

Harvest Ritual

For String Orchestra, Grade 3
by Jeffrey Hart (ASCAP)

Instrumentation

1 - Full Score
8 - Violin 1
8 - Violin 2
3 - Violin 3 (Viola T.C.)
5 - Viola
5 - Cello
5 - Bass*

Note from the Editor:

In this grade 3 work, 1st Violins and Cellos will utilize basic shifting.
A Violin 3 part is provided as an alternative/enhancement to Viola.
*A Cello 2 part that doubles the Bass is available as a free download.
- Katie O'Hara LaBrie

Full Set - \$60.00

Extra Conductor Score - \$10.00

Extra Part - \$4.00



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Program Notes:

Harvest Ritual evokes a variety of pastoral scenes from the autumn season: the hard work and joy of the harvest, the rich colors of the falling leaves, and the full harvest moon. Advancing musicians will enjoy the vibrant rhythmic passages and memorable melodies while performing in a variety of key centers and moods!

About the music:

The main (A) theme of the piece, in E dorian, is introduced in 1 to 29. Note that the violas and cellos take the melody in 23, and should be brought to the foreground until the tutti decrescendo into the second theme.

The second (B) theme, which is lighter in nature, begins at 29 and is in G major. The second violins and violas add interesting passing tones and harmony starting at 37.

The main (A) theme returns at 47, but this time the second violins take the melody at 55, which is imitated by the violas and cellos (59) and then the basses (61), who are responsible for the transition into the third theme.

The third (C) theme begins at 68, is in B dorian, and is more expressive and connected in nature. The climax of this section occurs at 82, with a cascade of eighth notes passed from the upper strings downward, meant to depict falling leaves. The vertical harmony from 82 to 84 contains 6ths, 7ths, and 9ths, so it may be a good idea to isolate each of these six chords for balance and intonation.

Following the da capo, the coda (89) features layered fragments of the main (A) theme in the upper strings, presented over top of a brief reprise of the third (C) theme in the lower strings at 93. The closing material in E major (101) brings the piece to a triumphant close.

I hope you, your performers, and your audience enjoy this piece! - Jeff



About the Composer

Jeffrey Hart is a composer and arranger in the classical and jazz traditions. His works have earned recognition from the American String Teachers Association (ASTA) and the Pennsylvania Music Educators Association (PMEA). Jeffrey holds music degrees from The University of Toledo and Duquesne University. He taught band and music courses at the high school and middle school levels for over a decade in southeast Pennsylvania, and now serves as a music teacher in his home state of Delaware. He has presented sessions at local and state level PMEA conferences. Jeffrey can be heard performing in the Philadelphia area with the Blackbird Society Orchestra and the Pennsylvania Symphonic Winds.

Harvest Ritual

Score
Grade 3
Duration 3:25

Jeffrey Hart
(ASCAP)

With vigor $\text{♩} = 86$



Violin 1 *mf*

Violin 2 *mp*

Viola *mp*

Cello *mp*

Double Bass *mp*

2 3 4 5

Vln. 1

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

6 7 8 9 10 11

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2

15

(V) div. V

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

12 13 14 15 16 17

fp *f* *f* *f* *f* *f*

3 4 3 3

#8

23

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

18 19 20 21 22 23

mf *mf* *mf* *mf* *mf* *mf*

-1 4

V

29 **Sweetly**

To Coda
(?)

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

24 25 26 27 28 29

mp

p

p

div.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

30 31 32 33 34 35

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4

37

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

36 37 38 39 40 41

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

42 43 44 45 46

div.

47 With vigor

Score for measures 47-52. The score is for five instruments: Vln. 1, Vln. 2, Vla., Vc., and D.B. The key signature is one sharp (F#). The tempo/mood is 'With vigor'. The dynamics are marked *f* (forte) at the beginning of each measure. The Vln. 1 part features a melodic line with eighth and sixteenth notes, including a trill in measure 52. The Vln. 2 part provides harmonic support with chords and single notes. The Vla. part has a melodic line with eighth notes. The Vc. and D.B. parts provide a bass line with eighth and sixteenth notes. The Vc. part has a 'div.' (divisi) marking in measure 50. The D.B. part has a 'div.' marking in measure 51.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

f

47 48 49 50 51 52

55

Score for measures 53-58. The score is for five instruments: Vln. 1, Vln. 2, Vla., Vc., and D.B. The key signature is one sharp (F#). The dynamics are marked *mf* (mezzo-forte) at the beginning of each measure. The Vln. 1 part features a melodic line with eighth and sixteenth notes, including a trill in measure 55. The Vln. 2 part provides harmonic support with chords and single notes. The Vla. part has a melodic line with eighth notes. The Vc. and D.B. parts provide a bass line with eighth and sixteenth notes. The Vc. part has a 'div.' (divisi) marking in measure 55. The D.B. part has a 'div.' marking in measure 56.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mf

53 54 55 56 57 58

rit.

Score for measures 59-64, featuring Vln. 1, Vln. 2, Vla., Vc., and D.B. The key signature is one sharp (F#). The tempo marking *rit.* is present above measure 61.

Measures 59-64:

- Vln. 1:** Rests in measures 59-60, then whole notes in measures 61-64.
- Vln. 2:** Half notes in measures 59-60, then whole notes in measures 61-64.
- Vla.:** Quarter notes in measures 59-60, then a triplet of eighth notes in measure 61, followed by whole notes in measures 62-64.
- Vc.:** Quarter notes in measures 59-60, then a triplet of eighth notes in measure 61, followed by whole notes in measures 62-64.
- D.B.:** Rests in measures 59-60, then quarter notes in measures 61-64.

Measure numbers 59, 60, 61, 62, 63, 64 are indicated below the staves.

68 Nobly ♩ = 86

Score for measures 65-71, featuring Vln. 1, Vln. 2, Vla., Vc., and D.B. The key signature changes to two sharps (F# and C#) at measure 68. The tempo marking *mp* (mezzo-piano) is present below measures 66, 68, and 69.

Measures 65-71:

- Vln. 1:** Rests in measures 65-67, then whole notes in measures 68-71.
- Vln. 2:** Rests in measures 65-67, then quarter notes in measures 68-71.
- Vla.:** Rests in measures 65-67, then quarter notes in measures 68-71.
- Vc.:** Half notes in measures 65-67, then quarter notes in measures 68-71.
- D.B.:** Half notes in measures 65-67, then quarter notes in measures 68-71.

Measure numbers 65, 66, 67, 68, 69, 70, 71 are indicated below the staves.

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76 div.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

72 73 74 75 76 77

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

78 79 80 81 82 83

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8

D.S. al Coda
tempo primo

The musical score for measures 84-88 is as follows:

- Measure 84:**
 - Vln. 1:** Rest, *rit.*
 - Vln. 2:** Quarter note G4, *mp*
 - Vla.:** Quarter note G2, quarter note A2, quarter note B2, quarter note C3, *mp*
 - Vc.:** Quarter note G2, *mp*
 - D.B.:** Quarter note G2, *mp*
- Measure 85:**
 - Vln. 1:** Rest
 - Vln. 2:** Rest
 - Vla.:** Quarter note D3, *p*
 - Vc.:** Quarter note G2, *p*
 - D.B.:** Quarter note G2, *p*
- Measure 86:**
 - Vln. 1:** Rest
 - Vln. 2:** Quarter note G4, *p*
 - Vla.:** Rest
 - Vc.:** Quarter note G2, *p*
 - D.B.:** Quarter note G2, *p*
- Measure 87:**
 - Vln. 1:** Rest
 - Vln. 2:** Quarter note G4, *p*
 - Vla.:** Rest
 - Vc.:** Quarter note G2, *p*
 - D.B.:** Quarter note G2, *p*
- Measure 88:**
 - Vln. 1:** Quarter note G4, *mf*
 - Vln. 2:** Quarter note G4, *p*
 - Vla.:** Quarter note G2, *p*
 - Vc.:** Quarter note G2, *p*
 - D.B.:** Quarter note G2, *p*

89 Coda

93

Vln. 1

sub. *p*

mp

f

div.

Vln. 2

sub. *p*

mp

f

V

Vla.

mp

f

V

Vc.

f

div.

D.B.

f

89 90 91 92 93 94

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Score for measures 95-99, featuring Vln. 1, Vln. 2, Vla., Vc., and D.B. The key signature is one sharp (F#). The dynamics are marked *sub. mp* for measures 95-98 and *mp* for measure 99.

Measures 95, 96, 97, 98, and 99 are shown. The dynamics are *sub. mp* for measures 95-98 and *mp* for measure 99.

Score for measures 100-105, featuring Vln. 1, Vln. 2, Vla., Vc., and D.B. The key signature is one sharp (F#). The dynamics are marked *f*, *ff*, and *fff*. The section includes a *div.* (divisi) marking for measures 101-105.

Measures 100, 101, 102, 103, 104, and 105 are shown. The dynamics are *f*, *ff*, and *fff*. The section includes a *div.* (divisi) marking for measures 101-105.

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