

# The Harmony Games

**Yaniv Segal**

[illegible]

3

Fl. *fp*

Fl. *fp*

Ob. *fp*

Ob. *fp*

Cl. (B $\flat$ ) *fp*

Cl. *fp*

Bsn. *fp*

Bsn. *fp*

Hn. I+II (F) *fp*

Hn. 1 *fp*

Hn. 2 *fp*

Hn. *fp*

Hn. *fp*

Tpt. (C) *fp*

C Tpt. *fp*

Tbn. *fp*

Tbn. *fp*

B. Tbn. *fp*

Tba. *fp*

Timp. *fp*

Perc. (Glockenspiel) *f*

Perc. (Glockenspiel) *f*

Hp. *f*

Vln. 1 *fp*

Vln. 2 *fp*

Vla. *fp*

Vc. *fp*

Db. *fp*

Kbd. (Glockenspiel) *f*

(Strings)

Piccolo *fp*

*gliss.*

[illegible]

[illegible]

15

Fl. *p* *f*

Picc. *p* *f*

Ob. *p* *f*

Ob. *p* *f*

Cl. (B $\flat$ ) *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

Bsn. *p* *f*

Hn. I+II (F) *fp* *f*

Hn. 1 *fp* *f*

Hn. 2 *fp* *f*

Hn. *fp* *f*

Hn. *fp* *f*

Tpt. (C) *fp* *f*

C Tpt. *fp* *f*

Tbn. *fp* *f*

Tbn. *fp* *f*

B. Tbn. *fp* *f*

Tba. *fp* *f*

Timp. *p* (Sus. Cym.) *f* *p*

Perc. *p* *f* l.v. **Drum Set**

Perc. *p* *f*

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

Hp.

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* arco *f*

Vc. *p* *f*

Db. *p* *f*

Kbd. *p* *f* (Perc)

[illegible]

25

Fl. *p poco a poco cresc.* *cresc.* *f*

Picc. *p* *cresc.* *f*

Ob. *p poco a poco cresc.* *f*

Ob. *mf cresc.* *f*

Cl. (Bb) *p* *poco a poco cresc.* *f*

Cl. *p poco a poco cresc.* *f*

Bsn. *p* *poco a poco cresc.* *f*

Bsn. *p poco a poco cresc.* *f*

Hn. I+II (F) *p poco a poco cresc.* *f*

Hn. 1 *p poco a poco cresc.* *f*

Hn. 2 *p poco a poco cresc.* *f*

Hn. *p* *mf esc.* *f*

Hn. *p* *mf esc.* *f*

Tpt. (C) *p poco a poco cresc.* *f*

C Tpt. *p poco a poco cresc.* *f*

Tbn. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. *f*

Perc. *f*

Hp. *p poco a poco cresc.* *f*

Vln. 1 *p poco a poco cresc.* *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

Kbd. *p poco a poco cresc.* *f*

(WW+Str)

(fTbn)

*f*

30

Fl.

Picc.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt.  
(C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.



35

Fl.

Picc.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt.  
(C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

Flute 2

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*ff*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

(TIMP)

40

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt. (C)

C Tpt.

Tbn.

B. Tbn.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

41

42

43

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

45

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Timp.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

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

pizz.

mp

pizz.

mp

pizz.

mp

div.

mp

mp

mp

mp

pizz.

(VN)

mp

mp

[illegible]



67

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

Cl. (Bb) *f*

Cl. *f*

Bsn. *f*

Bsn. *f*

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt. (C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vc.

Db.

Kbd.

*"Brilliant Brass"*

*"Brilliant Brass"*

N: *"Brilliant Brass"*

*"Brilliant Brass"*

*"Brilliant Brass"*

*"Brilliant Brass"*

N: *"Brilliant Brass"*

N: *"Brilliant Brass"*

N: *"Brilliant Brass"*

N: *"Brilliant Brass"*

*brilliant Brass*

N: *"Brilliant Brass"*

N: *"Brilliant Brass"*

N: *"Brilliant Brass"*



77

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Timp.

Perc.

Perc.

Narr.

Db.

Kbd.

(Glock.)

*mf*

*f*

(Cymbal) sponge

Cymbal sponge

*f*

*f*

(Cym)

*f*

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



82

Fl.

Fl.

Ob.

Ob.

Cl. (Bb)

Cl.

Bsn.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt. (C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

(Drum Set)

Perc.

(Drum Set)

Perc.

Narr.

No one from one family was allowed to play with another.

There were epic battles for control over the land.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd. (VC+DB)

[illegible]

92

Fl.

Fl.

Ob.

Ob.

Cl. (Bb)

Cl.

Bsn.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt. (C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(TPT)

Kbd.

20

96

Fl.

Fl.

Ob.

Ob.

Cl. (B♭)

Cl.

Bsn.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Narr.

Vc.

Db.

96

(Winds)

Kbd.

Listen to the winds launching shrieking volleys!

101

Fl. *sfz* *sfz* *sfz* *sfz*

Fl. *sfz* *sfz* *sfz* *sfz*

Ob. *sfz* *sfz* *sfz* *sfz*

Ob. *sfz* *sfz* *sfz* *sfz*

Cl. (Bb) *sfz* *sfz* *sfz* *sfz*

Cl. *sfz* *sfz* *sfz* *sfz*

Bsn. *sfz* *sfz* *sfz* *sfz*

Bsn. *sfz* *sfz* *sfz* *sfz*

Hn. I+II (F) - - - - -

Hn. 1 - - - - -

Hn. 2 - - - - -

Hn. - - - - -

Hn. - - - - -

C Tpt. - - - - -

Tbn. - - - - -

B. Tbn. - - - - -

Timp. - - - - -

Perc. *p* *p* *p* *p* *f*

Perc. *p* *p* *p* *p* *f*

Narr.  

Hp. - - - - -

Vln. 1 - - - - -

Vln. 2 - - - - -

Vla. - - - - -

Vc. *p* *p* *p* *p* *p*

Db. *p* *p* *p* *p* *p*

Kbd. *p* *p* *p* *p* *p*

Hear the strings taking shots with their bows!

106

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Timp.

Perc.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

106 (strings)

Kbd.

110

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Timp.

Perc.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.





120

Fl.

Fl.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

solo

Timp.

f

Perc.

f

Perc.

Hp.

(Perc)

Kbd.

f

solo

125

Fl.

Fl.

Ob.

Cl. (B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Timp.

Perc.

Perc.

Kbd.

130

Fl.

Fl.

Ob.

Ob.

Cl.  
(B)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt.  
(C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

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

133

(Tpt)

Kbd.



140

Fl. *p*

Ob.

Cl. (B $\flat$ )

Cl.

Bsn. *p*

Hn. I+II (F) *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. *f*

Hn. *mf*

Tpt. (C) *p*

C Tpt.

Tbn. *p*

Tbn. *p*

B. Tbn. *f*

Tba. *p*

Timp.

Perc. *f*

Perc. *f*

Narr. Everyone was fighting all the time!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db. *p*

Kbd. *p* (Perc) *f* *p* (DB) *p*

N: "Everyone was fighting all the time!"

N: "Everyone was fighting all the time!"

N: "Everyone was fighting all the time!"

(Bsn)

(Fl)

(DB)



150

Fl.

Fl.

Ob.

Ob.

Cl.  
(B)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt.  
(C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(Tbn)

(Tuba)

arco

arco

(Strings)

arco

154

Fl. *f* *p* *ff*

Fl. *f* *p* *ff*

Ob. *f* *p* *ff*

Ob. *f* *p* *ff*

Cl. (Bb) *f* *p* *ff*

Cl. *f* *p* *ff*

Bsn. *f* *p* *ff*

Bsn. *f* *p* *ff*

Hn. I+II (F) -

Hn. 1 -

Hn. 2 -

Hn. -

Hn. -

Tpt. (C) *f*

C Tpt. *f*

Tbn. *f* *sfz*

Tbn. *f* *sfz*

B. Tbn. *f* *sfz*

Tba. *f* *sfz*

Timp. *f* *sfz*

Perc. *f* *sfz*

Perc. *f* *sfz*

Hp. *f* *sfz*

Vln. 1 *f* *p* *ff*

Vln. 2 *f* *p* *ff*

Vla. *f* *p* *ff*

Vc. *f* *p* *ff*

Db. *f* *p* *ff*

Kbd. *f* *p* *ff*



159

Fl. *f* *mf*

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

Cl. (Bb) *f* *dim.* *p*

Bsn. *mf*

Hn. I+II (F) con sord. *f* *dim.* *p*

Hn. 1 con sord. *f* *dim.* *p*

Hn. 2 con sord. *f* *dim.* *p*

Hn. con sord.

Tpt. (C) *f* *mf* *p*

C Tpt.

Tbn. *f* con sord. *mf*

B. Tbn.

Tba.

Timp. *mf* *p*

Perc.

Perc.

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

Hp.

Vln. 1 pizz. *f* *dim.* *p*

Vln. 2 pizz. *f* *dim.* *p*

Vla. pizz. *f* *dim.* *p*

Vc. pizz. *f* *dim.* *p*

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

Kbd. pizz. *f* *dim.* *p*

[illegible]

173

Fl.

Ob.

Cl.  
(Bb)

Cl.  
(F)

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Timp.

Perc.

Perc.

Narr.

Hp.

Db.

Kbd.

N: "fighting all the time was no good."

hit strings

(Cym)

hit strings

(Timp)

The family Elders declared a truce because all that fighting all the time was no good. They created a special musical tournament held every four years, called THE HARMONY GAMES.

Each family sent their bravest, brightest, youngest, musical talents to compete; and the winner would become the next ruler of the land.



188

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt.  
(C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

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

Violin 2

altri  
pizz.

pizz.

(Strings)

193

Fl.

Ob.

Cl.

Bsn.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc. (Guero)

Perc. (sim.)

Perc. (Guero) *mf*

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

*solo*  
*mf schmaltsy*  
*altri*

*solo*  
*sfz*  
*behind bridge, heavy pressure*

*(sim.)*

*(VN)*  
*mf schmaltsy*

4

3

3

199

Fl.

Ob.

Cl.

Bsn.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.



204

Fl.

Ob.

Cl.

Bsn.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Timp.

Perc.

Perc.

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(wide vib.)

12

N: "...reveled and rejoiced in victory!"

N: "...reveled and rejoiced in victory!"

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

208

Fl.

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Timp.

Agogo Bells + Whistle

Perc.

Perc.

Drum Set

Kbd.

Agogo Bells + Whistle

Kbd.

(Drums)

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

[illegible]

224

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt. (C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

To Rain Stick

Last Games, the theme was Music and Weather.

The Strings came up with a beautiful sunshiny melody:

229

Fl. *p*

Fl. *p* to Picc.

Ob.

Ob.

Cl. (B) *p*

Cl. *p*

Bsn.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Hp. *p*

Vln. 1 *p* tutti unis.

Vln. 2 *p* tutti, arco

Vla. *p* arco

Vc. *p*

Db. *p* arco

Kbd. *p* (Strings)

[illegible]

[illegible]



241

Fl.

Fl.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt.  
(C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

air through the instrument

air through the instrument

N: "... a special theme"

"MATHEMUSICA!"

N: "... a special theme..."

"MATHEMUSICA!"

sticks

sticks

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

(announcer:) MATHEMUSICA!!

N: "... a special theme..."

"MATHEMUSICA!"

N: "... a special theme..."

N: "... a special theme..."

N: "... a special theme..."

N: "... a special theme..."

N: "... a special theme..."

(Drums)

[illegible]

[illegible]





271

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Timp. To Timp.

Perc. *f*

Perc. (Glockenspiel) *f*

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

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

Narr.

Vln. 1 arco *fp* N: "a little nervous as she started" div. *f*

Vln. 2 arco *fp* N: "a little nervous as she started" div. *f*

Vla. arco *fp* N: "a little nervous as she started" div. *f*

Vc. arco *fp* N: "a little nervous as she started" *f*

Db. arco *fp* N: "a little nervous as she started" *f*

Kbd. (Strings) *fp* *f*

[illegible]

281

Fl.

Fl.

Ob.

Cl. (B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Narr.

The smallest and highest is the violin

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.



287

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt.  
(C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

The viola is larger and has a deeper sound

*mf*

*p*

*p*

*f*

solo

unis.

(Viola)

(Hp)

292

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt.  
(C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

Larger and lower still is the cello.

297

Fl.

Ob.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

*mf*

*p*

*f*

pizz.

*p*

(VC)

*f*

(4)

(4)

Detailed description of the musical score: The score is for a full orchestra and keyboard. Measures 297-301 are shown. Flute, Oboe, Clarinet, Bassoon, Horn I+II (F), Horn 1, Horn 2, Horn, Horn, C Trumpet, Trombone, Bass Trombone, and Percussion are mostly silent (rests). Harp (Hp.) plays a melodic line in measures 297-298. Violin 1 (Vln. 1) starts in measure 298 with a *p* dynamic. Violin 2 (Vln. 2) plays a similar line. Viola (Vla.) plays a single note in measure 297. Violoncello (Vc.) and Double Bass (Db.) play a sustained line starting in measure 298, with a *f* dynamic and a *pizz.* marking. Keyboard (Kbd.) plays a complex accompaniment, including a (VC) marking and a (4) marking.

302

Fl.

Fl.

Ob.

Ob.

Cl.

(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Narr.

The biggest and lowest is the double bass.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

*p*

*p*

*mf*

*p*

*mf*

*f*

arco

(DB)

307

Fl.  
Fl.  
Ob.  
Ob.  
Cl.  
(B $\flat$ )  
Cl.  
Bsn.  
Bsn.  
Hn. I+II  
(F)  
Hn. 1  
Hn. 2  
Hn.  
Hn.  
C Tpt.  
Tbn.  
B. Tbn.  
Perc.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.  
Kbd.

*p*  
*mp*  
*p*  
*mp*  
*p*  
*mp*  
*p*  
*mp*

312

Fl. *p*

Fl. *p*

Ob.

Ob.

Cl. (B $\flat$ ) *p*

Cl. *p*

Bsn. *p*

Bsn. *p*

Hn. I+II (F) *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. *p*

Hn. *p*

C Tpt.

Tbn.

B. Tbn.

Timp.

Perc.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

Kbd. *f*

318

Fl.

Fl.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

The musical score for measures 318-322 features the following details:

- Measures 318-322:** The score is divided into five measures. Measures 318 and 319 contain triplets in the Flute, Oboe, and Keyboard parts. Measures 320 and 321 feature slurs over various notes in the Flute, Oboe, Violin, and Keyboard parts. Measure 322 concludes with a final chord in the Keyboard and Horns.
- Instrumentation:** The score includes parts for Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (Tbn., B. Tbn.), Percussion (Perc.), Violins (Vln.), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Keyboard (Kbd.).
- Key Signature:** The key signature is one sharp (F#), indicated by the key signature symbol at the beginning of the Flute part.
- Time Signature:** The time signature is not explicitly shown but is implied to be 4/4 based on the notation.

323

Fl.

Fl.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

*p*

*p*

*p*

We battle our opponents, high and low.



328

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Timpani

Perc.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

[illegible]

339

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Narr.

□ But mostly we like elegant and graceful melodies.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

344

Fl. *mp*

Fl. *mp*

Ob. *mp*

Ob. *mp*

Cl. (Bb) *mp*

Cl. *mp*

Bsn. *mp*

Bsn. *mp*

Hn. I+II (F) *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. *p*

Hn. *p*

Tpt. (C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba. *p legato*

Timp.

Perc.

Perc.

Hp.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *unis.* *f*

Db. *f*

Kbd. *f*

352

Fl.

Fl.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt.  
(C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

Did I introduce everyone  
in the String family?

No?

Whom did I forget?

N: "Whom did I forget?"

Speak

"ahem"

"Oh yeah, the harp!"

exp!

solo

*f*

N: "Whom did I forget?"

Speak

"ahem"

"Oh yeah, the harp!"

(Harp)

*f* solo

356

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

361

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Narr.

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

Right, the bow! 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.

N: "the strings vibrate?"  
...pluck the strings instead!"

N: "...use their fingers to pluck the strings."

Vln. 1

N: "...the strings vibrate?"  
"pluck the strings instead!"

N: "...the strings vibrate?"  
"pluck the strings instead!"

N: "...use their fingers to pluck the strings."

Vln. 2

N: "...the strings vibrate?"  
"pluck the strings instead!"

N: "...the strings vibrate?"  
"pluck the strings instead!"

N: "...use their fingers to pluck the strings."

Vla.

N: "...the strings vibrate?"  
"pluck the strings instead!"

N: "...use their fingers to pluck the strings."

Vc.

N: "...the strings vibrate?"  
"pluck the strings instead!"

N: "...use their fingers to pluck the strings."

Db.

N: "...the strings vibrate?"  
"pluck the strings instead!"

N: "...use their fingers to pluck the strings."

Kbd.

N: "...the strings vibrate?"  
"pluck the strings instead!"

N: "...the strings vibrate?"  
"pluck the strings instead!"

N: "...use their fingers to pluck the strings."

This musical score page contains measures 367 through 370. The instruments are arranged as follows:

- Fl.**: Flute
- Ob.**: Oboe
- Cl.**: Clarinet
- Bsn.**: Bassoon
- Hn. I+II (F)**: Horns I and II in F major
- Hn. 1**: Horn 1
- Hn. 2**: Horn 2
- Hn.**: Horn
- C Tpt.**: Cornet Trumpet
- Tbn.**: Trombone
- B. Tbn.**: Baritone Trombone
- Perc.**: Percussion
- Hp.**: Harp
- Vln. 1**: Violin 1
- Vln. 2**: Violin 2
- Vla.**: Viola
- Vc.**: Violoncello
- Db.**: Double Bass
- Kbd.**: Keyboard

The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various musical notations such as rests, notes, stems, beams, slurs, and dynamic markings like *pizz.* (pizzicato) and *mp* (mezzo-piano).



371

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(Str)

(Hp)

*f*

*p*

The musical score for 'The Great Wall' by John Williams is presented in a 12-measure segment. The score is written for a full orchestra, including Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Keyboard (Kbd.). The key signature is one flat (B-flat major/D minor), and the tempo is marked 'Andante'. The score shows a sequence of chords and melodic lines, with dynamics like 'f' (forte) and 'pizz.' (pizzicato) indicated. The 12-measure segment ends with a repeat sign.



381

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Narr.

IT COULD BE LOUD!

or soft.

Let's hear that note again, played by all the strings.

Hp.

N: "LOUD!"

"soft"

"all the strings."

Vln. 1

*f*

N: "LOUD"

N: "soft"

*sfz*

*pp*

"all the strings!"

Vln. 2

*f*

arco

"LOUD"

"soft"

*sfz*

*pp*

"all the strings!"

Vla.

"LOUD"

N: "soft"

*sfz*

*pp*

"all the strings!"

Vc.

*sfz*

*pp*

arco

Db.

N: "LOUD"

"soft"

*sfz*

*pp*

arco

"all the strings!"

Kbd.

*pp*

*pp*

$$ff$$

388

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

It's starting to sound melodious!

Let's add another note!

Is that a melody?

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

"... another note."

N: "another note."

"another note."

N: "another note."

N: "another note."

"another note."

"...only used 4 notes."

"Only used four notes."

N: "Only used four notes."

"Only used four notes."

"Only used four notes."

"Only used four notes."



396

Fl.

Ob.

Cl.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

Whoa that flew by!

Did anyone catch that?

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

*"chromatic order this time."*

*N: "chromatic order this time."*

*N: "chromatic order this time."*

*"chromatic order this time."*

*"chromatic order this time."*

*"chromatic order this time."*



398

Fl.

Ob.

Cl.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Any guesses?

Narr. 

Let's try again, a little slower please.

Remember to count the notes you hear!

still slower?

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

"count the notes  
you hear!"

"count the notes  
you hear!"

N: "count the notes  
you hear!"

N: "count the notes you  
hear!"

"count the notes you  
hear!"

stacc.

stacc.

N: "still  
Slower?"

N: "still  
Slower?"

"still  
Slower?"

"still  
Slower?"

N: "still  
slower?"

f

401

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

( "mouth"counting with the kids)



405

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

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

Here's the first four:

Hp.

N: "... the first four."

Vln. 1

N: "... the first four."

Vln. 2

mp cresc.

mf cresc.

f

N: "... the first four."

Vla.

mp cresc.

mf

f

N: "... the first four."

Vc.

mp

f

N: "... the first four."

Db.

mp

f

N: "... the first four."

Kbd.

mp cresc.

mf cresc.

f

N: "... the first four."

mp



414

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

And four more makes twelve!

*"four more makes twelve!"*

*"four more makes twelve!"*

*"four more makes twelve!"*

*"four more makes twelve!"*

*"four more makes twelve!"*

420

Fl.

Ob.

Cl.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Perc.

Narr.

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

This is called GLISSANDO!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

N: "this is called glissando."

N: "this is called glissando."

N: "this is called glissando."

N: "this is called glissando."

N: "this is called glissando."

424

Fl.

Fl.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Timp.

Perc.  
(Glockenspiel)

Perc.  
(Glockenspiel)

N: "Why, I didn't know you could glissando!"

solo  
f

It's fun to play AND fun to say!

Glis - san - do!

Hey! Who was that? The Trombone?

Why, I didn't know you

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

N: "Glis - san - do" gliss.

N: "Glis - san - do"

N: "Glis - san - do"

N: "Glis - san - do"

N: "Glis - san - do"

p

p

p

p

p

p

p

pizz.

pizz.

pizz.

pizz.

via sord.

(Tbn)

f solo



435

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt.  
(C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

*tr*

*"Rhapsody in Blue"*

*p cresc.*

17

*tr*

*tr*

*(Cl)*

*"Rhapsody in Blue"*

*p cresc.*

N: "...what's going on?"

And the clarinet too?

What's going on?





444

Fl. *mf* *bend*

Fl. *mp*

Ob.

Ob.

Cl. (Bb) *mf* *bend*

Cl. *p* 3

Bsn.

Bsn.

Hn. I+II (F)

Hn. 1

Hn. 2

Hn.

Hn.

Tpt. (C)

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp. *(tr)*

Perc. *(Slide Whistle) gliss.*

Perc. *(Slide Whistle) gliss.* N: "... applause for the strings?"

Narr. Exquisite!  
How about a round of app

Hp. *f* *pp* *gliss.*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd. *(Slide Whistle)* N: "... applause for the String Lullaby?"

454



469

Fl. *f* "... soft whistle" *p* "... really short one!" *sfz* N: "... everyone ready?"

Fl. *f* "... soft whistle" *p* N: "... really short one!" *sfz* "... everyone ready?"

Ob. *f* "... soft whistle" *p* "... really short one!" *sfz* N: "... everyone ready?"

Ob. *f* "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Cl. *f* "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

(B♭) *f* "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Cl. *f* "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Bsn. *f* "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Bsn. *f* "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Hn. I+II (F) "Whistling" *f* "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Hn. I "Whistle" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Hn. I+II (F) "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Hn. I+II (F) "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Hn. I+II (F) "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Hn. I+II (F) "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Tpt. (C) "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Tpt. (C) "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Tbn. "Whistle" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Tbn. "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Tbn. "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Tbn. "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Tbn. "Whistle" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Tbn. "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Timp. *f* "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Perc. *f* (Glockenspiel) "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Perc. *f* (playing) "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Perc. *f* (Glockenspiel) "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Narr. Now a soft whistle. Now a really short one! We're gonna play a piece, and when the conductor gives you a cue, you whistle!

Hp. "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Vn. 1 "Whistling" N: "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Vn. 2 "Whistling" N: "... soft whistle" *p* "... really short one!" *sfz* "... ready?"

Vla. *f* "Whistling" "... soft whistle" *p* "... really short one!" *sfz* N: "... everyone ready?"

Vc. *f* "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Db. *f* "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

Kbd. *f* "Whistling" "... soft whistle" *p* "... really short one!" *sfz* "... everyone ready?"

472

Fl. *mf*

Fl. *mf*

Ob. *mf*

Ob. *mf*

Cl. (Bb) *mf*

Cl. *mf*

Bsn. *mf*

Bsn. *mf*

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Tpt. (C)

Tpt. (C)

Tbn.

Tbn.

Tbn.

Tbn.

Timp.

Perc.

Perc.

Hp. hit strings

Vn. 1

Vn. 2

Vla.

Vc.

Db.

Kbd. *mf*



[illegible]

480

Fl.

Fl.

flz.

*mf*

Ob.

*mf*

Ob.

Cl.

(Bb)

Cl.

Bsn.

Bsn.

*mf*

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Tpt. (C)

Tpt. (C)

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Woodwinds love turning the sounds of birds into music.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

*p*

484

Fl. *p* *ord.* *mf* *ord.*

Fl. *p* *dr* *dr* *mf*

Ob. *p* *cresc.* *mf* *mf*

Ob. *p* *cresc.* *mf* *mf*

Cl. (Bb) *p* *cresc.* *mf* *mf*

Cl. *p* *cresc.* *mf* *mf*

Bsn. *p* *cresc.* *mf* *mf*

Bsn. *p* *cresc.* *mf* *mf*

Hn. I+II (F) - - - -

Hn. I+II (F) - - - -

Hn. I+II (F) - - - -

Hn. I+II (F) - - - -

Hn. I+II (F) - - - -

Tpt. (C) - - - -

Tpt. (C) - - - -

Tbn. - - - -

Tbn. - - - -

Tbn. - - - -

Tba. - - - -

Timp. - - - -

Perc. - - - -

Perc. - - - -

Narr. 

Hp. - - - -

Vln. 1 - - - -

Vln. 2 - - - -

Vla. - - - -

Vc. - - - -

Db. - - - -

Kbd. *dr* *dr* *dr* *dr*

[illegible]

491

Fl. *f* *p*

Fl. *f* *p*

Ob. *f* *p* *cresc.* *tr*

Ob. *p* *cresc.* *flz.*

Cl. (Bb) *f* *p* *p* *cresc.*

Cl. *f* *p* *p* *cresc.*

Bsn. *f* *p* *cresc.*

Bsn. *f* *p* *cresc.*

Hn. I+II (F) - - -

Hn. I+II (F) - - -

Hn. I+II (F) - - -

Hn. I+II (F) - - -

Hn. I+II (F) - - -

Tpt. (C) - - -

Tpt. (C) - - -

Tbn. - - -

Tbn. - - -

Tbn. - - -

Tba. - - -

Timp. - - -

Perc. - - -

Perc. - - -

Narr. 

Hp. - - -

Vln. 1 - - -

Vln. 2 - - -

Vla. - - -

Vc. - - -

Db. - - -

Kbd. *tr*

494

Fl. *flz.*

Fl. *flz. cresc.*

Ob. *cresc.*

Ob. *ord.*

Cl. (Bb) *fz.*

Cl. *fz.*

Bsn. *f*

Bsn. *f*

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Tpt. (C)

Tpt. (C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd. *flz.*

*ord.* *ord.* *ord.* *ord.* *ord.*

*to Picc.*

497

Fl.

Picc.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tbn.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

Piccolo

N: "The clarinet can disappear"

"and then sneak up on people"

*f*

*ppp*

*sfz*

*p*

*f*

*tr*

*tr*

The Clarinet can disappear

And then sneak up on people!

(Cl)

*f*

*ppp*

*sfz*

*p*

*f*

*tr*

*tr*

498

Fl.

Picc.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

*mf*

*mf*

(Bsn)

The Bassoon is the lowest instrument in the Woodwinds.





500

Fl. N: "Did I forget to introduce anyone?" (hold up flute) "... everyone else has to catch up!"

Picc. N: "Did I forget to introduce anyone?" (hold up flute/piccolo) "... everyone else has to catch up!"

Ob. N: "... everyone else has to catch up!"

Ob. N: "... everyone else has to catch up!"

Cl. (Bb) N: "... everyone else has to catch up!"

Cl. N: "... everyone else has to catch up!"

Bsn. N: "... everyone else has to catch up!"

Bsn. N: "... everyone else has to catch up!"

Hn. I+II (F) N: "... everyone else has to catch up!"

Hn. I+II (F) N: "... everyone else has to catch up!"

Hn. I+II (F) N: "... everyone else has to catch up!"

Hn. I+II (F) N: "... everyone else has to catch up!"

Hn. I+II (F) N: "... everyone else has to catch up!"

Tpt. (C) N: "... everyone else has to catch up!"

Tpt. (C) N: "... everyone else has to catch up!"

Tbn. N: "... everyone else has to catch up!"

Tbn. N: "... everyone else has to catch up!"

Tbn. N: "... everyone else has to catch up!"

Tba. N: "... everyone else has to catch up!"

Timp. N: "... everyone else has to catch up!"

Perc. N: "... everyone else has to catch up!"

Perc. N: "... everyone else has to catch up!"

Narr. Did I forget to introduce anyone? Oh yeah, the FLUTE! They play high and fast, and everyone else has to catch up!

Hp. N: "... everyone else has to catch up!"

Vln. 1 N: "... everyone else has to catch up!"

Vln. 2 N: "... everyone else has to catch up!"

Vla. N: "... everyone else has to catch up!"

Vc. N: "... everyone else has to catch up!"

Db. N: "... everyone else has to catch up!"

Kbd. N: "... everyone else has to catch up!"

(WW+Cym)

pp

pp

7

502

Fl.

Picc.

Ob.

Ob.

Cl.  
(B)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.



510

Fl.

Fl.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

solo

$mf$

$mf$

N: "... called HARMONY"

N: "... called HARMONY"

N: "... called HARMONY"

N: "... called HARMONY"

N: "... called HARMONY"

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

When they play together, this is called HARMONY.



534

Fl. *mf* *Flute*

Ob. *mp*

Cl. (Bb) *mp*

Cl.

Bsn. *mp*

Bsn.

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Tpt. (C)

Tpt. (C)

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(Fl)





540

Fl.

Fl.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(Strings)  
Kbd.

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

pizz.  
*p*

pizz.  
*p*

pizz.  
*p*

pizz.  
*p*

pizz.  
*p*

pizz.  
*p*

(Strings)  
pizz.  
*p*

pizz.  
*p*



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





[illegible]

572

Fl. *ff flz.*

Picc. *ff*

Ob. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Cl. *ff*

Bsn. *ff*

Bsn. *ff*

Hn. I+II (F) *f*

Hn. I+II (F) *f*

Hn. I+II (F) *f*

Hn. I+II (F) *f*

Hn. I+II (F) *f*

Hn. I+II (F) *f senza sord.*

Tpt. (C) *f senza sord.*

Tpt. (C) *f senza sord.*

Tbn. *f senza sord.*

Tbn. *f senza sord.*

Tbn. *f*

Tbn. *f senza sord.*

Tba. *f*

Timp. *shake*

Perc. *shake*

Perc. *f shake*

Narr.

Hp. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

Kbd. *ff*





[illegible]

589

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

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:

593

Fl.

Fl.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

ord.

N: "... a fabulous fanfare!" senza sord. *f*

Hn. I+II  
(F)

N: "... a fabulous fanfare!" senza sord. *f*

Hn. I+II  
(F)

N: "... a fabulous fanfare!" *f*

Hn. I+II  
(F)

N: "... a fabulous fanfare!" *f*

Hn. I+II  
(F)

N: "... a fabulous fanfare!" *f*

Tpt.  
(C)

*f*

Tpt.  
(C)

N: "... a fabulous fanfare!" *f*

N: "... a fabulous fanfare!" senza sord. *f*

Tbn.

N: "... a fabulous fanfare!" *f*

Tbn.

N: "... a fabulous fanfare!" *f*

Tbn.

N: "... a fabulous fanfare!" *f*

Tbn.

N: "... a fabulous fanfare!" *f*

Tba.

*f*

Timp.

ord.

*p*

Perc.

*p*

Perc.

*p*

Narr.

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

Our Brass Family is AMAZING!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

*f* ord.

(Drums)

(Timp)

597

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(Brass)

601

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(Brass)

(Drums)



610

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

wood

*pp*

*p*

*p*

*mf*

(Drums)

*p*

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

614

Fl.

Flute

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tba.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(Tutti)

(Tuba)

*f solo*



**Act II, Scene I**

**Measures 619-621**

**Instrumentation:** Fl., Ob., Cl. (B♭), Bsn., Hn. I+II (F), Tpt. (C), Tbn., Tba., Timp., Perc., Narr., Hp., Vln. 1 & 2, Vla., Vc., Db., Kbd.

**Lyrics:**

Narr.: Our heroic horns hunger for hunting.

Horn Soloist (N.): "... heroic horns hunger for hunting!"

Violin Soloist (Vln. 1): "heroic horns hunger for hunting."

Double Bass (Db.): arco

Keyboard (Kbd.): (Horns) (Timp)

622

Fl.   
Fl.   
Ob.   
Ob.   
Cl. (Bb)   
Cl.   
Bsn.   
Bsn.   
Hn. I+II (F)   
Hn. I+II (F)   
Hn. I+II (F)   
Hn. I+II (F)   
Hn. I+II (F)   
Tpt. (C)   
Tpt. (C)   
Tbn.   
Tbn.   
Tbn.   
Tba.   
Timp.   
Perc.   
Perc.   
Narr.   
Hp.   
Vln. 1   
Vln. 2   
Vla.   
Vc.   
Db.   
Kbd.   
unis.

625

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

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.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

627

Fl. *mp*

Fl. *mp*

Ob. *p*

Ob. *p*

Cl. (Bb) *mp*

Cl.

Bsn. *p*

Bsn. *p*

Hn. I+II (F) *p*

Hn. I+II (F) *p*

Hn. I+II (F) *p*

Hn. I+II (F)

Hn. I+II (F)

Tpt. (C) *f*

Tpt. (C) *f* vib.

Tbn. *f* vib.

Tbn. *mf*

Tbn. *f*

Tba. *f*

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd. (WW)

631

Fl.

Fl.

Ob.

Ob.

Cl. (Bb)

Cl.

Bsn.

Bsn.

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Tpt. (C)

Tpt. (C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

*mf*

*f*

*vib.*

*p*

*f*

*f*

*p*

*p*

*p*

[illegible]



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**. Some music that has a meter of 2 beats.



652

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

658

Fl.

Fl.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

Did you feel the beats?  
Did you feel the beats?  
beats please?"

Let's conduct along with the music and we'll feel  
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?

*p*

*p*

*p*

*p*

*p*

662

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.  
stick clicks

Perc.  
stick clicks

Narr.

One two rea - dy go!

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(stick clicks)

(HN)

(Bsn)

(Tbn)

669

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

674

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

sim.

N: "... a little faster  
this time."

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

One two ready go!

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

(stick clicks)

682

Fl. *mf*

Fl. *mf*

Ob.

Ob.

Cl. (Bb) *mf*

Cl.

Bsn.

Bsn.

Hn. I+II (F) *f solo*

Hn. I+II (F) *mf*

Hn. I+II (F) *f*

Hn. I+II (F) *mf*

Hn. I+II (F) *f soli*

Tpt. (C) *mf*

Tpt. (C)

Tbn. *mf*

Tbn.

Tbn.

Tbn.

Tba. *mf*

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd. (Hn) *f solo*

688

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

N: "... the music will  
sound very different."

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

N: "... the music will  
sound very different."

N: "... the music will  
sound very different."

N: "... the music will  
sound very different."

N: "... the music will  
sound very different."

N: "... the music will  
sound very different."

Timp.

Perc.

Perc.

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!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

*p*

*p*

*p*

*p*

*p*

*p*

[illegible]



695

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

*p*

*p*

*p*

*p*

*p*

700

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

N: "Excellent, now with the music!"

Perc.

N: "Excellent, now with the music!"

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!

Hp.

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

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(Stick click)

702

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

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

708

714

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tbn.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

That was super, shall we try one more time, a little faster?

Here we go again!

One, two, three,

N: "Here we go again!"

(Stick clicks)

719

Fl. *mf*

Fl. *mf*

Ob.

Ob.

Cl. (Bb) *mf*

Cl.

Bsn.

Bsn. *mf*

Hn. I+II (F) *f* *mf*

Hn. I+II (F) *f* *mf*

Hn. I+II (F) *f* *mf*

Hn. I+II (F) *f* *mf*

Hn. I+II (F) *f* *mf*

Tpt. (C) *f* *mf*

Tpt. (C) *f* *mf*

Tbn. *f* *mf* solo

Tbn. Tba. *f*

Tbn. *mf*


Tbn. *f* *mf*

Tba. *f* *mf*

Timp.

Perc. (Glockenspiel)

Perc. (Glockenspiel) *mf*

Narr.     (continue "one-two-three" or "tri-angle")  
rea- dy, set, go!

Hp.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

Kbd. (Ob+Tbn) *p*

730

Fl.

Fl.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

N: "Can you play in five?"

Hn. I+II  
(F)

N: "Can you play in five?"

Hn. I+II  
(F)

N: "Can you play in five?"

Hn. I+II  
(F)

N: "Can you play in five?"

"Let's take some notes."

Hn. I+II  
(F)

N: "Can you play in five?"

Tpt.  
(C)

N: "Can you play in five?"

Tpt.  
(C)

N: "Can you play in five?"

Tbn.

N: "Can you play in five?"

Tbn.

N: "Can you play in five?"

Tbn.

N: "Can you play in five?"

Tba.

N: "Can you play in five?"

Timp.

Perc.

Perc.

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?

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:

Hp.

Vln. 1

N: "... can you play in FIVE?"

con sord.

(nyah - - nyah - nyah - nyah - - nyah)

via sord.

Vln. 2

N: "... can you play in FIVE?"

con sord.

(nyah - - nyah - nyah - nyah - - nyah)

via sord.

Vla.

N: "... can you play in FIVE?"

con sord.

(nyah - - nyah - nyah - nyah - - nyah)

via sord.

Vc.

Db.

(Strings)

Kbd.

(nyah - - nyah - nyah - nyah - - nyah)

733

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

*f*

Hn. I+II  
(F)

*f*

Hn. I+II  
(F)

*f*

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

*f*

Tpt.  
(C)

Tbn.

*f*

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

*f*

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(Brass)

Kbd.

We can repeat  
each note twice:



[illegible]

742

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

749

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

But how do we play in Five?

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.

(Narrator:)  
Some of the Brass looked like they were about to cry.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

[illegible]

755

Fl.

Fl.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

*p*

Vln. 1

solo  
senza sord.

*mf*

Vln. 2

pizz., senza sord.

*p*

tutti, senza sord.  
pizz.

Vla.

*p*

tutti, pizz.

arco

*mf*

Vc.

*p*

tutti  
(pizz.)

Db.

*p*

Violin

Kbd.

*p*

*mf*

158

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

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!



769

Fl. *mf*

Fl. *mf*

Ob. *mf*

Ob. *mf*

Cl. (Bb) *mf*

Cl. *mf*

Bsn. *mf*

Bsn. *mf*

Hn. I+II (F) *mf*

Hn. I+II (F) *mf*

Hn. I+II (F) *mf*

Hn. I+II (F) *mf*

Hn. I+II (F) *mf*

Tpt. (C) *f*

Tpt. (C) *f*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

Tba. *mf*

Timp. *mf*

Perc. *mf*

Perc. 8 *mf*

Narr.

Hp.

Vln. 1 tutti, senza sord. *f* arco *mf* div.

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

Vla. *f* arco *mf* unis.

Vc. *f* arco *mf*

Db. *f* arco *mf*

Kbd. (Str) *f* (Tpt) *f* (Drums) *f*



774

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(TIME)

to mute

to mute

N: "... couldn't have done it without your help."

N: "... couldn't have done it without your help."

N: "... couldn't have done it without your help."

N: "... couldn't have done it without your help."

N: "... couldn't have done it without your help."

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

778

Fl.

Fl.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

superball mallet  
N: "... helping each other in a competition."  
*pp*

Timp.

(Bowed Cymbal)  
*f*

Perc.

*f*

N: "... helping each other in a competition."  
(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.

"What else could go wrong?"

*f*

Thankfully, they knew there was only one family demonstration left, and what else could go

Hp.

col legno  
N: "... helping each other in a competition."

Vln. 1

*p* unis. 3  
N: "... helping each other in a competition."

Vln. 2

col legno  
*p* N: "... helping each other in a competition."

Vla.

col legno  
*p* col legno  
N: "... helping each other in a competition."

Vc.

*p* high harmonic glissandi  
N: "... helping each other in a competition."

Db.

*p* (Str random notes)

Kbd.

(Perc)  
(Bowed Cymbal)  
*f*

"... what else could go wrong?"  
simile, gradually dim. to niente

simile, gradually dim. to niente  
"what else could go wrong?"

simile, gradually dim. to niente

"... what else could go wrong?"  
simile, gradually dim. to niente

"... what else could go wrong?"  
simile, gradually dim. to niente

(Str random notes)

781

Fl.

Fl.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

N: "... We are the percussion family."

Timp.

Perc.

Perc.

(Guero + Hi-hat)

*f*

*f*

*f*

N: "We are the Percussion family!"

*f*

*f*

*f*

King Malletz got up and said:

(King Malletz:)

We are the Percussion Family.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(Guero + Hi-hat)

*f*

(Timp)

*f*

Kbd.

[illegible]

805

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

To Perc.

Detailed description of the musical score: The score is for measures 805 through 808. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone, Tuba) are mostly at rest. The percussion section (Timpani, Percussion) has active parts, including eighth notes and triplets. The string section (Violin, Viola, Violoncello, Double Bass) is also at rest. The keyboard part has a complex rhythmic pattern with eighth notes and triplets. A 'To Perc.' instruction is located at the end of measure 808.

[illegible]

815

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

(keep counting/snapping etc.)

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

ah

finger snaps

finger snaps

finger snapping

finger snapping

finger snapping

finger snapping

snapping

820

Fl.

Fl.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

swung

swung

(2)

(3)

(4)



826

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Vc.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Perc.

Narr.

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.



836

Fl. *p*

Ob. (4) (5) (6) (7) (8)

Cl. (Bb) (4) (5) (6) (7) (8) *f*

Bsn.

Hn. I+II (F) finger snapping

Hn. I+II (F) finger snaps (2) (3) (4) (5)

Hn. I+II (F) finger snaps (2) (3) (4) (5)

Hn. I+II (F) (8) (9) (10) (11) (12)

Hn. I+II (F) (8) (9) (10) (11) (12)

Hn. I+II (F) (8) (9) (10) (11) (12)

Tpt. (C) (8) (9) (10) *p* (11) (12)

Tpt. (C) (4) (5) (6) (7)

Tbn. (8) (9) (10) (11) (12)

Tbn. (8) (9) (10) (11) (12)

Tbn. (4) (5) (6) (7) (8)

Tba.

Timp.

Perc.

Perc. 8 12

Narr.

Hp. (15) (16) (17) (18) (19)

Vln. 1 solo arco

Vln. 2 laid back solo arco

Vla. laid back solo sempre pizz.

Vc. laid back solo, sempre pizz.

Db. laid back solo, sempre pizz.

Kbd. laid back (Violins) (Vc+DB) laid back (Cl) *f*

841

Fl. *mf* *sfz*

Fl. *mf* *sfz*

Ob. (9) *mf* (10) (11) *sfz*

Ob. (9) (10) (11) *sfz*

Cl. (Bb) 3 (9) (10) (11) *sfz*

Cl. (9) (10) (11) *sfz*

Bsn. *mf* *sfz*

Bsn.

Hn. I+II (F) (6) (7) (8) via sord.

Hn. I+II (F) (6) (7) (8) via sord.

Hn. I+II (F) (13) (14) (15)

Hn. I+II (F) (13) (14) (15)

Hn. I+II (F) (13) (14) (15) via sord.

Tpt. (C) (13) (14) (15)

Tpt. (C) (13) (14) (15)

Tbn. *mf* 3 (13) (14) (15) via sord.

Tbn. (13) (14) (15)

Tbn. (9) (10) (11) via sord.

Tba.

Timp.

Perc. *sfz*

Perc. *sfz*

Narr. (20) (21) (22)

Hp.

Vln. 1 N: ... why are you all playing music together?

Vln. 2 N: ... why are you all playing music together?

Vla. N: "... why are you all playing music together?"

Vc. N: ... why are you all playing music together?

Db. N: ... why are you all playing music together?

Kbd. *mf* *sfz*

(interrupting) WAIT A MINUTE, the Elders interrupted!

"This is a Percussion Family demo, why are you all playing music together?"

[illegible]

848

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

"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.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

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

853

853

Fl.

Fl.

Ob.

Ob.

Cl. (Bb)

Cl.

Bsn.

Bsn.

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Tpt. (C)

Tpt. (C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

853

Kbd.



858

Fl.

Fl.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

*N: "Listen to 2+2+2."*

*mf*

*mf*

*mf*

*f*

How about 2+2+2?

Let's listen to 2+2+2!

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

4

864

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

N: "groups of 3+3  
and 2+2+2"

N: "groups of 3+3  
and 2+2+2"

N: "groups of 3+3  
and 2+2+2"

mf

mf

mf

mf

mf

mf

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)

N: "groups of 3+3  
and 2+2+2"

867

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

[illegible]

[illegible]

This page contains the musical notation for measures 889 and 890. The instruments listed on the left include:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Hn. I+II (Horn I & II)
- Tpt. (Trumpet)
- Tbn. (Trombone)
- Tba. (Tuba)
- Timp. (Timpani)
- Perc. (Percussion)
- Narr. (Narrator)
- Hp. (Harp)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vc. (Cello)
- Db. (Double Bass)
- Kbd. (Keyboard)

The score shows various musical notations such as notes, rests, dynamic markings (e.g., *f*, *pizz.*, *arco*), and articulations (e.g., accents, staccato). The key signature has two flats (B-flat major or D minor) and the time signature is 4/4.

[illegible]

[illegible]



[illegible]

[illegible]

The image displays a complex musical score for a symphony orchestra, spanning 16 staves. The instruments and parts are as follows:

- Flutes (Fl.):** Two staves, both showing rests.
- Oboes (Ob.):** Two staves, both showing rests.
- Clarinets (Cl.):** Two staves, both showing rests.
- Bassoons (Bsn.):** Two staves, both showing rests.
- Horns (Hn. I+II):** Four staves, all showing rests.
- Trumpets (Tpt. C):** Two staves, both showing rests.
- Trombones (Tbn.):** Three staves. The first Tbn. staff has a melodic line with triplets and a 'S. Dr.' marking. The other two Tbn. staves show rests.
- Tuba (Tba.):** One staff showing a rest.
- Timpani (Timp.):** One staff with a melodic line and a 'Timpani' marking.
- Percussion (Perc.):** Two staves. The first staff has a complex rhythmic pattern with triplets and a 'pp' marking. The second staff has a similar pattern with a 'pp' marking.
- Narrator (Narr.):** One staff with a text box containing the following text:
 

Thank you all for voting for us! During these unusual Harmony Games, we learned how important teamwork and cooperation are to success.
- Harp (Hp.):** Two staves. The first staff shows a rest. The second staff has a melodic line with a 'p' marking.
- Violins (Vln. 1, 2):** Two staves, both showing rests.
- Viola (Vla.):** One staff showing a rest.
- Violoncello (Vc.):** One staff with a melodic line and a 'pizz.' marking.
- Double Bass (Db.):** One staff with a melodic line and a 'pp' marking.
- Keyboard (Kbd.):** One staff with a complex rhythmic pattern and a 'pp' marking.

The score includes various musical notations such as rests, melodic lines, rhythmic patterns, and dynamic markings (pp, p, pizz.). The overall structure suggests a symphonic work with a narrative element.

912

Fl.

Fl.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(Va)

Kbd.

We discovered that there is more that our families have in common than separates us. It is more fun to live in harmony and to play music together than to fight.

pizz.

pp

pizz.

pp

pizz.

pp

(Violins)

915

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

Together with all the other families, let's create a big new family

where we can make friends and play music together.

It will be called a Symphony Orchestra.

918

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

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

922

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(pizz.)

Violin 2  
(pizz.)

(g)

(g)

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





933

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

Kbd.

*f*

*mf*

*f*

*sfz*

Awesome, now strings in six!

(Timp)

952

Fl. *p*

Fl. *p*

Ob. *p*

Ob.

Cl. (Bb) *p*

Cl. *p*

Bsn. *p*

Bsn.

Hn. I+II (F) *p*

Hn. I+II (F) *p*

Hn. I+II (F) *p*

Hn. I+II (F) *p*

Hn. I+II (F) *p*

Tpt. (C)

Tpt. (C)

Tbn.

Tbn.

Tbn.

Tba. *p*

Timp. *p*

Perc. *p*

Perc. *p*

Narr.

Hp. *f*

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vc. *f* arco

Db. *f*

Kbd. (Strings) *p*

958

Fl.  
Fl.  
Ob.  
Ob.  
Cl.  
(Bb)  
Cl.  
Bsn.  
Bsn.

Hn. I+II  
(F)  
Hn. I+II  
(F)  
Hn. I+II  
(F)  
Hn. I+II  
(F)  
Hn. I+II  
(F)

Tpt.  
(C)  
Tpt.  
(C)  
Tbn.  
Tbn.  
Tbn.  
Tbn.  
Tba.

Timp.  
Perc.  
Perc.

Narr.  
Hp.

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.  
Kbd.

*p*  
*p*

965

Fl. Dr-set

Fl. Perc.

Ob. Perc.

Ob.

Cl. (Bb) Perc.

Cl. Perc.

Bsn. Perc.

Bsn. Perc.

Hn. I+II (F)

Hn. I+II (F) Perc.

Hn. I+II (F) Perc.

Hn. I+II (F) Perc.

Hn. I+II (F) Perc.

Tpt. (C)

Tpt. (C)

Tbn.

Tbn. Perc.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr. Brass, how about a famous celebratory fanfare!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

969

Fl.  
Fl.  
Ob.  
Ob.  
Cl. (Bb)  
Cl.  
Bsn.  
Bsn.  
Hn. I+II (F)  
Hn. I+II (F)  
Hn. I+II (F)  
Hn. I+II (F)  
Hn. I+II (F)  
Tpt. (C)  
Tpt. (C)  
Tbn.  
Tbn.  
Tbn.  
Tba.  
Timp.  
Perc.  
Perc.  
Narr.  
Hp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.  
(Brass)  
Kbd.

Fl. Fl. to Piece.

Cl. Ob. (Bb) Ob.

Cl.

Bsn. *f* *ff*

Bsn. *f* *ff*

Hn. I+II (F) *f*

Hn. I+II (F) *f*

Hn. I+II (F) *f*

Hn. I+II (F) *f*

Hn. I+II (F) *f*

Tpt. (C) *f*

Tpt. (C) *f*

Tbn. *f*

Tbn. *f*

Tbn. *f*

Tba. *f*

Timp. *f*

Perc. *f* *mf*

Perc. *f* *mf*

Narr. 6 8

Hp.

Vln. 1 *div.*

Vln. 2 *div.*

Vla. *f*

Vc. *f*

Db. *f*

Kbd. 977 Fast (♩=180) (3+3, 2+2+2) *f* *p* *mf* (Str) (Brass)

[illegible]

994

Fl.

Picc.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1  
div.

Vln. 2  
div.

Vla.

Vc.

Db.

Kbd.  
(Str)  
(Brass)



(3+3, 2+2+2)

998

Fl. *f*

Picc. *f*

Ob. *f*

Ob. *f*

Cl. (Bb) *f*

Cl. *f*

Bsn. *f*

Bsn. *f*

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Tpt. (C)

Tpt. (C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

9

8

8

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

unis.

*f* unis.

*f*

*f*

pizz.

*p* pizz.

(Str.)

(3, 2+2+2)(c+DB)

1008

Fl.

Picc.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(Stringso

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

maybe you should just play  
music together instead!

[illegible]

[illegible]



rit.

1035

Fl. *p* *ff*

Picc. *p* *ff*

Ob. *p* *ff*

Ob. *ff*

Cl. (Bb) *p* *ff*

Cl. *p* *ff*

Bsn. *p* *ff*

Bsn. *p* *ff*

Hn. I+II (F) *p* *ff*

Hn. I+II (F) *p* *ff*

Hn. I+II (F) *p* *ff*

Hn. I+II (F) *p* *ff*

Hn. I+II (F) *p* *ff*

Tpt. (C) *p* *ff*

Tpt. (C) *p* *ff*

Tbn. *p* *ff*

Tbn. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*

Timp. *ff*

Perc. *ff*

Perc. *ff*

Narr.

Hp. *ff* (C MAJ) gliss.

Vln. 1 *f* *ff* unis.

Vln. 2 *f* *ff* unis.

Vla. *f* *ff* unis.

Vc. *f* *ff*

Db. *f* *ff*

Kbd. *f* *ff*







Flute 1

Piccolo

Oboe 1

Oboe 2

Clarinet 1  
in B $\flat$

Clarinet 2  
in B $\flat$

Bassoon 1

Bassoon 2

Horn in F

Horn in F

Horn in F

Horn in F

Horn in F

Trumpet in C

Trumpet in C

Trombone

Trombone

Trombone

Tuba

Timpani

Drum Set

Drum Set

Narr.

Harp

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Orch reduction

(Narrator:)

What did you think of the performance by your ORCHESTRA, did you like it?

Now let's see if you were listening carefully...

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.





This page of a musical score is organized into two main systems. The first system contains staves for the woodwinds and brass sections, including Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Clarinet in A (Cl. (A)), Bassoon (Bsn.), Horns I and II in F (Hn. I+II (F)), Trumpets in C (Tpt. (C)), Trombones (Tbn.), and Tuba (Tba.). The second system includes staves for the percussion section (Timp., Perc.), Narrator (Narr.), Harp (Hp.), and the string section (Vln. 1, Vln. 2, Vla., Vc., Db., Kbd.). The string section is marked with a forte (ff) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff'.



[illegible]

26

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

Fl.

Piccolo

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

Ob.

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

Ob.

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

Cl. (Bb)

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

Cl.

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

Bsn.

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

Bsn.

"tuning"

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Tpt. (C)

Tpt. (C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Ah yes the oboe, who has the purest tone!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(Ob)

29

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

Fl.

Picc.

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

Ob.

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

Ob.

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

Cl.

(B♭)

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

Cl.

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

Bsn.

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

Bsn.

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Tpt. (C)

Tpt. (C)

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

Tim.

Perc.

Perc.

Narr.

Does the bassoon like to play high or low?

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(Bsn)



37

Fl.

Picc.

Ob.

Ob.

Cl.  
(B $\flat$ )

Cl.  
(B $\flat$ )

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tbn.

Timp.

Perc.

Perc.

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

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

The first system of the musical score includes the following parts and lyrics:

- Hp. (Harp):** N: "... played by just a few players and hear what it sounds like."
- Vln. 1 (Violin 1):** N: "... played by just a few players and hear what it sounds like."
- Vln. 2 (Violin 2):** N: "... played by just a few players and hear what it sounds like."
- Vla. (Viola):** N: "... played by just a few players and hear what it sounds like."
- Vc. (Violoncello):** N: "... played by just a few players and hear what it sounds like."
- Db. (Double Bass):** N: "... played by just a few players and hear what it sounds like."
- Kbd. (Keyboard):** (No lyrics provided for this part in this system)

38

Fl.

Picc.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

*p*

solo

*p*

solo

*p*

solo

*p*

solo

*p*

Solo stringso

[illegible]



53

Fl.

Picc.

Ob.

Ob.

Cl. (B $\flat$ )

Cl.

Bsn.

Bsn.

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Tpt. (C)

Tpt. (C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

to Fl.

ad lib.

gliss.

gliss.

gliss.

gliss.

Wow, how did the sound change?

Adding layers and volume

58

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

Fl.

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

Picc.

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

Ob.

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

Ob.

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

Cl.  
(B♭)

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

Cl.

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

Bsn.

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

Bsn.

Hn. I+II  
(F)

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

Hn. I+II  
(F)

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

Hn. I+II  
(F)

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

Hn. I+II  
(F)

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

Hn. I+II  
(F)

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

Tpt.  
(C)

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

Tpt.  
(C)

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

Tbn.

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

Tbn.

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

Tbn.

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

Tba.

Timp.

Perc.

N: "Can anyone name their favorite brass instrument?"

Perc.

Narr.

N: "Can anyone name their favorite brass instrument?"

Hp.

N: "Can anyone name their favorite brass instrument?"

Vln. 1

N: "Can anyone name their favorite brass instrument?"

Vln. 2

N: "Can anyone name their favorite brass instrument?"

Vla.

N: "Can anyone name their favorite brass instrument?"

Vc.

N: "Can anyone name their favorite brass instrument?"

Db.

Kbd.

59

Fl.

Picc.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

Oh yes, our heroic hunting horns!

(Horns)

The trumpet that leads the charge!





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

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

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

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

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

Cl. (B♭) N: "Does the tuba play high or low?"

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

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

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

Hn. I+II (F) N: "Does the tuba play high or low?"

Hn. I+II (F) N: "Does the tuba play high or low?"

Hn. I+II (F) N: "Does the tuba play high or low?"

Hn. I+II (F) N: "Does the tuba play high or low?"

Hn. I+II (F) N: "Does the tuba play high or low?"

Hn. I+II (F) N: "Does the tuba play high or low?"

Tpt. (C) N: "Does the tuba play high or low?"

Tpt. (C) N: "Does the tuba play high or low?"

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

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

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

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

Timp. (Drum Set)

Perc. N: "Does the Tuba play high or low?"

Perc. N: "Does the Tuba play high or low?"

Narr. Does the Tuba play High or Low?

Hp. N: "Does the Tuba play high or low?"

Vln. 1 N: "Does the Tuba play high or low?"

Vln. 2 N: "Does the Tuba play high or low?"

Vla. N: "Does the Tuba play high or low?"

Vc. N: "Does the Tuba play high or low?"

Db. N: "Does the Tuba play high or low?"

Kbd. (Tuba)

82

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

N: "...shake"

Timp.

N: "...shake"

Perc.

N: "...shake"

Perc.

Narr.

Our last remaining family is the percussion!

Remember, percussion is anything you can shake,

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

83

(Tambourine)

(Guiro)

(Drums)

Fl.

(Tambourine)

(Guiro)

(Drums)

Fl.

(Tambourine)

(Guiro)

(Drums)

Ob.

(Tambourine)

(Guiro)

(Drums)

Ob.

(Tambourine)

(Guiro)

(Drums)

Cl.  
(B♭)

(Tambourine)

(Guiro)

(Drums)

Cl.

(Tambourine)

(Guiro)

(Drums)

Bsn.

(Tambourine)

(Guiro)

(Drums)

Bsn.

(Tambourine)

(Guiro)

(Drums)

Hn. I+II  
(F)

(Tambourine)

(Guiro)

(Drums)

Hn. I+II  
(F)

(Tambourine)

(Guiro)

(Drums)

Hn. I+II  
(F)

(Tambourine)

(Guiro)

(Drums)

Hn. I+II  
(F)

(Tambourine)

(Guiro)

(Drums)

Hn. I+II  
(F)

(Tambourine)

(Guiro)

(Drums)

Tpt.  
(C)

(Tambourine)

(Guiro)

(Drums)

Tpt.  
(C)

(Tambourine)

(Guiro)

(Drums)

Tbn.

(Tambourine)

(Guiro)

(Drums)

Tbn.

(Tambourine)

(Guiro)

(Drums)

Tbn.

(Tambourine)

(Guiro)

(Drums)

Tbn.

(Tambourine)

(Guiro)

(Drums)

Tba.

(Tambourine)

(Guiro)

(Drums)

Timp.

"...scrape"

"or strike!"

Perc.

(Tambourine)

"...scrape"

(Guiro)

"or strike!"

(Drum Set)

Perc.

Tambourine

"...scrape"

Guiro

"or strike!"

f Drum Set

Narr.

scrape,

or strike!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(Tambourine)

(Guiro)

(Drum Set)

(Timp)

90

Fl.

Fl.

Ob.

Ob.

Cl.  
(B♭)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

N: "... how these beats  
were grouped?"

Hn. I+II  
(F)

N: "... how these beats were  
grouped?"

Hn. I+II  
(F)

N: "... how these beats were grouped?"

Hn. I+II  
(F)

N: "... how these beats were grouped?"

Hn. I+II  
(F)

N: "... how these beats were grouped?"

Hn. I+II  
(F)

N: "... how these beats were grouped?"

Tpt.  
(C)

Tpt.  
(C)

N: "... how these beats were  
grouped?"

Tbn.

N: "... how these beats were grouped?"

Tbn.

N: "... how these beats were grouped?"

Tbn.

N: "... how these beats  
were grouped?"

Tbn.

N: "... how these beats were grouped?"

Tba.

Timp.

N: "... how those beats  
were grouped?"

Perc.

Perc.

N: "How were those beats grouped?"

Narr.

Do you remember that percussion groove that brought down the house?  
(It was in six beats.)

Hp.

Does anyone remember how those beats were grouped?

Vln. 1

N: "... how those  
beats were  
grouped?"

Vln. 2

N: "How were those beats  
grouped?"

Vla.

N: "How were those beats grouped?"

Vc.

N: "How were those beats  
grouped?"

Db.

N: "How were those beats  
grouped?"

Kbd.

(3+3, 2+2+2)

91

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

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*f*

97

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(Strings)

Kbd.





[illegible]

(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.)

112 235

Fl.

Fl.

Ob.

Ob.

Cl. (Bb)

Cl.

Bsn.

Bsn.

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Tpt. (C)

Tpt. (C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(Timp)

(Strings)



Now you yourselves have heard what big differences dynamics and tempo

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 ter  
If you want the ball to bounce slower, how will you move your arm? (boun  
And faster? (bounce smaller, demo only using the wrist)

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

(After the excerpt, have the participant bow again, and then repeat the pr

122 start ca. ♩=50

Fl.

Fl.

Ob.

Ob.

Cl.

(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II

(F)

Hn. I+II

(F)

Hn. I+II

(F)

Hn. I+II

(F)

Hn. I+II

(F)

Tpt.

(C)

Tpt.

(C)

Tbn.

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

start ca. ♩=50

129

Fl.

Fl.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

to Picc.





138

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

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

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

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

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

(Bb) *f* "... you never know what you will discover at the Symphony!"

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

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

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

Hn. I+II (F) *f* "... you never know what you will discover at the Symphony!"

Hn. I+II (F) *f* "... you never know what you will discover at the Symphony!"

Hn. I+II (F) *f* "... you never know what you will discover at the Symphony!"

Hn. I+II (F) *f* "... you never know what you will discover at the Symphony!"

Hn. I+II (F) *f* "... you never know what you will discover at the Symphony!"

Tpt. (C) *f* "... you never know what you will discover at the Symphony!"

Tpt. (C) *f* "... you never know what you will discover at the Symphony!"

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

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

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

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

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

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

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

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!

Hp. *f* "... you never know what you'll discover at the Symphony!"

Vln. 1 *fp* "... you never know what you'll discover at the Symphony!"

Vln. 2 *fp* "... you never know what you'll discover at the Symphony!"

Vla. *fp* "... you never know what you'll discover at the Symphony!"

Vc. *fp* "... you never know what you'll discover at the Symphony!"

Db. *fp* "... you never know what you'll discover at the Symphony!"

Kbd. *fp* "... you never know what you'll discover at the Symphony!"

242

141

Fl.

Picc.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

144

Fl.

Picc.

Ob.

Ob.

Cl. (B♭)

Cl.

Bsn.

Bsn.

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Tpt. (C)

Tpt. (C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

(3+3, 2+2+2)

(3+3, 2+2+2)

244

244

147

Fl.

Picc.

Ob.

Ob.

Cl.  
(Bb)

Cl.

Bsn.

Bsn.

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Hn. I+II  
(F)

Tpt.  
(C)

Tpt.  
(C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.

*f*

*f*

*gr*

24

151

Fl.

Picc.

Ob.

Ob.

Cl. (Bb)

Cl.

Bsn.

Bsn.

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Hn. I+II (F)

Tpt. (C)

Tpt. (C)

Tbn.

Tbn.

Tbn.

Tba.

Timp.

Perc.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kbd.