

For Harvest Time

Prelude of Dances

for orchestra

Manoah Leide-Tedesco

(1894-1992)

For Harvest Time, Prelude of Dances

for orchestra

performance time: ~8 minutes

Instrumentation

Ottavino/Flauto 3	Timpani
Flauto 1-2	Triangolo
Oboi 1-2	Tamburo (snare)
Clarinetti in SI♭ 1-2	Cassa
Fagotti 1-3	Piatti
Contrafagotto	Arpa
Trombe 1 in DO/ SI♭	Violini 1-2
Trombe 2-3 in DO	Viole
Tromboni 1-3	V.Celli
Tuba	C.Bassi

For Harvest Time, Prelude of Dances received its broadcast premiere on the radio program “Orchestras of the Nation” on March 5, 1949. It was performed 1950 by the Baltimore Symphony Orchestra, Reginald Stewart, Conductor. In 1952 Rafael Kubelik conducted the first Chicago Symphony Orchestra performance.

Note from the composer

The Prelude of Dances, “For Harvest Time” was composed with the intention of projecting simple musical concepts in terms of basic rhythmic patterns: the essential elements of folk music.

The words of the title “For Harvest Time” are not meant to convey the thoughts of any particular phase of farm activities, rather, the spirit of a way of life of people who live close to the soil.

The suggested note of symbolism is given by the trumpet: the bugle calls become transformed into country tunes and folk dances.

Manoah Leide-Tedesco (1894-1992)

For Harvest Time

Prelude of Dances

Transposed score

Est. performance time: 8.0 - 8.5 min.

Manoah Leide-Tedesco (1894 - 1992)

5

Gioioso e ritmato (♩ = 120)

Ottavino/
Flauto III

Flauti I. e II.

OBOI I. e II.

CLARINETTI
in Si♭ I. e II.

FAGOTTI
I. II. e III.

CONTRA-
FAGOTTO

CORNI in Fa
I. II. III. e IV.

CORNI in Fa

TROMBE in Do
I. II. e III.

TROMBONI
I. e II.

TROMBONE III. e
TUBA

Gioioso e ritmato (♩ = 120)

TIMPANI in
La♭ - Mi♭ - Fa

TRIANGOLO

TAMBUBO
(Share)

CASSA

PIATTI
Suspended Cymbal
Crash Cymbals

Arpa

Gioioso e ritmato (♩ = 120)

VIOLINI I.

Violini II

VIOLE

V. CELLI

C. BASSI
Div. pizz.

Leide-Tedesco - For Harvest Time

10

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor. 3,4

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

Timp.

Trg.

Tam.

Cas.

Pti.

Hp. Prepari G# D# C#

Vni. I

Vni. II

Vle.

Vc.

Cb.

14 15

Otta.
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Fg. 1-2-3
Cgf.
Cor. 1-2-3-4
Cor.
Tbe. 1-2-3
Tbi. 1-2
Tbn. 3 e Tuba

14 secco

Timp.
Trg.
Tam.
Cas.
Pti.

14

Hp.
Vni. I
Vni. II
Vle.
Vcl.
Cb.

20

22

Orchestra parts (Measures 20-22):

- Ott.
- Fl. 1-2
- Ob. 1-2
- B♭ Cl. 1-2
- Fg. 1-2-3
- Cfg.
- Cor. 1-2-3-4
- Cor.
- Tbe. 1-2-3
- Tbi. 1-2
- Tbn. 3 & Tuba

Musical details:

- Measures 20-21: Flutes play eighth-note patterns. Oboes play sustained notes with grace notes. Bassoon and Clarinet play eighth-note patterns.
- Measure 22: Dynamics increase. Trombones enter with sustained notes. Horns play eighth-note patterns. Trombones play eighth-note patterns.
- Text "levare Sordini" appears above Trombones.
- Text "ff sqillante" appears below Trombones.

22

Drum parts (Measures 20-22):

- Tim.
- Trg.
- Tam.
- Cas.
- Pti.

Musical details:

- Measures 20-21: Timpani play sustained notes.
- Measure 22: Timpani play eighth-note patterns. Snare drum and Tam-tam play eighth-note patterns.

22

String parts (Measures 20-22):

- Vni. I
- Vni. II
- Vle.
- Vc.
- Cb.

Musical details:

- Measures 20-21: Violins play eighth-note patterns. Violas play eighth-note patterns. Cello plays sustained notes.
- Measure 22: Dynamics increase. Violins play eighth-note patterns. Violas play eighth-note patterns. Cello plays eighth-note patterns.
- Text "Div." appears above Cellos.
- Text "ff arco" appears below Cellos.

25

27

This musical score page contains two systems of music. System 1 (measures 25-26) includes parts for Ota, Flute 1-2, Oboe 1-2, Bassoon 1-2, Bassoon/Corno 1-2-3, Clarinet 1-2-3, Trombone 1-2-3, Tromba/Bassoon 1-2, and Tuba 3. Measures 25-26 feature sustained notes and some rhythmic patterns. System 2 (measures 27-28) begins with a dynamic of ***ff***. It includes parts for Ota, Flute 1-2, Oboe 1-2, Bassoon 1-2, Bassoon/Corno 1-2-3, Clarinet 1-2-3, Trombone 1-2-3, Tromba/Bassoon 1-2, and Tuba 3. The bassoon part has a prominent melodic line. The section ends with a dynamic of ***f***.

Ota.

Fl. 1-2

Ob. 1-2

B. Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

no Tuba ***f***

27

This musical score page features a system of music for measures 27-28. It includes parts for Timpani, Triangle, Tambourine, Castanets, and Pti. The triangle and tambourine play sustained notes. The castanets play a rhythmic pattern. The pti. part has a dynamic of ***f***. The section ends with a dynamic of ***mf***. A performance instruction "Un piatto solo" is placed near the end of the section.

Tim.

Trg.

Tam.

Cas.

Pti.

Un piatto solo ***mf***

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

27

IV

unis. ***mf*** IV

Div. ***mf*** sonore

mf sonore

mf sonore

mf sonore

This musical score page contains a system of music for measures 27-28. It includes parts for Double Bass, Cello, Viola, Violin I, and Violin II. The strings play eighth-note patterns. The section ends with a dynamic of ***mf*** sonore.

Leide-Tedesco - For Harvest Time

37

Tim.

Trg.

Tam.

Cas.

Pti.

Un piatto solo

Musical score for orchestra, page 37. The score includes parts for Bassoon (Bassoon), Violin I (Violin I), Violin II (Violin II), Viola (Viola), Cello (Cello), and Double Bass (Double Bass). The score shows measures 37-42. Measure 37 starts with a dynamic ***ff***. Measures 38-41 show sustained notes with dynamics ***mf***. Measure 42 ends with a dynamic ***ff***.

50

Ott.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

Timp.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

55

col Flauto

Otta.

Fl. 1-2 a2 fp cresc.

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3 a3 f p cresc.

Cfg.

Cor. 1-2-3-4 1st SOLO mf 3 cresc.

Cor. 2,4 a2

Tbe. 1-2-3 levare Sordini 2,3

Tbi. 1-2

Tbn. 3 e Tuba f

Tim.

Trg.

Tam. fp cresc. f

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc. sf sf

Cb.

riprenders OTTAVINO

63

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

Tuba *ff*

63

Tim.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

Div. sempre

unis.

ff arco

ff arco

ff

65

Leide-Tedesco - For Harvest Time

70

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

+Bn. 3 a2

Cfg.

1,3

a2

Cor. 1-2-3-4

2,4

a2

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

Tim.

- F# -

- C to B♭ -

- E♭ -

Trg.

Tam.

Cas.

Pti.

Suspended Crash

ff

ff

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

Div.

75

Otta.
Fl. 1-2
Ob. 1-2
B♭ Cl. 1-2
Fg. 1-2-3
Cfg.
Cor. 1-2-3-4
Cor.
Tbe. 1-2-3
Tbi. 1-2
Tbn. 3 e Tuba

78

Timp.
Trg.
Tam.
Cas.
Pti.

SOLO

Hp.

78

Vni. I
Vni. II
Vle.
Vc.
Cb.

Leide-Tedesco - For Harvest Time

80

85

1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

Tim.

Trg.

Tam.

Cas.

Pti. Suspended Crash

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

Measures 80-85: Woodwind/Brass Section

- Ottava (Ott.)
- Flute 1-2
- Oboe 1-2
- B♭ Clarinet 1-2
- French Horn 1-2-3
- Conga (Cfg.)
- Cor anglais 1-2-3-4 (ff)
- Cor anglais (ff)
- Trombone 1-2-3
- Tuba 1-2 (mf)
- Tuba 3 (e Tuba) (mf)

Measures 86-91: Percussion Section

- Timpani (Tim.)
- Triangle (Trg.)
- Tam-tam (Tam.) (f)
- Cash (Cas.) (f)
- Percussion (Pti.) Suspended Crash

Measures 92-97: Brass Section

- Horn (Horn)
- Violin I (Vni. I)
- Violin II (Vni. II)
- Violoncello (Vc.)
- Cello (Cb.)

93

Ott.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 & Tuba

93

Tim.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

93

IV

sempre ff

IV

sempre ff

sempre ff

unis.

100

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

Timp.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

1st SOLO

f

105

Ott.

Fl. 1-2

Ob. 1-2
1st SOLO
espressivo
mp

B♭ Cl. 1-2
sfp

Fg. 1-2-3
1st SOLO
espress.
mp

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3
sfp

Tbi. 1-2

Tbn. 3
e Tuba

110

105

Tim.

Trg.

Tam.

Cas.

Pti.

105

Hp.

Vni. I
sfp

Vni. II
sfp

Vle.
sfp

Vc.
sfp

Cb.

dim. *pp*

SOLO

Sul G

1st viola only

mf *espress.*

pizz.

p

114

115

Otta.

Fl. 1-2

Ob. 1-2

B_b Cl. 1-2

poco dim. *mf*

espress.

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

1 tutti
2-3 a2 *mp*

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

a2 *f*

poco cresc.

114

Tim.

Trg.

Tam.

Cas.

Pti.

Hp.

114

Vni. I

Vni. II

Vle.

Vc.

Cb.

pizz.

f

pizz.

tutti

pizz. *mf*

pizz. *mf*

mf

120

122

1-2

Fl.

Ob. 1-2

tutti

B♭ Cl. 1-2

f

Fg. 1-2-3

mf

Cfg.

Cor. 1-2-3-4

f

1-2

Cor.

f

più f

3-4

Tbe. 1-2-3

2,3 a2

mf

f

1,2 con sord.

Tbi. 1-2

Tbn. 3 e Tuba

122

Timp.

Trg.

Tam.

Cas.

Pti.

Hp.

pizz.

122

arco

Vni. I

Vni. II

Div. sempre

Vle.

Vc.

Cb.

f

pizz.

f

pizz.

f

pizz.

f

pizz.

f

mf

arco

mf

125

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

130

Tim.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

arco

Vle.

mf

Vc.

Cb.

135

137

Orchestra parts (Measures 135-137):

- Ott.
- Fl. 1-2
- Ob. 1-2
- B♭ Cl. 1-2
- Fg. 1-2-3
- Cfg.
- Cor. 1-2-3-4
- Cor. 2,4
- Tbe. 1-2-3
- Tbi. 1-2
- Tbn. 3 & Tuba

Instrumental parts (Measures 135-137):

- Timp.
- Trg.
- Tam.
- Cas.
- Pti.

137

Orchestra parts (Measures 135-137):

- Hp.
- Vni. I
- Vni. II
- Vle.
- Vc.
- Cb.

Instrumental parts (Measures 135-137):

- Timp.
- Trg.
- Tam.
- Cas.
- Pti.

140

Otta.
Fl. 1-2
Ob. 1-2
B♭ Cl. 1-2
Fg. 1-2-3
Cfg.
Cor. 1-2-3-4 *mf* *cresc.*
Cor. 1-2-3-4 *mf* *cresc.*
Tbe. 1-2-3
Tbi. 1-2
Tbn. 3 e Tuba
Timp.
Trg.
Tam.
Cas.
Pti.
Hp.
Vni. I
Vni. II
Vle.
Vc. *mf* *cresc.*
Cb.

s

IV

f

f

ff

f

Leide-Tedesco - For Harvest Time

150

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3
2,3 a2

Cfg.

Cor. 1-3

Cor. 2,4 a2
f senza sord.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba +3 a2

155

Tim.

Trg. *ff*

Tam. *ff* *mf*

Cas. *ff* col legno

Pti. col legno

150

Hp. *ff*

Vni. I senza vibrato

Vni. II senza vibrato

Vle. *ff* senza vibrato pizz.

Vc. pizz. *ff secco*

Cb. *ff secco*

150

Sol:

Vni. I senza vibrato

Vni. II senza vibrato

Vle. senza vibrato pizz. arco

Vc. pizz. *ff secco* arco

Cb. *ff secco*

* For more clarity play 16ths in separate strokes
Le Semicrome in arcate staccato per piu chiarezza

ff secco

ff secco

* like before
come prima

160

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

Tim.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

senza vibrato

strepitoso

Div.

senza vibrato

strepitoso

senza vibrato

pizz.

pizz.

164

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

1-2-3 unis.

cresc.

+3

vall.

SOLO

Timp.

Trg.

Tam.

Cas.

Pti.

col legno

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

arco

arco

165

170

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3
e Tuba

Tim.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

con sordino

- B♭ to A -

unis.

1st SOLO *ben sostenuto e ritmato*

f spavaldo

+1

2,3 a2

170

p

mf

175

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

Timp.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

1st SOLO sordino

f spavaldo

ff' *sf*

p

p

Leide-Tedesco - For Harvest Time

180

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2 *sfp*

Fg. 1-2-3 *sfp*

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3 (Sordino) *sf* *p*

Tbi. 1-2

Tbn. 3 e Tuba

rit. 185

Tim.

Trg.

Tam.

Cas.

Pti.

rit.

Hp.

4♭-La♭

Vni. I

Vni. II

Vle. *sfp*

Vc. *sfp*

Cb. *sfp*

Div. pizz. rit.

Div. pizz. *sf dim.* *p*

p pizz.

187

Poco meno mosso - circa $\text{♩} = 100$

190

Ott.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

1st SOLO
mf espressi e cantabile

Trumpet 1 part in B♭ through measure 295
Score in concert pitch

1st SOLO
(Sordino)
sentito borbottando
mf

187

Poco meno mosso - circa $\text{♩} = 100$

Tim.

Trg.

Tam.

Cas.

Pti.

F to F#

*SOLO - come liuto calmo**poco arpeggiato**presso la tavola**ma sonore*

187

Poco meno mosso - circa $\text{♩} = 100$

Vni. I

Vni. II

Vle.

Vc.

Cb.

f

unis. arco

Div. pizz. molto leggiero

*Trumpet I PART:

This passage written in B to ALLEGRO.

"Nella parte di Tromba I e' questo passaggio scritto in Si, sino all' ALLEGRO"

Leide-Tedesco - For Harvest Time

195

197 Poco largamente

200 *a tempo*

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

Tim.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

a2

p semplice

semplice

mf sentito

a tempo

* Original score shows D♯ here

In C

197 Poco largamente

unis. arco

semplice p

unis. arco

semplice p

unis.

arco

p

Lab

in ♯

a tempo

201**205**

Ott.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

This section of the score contains ten staves for woodwind and brass instruments. The instruments listed are Ottava (Ott.), Flute (Fl.) in pairs, Oboe (Ob.) in pairs, Bassoon (B♭ Cl.) in pairs, Bassoon (Fg.) in three pairs, Clarinet (Cfg.), Horn (Cor.) in four pairs, Trombone (Tbe.) in three pairs, Trombone (Tbi.) in pairs, and Bass Trombone (Tbn. 3) and Tuba (e Tuba). The key signature is A major (no sharps or flats), and the time signature is common time (indicated by a '4'). Measure 201 consists mostly of rests. Measure 205 begins with a melodic line in the Bassoon (Fg.) staff, marked with a fermata and a melodic line above it. The bassoon continues with eighth-note patterns, while the other instruments provide harmonic support with sustained notes.

201

Tim.

Trg.

Tam.

Cas.

Pti.

This section of the score contains five staves for percussion instruments. The instruments listed are Timpani (Tim.), Triangle (Trg.), Tambourine (Tam.), Castanets (Cas.), and Ptimpani (Pti.). The key signature is A major (no sharps or flats), and the time signature is common time (indicated by a '4'). All instruments remain silent throughout the measures shown.

Hp.

This section of the score contains one staff for the Harp (Hp.). The harp plays sustained notes in pairs of octaves, indicated by two vertical stems on each note. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by a '4'). The harp's role is primarily harmonic, providing a steady foundation for the piece.

201

Vni. I

Vni. II

Vle.

Vc.

Cb.

This section of the score contains five staves for the string section. The instruments listed are Violin I (Vni. I), Violin II (Vni. II), Viola (Vle.), Cello (Vc.), and Double Bass (Cb.). The key signature is A major (no sharps or flats), and the time signature is common time (indicated by a '4'). The strings play a variety of rhythmic patterns, including sustained notes, eighth-note chords, and sixteenth-note patterns. Dynamic markings include *pizz.* (pizzicato) for the violins, *p* (piano) for the viola, and *mf* (mezzo-forte) for the cello. The violins also play a melodic line in measure 205, marked *sempre sentita*.

207

Largamente

211

a tempo

poco rit. 210

Ott.

Fl. 1-2 *semplice* *p*

Ob. 1-2

B♭ Cl. 1-2 *p*

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3 *sempre sentita* *mf*

Tbi. 1-2

Tbn. 3 e Tuba

207

Largamente

211

a tempo

poco rit.

Tim.

Trg.

Tam.

Cas.

Pti.

Hp.

207

Largamente

211

mf

poco rit.

a tempo

Vni. I *semplice* *p*

Vni. II *semplice* *p*

Div. *semplice*

Vle. *p*

Vc. *arco* *p*

Cb.

215

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

Timp.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

220 **221**

Ott.
Fl. 1-2
Ob. 1-2
B♭ Cl. 1-2
Fg. 1-2-3
Cfg.
Cor. 1-2-3-4
Cor.
Tbe. 1-2-3
Tbi. 1-2
Tbn. 3 & Tuba

1st SOLO *molto espress.*
mf

1-2 SOLO *sfp*

221

Timp.
Trg.
Tam.
Cas.
Pti.

Hp. *ff*, *p sonore*
p *mp*

221

Vni. I
Vni. II
Vle.
Vc.
Cb.

Div. *sfp* even - no accents
tutti even - no accents
sfp tutti pizz.
mf

1st SOLO *arco*
largamente cantate
4 celli soli

largamente cantate

225

Ott.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

1st SOLO *espress.*
mf

230

Tim.

Trg.

Tam.

Cas.

Pti.

Hp. *mf*

Vni. I

Vni. II

Vle.

Vc. *pizz.*
mf

Cb.

235

Otta.

Fl. 1-2 *f*

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4 *f*

Cor.

Tbe. 1-2-3

Tbi. 1-2 *f*

Tbn. 3 e Tuba No Tuba *f*

Tim.

Trg.

Tam.

Cas.

Pti.

Hp. *mf* *mf* on 2 strings arco even - no accents *mf* *ff* Sul G

Vni. I *mf* *mf* *cresc.* Div. *f pesante*

Vni. II *cresc.* *mf* *mf* *mf* *mf* *pesante*

Vle. *mf* *cresc.* *mf* *mf* *mf* *mf* *pesante*

Vc. pizz. *mf* *mf* *mf* *mf* *mf* *mf* *mf pesante*

Cb. *mf* *mf* *mf* *mf* *mf* *mf* *mf pesante*

238

240

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4 *sforz.* *p* 1st SOLO *espress.*

Cor.

Tbe. 1-2-3

Tbi. 1-2 *fpp*

Tbn. 3 e Tuba *fpp*

238

Tim.

Trg.

Tam.

Cas.

Pti.

Hp. *SOLO* *G♯* *D♯* *calma espress.* *mf*

238

Vni. I *sfp*

Vni. II *sfp*

Vle. *sfp* *dim.*

Vc. *p* *dim.* *pp*

Cb. *pp sempre*

245

246

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3
e Tuba

2, 3

mp secco

246

Tim.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

espress.

246 *f*

SOLO 1st

f eduro

1st Cello *pp arco*

1st stand *pizz. mf*

pizz.

pizz. secco mf

250

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

Timp.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

2, 3

sostenuto

sf

pizz.

mp

mf tutti

mf

secco

255

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 & Tuba

258

260

258

Tim.

Trg.

Tam.

Cas.

Pti.

Hp.

258

Vni. I

Vni. II

Vle.

Vc.

Cb.

Div. tutti

mf dolce

Div.

mf dolce

Div.

mf dolce arco

mf

ff

unis.

mf dolce

265

Ott.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3
e Tuba

with hard head

Tim. *mf marc.*

Trg.

Tam.

Cas.

Pti.

sempre marcato

ff

- F# -

Hp.

Vni. I

Vni. II

cresc.

Vle.

Vc.

cresc.

Cb.

270

Orchestra parts (top half):

- Ott.
- Fl. 1-2
- Ob. 1-2
- B♭ Cl. 1-2
- Fg. 1-2-3
- Cfg.
- Cor. 1-2-3-4
- Cor.
- Tbe. 1-2-3
- Tbi. 1-2
- Tbn. 3 e Tuba

270

Orchestra parts (middle section):

- Tim.
- Trg.
- Tam.
- Cas.
- Pti. Suspended Crash

270

Orchestra parts (bottom half):

- Hp.
- Vni. I
- Vni. II
- Vle.
- Vc.
- Cb.

Performance instructions:

- Div. *sff ef senza vibrato*
- Div. *sff ef senza vibrato*
- espress.*
- Restez*
- Div. a3 *f*
- Div. a3 *ff espress.*
- sff ef senza vibrato*

275

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

280

mf molto express.

poco cresc.

mf molto express.

poco cresc.

Timp.

Trg.

Tam.

Cas.

Pti.

Hp.

sentito

mf sonore

2b-Gb

Vni. I

dim. *mf* *p*

pp

semre pp

dim.

Vni. II

dim. *mf* *p*

pp

semre pp

dim.

Vle.

dim. *mf* *p*

pp

semre pp

dim.

Vc.

dim. *mf* *p*

pp

semre pp

dim.

Cb.

dim. *mf* *p*

pp

semre pp

dim.

281

285

Ott.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2 *sf*

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3 (Sordino) *1st SOLO f*

Tbi. 1-2

Tbn. 3 e Tuba

281

Tim.

Trg.

Tam.

Cas.

Pti.

281

Hp.

281

Vni. I

Vni. II

Vle. *Div. sf mf*

Vc. *unis. sf mf*

Cb.

290

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3 *f* cresc. più *f* *ff*

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3 cresc. più *f* cresc. molto

Tbi. 1-2

Tbn. 3 e Tuba

Timp.

Trg.

Tam.

Cas.

Pti.

Hp. *f* cresc.

Vni. I

Vni. II

Vle. unis. *mf* cresc.

Div. pizz. Vc. Cb.

295

296 Allegro spiritoso

300

Timp.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

ff **** 296 Allegro spiritoso**

Uniti arco

f

Uniti arco

f

Uniti arco

ff

Uniti arco

ff

* Pause long enough to remove Trumpet mute

* Trumpet 1 again in C
La parte di Tromba I di nuovo in DO

305

Otta. *ff*

Fl. 1-2 *ff*

Ob. 1-2 *ff*

B♭ Cl. 1-2 *ff*

Fg. 1-2-3 *tutti ff*

Cfg.

Cor. 1-2 *ff*

Cor. 1-2-3-4 *ff*

Tbe. 1-2-3 *ff*

Tbi. 1-2 *ff*

Tbn. 3 e Tuba *ff*

This section of the score includes parts for Oboe (Otta.), Flute (Fl.), Bassoon (B♭ Cl.), Bassoon (Fg.), Cello (Cfg.), Clarinet (Cor.), Bassoon (Cor.), Trombone (Tbe.), Trombone (Tbi.), and Bass (Tbn. 3 e Tuba). The dynamics are primarily fortissimo (ff) or tuttissimo (tutti ff). Measure 305 features a rhythmic pattern of eighth and sixteenth notes with grace notes. Measures 306 and 307 show sustained notes and eighth-note patterns. Measure 308 concludes with a melodic line in the bassoon and bassoon parts.

305

Tim. *ff*

Trg. *ff*

Tam.

Cas. *ff*

Pti. *ff*

This section includes parts for Timpani (Tim.), Triangle (Trg.), Tambourine (Tam.), Castanets (Cas.), and Pti. (likely Pti. or Piccolo). The dynamics are fortissimo (ff). Measures 305 and 306 feature eighth-note patterns on the timpani and triangle. Measures 307 and 308 show sustained notes and eighth-note patterns.

Hp.

This section includes parts for Horn (Horn) and Trombone (Tbn.). The dynamics are mostly piano (—). Measures 305 and 306 show sustained notes. Measures 307 and 308 show eighth-note patterns.

305 **

Vni. I

Vni. II

Vle. *Div.*

Vc.

Cb. *arco*

This section includes parts for Trombone (Vni. I), Trombone (Vni. II), Trombone (Vle.), Bassoon (Vc.), and Double Bass (Cb.). Measures 305 and 306 show eighth-note patterns. Measure 307 features a division (Div.) in the trombone part. Measures 308 and 309 conclude with sustained notes and eighth-note patterns.

** In original score

Ms 305 to end, this figure:



written thus:



310

Orchestra parts (top half):

- Ott.
- Fl. 1-2
- Ob. 1-2
- B♭ Cl. 1-2
- Fg. 1-2-3
- Cfg.
- Cor. 1-2-3-4
- Cor.
- Tbe. 1-2-3
- Tbi. 1-2
- Tbn. 3 e Tuba

Drum parts (middle section):

- Timp.
- Trg.
- Tam.
- Cas.
- Pti.

Horn part (bottom section):

- Hp.

String parts (bottom half):

- Vni. I
- Vni. II
- Vle.
- Vc.
- Cb.

Musical details: Measure 310 shows a complex arrangement. The woodwind section (Flute, Oboe, Clarinet) has eighth-note patterns. The brass section (Trumpet, Trombone, Bass Trombone) provides harmonic support with sustained notes and chords. The strings play rhythmic patterns, and the drums provide a steady pulse. Dynamics include *ff*, *sforza*, *f*, *mf*, and *sf*. Measure 311 begins with a dynamic *mf*.

315

317

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

315

317

317

	1	2	3	4	5	6
Tim.	-	-	-	-	-	-
Trg.	♩ ♪ ♩	-	-	-	-	-
Tam.	♩(3) ♩(3)	♩(3) ♩(3)	♩(3) ♩(3)	♩(3) ♩(3)	♩(3) ♩(3)	♩(3) ♩(3)
Cas.	♩	-	-	-	-	-
Pti.	♩	-	-	-	-	-

317

320

Top System:

- Ott.
- Fl. 1-2
- Ob. 1-2
- B♭ Cl. 1-2
- Fg. 1-2-3
- Cfg.
- Cor. 1-2-3-4
- Cor.
- Tbe. 1-2-3 *con sordino*
- Tbi. 1-2
- Tbn. 3 e Tuba
- Tim.
- Trg.
- Tam.
- Cas.
- Pti.

Middle System:

- Hp.

Bottom System:

- Vni. I
- Vni. II
- Vle.
- Vc.
- Cb.

325 >

Otta. *ff* 3

Fl. 1-2 *ff* 3

Ob. 1-2 *ff* 3

B♭ Cl. 1-2 *ff* 3

Fg. 1-2-3 >

Cfg.

Cor. 1-2-3-4 1 — 3 — *a3* *sf*

Cor. 2,3,4 — 3 —

Tbe. 1-2-3 *sf* — 3 —

Tbi. 1-2 > — 3 —

Tbn. 3 e Tuba *f* >

Timp.

Trg.

Tam. — 3 — *f*

Cas.

Pti.

Hp.

Vni. I *ff* 3

Vni. II *ff* 3

Vle. *ff* 3

Vc. *ff*

Cb. *ff*

unis. 3

Div.

ff con forza

f con forza

- C to B♭ -

mf

Leide-Tedesco - For Harvest Time

330

Ott.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3
e Tuba

333

+Bn. 3 & Cfg. a2

1-2

3-4

333

Tim.

Trg.

Tam.

Cas.

Pti. Suspended Crash

333

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

Leide-Tedesco - For Harvest Time

340

Ott.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

F.g. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

Tim.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

LIFT BELLS
a2

ff LIFT BELLS
a2

1,2

+3

(8va)

Leide-Tedesco - For Harvest Time

350

Otta. Fl. 1-2 Ob. 1-2 B♭ Cl. 1-2 Fg. 1-2-3 Cfg. Cor. 1-2-3-4 Cor. Tbe. 1-2-3 Tbi. 1-2 Tbn. 3 e Tuba

ff 3 3 3 a2 3 3 3 3
ff 3 3 3 unison 3 3 3 3
ff 3 3 3 3 3 3 3
Cor. ff > 3-4 mf cresc.
ff 3 3 3 3 3 3 3
ff 3 3 3 3 3 3 3
ff 3 3 3 3 3 3 3
ff 3 3 3 3 3 3 3

350 ff

Tim. Trg. Tam. Cas. Pti.

ff 3 3 3 - B♭ to A♭ - mf cresc.
ff 3 3 3 3 3 3 3
ff 3 3 3 3 3 3 3
ff 3 3 3 3 3 3 3
col ferro ff

Hp.

ff 3 3 3 3 3 3 3

350

Vni. I Vni. II Vle. Vc. Cb.

ff 3 3 3 3 3 3 3
ff 3 3 3 3 3 3 3

Sul G 3
Sul G 3

355

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

358

Timp.

Trg.

Tam.

Cas.

Pti.

358

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

358

s' senza vibrato

ff

ff

ff

ff

Leide-Tedesco - For Harvest Time

360

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

Timp.

Trg.

Tam.

Cas.

Pti.

(8^{ma})

Hp.

A

B

Vni. I

Vni. II

Vle.

Vc.

Cb.

Leide-Tedesco - For Harvest Time

370

Otta.

Fl. 1-2

Ob. 1-2

Bb Cl. 1-2

Fg. 1-2-3

Cf.g.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

Tim.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

Leide-Tedesco - For Harvest Time

380

384 *spiritoso*

SOLO

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

384

Tim.	-				
Trg.	-				
Tam.	-	-	-	-	-
Cas.	-	-	-	-	-
Pti.	-	-	-	-	-

in G - C

sff

sff

sff

>

sff

Un piatto - col ferro

leggiero

mf

mf

leggiero

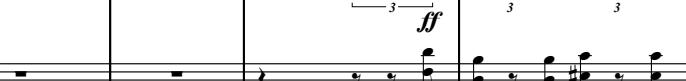
mf

391

Otta. 390 

Fl. 1-2 

Ob. 1-2 

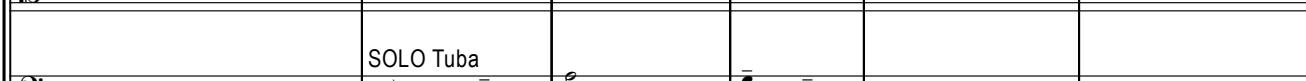
B♭ Cl. 1-2 

Fg. 1-2-3 

Cfg. 

Cor. 1-2-3-4 

Cor. 

Tbe. 1-2-3 

Tbi. 1-2 

Tbn. 3 e Tuba 

mf

391

Tim. 

Trg. 

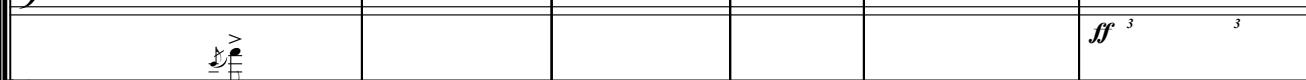
Tam. 

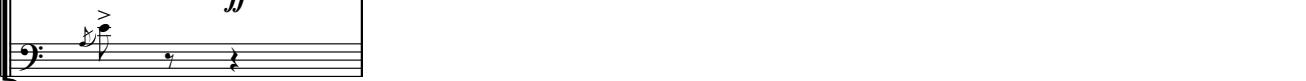
Cas. 

Pti. 

Hp. 

391

Vni. I 

Vni. II 

Vle. 

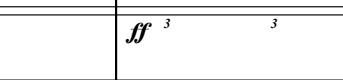
Vc.

Cb.

ff

Cb. 2

ff

Div. 

sempre 



399

Hp.

399

Vni. I Sempre staccato 3 3 3 3 3 3

Vni. II Sempre staccato 3 3 3 3 3 3

Vle. Sempre staccato 3 3 3 3 3 3

Vc. Sempre staccato 3 3 3 3 3 3

Cb. —

p 3 3 3 3 3 3

p unis. 3 3 3 3 3 3

mf

Leide-Tedesco - For Harvest Time

405

Ott.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3
e Tuba

Tim.

Trg.

Tam.

Cas.

Pti.

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

409

Otta.
Fl. 1-2
Ob. 1-2
Bb Cl. 1-2
Fg. 1-2-3
Cfg.
Cor. 1-2-3-4
Cor. 3-4
Tbe. 1-2-3
Tbi. 1-2
Tbn. 3
e Tuba

409

Timp.
Trg.
Tam.
Cas.
Pti.

409

Hp.
Vni. I
Vni. II
Vle.
Vc.
Cb.

Div.

Leide-Tedesco - For Harvest Time

415

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor. 1-2-3-4

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

Tim.

Trg.

Tam.

Cas.

Pti. Suspended Crash

Hp.

Vni. I

Vni. II

Vle.

Vc.

Cb.

Leide-Tedesco - For Harvest Time

421

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg. +Bn. 3

Cor. 1-2-3-4

Cor. 1-2-3-4

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

425

421

Tim.

Trg.

Tam.

Cas.

Pti.

Hp.

421

Vni. I

Div.

Vln. I

Vni. II

Div.

Vln. II

Vle.

Vc.

Cb. Div.

428

Otta.

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Fg. 1-2-3

Cfg.

Cor. 1-2-3-4

Cor.

Tbe. 1-2-3

Tbi. 1-2

Tbn. 3 e Tuba

430

428

Tim.

Trg.

Tam.

Cas.

Pti.

428

Vni. I

Div.

Vln. I

Vni. II

Div.

Vln. II

Vle.

Vc.

Cb.

Leide-Tedesco - For Harvest Time

435

Woodwind/Bassoon Section (Measures 435-439):

- Otta.
- Fl. 1-2
- Ob. 1-2
- B♭ Cl. 1-2
- Fg. 1-2-3
- Cfg.
- Cor. 1-2-3-4
- Cor.
- Tbe. 1-2-3
- Tbi. 1-2
- Tbn. 3 e Tuba

Brass Section (Measure 440):

- Tim.
- Trg.
- Tam.
- Cas.
- Pti.
- Hp.
- Vni. I
- Div.
- Vln. I
- Vni. II
- Div.
- Vln. II
- Vle.
- Vc.
- Cb.

The score consists of ten staves for the woodwind/bassoon section and ten staves for the brass section. Measure 435 begins with a dynamic of $\frac{3}{4}$. Measures 436-439 feature eighth-note patterns with grace notes. Measure 440 begins with a dynamic of $\frac{2}{4}$.

Sheet music for Leide-Tedesco's "For Harvest Time". The score consists of two systems of five staves each.

Instrumentation:

- Top System (Measures 1-5): Ott. (Ottava), Fl. 1-2, Ob. 1-2, B♭ Cl. 1-2, Fg. 1-2-3, Cfg., Cor. 1-2-3-4, Cor., Tbe. 1-2-3, Tbi. 1-2, Tbn. 3 e Tuba.
- Bottom System (Measures 6-10): Tim., Trg., Tam., Cas., Pti., Hp., Vni. I, Div., Vln. I, Vni. II, Div., Vln. II, Vle., Vc., Cb.

Musical Details:

- Measure 1:** Ott. plays eighth-note chords. Fl. 1-2, Ob. 1-2, B♭ Cl. 1-2, Fg. 1-2-3 play eighth-note patterns. Cfg. and Cor. 1-2-3-4 play eighth-note chords. Cor. and Tbe. 1-2-3 play eighth-note chords. Tbi. 1-2 and Tbn. 3 e Tuba play eighth-note chords.
- Measure 2:** Ott. and Fl. 1-2 play eighth-note chords. Ob. 1-2, B♭ Cl. 1-2, Fg. 1-2-3, Cfg., and Cor. 1-2-3-4 play eighth-note patterns. Cor. and Tbe. 1-2-3 play eighth-note chords. Tbi. 1-2 and Tbn. 3 e Tuba play eighth-note chords.
- Measure 3:** Ott. and Fl. 1-2 play eighth-note chords. Ob. 1-2, B♭ Cl. 1-2, Fg. 1-2-3, Cfg., and Cor. 1-2-3-4 play eighth-note patterns. Cor. and Tbe. 1-2-3 play eighth-note chords. Tbi. 1-2 and Tbn. 3 e Tuba play eighth-note chords.
- Measure 4:** Ott. and Fl. 1-2 play eighth-note chords. Ob. 1-2, B♭ Cl. 1-2, Fg. 1-2-3, Cfg., and Cor. 1-2-3-4 play eighth-note patterns. Cor. and Tbe. 1-2-3 play eighth-note chords. Tbi. 1-2 and Tbn. 3 e Tuba play eighth-note chords.
- Measure 5:** Ott. and Fl. 1-2 play eighth-note chords. Ob. 1-2, B♭ Cl. 1-2, Fg. 1-2-3, Cfg., and Cor. 1-2-3-4 play eighth-note patterns. Cor. and Tbe. 1-2-3 play eighth-note chords. Tbi. 1-2 and Tbn. 3 e Tuba play eighth-note chords.
- Measure 6:** Tim. plays eighth-note chords. Trg., Tam., Cas., and Pti. play eighth-note patterns. Hp. plays eighth-note chords. Vni. I, Div., Vln. I, Vni. II, Div., Vln. II, Vle., Vc., and Cb. play eighth-note chords.
- Measure 7:** Tim. plays eighth-note chords. Trg., Tam., Cas., and Pti. play eighth-note patterns. Hp. plays eighth-note chords. Vni. I, Div., Vln. I, Vni. II, Div., Vln. II, Vle., Vc., and Cb. play eighth-note chords.
- Measure 8:** Tim. plays eighth-note chords. Trg., Tam., Cas., and Pti. play eighth-note patterns. Hp. plays eighth-note chords. Vni. I, Div., Vln. I, Vni. II, Div., Vln. II, Vle., Vc., and Cb. play eighth-note chords.
- Measure 9:** Tim. plays eighth-note chords. Trg., Tam., Cas., and Pti. play eighth-note patterns. Hp. plays eighth-note chords. Vni. I, Div., Vln. I, Vni. II, Div., Vln. II, Vle., Vc., and Cb. play eighth-note chords.
- Measure 10:** Tim. plays eighth-note chords. Trg., Tam., Cas., and Pti. play eighth-note patterns. Hp. plays eighth-note chords. Vni. I, Div., Vln. I, Vni. II, Div., Vln. II, Vle., Vc., and Cb. play eighth-note chords.

Leide-Tedesco - For Harvest Time

Index of Corrections and Changes

This edition of “For Harvest Time” was compiled from an undated score and an undated set of parts with differing handwritten corrections. It is an attempt to resolve many inconsistencies between the parts and score and to create an authoritative edition incorporating all of Manoah Leide-Tedesco’s corrections and changes. Minor errors and omissions have not been listed in this index.

All mention of parts and score in the notes below refers to notation in the original score and parts and will be referred to as “original score” or “original part”. The new edition score and parts will be referred to as “new score” or “new parts”.

- The original score had very few rehearsal marks indicated by letters throughout the score. In pencil, the composer added an expanded set of rehearsal numbers to the original score. The new score and parts omit the original score rehearsal letters and uses the rehearsal numbers throughout. Additionally, small measure numbers are included the new score only, every five measures. The new parts include measure numbers at the beginning of each line as well as the new rehearsal marks.
 - As bassoon 3 is with bassoon 1-2 more often than not, the score has been reorganized to show bassoon 1-3 on the same staff. When bassoon 3 is with the contrabassoon, it is noted in the score.
 - The original score shows four horns in f on two staves with the parts moving from staff to staff to staff with no indication as to which part was on which staff. The new score clearly indicates part numbers.
 - Harp pedal changes and timpani re-tunings were omitted from the original score. The new score includes both.
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Measure 9

Original score Horns in F (Cor.) indicate no dynamic. Original parts show *ff* dynamic on beat 2.
New score and parts include the *ff* dynamic.

Measure 32

Original score, Trumpet 1 marked with *f* dynamic, whereas original parts show *ff* dynamic.
New score and parts include the *ff* dynamic.

Measure 47

Original score and parts, Trombone 1-3, Tuba omits articulation while all other parts in this rhythm indicate staccato.
New score and parts include the staccato articulation.

Measure 56

Original score, FL 1-2 marked *a2, fp cresc.* Original parts FLUTE 1: *fp cresc.*, FLUTE 2: *pp cresc.*
New score and parts, FL 1-2 both marked *a2, fp cresc.*

Measure 70

Original score, FL 2 , beat 1 quaver A5 corrected to G5 as indicated in original part.

Measure 78

Original score, Cl. 2, beat 2 crotchet G5 corrected to C5, as indicated in original part.

Measure 88

Original score, FL 2 , grace note B5 corrected to C6 as indicated in original part.

Measures 93 - 96

All instruments. Original score and parts indicate no crescendo. Crescendo penciled in original score at top margin over each measure (93 – 96).

Measures 103

Horn 1 solo, no dynamic in original score. Original part shows *f* dynamic.
New score and part include *f* dynamic.

Measure 150

Original score, Fl. 1-2, Ob. 1-2 indicates accent on beat 2 crotchet. Omitted in original parts. Included in new score/part.

Measure 157

Original score, upper woodwinds, shows accent only. Original parts show accent with staccato.
New score/part shows accent only.

Measures 158-159

Original score, trumpet 1-3 shown on left. Original parts and new score and parts on right show redistributed pitches.

Trumpets 1-3, measure 158-159, Original Score.

Trumpets 1-3, measure 158-159, New Score and parts.

Measure 161

Original score, upper woodwinds, as for measure 157.

Measures 162-64

Original score, trumpet 1-3 shown on left. Original parts and new score and parts on right show redistributed pitches.

Trumpets 1-3, measure 162-166, Original Score.

Trumpets 1-3, measure 162-166, New Score and parts.

Measure 190-197

Original score, Bassoon 1 indicated in bass clef for extended solo passage. New score/part in tenor clef.

Measures 227-228

Original score, all strings, no tie shown between ms 227-228. Tie shown in parts.

New score and all string parts includes tie between ms. 227-228.

Measures 235-237

Original score, Trombones 1-2, show incorrect notes due error in mistaking tenor clef for bass clef.

New score and parts includes corrected notes and tenor clef.

Measure 290-296

Original score, Bassoon 1 indicated in bass clef for extended solo passage well above the staff. New score/part written in tenor clef.

Measure 303 to end of piece

In original score, the major rhythmic pattern is expressed as eighth note, sixteenth rest, sixteenth note. Original parts show the rhythm changed to eighth note triplets as indicated by a margin note a measure 303 by the composer. The new score and parts adhere to the composer's correction and uses eighth note triplets from this point to the end.

Margin note at measure 303 changing all eighth note rhythms

Measure 350

No dynamic indicated in original score. **ff** penciled in score for all instruments.

Measure 368

Original score, Horn 1-2 instruction "Con campane alzata". No "position normale" given. Inserted into new score and parts at measure 375.

Measure 376

No dynamic indicated in original score. **ff** penciled in score for all instruments.

Measure 407

Original score, Trumpets 1-3. No crescendo. 2 measure crescendo indicated in original parts.
2 measure crescendo included in new score and parts.

Measure 444

Original score, all brass instruments, no dynamic indicated. Original parts show **sff** for final note.
New score and parts indicate **sff** for final note.

