

The Harmony Games

for Full Orchestra

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INTRODUCTION
Brisk ($\text{♩} = 144$)

Flute 1
Flute 2/Piccolo
Oboes
Clarinets in B \flat
Bassoons
Horns 1+2 in F
Horns 3+4 in F
Trumpets 1+2 in C
Trombones 1+2
Bass Trombone + Tuba

Timpani/Percussion 2
Percussion 1
Narrator
Harp

Violin 1
Violin 2
Viola
Violoncello
Double Bass

Global - unclear

Either must be on every group and larger and centered, or go back to standard appearance

For Full Version, we are going to Tim 2

Drum Set

fp *sfz*

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

22

3

7

Fl. 1

Picc.

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn. Tba.

Timp.

Perc. 1

Glock.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

**Incl. transposition
change 1, 2 appearance
example will send**

standard?

A musical score page featuring ten staves of music. The instruments listed from top to bottom are: Flute 1, Piccolo, Oboe 1, 2, Clarinet 1, 2, Bassoon 1, 2, Horn 1, 2, Horn 3, 4, Trumpet 1, 2, Trombone 1, 2, Bass Trombone/Tuba, Timpani, and Drums. The drums staff has a red circle around it. The bassoon staff contains handwritten red text that reads "Why entire page?". The Narrator staff contains the text "My name is NAME and I'm thrilled to be with you today." The strings section (Violin 1, Violin 2, Viola, Cello, Double Bass) is at the bottom.

Fl. 1

Picc.

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Dr.

Narr.

My name is NAME and I'm thrilled to be with you today.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

10

Fl. 1
Picc.
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.

Tim. |
Drum Set
Perc. |
p

Narr. 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!

Hp.

10

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

pizz.
p
pizz.

p

15

Fl. 1
Picc.
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2

17

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn. Tba.
Btbn.

Tim. *Sus. Cym.*
Perc. *l.v.* *Dr-set*

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

15

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

17

21

Fl. 1
Picc.
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2

p

p

p

p

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.

p

p

p

Timp.
Perc.

poco a poco cresc.

Narr. No? Well, today we will tell you about these legendary Games, and how the first orchestra came to be.

Hp.

p

21

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

p

pizz.

pizz.

pizz.

arco

poco a poco cresc.

arco

poco a poco cresc.

arco

poco a poco cresc.

unity beams

7

25

Musical score for measures 25 and 29. The score includes parts for Flute 1, Picc., Ob. 1, 2, Cl. 1, 2, and Bsn. 1, 2. Measure 25 starts with dynamics **p**. The section from measure 25 to 29 is annotated with "poco a poco cresc.". Measures 25-29 show various dynamics including **p**, **poco a poco cresc.**, **cresc.**, **mf cresc.**, **a2**, **f**, and **1. f**. Red circles highlight specific notes in the woodwind and brass parts, with arrows pointing to them. The bassoon part in measure 25 is circled in red.

29

Continuation of the musical score. The section from measure 25 to 29 is annotated with "poco a poco cresc.". Measures 25-29 show dynamics **p**, **poco a poco cresc.**, **f**, **a2**, **mf cresc.**, **f**, and **1. f**. Red circles highlight specific notes in the brass and woodwind parts. A large red oval encloses a section of the trumpet and tuba parts in measures 25-29. Handwritten text in red reads: "Adjust TRT 2 to quarters to match 1 and for clarity".

29

Final section of the musical score. The score includes parts for Vln. 1, Vln. 2, Vla., Vc., and Db. Measures 25-29 show dynamics **poco a poco cresc.**, **f**, **f**, **f**, and **f**. The section from measure 25 to 29 is annotated with "poco a poco cresc." and "f".

- When using a2 notation, do we need a reminder on each subsequent page?

Fl. 1
Picc.
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.
Tim.
Perc.
Hpf.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

- my preference is always to use 2 parts even in unison, but I understand a2 looks cleaner

a2? etc.

a2? etc.

35

Fl. 1

Picc.

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2 a2

Hn. 1, 2

Hn. 3, 4 a2?

Tpt. 1, 2

Tbn. 1, 2 8 8

Btbn. Tba.

Tim.

Perc.

Hp. gliss. f ff

35

Vln. 1

Vln. 2

Vla.

Vc.

D. b. 3

dim.

dim.

dim.

dim.

dim.

42

Hn. 1, 2

Tpt. 1, 2

Timp.

Perc.

Narr.

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

45

42

Vln. 1

Vln. 2

Vla.

Vc.

Db.

45

48

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Tri.

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

These families
were the:

Shimmering
Strings

48

pizz.

2

Musical score for measures 64-65:

- Vc.** (Cello) Starts with a dotted half note at dynamic **p**, followed by a measure with a 2/4 time signature containing a sharp sign over the bass clef, and a measure with a 3/4 time signature containing a sharp sign over the bass clef. Both staves have six measures of rests following these initial notes.
- Db.** (Double Bass) Starts with a dotted half note at dynamic **p**, followed by a measure with a 2/4 time signature containing a sharp sign over the bass clef, and a measure with a 3/4 time signature containing a sharp sign over the bass clef. Both staves have six measures of rests following these initial notes.

72

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.
Timp.
Perc.
Narr.
Horn
Brilliant Brass
and the Poignant Percussion!
Harp
Vc.
Db.

72

≡

77

Timp.
Perc.
Narr.

Glock.
Cymbal sponge

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

82**84 BATTLE**

Fl. 1, 2 4 4 3 4 4 4

Ob. 1, 2

Cl. 1, 2 ♯

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn. Tba.

Tim. - - - - - - - - - - - - - -

p

Perc. - - - - - - - - - - - - - -

Dr-set

p

Narr.

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

There were epic battles for control over the land.

Hpf.

- - - - - - - - - - - - - -

82**84 BATTLE**

Vln. 1 4 4 3 4 4 4

Vln. 2

Vla. 3

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

Db. - - - - - - - - - - - - -

p

unis.

p

88

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.
Timp.
Perc.
Hpf.

88

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

92

Fl. 1, 2 2 3 4 4

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 *p* — *f* *p* — *f* *p* — *fz*

Hn. 3, 4 *f* — *p* — *f* — *fz*

Tpt. 1, 2 *p* — *f* — *f* — *fz*

Tbn. 1, 2 — — — — *bassoon* *G* *F#* *sffz* for clarity and voices

Btbn. Tba.

Timp.

Perc.

Hp.

92

Vln. 1 2 *p* — *f* 3 *p* — *f* — *f* 4 *p* — *f* — *f* — *ff*

Vln. 2 *p* — *f* — *f* — *ff*

Vla. 3 *p* — *f* — *f* — *ff*

Vc. *p* — *f* — *f* — *ff*

D. b. *p* — *f* — *f* — *ff*

96

98

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Perc.

Listen to the winds launching
shrieking volleys!

great!

Hp.

96

98

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2

104

Stems?

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn. Tba.

Perc.

p **f**

Narr.

Hp.

Hear the strings taking shots with their bows!
spacing

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

104

p **p**

106

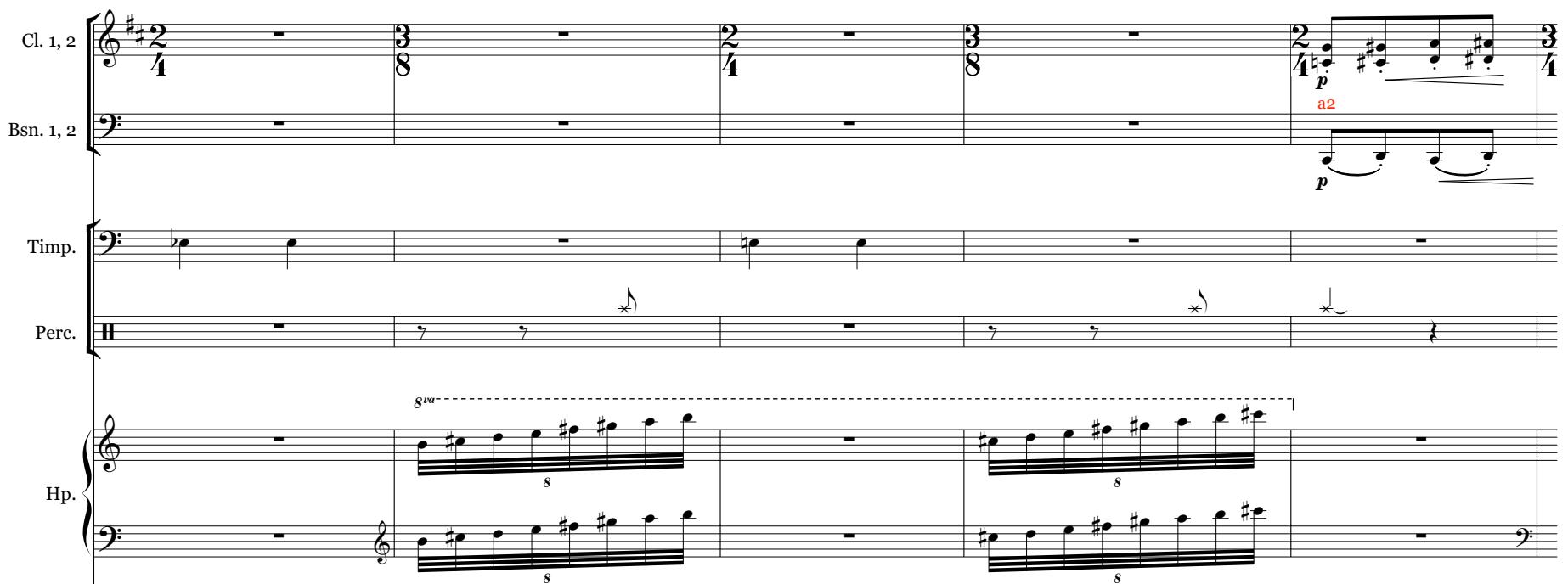


106



110

114



110

114



118

Fl. 1, 2 3 4 4
 Ob. 1, 2
 Cl. 1, 2 *p*
 Bsn. 1, 2
 Timp.
 Perc.
 Narr.

Can you hear the percussion marching to battle?

118

Vln. 1 3 4 4
 Vln. 2 *p*
 Vla. *p*
 Vc. *f*
 Db. *f*

sfz sfz sfz

120

124

Timp. *f*
 Perc. *f*

126

Timp.
 Perc.

130

Cl. 1, 2 *p*

Bsn. 1, 2 *p*

Hn. 1, 2

Tpt. 1, 2

Timp.

Perc. *pp*

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

133

Hn. 1, 2 *f*

Tpt. 1, 2 *f*

Timp.

Perc. *pp*

136

Cl. 1, 2

Bsn. 1, 2 1. 2.

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1, 2

Tbn. 1, 2 *f*

Btbn. Tba. *f*

Perc. *f*

fl. or shake

140

Fl. 1 (circled in red)

Ob. 1, 2

Cl. 1, 2

Bsn. 1

144

1. (Red mark)

p

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Perc.

Narr.

Everyone was fighting all the time!

140

Vln. 1

Vln. 2

Vla.

Vc.

Db.

144

f

p

147

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Perc.

Hp.

147

Vln. 1

Vln. 2

Vla.

Vc.

Db.

152

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2

a2?

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.
Timp.
Perc.
Hpf.

f

a2

f

*7 2.
1.*

152

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

v.

f

3

4

4

arco

arco

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

a²

p

ff

a²

ff

f

a²

ff

sforzando

v

ff

p

ff

p

ff

I don't like this.

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

Hp.

159

pizz. \flat *f* dim. *p*

In. 1 In. 2 Vla. Vc. Db.

163

168

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn. 1, 2

Tpt. 1

Tbn. 1

Tba.

Tim.

Perc.

Narr.

Hp.

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

hit strings

sfp

168

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The Harmony Games

174 *Meno mosso (♩=108)*

177

Cl. 1, 2
Bsn. 1
Hn. 1, 2
Hn. 3, 4
Tim.
Narr.
Vc.
Db.

They created a special musical tournament held every four years, *Spacing* Each family sent their bravest, brightest, youngest, musical talents to compete;

Cl. 1, 2
Bsn. 1
Hn. 1, 2
Hn. 3, 4
Tim.
Narr.
Vc.
Db.

and the winner would become the next ruler of the land. *S*

183

Fl. 1
Ob. 1
Cl. 1
Bsn. 1, 2

Hn. 1, 2
Hn. 3 (F)
Hn. 4 (F)
Tpt. 1, 2
Tbn. 1
Tbn. 2
Btbn. Tba.
Timpani

187

5 4 *p* 3 4 *p* 3 4 *p*

Every Harmony Games had a special theme.

Hp.

183

tutti,
arco

Vln. 1

4

f

arco

Vln. 2

f

arco

Vla.

f

arco

Vc.

f

arco

Db.

f

187

5

p

4

p

p

p

p

191 Habanera

Fl. 1, 2 *p*

Ob. 1 *3*

Cl. 1

Bsn. 1 *p*

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

Hp.

191 Habanera

Vln. 1 *4*

Vln. 2 *p*.

Vla.

Vc.

Db.

div. 1 solo on top

altri, pizz.

pizz.

mf

pizz.

mf

mf

195

Bsn. 1

Guiro

(sim.)

Perc.

div. 1 solo on top

Vln. 1 *sfz* behind bridge,
heavy pressure

Vln. 2 (sim.)

mf schmaltzy

Vla.

Vc.

Db.

201

Bsn. 1

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



Bsn. 1

Perc.

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 ($\text{♩} = 144$)**

Agogo Bells + Whistle

Timpani

Perc.

213

Tim.

Perc.

Narr.

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

218 March (♩=120)

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

(Timpani)

Tim.

Perc.

224

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Tim.

Perc.

Narr.

Last Games, the theme was Music and Weather.

The Strings came up with a beautiful sunshiny melody:

229 Pastoral ($\text{♩} = 108$)

Fl. 1 p

Fl. 2 p

Ob. 1, 2

Cl. 1, 2 $a2$ p

Bsn. 1, 2

to Picc.

Hp. p

229

Vln. 1 p

Vln. 2 arco p

Vla. arco p

Vc. p

Db. arco p


235 Rain

Timp.

Perc.

(Rain Stick)

p

brushes

p

Narr. The Percussion worked on a rainy number,

But the Woodwinds' tornado music literally blew everyone away.

236 Tornado ($\text{♩}=144$)

Fl. 1 *f*

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 -

Bsn. 1 *f*

Bsn. 2 *f*

air through the instrument

Hn. 1, 2 *p* — *sfz*

air through the instrument

Hn. 3, 4 *p* — *sfz*

air through the instrument

Tpt. 1, 2 *p* — *sfz*

air through the instrument

Tbn. 1, 2 *p* — *sfz*

air through the instrument

Btbn. Tba. *p* — *sfz*

236 Tornado ($\text{♩}=144$)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

to FL 2?

241

Fl. 1

Ob. 1, 2

Cl. 1, 2 air through the instrument

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Perc.

unify

sticks

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

(announcer:) MATHEMUSICA!!

241

Vln. 1

Vln. 2

Vla.

Vc.

Db.

245 Stealthy ($\text{d}=72$)

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?

249

Hn. 1, 2
spoken: huh?

Hn. 3, 4
spoken: huh?

Tpt. 1, 2
spoken: huh?

Tbn. 1, 2
spoken: huh?

Btbn.
Tba.
spoken: huh?

Timp.
spoken: huh?

Perc.
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 ($\text{d}=72$)

Vln. 1
spoken: huh?

Vln. 2
spoken: huh?

Vla.
spoken: huh?

Vc.
spoken: huh?

Db.
spoken: huh?

249

256 Tick-tock ($\text{♩}=120$)

Vamp

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Tim.

Perc.

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

no clear

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 ($\text{♩}=120$)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

accel.

Fl. 1, 2 a2 (random high notes/rhythms) *p*

Ob. 1, 2 a2 (random notes/rhythms) *p*

Cl. 1, 2 a2 (random notes/rhythms) *p*

Bsn. 1, 2 a2 (random notes/rhythms) *p*

Hn. 1, 2 a2 (speak/whisper through mouthpiece) *p*

Hn. 3, 4 a2 (speak/whisper through mouthpiece) *p*

Tpt. 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.

Narr.

Faster (♩=144) Vamp

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!

accel.

(random high notes/rhythms)

Vln. 1 *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.*

Faster (♩=144)

260 Brisk ($\text{♩}=144$)

Musical score for measures 260-263. The score includes parts for Flute 1, Flute 2, Oboe 1, 2, Clarinet 1, 2, Bassoon 1, Bassoon 2, Horn 1, 2, Horn 3, 4, Trombone 1, 2, Timpani, Triangle, Percussion, Narrator, and Bassoon 1 (timpani). The score shows various dynamics and articulations, including a red box around a dynamic marking for Flute 1.

263

Musical score for measures 260-263. The score includes parts for Flute 1, Flute 2, Oboe 1, 2, Clarinet 1, 2, Bassoon 1, Bassoon 2, Horn 1, 2, Horn 3, 4, Trombone 1, 2, Timpani, Triangle, Percussion, Narrator, and Bassoon 1 (timpani). The score shows vocal narration by the Narrator and dynamic markings for the bassoon timpani part.

260 Brisk ($\text{♩}=144$)

Musical score for measures 260-263. The score includes parts for Violin 1, Violin 2, Viola, Cello, Double Bass, and Bassoon 1 (timpani). The strings play pizzicato patterns, while the bassoon continues its rhythmic pattern from the previous measures.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tim.

Perc.

(Glockenspiel)

p

Narr.

and then perform your Magnificent Melodious Mathematical Music!

Hp.

Vln. 1

non cresc.

Vln. 2

non cresc.

Vla.

Vc.

Db.


STRINGS
271 Brisk ($\text{♩}=144$)

269

Timp. (Tam-tam) *f*

Perc.

Narr. Let the Harmony Games Begin!

Vln. 1 arco *fp*

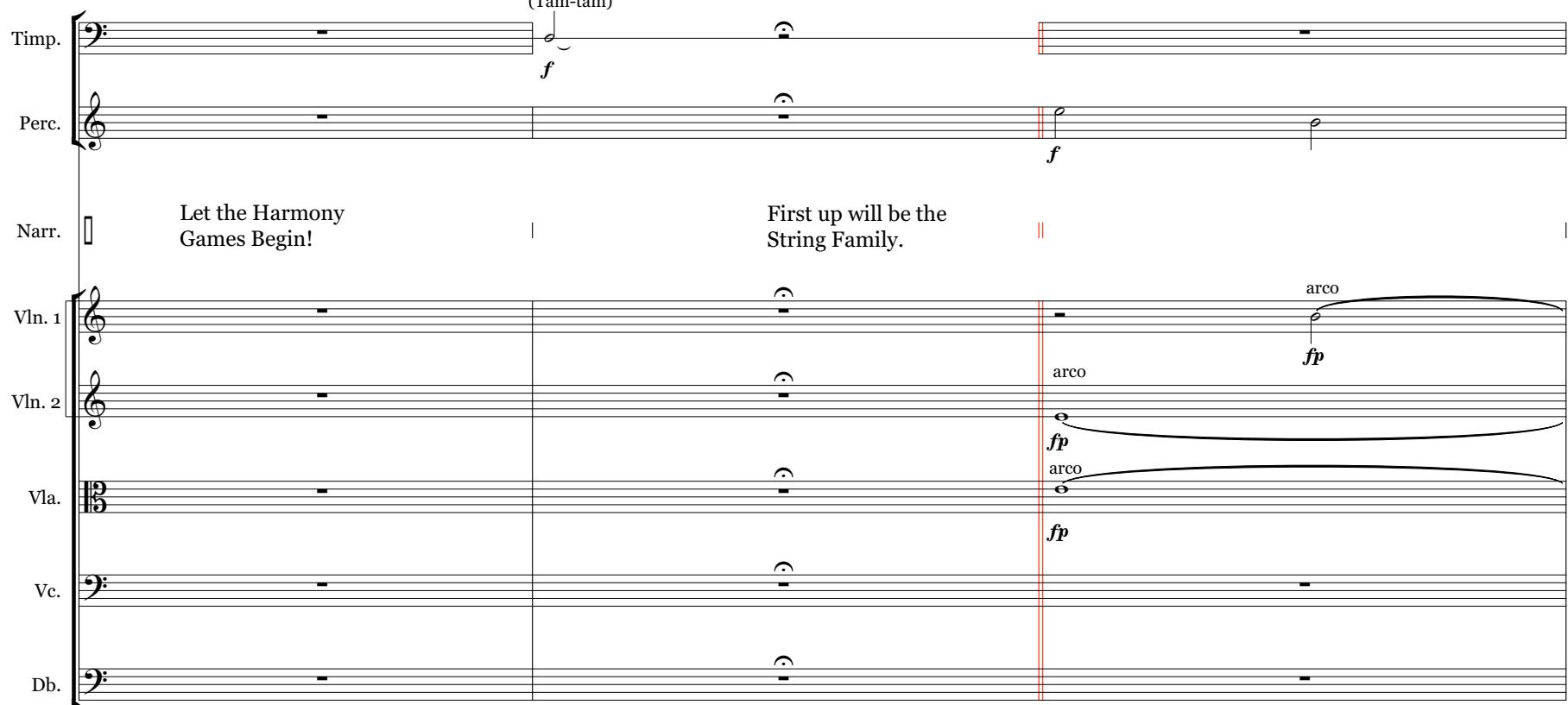
Vln. 2 arco *fp*

Vla. *fp*

Vc.

Db.

First up will be the String Family. ||




Perc.

Narr. Lady Viola, the string family representative, looked a little nervous as she started. *spac'ng*

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

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *fp*

Db. *fp*

OK *div.* *f*



275

Narr.

Has anyone here ever
played on a string
instrument before?

Vln. 1 unis. *f* 3 raise bow up high **3**
D K **4**

Vln. 2 unis. *f* 3 raise bow up high **3**
raise bow up high **4**

Vla. unis. *f* 3 raise bow up high **3**
raise bow up high **4**

Vc. - *f* 3 raise bow up high **3**
raise bow up high **4**

Db. *f* raise bow up high **3**
raise bow up high **4**

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.

**277** Flowing ($\text{♩} = 144$)

Hn. 1, 2 $\frac{3}{4}$ *p* **3**
Hn. 3, 4 *p* **4**

Vln. 1 $\frac{3}{4}$ *f* **3**
Vln. 2 *f* **4**

Vla. *f* **3**
Vc. *f* **3**
Db. *f* **3**

281

Fl. 1, 2 3
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2

284

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.

Narr.

The smallest and highest is the violin

Hp.

281

Vln. 1 3
Vln. 2
Vla.
Vc.
Db.

284

288

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

291

p

p

This section shows measures 288 and 291. In measure 288, Flutes 1 and 2 play eighth-note patterns. Oboes 1 and 2 are silent. Clarinets 1 and 2 play sustained notes. Bassoon 1 plays eighth-note patterns. In measure 291, Flutes 1 and 2 continue their eighth-note patterns. Oboes 1 and 2 remain silent. Clarinets 1 and 2 play eighth-note patterns. Bassoon 1 plays eighth-note patterns. Dynamics include *p* and *p*.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Narr.

The viola is larger and has a deeper sound

mf

mf

This section shows measures 288 and 291. Horns 1 and 2 play eighth-note patterns. Horns 3 and 4 are silent. Trombones 1 and 2 play eighth-note patterns. Bass tubas are silent. Narrator is present. A note from the Narrator states "The viola is larger and has a deeper sound". Dynamics include *mf* and *mf*. A red checkmark is placed above the Narrator's text.

288

Vln. 1

Vln. 2

Vla.

Vc.

Db.

291

p

p

f sole

This section shows measures 288 and 291. Violins 1 and 2 play eighth-note patterns. Violins 2 play eighth-note patterns. Violas play sustained notes. Cellos play eighth-note patterns. Double basses play eighth-note patterns. Dynamics include *p*, *p*, and *f sole*.

295

Ob. 1 $\frac{2}{4}$ - 3 $\frac{4}{4}$ - - - - *p*

Cl. 1 - - - - - - - - -

Bsn. 1 - - - - - - - - -

Narr. - - - - - - - - -

Larger and lower still is the cello.

Hp. - - - - - - - - -

Hp. - - - - - - - - -

mf 

mf 

295

Vln. 1 $\frac{2}{4}$ - 3 $\frac{4}{4}$ - - - - *p*

Vln. 2 - - - - - - - - -

Vla. - - - - - - - - -

Vc. - - - - - - - - -

D. b. - - - - - - - - -



298

302

Ob. 1, 2 - - - - - - - - - *p*

Narr. - - - - - - - - -

The biggest and lowest is the double bass.

Hp. - - - - - - - - - *p*

298

302

Vln. 1 - - - - - - - - - *p*

Vln. 2 - - - - - - - - -

Vla. - - - - - - - - -

Vc. - - - - - - - - - *f* pizz. *mf* *p*

D. b. - - - - - - - - -

p

305

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

arco
f

308

p *mp* *p*

312

Fl. 1, 2
Ob. 1
Cl. 1
Cl. 2
Bsn. 1, 2

p

318

p

Hn. 1, 2
Hn. 3, 4

p

312

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

f

318

f

326

Narr. | We battle our opponents, high and low.

326

328 *format* (Timpani)

328 (Drum set)

333

Tim.        

Perc.      

Vln. 1        

Vln. 2        

Vla.        

Vc.        

Db.       



339

Timp.       

Perc.    

Narr. | But mostly we like elegant and graceful melodies. |

Vln. 1       

Vln. 2       

Vla.       

Vc.       

Db.     

344

Fl. 1, 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Ob. 1, 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Cl. 1, 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Bsn. 1, 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Hn. 1, 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Hn. 3, 4 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Tpt. 1, 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Tbn. 1, 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Btbn. Tba. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

348

344

Vln. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

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

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

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

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

348

352**353** Harp, L'istesso tempo ($\text{J}=144$)

Narr. Did I introduce everyone in the String family?
Oh yeah!
The Harp!
No?
Whom did I forget?

Hp. *spoken: "ahem"*
Keep in 3/4

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

**357**

Hp.

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

363

Narr. Waitaminute! What did I just say
string players need to use to make
the strings vibrate?

364

Right, the bow!

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

keep it $\frac{3}{4}$

raise bow up high

367

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

equalize spacing

pizz.

mp

pizz.

mp

pizz.

mp

371

Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

**376** Lively ($\text{♩} = 144$)

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.

379

Narr. The same note can be REALLY high, REALLY low, Or in any register in between!

Hp.

Vln. 1 arco
f arco

Vln. 2 f arco

Vla. f arco

Vc.

Db.

381

IT COULD BE LOUD!



Did that sound like a melody?

Narr. or soft.

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

Hp.

Vln. 1 sfz pp ff

Vln. 2 sfz pp ff

Vla. sfz pizz. ff

Vc. sfz pp arco ff

Db. sfz pp arco ff

Then let's use addition to ADD another note.

384

Narr. | Was that a melody?
| (Yes/no?) |
| Let's add another! |

Musical score for page 54, section 384. The score consists of five staves: Bassoon (H. p.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vcl.), and Double Bass (Db.). Each staff features a melodic line with slurs and dynamic markings like *mf*. The bassoon initiates the melody with a sustained note.

**389**

Narr. | Is that a melody?
| So far we've only used
| 4 notes... |

Musical score for page 54, section 389. The score continues with the same five staves. The bassoon maintains its melodic line, while the other instruments provide harmonic support with sustained notes and rhythmic patterns.

386

| It's starting to sound
| melodious!
| Let's add another note! |

392

| Is that a melody?
| So far we've only used
| 4 notes... |

We'd like to keep adding more...

395

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

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



Whoa that flew by!

397

Narr. Did anyone catch that?

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

Any guesses?

399

401

Narr. | Let's try again, a little slower please.

still slower? | ("mouth"counting with the kids)

Remember to count the notes you hear!

Musical score for orchestra (Horn, Violin 1, Violin 2, Cello, Double Bass) in 2/4 time. The score shows two measures of music. Handwritten annotations include: 'add new dyn.' with a red underline above the first measure; 'fp' (fortissimo) and 'molto' (molto) with red arrows pointing to the dynamic markings in the second measure; and red 'f' markings placed above the staves of Violin 1, Violin 2, and Cello in the first measure.

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

404

Narr. | 12! EXCELLENT!

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

Hp. (pizz.)

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

408**411**

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

Narr.

Here's the first four:

Hp. *f*

Vln. 1 *f* **3** *mf* **4** *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D. *f* *mf*

**416**

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

Narr. 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!

This is called GLISSANDO!

A musical score for five string instruments: Double Bass (Db.), Cello (Vc.), Bassoon (Vla.), Violin (Vln. 1), and Viola (Vln. 2). The score consists of two staves. Each staff has a single note with a curved arrow underneath it, representing a glissando. The Db. staff has a note on the C4 line. The Vln. 1 staff has a note on the G3 line. The Vln. 2 staff has a note on the D3 line. The Vla. staff has a note on the A3 line. The Vc. staff has a note on the E3 line.



424

Format

(Glockenspiel)

Narr. It's fun to play
AND fun to
say!
Glis - san - do!

Now you try it
with me:
Glis - san - do!

A musical score for orchestra and narration. The score includes parts for Percussion (Perc.), Double Bass (Db.), Cello (Vc.), Bassoon (Vla.), Violin (Vln. 1), and Violin (Vln. 2). The score is divided into measures. In the first measure, the Percussion part has a dynamic of *f*. The Narrator part has the text "It's fun to play AND fun to say!" followed by the word "Glis - san - do!". The second measure shows glissando notation for all string instruments. The third measure continues the glissando pattern. The fourth measure concludes with the Narrator's phrase "Now you try it with me:" followed by the word "Glis - san - do!".

429

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. pizz. *p*

Db. pizz. *p*

**433**

Tbn. 1 *f solo*

Narr. Hey! Who was that?
The Trombone?

Vln. 1

Vln. 2

Why, I didn't know you could glissando!

**435**

Cl. 1 "Rhapsody in Blue"
p cresc.

Narr. And the clarinet too?
What's going on?

**437**

Tim. *f*

Narr. 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 other instruments can join in quietly with their
glissandos for the strings family's final demonstration?

439 Strings Finale ($\text{♩}=144$)

Fl. 1, 2 3
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.

Tim. (Mark Tree)
Perc. *pp*

Hp. *shimmering*
gliss. gliss. gliss. gliss.

439 Strings Finale ($\text{♩}=144$)

Vln. 1 3
Vln. 2
Vla.
Vc.
Db.

arco
arco

445

Fl. 1, 2

Ob. 1, 2

Cl. 1

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Perc.

Hp.

445

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1
Fl. 2
Cl. 1
Tim.
Perc.
Narr.
Hpf.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

(Slide Whistle)
gliss.
Exquisite!
How about a round of applause for the String Lullaby?

WINDS**454 Whimsical ($\text{J}=104$)**

(Triangle)

Perc.

Narr. (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!

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

pizz.
p
pizz.
p
pizz.
p
pizz.

459

Perc. *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

Ob. 2

Cl. 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

2

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!

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

469

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc., Db.) showing dynamic markings across four measures. The first measure has dynamic *f* (whistling). The second measure has dynamic *p*. The third measure has dynamic *sfz*. The fourth measure has dynamic *f* (whistling).

472

mf

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Perc.

Narr.

Hp.

hit strings

(hit strings)

472

Vln. 1

Vln. 2

Vla.

Vc.

Db.

476

Musical score for measures 476. The score includes parts for Flute 1, 2; Oboe 1, 2; Clarinet 1, 2; Bassoon 1, 2. The music consists of eighth-note patterns.

479 Aviary ($\text{♩}=104$)

Musical score for measures 479. The score includes parts for Horn 1, 2; Horn 3, 4; Trombone 1, 2; Bass Trombone; Tuba; Timpani; Percussion; Narrator. The Narrator's part contains the text: "WOOHOO! Congratulations, you have all become honorary woodwind family members!" A red box highlights this text. Above the score, handwritten in red, is the note: "Should be during fermata".

476**479** Aviary ($\text{♩}=104$)

Musical score for measures 479. The score includes parts for Violin 1, 2; Viola; Cello; Double Bass. The music consists of eighth-note patterns.

Woodwinds love turning the sounds of birds into music.

f

put in Bsn 1

484

Fl. 1 dim. **p**

Fl. 2 dim. **p**

Ob. 1 dim. **p**

Ob. 2

Cl. 1 dim. **p**

Cl. 2 **tr** **tr** 3 3 **p**

Bsn. 1 dim. 3 3 **p**

Bsn. 2 dim. 3 3 **p**

Narr.

We fly circles around our
opponents.

491 Sprightly ($\text{♩} = 160$)

Musical score for orchestra and bassoon section. The score consists of seven staves. Flutes 1 and 2 play eighth-note patterns with dynamics flz., cresc., f, and ord. Oboes 1 and 2 play eighth-note patterns with dynamics f and ord. Clarinets 1 and 2 play eighth-note patterns with dynamics flz., f, and ord. Bassoons 1 and 2 play eighth-note patterns with dynamics f and ord. The bassoon section is highlighted with a red circle around the first bassoon's entry.

==

497 Clarinet

Parenthesis or no?

Cl. 1

Narr. The Clarinet can disappear And then sneak up on people! ||

A musical example for Clarinet 1 (part of the woodwind section) is shown. The first measure shows a grace note circled in red with the label 'tr (b)'. The second measure shows a dynamic 'f' followed by a sustained note. The third measure shows a dynamic 'ppp' followed by 'sf'. The fourth measure shows a dynamic 'p'. The fifth measure shows a dynamic 'f' followed by a sustained note.

==

498 Bassoon

Bsn. 1

Narr. The Bassoon is the lowest instrument in the Woodwinds. ||

A musical example for Bassoon 1 (part of the woodwind section) is shown. The bassoon plays eighth-note patterns with dynamics mf, f, and ff. The bassoon section is highlighted with a red circle around the first bassoon's entry.

499 Oboe

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

499 Oboe

"tuning"

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

*needs to be
before tuning note*

499 Oboe

"tuning"

Vln. 1

Vln. 2

Vla.

Vc.

Db.

500 Flute

(hold up flute)

(hold up flute/piccolo)

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Perc.

501 Sprightly ($\text{♩}=160$)

f

p

p

p

p

Brushes

pp

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Perc.

Narr. Did I forget to introduce anyone?

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

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Perc.

Musical score for measures 72-75. Instruments: Fl. 1, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Perc.

- Measure 72: Crescendo (cresc.)
- Measure 73: Crescendo (cresc.)
- Measure 74: Crescendo (cresc.)
- Measure 75: Forte (f)

= **508** cf. m. 497 parentheses or no

Musical score for measures 508-511. Instruments: Fl. 1, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Perc.

- Measure 508: Trill (tr#) labeled "cheeky" (multiple times)
- Measure 509: Forte (f)
- Measure 510: Forte (f)
- Measure 511: Forte (f)

Red markings indicate "cheeky" trills and a "tighten" instruction.

Narr.

Well, that's everyone!
So now it is time for our trilling...

oops, I mean THRILLING,
Mathemusical presentation!

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 ($\text{d}=80$)

Bsn. 1
2 *mf solo*

Bsn. 2
mf

Narr.

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

When they play together, this is called HARMONY.

517

Cl. 1 *mf solo*

Cl. 2
mf

Bsn. 1
mp

Bsn. 2
mp

Narr.

can look better

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!

524

Ob. 1 *mf solo*

Ob. 2

Cl. 1
mp

Cl. 2
mp

Bsn. 1
mp

Bsn. 2

Narr.

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

531

(Flute) format

Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

==

538

Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Tpt. 1

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

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

plunger mute ord.
wah wah wah wah

Narr. | (narrator)
Lady Viola felt bad for the Wind family.

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

540 ($\text{♩} = 80$, $\text{♩} = \text{♩}$)

545

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

549

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

553

Musical score for orchestra and piano, measures 11-12:

- Fl. 1, 2**: Measures 11-12. Dynamics: *p*, *f*.
- Ob. 1, 2**: Measures 11-12. Dynamics: *p*.
- Cl. 1, 2**: Measures 11-12. Dynamics: *p*.
- Bsn. 1, 2**: Measures 11-12.
- Tpt. 1**: Measures 11-12. Dynamics: *p*, *ord.*
- Tbn. 1**: Measures 11-12. Dynamics: *p*, *ord.*
- Tba.**: Measures 11-12. Dynamics: *p*, *ord.*
- Timpani**: Measures 11-12. Dynamics: *p secco*.

Narr. The Elders looked confused at all this cooperation between rival families.

But before they could say anything, Lord Reed had accepted the help and everyone started playing the Woodwinds' music!

553

String section parts:

- Vln. 1: (pizz.)
- Vln. 2: (pizz.)
- Vla.: (pizz.)
- Vc.: (pizz.)
- D. b.: (pizz.)

Dynamic markings: **p**

562 Winds Finale
poco agitato ($\text{d}=88$)

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Timp.

Perc.

Hp.

format

(Piccolo)

shake

mf hit

562 Winds Finale
poco agitato ($\text{d}=88$)

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.

Hp.

cresc.

f

f

f

f

cresc.

568

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

p cresc.

arco

p cresc.

arco

mf cresc.

arco

mf cresc.

arco

mf cresc.

arco

mf cresc.

f

f

f

f

f

572

Fl. 1 ff

Picc. flz.

Ob. 1, 2 *a2* ff

Cl. 1 ff

Cl. 2 ff

Bsn. 1 ff

Bsn. 2 ff

Hn. 1, 2 ord. f

Hn. 3, 4 ord. f

Tpt. 1, 2 *a2* f

Tbn. 1, 2 *a2* f

Btbn. Tba. *a2* f

Timp. shake

Perc. f

Hp. f

572

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Db. -

f

f

f

f

578

Vln. 1

Vln. 2

Vla.

Vc.

Db.

582

f

fp

div.

fp

fp

unis.

f

f

f

f

f

587 Ominous (♩=104)

Fl. 1

Picc.

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2 *a2*

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn. Tba. *a2*

Timp.

Perc.

Narr.

**That sounded AMAZING! Yeah
Woodwinds!**

We are COOL composers!

**While the Woodwinds were
congratulating themselves, the Elders
were getting more and more flustered.**

587 Ominous (♩=104)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

p

pizz.

p

Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Hn. 1, 2
Tbn. 1
Tba.
Timp.
Perc.
Narr.
Vc.
Db.

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 BRASS **Fanfare (♩=120)** **596**

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.
Timp.
Perc.

ord.
f
ord.
f
ord.
f
p
ord.
p
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. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.
Timp.
Perc.
Narr.

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

Hp.

603 March

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.
Timp.
Perc.
Narr.

WIN,
WIN!

Hp.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Tim.

Perc.

≡

611 Tuba

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Tim.

Perc.

Narr.

Hp.

wood

pp

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

mf

614

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.
Timp.
Perc.
Hpf.

f solo

sfz *f* *f*

unify accidentals

614

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

sfz *sfz* *sfz* *sfz* *sfz*

arco

620 Horns

only 3 bars on page?

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn. Tba.

Timp.

Perc.

Narr. Our heroic horns hunger for hunting. ||

620 Horns

Vln. 1

Vln. 2

Vla.

Vc.

D. arco

system is very spread out

87

Musical score for orchestra showing parts for Hn. 1, 2; Hn. 3, 4; Tpt. 1, 2; Tbn. 1; Tbn. 2; Btbn. Tba.; Timp.; Vln. 1; Vln. 2; Vla.; Vc.; and Db. The score consists of two systems of music. In the first system, the brass instruments play eighth-note patterns, while the woodwind and string sections provide harmonic support. In the second system, the brass instruments continue their eighth-note patterns, and the strings play sustained notes. The key signature is A major (three sharps) throughout.

625

Musical score for orchestra at measure 625. The score includes parts for Hn. 1, 2; Hn. 3, 4; Tpt. 1, 2; Tbn. 1; Tbn. 2; B. Tbn.; and Tba. The brass instruments (Tbn. 1, 2, B. Tbn.) play glissandos indicated by the instruction "(lift trombone)". The dynamic level increases from p to f . The bassoon part has a prominent eighth-note pattern.

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 ($\text{♩}=144$)

Fl. 1, 2 *mp*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *mp*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1, 2 *p*

Hn. 3, 4

Tpt. 1, 2 *f*

Tbn. 1 *vib.*

Tbn. 2 *mf*

B. Tbn. *f*

Tba. *f*

f

f

627 Trombone, Silly ($\text{♩}=144$)

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

f

f

p

p

vib.

vib.

p

f

638 Trumpet ($\text{♩}=120$)

Fl. 1, 2

Ob. 1, 2

Cl. 1

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

Btbn. Tba.

Narr.

Last but not least, the trumpet, brilliant and bold, leads the charge! *(A2)*

≡

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

Btbn. Tba.

642

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.
Narr.

mouthpiece only
mouthpiece only
mouthpiece only
mouthpiece only
mouthpiece only

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. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.
Narr.

ord.
ord.
ord.
ord.
ord.
ord.

f schmaltzy
f schmaltzy
f schmaltzy
f schmaltzy
f schmaltzy

2
4

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 ($\text{J}=108$)

Perc.
Narr.

$\frac{2}{4}$ *pp*

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.

652

Bsn. 1

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

Btbn.
Tba.



654

Bsn. 1

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

Btbn.
Tba.

Hp.

660

Vln. 1

Vln. 2

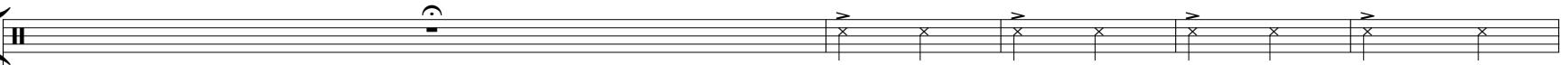
Vla.

Vc.

Db.

662

stick clicks

Perc. 

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:

Narr.  Down! Up! Down Up!
One! Two! One Two!

| x | x | x | x |
One two rea - dy go!Excellent! Now let's try it with music.
Can I have some beats please?

666

668



The musical score consists of two systems of music. The first system (measures 666) includes parts for Flute 1 & 2, Oboe 1, Clarinet 1, Bassoon 1, Horn 1 & 2, Horn 3 (F), Horn 4 (F), Trombone 1, Trombone 2, Bass Trombone/Tuba, and Percussion. The second system (measure 668) continues with the same instruments. Dynamics and performance instructions like *f*, *mf*, and *f solo* are indicated. The percussion part at the bottom features stick clicks.

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

Fl. 1, 2

Ob. 1

Cl. 1

Bsn. 1

Hn. 1, 2

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Btbn. Tba.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

p

676 Faster ($\text{♩}=120$)

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tbn. 1, 2

Btbn.
Tba.

Tim.

Perc.

Narr.

sim.

One two rea - dy go! (continue "one-two" or "down-up")

Hp.

680

676 Faster ($\text{♩}=120$)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

680

682

Fl. 1, 2 *mf*

Cl. 1 *mf*

Bsn. 1

Hn. 1, 2 *f solo* *mf*

Hn. 3, 4 *f solo* *mf*

Tpt. 1 *mf*

Tbn. 1 *mf*

Tba. *mf*



688

Hn. 1, 2 $\frac{3}{4}$

Hn. 3, 4 $\frac{3}{4}$

Tpt. 1

Tbn. 1

Tba.

Narr. Fantastic!

| 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. *p*

Vln. 1 $\frac{3}{4}$ *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

688

690 Lilting ($\text{d} = 54$)

693

Bsn. 1, 2 (Clef: Bass; Key: C; Time: Common)

Hn. 1, 2 (Clef: Treble; Key: C; Time: Common)

Hn. 3, 4 (Clef: Treble; Key: C; Time: Common)

Hn. 3 (F) (Clef: Treble; Key: F; Time: Common)

Tpt. 1 (Clef: Treble; Key: C; Time: Common)

Tbn. 1 (Clef: Bass; Key: C; Time: Common)

Tba. (Clef: Bass; Key: C; Time: Common)

mf

f solo

f

mf

mf

699

Bsn. 1, 2 (Clef: Bass; Key: C; Time: Common)

Hn. 1, 2 (Clef: Treble; Key: C; Time: Common)

Hn. 3, 4 (Clef: Treble; Key: C; Time: Common)

Tpt. 1 (Clef: Treble; Key: C; Time: Common)

Tbn. 1 (Clef: Bass; Key: C; Time: Common)

Tba. (Clef: Bass; Key: C; Time: Common)

Hp. (Clef: Bass; Key: C; Time: Common)

p

699

Vln. 1 (Clef: Treble; Key: C; Time: Common)

Vln. 2 (Clef: Treble; Key: C; Time: Common)

Vla. (Clef: Treble; Key: C; Time: Common)

Vc. (Clef: Bass; Key: C; Time: Common)

Db. (Clef: Bass; Key: C; Time: Common)

p

p

p

p

p

701

Perc. - > x x x x x x

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!

Narr.

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

Excellent, now with the music!



705

Hn. 1, 2 - - - - - f - - - - -

Hn. 3, 4 - - - - - f - - - - -

Tbn. 1 - - - - - f - - - - -

Tbn. 2 - - - - - f - - - - -

Tba. - - - - - f - - - - -

Tim. - - - - - f - - - - -

Perc. > x x x x x x - - - -

Narr. One, two, three, | ready set, go! | (continue "one-two-three" or "tri-an-gle")



708

Hn. 1, 2 - - - - - *mf* - - - - -

Hn. 3, 4 - - - - - *mf* - - - - -

Tpt. 1, 2 - - - - - *f* - - - - -

Tbn. 1 - - - - - *mf* - - - - -

Tbn. 2 - - - - - *mf* - - - - -

Tba. - - - - - *mf* - - - - -

Tim. - - - - - *mf* - - - - -

716 Faster ($\text{d} = 58$)

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tba.
Perc.

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

Here we go again!

Hp.

716 Faster ($\text{d} = 58$)

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


720

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
B. Tbn.
Tba.
Perc.
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. 1 *mf*

Bsn. 1, 2 *mf*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tpt. 1, 2 *mf*

Tbn. 1, 2 *f solo*

Btbn. Tba. *mf*

Tim.

Perc. (Glockenspiel)

Hp.

729

723**729**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

p

p

p

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?

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:

731

con sord.

Vln. 1 (nyah - nyah - nyah - nyah - nyah)

Vln. 2 (nyah - nyah - nyah - nyah - nyah)

Vla. (nyah - nyah - nyah - nyah - nyah)

Vc.

Db.



733

Hn. 1, 2 *f*

Tpt. 1 *f*

Tbn. 1 *f*

Tba.

Narr.

736



739

Hn. 1, 2

Tpt. 1

Tbn. 1

Tba.

Narr.

And three times:

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

742

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1
Tbn. 2
Btbn.
Tba.

750 Somber ($\text{J}=80$)

Cl. 1
Bsn. 1
Narr.
Vla.
Vc.
Db.

But how do we play in Five?
(Narrator:) Some of the Brass looked like they were about to cry.

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.

I like seeing all string families even empty ones



Cl. 1
Bsn. 1
Narr.
Vla.
Vc.
Db.

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:

755 Hopeful ($\text{♩}=160$)

Musical score for section 755. The score includes parts for Hp. (piano), Vln. 1 (1st violin), Vln. 2 (2nd violin), Vla. (viola), Vc. (cello), and Db. (double bass). The tempo is $\text{♩}=160$. The score consists of six staves. The first staff (Hp.) has a dynamic of p . The second staff (Vln. 1) is labeled "1. solo" and "4mf". The third staff (Vln. 2) has a dynamic of p and is labeled "pizz.". The fourth staff (Vla.) has a dynamic of p and is labeled "tutte, pizz.". The fifth staff (Vc.) has a dynamic of p and is labeled "tutti, pizz.". The sixth staff (Db.) has a dynamic of p and is labeled "tutti (pizz.)". The score concludes with a long fermata over all staves.

≡

format
762 Brass Finale ($\text{♩}=160$)

Musical score for section 762. The score includes a single staff for Perc. (percussion). The tempo is $\text{♩}=160$. The measure starts with a rest followed by a measure with a common time signature. The instruction "(Drum Set)" is written above the staff. The measure ends with a repeat sign and a five-beat measure. The dynamic is 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!

Narr. One, Two, Three, Down, Up!
Tri-an-gle-down-up,
Tri-an-gle-down-up!

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

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



764

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tim.

Perc.

766

Vln. 1

Vln. 2

Vla.

Vc.

Db.

770

Fl. 1, 2
Ob. 1
Ob. 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.

770

tutti
f
arco
div. arco
div.
f
unis.
mf
f
arco
div.
f
mf

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

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tim.

Perc.

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

A musical score fragment for timpani (Timp.). It features a bass clef, a measure with a dotted half note, and dynamic markings 'pp' and 'z'. The 'z' indicates a roll or stroke.

A musical score page featuring a staff with two measures. The first measure ends with a fermata over the second note. The second measure begins with a repeat sign (double bar line with dots) and ends with a dynamic marking consisting of a wavy line above the staff and the letter 'f' below it.

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 col legno
p

Vln. 2 col leg o
p

Vla. col legno
p

Vc. col legno
p

Db. high harmonic glissandi
p

simile, gradually dim. to niente

simile, gradually dim. tc niente

simile, gradually dim. to niente

simile, gradually dim. to niente

simile, gradually dim. tc niente

simile, gradually dim. to niente

二

Sonat

781 PERCUSSION

In tempo (♩=144)

Tim.

Perc.

(Guiro + Hi-hat)

f

f

3

3

3

King Malletz got up and said:

Narr. (King Malletz:) We are the Percussion Family.

787 A little slower ($\text{♩}=108$)

Tim.

Perc.

Narr.

And we can SHAKE, SCRAPE, or STRIKE lots of instruments to make super sounds.

We can shake the tambourine,

≡

790

Tim.

Perc.

Narr.

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.

≡

too high

793

797 In tempo ($\text{♩}=144$)

Tim.

Perc.

Narr.

Our incredible precision and spellbinding rhythms make all our opponents march to our beat.

≡

801

Tim.

Perc.

Tim.

Perc.



810 Chillin' (♩=108)

(Castanets)

(Glockenspiel)

Tim.

Perc.

I bet this room is full of secret
percussionists...

Narr. 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

Tim.

Perc.

It has four beats to the bar.

Narr. 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

Musical score for Timpani and Percussion. The score consists of two staves. The top staff is for Timpani, indicated by a large bass drum symbol and a key signature of one sharp (F#). The bottom staff is for Percussion, indicated by a cymbal symbol and a key signature of one flat (B-flat). The music is in common time. The Timpani part features a continuous eighth-note pattern. The Percussion part includes various rhythmic patterns involving eighth and sixteenth notes, along with rests and dynamic markings like forte (f) and piano (p).

Narr. || (keep counting/snapping etc.) | | | beats instead, these are called the "off-beats." Are you ready? |

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

"finger snapping"

Hp.

The musical score for the Bassoon (Bassoon) part consists of two staves. The top staff uses the treble clef, and the bottom staff uses the bass clef. The score features a continuous pattern of sixteenth-note strokes and rests. In the first measure, the pattern is: rest, stroke, stroke, rest, stroke, stroke. This pattern repeats five more times, followed by a single eighth-note rest. The second measure begins with a single eighth-note rest.

815

A musical score for orchestra featuring five staves. The instruments are Vln. 1, Vln. 2, Vla., Vc., and Db. Each staff consists of a five-line staff with a clef, key signature, and time signature. Above each staff, the instruction "finger snapping" is written in quotes. The music is divided into measures by vertical bar lines. Each measure contains six eighth-note-like symbols, each with a small 'x' at its center and a vertical line extending from the top or bottom. The score concludes with a final measure ending symbol.

二

820

822

Musical score for Timpani, Percussion, and Narrator. The score consists of three staves. The Timpani staff (top) has a key signature of one sharp and includes a dynamic instruction 'swung'. The Percussion staff (middle) includes a 'swing' dynamic. The Narrator staff (bottom) includes lyrics: 'one, ah- two, ah- one, two, three, four.' The score concludes with a double bar line and repeat dots.

820

822

This image shows a musical score for five string instruments: Vln. 1, Vln. 2, Vla., Vc., and Db. The score is divided into two measures, 820 and 822. In measure 820, all instruments play eighth-note patterns. In measure 822, the patterns continue with some variations, notably in the bassoon (Db.) which has a unique eighth-note pattern.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

826

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Btbn.
Tba.

Tim.

Perc.

829

con sord.

p

finger snapping

swung
con sord.

mf

finger snapping

con sord.

p

finger snapping

finger snapping

con sord.

p

(can omit if needed)

(Drum Set)

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

Hp.

826

Vln. 1

Vln. 2

Vla.

Vc.

Db.

829

pizz.

mf

pizz.

mf

pizz.

mf

833

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Cl. 1 finger snapping

Cl. 2 finger snapping

Bsn. 1 *mf*

Bsn. 2 finger snapping

Hn. 1, 2 ord.

Hn. 3, 4

Tpt. 1 finger snapping

Tpt. 2

Tbn. 1 finger snapping

Tbn. 2

Btbn. Tba. ord. finger snapping

Timpani (Timpani) *f secco*

Perc.

Hp.

833

Vln. 1 pizz. *mf*

Vln. 2 pizz. *mf*

Vla. finger snapping

Vc. finger snapping

D. b. finger snapping

837

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Perc.

Hp.

finger snapping

ord.

p

837

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

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

1. solo, sempre pizz.
laid back

841

Fl. 1, 2 *mf* *sfz*
 Ob. 1, 2 *mf*
 Cl. 1, 2
 Bsn. 1 *mf* *sfz*
 Bsn. 2
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1, 2
 Tbn. 1, 2 *mf* ord.
 Btbn. Tba
 Timp.
 Perc. *sfz*

(interrupting) WAITAMINUTE, the Elders interrupted!

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

Hp.

841

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

845 Dramatic

sponge

pp

Narr. | "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."

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

tutti, arco

pont.

tutti, arco

pont.

tutti, arco

pont.

tutti, arco

pont.

tratti sono

pont.

pp —

"Percussion, please continue, you
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.

10 of 10

—

1

For more information about the study, please contact Dr. [REDACTED] at [REDACTED].

二十一

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1

三

ANSWER

851 Grouping (J.=80)

Perc.

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.

Narr.

(spoken/whispered,
with stress on
?)
1 - 2 - 3 4 - 5 - 6 | (etc.)

859 (2+2+2)

Timp.

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.

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)

Hp.

Timp.

Narr.

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

871

Hn. 1, 2
Hn. 3, 4
Tim.
Perc.
Narr. | And then the horns started playing: | |

875

Hp.

=

879

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.
Tim.
Perc.
Narr. | The rest of the brass followed! | |

881

Hp.

885

887

Fl. 1, 2
Ob. 1, 2
Cl. 1
Cl. 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.
Timpani
Perc.

Soon everyone was jamming
together again!

885
887

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

893

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 1, 2
molto secco

Tbn. 1, 2

Tbn. 1, 2
molto secco

Btbn.
Tba.

Timp.

Perc.

Hp.

893

Vln. 1

Vln. 1
molto secco

Vln. 2

Vln. 2
molto secco

Vla.

Vcl.

Vcl.
molto secco

D. b.

div.

pizz.

unis.

arco

arco

896 (in 6) ~~(3+3)~~

Musical score for orchestra and Narrator, page 120, measures 896 (in 6). The score includes parts for Flute 1, 2; Oboe 1, 2; Clarinet 1; Clarinet 2; Bassoon 1, 2; Horn 1, 2; Horn 3, 4; Trompete 1, 2; Trombone 1, 2; Bass Trombone/Tuba; Timpani; Percussion; and Narrator. The Narrator's lyrics are: "The Elders tried to put a stop to them but it was too late." Dynamics include *flz.*, *tr*, *f*, *fp*, *p*, and *div.*

The Elders tried to put
a stop to them but it
was too late.

896 (in 6)

Musical score for orchestra, page 120, measures 896 (in 6). The score includes parts for Violin 1; Violin 2; Viola; Cello; and Double Bass. Dynamics include *f*, *div.*, and *f*.

(2+2+2)

~~(in 3)~~

899

(3+3, 2+2+2)

Fl. 1, 2 *p* *f* a²

Ob. 1, 2 *p* a² *f*

Cl. 1, 2 *p* a² *f*

Bsn. 1, 2 *p* *f*

Hn. 1, 2 *p* *f*

Hn. 3, 4 *p* *f*

Tpt. 1, 2 *f*

Tbn. 1, 2 *f*

Btbn. Tba. *f*

Tim. *f*

Perc. *f* * * * * * *

Hp.

(in 3)

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. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a2

beams

format

(Tam-tam)

f

And with that, the competition was over.

Now you can all vote, who do you think won the Harmony Games?

903

905

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Tim.

Perc.

Narr.

Lady Viola and the
Strings?

Lord Reed and the
Woodwinds?

Kween Kornet and the
Brass?

King Malletz and the
Percussion?

Hp.

"cheering"

905

Vln. 1

Vln. 2

Vla.

Vc.

Db.

"cheering"

"cheering"

"cheering"

"cheering"

"cheering"

906

Perc.

ff
fp *sfz*

3
4

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. 3
4 *pp*

Perc. "Ravel"
pp

Narr. □ 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 3
4

Vln. 2

Vla.

Vc.

Db.

pizz.
pp
pizz.

pp

914

Tim. | Perc.

Narr. 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.

Hp.



Tim. | Perc.

Narr. 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.

Hp.

920

1

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

Tim.
Perc.
Narr.
Hpf.
Vln. 1
Vln. 2
Vla.
Vc.
Db.



Tim. | Perc. | 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 | Vla. | Vc. | Db.

div.

929 Spirited ($\text{♩} = 180$)

$\text{♪} = \text{♩}$

927

p

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Timp.

Perc.

Hp.

929 Spirited ($\text{♩} = 180$)

$\text{♪} = \text{♩}$

927

Vln. 1

Vln. 2

Vla.

Vc.

Db.

929 Spirited ($\text{♩} = 180$)

$\text{♪} = \text{♩}$

f

unis.

f

f

f

933

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Perc.
Hpt.

933

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

=

939

Fl. 1, 2
Ob. 1, 2
Cl. 1
Cl. 2
Bsn. 1, 2
Perc.

Musical score for orchestra and percussion, page 129. The score includes parts for Flute 1 & 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1 & 2, Timpani, and Percussion. The time signature changes from 6/8 to 3/4. The Percussion part features a repeating pattern of eighth-note pairs with a dynamic of *f*.

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

Musical score for orchestra and percussion, page 946. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Timpani, and Percussion. The score begins with a rest period. The Timpani and Percussion parts play eighth-note patterns in *fp* and *f* dynamics respectively.

Narr. | Awesome, now strings in six! | | | |

952

Fl. 1, 2 *p*

Ob. 1 *p*

Cl. 1, 2 *p*

Bsn. 1, 2

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tpt. 1, 2

Tbn. 1, 2

Btbn. Tba. *p* *Tba.?*

Timp.

Perc.

Hp. *f*

952

Vln. 1 *arco* *f*

Vln. 2 *arco* *f*

Vla. *arco* *f*

Vc. *arco* *f*

Db. *arco* *f*

958

Fl. 1, 2
Ob. 1
Cl. 1, 2
Bsn. 1, 2

 Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.
Timp.
Perc.

958

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

**965** March ($\text{J}=120$)

Perc.
Narr.

Brass, how about a famous celebratory fanfare!

969

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Perc.

969

Vln. 1

Vln. 2

Vla.

Vc.

Db.

977 Fast ($\text{♩}=180$) $\text{♩} = \text{♩.}$ (3+3, 2+2+2)

Fl. 1, 2
Ob. 1
Ob. 2
Cl. 1, 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.

Timpani
Perc.

Narr.

should be 2 tied quarters?

to show cresc. starts

or beat 2?

977 Fast ($\text{♩}=180$) $\text{♩} = \text{♩.}$ (3+3, 2+2+2)

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

982

Fl. 1
Picc.
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2

Cornet (Piccolo)

f

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.

f

Timp.

Perc.

Narr.

Hp.

982

986

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

div.
f
div.
f

unis. pizz.
f
unis. pizz.
f
pizz.
f
pizz.
f

f

990

Fl. 1
Picc.
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.

Timp.

Perc.

Hp.

994

Detailed description: This is a page from a musical score showing two systems of music. The top system (measures 990-994) includes parts for Flute 1, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trompete 1 & 2, Trombone 1 & 2, Bass Trombone/Tuba, Timpani, Percussion, and Bassoon/Horn. Measures 990-993 are mostly rests. Measure 994 begins with a rhythmic pattern in the percussion and bassoon parts. The bottom system (measures 990-994) includes parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. Measures 990-993 show sustained notes with 'arco' markings. Measure 994 begins with a rhythmic pattern in the strings followed by a dynamic 'div.'

990

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

994

div.

Detailed description: This is a page from a musical score showing two systems of music. The top system (measures 990-994) includes parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. Measures 990-993 show sustained notes with 'arco' markings. Measure 994 begins with a rhythmic pattern in the strings followed by a dynamic 'div.'

998

Fl. 1
Picc.
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2

f

1.
2.
f

9 8 3
4

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.

fp

Tim.
Perc.
Hpf.

998

Vln. 1
Vln. 2
Vla.
Vcl.
Db.

9 8 3
4

1005

(3+3, 2+2+2)

Fl. 1 3
4

Picc.

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Perc.

Narr.

Hp.

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

1005

Vln. 1 3
4

Vln. 2

Vla.

Vc.

D. b.

1009

Fl. 1
Picc.
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.

Timp.

Perc.

Narr.

1013

2 6 8 p 2 6 8 p 2 6 8

Fl. 1
Picc.
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.

Timp.

Perc.

Narr.

And remember, if you ever want to fight another family,
maybe you should just play music together instead!

1009

Vln. 1 pizz.
Vln. 2 pizz.
Vla. pizz.
Vc.
Db.

1013

2 6 8 2 6 8 2 6 8

Vln. 1 pizz.
Vln. 2 pizz.
Vla. pizz.
Vc.
Db.

1017

Fl. 1 *tr.*
8 6 2 4 6
f

Picc. *tr.*
f

Ob. 1, 2 *f*

Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1, 2 *f*

Tbn. 1, 2 *fp* > *fp* > *fp* >

Btbn. Tba. *fp* > *fp* > *fp* >

Tim. - *f* - *f* - *f*

Perc. *f* * * * *

1017

Vln. 1 arco 8 6 2 4 6
f

Vln. 2 arco *f*

Vla. arco *f*

Vc. arco *f*

Db. arco *f*

1023

rit.

Fl. 1 3
4ff

Picc.

Ob. 1, 2
ff

Cl. 1, 2
ff

Bsn. 1, 2
ff

Hn. 1, 2

Hn. 3, 4
ff

Tpt. 1, 2

Tbn. 1, 2
ff

Btbn.
Tba.
ff

Timp.
ff

Perc.
ff

8va-

Hp.
ff

1023

Vln. 1 3
4ff

Vln. 2
ff

Vla.
ff

Vc.
ff

D. b.
ff

Vln. 1 3
4ff

Vln. 2
ff

Vla.
ff

Vc.
ff

D. b.
ff

1023

rit.

1027 Grand (./=90)

$$l_1 = 80$$

Fl. 1

Picc.

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn. Tba.

Tim.

Perc.

Hp.

1027 Grand (J.=90)

1032

Fl. 1 f

Picc. f

Ob. 1, 2 f

Cl. 1, 2 f

Bsn. 1, 2 f

Hn. 1, 2 f

Hn. 3, 4 f

Tpt. 1, 2 f

Tbn. 1, 2 f

Btbn. Tba. f

Tim. f

Perc. -

Hp. f

rit.

3
8

1032

Vln. 1 f

Vln. 2 fp

Vla. f

Vc. f

Db. f

rit.

3
8

1039 A tempo ($\text{♩}=180$)

OK

I don't use
this inflection elsewhere

1039 A tempo ($\text{♩}=180$)

I don't use
this inflection elsewhere

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...

Who won the Harmony Games?

Narr. || 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.

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.

Narr. || (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 ($\text{♩}=144$)

The musical score consists of five staves representing the String section of an orchestra. The instruments are Violin 1, Violin 2, Viola, Cello, and Double Bass. The score is in common time (indicated by '4'). The tempo is marked as $\text{♩}=144$. The dynamic is **ff** (fortissimo). The music features eighth-note patterns played in unison across all five staves. Measure 1 starts with Violin 1. Measures 2 and 3 start with Violin 2. Measures 4 and 5 start with Viola. Measures 6 and 7 start with Cello. Measures 8 and 9 start with Double Bass. The patterns involve eighth-note chords or eighth-note runs.

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

Q13 Harp

Hp.

parenth?

III. WINDS

Musical score for Clarinet 1 (Cl. 1) in G major (two sharps). The score shows a melodic line with various dynamics and performance instructions. A red circle highlights a trill instruction labeled "tr (b)" above the staff. Other markings include a fermata over a note, a dynamic "f" at the beginning of a measure, a dynamic "ppp" followed by "sfz", a dynamic "p", and a dynamic "f". The score consists of two staves of musical notation.

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?

Now, Can anyone name another wind instrument? (Guitar, Bassoon, or woodwind)

Flute (Opt.)

Q23 ($\text{♩} = 160$)

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?

Oboe (Opt.)

Q27

Ah yes the oboe, who has the purest tone!

Q27

Bassoon (Opt.)

Q30 ($\text{d}=96$)

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

IV. DYNAMICS

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

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

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

C.f. m. Q48. eliminate $\frac{3}{2}$, stay in $\frac{3}{4}$

Q38 Soft Music ($\text{d}=150$)

Hpt. $\frac{3}{4} p$

Vln. 1 $\frac{3}{4} p$ 1. solo

Vln. 2 p 1. solo

Vla. p 1. solo

Vcl. p 1. solo

Db. p 1. solo

How did that music make you feel?

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

|

Q46 Loud Music

let's eliminate $\frac{3}{2}$ and just stay in $\frac{3}{4}$

Fl. 1
Picc.
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.

Q46 Loud Music

tutti, div.

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

Red annotations include: a red circle around the 3/2 time signature change; red lines connecting the 3/2 section to the 3/4 section; a red circle around the word "tutte" in the bassoon part; and a red circle around the first "tutti" in the violin part.

Same

Fl. 1

Picc.

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

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.)****Q56** ($\text{J}=120$)

Hn. 1, 2

Hn. 3, 4

Narr. Oh yes, our heroic hunting | horns!

**Trumpet (Opt.)****Q60** ($\text{J}=120$)

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2

Btbn. Tba.

Narr. The trumpet that leads the charge!

Trombone (Opt.)

Q65 ($\downarrow=144$)

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

Narr.

What do we call that special sliding technique that the Trombone does so well?

2

Musical score for orchestra and choir, page 10, measures 1-4. The score includes parts for Flute 1, Oboe 1, Clarinet 1, Bassoon 1, Horn 1, 2, Horn 3, 4, Trumpet 1, 2, Trombone 1, 2, Bass Trombone, and Tuba. The instrumentation is as follows:

- Fl. 1:** Measures 1-2 play eighth-note patterns. Measure 3 rests. Measure 4 rests.
- Ob. 1:** Measures 1-2 play eighth-note patterns. Measure 3 rests. Measure 4 rests.
- Cl. 1:** Measures 1-2 play eighth-note patterns. Measure 3 rests. Measure 4 rests.
- Bsn. 1:** Measures 1-2 play eighth-note patterns. Measure 3 rests. Measure 4 rests.
- Hn. 1, 2:** Measures 1-2 play eighth-note chords at *p*. Measure 3 rests. Measure 4 plays eighth-note chords at *f*.
- Hn. 3, 4:** Measures 1-2 rest. Measure 3 plays eighth-note chords at *p*. Measure 4 plays eighth-note chords at *f*.
- Tpt. 1, 2:** Measures 1-2 play eighth-note chords. Measure 3 rests. Measure 4 rests.
- Tbn. 1, 2:** Measures 1-2 rest. Measure 3 plays eighth-note chords at *p*. Measure 4 plays eighth-note chords at *f*.
- B. Tbn.:** Measures 1-2 rest. Measure 3 plays eighth-note chords. Measure 4 rests.
- Tba.:** Measures 1-2 play eighth-note patterns at *f*. Measure 3 rests. Measure 4 rests.

Dynamics: *p*, *f*

Tuba (Opt.)

Q73 ($\text{♩} = 120$)

(Drum Set)

Narr. Does the Tuba play High or Low?

Hp.

Tuba (Opt.)

Q73 ($\text{♩} = 120$)

VI. PERCUSSION

Our last remaining family is the percussion!

Narr. ||

Remember, percussion is anything you can shake,



Q79

Tim. | (Tambourine) | (Guiro) | (Drum Set) |

Perc. | scrape, | or strike! |

Narr. ||



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

Narr. ||

(It was in six beats.)

Does anyone remember how those beats were grouped?

(3+3, 2+2+2)

Q87 (J.=80)

Hn. 1, 2 | | | | | |

Hn. 3, 4 | | | | | |

Tpt. 1, 2 | | | | | |

Tbn. 1, 2 | | | | | |

Btbn. Tba. | | | | | |

Tim. | f | f | f | f | f |

Perc. | f | f | f | f | f |

Hp. | f | f | f | f | f |

Q93

Fl. 1, 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Perc. *f*

Hp.

Q93

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D. b. *f*

VII. TEMPO

We've heard a lot about math and music, but there is one more important thing we should mention: speed.

Narr. 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:



Q99 Brisk ($\text{♩} = 144$)

Q99 Brisk ($\text{♩} = 144$)

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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)



Q108 **Lugubrious** ($\downarrow=72$)

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.
Timp.
Perc.
Hpf.

Q108 **Lugubrious** ($\downarrow=72$)

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

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



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)

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?

Narr. □

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.)

Flexible tempo, rubato, etc.
Follow the "guests"
start ca. $\text{d} = 50$

Q118

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Btbn.
Tba.
Timp.
Perc.
Hpf.

Q118 **Flexible tempo, rubato, etc.**
Follow the "guests"
start ca. $\text{d} = 50$

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

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Timp.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

IX. OUTRO

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

Narr. 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!

The image shows a musical score for 'IX. OUTRO' with various instruments and their parts. Hand-drawn annotations include:

- A red circle around the measure number 'Q135' and the instruction 'Fast (♩=180)'.
- A large red question mark above the 'Q135' measure.
- A red arrow pointing from the 'tighten' marking on the timpani part to the start of the 'Q135' measure.
- A red bracket connecting the end of the 'Q134' section to the beginning of the 'Q135' section.
- Red markings on the bassoon and double bass parts indicating dynamic changes (e.g., 'fp' for forte).
- Red markings on the strings (Vln. 1, Vln. 2, Vla., Vc., Db.) indicating dynamic changes (e.g., 'fp' for forte).

Q134

Q135 Fast (♩=180)

Space?

f

p

tighten

(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!

Q134

Q135 Fast (♩=180)

f

fp

fp

fp

fp

fp

don't need #



Musical score page 164, showing a complex arrangement of instruments. The score includes parts for Flute 1, Piccolo, Oboe 1, 2, Clarinet 1, 2, Bassoon 1, 2, Horn 1, 2, Horn 3, 4, Trompete 1, 2, Trombone 1, 2, Bass Trombone/Tuba, Timpani, Percussion, Bassoon/Horn, Violin 1, Violin 2, Cello, Double Bass, and Bassoon/Horn (repeated). The score features various dynamics, including *f*, *fp*, and *gliss.* Red markings with circled numbers 1 and 2 highlight specific performance instructions: a circled measure in the woodwind section and another circled measure in the brass section. The bassoon/horn part at the bottom of the page contains glissando markings. Measure numbers 3 and 4 are indicated above the staff.

Fl. 1

Picc.

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Btbn.
Tba.

Tim.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.