

Yaniv Segal

# The Harmony Games



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## INTRODUCTION

Brisk (♩=144)

3 Glock. *fp* *ff*

10 4 *N: "an exhilarating experience!"* *p* *f* 15 17 2

21 25 3 *Vc.* *p* 22-24 *p poco a poco cresc.*

29 *f*

35 42 3 45 6 38-41 42-44 45-50

55 2 2 2 *N: "Shimmering Strings"* *N: "Wondrous Woodwinds"* 55-56 58-59 60-61

64 67 *mf* *f*

72 77 82 4 2 2 72-75 79-80 82-83

**84 BATTLE 88**

84-87

Bsn.

*f*

92

2

3

98

Ob.

*f*

93-94

95-97

The musical score for 'The Rose Tree' is presented on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The first four measures are in 2/4 time, with notes on the first and third lines of the staff. The fifth measure is a whole note chord. The sixth measure is a whole note chord. The seventh measure is a whole note chord. The eighth measure is a whole note chord. The ninth measure is a whole note chord. The tenth measure is a whole note chord. The eleventh measure is a whole note chord. The twelfth measure is a whole note chord. The thirteenth measure is a whole note chord. The fourteenth measure is a whole note chord. The fifteenth measure is a whole note chord. The sixteenth measure is a whole note chord. The seventeenth measure is a whole note chord. The eighteenth measure is a whole note chord. The nineteenth measure is a whole note chord. The twentieth measure is a whole note chord. The twenty-first measure is a whole note chord. The twenty-second measure is a whole note chord. The twenty-third measure is a whole note chord. The twenty-fourth measure is a whole note chord. The twenty-fifth measure is a whole note chord. The twenty-sixth measure is a whole note chord. The twenty-seventh measure is a whole note chord. The twenty-eighth measure is a whole note chord. The twenty-ninth measure is a whole note chord. The thirtieth measure is a whole note chord. The thirty-first measure is a whole note chord. The thirty-second measure is a whole note chord. The thirty-third measure is a whole note chord. The thirty-fourth measure is a whole note chord. The thirty-fifth measure is a whole note chord. The thirty-sixth measure is a whole note chord. The thirty-seventh measure is a whole note chord. The thirty-eighth measure is a whole note chord. The thirty-ninth measure is a whole note chord. The fortieth measure is a whole note chord. The forty-first measure is a whole note chord. The forty-second measure is a whole note chord. The forty-third measure is a whole note chord. The forty-fourth measure is a whole note chord. The forty-fifth measure is a whole note chord. The forty-sixth measure is a whole note chord. The forty-seventh measure is a whole note chord. The forty-eighth measure is a whole note chord. The forty-ninth measure is a whole note chord. The fiftieth measure is a whole note chord. The fifty-first measure is a whole note chord. The fifty-second measure is a whole note chord. The fifty-third measure is a whole note chord. The fifty-fourth measure is a whole note chord. The fifty-fifth measure is a whole note chord. The fifty-sixth measure is a whole note chord. The fifty-seventh measure is a whole note chord. The fifty-eighth measure is a whole note chord. The fifty-ninth measure is a whole note chord. The sixtieth measure is a whole note chord. The sixty-first measure is a whole note chord. The sixty-second measure is a whole note chord. The sixty-third measure is a whole note chord. The sixty-fourth measure is a whole note chord. The sixty-fifth measure is a whole note chord. The sixty-sixth measure is a whole note chord. The sixty-seventh measure is a whole note chord. The sixty-eighth measure is a whole note chord. The sixty-ninth measure is a whole note chord. The seventieth measure is a whole note chord. The seventy-first measure is a whole note chord. The seventy-second measure is a whole note chord. The seventy-third measure is a whole note chord. The seventy-fourth measure is a whole note chord. The seventy-fifth measure is a whole note chord. The seventy-sixth measure is a whole note chord. The seventy-seventh measure is a whole note chord. The seventy-eighth measure is a whole note chord. The seventy-ninth measure is a whole note chord. The eightieth measure is a whole note chord. The eighty-first measure is a whole note chord. The eighty-second measure is a whole note chord. The eighty-third measure is a whole note chord. The eighty-fourth measure is a whole note chord. The eighty-fifth measure is a whole note chord. The eighty-sixth measure is a whole note chord. The eighty-seventh measure is a whole note chord. The eighty-eighth measure is a whole note chord. The eighty-ninth measure is a whole note chord. The ninetieth measure is a whole note chord. The ninety-first measure is a whole note chord. The ninety-second measure is a whole note chord. The ninety-third measure is a whole note chord. The ninety-fourth measure is a whole note chord. The ninety-fifth measure is a whole note chord. The ninety-sixth measure is a whole note chord. The ninety-seventh measure is a whole note chord. The ninety-eighth measure is a whole note chord. The ninety-ninth measure is a whole note chord. The hundredth measure is a whole note chord.

104

2

110

105-106

114

Cl.

*sfz*

The first system of the musical score is written on a single staff with a treble clef and a 2/4 time signature. It consists of four measures. The first measure is a whole note, labeled with a boxed '118' above it and '118-129' below it. The second measure is a whole note, labeled with a boxed '130' above it and 'cl.' below it. The third measure is a whole note, labeled with a boxed '2' above it and '131-132' below it. The fourth measure is a whole note, labeled with a boxed '133' above it and '133-140' below it. The notes in the second, third, and fourth measures are: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

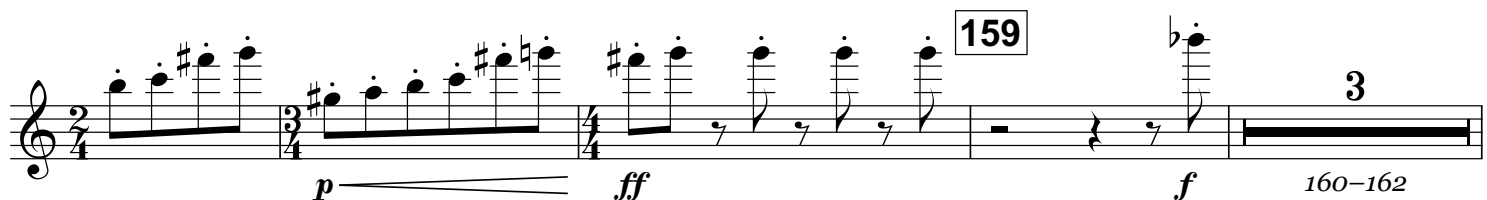
144

146-147

*p*

The first system of the musical score is written on a single staff in treble clef. It begins with a forte (*f*) dynamic marking. The melody consists of eighth and quarter notes, with some notes beamed together. The key signature has one sharp (F#). The system concludes with a double bar line and a 3/4 time signature.

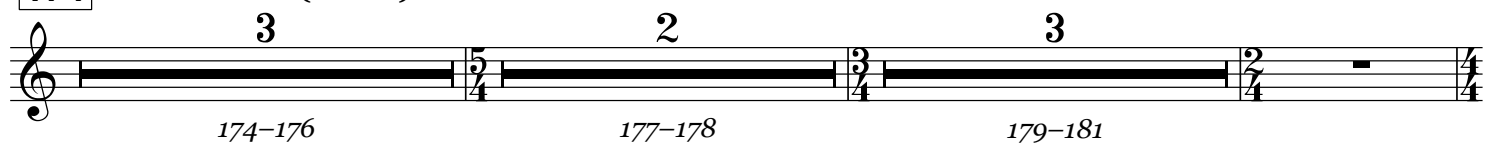
**152** 

**159** 

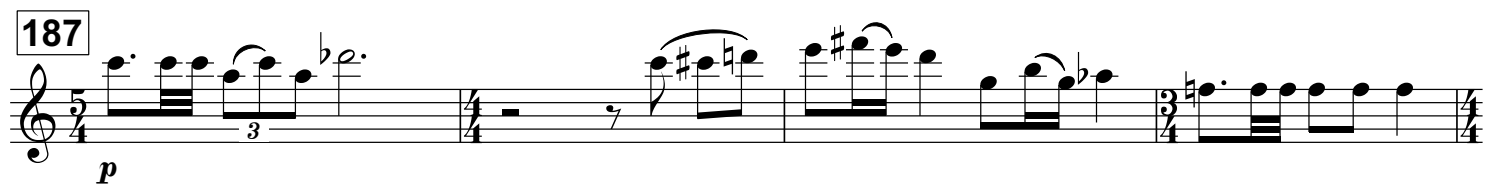
**163** 

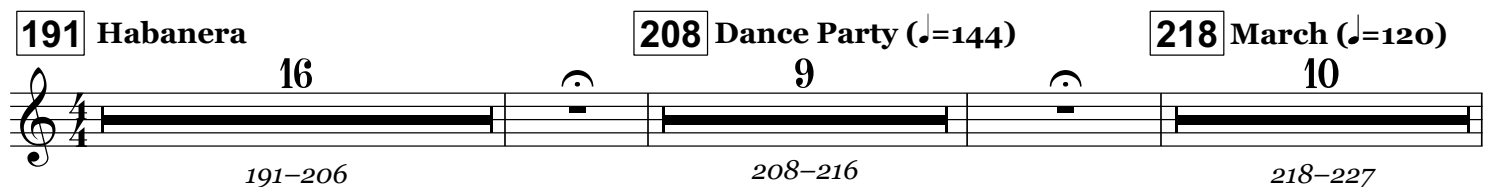
## The Harmony Games

**174** Meno mosso (♩=108)



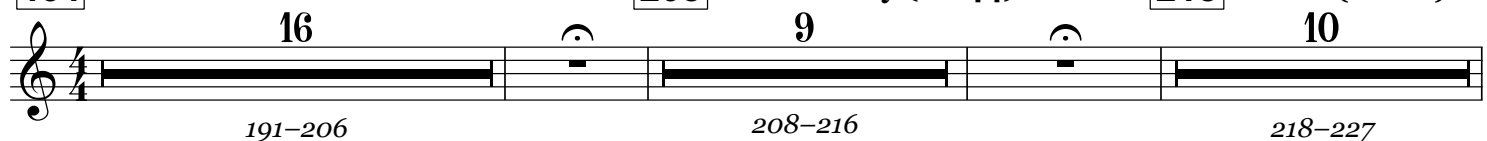
**183** 

**187** 

**191** Habanera 

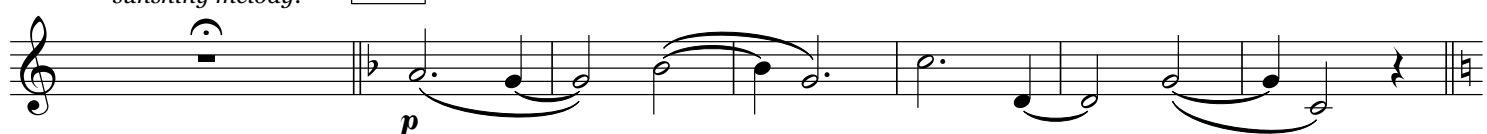
**208** Dance Party (♩=144)

**218** March (♩=120)



N: "a beautiful  
sunshiny melody."

**229** Pastoral (♩=108)

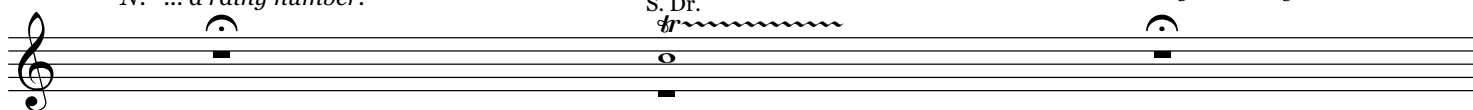
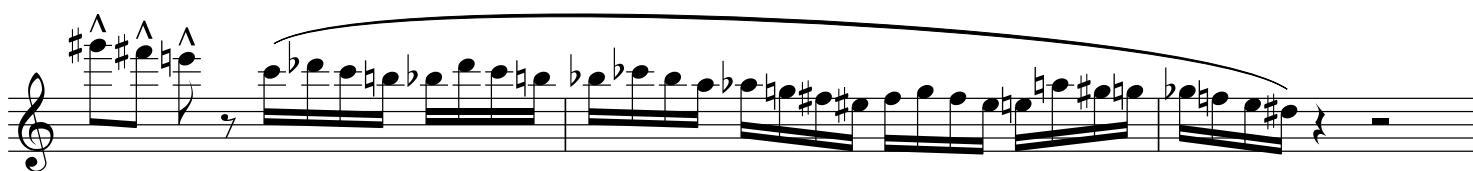
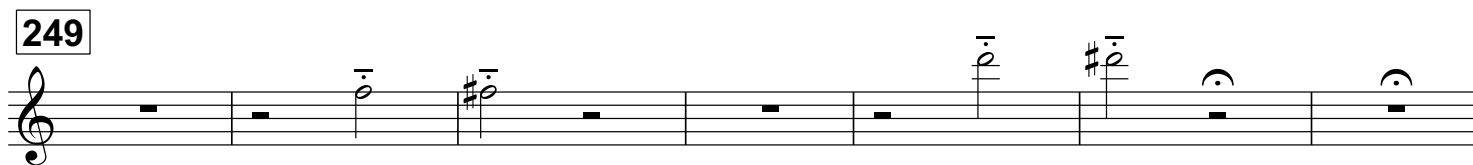
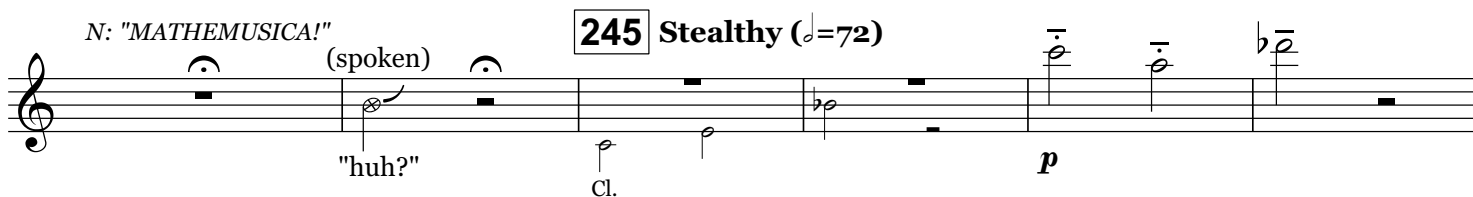


**235 Rain**

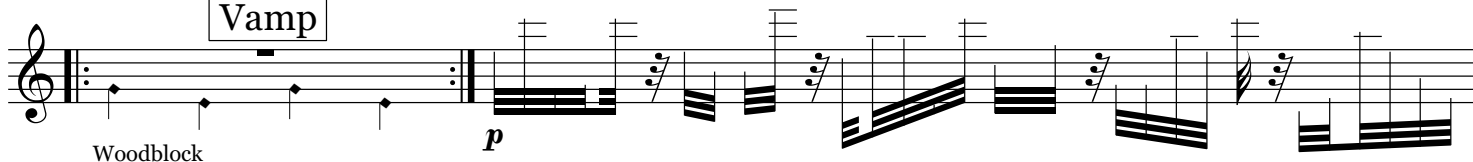
N: "... a rainy number."

S. Dr.

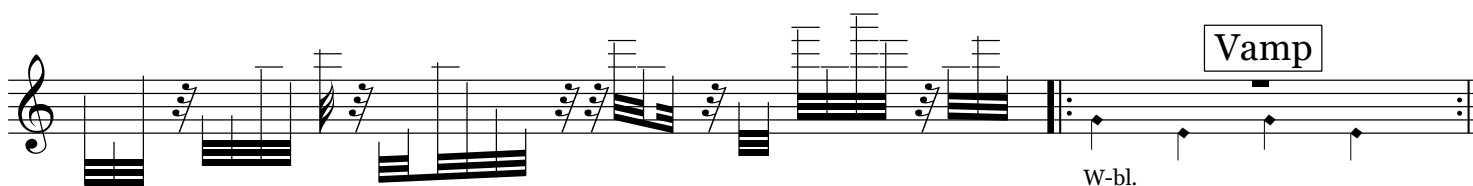
"...blew everyone away"

**236 Tornado (♩=144)****241****256 Tick-tock (♩=120)**

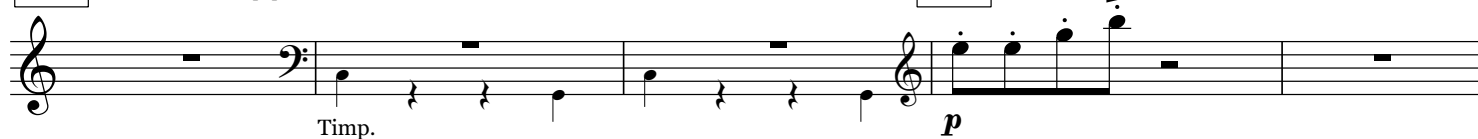
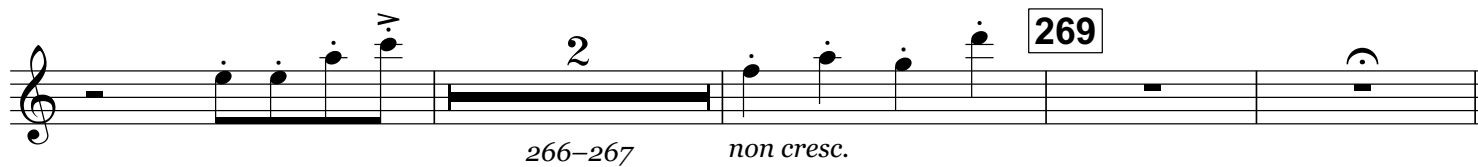
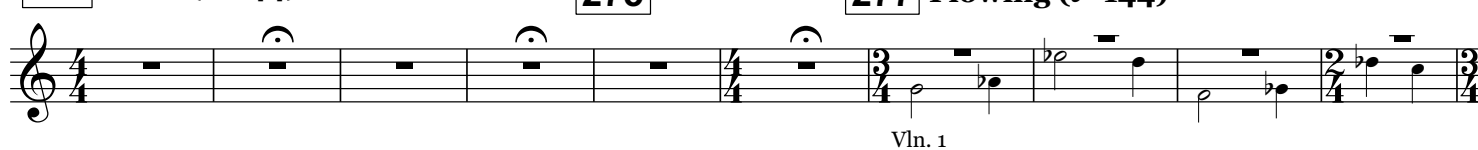
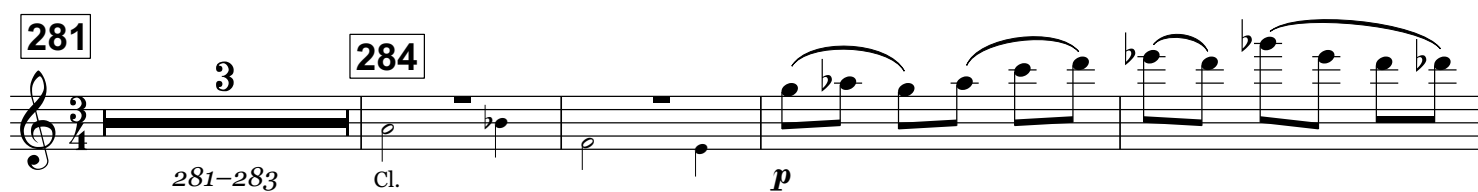
N: "... started talking at once"

**accel.**  
(random high notes/rhythms)**Vamp**

Woodblock

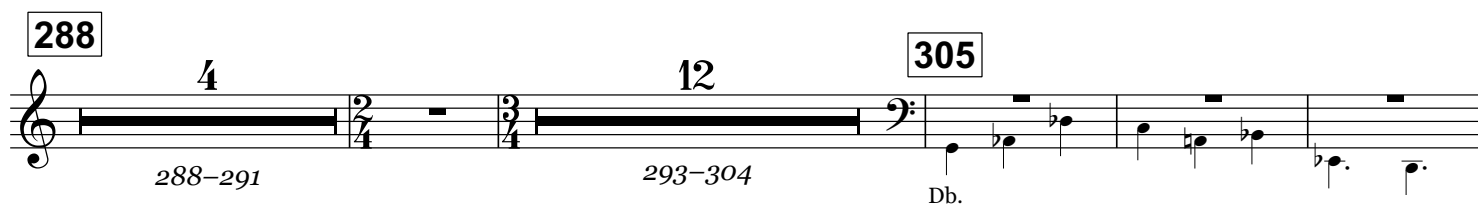
**Faster (♩=144)**

W-bl.

**260** Brisk (♩=144)**263****STRINGS****271** Brisk (♩=144)**275****277** Flowing (♩=144)**281****284**

281-283

Cl.

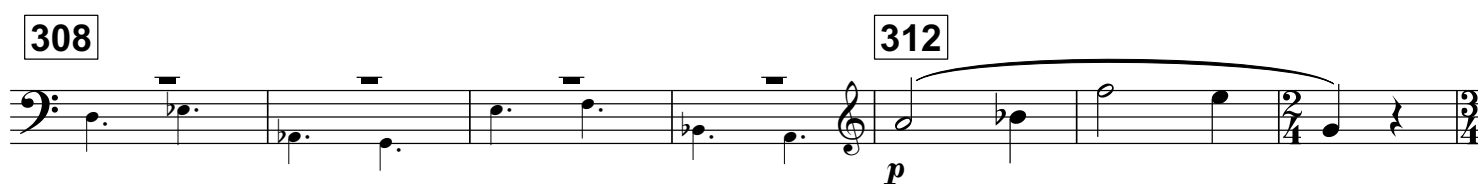
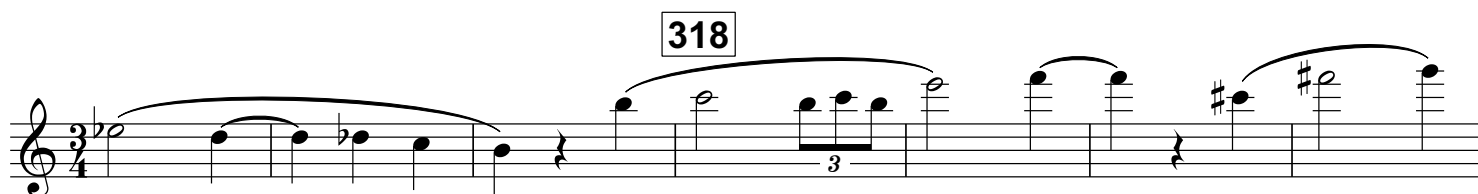
*p***288**

288-291

293-304

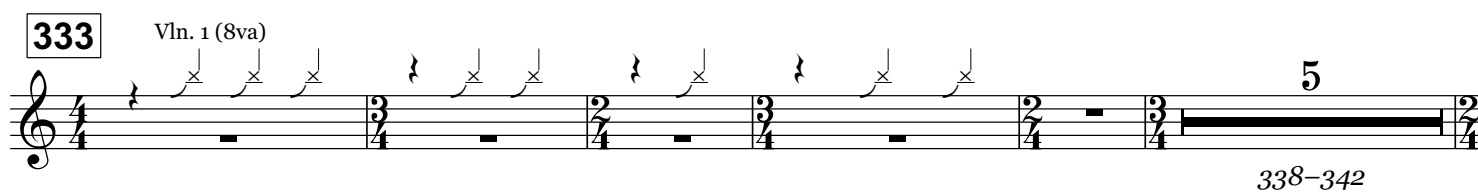
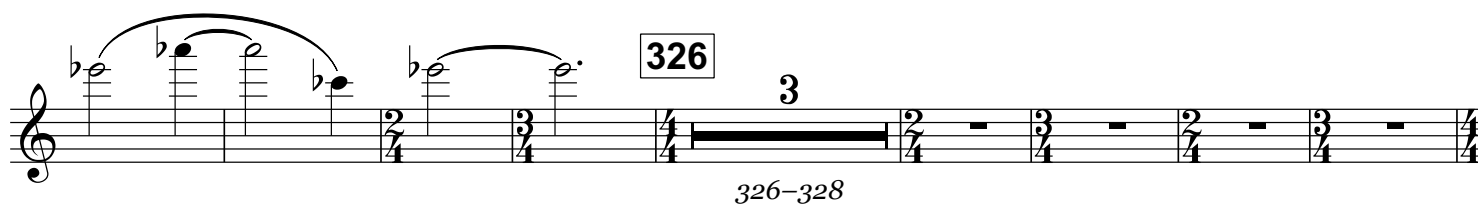
**305**

Db.

**308****312***p***318****326**

3

326-328

**333**

Vln. 1 (8va)

5

338-342

**344** *mp*

**348**

**353** Harp, L'istesso tempo (♩=144)

**367**

357-358 360-365

371-372

**376** Lively (♩=144)

**381**

376-377 379-380 383-384 386-387

**395**

**399**

389-390 392-393

**408**

**416**

401-402 404-406 408-409 411-414 416-422

**424**

424-427 429-432

**435**

Cl.

**439** Strings Finale (♩=144)

**445** *mf* bend

**447** bend

448-449 *p*



## WINDS

## 454 Whimsical (♩=104)

5 Perc. 3 3

454-458

## 463

N: "Wonderful" "Whimsical" "Wacky" "Woodwinds"

*mf*

## 467

N: "We blow air through them to make them sound" "... whistle loudly!" 469 "... soft whistle" "... really short one!"

*f* *p*

## 472

N: "... everyone ready?"

*sfz* *mf*

## 476

N: "... honorary woodwind family members!"

## 479 Aviary (♩=104)

*mf*

## 484

*p* *mf*

N: "We fly circles around our opponents."

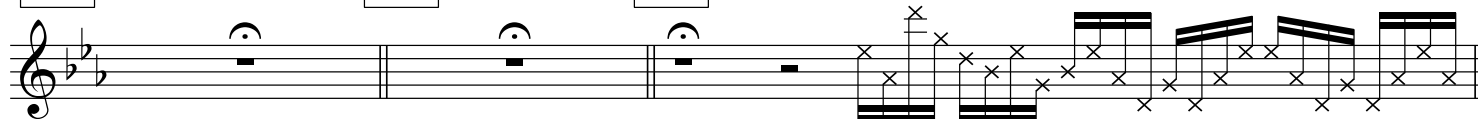
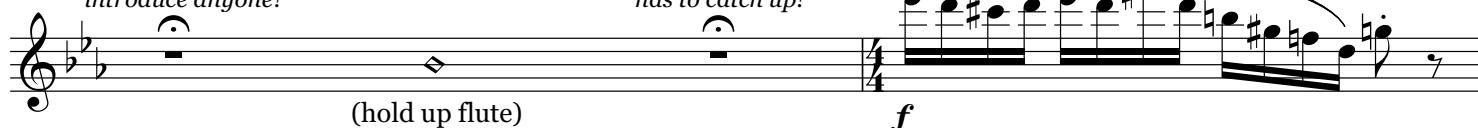
## 491 Sprightly (♩=160)

*dim.* *p* *f* *p*

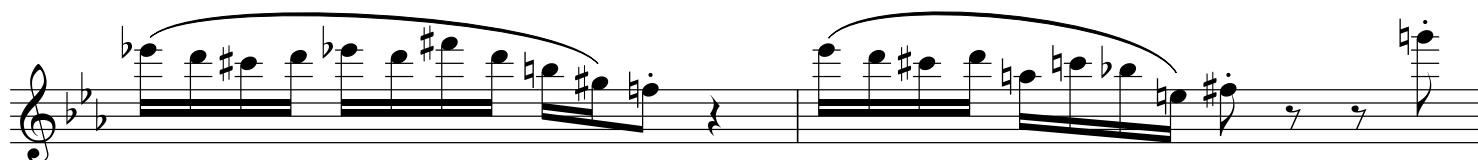
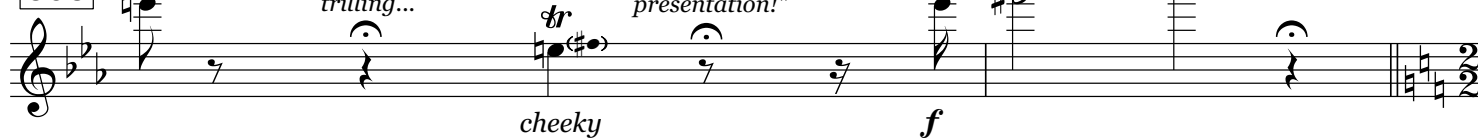
*flz.* *cresc.* *f* *ord.*

**497** Clarinet**498** Bassoon**499** Oboe

"tuning"

**500** FluteN: "Did I forget to  
introduce anyone?""... everyone else  
has to catch up!"**501** Sprightly (♩=160)

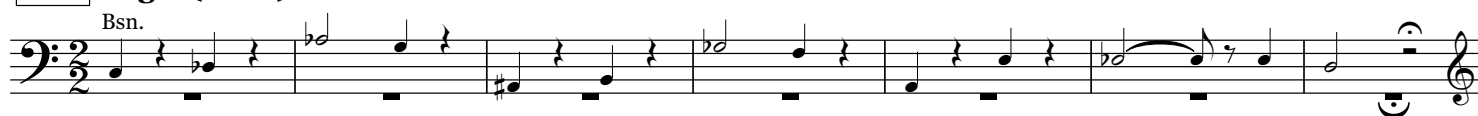
(hold up flute)

*f**f***508**N: "... our  
trilling...""...THRILLING,  
mathemusical  
presentation!"

cheeky

*f***510** Regal (♩=80)

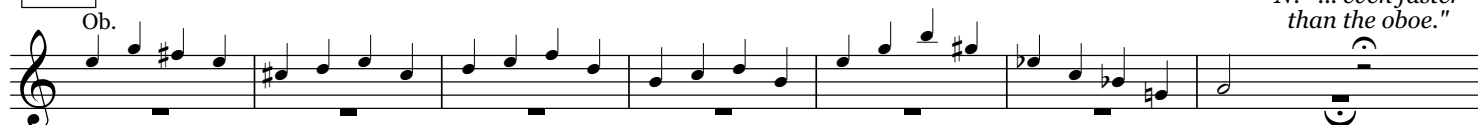
Bsn.

**517**

Cl.

**524**

Ob.

N: "... even faster  
than the oboe."

531

solo

*mf*

538

**562 Winds Finale**  
**poco agitato (♩=88)**

Cl.

*f* 3

568

*f*

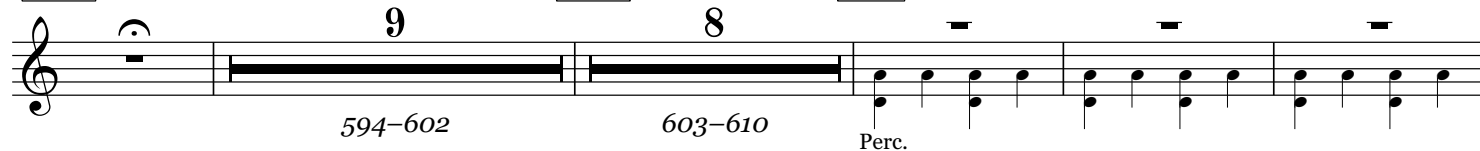
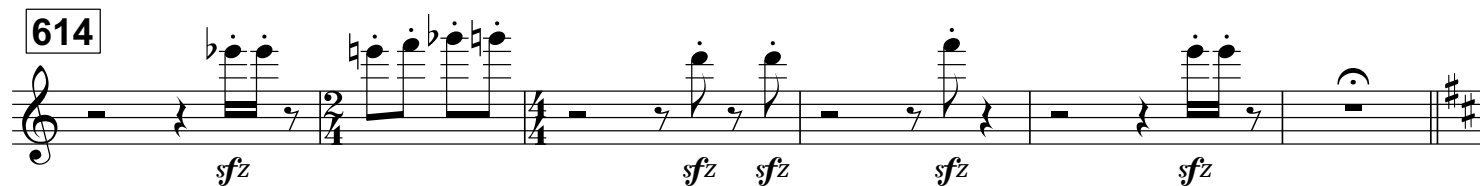
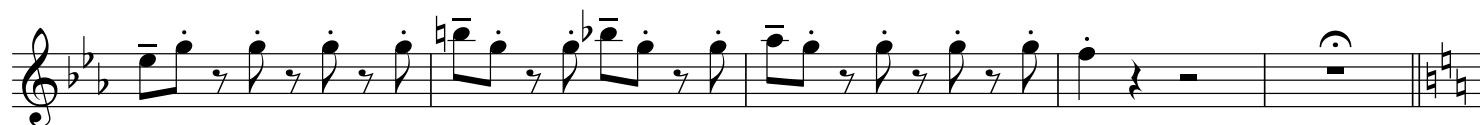
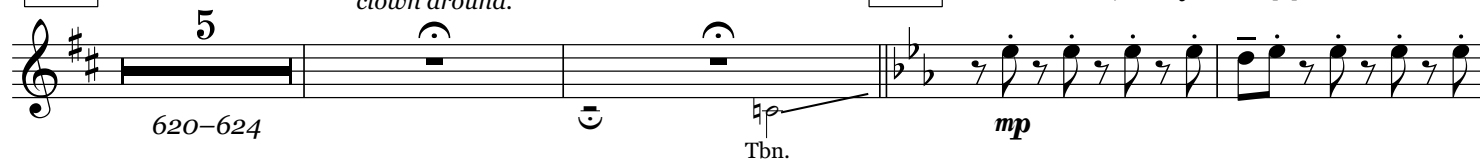
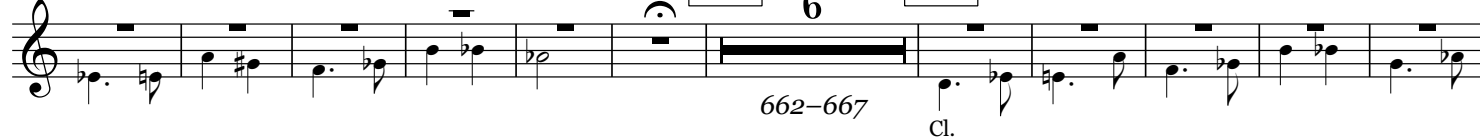
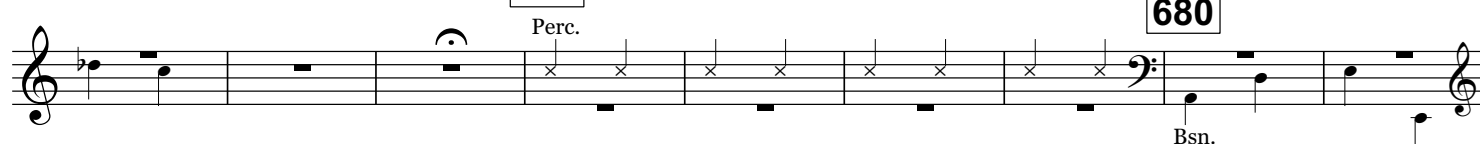
3

572

*ff*

The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of several groups of notes, some of which are beamed together in groups of three, indicated by a '3' below the staff. The notes are primarily eighth and sixteenth notes, with some quarter notes. The system ends with a double bar line.

[illegible]

**BRASS****593****Fanfare** (♩=120)**603****March****611****Tuba****614****620** **Horns***N: "... they just slide and clown around."***627****Trombone, Silly** (♩=144)**638****Trumpet** (♩=120)**645****Comfortably** (♩=108)**652****662****6****668****676****Faster** (♩=120)**680**

**682** *mf* **688** **690** **Lilting** (♩=54) **3** **690-692**

**Bsn.**

**701** **708** **701-707** **Tpt.**

**716** **Faster** (♩=58) **723** **716-719** **Hn.** *mf*

**731** **733-734** **736-737**

**739** **742** **750** **Somber** (♩=80) **739-740** **742-748** **Cl.**

**755** **Hopeful** (♩=160)

**762** **Brass Finale** (♩=160) **766** **764-765** **Tpt.** *f*

768-769 Tpt. **770** *mf*

**778** Freely Vamp Vamp

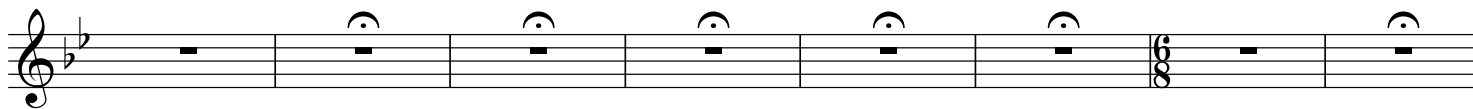
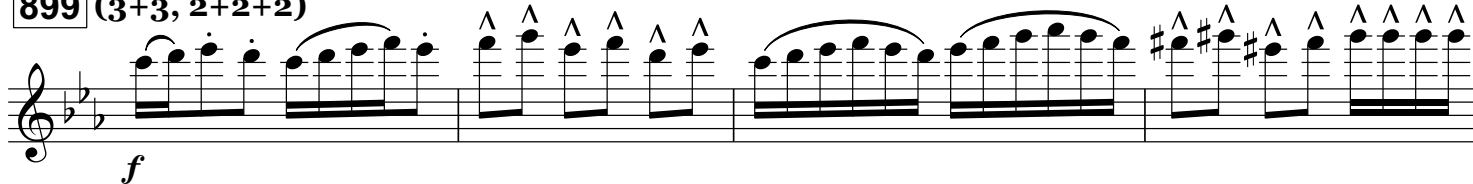
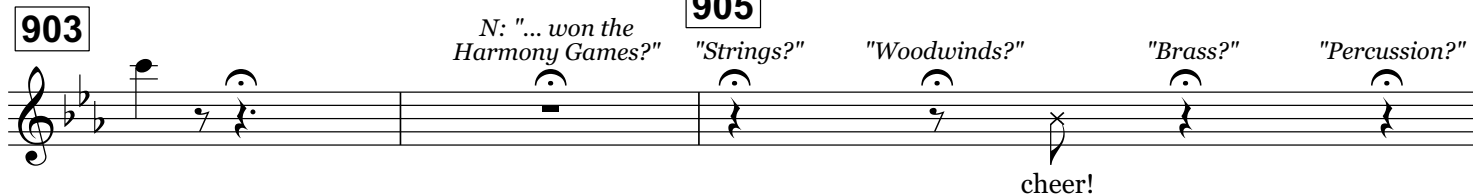
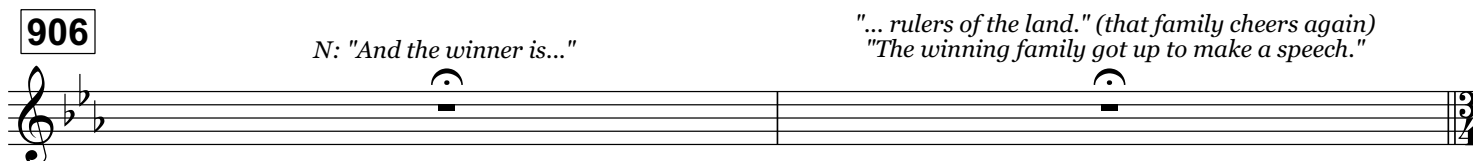
## PERCUSSION

**781** In tempo (♩=144) **787** A little slower (♩=108)

**797** In tempo (♩=144) **810** Chillin' (♩=108)

**815** Glock. **826** Vc.

**829** Tpt. *mf*

**845** Dramatic**851** Grouping (♩.=80)**853** (3+3)**859** (2+2+2)**865** Percussion Finale (3+3, 2+2+2)**881****887****896** (3+3)**899** (3+3, 2+2+2)**903****905****906**

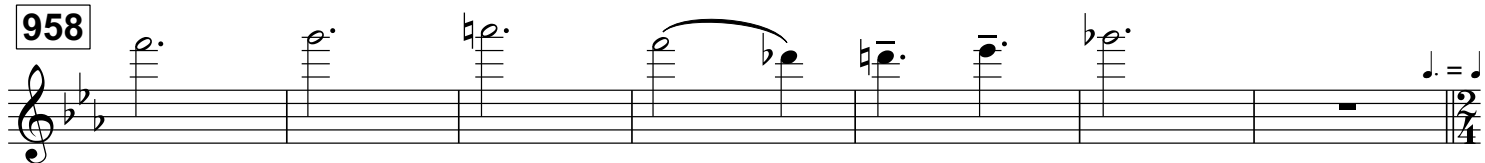
**908** Moderato assai (♩=60)

952

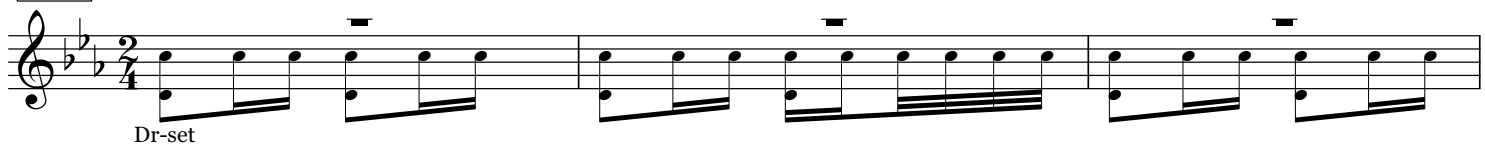
*p*



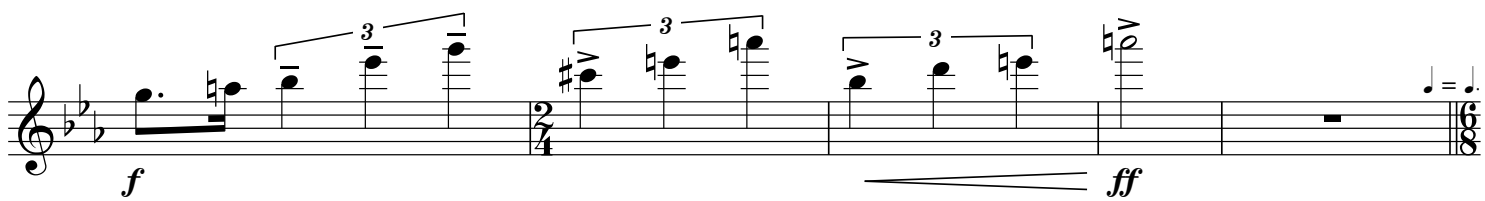
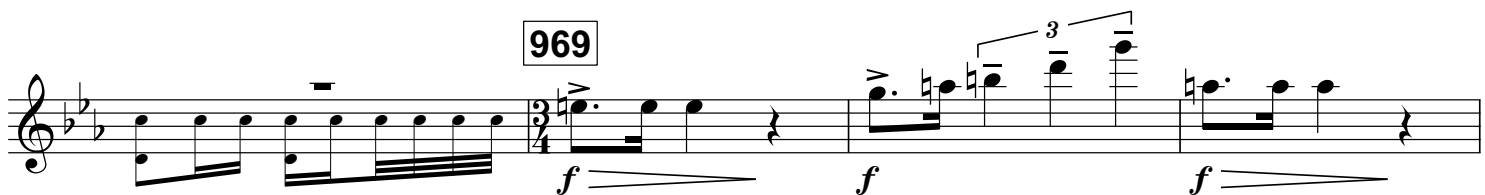
958



965 March (♩=120)

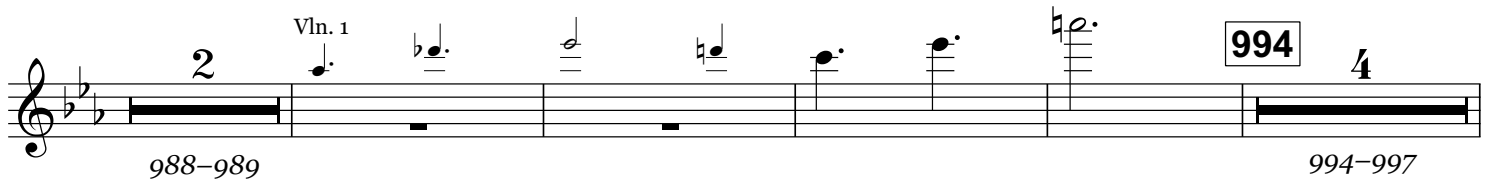
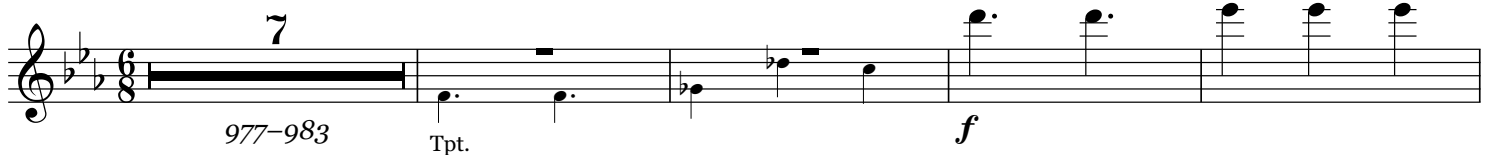


969

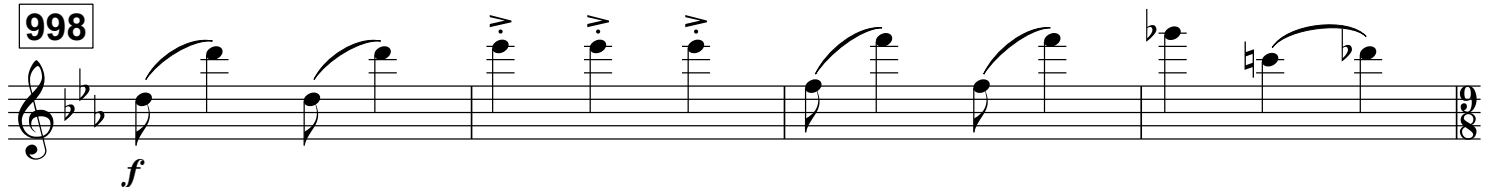


977 Fast (♩=180)  
(3+3, 2+2+2)

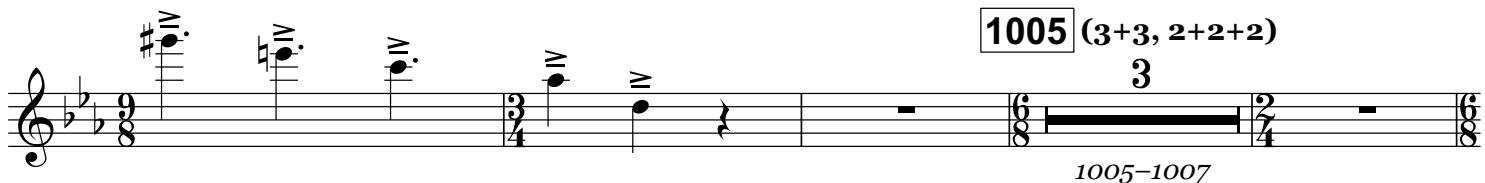
986



998



1005 (3+3, 2+2+2)



1009 Vln. 1

1013 *p*

1017 *f*

1023 *ff* *rit.* *cresc.*

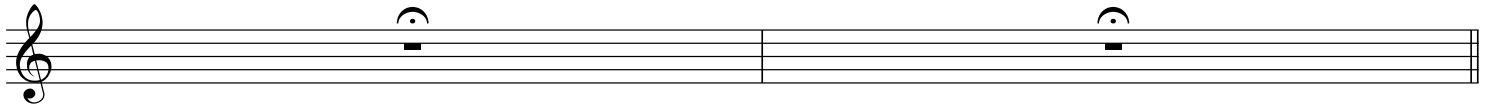
1027 Grand (♩=80) 2 1027-1028 *f*

1032 *f* *p* *ff*

1039 *rit.* *A tempo* (♩=180)

# Guided Q & A

## I. INTRO

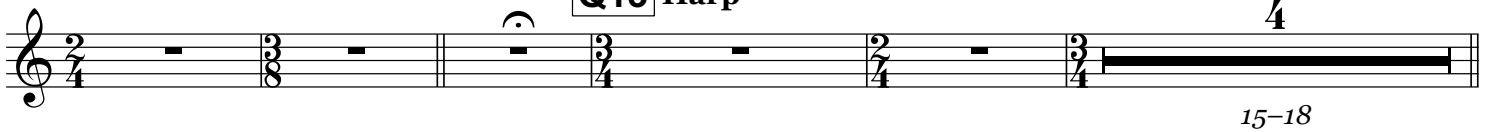


## II. STRINGS

**Q4** Aggressive (♩=144)



**Q13** Harp



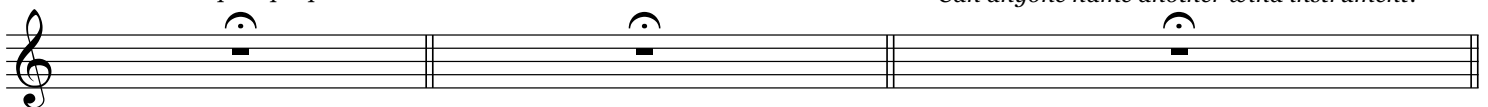
15-18

## III. WINDS

N: "... can disappear and sneak up on people?"

**Q20** Clarinet (cadenza)

"Can anyone name another wind instrument?"



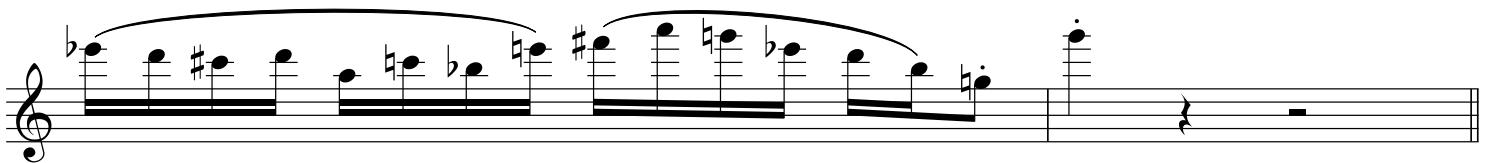
Flute (Opt.)

**Q23** (♩=160)

N: "Do flutes play high and fast or low and slow?"



*mf*

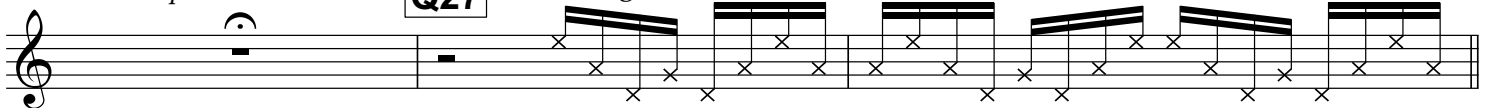


Oboe (Opt.)

N: "The oboe, who has the purest tone."

**Q27**

"tuning"



Bassoon (Opt.)

N: "Does the bassoon like to play high or low?"

**Q30** (♩=96)



*p*

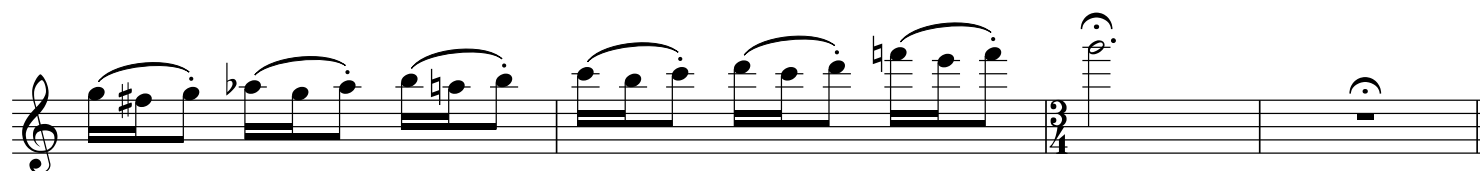


33

## IV. DYNAMICS

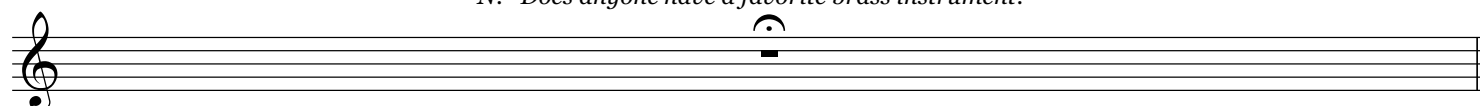
**Q38** Soft Music (♩=150)

N: "... but with the whole orchestra playing!"

**Q48** Loud Music

## V. BRASS

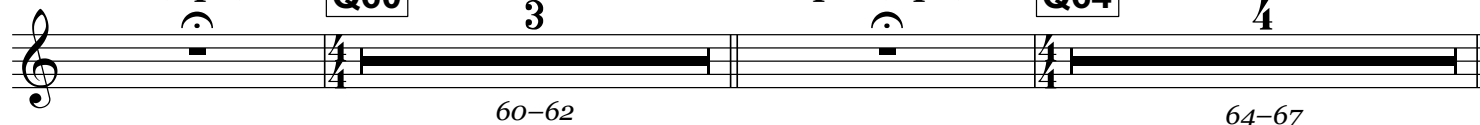
N: "Does anyone have a favorite brass instrument?"

**Horns (Opt.)****Q60**

3

**Trumpet (Opt.)****Q64**

4

**Trombone (Opt.)**

N: "sliding that the trombone does so well?"

**Q69** (♩=144)

3

**Tuba (Opt.)**

N: "Does the tuba play high or low?"

**Q77** (♩=120)

## VI. PERCUSSION

**Q83** (Tambourine) (Guero) 2 (Drums) 2

85-86 88-89

**Q91** (♩.=80) (3+3, 2+2+2) **Q97**

Timp. 4 93-96 *f*

## VII. TEMPO

*N: "... exciting battle music at the beginning of our story? It went like this."*

**Q103** Brisk (♩.=144)

Timp. *f*

*p* *ff*

*N: "What happens if we play that same music very slowly?"*

**Q112** Lugubrious (♩.=72)

*f*

*p* *ff*

*N: "What did that sound like?"*

## VIII. "GUESTS" CONDUCTING

**Q122**

start ca. ♩.=50

Flexible tempo, rubato, etc. Follow the "guests"

## IX. OUTRO

 N: "back to you,  
HOST"

**Q138**

 "... you never know what you will  
discover at the Symphony!"

**Q139**

Fast (♩=180)

**Q144**

(3+3, 2+2+2)