

# Ian Keith Harris

(1935–2024)

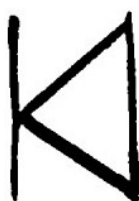
## The Last Rose of Summer

*arranged for*

Voice, Harp & Strings

G♭ major

## Score



Edited by

Christian Mondrup

# Ian Keith Harris

(1935–2024)

Australian composer, arranger, oboist, music educator, critic and eclectic musician, Ian Harris, was born in Melbourne in 1935. He studied at the Melbourne University Conservatorium of Music with Jiří Tancibudek and Arthur Nickson, continuing composition at the University of Wellington in New Zealand with David Farquhar and Douglas Lilburn.

Ian Harris was a founding member of the Glendenian Trio with whom he made regular broadcasts over several years. He played in the Tasmanian Orchestra, the Sydney Symphony Orchestra, the Victorian Symphony Orchestra, and the New Zealand Broadcasting Corporation Symphony Orchestra amongst others.

Harris tutored at the universities of Tasmania, Melbourne, and the Victoria University of Wellington and, deeply committed to music education, he also conducted the Tasmanian Junior Youth Orchestra for several years.

He was a dedicated member of policy committees, especially in Education and the Arts. A great listener to music and musicians, Ian Harris served as music critic for *The Mercury*, Hobart's daily newspaper, for an extended period.

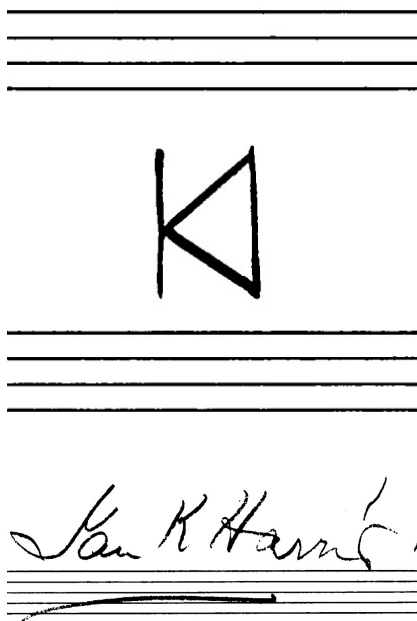
His sense of fun was shown in many of his compositions including, 'Paw de trois': A 'Pas de trois' for an Imaginary Canine Ballet for Woodwind Quintet, with movements dedicated to his dogs by name.

Ian Harris' 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, many other pieces.

Ian Harris wrote many works for the oboe d'amore, among them fifteen original works composed for Jennifer Paull as well as transcribing and realising others from the Baroque period. Ian Harris' contribution to the double reed repertoire and for the oboe d'amore in particular is very considerable and important. It sets him apart as the composer who wrote most for this neglected instrument in contemporary times.

Ian died peacefully on 3 April 2024 at Gosford Hospital close to Woy Woy, Australia, where he had recently moved to live.

*Jennifer I. Paull  
Vouvry, Switzerland, 2024*



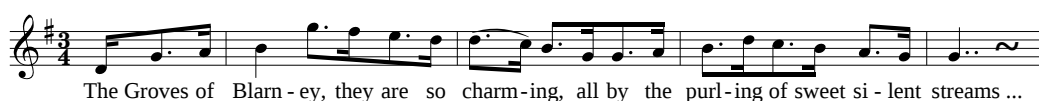
# The Last Rose of Summer

for  
Voice, Harp & Strings

The poem, *The Last Rose of Summer*, was written in 1805 by the Irish poet, Thomas Moore (1779–1852). He set it to a traditional folk song, *The Groves of Blarney*, the original words for which had been written circa 1790 by R. A. Millikin (1767–1815).

To quote an article in *The Musical Times* of 1 February 1895, entitled “New Lights upon Old Tunes”:

*The song and air “’Tis the last rose of summer” were first printed in Moore’s fifth number of his “Selection of Irish Melodies”, published in December 1813. . . Moore gives the old name of the air as . . . The Groves Blarney. . . a burlesque poem singing the beauties of Castle Blarney, written by Richard Millikin circa 1798/99.*



Several other arrangements of the very popular *The Last Rose of Summer* followed in the 19<sup>th</sup> and 20<sup>th</sup> centuries, including those by Beethoven, Mendelssohn, Hindemith, and Benjamin Britten amongst many others.

This particular arrangement was commissioned by the New Zealand radio specifically for the celebrated soprano Rita Streich in September 1966. She was unhappy with the those already in the possession of the radio library, saying that the key of G was too high, and that of F, too low for her voice. Ian Keith Harris therefore wrote this, his own arrangement in G $\flat$  especially for her broadcast with the New Zealand Broadcasting Corporation Symphony Orchestra, as it was then known. Fully aware of the discomfort this key gives to most musicians, we have chosen to also make it available in G.

Ian Keith Harris was very fond of the voice, harp, and strings combination and composed another work, *The White Rose*, in 2005 for Countertenor (Alto), Oboe d’amore, Harp & Strings which is also available in IMSLP.

Jennifer I. Paull,  
Vouvry, Switzerland, 2025



## Selected works by Ian Keith Harris available in IMSLP

### **A Summer Idyll**

Oboe d'amore (Cor anglais) & Piano (2004)

### **An Album of Aquarelles**

Oboe d'amore (Oboe) & Harp (Piano) (2006)

### **Autumnal Interlude**

Oboe d'amore (Oboe) & Harp (Piano) (2005)

### **Sonatina I**

*Lamentations*. Oboe d'amore (Oboe) & Piano (2004)

### **The Dark Tower**

*Childe Roland to the Dark Tower came*. Oboe d'amore (Cor anglais) & Piano (2010)

### **Reflections**

Oboe d'amore (Cor anglais) & Piano (2010)

### **The Mischievous Coryk**

Oboe d'amore (Oboe) & Piano (2012)

### **Sonata II**

*Les Amours*. Two oboes d'amore (Oboes) and Harpsichord (Piano) (2006)

### **Tasmanian Ants**

Musette (oboe) & Harpsichord (Piano/Electric Piano) (2006)

### **The White Rose**

Countertenor (Alto), Oboe d'amore, Harp, Strings (String Quartet) (2005)

### **Divertissement in Seven Movements**

Oboe Consort: Oboe, Oboe d'amore (Oboe II), Cor anglais, Bass Oboe (Bassoon) (2006)

### **A Consort of Carols**

Oboe Consort: Oboe, Oboe d'amore (Oboe II), Cor anglais, Bass Oboe (Bassoon) (2008)

### **Double Reed Quartets**

(Domenico Scarlatti/Transcription: Ian Keith Harris) Oboe, Oboe d'amore, Cor anglais, Bassoon (2012)

### **FunFare**

Woodwind Quartet: Flute, Oboe, Clarinet, Bassoon (2010)

### **A Doodle in Ragtime**

Clarinet, Keyboard (circa 2000)

### **'Paw de trois'**

*Three Dances for Canines*. Woodwind Quintet: Flute, Oboe, Clarinet, Bassoon, Horn (2005)

### **Introduction and Round Dance**

Recorder Consort (2012)

### **Beauty & the Beast**

An octet for Flutes, Oboes, Clarinets and Bassoons (2020)

### **A Quintet for Woodwinds**

Flute, Oboe, Clarinet, Horn, Bassoon (2020)

### **Toy Box**

*The Doll Collection*. Flute, Oboe, Clarinet, Horn, Bassoon (2020)

### **Woodwind Quintet No. 3**

Flute, Oboe, Clarinet, Horn, Bassoon (2020)

### **Woodwind Quintet No. 4**

Flute, Oboe, Clarinet, Horn, Bassoon (2022)

### **The Enchanted Garden**

Flute, Oboe, Clarinet, Horn, Bassoon (circa 2022)

**Sonatina II**

*Looking Back*. Oboe & Piano (2020)

**Sonata I**

*Melbourne*. Oboe & Piano (1961)

**Sonata III**

*Grand Sonata*. Oboe & Piano (2021)

**The Piper Sketches**

Oboe & Piano (2021)

**Fantasy**

Solo Tuba, Oboes, Bassoons, Trumpet, Strings (1954)

**Concertino**

Oboe and Small Orchestra. For Oboe, 3 Horns, Harp, Strings (1958)

**Pièce pour instrument**

Solo instrument and Piano (1959)

**5 by Chance**

*Quintet in capsules of aleatoric possibilities*. Flute, Oboe/Oboe d'amore/Cor anglais Violin, Viola, Violoncello (early 1960s)

**Pierrot in the Moonlight**

Reed Trio (circa 1960)

**Big Top**

Suite for orchestra (circa 1960)

**Van Diemen's Land**

Big Band (circa 1960)

**Microsymphony**

Cor anglais & String Trio (circa 1962)

**Two Preludes & Intermezzo**

Piano (1963–1964)

**Romance**

Oboe (or Violin) & Piano (1964)

**The Last Rose of Summer**

Voice, Harp & Strings (1966)

**Kōrero**

Trumpet, Strings (1970)

**Essay**

Bassoon, Strings (circa 1970)

**Soliloquy for a Musician Departed**

Instrument & Narrator (1971)

**Akarana**

Orchestra (1972)

**Puschef**

Voice, Oboe, Piano (1972)

**Canine Capers & Mournful Melody**

Concert Band (circa 1970–1990)

for *Rita Streich*

Words: Thomas Moore (1779-1852)

Harp

## Voice

Violin 1

Violin 2

Viola

Cello

Hp

$$V_0$$

V11

V12

Va

 $V_C$ 

'Tis the last rose of \_\_\_\_  
leave thee, thou \_\_\_\_

*con sordino*

*P*

*con sordino*

*A*

*con sordino*

*con sordino*

*F*

**PA**

*PA*

**PA**

*PA*

sum - mer,      left \_\_\_\_      bloo -      ming a - lone; \_\_\_\_      all her love - ly      com - pan - ions      are \_\_\_\_  
lone one!      to \_\_\_\_      pine \_\_\_\_      on the stem; \_\_\_\_      since the love - ly      are \_\_\_\_      sleep - ing,      go, \_\_\_\_

11

Hp

Vo

fa - ded and gone; no flower of her kin - dred, no rose - bud is  
 sleep - thou with them; thus kind - ly I scat - ter thy leaves o'er the

Vl1

Vl2

Va

Vc

*pp*

16

Hp

Vo

nigh, to re - flect back her blush - es, or give sigh for sigh!  
 bed, where thy mates of the gar - den lie scent - less and dead.

Vl1

Vl2

Va

Vc

*mf*

*mf*

*mf*

*mf*

21

Hp

Vo

2. I'll not soon may I fol - low, when friend - ships de - cay, and from

3. So

Vl1

Vl2

Va

Vc

*pp*

*pp*

*pp*

*pp*

26

Hp

Vo

Love's shin - ing cir - cle the gems drop a way! When true hearts lie

Vl1

Vl2

Va

Vc

*pp*

*pp*

*accel*

31

Hp

Vo

with - er'd, and \_ fond ones \_ are \_ flown, \_ oh! \_ who would in - hab - it this \_ bleak \_ world a -

Vl1

Vl2

Va

Vc

*mf*

*pp*

*pp*

*pp*

*pp*

37

Hp

Vo

lone? \_ oh! \_ who would in - hab - it this \_ bleak \_ world a - lone? \_

Vl1

Vl2

Va

Vc

*colla voce*

*colla voce*

*colla voce*

*colla voce*

*rall*  
*colla voce*

## Critical Notes

The sources of this edition are manuscripts preserved at the New Zealand National Library:

|              |                                         |
|--------------|-----------------------------------------|
| <i>SCORE</i> | The composer's autograph full score.    |
| <i>HARP</i>  | The composer's autograph harp part.     |
| <i>VL1</i>   | The composer's autograph violin 1 part. |
| <i>VL2</i>   | The composer's autograph violin 2 part. |
| <i>VA</i>    | The composer's autograph viola part.    |
| <i>VC</i>    | The composer's autograph cello part.    |

There are several differences between full score and the instrumental parts. In such cases the editor has generally followed the parts. A few beamings have been adapted.

## The Last Rose of Summer for Voice, Harp & Strings

| Bar No. | Part   | Comment                                                                                             |
|---------|--------|-----------------------------------------------------------------------------------------------------|
| 1       | Hrp    | Dynamics <i>pp</i> in <i>SCORE</i> .                                                                |
| 12      | Hrp    |  in <i>SCORE</i> . |
| 24      | Vc     | No dynamics <i>pp</i> in <i>SCORE</i> .                                                             |
| 29      | Hrp    | Tempo 'pressez' in <i>SCORE</i> .                                                                   |
| 29      | Hrp RH | N. 1–2, no triplet mark in <i>HARP</i> .                                                            |

