The Harmony Games

**Errata List**

YANIV COMMENTS 8/8/22 IN RED UNDERLINE

**General Notes**

1. All your edits have been marked in orange – this is just to ensure we transfer everything to the other files. All questions/areas where we need you to do a check are marked in pink. THANKS
2. Note that the Title font will be updated in the final version to the correct version.THANKS
3. Added barlines to the narrator line - I referred to the *Conductor's Spellbook* which has this and I think it looks nice and organised. THIS IS FINE WITH ME
4. The narrator text is slightly smaller. I printed out a score and realised that the text was quite large and unwieldy on print - it looks a little cleaner now, and is also easier to format as well. THANKS FOR CHECKING IT OUT IN PRINT
5. Increased the border thickness for rehearsal marks – felt that the thinner borders looked tacky – what do you think? Additionally, for Rehearsal marks with 3-4 digits, to avoid pushing the tempi very far to the right of the note, and to also avoid collision issues with notes, especially when the flutes or violins play quite high, I tend to push them more to the left. See m. 236 as an example. I’ve got it to hide the background so that if it’s over a barline it still looks clean. THANKS FOR MAKING IT LOOK BETTER
6. At times, I chose to use combined staves for some instruments.
   1. for eg. m. 98 – the combined staves here helps see the context and relationship between the two instruments SEE MY EMAIL FOR COMMENTS
   2. and M. 463 – sometimes it was done to fit more systems within a page. There is voice crossing in the bassoons, but it is minimal. CLEAR, THANKS!
   3. didn’t do it when there was a lot of voice crossing.MAKES SENSE

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| **Instrument** | **Bar** | **Issue** | **Answer** |
| **Hns 3-4** | 142 | Should this start at |  |
| **Oboes** | 99-100 | I added slurs similar to your edit for the flutes and clarinets. Was I correct? | **great** |
| **Violin II** | 273-74 | Is this also divisi like the violin I and viola or is it non div.? | **ok either way** |
| **Viola** | 291 | It says ***f sole***. Is it supposed to be a solo? | **no. violas are a feminine noun in italian. 1 viola should be sola. Section violas should always be tutte not tutti. therefore if it is a section solo, correct italian would be sole.** |
| **All** | 352, 363 | You mentioned the possibility of breaking up this bar. I think it’s fine as is – do you have a specific decision on this based on the previous rehearsal/performance of this work? | **I agree it is better as one bar. do you think it should be a 3/4 bar (right now it is 9/4 where the time signature is hidden) and the fermatas would be over quarter notes, and the AHEM would be a quarter note** |
| **Trumpet, Perc., Harp, Cellos and Basses** | 1039, 1041 | Are there meant to be notes in these bars, or are there meant to be full-bar rests here? | **they are meant to be full bar, but because they fly by, i thought it may be easier for those instruments to see the duration of the rest instead of whole bar rests. fine with the change.** |
| **Flute/ Picc** | Q32 | Piccolo drops out for one beat here, is this intentional – or do you want it to be playing that A#? Also, can I respell this whole bar with flats instead for all instruments? | **good catch. flats = fine.** |
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**There are a few global things that I would like to discuss:**

1. **Time signatures - I understand that the time signature format you chose is cleaner. BUT I find it much harder as a conductor to use this type of layout. My preference is to keep it standard, on each staff. If someone really want to try this way, we need time signatures on each family of instruments, and they need to be bigger or more obvious. There may be a score where this format is more appropriate, but for this piece please revert back to standard.**
2. **a2 versus always using stems up/down and rests for non-playing part- I understand that a2 can be cleaner but as a conductor I find it much harder to figure out who is playing. If you turn to a random page in the score, you would have to go back to the beginning of a passage to identify whether it is unison or a single player unless a2 is written on every page, or 1 or 2 is written on every page.**
   1. **Related- when a single wind player is playing, choosing to hide the shared staff and only displaying the staff of the playing instrument - this is decidedly not my preference. Again, it means the conductor must make 2 steps when turning to a page to see who is playing, first look at the bar in question, and then look at the beginning of the system as well. shared staff with stems up and rests for tacet player make it clear immediately.**
   2. **if you chose a2 formatting, then there are many more passages where unisons should be made (i highlighted many places that I found in the score). I'm fine with this choice, but it may take a few more passes to make sure every page is correct.**
3. **Text placement is mostly great, I made a few observations where I think it could be tightened or look better.**
4. **Shortened instrument names should always have transpositions. There's also a Sibelius trick to make it clear when a Staff has two voices. I'm including a random page from a score i've been working on and reengraving for Gabriel Prokofiev.**
5. **We discussed whether the full version of this work should be for TIMP+2. I am happy to take care of this myself. I just haven't had time and won't have time until september. The performance in Grand Rapids has been pushed back a few months, so I will have a little time to do this.**
6. **"To Fl. 2" "to pic" - I am always unsure whether the score needs to reflect this or whether the indication should only be in the part.**
7. **There are some times when some strings are playing, and you chose to hide the violins, for example. I find it a little easier to see empty violin staves and more quickly understand which strings are playing, so generally i choose to show them as well. This may be inappropriate for the passages in question, but just a thought**

**m. 276 – to change to a single 4/4 bar in all score and parts.**

**m. 352 – to change to a single ¾ bar in all score and parts.**

**m. 363 – to change to a single ¾ bar in all score and parts.**

**m. 428 – ensure using normal semibreve rest not breve.**