.

- Staff 1 (Measures 30-31):** Treble clef, 4/4 time. Measures 30 and 31 show eighth-note pairs with grace notes and slurs. Measure 31 ends with a sixteenth-note pattern.
- Staff 2 (Measures 32-33):** Treble clef, 4/4 time. Measures 32 and 33 show eighth-note pairs with grace notes and slurs. Measure 33 ends with a sixteenth-note pattern.
- Staff 3 (Measures 34-35):** Treble clef, 4/4 time. Measures 34 and 35 show eighth-note pairs with grace notes and slurs. Measure 35 ends with a sixteenth-note pattern.
- Staff 4 (Measures 36-37):** Treble clef, 4/4 time. Measures 36 and 37 show eighth-note pairs with grace notes and slurs. Measure 37 ends with a sixteenth-note pattern.

39

mf

42

46

f

49

ff

mp

f

52

mp

f

55

mp

f

57

2

61

ff

segue

4

Bull Ants
steadier

64

68

71

75

78

82

85

mf

f

ff

f

mf

The Inchman
purposefully

80

85

86

87

88

89

90

3

segue

93 

Argentine Ants

Tango

135

136

140

143

147

151

156

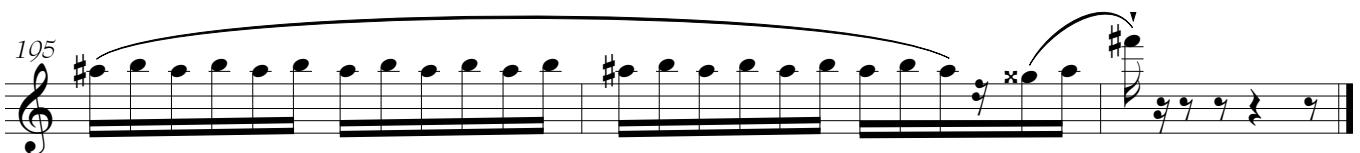
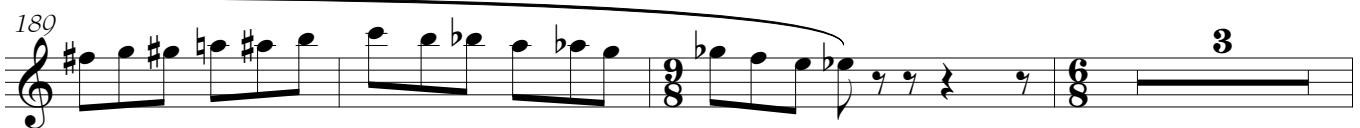
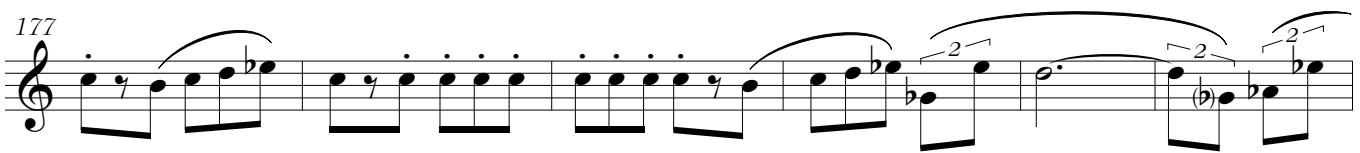
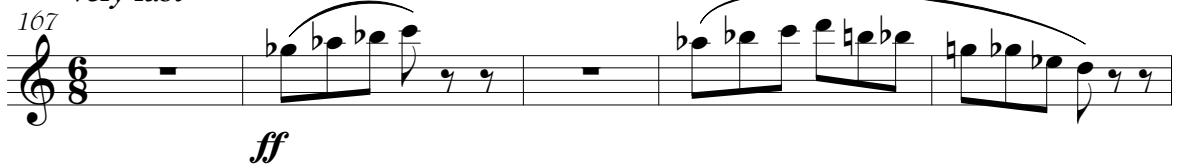
4

163

rall segue

3 8

Coda
very fast



TASMANIAN ANTS

Oboe

Ian Keith Harris
(1935 -)

Black Sugar Ants
busily

Black Sugar Ants
busily

mf

3

5

7 *f*

10

13

17

19 *sfz* *sfz*

22

25

27 *ff* *segue*

Red Soldier Ants
quickly (at the same speed)

30

33

36

39

mf

42

46

f

49

ff

mp

f

52

mp

f

55

mp

f

57

2

61

ff

segue

Bull Ants
steadier



Musical score for Bull Ants section, measures 68-70. The score is in 4/4 time, treble clef, and includes dynamic markings *mf* and *ff*. The music consists of four staves of complex rhythmic patterns.

Musical score for Bull Ants section, measures 71-73. The score is in 4/4 time, treble clef, and includes dynamic markings *f* and *ff*. The music consists of three staves of complex rhythmic patterns.

Musical score for Bull Ants section, measures 75-77. The score is in 4/4 time, treble clef, and includes dynamic marking *f*. The music consists of three staves of complex rhythmic patterns.

Musical score for Bull Ants section, measures 78-80. The score is in 4/4 time, treble clef, and includes dynamic marking *mf*. The music consists of three staves of complex rhythmic patterns.

Musical score for Bull Ants section, measures 82-84. The score is in 4/4 time, treble clef, and includes dynamic marking *mf*. The music consists of three staves of complex rhythmic patterns.

Musical score for Bull Ants section, measures 85-87. The score is in 4/4 time, treble clef, and includes dynamic marking *mf*. The music consists of three staves of complex rhythmic patterns.

The Inchman
purposefully

Musical score for The Inchman section, measures 88-90. The score is in 4/4 time, treble clef, and includes dynamic marking *mf* and a *segue* instruction. The music consists of three staves of complex rhythmic patterns.

3

93 

Argentine Ants

Tango

133

136

140

143

147

151

156

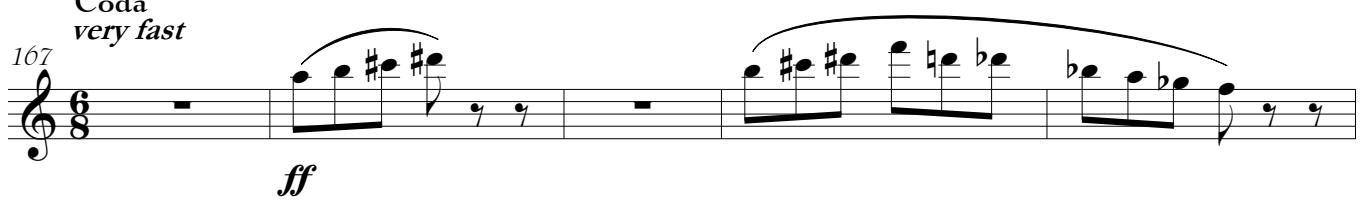
4

163

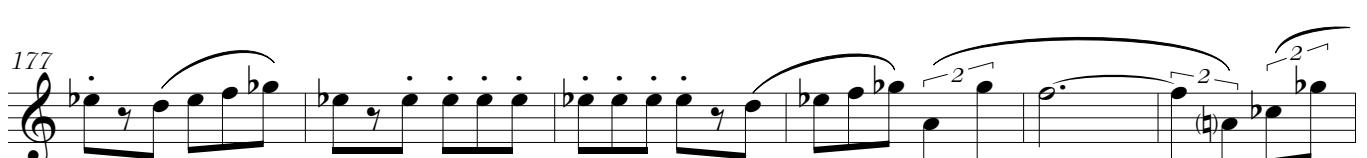
rall *segue*

3 8

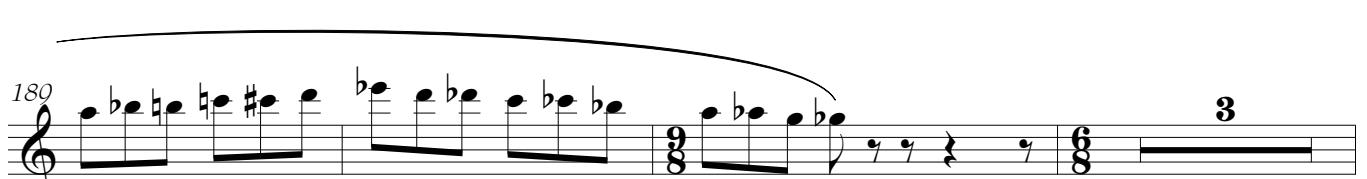
Coda
very fast

167 

172 

177 

183 

189 

195 