

IAN KEITH HARRIS

# FUNFARE

Woodwind Quartet in One Movement



AMORIS INTERNATIONAL

[www.amoris.com](http://www.amoris.com)

AEN 009

## 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.



## FunFare

Flute, Oboe, Clarinet, Bassoon

AEN 009

**Luna Park** is Melbourne's iconic amusement park located on the foreshore of Port Philip Bay. It was established in 1912 by the American showman, J.D. Williams, in partnership with the Phillips brothers (also American), who stayed on to run it until their deaths in the 1950s. Williams returned to the United States the following year (1913) to help establish First National Films, which later became Warner Brothers. The attraction park was designed and built by the English engineer, T.H. Eslick and is still in operation today.

In this piece I have attempted to depict some attractions that I recall from the 1950s,  
In form, *FunFare* is a little like Mussorgsky's *Pictures at an Exhibition*, with the first-heard Fairground music used as a link between musically unrelated episodes, as follows:

- I    *The Fairground*
- II   *Aunt Sally* (one shies balls at a row of moving tin ducks).
- III *The Unicyclist and the Clown on Stilts* (who wove unsteadily through the crowd).
- IV *The Hall of Mirrors* (the classic maze of distortion mirrors).
- V *The Dodgem Cars* (small single-seater electric powered bump-cars).
- VI *The Geriatric Merry-Go-Round* (a large carousel built in 1913).
- VII *The Big Dipper* (reputedly the oldest continuously running roller coaster in the world - demolished in 1989).

Ian Keith Harris  
2010



*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

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

Divertissement A EN 006

Sonata - *Les Amours* A CM 007

A Consort of Carols A EN 008

'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](http://www.amoris.com)

# FUNFARE

Ian Keith Harris  
(1935 - )

## I The Fairgound

*Quite quickly (♩ = 120)*

The musical score consists of three staves of music. The top staff is for the Flute, the middle for the Oboe, and the bottom for the Bassoon. The Clarinet Bb part is provided as a reference staff below the bassoon. The music is in common time (indicated by '4') and features a key signature of one sharp (F#). The instrumentation includes Flute, Oboe, Clarinet Bb, and Bassoon. The dynamics are marked 'ff' (fortissimo) throughout the first section. The score includes measure numbers 1 through 7, with measure 1 starting at the beginning and measure 7 continuing from the previous page.

10

13

16

19

22

25

20

## II Aunt Sally

*Mechanically (♩=140)*

32

\* 'Sobre las olas' ('Over the Waves'), a well-known waltz by Juventino Rosas (1868 -94), heard in the distance.

39

43

48

52

57

*Quite quickly (♩ = 120)*

62

66

60 8va

*loco*

73

*silent*

*silent*

*silent*

*silent*

### III The Unicyclist & the Clown on Stilts

With feigned awkwardness ( $\text{♩} = 160$ )

77

*p*

*p*

*p*

*mf*

*mf*

82

*f*

*mf*

*mf*

87

*mf*

91

96

101

105

*Quite quickly (♩ = 120)*

#### IV The Hall of Mirrors

112 *Reflectively* ( $\text{♩} = 80$ )

117

122

Musical score for piano, page 139, measures 1-4. The score consists of four staves. The top staff (treble clef) has a basso continuo part with sustained notes and a treble part with eighth-note patterns. The second staff (treble clef) features a melodic line with sixteenth-note patterns. The third staff (treble clef) contains eighth-note patterns. The bottom staff (bass clef) shows sustained notes and eighth-note patterns. Measure 1 starts with a dynamic *mp*. Measures 2 and 3 begin with a dynamic *f*. Measure 4 ends with a double bar line and a repeat sign.

148

*8va*

149

153

*(8va) loco*

157

160

163

Musical score page 163. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 163 starts with a rest followed by eighth-note patterns. Dynamics include **ppp**, **pp**, and **ppp**. Measure 164 continues with similar patterns.

168 *Quite quickly* ( $\text{♩} = 120$ )

Musical score page 168. The score consists of four staves. Measures 168-170 feature eighth-note patterns with dynamics **ff** and **ff**. Measures 171-173 show more complex patterns with sixteenth-note figures and various dynamics.

Musical score page 171. The score consists of four staves. Measures 171-173 continue with eighth-note patterns, some with grace notes and sixteenth-note figures.

Musical score page 174. The score consists of four staves. Measures 174-176 feature eighth-note patterns with dynamics **sfp**, **sfp**, **sfp**, **sfp**, **sfpz**, **sfpz**, **sfpz**, and **sfpz**.

## V The Dodgem Cars

176 *Busy and Buzzy* (♩ = 80)

176

177

178

179

180

181

182

183

184

185

188

*mp*

*f*

*mp*

*ff*

*mp*

191

*sffz*

*sfz*

*ff*

*sffz*

*sfz*

*ff*

*sffz*

*ff*

195

108

*mp*

*mp*

*f*

202

205

208 *loco*

211

215

*ff*

*mp*

*ff*

*mp*

*mp*

*ff*

218

*ff*

*mp*

*ff*

*ff*

*ff*

*ff*

*Quite quickly (♩ = 120)*

221

*f*

*f*

*f*

*f*

224

*f*

## VI The Geriatric Merry-Go-Round

227      *Mechanically, in strict tempo (♩ = 104)*

231

235

239

243

247

251

255

259

263

267

accelerando

accelerando

accelerando

accelerando

*Quite quickly (♩ = 120)*

*f*

*f*

*f*

*f*

275

9/16  
16/16  
9/16  
9/16

### VII The Big Dipper

278 *Quickly* (♩ = 160)

282

286

290

294

298

302

306

*8va*

*loco*

310

313

*mf*

*mf*

*mf*

318

322

326

329

334

338

341 *8va-*

*(8va)-* *loco*

350

354

358

362

365

*Tempo primo (♩ = 120)*

360

*f*

*f*

*f*

*f*

372

A

A

A

A

# FUNFARE

**Flute**

**Ian Keith Harris**  
(1935 - )

## I The Fairgound

*Quite quickly* (♩ = 120)

The sheet music consists of 11 staves of musical notation for flute. The key signature changes throughout the piece, with sections in G major, A major, and E major. The time signature is primarily 4/4. Dynamics are indicated by *ff*, *f*, *mp*, and *sf*. Measure numbers 1 through 29 are marked on the left side of the staves. The music features various note heads, stems, and bar lines, with some measures containing sixteenth-note patterns and others eighth-note patterns.

## II Aunt Sally

*Mechanically* ( $\text{♩} = 140$ )

32

37

42

46

50

53

58

*p*

*Quite quickly* ( $\text{♩} = 120$ )

62

65

69 *8va* - *loco*

*fff*

*silent*

## III The Unicyclist &amp; the Clown on Stilts

77 *With feigned awkwardness* ( $\text{♩} = 160$ ) *p*

82 *f*

88

93

98 *trill* *fz* *accelerando*

105 *Quite quickly* ( $\text{♩} = 120$ )

108

## IV The Hall of Mirrors

*Reflectively* (♩ = 80)

112

119

125

134

142

148

153

156

160

*8va*

*loco*

*ppp*

# Flute

5

*Quite quickly* ( $\text{♩} = 120$ )

168      2  
ff

172

174      3  
*sffz*

## V The Dodgem Cars

*Busy and Buzzy* ( $\text{♩} = 80$ )

176      2  
mp      f

180      mp      sffz

184      2  
mp      f

188      mp      ff

191      sffz      sfz      ff

195

198      2

## Flute

203

206

209 *loco*

212

216

221 *Quite quickly (♩ = 120)*

224

## VI The Geriatric Merry-Go-Round

*Mechanically, in strict tempo (♩ = 104)*

227

232

## Flute

7

237

241

245

249

253

257

260

263

267

*accelerando*

271

*Quite quickly (♩ = 120)*

*f*

274

*16*

## VII The Big Dipper

278 *Quickly* ( $\text{J} = 160$ )

4      7      3      (4)

(*oboe*)

294

298 *sfs*    *sffz*    *ff*

303

307 *8va* ----- *loco*

311 2 *mf*

316

320

324

329

## Flute

9

334

338

342 *8va* - *loco*  
sf fff ff

348 3 3  
(oboe)

357

360

364

*Tempo primo* ( $\text{♩} = 120$ )

369 *f*

371

373

# FUNFARE

## Oboe

# Ian Keith Harris (1935 - )

## I The Fairgound

*Quite quickly* ( $\downarrow=120$ )

The sheet music consists of ten staves of musical notation for a solo instrument, likely trumpet or flute. The music is in common time (indicated by '4' at the beginning of each staff) and uses a treble clef. The key signature changes frequently, indicated by sharp and flat symbols. The dynamics are varied, with prominent markings including ***ff***, ***f***, ***mp***, ***mf***, and ***ff***. Performance instructions include '5' with arrows pointing to specific notes, suggesting slurs or grace notes, and a measure ending with a circled '5' followed by a vertical line, likely indicating a fermata or sustained note. The music includes various note heads (solid black, hollow white, and cross-hatched), stems, and beams. Measures 26 and 29 conclude with a key signature of **G**, while the rest of the piece uses standard treble clef notation.

## Oboe

## II Aunt Sally

32      *Mechanically* ( $\text{♩} = 140$ )

57

52

57

62

66

71

73

*Quite quickly* ( $\text{♩} = 120$ )

## III The Unicyclist &amp; The Clown on Stilts

*With feigned awkwardness (♩ = 160)*

77 *p*

81 *mf*

87

92

97

101 *f* *accelerando*

*Quite quickly (♩ = 120)*

105

107

110

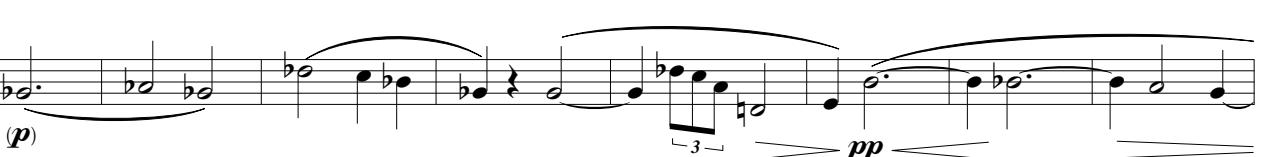
## IV The Hall of Mirrors

*Reflectively* (♩ = 80)

112 

117 

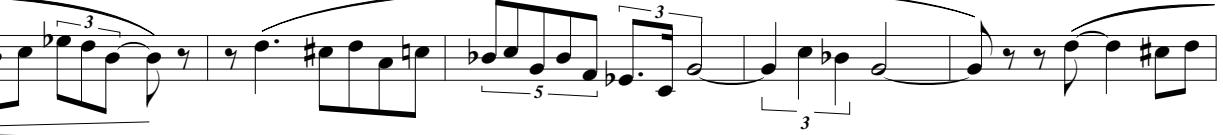
122 

130 

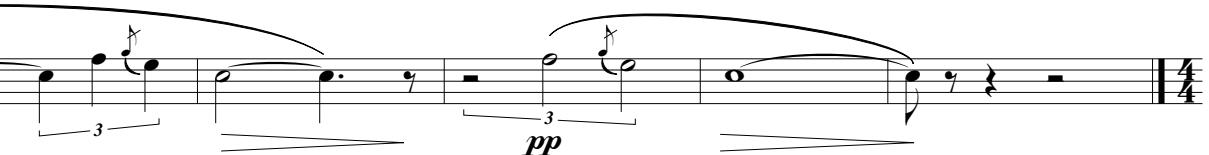
138 

144 

149 

154 

159 

163 

## Oboe

5

*Quite quickly (♩ = 120)*

168

170

173

174

175

## V The Dodgem Cars

*Busy and Buzzy (♩ = 80)*

176

180

184

188

191

195

198

## Oboe

202

206

209

213

218

*Quite quickly (♩ = 120)*

221

224

## VI The Geriatric Merry-Go-Round

*Mechanically, in strict tempo (♩ = 104)*

227

234

239

## Oboe

7

243

248

256

263

267

*accelerando*

*Quite quickly* ( $\text{♩} = 120$ )

271

275

## VII The Big Dipper

*Quickly* ( $\text{♩} = 160$ )

278

290

294

## Oboe

299

305

309

312

315

319

323 3

329

333

337

341 sf sffz

## Oboe

9

Musical score for Oboe, measures 347-363. The score consists of four staves of music. Measure 347 starts with a dynamic ***ff***. Measures 351 and 355 show eighth-note patterns with grace notes. Measure 363 concludes with a fermata over the first note of the next measure.

*Tempo primo* ( $\downarrow = 120$ )

Musical score for Oboe, measures 369-372. Measure 369 begins with a dynamic ***f***. Measures 370 and 371 feature sixteenth-note patterns with grace notes. Measure 372 concludes with a fermata over the first note of the next measure.

# FUNFARE

Clarinet in B<sub>b</sub>

Ian Keith Harris  
(1935 - )

## I The Fairground

*Quite quickly* (♩=120)

The sheet music consists of ten staves of musical notation for Clarinet in B<sub>b</sub>. The tempo is marked as *Quite quickly* (♩=120). The key signature changes throughout the piece. Dynamic markings include **ff**, **mp**, and **sf**. Measure numbers are indicated at the beginning of each staff: 1, 4, 6, 11, 14, 18, 22, 26, and 29. The music features various note heads, stems, and bar lines, with some notes grouped by vertical lines. Measure 14 includes a dynamic marking **mp**. Measure 18 includes a dynamic marking **ff**. Measure 22 includes a dynamic marking **ff** and a trill symbol. Measure 29 includes a dynamic marking **sf** and a change to 6/8 time.

Clarinet in B<sub>b</sub>

## II Aunt Sally

*Mechanically* ( $\text{♩} = 140$ )

32

37

42

47

51

57

62

67

71

74

*Quite quickly* ( $\text{♩} = 120$ )

*ff*

*silent*

2

\* 'Sobre las olas' ('Over the Waves'), a well-known waltz by Juventino Rosas (1868 - 94), heard in the distance.

## III The Unicyclist &amp; the Clown on Stilts

*With feigned awkwardness (♩ = 160)*

77

82

87

91

96

101

*f*      *accelerando*

*Quite quickly (♩ = 120)*

105

107

109

Clarinet in B<sub>b</sub>

## IV The Hall of Mirrors

*Reflectively (♩ = 80)*

112      *p*

119

125      *p*      *mf*

131      *mf*      *pp*

137

141      *p*

148      *p*      *mp*

152      *mf*

156

160      *p*      *pp*      *ppp*

Clarinet in B<sub>b</sub>

5

*Quite quickly (♩ = 120)*

168

ff

170

172

sf

V The Dodgem Cars

*Busy and Buzzy (♩ = 80)*

176

mp

f

mp

180

f

sffz

184

mp

f

mp

188

f

mp

sffz

192

ff

195

trills

198

Clarinet in B<sub>b</sub>

201

205

208

211

214

218

221 *Quite quickly (♩ = 120)*

224

## VI The Geriatric Merry-Go-Round

*Mechanically, in strict tempo (♩=104)*

227



234



241



248



253



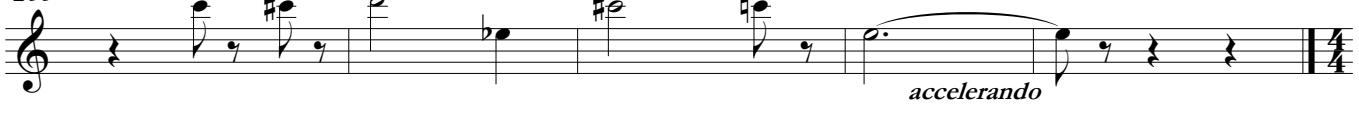
258



262



266

*Quite quickly (♩=120)*

271



## VII The Big Dipper

278 *Quickly* (♩ = 160) **4**

285 **mf**

290

294

298 *sfz* *sffz* *ff* 5

303

309 3

316 *mf*

320

324

Clarinet in B<sub>b</sub>

9

328

333

338

344

*sf*    *sfz*    *ff*

350

355

360

364

*Tempo primo* ( $\text{j} = 120$ )

369

371

373

# FUNFARE

Bassoon

Ian Keith Harris  
(1935 - )

## I The Fairground

*Quite quickly* ( $\text{J}=120$ )

ff

3

6

9

11

13

15

17      2

## Bassoon

21

ff      ff

24

5

27

5

29

5

*sf*

## II Aunt Sally

*Mechanically (♩ = 140)*

32

*f*

37

42

*sfs*      *sfs*

47

52

57

# Bassoon

3

*Quite quickly* ( $\text{J}=120$ )

62

Musical score for Bassoon, page 3, measures 62-71. The score consists of five staves of music. Measure 62 starts with a rest followed by a dynamic ***ff***. Measures 63-64 show eighth-note patterns with various slurs and grace notes. Measure 65 continues this pattern. Measure 66 shows a more complex rhythmic pattern with sixteenth-note figures. Measure 67 follows. Measure 68 begins with a bass clef change and a key signature of one sharp. Measures 69-70 continue the rhythmic patterns. Measure 71 ends with a dynamic ***silent***.

## III The Unicyclist & the Clown on Stilts

77 *With feigned awkwardness* ( $\text{J}=160$ )

Musical score for Bassoon, page 3, measures 77-99. The score consists of five staves of music. Measure 77 starts with a rest followed by a dynamic ***mf***. Measures 78-79 show eighth-note patterns with slurs. Measure 80 begins with a dynamic ***mf***. Measures 81-82 continue the eighth-note patterns. Measure 83 shows a more complex rhythmic pattern with sixteenth-note figures. Measures 84-85 continue. Measure 86 begins with a bass clef change and a key signature of one flat. Measures 87-88 continue. Measure 89 shows a dynamic ***f***. Measures 90-91 continue. Measure 92 shows a dynamic ***f***. Measures 93-94 continue. Measure 95 shows a dynamic ***f***. Measures 96-97 continue. Measure 98 shows a dynamic ***f***. Measure 99 ends with a dynamic ***accelerando***.

## Bassoon

*Quite quickly (♩=120)*

105

108

## IV The Hall of Mirrors

112

119

125

134

141

148

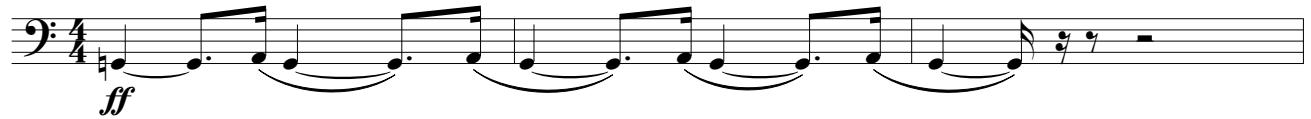
155

160

# Bassoon

5

168 *Quite quickly* ( $\text{♩} = 120$ )



171



174



## V The Dodgem Cars

176 *Busy and Buzzy* ( $\text{♩} = 80$ )



180



183



187



191



194



197



## Bassoon

200

204

208

211

214

218

221 *Quite quickly* ( $\text{♩} = 120$ )

224

## VI The Geriatric Merry-Go-Round

*Mechanically, in strict tempo (♩ = 104)*

227 

232

237

242

247

252

257

262

267 *accelerando*

## Bassoon

*Quite quickly (♩ = 120)*

271

275

275

## VII The Big Dipper

278 *Quickly (♩ = 160)*

282

287

291

295

299

304

308

## Bassoon

9

312

3

*mf*

319

324

329

333

337

341

*sffz*

347

*ff*

352

*sf*

357

*sf*

*sf*

*fz*

## Bassoon

369      *Tempo primo* ( $\text{♩} = 120$ )

**f**

372