

The Harmony Games

*An interactive and educational work
for narrator and orchestra*

FULL ORCHESTRA

Music and Text by
Yaniv Segal

The Harmony Games
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commissioned by Artis–Naples: The Naples Philharmonic
Andrey Boreyko, Music Director

First Performance (chamber version): September 25, 2018
Daniels Pavilion, Naples, Florida
The Naples Philharmonic,
Radu Paponiu, Conductor

First Performance (full version): October 3, 2021
Hawkins Amphitheatre at Bartley Ranch, Reno, Nevada
The Reno Philharmonic,
Laura Jackson, Conductor

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MATHEMUSICA!!

After fighting for as long as anyone could remember, four families come together through the power of music in *The Harmony Games*.

This educational program for orchestra introduces young concertgoers to the families and instruments that comprise an orchestra while demonstrating numerous ways in which math and music are related.

Although originally intended for elementary students, the program is interactive, inspirational, and fun for all ages.

DURATION

***The Harmony Games* is divided into two sections:**

- I. The Harmony Games (approx. 42 minutes)
- II. Optional Guided Q&A (approx. 6-15 minutes)

NARRATION

- The narrator should be amplified, ideally with a hands-free microphone. Once an accurate level is set, it should not be necessary to mix the balance during performance.
- The narrator should be located where communication with the conductor is possible.
- A stool and music stand with stand light may be provided.
- Narrator Traits: The timing and delivery of the narration is integral to a smooth and effective performance of *The Harmony Games*. An ideal narrator is someone who is comfortable reading music and aware of pacing. A singer or actor with Broadway/show experience would be an example of a desirable candidate – someone who has great stage presence while also recognizing their role in an ensemble.

VISUALS

- *The Harmony Games* may be performed with or without additional visuals.
- Accompanying artwork is available from the composer, provided electronically as a PowerPoint document.
- Slide cues are marked in the Stage Manager's Score.
- If using visuals, it is recommended to project the slideshow above or behind the orchestra, the stage should be darkened, and individual stand lights should be provided to enable greater contrast and visibility of the projections.
- The conductor remains illuminated throughout.

LIGHTING

- For optional dramatic effect, whether using accompanying artwork or not, it is effective to dim lights on stage and use individual stand lights for the musicians and a conductor special on the podium.
- During corresponding musical sections (ex: Strings, Winds, Brass, Percussion), if lighting conditions permit, it is helpful to highlight different sections/musicians of the orchestra.

OPTIONAL Q&A

The Harmony Games may be performed with the Optional Guided Q&A when presented as an educational or family program. The text and examples that are provided may be freely altered based on time constraints or artistic judgement. The contents are as follows:

- I. INTRO. Listening comprehension questions (ca. 1')
- II. Strings. Re-identification of all strings and harp (ca. 1')
- III. Winds. Clarinet followed by Flute and/or Oboe and/or Bassoon (ca. 1-2')
- IV. DYNAMICS. Soft/soli vs. loud/tutti (ca. 1')
- V. Brass. Horns and/or Trumpet and/or Trombone and/or Tuba (ca. 1-2')
- VI. Percussion.
 - a. Shake, Scrape, Strike (ca. 1')
 - b. Re-identification of 6 beats as 3+3, 2+2+2 (ca. 1')
- VII. TEMPO. Fast vs. slow (ca. 1')
- VIII. CONDUCTING. Conducting with 2-4 volunteer(s) from audience (ca. 2-4')
- IX. OUTRO. (ca 1')

NOTE: Some orchestras require performances to be under 50' in total length. If this timing is desirable, it is recommended to do the following sections (marked in CAPS above): Intro, Dynamics, Tempo, Conducting, and Outro. This duration is about 7-8 minutes, is varied, interactive, and engaging, and is an effective musical and educational end to the performance.

OPTIONAL TEACHER MATERIALS

Optional teacher materials are available in PDF format. These include an overall synopsis of *The Harmony Games*, section breakdowns, what to expect from a concert, glossary of terms, discussion topics and questions, and further class activities.

EPISODES FORMAT

Alternate text and library indications are available, by request, to produce *The Harmony Games* in a four-part mini-series where each episode is under 20 minutes.

ORCHESTRAL PARTS

- Full version: use complete orchestral set.
- Chamber version: use subset of winds/brass from the complete orchestral set.
- Percussion: parts differ from Full to Chamber version, both are provided.
- String parts are the same in both versions.

INSTRUMENTATION

Full Orchestra

- Narrator
- 2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons
- 4 French Horns in F
2 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba
- Timpani
2 Percussion
- Harp
- Strings

Chamber Orchestra

- Narrator
- 1 Flute
1 Oboe
1 Clarinet in Bb
1 Bassoon
- 2 French Horns in F
1 Trumpet in C
1 Trombone
1 Tuba
- Timpani/Percussion 2
Percussion 1
- Harp
- Strings (min 4.4.3.3.2)

PERCUSSION LIST and KEY

Timpani + 2

Timpani
29", 26", 24", 22"

Percussion 1
Drum Kit (Snare*, Bass/Kick Drum*, Hi-hat, Cymbals**, 3 Toms)
Triangle***
Mark Tree
Tambourine

Drumset

Bass/Kick Drum*

Toms

Snare Drum*

Hi-hat

Cymbals**

Triangle***

Mark Tree

Tambourine

shakehit

* at discretion: small, muffled
** at discretion: crash, splash, susp.
*** high

Percussion 2
Glockenspiel
2 Agogo Bells
Whistle
Slide Whistle
Suspended Cymbal + Bow
Tam-tam
2 Wood Blocks
Guiro
Rain Stick

Glockenspiel

Agogo Bells

Whistle

Slide Whistle

Susp. Cym. bowed

Tam-Tam

Wood Blocks

Guiro

Rain Stick

The Harmony Games

for full orchestra

Yaniv Segal

INTRODUCTION
Brisk (♩=144)

Flute 1

Flute 2/Piccolo

Oboes 1
2

Clarinets in B♭ 1
2

Bassoons 1
2

Horns in F 1
2

Horns in F 3
4

Trumpets in C 1
2

Trombones 1
2

Bass Trombone
Tuba

Timpani

Drum Set

Percussion 1

Percussion 2

Narrator

Harp

INTRODUCTION
Brisk (♩=144)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Good morning everyone! Welcome to The Harmony Games with the
ORCHESTRA, led by conductor NAME!

Narr.	My name is NAME and I'm thrilled to be with you today.	Let me ask you a question: Have any of you ever heard a live symphony orchestra before?	Wow, that's great!	Hearing music performed live by so many musicians is an exhilarating experience!
-------	--	---	--------------------	--

[illegible]

10

Violins 1 and 2, Viola, Violoncello, and Double Bass. The score shows a 6-measure phrase. Measures 1-4 are whole rests for all instruments. Measures 5-6 show a pizzicato entry for the strings. Violoncello and Double Bass play a half note G2 in measure 5 and a half note F2 in measure 6. The dynamic is marked 'p' (piano).

[illegible]

Narr. 15 I have another question: 17 Do you know the story of The Harmony Games - when musicians first began to play together?

The musical score features six staves. The top staff is for the Narrator, with a text line above it. Below it are five staves for string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The string parts begin at measure 15 with a piano (*p*) dynamic. They play a melodic line in Vln. 1 and a rhythmic pattern in Vln. 2, Vla., Vc., and Db. The dynamic changes to forte (*f*) at measure 17. The string parts continue with the same melodic and rhythmic patterns. The Narrator's text is aligned with the measures: "I have another question:" spans measures 15-16, and "Do you know the story of The Harmony Games - when musicians first began to play together?" spans measures 17-20.

poco a poco cresc.


21

arco




p poco a poco cresc.

arco



p poco a poco cresc.

arco



p poco a poco cresc.

29

Fl. 1
 Picc.
 Ob. 1
 2
 Cl. (B \flat) 1
 2
 Bsn. 1
 2
 (1.)
 Hn. (F) 1
 2
 Hn. (F) 3
 4
 Tpt. (C) 1
 2
 Tbn. 1
 2
 Btbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Hp.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

The score is for page 7 of a musical piece. It features a variety of instruments including woodwinds (Flute 1, Piccolo, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horns in F 1 & 2, Horns in F 3 & 4, Trumpet in C 1 & 2, Trombone 1 & 2, Baritone/Euphonium, and Tuba), percussion (Timpani, Percussion 1 & 2), harp (Hp.), and strings (Violins 1 & 2, Viola, Violoncello, and Double Bass). The woodwinds and brass sections have complex melodic lines with many slurs and ties. The percussion section includes a snare drum pattern in Perc. 1. The strings provide a harmonic foundation with various rhythmic patterns and slurs.

35

[illegible]

42

45

Hn. (F)
1
2

Tpt. (C)
1
2

Timp.

Perc. 1

Narr.

3

pp

pp

pp

pp

$\frac{2}{4}$ $\frac{3}{4}$

Our story begins in a faraway
land, many many years ago.

42

45

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

pp

pizz.
pp

pizz.
pp

pp

pp

pizz.
mp

pizz.
mp

$\frac{2}{4}$ $\frac{3}{4}$

48

Tri.

Perc. 1

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

There were four families, who all wanted to rule the land.

$\frac{2}{4}$ $\frac{3}{4}$

These families
were the:

Shimmering
Strings

mp

pizz.
mp

pizz.
mp

div.
mp

mp

mp

$\frac{2}{4}$ $\frac{3}{4}$

55

Perc. 1

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Wondrous Woodwinds

arco

mf warmly

arco

mf warmly

arco

mf warmly

arco

mf warmly

arco

mf warmly



64

67

64

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1.

mf

a2

f

1.

mf

2.

f

1.

mf

2.

f

1.

p

2.

p

72

Hn. (F)₁₂

Hn. (F)₃₄

Tpt. (C)₁₂

Tbn.₁₂

Btbn.
Tba.

Timp.

Perc. 1

Narr.

Hp.

Brilliant Brass

and the Poignant Percussion!

72

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

mf

mf

mp

mp

mp

77

Timp.

Perc. 1

Perc. 2

Narr.

Glockenspiel

Cymbal sponge

Even though each of the families loved music, they just could not get along.

mf

f

f

f

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

84 BATTLE

The musical score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- Fl. 1/2:** Flute 1 and 2, both in 4/4 time, with rests in all measures.
- Ob. 1/2:** Oboe 1 and 2, both in 4/4 time, with rests in all measures.
- Cl. (Bb) 1/2:** Clarinet in B-flat 1 and 2, both in 4/4 time, with rests in all measures.
- Bsn. 1/2:** Bassoon 1 and 2, both in 4/4 time, with rests in all measures.
- Hn. (F) 1/2:** Horn in F 1 and 2, both in 4/4 time, with rests in all measures.
- Hn. (F) 3/4:** Horn in F 3 and 4, both in 4/4 time, with rests in all measures.
- Tpt. (C) 1/2:** Trumpet in C 1 and 2, both in 4/4 time, with rests in all measures.
- Tbn. 1/2:** Trombone 1 and 2, both in 4/4 time, with rests in all measures.
- Btbn. Tba.:** Baritone Trombone and Tuba, both in 4/4 time, with rests in all measures.
- Timp.:** Timpani, in 4/4 time, with a melody starting in the second measure of the first system and continuing through the second system.
- Perc. 1:** Percussion 1, in 4/4 time, with a melody starting in the second measure of the first system and continuing through the second system.
- Perc. 2:** Percussion 2, in 4/4 time, with rests in all measures.
- Narr.:** Narrator, in 4/4 time, with text: "No one from one family was allowed to play with another." in the first system, and "There were epic battles for control over the land." in the second system.
- Hp.:** Harp, in 4/4 time, with rests in all measures.

The score is divided into two systems, each with a key signature change from 4/4 to 3/4 and back to 4/4. The first system contains measures 1-4, and the second system contains measures 5-8. The tempo is marked "Allegretto" and the dynamics are "p" (piano).

82

84 BATTLE

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

p

unis.

92

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Detailed description: This block contains the musical notation for measures 92 through 95 for the woodwind and percussion sections. The measures are divided into four measures by bar lines. The time signature changes from 2/4 to 3/4 and then to 4/4. The instruments include Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horns in F 1 & 2 and 3 & 4, Trumpets in C 1 & 2, Trombones 1 & 2, Baritone/Euphonium/Tuba, Timpani, Percussion 1 & 2, and Harp. Dynamics include p (piano), f (forte), and sfz (sforzando). The woodwinds and strings play melodic lines, while the percussion and harp provide rhythmic accompaniment.

92

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for measures 92 through 95 for the string section. The measures are divided into four measures by bar lines. The time signature changes from 2/4 to 3/4 and then to 4/4. The instruments include Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics include p (piano), f (forte), and ff (fortissimo). The strings play a melodic line that builds in intensity throughout the measures.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Perc. 1

Perc. 2

Narr.

Hp.

Hear the strings taking shots with their bows!

Vln. 1

Vln. 2

Vla.

Vc.

Db.

106

Timp. *f*
 Perc. 1 *f* choke
 Hp. *ff*

106

Vln. 1 *ff*
 Vln. 2 *ff*
 Vla. *ff*
 Vc. *ff*
 Db. *ff*

110

114

Cl. (B♭) 1 2
 Bsn. 1 2
 Timp.
 Perc. 1
 Hp. *8va*

110

114

Vln. 1 *p*
 Vln. 2 *p*
 Vla. *p*
 Vc. *p*
 Db. *p*

118

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

Timp.

Perc. 1

Narr.

Can you hear the percussion marching to battle?

118

Vln. 1

Vln. 2

Vla.

Vc.

Db.



120

124

Timp.

Perc. 1



126

Timp.

Perc. 1

Perc. 2

Suspended Cymbal
wooden stick

130 **133**

Cl. (B \flat) $\frac{1}{2}$ *p*

Bsn. $\frac{1}{2}$ *p*

Hn. (F) $\frac{1}{2}$

Tpt. (C) $\frac{1}{2}$ *f*

Timp.

Perc. 1 *pp*

Narr. And there's the Brass family trying to blow all the houses down! | | |

136

Cl. (B \flat) $\frac{1}{2}$

Bsn. $\frac{1}{2}$ *f*

Hn. (F) $\frac{1}{2}$ *ff*

Hn. (F) $\frac{3}{4}$ *ff*

Tpt. (C) $\frac{1}{2}$ *ff*

Tbn. $\frac{1}{2}$ *f*

Btbn. *f*

Tba. *ff*

Perc. 1 *f*

fl. or shake

fl. or shake

fl. or shake

fl. or shake

fl. or shake

144

147

Fl. 1

Ob. 1

Cl. (B \flat) 1

Bsn. 1

Hn. (F) 1

Hn. (F) 3/4

Tpt. (C) 1

Tbn. 1

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

147

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

This block contains the musical notation for measures 152 through 155 for the woodwind and percussion sections. The Flute 1 part features a melodic line with grace notes and a key signature change to one flat. The Clarinet in Bb and Bassoon parts provide harmonic support with various articulations. The Trombone 1 part has a rhythmic pattern marked with a forte (f) dynamic. The Percussion 1 part includes a snare drum pattern with a crescendo hairpin. The Horns and Trumpets are mostly silent in this passage. The Tuba/Euphonium part has a low, sustained line. The Timpani part has a simple rhythmic pattern. The Piano part is silent.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This block contains the musical notation for measures 152 through 155 for the string section. The Violin 1 part has a melodic line with a key signature change. The Violin 2 part has a similar melodic line. The Viola part has a sustained harmonic line. The Violoncello and Double Bass parts have a rhythmic pattern marked with an arco (arco) dynamic. The key signature changes to one flat in measure 153.

Fl. 1/2 *f* *p* *ff*
 Ob. 1/2 *f* *a2* *p* *ff*
 Cl. (B♭) 1/2 *f* *a2* *p* *ff*
 Bsn. 1/2
 Hn. (F) 1/2
 Hn. (F) 3/4
 Tpt. (C) 1/2 *a2* *f*
 Tbn. 1/2 *a2* *sfz*
 Btbn. Tba. *(a2)*
 Timp.
 Perc. 1 *+*
 Perc. 2
 Hp.
 Vln. 1 *p* *ff*
 Vln. 2 *p* *ff*
 Vla. *p* *ff*
 Vc. *p* *ff*
 Db. *p* *ff*

The score is for page 23 of a musical work. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Tuba, Timpani), percussion (Percussion 1 and 2), harp, and strings (Violins, Viola, Violoncello, Double Bass). The music is written in a complex, multi-measure format with various time signatures (3/4, 2/4, 4/4) and dynamic markings (f, p, ff, sfz). The woodwinds and strings play prominent melodic and harmonic roles, while the brass and percussion provide rhythmic support and texture. The harp plays a steady accompaniment. The overall mood is dramatic and intense, as indicated by the frequent use of fortissimo (ff) and sforzando (sfz) markings.

159

163

Fl. 1
2

1. *f*

mf

Ob. 1
2

1. *f*

dim.

p

Cl. (Bb) 1
2

1. *f*

dim.

p

Bsn. 1
2

1. *mf*

Hn. (F) 1
2

f

dim.

p

Tpt. (C) 1
2

1. *f*

mf

p

Tbn. 1
2

f

mf

Btbn.
Tba.

Tba.

Timp.

mf

p

Perc. 1

Perc. 2

Narr.

Until eventually everyone was so tired of constantly fighting that they all fell to the ground, exhausted.

Hp.

159

163

Vln. 1

pizz. *f*

dim.

p

Vln. 2

pizz. *f*

dim.

p

Vla.

pizz. *f*

dim.

p

Vc.

pizz. *f*

dim.

p

Db.

pizz. *f*

dim.

p

168

Fl. 1 2 (1.)

Ob. 1 2 (1.)

Cl. (Bb) 1 2 (1.) *mf* *dim.* *p* *pp*

Bsn. 1 2 (1.)

Hn. (F) 1 2 a2 via sord.

Tpt. (C) 1 2 (1.) via sord.

Tbn. 1 2 1. via sord.

Btbn. (Tba.)

Timp.

Perc. 1

Perc. 2 sponge *p*

Narr. | | | | | | | The family Elders declared a truce because all that fighting || all the time was no good.

Hp. hit strings *sfz*

168

Vln. 1 1. solo *mf* *mp* *p*

Vln. 2

Vla.

Vc.

Db. *f*

177

Cl. (B \flat) $\frac{1}{2}$

Bsn. $\frac{1}{2}$ (1.)

Hn. (F) $\frac{1}{2}$

Hn. (F) $\frac{3}{4}$ (4.)

Timp.

Narr. $\frac{3}{4}$ and the winner would become the next ruler of the land. $\frac{2}{4}$ $\frac{4}{4}$

Vln. 1

Vln. 2

Vla. $\frac{3}{4}$

Vc. $\frac{2}{4}$

Db. $\frac{2}{4}$

183

187

Measure 183: Flute, Oboe, Clarinet (Bb), and Bassoon are silent. Horns (F) play a chord of G4 and B4. Horn in F plays a descending eighth-note scale. Trumpet (C) and Trombone 1 play a triplet of eighth notes. Trombone 2 and Baritone/Euphonium play a half note. Timpani plays a half note. Narrator is silent. Harp is silent.

Measure 184: Flute, Oboe, Clarinet (Bb), and Bassoon are silent. Horns (F) play a chord of G4 and B4. Horn in F continues the descending eighth-note scale. Trumpet (C) and Trombone 1 play a triplet of eighth notes. Trombone 2 and Baritone/Euphonium play a half note. Timpani plays a half note. Narrator is silent. Harp is silent.

Measure 185: Flute, Oboe, Clarinet (Bb), and Bassoon are silent. Horns (F) play a chord of G4 and B4. Horn in F continues the descending eighth-note scale. Trumpet (C) and Trombone 1 play a triplet of eighth notes. Trombone 2 and Baritone/Euphonium play a half note. Timpani plays a half note. Narrator is silent. Harp is silent.

Measure 186: Flute, Oboe, Clarinet (Bb), and Bassoon are silent. Horns (F) play a chord of G4 and B4. Horn in F continues the descending eighth-note scale. Trumpet (C) and Trombone 1 play a triplet of eighth notes. Trombone 2 and Baritone/Euphonium play a half note. Timpani plays a half note. Narrator is silent. Harp is silent.

Measure 187: Flute, Oboe, Clarinet (Bb), and Bassoon are silent. Horns (F) are silent. Horn in F is silent. Trumpet (C) and Trombone 1 are silent. Trombone 2 and Baritone/Euphonium are silent. Timpani is silent. Narrator says: "Every Harmony Games had a special theme." Harp plays a sustained chord of G4 and B4.

191 Habanera

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Narr.

Hp.

One year, the theme was Dance Music.
The String Family won that year with a lilting Habanera.

(1.)

p

3

1.

p

4/4

3/4

4/4

4/4

4/4

191 Habanera

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div. 1 solo on top

altri, pizz.

pizz.

mf

mf

pizz.

mf

4/4

3/4

4/4

4/4

4/4



195

Bsn. 1 2

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Guero

div. 1 solo on top

mf schmaltsy

behind bridge, *sfz* heavy pressure

(sim.)

3

3

4/4

4/4

4/4

4/4

4/4

201

(1.)

Bsn. 1
2

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Bsn. 1
2

Perc. 2

Narr.

(wide vib.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

When the theme was Party Music, the Percussion Family reveled and rejoiced in victory!

208 Dance Party (♩=144)

Perc. 1

Agogo Bells + Whistle

Perc. 2

f

213

Perc. 1

Perc. 2

Narr.

The Brass family marched to victory in the Parade Music year!



218 March (♩=120)

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

p

mf

f

p secco



224

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Last Games, the theme was Music and Weather.

The Strings came up with a beautiful sunshiny melody:

229 Pastoral (♩=108)

Fl. 1

Fl. 2

Ob. 1
2

Cl. (B♭) 1
2

Bsn. 1
2

Hp.

229 Pastoral (♩=108)

Vln. 1

Vln. 2

Vla.

Vc.

Db.



235 Rain

ca 4-5"

Perc. 1

Perc. 2

Narr.

brushes

Rain Stick

The Percussion worked on a rainy number,

But the Woodwinds' tornado music literally blew everyone away.

236 Tornado (♩=144)

Fl. 1

f

Picc.

f

Ob. 1

f

Ob. 2

f

Cl. 1

f

Cl. 2

f

Bsn. 1

f

Bsn. 2

f

Hn. (F) 1

p *sfz*

Hn. (F) 2

p *sfz*

Hn. (F) 3

p *sfz*

Hn. (F) 4

p *sfz*

Tpt. (C) 1

p *sfz*

Tpt. (C) 2

p *sfz*

Tbn. 1

p *sfz*

Tbn. 2

p *sfz*

Btbn.

p *sfz*

Tba.

p *sfz*

a2
air through the instrument

a2
air through the instrument

a2
air through the instrument

a2
air through the instrument

a2
air through the instrument

a2
air through the instrument

236 Tornado (♩=144)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score page, numbered 33, contains staves for various instruments. The woodwind section includes Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The brass section includes Horns in F (Hn. (F) 1 and 2, Hn. (F) 3 and 4), Trumpets in C (Tpt. (C) 1 and 2), Trombones 1 and 2 (Tbn. 1 and 2), and Baritone/Euphonium (Btbn. Tba.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into two measures. The first measure shows active parts for Fl. 1, Picc., Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, and the lower brass instruments (Tbn. 1, 2 and Btbn. Tba.), which play a short phrase marked with a crescendo hairpin and a fortissimo (sfz) dynamic. The second measure features a sustained, melodic line in the Horns and Trombones, marked with a crescendo hairpin and dynamics of piano (p) and fortissimo (sfz). The other instruments in the woodwind and string sections are silent in the second measure.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sticks



The musical notation for sticks consists of a single eighth note on the first line of the staff, followed by a whole rest on the first line. Below the staff, there is a stylized graphic of two crossed sticks.

Things had been the same for so long, but for the 50th Games, the elders announced a special theme:

(announcer:)
MATHEMUSICA!!

241

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Measure	Violin 1	Violin 2	Viola	Violoncello	Double Bass
241	G2	G2	G2	G2	G2
242	Bb2	Bb2	Bb2	Bb2	Bb2
243	D3	D3	D3	D3	D3

245 Stealthy (♩=72)

249

Fl. 1 2
spoken: huh?

Ob. 1
spoken: huh?

Ob. 2
spoken: huh?

Cl. 1
spoken: huh?

Cl. 2
spoken: huh?

Bsn. 1
spoken: huh?

Bsn. 2
spoken: huh?

Hn. (F) 1 2
spoken: huh?

Hn. (F) 3 4
spoken: huh?

Tpt. (C) 1 2
spoken: huh?

Tbn. 1 2
spoken: huh?

Btbn.
Tba.
spoken: huh?

Timp.
spoken: huh?

Perc. 1
spoken: huh?

Perc. 2
spoken: huh?

Narr.
The rules were announced: | Each family must show how Math relates to Music. You have one hour to compose a piece of music. |

Hp.
spoken: huh?

245 Stealthy (♩=72)

249

Vln. 1
spoken: huh?

Vln. 2
spoken: huh?

Vla.
spoken: huh?

Vc.
spoken: huh?

Db.
spoken: huh?

256

Tick-tock (♩=120)

Vamp

Fl. 1
2

Ob. 1

Ob. 2

Cl. (B♭) 1
2

Bsn. 1

Bsn. 2

Timp.

Perc. 1

Perc. 2

Whistle

Woodblocks

Narr.

The family whose music is the most interesting, most impressive, and best able to explain Math will be crowned the winner.

On your mark,
Get set,
Go!

The families were in a panic.

"What does music have to do with Math?" they asked each other.

"Math is Math. Music is Music! What should we do? What should we do?"

Everyone started talking at once!

Hp.

256

Tick-tock (♩=120)

Vamp

Vln. 1

Vln. 2

Vla.

Vc.

Db.

accel. Faster (♩=144)

Fl. 1 2

a2 (random high notes/rhythms)

p

Ob. 1 2

a2 (random notes/rhythms)

p

Cl. (B♭) 1 2

a2 (random notes/rhythms)

p

Bsn. 1 2

a2 (random notes/rhythms)

p

Hn. (F) 1 2

a2 (speak/whisper through mouthpiece)

p

Hn. (F) 3 4

a2 (speak/whisper through mouthpiece)

p

Tpt. (C) 1 2

a2 (speak/whisper through mouthpiece)

p

Tbn. 1 2

a2 (speak/whisper through mouthpiece)

p

Btbn. Tba.

a2 (speak/whisper through mouthpiece)

p

Perc. 1

Perc. 2

But quickly they settled down to work,
focusing on their talents and unique
musical skills, knowing they only had
one hour to create the best piece of
mathematical music to win!

Narr.

accel. Faster (♩=144)

Vln. 1

(random high notes/rhythms)

pp *tasto or pont.*

Vln. 2

(random notes/rhythms)

pp *tasto or pont.*

Vla.

(random notes/rhythms)

pp, *tasto or pont.*

Vc.

(random notes/rhythms)

pp *tasto or pont.*

Db.

(random notes/rhythms)

pp *tasto or pont.*

Vamp

263

Hp.

The harp part consists of five measures. The first three measures are whole rests. The fourth measure begins with a piano (*p*) dynamic and contains a half note G4, a half rest, and a whole rest. The fifth measure contains a whole rest.

Fl. 1

Fl. 2

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1

Bsn. 2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Timp.

Perc. 1

Perc. 2

Glockenspiel

Narr.

and then perform your Magnificent Melodious Mathematical Music!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

STRINGS
271 Brisk (♩=144)

269

Perc. 2

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Let the Harmony Games Begin!

First up will be the String Family.

(glsp.)

f

arco

fp

arco

fp



Perc. 2

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Lady Viola, the string family representative, looked a little nervous as she started.

(Viola:) Hello Everyone, we are the String Family.

div.

f

div.

f

div.

f

arco

fp

arco

fp

275

Narr.

Has anyone here ever
played on a string
instrument before?

Oh goody, I see some hands, that makes
me feel a lot less nervous.

We string players pull our bows back and
forth to make the strings vibrate and
create sound.

unis. *f* 3

raise bow up high

unis. *f* 3

raise bow up high

unis. *f* 3

raise bow up high

f 3

raise bow up high

f

raise bow up high

≡

277 Flowing (♩=144)

Hn. (F) 1 *p*

Hn. (F) 3 *p*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

281

284

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The smallest and highest is the violin |

288

291

Fl. 1
2

Ob. 1
2

Cl. (B♭) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

1.
p

1.
p

mf

mf

Narr. | The viola is larger and has a deeper sound |

288

291

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

f sole

295

1.

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Larger and lower still is the cello.

298

302

Ob. 1 2

Narr.

Hp.

298

302

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The biggest and lowest is the double bass.

305 308

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

f

p

mp



312 318

Fl. 1 2

Ob. 1 2

Cl. 1

Cl. 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

p

p

p

f

f

f

f

326

Fl. 1
2

Ob. 1
2

Cl. 1

Cl. 2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Narr.

We battle our opponents, high and low.

326

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

328

Timp.

Perc. 1

Drum Set

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

ff

ff

ff

ff

333

Timp.

Perc. 1

Vln. 1

Vln. 2

Vla.

Vc.

Db.

==

339

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

But mostly we like elegant and graceful melodies.

344

348

344

348

352

353 Harp
L'istesso tempo (♩=144)

Narr.

Did I introduce everyone in the String family?

No?

Whom did I forget?

Oh yeah!
The Harp!

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Hp.

spoken: "ahem"

f solo



357

Hp.



363

Right, the bow!

364

Narr.

Wait a minute!
What did I just say string players need to use to make the strings vibrate?

But since harpists don't have bows, they have to pluck the strings instead!

The rest of the Strings family can also use their fingers to pluck the strings

Hp.

Vln. 1

raise bow up high

Vln. 2

raise bow up high

Vla.

raise bow up high

Vc.

raise bow up high

Db.

raise bow up high

367

371

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

mp

f



376 Lively (♩=144)

Narr.

Now that's everyone in the family. So it is time for our Mathemusica presentation: Creating a Melody through addition.

Let's start with one note

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

(pizz.)

f

(pizz.)

f

(pizz.)

f

(pizz.)

f

(pizz.)

f

379

381

Narr. | The same note can be REALLY low, Or in any register IT COULD BE LOUD!

Hp. *f*

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vc. *f* arco

Db. *f*

=

Narr. | or soft. Let's hear that note again, Did that sound like a melody? Then let's use addition to ADD another note.

Hp. *ff*

Vln. 1 *sfz* *pp* *ff*

Vln. 2 *sfz* *pp* *ff*

Vla. *sfz* *pp* *ff*

Vc. *sfz* *pp* *ff*

Db. *sfz* *pp* *ff*

384

Was that a melody?
(Yes/no?)

386

It's starting to sound
melodious!

Narr.

Let's add another!

Let's add another note!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



389

392

Is that a melody?

Narr.

So far we've only used
4 notes...

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

395

We'd like to keep adding more...

Narr.

Does anyone know how many notes there are for us to use?

44

Listen closely and see if you can count how many notes you hear!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



397

Whoa that flew by!

Narr.

Did anyone catch that?

Let's try again, but we'll put the notes in chromatic order this time.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Any guesses?

399

401

Narr.

Let's try again, a little slower. | | still slower? | ("mouth"counting with the kids) |

Remember to count the notes you hear!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



404

(If necessary: "How many notes did you hear?")

Narr.

12! EXCELLENT! | | | |

These 12 notes can appear in all registers from low to high!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

408

411

Narr.

Now let's write a melody using all 12 notes!

Here's the first four:

Let's add four more!

And four more makes twelve!

Hp.

f *mf*

Vln. 1

f *mf*

Vln. 2

f *mf*

Vla.

f *mf*

Vc.

f *mf*

Db.

f *mf*



416

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

But I have a secret to tell you! One of my favorite things about playing a string instrument is that we can slide between those 12 notes, and play an infinite number of in-between notes!

Narr. This is called GLISSANDO!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

424

Perc. 2 Glockenspiel

Narr. It's fun to play AND fun to say! *Glis - san - do!* Now you try it with me: *Glis - san - do!*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

429

Vln. 1 *p*

Vln. 2 *p*


Vla. *p*

Vc. pizz. *p*

Db. pizz. *p*

433

Tbn. 1



f solo

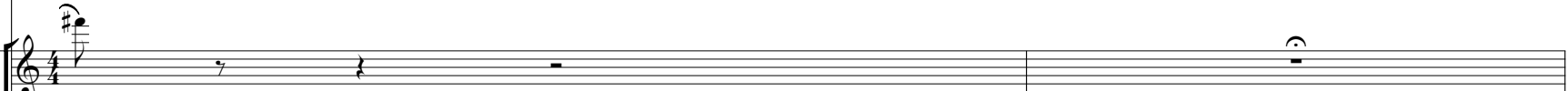
Narr.

4/4

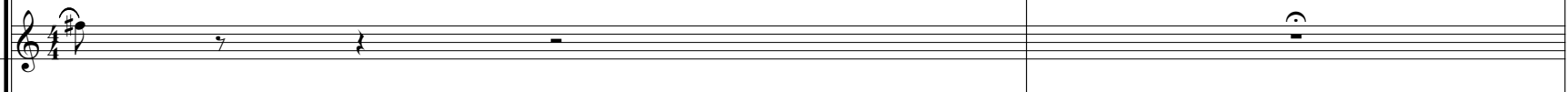
Hey! Who was that?
The Trombone?

Why, I didn't know you could glissando!


Vln. 1



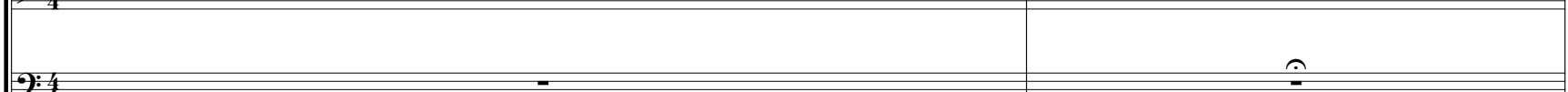
Vln. 2




Vla.



Vc.




Db.





435

Cl. 1



p cresc.

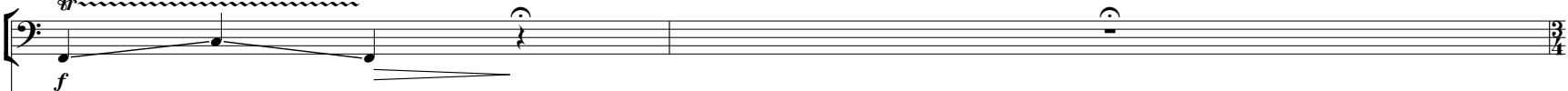
Narr.

And the clarinet too?
What's going on?



437

Timp.



f

Narr.

3/4

And percussion?
All this time we
thought only strings
could glissando...

Hmmm... Using all twelve notes to write a melody,
we have composed a beautiful lullaby.

Maybe some of the others instruments can join in quietly with their
glissandos for the strings family's final demonstration?

439 **Strings Finale** (♩=144)

Violins 1 and 2: Treble clef, 3/4 time. Violin 1 starts with a half note G4 (f), tied to a half note F#4 in the next measure. Violin 2 starts with a half note F#4 (f), tied to a half note E4 in the next measure. Both have a fermata over the final measure.

Viola: Alto clef, 3/4 time. Starts with a quarter rest, then plays a half note G3 (f) tied to a half note F#3 in the next measure. Continues with quarter notes in the following measures.

Violoncello: Bass clef, 3/4 time. Starts with a quarter rest, then plays a half note F#3 (f) tied to a half note E3 in the next measure. Continues with quarter notes in the following measures.

Double Bass: Bass clef, 3/4 time. Starts with a half note G2 (f), tied to a half note F#2 in the next measure. Continues with quarter notes in the following measures.

Dynamic markings: *f* (forte) is present at the beginning of each part.

445

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

mf *bend* *mp* *bend* *mf* *bend* (1.) *gliss.* *gliss.* *gliss.* *gliss.* *pp*

445

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1

Fl. 2

Cl. (B \flat)
1
2

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Slide Whistle

gliss.

Exquisite!

How about a round of applause
for the String Lullaby?

WINDS

454 Whimsical (♩=104)

Perc. 1

Triangle

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

(Narrator:) The Elders were not pleased that other instruments joined in
with the Strings, but at least no lasting harm seemed to be done...

(Announcer:) Next up in the Harmony Games
Mathematica Edition is the Woodwind Family!

459

Perc. 1

p

Narr.

(Narrator) Lord Reed got up to introduce the family:

(Lord Reed:) Hello Everyone, we are the

Vln. 1

Vln. 2

Vla.

Vc.

Db.

463

Fl. 1

2

Ob. 1

2

Cl. 1

Cl. 2

Bsn. 1

2

Narr.

Won - der-ful, whim - si - cal, wa - cky, Wood-winds!

467

Fl. 1

2

Ob. 1

2

Cl. (Bb) 1

2

Bsn. 1

2

Narr.

Does anyone know why we are called woodwinds?

Can anyone here whistle?

RIGHT our instruments come from wood,
and we blow air through them to make them sound.

Great! When the conductor
shows you, whistle loudly!

469

Fl. 1
2

a2

f

p

sfz

Ob. 1
2

a2

f

p

sfz

Cl. (B♭) 1
2

a2

f

p

sfz

Bsn. 1
2

f

p

sfz

Hn. (F) 1
2

a2

f (whistling)

p

sfz

Hn. (F) 3
4

a2

f (whistling)

p

sfz

Tpt. (C) 1
2

a2

f (whistling)

p

sfz

Tbn. 1
2

a2

f (whistling)

p

sfz

Btbn.
Tba.

f (whistling)

p

sfz

Timp.

f (whistling)

p

sfz

Perc. 1

Perc. 2

Glockenspiel

f

p

I think you are ready to join the
Woodwind family...

We're gonna play a piece, and when
the conductor gives you a cue, you
whistle!

Everyone ready?

Narr. Now a soft
whistle.

Now a really
short one!

469

Vln. 1

f (whistling)

p

sfz

Vln. 2

f (whistling)

p

sfz

Vla.

f (whistling)

p

sfz

Vc.

f (whistling)

p

sfz

Db.

f (whistling)

p

sfz

472

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Tbn. 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

hit strings

(a2)

(a2)

(a2)

(a2)

(a2)

(a2)

(hit strings)

472

Vln. 1

Vln. 2

Vla.

Vc.

Db.

476

Fl. 12

Ob. 12

Cl. (B♭) 12

Bsn. 12

Hn. (F) 12

Hn. (F) 34

Tpt. (C) 12

Tbn. 12

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

479

Aviary (♩=104)

476

Vln. 1

Vln. 2

Vla.

Vc.

Db.

479

Aviary (♩=104)

Fl. 1 2 *flz.*

Ob. 1 2 *mf* *tr* *p*

Cl. (B♭) 1 2 *p*

Bsn. 1 2 *mf* *f*

Narr.  Woodwinds love turning the sounds of birds into music. | $\frac{3}{4}$ || $\frac{4}{4}$

484

Fl. 1 2 2. (flz.) 1. *p* 2. ord. *flz.* *mf* ord.

Ob. 1 2 *tr* *cresc.* *tr* *cresc.* *mf*

Cl. (B♭) 1 2 *cresc.* *p* *cresc.* *mf*


Bsn. 1 2 *p* *cresc.* *cresc.* *mf*

Fl. 1 2 *dim.* *dim.* *p*

Ob. 1 2 2. *dim.* 1. *dim.* *p*

Cl. (B♭) 1 2 *tr* *dim.* *p*

Bsn. 1 2 2. *dim.* 1. *dim.* *p*

Narr.  | | We fly circles around our opponents. ||

491 Sprightly (♩=160)

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

f *p* *cresc.* *flz. cresc.*



Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

a2 flz. cresc. *f* *ord.* *a2* *ord.*



497 Clarinet

498 Bassoon

Cl. 1

Bsn. 1

f *ppp* *sfz* *p* *f* *mf*

Narr. The Clarinet can disappear And then sneak up on people! The Bassoon is the lowest instrument in the Woodwinds.

499 Oboe

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. (B \flat)₁₂

Bsn. ₁₂

Hn. (F)₁₂

Hn. (F)₃₄

Tpt. (C)₁₂

Tbn. ₁₂

Btbn.
Tba.

"tuning"

Piccolo

"tuning"

"tuning"

a2 "tuning"

a2 "tuning"

a2 "tuning"

a2 "tuning"

a2 "tuning"

a2 "tuning"

"tuning"

Narr. □ The oboe has the purest tone,
and their leadership centers the
whole troupe.

499 Oboe

Vln. 1

Vln. 2

Vla.

Vc.

Db.

"tuning"

"tuning"

"tuning"

"tuning" 3

"tuning"

500 Flute

501 Sprightly (♩=160)

Fl. 1 (hold up flute)

Picc. (hold up piccolo)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

Narr.

Hp.

Oh yeah, the FLUTE!
They play high and fast,
and everyone else has to
catch up!

500 Flute

501 Sprightly (♩=160)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Perc. 1

Measures 1-3 of a woodwind and percussion ensemble score. The key signature is B-flat major (two flats). The percussion part (Perc. 1) features a rhythmic pattern of eighth and sixteenth notes with cross-sticks. The woodwinds (Flute 1, Piccolo, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2) play various melodic and harmonic lines, including trills and slurs.



Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Perc. 1

Measures 4-6 of the woodwind and percussion ensemble score. The score continues with various musical notations, including crescendos (cresc.) and fortissimos (f) for several instruments. The percussion part (Perc. 1) continues with its rhythmic pattern. The woodwinds play more complex melodic lines, including trills and slurs.

508

Fl. 1

Picc.

Ob. 1
2

Cl. (B♭) 1
2

Bsn. 1
2

Perc. 1

Well, that's everyone!

oops, I mean THRILLING,

So now it is time for Mathemusical presentation!

our trilling...

We all heard how the strings created a melody by adding 12 notes in sequence.

Let's listen to that melody again, performed by our lowest instrument... which one was that again?

YES, our very own BASSOON!



510 Regal (♩=80)

Bsn. 1
2

Narr.

In the spirit of addition, let's add another layer... Clarinet, Join in!



517

Cl. (B♭) 1
2

Bsn. 1
2

Narr.

Now, how about some multiplication? Let's have the oboe add another layer that moves twice as fast!

These elements combine to create something called POLYPHONY!

Ob. 1 2 *mf*

Cl. (B \flat) 1 2 *mp*

Bsn. 1 2 *mp*

Narr.

Let's have the flute play another layer, even faster than the oboe!



531 *mf*

Fl. 1 2 *mp* 2. Flute

Ob. 1 2 *mp* 1.

Cl. (B \flat) 1 2 *mp* 1.

Bsn. 1 2 *mp* 1.



538

Fl. 1 2

Ob. 1 2 (1.)

Cl. (B \flat) 1 2 1. 2.

Bsn. 1 2

Tpt (B \flat) 1 *plunger mute* *senza sord.*

wah wah wah wah

Narr.

I love adding all these layers and speeds but, wait...

Lady Viola felt bad for the Wind family.

Oh No! We cannot add more layers, we don't have any more instruments in our family with us here today!

540

Narr. | She said "If you want, we can join in and play our melody. After all, WE wrote it. |

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p



545

Timp.

Perc. 1

pp

Tambourine hit

pp

Narr. | One of the percussionists said "The rhythm layer is really important, you'll definitely need us" |



549

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (C) 1

Tpt. (C) 2

Tbn. 1

Tbn. 2

Btbn. Tba.

pp

pp

p

mf

mf

mf

mf

mf

+

+

+

+

harmon mute

a2 con sord.

a2 con sord.

via sord.

via sord.

Btbn. via sord.

Narr. | And the Brass didn't want to miss the chance to impress either. |

562

Winds Finale

poco agitato (♩=88)

Fl. 1

Picc.

Piccolo

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Timp.

Perc. 1

shake

mf hit

Hp.

562

Winds Finale

poco agitato (♩=88)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

568

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Timp.

Perc. 1

Hp.

568

Vln. 1

Vln. 2

Vla.

Vc.

Db.

572

Fl. 1

ff

Picc.

ff

flz.

Ob. 1

ff

a2

Ob. 2

Cl. 1

ff

Cl. 2

ff

Bsn. 1

Bsn. 2

ff

Hn. (F) 1

f

Hn. (F) 2

f

Hn. (F) 3

f

Hn. (F) 4

a2 (senza sord.)

Tpt. (C) 1

f

Tpt. (C) 2

a2 (senza sord.)

Tbn. 1

f

Tbn. 2

a2 (senza sord.)

Btbn.

f

Tba.

2.

1.

2.

1.

a2

Timp.

Perc. 1

shake

f

Hp.

f

572

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

f

Db.

f

578 582

Fl. 1

Picc.

Ob. ¹/₂

Cl. (B \flat) ¹/₂

Bsn. ¹/₂

Hn. (F) ¹/₂

Hn. (F) ³/₄

Tpt. (C) ¹/₂

Tbn. ¹/₂

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

fp

f

ord.

a2

f

(a2)

f

p

sponge

f

div.

fp

unis.

f

587 Ominous (♩=104)

Fl. 1

Picc.

Ob. 1
2

Cl. 1

Cl. 2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

Timp.

Narr.

That sounded AMAZING While the Woodwinds were
Woodwinds! congratulating themselves, the Elders
were getting more and more flustered.
We are COOL composers!

587 Ominous (♩=104)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

p

pizz.

p

Fl. 1 2 (1.)

Ob. 1 2 (1.)

Cl. (Bb) 1 2 (1.) 3

Bsn. 1 2 (1.) 3

Hn. (F) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Narr. What was the big idea? Mixing all these instruments and families together? This would simply lead to no good.

As they muttered to themselves, the next competitor stood up:

Vc.

Db.

593 BRASS Fanfare (♩=120)

596

Hn. (F) 1 2 ord. f

Hn. (F) 3 4 ord. f

Tpt. (C) 1 2 ord. f

Tbn. 1 2 ord. f

Btbn. Tba. ord. f

Timp. ord. p

Perc. 1 p

Narr. Good day everyone! I am Kween Kornet, and I'd like to begin with a Fabulous Fanfare!

Our Brass Family is AMAZING!

599

Hn. (F) 1 2
 Hn. (F) 3 4
 Tpt. (C) 1 2
 Tbn. 1 2
 Btbn. Tba.
 Timp.
 Perc. 1
 Narr.
 Hp.

A-STOUN- DING! A-STON-ISH- ING! And with our Magnificent Marches, we will win,



603 March

Hn. (F) 1 2
 Hn. (F) 3 4
 Tpt. (C) 1 2
 Tbn. 1 2
 Btbn. Tba.
 Timp.
 Perc. 1
 Narr.
 Hp.

WIN, WIN!

Hn. (F) $\frac{1}{2}$

 Hn. (F) $\frac{3}{4}$

 Tpt. (C) $\frac{1}{2}$

 Tbn. $\frac{1}{2}$

 Btbn. Tba.

 Timp.

 Perc. 1

Hn. (F) $\frac{1}{2}$

 Hn. (F) $\frac{3}{4}$

 Tpt. (C) $\frac{1}{2}$

 Tbn. $\frac{1}{2}$

 Btbn. Tba.

 Timp.

 Perc. 1

 Narr.

 Hp.

611 Tuba

wood

pp

p

The tuba, deep and powerful, makes the ground rumble and our enemies quake!

mf

614

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Tba.

Btbn. Tba.

Timp.

Perc. 1

Hp.

sfz

a2

1.

2.

f

f solo

+

614

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

sfz

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2 (a2)

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1

Tbn. 2

Btbn. Tba. a2

Timp. ord.

Narr. Our heroic horns hunger for hunting.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db. arco

div.

unis.

625

Hn. (F) 1 2
 Hn. (F) 3 4
 Tpt. (C) 1 2
 Tbn. 1 (lift trombone)
 Tbn. 2 (lift trombone)
 B. Tbn. (lift trombone)
 Tba.
 Narr. Do you remember which instrument in the brass family can play a glissando? Right! The Trombone! Sometimes the trombone plays serious music, and other times, they just slide and clown around.



627 Trombone, Silly (♩=144)

Fl. 1 2 mp
 Ob. 1 p
 Ob. 2 p
 Cl. 1 mp
 Bsn. 1 p
 Bsn. 2 p
 Hn. (F) 1 2 p
 Hn. (F) 3 4
 Tpt. (C) 1 2 f
 Tbn. 1 vib. mf f mf f
 Tbn. 2 mf
 B. Tbn. f
 Tba. f

Fl. 1

Ob. 1

Ob. 2

Cl. (B \flat) 1

Bsn. 1

Bsn. 2

Hn. (F) 1

Hn. (F) 2/3/4

Tpt. (C) 1

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

638 Trumpet (♩=120)

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt (B♭) 1

Tpt (B♭) 2

Tbn. 1 2

Btbn. Tba.

Narr.

Last but not least, the trumpet, brilliant and bold, leads the charge!

Hn. (F) 1 2

Hn. (F) 3 4

Tpt (B♭) 1

Tpt (B♭) 2

Tbn. 1 2

Btbn. Tba.

642

Hn. (F)
1
2

mouthpiece only

Hn. (F)
3
4

mouthpiece only

Tpt. (C)
1
2

mouthpiece only

Tbn. 1
2

a2, mouthpiece only

Btbn.
Tba.

a2, mouthpiece only

Narr.

How do we make our instruments sound beautiful?

Like the Woodwinds, we use air, but we don't blow it through the instruments, we have to buzz our lips on our mouthpieces.

|



Hn. (F)
1
2

ord.
f *schmaltzy*

Hn. (F)
3
4

ord.
f *schmaltzy*

Tpt. (C)
1
2

ord.
f *schmaltzy*

Tbn. 1
2

(a2)
ord.
f *schmaltzy*

Btbn.
Tba.

a2
ord.
f *schmaltzy*

Narr.

Can we all buzz our lips together?

Awesome, clearly you are all meant to be brass players when you grow up.

|

So far today we have heard about adding notes to make melodies, and adding melodies to make harmony. We can also add beats to our music.

But what is a beat?



645 Comfortably (♩=108)

Perc. 1

pp

Narr.

A beat is a rhythmic pulse, just like your heartbeat. When there are beats in music, they are grouped together in something called a Meter.

Here is some music that has a meter of 2 beats.

|

Perc. 1

stick clicks

Narr.

Did you feel the beats?

Let's conduct along with the music and we'll feel the beats even stronger. Here's how we conduct in Two:

Down! Up! Down Up!
One! Two! One Two!

Excellent! Now let's try it with music.
Can I have some beats please?

One two rea - dy go!

666

668

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Bsn. 1

Bsn. 2

Hn. (F) 1

Hn. (F) 2

Hn. in F 3

Hn. in F 4

Tpt (Bb) 1

Tpt (Bb) 2

Tbn. 1

Tbn. 2

Btbn. Tba.

Perc. 1

Narr. (continue "one-two" or "down-up")

Excellent! Let's try once more, a little faster this time.

676 Faster (♩=120)

680

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Narr.

Hp.

sim.

One two rea - dy go!

(continue "one-two" or "down-up")

676 Faster (♩=120)

680

Vln. 1

Vln. 2

Vla.

Vc.

Db.

682

Fl. 1 2 *mf*

Cl. (B \flat) 1 2 *mf* (1.)

Bsn. 1 2

Hn. (F) 1 2 *f solo* *mf*

Hn. (F) 3 4 *f solo* *mf* (1.)

Tpt. (C) 1 2 *mf* (1.)

Tbn. 1 2 *mf* (1.)

Tba. *mf*



688

Hn. (F) 1 2

Hn. (F) 3 4 (1.)

Tpt. (C) 1 2 (1.)

Tbn. 1 2

Tba.

Fantastic!

Narr.



| Now it is time to transform our meter from TWO beats into THREE beats!

Listen closely, we will keep the melody and harmonies the same, but the character of the music will sound very different!

3/4

Hp.

p

688

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

690 Lilting (♩.=54)

693

690 Lilting (♩.=54)

693

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Tba.

mf

f solo

f

1.

mf

1.

mf

699

699

699

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

p

p

p

p

701

Perc. 1

Narr.

Let's try to conduct this one too. Three isn't so bad, I'm sure you can do it!
Watch my hands, and we'll make a triangle. Down-right-up, etc:
One, two, three! One, two, three!

Let's practice together! One, two, three! One, two three!

Excellent, now with the music!

705

Hn. (F) 1 2

Hn. (F) 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Narr.

One, two, three, rea - dy set, go!

(continue "one-two-three" or "tri-an-gle")

708

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1

Tbn. 2

Tba.

Timp.

The musical score is arranged in a system with six staves. The top five staves are for the brass and woodwind ensemble, and the bottom staff is for the piano. The percussion part is represented by a single staff with a drum icon.

Brass and Woodwind Ensemble:

- Hn. (F) 1/2:** Horns in F major, first and second parts. They play a half note G4 in the first measure, followed by rests.
- Hn. (F) 3/4:** Horns in F major, third and fourth parts. They play a half note G4 in the first measure, followed by rests.
- Tpt. (C) 1/2:** Trumpets in C major, first and second parts. They play a half note G4 in the first measure, followed by rests.
- Tbn. 1/2:** Trombones, first and second parts. They play a half note G4 in the first measure, followed by rests.
- Tba.:** Tuba. It plays a half note G4 in the first measure, followed by rests.

Percussion:

- Perc. 1:** Plays a half note G4 in the first measure, followed by rests.

Narrator:

- Narr.:** Speaks the following lines: "That was super, shall we try one more time, a little faster?" and "Here we go again!"

Piano:

- Hp.:** Piano. It plays a half note G4 in the first measure, followed by rests.

716 **Faster (♩.=58)**

Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is in 4/4 time, marked 'p' (piano). The first measure shows a half note G4 for Violins 1 and 2, a half note F#3 for Viola, and a half note G3 for Violoncello and Double Bass. The second measure is a whole rest for all instruments. The third and fourth measures are also whole rests.

720

Hn. (F) $\frac{1}{2}$
 Hn. (F) $\frac{3}{4}$
 Tpt. (C) $\frac{1}{2}$
 B. Tbn.
 Tba.
 Perc. 1
 Narr.

One, two, three, rea-dy set, go! (continue "one-two-three" or "tri-an-gle")

723

Fl. 1
2

mf

Ob. 1
2

Cl. (B \flat) 1
2

mf

Bsn. 1
2

mf

Hn. (F) 1
2

mf

Hn. (F) 3
4

mf

Tpt. (C) 1
2

mf

Tbn. 1
2

f solo
mf

Btbn.
Tba.

mf

Timp.

Perc. 1

Perc. 2

Glockenspiel

Hp.

729

723

Vln. 1

p

Vln. 2

p

Vla.

p

Vc.

p

Db.

p

Narr.

Suddenly, someone from the stands yelled in a not-so-nice voice: yeah but 2 and 3 are easy meters! Can you play in five?

731

Vln. 1

con sord.

(nyah - nyah - nyah - nyah - nyah)

via sord.

Vln. 2

con sord.

(nyah - nyah - nyah - nyah - nyah)

via sord.

Vla.

con sord.

(nyah - nyah - nyah - nyah - nyah)

via sord.

Vc.

Db.

Immediately, the Brass Family got very nervous! Five is tricky! How do you play in five?

Kween Kornet said: We can figure this out. Let's take some notes:

733

Hn. (F) 1 2

a2

f

Tpt (Bb) 1

f

Tbn. 1

f

Tba.

f

736

Narr.

We can repeat each note twice:

739

Hn. (F) 1 2

3

Tpt (Bb) 1

3

Tbn. 1

3

Tba.

Narr.

And three times:

We can even repeat a note four times per beat in a melody:

3/4

742

742

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1

Tbn. 2

Btbn. Tba.

mf

f

mf

mf

mf



750 Sombra (♩=80)

750 Sombra (♩=80)

Cl. 1

Bsn. 1

p

p

Narr. □ But how do we play in Five?

□ (Narrator:) Suddenly, the other families started feeling bad for the Brass.

It was a competition after all, and in good spirit, the other families wanted everyone to compete at their best.

Vla.

Vc.

Db.

1. solo

p

1. solo

pizz.

1. solo

p



Cl. 1

Bsn. 1

Narr. □

□ Lady Viola spoke up: Well, what if you try some music with 3 beats and some with 2 beats? 3+2 = 5, right?

Like this: 3/4

Vla.

Vc.

Db.

755 Hopeful (♩=160)

Hp. *p*

Vln. 1 1. solo *mf*

Vln. 2 pizz. *p*

Vla. tutte, pizz. *p* arco *mf*

Vc. tutti, pizz. *p*

Db. tutti (pizz.) *p*



762 Brass Finale (♩=160)

Perc. 1

Drum Set

mf

Wow, that's neat... but seems complicated!

Maybe it would help if everyone conducted with us? First we need three beats, which is a triangle, right? And then we need two beats, which is down up.

Let's try together slowly:
One, Two, Three, Down, Up!
One, Two, Three, Down, Up!
Tri-an-gle-down-up,
Tri-an-gle-down-up!

Excellent, let's lead the Brass in their final presentation:
music in FIVE! Ready, Set, GO!

5
4

(Help the kids: conduct and say: tri-an-gle-Down-Up, or 1-2-3-4-5)

764

766

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

764

766

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

770

Vln. 1 *tutti* *f* *mf* *div.*

Vln. 2 *arco* *f* *mf* *div.*

Vla. *f* *div. arco* *f* *unis.*

Vc. *f* *arco* *mf*

Db. *f* *mf*

Fl. 1
2

Ob. 1

Ob. 2

Cl. (B♭) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kween Kornet breathed a sigh of relief.
Wow, music "in five" is spectacular,
and we couldn't have done it without
your help!

778 Freely

superball mallet

Vamp

Vamp

Timp.

Perc. 1

Perc. 2

Suspended Cymbal bowed

f

Narr. (Narrator:) The Elders were getting annoyed. They couldn't understand this WACKY music and couldn't understand why families were helping each other in a competition. Thankfully, they knew there was only one family demonstration left, and what else could go wrong?

Vln. 1

Vln. 2

Vla.

Vc.

Db.

col legno

p

Vamp

simile, gradually dim. to niente

col legno

p

col legno

p

col legno

p

high harmonic glissandi

p



PERCUSSION

781

In tempo (♩=144)

Timp.

Perc. 1

Guiro + Hi-hat

f

Narr. King Malletz got up and said:
(King Malletz:) We are the Percussion Family.

787 A little slower (♩=108)

Timp.
Perc. 1
Tambourine
shake
hit
tr
And we can SHAKE, SCRAPE, or STRIKE lots of instruments to make super sounds.
We can shake the tambourine,



790

Timp.
Perc. 2
Guiro
Or scrape the guiro when it's time for a victory dance.
Or make tremors when we strike our big drums, such as the timpani.



793

Timp.
p
mp
mf
f
ff
tr
Our incredible precision and spellbinding rhythms make all our opponents march to our beat.



797 In tempo (♩=144)

801

Timp.
p
f
Drum Set
f

Music score for Timp., Perc. 1, and Perc. 2. The score consists of four measures. Timp. plays a steady eighth-note pattern. Perc. 1 plays a complex rhythmic pattern with a triplet in the second measure. Perc. 2 is silent.



810 Chillin' (♩=108)

Music score for Timp., Perc. 1, and Perc. 2. The score consists of four measures. Timp. and Perc. 1 play a steady eighth-note pattern. Perc. 2 plays a melody. Perc. 1 has a 'Stick Clicks' annotation. Perc. 2 has a 'Glockenspiel' annotation.

Narr. I bet this room is full of secret percussionists...
Can you think of something you could strike with your hands? That's right, clapping!
Ok, now listen to this musical phrase.
What about something a little softer? Yes, snapping!



813

Music score for Timp., Perc. 1, and Perc. 2. The score consists of three measures. Timp., Perc. 1, and Perc. 2 all play a steady eighth-note pattern.

Narr. It has four beats to the bar.
We invite you all to join the percussion family and snap on the odd beats only. That means beats 1 and 3.
(snaps)
one, two, three, four. one, two, three, four.

815

Perc. 1

Perc. 2

Narr.

finger snaps

Hp.

Now let's snap on the even beats instead, these are called the "off-beats." Are you ready? ah -

815

Vln. 1

Vln. 2

Vla.

Vc.

Db.

finger snaps

finger snaps

finger snaps

finger snaps

finger snaps



820

822

Perc. 1

Perc. 2

Narr.

one, ah- two, ah- one, two, three, four. (etc.)

swung

Hp.

820

822

Vln. 1

Vln. 2

Vla.

Vc.

Db.

826

829

Hn. (F)₁₂

Hn. (F)₃₄

Tpt (B♭)₁

Tpt (B♭)₂

Tbn. 1

Tbn. 2

Btbn.
Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

con sord.

p

a2

finger snaps

swung

con sord.

mf

finger snaps

con sord.

p

finger snaps

finger snaps

con sord.

p

Finger Snaps

Drum Set

The beat was so hypnotic that other families started jamming along.

pizz.

mf

pizz.

mf

pizz.

mf

826

829

con sord.

p
a2
finger snaps

swung
con sord.
mf

finger snaps

con sord.

p

finger snaps

finger snaps

con sord.

p

Finger Snaps

Drum Set

826

829

pizz.

mf

pizz.

mf

pizz.

mf

833

Fl. 1 2

mf

finger snaps

Ob. 1 2

finger snaps

Cl. 1

mf

finger snaps

Cl. 2

Bsn. 1

mf

finger snaps

Bsn. 2

finger snaps

Hn. (F) 1 2

(a2)

Hn. (F) 3 4

Tpt (B♭) 1

finger snaps

Tpt (B♭) 2

Tbn. 1

finger snaps

Tbn. 2

Btbn. Tba.

ord.

Timp.

f secco

Perc. 1

Perc. 2

833

Vln. 1

pizz.

mf

Vln. 2

mf

Vla.

finger snaps

Vc.

finger snaps

Db.

finger snaps

837

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Bsn. 1

Bsn. 2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt (B \flat) 1

Tpt (B \flat) 2

Tbn. 1
2

Btbn.
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

a2,
finger snaps

(a2)

(a2)

(a2)

2.

p

p

p

f

837

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1. solo, arco

laid back

1. solo, arco

laid back

1. sola, sempre pizz.

laid back

1. solo, sempre pizz.

laid back

1. solo, sempre pizz.

laid back

841

Fl. 1

2

Ob. 1

2

Cl. (Bb) 1

2

Bsn. 1

2

Hn. (F) 1

2

Hn. (F) 3

4

Tpt. (C) 1

2

Tbn. 1

2

Btbn.

Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

Vln. 1

2

Vla.

Vc.

Db.

845 Dramatic

Perc. 1

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sponge

pp

tutti, arco

f

pont.

"We've kept the peace for so many years because we have kept everything separate!"

"I think we have had quite enough of this dangerous fraternizing between families today."

f

pp



Perc. 1

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(pont.)

ord.

"Percussion, please continue, you only have two minutes left and we expect more from you."

Quickly, the percussion family glanced at their notes, and decided they had time for one last Mathemusica demonstration.

(pont.)

ord.

851 Grouping (♩.=80)

Perc. 1

Narr.

King Malletz said:

Let's start with six repeated notes.

What are some of the ways we can group these six notes?

(Call on kids, or help out with suggestions: 1+5, 2+4, 3+3, 4+2, 5+1. The goal is to get someone to suggest 3+3)

What does grouping six notes as 3+3 sound like?

853 (3+3)

Timp.

Perc. 1

Narr.

(spoken/whispered, with stress on accented notes)

1 - 2 - 3 4 - 5 - 6 (etc.)

859 (2+2+2)

Timp.

Perc. 1

Narr.

How about 2+2+2?

Let's listen to 2+2+2!

1 - 2 3 - 4 5 - 6 (etc.)

865 Percussion Finale (3+3, 2+2+2)

Timp.

Perc. 1

Narr.

For our final demonstration, we are going to take six beats and alternate groups of 3+3 and 2+2+2

(can help show the beat groupings by "conducting" a few bars)

This new groove was so mesmerizing, that before anyone knew it, the harp joined in.

871

875

(senza sord.)

Hn. (F)₁
2

Hn. (F)₃
4

Timp.

Perc. 1

Narr.

Hp.

And then the horns started playing:

879

881

Hn. (F)₁
2

Hn. (F)₃
4

Tpt. (C)₁
2

Tbn. ₁
2

Btbn.
Tba.

Timp.

Perc. 1

Narr.

Hp.

The rest of the brass followed!

885

887

Fl. 1
2

Ob. 1
2

Cl. 1

Cl. 2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

Timp.

Perc. 1

Narr.

Hp.

Soon everyone was jamming together again!

885

887

Vln. 1

Vln. 2

Vla.

Vc.

Db.

893

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

Hp.

molto secco

f

f

f

f

f

893

Vln. 1

Vln. 2

Vla.

Vc.

Db.

molto secco

div.

pizz.

molto secco

pizz.

unis.

arco

The image displays a page from a musical score, specifically measures 896 through 900. The score is written for a large orchestra and includes a narrator's part. The key signature is B-flat major (two flats), and the time signature is 4/4. The instruments and parts shown are:

- Flutes (Fl. 1, 2):** Flute 1 has a *flz.* (flautando) marking in measure 896. Both flutes play a melodic line in measures 896-898, then rest in measure 899, and resume in measure 900.
- Oboes (Ob. 1, 2):** Play a melodic line in measures 896-898, then rest in measure 899, and resume in measure 900.
- Clarinets (Cl. 1, 2):** Play a melodic line in measures 896-898, then rest in measure 899, and resume in measure 900.
- Bassoons (Bsn. 1, 2):** Play a melodic line in measures 896-898, then rest in measure 899, and resume in measure 900.
- Horns (Hn. (F) 1, 2, 3, 4):** Horns 1 and 2 play a melodic line in measures 896-898, then rest in measure 899, and resume in measure 900. Horns 3 and 4 play a similar line.
- Trumpets (Tpt. (C) 1, 2):** Play a melodic line in measures 896-898, then rest in measure 899, and resume in measure 900.
- Trombones (Tbn. 1, 2):** Play a melodic line in measures 896-898, then rest in measure 899, and resume in measure 900.
- Baritone/Euphonium (Btbn. Tba.):** Plays a melodic line in measures 896-898, then rests in measure 899, and resumes in measure 900.
- Timpani (Timp.):** Plays a rhythmic pattern in measures 896-898, then rests in measure 899, and resumes in measure 900.
- Percussion (Perc. 1):** Plays a rhythmic pattern in measures 896-898, then rests in measure 899, and resumes in measure 900.
- Narrator (Narr.):** The narrator's part is written in a text box in measure 896: "The Elders tried to put a stop to them but it was too late." The text is repeated in measure 897.
- Harp (Hp.):** Plays a melodic line in measures 896-898, then rests in measure 899, and resumes in measure 900.
- Violins (Vln. 1, 2):** Violin 1 plays a melodic line in measures 896-898, then rests in measure 899, and resumes in measure 900. Violin 2 plays a similar line.
- Viola (Vla.):** Plays a melodic line in measures 896-898, then rests in measure 899, and resumes in measure 900.
- Violoncello (Vc.):** Plays a melodic line in measures 896-898, then rests in measure 899, and resumes in measure 900.
- Double Bass (Db.):** Plays a melodic line in measures 896-898, then rests in measure 899, and resumes in measure 900.

The score is marked with various dynamics, including *f* (forte), *fp* (fortissimo piano), and *p* (piano). The measure number 896 is highlighted in a box, and the tempo marking (3+3) is also visible.

(2+2+2)

899 (3+3, 2+2+2)

Fl. 1/2 *p* *f* *a2*

Ob. 1/2 *p* *f* *a2*

Cl. (B \flat) 1/2 *p* *f* *a2*

Bsn. 1/2 *p* *f*

Hn. (F) 1/2 *p* *f*

Hn. (F) 3/4 *p* *f*

Tpt. (C) 1/2 *f*

Tbn. 1/2 *f*

Btbn. Tba. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2

Hp.

(2+2+2)

899 (3+3, 2+2+2)

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f* *unis.*

Db. *p* *f*

903

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Tam-tam

f

Narr. And with that, the competition was over. Now you can all vote, who do you think won the Harmony Games?

903

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

905

Vln. 1

"cheering"

Vln. 2

"cheering"

Vla.

"cheering"

Vc.


"cheering"

Db.

"cheering"

906

Perc. 1



Narr.

And the winner is...

NAME and FAMILY!!!!

Congratulations! You are now the undisputed rulers of the land.


(that family cheers)

The winning family got up to make a speech.




908 FINALE
Moderato assai (♩=60)

Timp.



Perc. 1

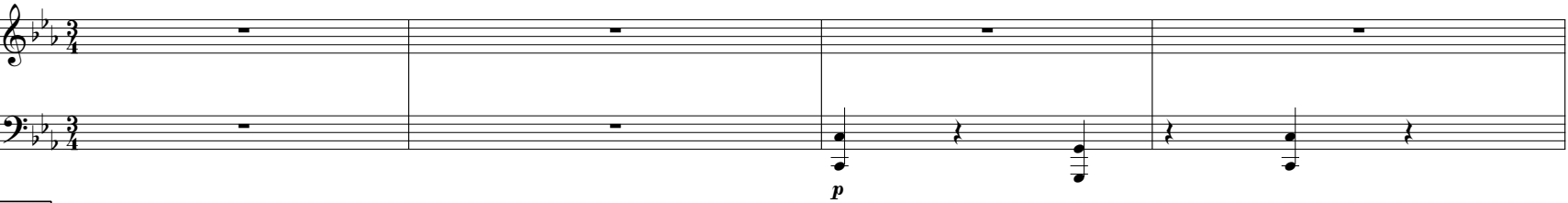


Narr.

3/4 Thank you all for voting for us!

During these unusual Harmony Games, we learned how important teamwork and cooperation are to success.

Hp.



908

Vln. 1



Vln. 2



Vla.



Vc.



Db.



Score for measures 914-916. The key signature is B-flat major (two flats). The time signature is 2/4.

Instrumentation: Timp., Perc. 1, Narr., Hp., Vln. 1, Vln. 2, Vla., Vc., Db.

Measure 914: Timp. plays a quarter note G2, quarter note A2, eighth note B2, quarter note C3. Perc. 1 plays a continuous eighth-note triplet pattern. Narr. begins the first line of text. Hp. plays a half note C2. Vln. 1 and Vln. 2 are silent. Vla. plays a half note G2. Vc. and Db. play a continuous eighth-note triplet pattern.

Measure 915: Timp. plays a quarter note D3, quarter note E3, eighth note F3, quarter note G3. Perc. 1 continues the triplet pattern. Narr. continues the first line of text. Hp. plays a half note D2. Vln. 1 and Vln. 2 are silent. Vla. plays a half note A2. Vc. and Db. continue the triplet pattern.

Measure 916: Timp. plays a quarter note A2, quarter note B2, eighth note C3, quarter note D3. Perc. 1 continues the triplet pattern. Narr. continues the first line of text. Hp. plays a half note E2. Vln. 1 and Vln. 2 are silent. Vla. plays a half note B2. Vc. and Db. continue the triplet pattern.



Score for measures 917-919. The key signature is B-flat major (two flats). The time signature is 2/4.

Instrumentation: Timp., Perc. 1, Narr., Hp., Vln. 1, Vln. 2, Vla., Vc., Db.

Measure 917: Timp. plays a quarter note G2, quarter note A2, eighth note B2, quarter note C3. Perc. 1 plays a continuous eighth-note triplet pattern. Narr. begins the second line of text. Hp. plays a half note C2. Vln. 1 and Vln. 2 are silent. Vla. plays a half note G2. Vc. and Db. play a continuous eighth-note triplet pattern.

Measure 918: Timp. plays a quarter note D3, quarter note E3, eighth note F3, quarter note G3. Perc. 1 continues the triplet pattern. Narr. continues the second line of text. Hp. plays a half note D2. Vln. 1 and Vln. 2 are silent. Vla. plays a half note A2. Vc. and Db. continue the triplet pattern.

Measure 919: Timp. plays a quarter note A2, quarter note B2, eighth note C3, quarter note D3. Perc. 1 continues the triplet pattern. Narr. continues the second line of text. Hp. plays a half note E2. Vln. 1 and Vln. 2 are silent. Vla. plays a half note B2. Vc. and Db. continue the triplet pattern.

Tempo: ♩ = ♩

Timp.

Perc. 1

Narr. To celebrate our new invention - the orchestra - let's create a piece together, using elements from the Harmony Games.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Timp.

Perc. 1

Narr. What was that tricky beat again? Oh yeah, five! Let's kick things off with a Wind Family solo in five beats.

Hp.

Vln. 1

Vln. 2 div.

Vla.

Vc.

Db.

929 Spirited (♩=180)

927

p

mp

mf

Fl. 1
2

Ob. 1
2

Cl. (B♭) 1
2

Bsn. 1
2

Timp.

Perc. 1

Hp.

Detailed description: This block contains the woodwind and percussion staves for measures 927-929. Flute 1 and Oboe 1 play a melodic line with triplets, starting at measure 927 and continuing through 929. Flute 2 and Oboe 2 play a similar line, often in unison or octaves. Clarinet in B-flat 1 and Bassoon 1 play a rhythmic accompaniment of eighth notes with triplets. Bassoon 2 plays a similar line. Timpani plays a single note in measure 927. Percussion 1 plays a complex rhythmic pattern with triplets and accents. Harp plays a series of chords in measure 927 and a single note in measure 929. Dynamics range from piano (p) to mezzo-forte (mf) and forte (f).

929 Spirited (♩=180)

927

f

f

f

f

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

unis.

Detailed description: This block contains the string staves for measures 927-929. Violin 1 and Violin 2 play a melodic line with triplets, starting at measure 927 and continuing through 929. Viola plays a similar line. Violoncello and Double Bass play a rhythmic accompaniment of eighth notes with triplets. Dynamics are all forte (f). Violin 1 is marked 'arco' and Violin 2 is marked 'unis.'.

933

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Perc. 1

Hp.

f

a2

1.

a2

933

Vln. 1

Vln. 2

Vla.

Vc.

Db.



939

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Perc. 1

rf

2.

1.

2.

1.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Timp.

Perc. 1

1. 2. (2.) (1.) (2.) (1.) a2 a2

f



946 (3+3, 2+2+2)

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Timp.

Perc. 1

Perc. 2

Narr.

fp *f*

Guiro

Awesome, now strings in six!

952

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Tba.

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

952

Vln. 1

Vln. 2

Vla.

Vc.

Db.

958

Fl. 1 2

Ob. 1 2 (1.)

Cl. (B \flat) 1 2 (a2)

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba. (Tba.)

Timp.

Perc. 1

Perc. 2

$\text{♩} = \text{♩}$

958

Vln. 1

Vln. 2

Vla.

Vc.

Db.

$\text{♩} = \text{♩}$



965 March ($\text{♩} = 120$)

Perc. 1

$\text{♩} = 120$

Narr. $\text{♩} = 120$ Brass, how about a famous celebratory fanfare!

969

Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is in 3/4 time, key of B-flat major, and consists of six measures. All instruments are marked with a whole rest in every measure, indicating they are silent throughout the piece.

977

Fast (♩=180)

♩ = ♩. (3+3, 2+2+2)

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Now everyone play!

977

Fast (♩=180)

♩ = ♩. (3+3, 2+2+2)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

982

986

Fl. 1

Picc.

Ob. 1
2

Cl. (B \flat) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

982

986

Vln. 1

Vln. 2

Vla.

Vc.

Db.

990

994

Fl. 1

Picc.

Ob. 1
2

Cl. (B \flat) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Detailed description: This block contains the musical notation for measures 990 through 994 for the woodwind and percussion sections. The instruments listed on the left are Fl. 1, Picc., Ob. 1 & 2, Cl. (B \flat) 1 & 2, Bsn. 1 & 2, Hn. (F) 1 & 2, Hn. (F) 3 & 4, Tpt. (C) 1 & 2, Tbn. 1 & 2, Btbn./Tba., Timp., Perc. 1, Perc. 2, and Hp. The key signature has two flats. Measures 990-994 show various musical entries and patterns, including woodwinds playing sustained notes and woodwinds/strings playing melodic lines with articulation marks. Percussion 1 has a complex rhythmic pattern with accents, while Percussion 2 plays a lower melodic line. The harp (Hp.) has a sustained chord in measure 994.

990

994

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for measures 990 through 994 for the string section. The instruments listed on the left are Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature has two flats. Measures 990-994 show sustained notes for all instruments, with some instruments (Vln. 1, Vln. 2, Vla., Vc., Db.) marked 'arco' (arco) in measures 990-993. In measure 994, the Violins (Vln. 1, Vln. 2) and Viola (Vla.) are marked 'div.' (divisi), indicating they are to divide the notes. The Double Bass (Db.) plays a steady eighth-note pattern in measures 994-995.

998

Fl. 1

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

998

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

Fl. 1

Picc.

Ob. 1
2

Cl. (B \flat) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

Guero

f

p

Thank you all for coming today! we hope you enjoyed the story!

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

Vln. 1

Vln. 2

Vla.

Vc.

Db.

unis.

f

pizz.

p

pizz.

1009

1013

Fl. 1

Picc.

Ob.

1

2

Cl. (Bb)

1

2

Bsn.

1

2

Hn. (F)

1

2

Hn. (F)

3

4

Tpt. (C)

1

2

Tbn.

1

2

Btbn.

Tba.

Timp.

Perc. 1

Perc. 2

Narr.

6

And remember, if you ever want to
fight another family,

2

4

6

maybe you should just play music
together instead!

2

4

6

1009

1013

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1017

Fl. 1

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

Timp.

Perc. 1

Perc. 2

This block contains the musical notation for measures 1017 through 1021 for the woodwind and percussion sections. The score is written for Flute 1, Piccolo, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Horns in F 1, 2, 3, and 4, Trumpet in C 1 and 2, Trombone 1 and 2, Baritone/Euphonium, Tuba, Snare Drum, and Cymbal. The key signature is three flats (Bb, Eb, Ab) and the time signature changes from 6/8 to 2/4 and back to 6/8. The woodwinds play a melodic line with trills and slurs, while the percussion provides a rhythmic accompaniment with snare and cymbal patterns. Dynamics include forte (f) and fortissimo (fp).

1017

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This block contains the musical notation for measures 1017 through 1021 for the string section. The score is written for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is three flats (Bb, Eb, Ab) and the time signature changes from 6/8 to 2/4 and back to 6/8. The strings play a melodic line with slurs and dynamics include forte (f) and arco.

rit.

1023

rit.

[illegible]

1027 Grand (♩.=80)

Fl. 1

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

1027 Grand (♩.=80)

Violins 1 and 2, Viola, Violoncello, and Double Bass. The score shows a sequence of notes across five measures. The first two measures are marked with a fermata. The third measure is marked 'div.' and 'f'. The fourth measure is marked 'fp'. The fifth measure is marked 'fp' and 'div.'

rit. _____

1032

rit. - - - - -

1039 A tempo (♩=180)

Vln. 1
 unis.
 ff
 Vln. 2
 ff
 unis.
 Vla.
 ff
 Vc.
 ff
 Db.
 ff

Guided Q & A

I. INTRO

(Narrator:)
What did you think of the performance by your ORCHESTRA, did you like it?
Now let's see if you were listening carefully...

Narr. □ Who won the Harmony Games?
And what was a big lesson they learned about cooperating with other families? |

We heard a lot about how math and music can be related today.
What are some ways you can use addition in music?

Excellent! Now here to tell us more about our ORCHESTRA is our conductor, NAME.



(Conductor:)
Thanks, NARRATOR!
Hi Everyone! I'm so glad we got to share the legend of the first Symphony Orchestra with you today.

Narr. □ Family was a very important part of our story, so let's see if we can remember all the families that make up an orchestra. ||

(can shorten entire Q&A by re-introducing all families here, without playing associated musical excerpts)



II. STRINGS

Which family is sitting up here in front, closest to you?

Narr. □ Strings, right! Made up of violins, violas, cellos and basses. |

Does anyone remember what string players need to pull back and forth to make the strings vibrate? The bow!



Q4 Aggressive (♩=144)

Sheet music for strings (Violins 1 & 2, Viola, Cello, Double Bass) in 4/4 time, marked *ff* (fortissimo). The music is aggressive, featuring rapid sixteenth-note patterns and dynamic shifts.

Narr. Q13 Harp

But which string family member doesn't use a bow?

Hp.

III. WINDS

III. WINDS

Q20 Clarinet (cadenza)

Cl. 1

Thank you Strings!

How about the Wind family next?

Narr.

Can anyone tell me which wind instrument can disappear and then sneak up on people?

Narr. Can anyone name another wind instrument? (skip to Flute/Oboe/Bassoon as needed)

Q23 (♩=160)

Flute (Opt.)

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Narr. ☐ Do flutes like to play high and fast or low and slow? $\frac{4}{4}$

Oboe (Opt.)

Q27

The image displays a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, each on its own staff. The instruments listed on the left are: Fl. 1, Picc., Ob. 1, Ob. 2, Cl. (Bb) 1 and 2, Bsn. 1 and 2, Hn. (F) 1 and 2, Hn. (F) 3 and 4, Tpt. (C) 1 and 2, Tbn. 1 and 2, Btbn. Tba., and Perc. 2. The score includes various musical notations, including notes, rests, and dynamic markings such as 'f' (forte) and 'a2' (second octave). The Piccolo part is marked with a 'Piccolo' box. The score is organized into measures, with some measures containing multiple notes or rests. The overall layout is typical of a professional musical score, with clear notation and instrument labels.

Narr.

Ah yes the oboe, who has
the purest tone!

Q27

[illegible]

Bassoon (Opt.) **Q30** (♩=96)

Fl. 1

Picc.

Ob. 1
2


Cl. (B♭) 1
2

Bsn. 1

Bsn. 2

Narr.  Does the bassoon like to play high or low?

IV. DYNAMICS

Narr.  Our wind family today demonstrated that adding layers created harmony and polyphony. The music also got louder as we added more musicians.

In music, volume is called dynamics. Let's take a passage played by just a few players and hear what it sounds like.

Q38 Soft Music (♩=150)

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Narr.  How did that music make you feel?

Now let's play the same music but with the whole orchestra playing!

Q48 Loud Music

Violins 1 and 2, Viola, Violoncello, and Double Bass. Measures 1-4. The score shows the following details:

- Violins 1 (Vln. 1):** Treble clef, 3/4 time. Measure 1: *f* (forte), quarter note G4, half note G4. Measure 2: quarter note A4, half note A4. Measure 3: quarter note Bb4, half note Bb4. Measure 4: quarter note Bb4, half note Bb4. A slur covers measures 1-4.
- Violins 2 (Vln. 2):** Treble clef, 3/4 time. Measure 1: quarter rest, half note G4. Measure 2: quarter rest, half note A4. Measure 3: quarter rest, half note Bb4. Measure 4: quarter rest, half note Bb4. A slur covers measures 1-4.
- Viola (Vla.):** Alto clef, 3/4 time. Measure 1: *f* (forte), quarter note G4, half note G4. Measure 2: quarter note A4, half note A4. Measure 3: quarter note Bb4, half note Bb4. Measure 4: quarter note Bb4, half note Bb4. A slur covers measures 1-4.
- Violoncello (Vc.):** Bass clef, 3/4 time. Measure 1: quarter rest, half note G3. Measure 2: quarter rest, half note A3. Measure 3: quarter rest, half note Bb3. Measure 4: quarter rest, half note Bb3. A slur covers measures 1-4.
- Double Bass (Db.):** Bass clef, 3/4 time. Measure 1: *f* (forte), quarter note G3, half note G3. Measure 2: quarter note A3, half note A3. Measure 3: quarter note Bb3, half note Bb3. Measure 4: quarter note Bb3, half note Bb3. A slur covers measures 1-4.

Fl. 1

Picc.

Ob. 1
2

Cl. (B \flat) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(a2)

1.

tr~~~~~

ad lib.

Wow, how did the sound change?

Adding layers and volume made that totally different!

V. BRASS

Narr. Speaking of volume, let's talk about our Brass family. Does anyone have a favorite brass instrument?
(skip to horns/trumpet/trombone/tuba as needed) ||



Horns (Opt.) **Q60** (♩=120)

Hn. (F) 1 2
Hn. (F) 3 4

f

Narr. Oh yes, our heroic hunting horns! 4/4 ||



Trumpet (Opt.) **Q64** (♩=120)

Hn. (F) 1 2
Hn. (F) 3 4
Tpt (B♭) 1
Tpt (B♭) 2
Tbn. 1 2
Btbn. Tba.

f *mf* *p* *mf* *f* *fp*

Narr. The trumpet that leads the charge! 4/4 ||

Trombone (Opt.)

Q69 (♩=144)

The image shows a musical score for the Trombone section of 'The Barber of Seville'. The score is written for two parts: Trombone 1 (Tbn. 1) and Trombone 2 (Tbn. 2). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The Trombone 1 part features a melodic line with a vibrato (vib.) in measure 4, marked with a forte (f) dynamic. The Trombone 2 part provides harmonic support with a sustained note in measure 4, marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Fl. 1 (1.)

Ob. 1 (1.)

Cl. (Bb) 1 (1.)

Bsn. 1 (1.)

Hn. (F) 1 p f p f

Hn. (F) 3/4 p f

Tpt. (C) 1 p f


Tbn. 1 (1.) vib. p f

B. Tbn. f

Tba. f sub. p f

Tuba (Opt.)

Q77

=120

Fl. 12



Ob. 12



Cl. (Bb) 12



Bsn. 12



Hn. (F) 12



Hn. (F) 34



Tpt. (C) 12



Tbn. 12



Btbn. Tba.



Timp.



Perc. 1



Perc. 2



Drum Set

p

Narr.

Does the Tuba play
High or Low?




Hp.

mf

Tuba (Opt.)

Q77

=120

Vln. 1



Vln. 2



Vla.



Vc.



Db.



VI. PERCUSSION

Narr.

Our last remaining family is the percussion!

Remember, percussion is anything you can shake,



Q83

Timp.

Tambourine

Drum Set

Perc. 1

Guiro

Perc. 2

Narr.

scrape,

or strike!



Narr.

Do you remember that percussion groove that brought down the house?

(It was in six beats.)

Does anyone remember how those beats were grouped?



Q91 ♩.=80
(3+3, 2+2+2)

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Fl. 1 2

Ob. 1

Ob. 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Narr. We've heard a lot about math and music, but there is one more important thing we should mention: speed.
Speed in music is called tempo, and the tempo is determined by the number of beats played in one minute.

Do you remember the exciting battle music at the beginning of our story? It went like this:

Q103 Brisk (♩=144)

Fl. 1/2

Ob. 1/2

Cl. (B♭) 1/2

Bsn. 1/2

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in 3/4 time and includes dynamic markings such as *p*, *ff*, and *sfz*.

The instruments and their parts are as follows:

- Fl. 1/2**: Flute 1 and 2, playing a melodic line with dynamic markings *p* and *ff*.
- Ob. 1/2**: Oboe 1 and 2, playing a melodic line with dynamic markings *p* and *ff*.
- Cl. (Bb) 1/2**: Clarinet in Bb 1 and 2, playing a melodic line with dynamic markings *p* and *ff*.
- Bsn. 1/2**: Bassoon 1 and 2, playing a melodic line with dynamic markings *p* and *ff*.
- Hn. (F) 1/2**: Horn in F 1 and 2, playing a melodic line with dynamic markings *p* and *ff*.
- Hn. (F) 3/4**: Horn in F 3, 4, and 5, playing a melodic line with dynamic markings *p* and *ff*.
- Tpt. (C) 1/2**: Trumpet in C 1 and 2, playing a melodic line with dynamic markings *p* and *ff*.
- Tbn. 1/2**: Trombone 1 and 2, playing a melodic line with dynamic markings *p* and *ff*.
- Btbn. Tba.**: Tuba and Euphonium, playing a melodic line with dynamic markings *p* and *ff*.
- Timp.**: Timpani, playing a melodic line with dynamic markings *p* and *ff*.
- Perc. 1**: Percussion 1, playing a melodic line with dynamic markings *p* and *ff*.
- Perc. 2**: Percussion 2, playing a melodic line with dynamic markings *p* and *ff*.
- Hp.**: Harp, playing a melodic line with dynamic markings *p* and *ff*.
- Vln. 1**: Violin 1, playing a melodic line with dynamic markings *p* and *ff*.
- Vln. 2**: Violin 2, playing a melodic line with dynamic markings *p* and *ff*.
- Vla.**: Viola, playing a melodic line with dynamic markings *p* and *ff*.
- Vc.**: Violoncello, playing a melodic line with dynamic markings *p* and *ff*.
- Db.**: Double Bass, playing a melodic line with dynamic markings *p* and *ff*.

What happens if we play that same music very slowly?
Do you think it will be as exciting?

Narr.

(Feel free to take the tempo even slower, or slow down as you go - to the point of running out of steam several bars before reaching the end of the excerpt)

Q112 Lugubrious (♩=72)

Q112 Lugubrious (♩=72)

Fl. 1
2

Ob. 1
2

Cl. (B♭) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a2

p

ff

f

fz

+

p

ff

p

ff

p

ff

p

ff

p

ff



Narr. □

What did that sound like?

||

VIII. "GUESTS" CONDUCTING

Now you yourselves have heard what big differences dynamics and tempo make to the music, maybe someone wants to show us how to change the tempo by conducting the orchestra?

(Choose volunteer)

Narr.

Hi. What's your name?

Welcome NAME, now take a bow. (help them)

Have you ever bounced a basketball? OK great! In order to control the tempo, pretend you are bouncing a ball.

If you want the ball to bounce slower, how will you move your arm? (bounce larger, demo using your entire arm)

And faster? (bounce smaller, demo only using the wrist)

|

Excellent, so now you can get in front of the orchestra and we will start in a basic tempo, and you can make the music speed up or slow down by bouncing the imaginary ball faster or slower. Are you ready?

I'll start the orchestra for you: "One, One"

(After the excerpt, have the participant bow again, and then repeat the process with another 1-3 kids, time allowing. I suggest scanning the audience to not just pick from the front, although easy access to the aisle and stage should be considered. Furthermore, I recommend being inclusive with as large a variety of ages, genders and ethnicities as possible. More than 4 students tends to lead to chaos, but between 2-4 guests yields a very rewarding experience in a limited amount of time.)

Q122

Flexible tempo, rubato, etc.
Follow the "guests"
start ca. ♩.=50

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Q122

Flexible tempo, rubato, etc.
Follow the "guests"
start ca. ♩.=50

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score page, numbered 157, contains staves for the following instruments:

- Fl.** (Flute), 1 and 2
- Ob.** (Oboe), 1 and 2
- Cl. (Bb)** (Clarinet in B-flat), 1 and 2
- Bsn.** (Bassoon), 1 and 2
- Hn. (F)** (Horn in F), 1 and 2
- Hn. (F)** (Horn in F), 3 and 4
- Tpt. (C)** (Trumpet in C), 1 and 2
- Tbn.** (Trombone), 1 and 2
- Btbn. Tba.** (Baritone Trombone / Tuba)
- Timp.** (Timpani)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Hp.** (Harp)
- Vln. 1** (Violin 1)
- Vln. 2** (Violin 2)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Db.** (Double Bass)

The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features various musical notations including eighth notes, quarter notes, half notes, and full notes, as well as rests, ties, and slurs. The percussion parts include a snare drum pattern in Perc. 1 and a cymbal pattern in Perc. 2. The string parts include a steady eighth-note rhythm in the Viola and Violoncello, and a walking bass line in the Double Bass.

IX. OUTRO

Narr. [Wow! Great job to [both/all of] our guest conductors!

So many things can change in music by adding beats, notes, harmonies, and altering tempos and dynamics.

Thank you all for being such a fantastic and attentive audience! ... Back to you, NARRATOR!



Q138

Q139 Fast (♩=180)

Fl. 1

Picc.

Ob. 1
2

Cl. (B♭) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Timp.

Perc. 1

Perc. 2

Narr. [(Narrator:) Thank you CONDUCTOR and ORCHESTRA!
And thank YOU ALL for coming and becoming
a part of our big symphonic family.

We hope you come back and visit us again soon!
You never know what you will discover at the Symphony!

Q138

Q139 Fast (♩=180)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Q144 (3+3, 2+2+2)

This image shows a page of a musical score for a symphony orchestra. The score is written for the following instruments:

- Fl. 1
- Picc.
- Ob. 1/2
- Cl. (Bb) 1/2
- Bsn. 1/2
- Hn. (F) 1/2
- Hn. (F) 3/4
- Tpt. (C) 1/2
- Tbn. 1/2
- Btbn. Tba.
- Timp.
- Perc. 1
- Perc. 2
- Hp.

The score includes various musical notations such as notes, rests, dynamics (fp, f), and articulation marks. The percussion section includes a Guiro and a Harp. The Harp part features a gliss. (glissando) and a 8va (octave) marking.

Q144 (3+3, 2+2+2)

Violins 1 and 2, Viola, Violoncello, and Double Bass. Measures 1-4. The score shows a melodic line in the violins and a supporting line in the lower strings. The key signature has one flat (B-flat), and the time signature is 2/4. The first measure is marked with a fermata. The second measure is marked with a fermata. The third measure is marked with a fermata. The fourth measure is marked with a fermata. The dynamic marking *f* (forte) is present in the fourth measure.

This image shows a page from a musical score, likely for a symphony. The score is written in 3/4 time and includes various instruments. The instruments listed on the left are: Fl. 1, Picc., Ob. 1/2, Cl. (Bb) 1/2, Bsn. 1/2, Hn. (F) 1/2, Hn. (F) 3/4, Tpt. (C) 1/2, Tbn. 1/2, Btbn. Tba., Timp., Perc. 1, Perc. 2, Hp., Vln. 1, Vln. 2, Vla., Vc., and Db. The score is written in 3/4 time and includes dynamic markings like 'fp' and 'f'. The score is divided into measures, with a key signature change from one key to another. The instruments are grouped into staves, with some instruments having multiple staves. The score is written in a standard musical notation, with notes, rests, and other musical symbols. The page is numbered 10 in the bottom right corner.

[illegible]