

# The Harmony Games

*An interactive and educational work  
for narrator and orchestra*

**FULL ORCHESTRA**

Music and Text by  
**Yaniv Segal**

The Harmony Games  
Music and Text by Yaniv Segal  
[www.yanivsegal.com](http://www.yanivsegal.com)

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

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

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

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# MATHEMUSICA!!

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

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

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

## **DURATION**

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

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

## **NARRATION**

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

## **VISUALS**

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

## **LIGHTING**

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

## **OPTIONAL Q&A**

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

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

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

## **OPTIONAL TEACHER MATERIALS**

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

## **EPISODES FORMAT**

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

## **ORCHESTRAL PARTS**

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

# INSTRUMENTATION

Full Orchestra

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

Chamber Orchestra

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

# PERCUSSION LIST and KEY

## Timpani + 2

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

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

Drumset

Bass/Kick Drum\*

Toms

Snare Drum\*

Hi-hat

Cymbals\*\*

Triangle\*\*\*

Mark Tree

Tambourine

shakehit

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

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

Glockenspiel

Agogo Bells

Whistle

Slide Whistle

Susp. Cym. bowed

Tam-Tam

Wood Blocks

Guiro

Rain Stick





# The Harmony Games

for full orchestra

Yaniv Segal

INTRODUCTION

Brisk (♩=144)

Flute 1

Flute 2/Piccolo

Oboes 1  
2

Clarinets in B♭ 1  
2

Bassoons 1  
2

Horns in F 1  
2

Horns in F 3  
4

Trumpets in C 1  
2

Trombones 1  
2

Bass Trombone  
Tuba

Timpani

Drum Set

*tr*

Percussion 1

Percussion 2

Narrator

Harp

INTRODUCTION

Brisk (♩=144)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

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

[illegible]

10

Fl. 1

Picc.

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

(dr-set)

*p*

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

Hp.

10

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

*p*

pizz.

*p*

[illegible]

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

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Db. *p* *f*

21

Fl. 1

Picc.

Ob. 1

2

Cl. (Bb) 1

2

Bsn. 1

2

Hn. (F) 1

2

Hn. (F) 3

4

Tpt. (C) 1

2

Tbn. 1

2

Btbn.

Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

21

Vln. 1

Vln. 2

Vla.

Vc.

Db.

29

This musical score page (7) features a variety of instruments and their parts across five systems. The notation includes standard musical symbols such as staves, clefs, notes, rests, and articulation marks.

**System 1:**

- Fl. 1:** Treble clef, starting with a whole note G4 (marked  $\flat$ ), followed by a whole note G4, and then a half note G4.
- Picc.:** Treble clef, starting with a whole note G4, followed by a whole note G4, and then a half note G4.
- Ob. 1/2:** Treble clef, starting with a whole note G4 (marked (a2)), followed by a whole note G4, and then a half note G4.
- Cl. (Bb) 1/2:** Treble clef, starting with a whole note G4 (marked (a2)), followed by a whole note G4, and then a half note G4.
- Bsn. 1/2:** Bass clef, starting with a whole note G2 (marked (2.)), followed by a whole note G2, and then a half note G2 (marked (1.)).

**System 2:**

- Hn. (F) 1/2:** Treble clef, starting with a whole note G4, followed by a whole note G4, and then a half note G4.
- Hn. (F) 3/4:** Treble clef, starting with a whole note G4 (marked (a2)), followed by a whole note G4, and then a half note G4.
- Tpt. (C) 1/2:** Treble clef, starting with a whole note G4, followed by a whole note G4, and then a half note G4.
- Tbn. 1/2:** Bass clef, starting with a whole note G2, followed by a whole note G2, and then a half note G2.
- Btbn. Tba.:** Bass clef, starting with a whole note G2 (marked (a2)), followed by a whole note G2, and then a half note G2.

**System 3:**

- Timp.:** Bass clef, starting with a whole note G2, followed by a whole note G2, and then a half note G2.
- Perc. 1:** Treble clef, starting with a whole note G4, followed by a whole note G4, and then a half note G4.
- Perc. 2:** Treble clef, starting with a whole note G4, followed by a whole note G4, and then a half note G4.

**System 4:**

- Hp.:** Treble and Bass clefs, starting with a whole note G4, followed by a whole note G4, and then a half note G4.

**System 5:**

- Vln. 1:** Treble clef, starting with a whole note G4, followed by a whole note G4, and then a half note G4.
- Vln. 2:** Treble clef, starting with a whole note G4, followed by a whole note G4, and then a half note G4.
- Vla.:** Treble clef, starting with a whole note G4, followed by a whole note G4, and then a half note G4.
- Vc.:** Bass clef, starting with a whole note G2, followed by a whole note G2, and then a half note G2.
- Db.:** Bass clef, starting with a whole note G2, followed by a whole note G2, and then a half note G2.

35

Fl. 1

Picc.

Ob.

1

2

Cl. (Bb)

1

2

Bsn.

1

2

Hn. (F)

1

2

Hn. (F)

3

4

Tpt. (C)

1

2

Tbn.

1

2

Btbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

35

Vln. 1

Vln. 2

Vla.

Vc.

Db.





64

Fl. 1 2 *mf*

Ob. 1 2 *mf* 1. *f* a2

Cl. (B♭) 1 2 *mf* 2. 1. *f*

Bsn. 1 2 *mf* 1. 2. *f*

64

Vln. 1

Vln. 2

Vla.

Vc. *p*

Db. *p*

72

Hn. (F)<sub>1</sub><sub>2</sub>

Hn. (F)<sub>3</sub><sub>4</sub>

Tpt. (C)<sub>1</sub><sub>2</sub>

Tbn.<sub>1</sub><sub>2</sub>

Btbn.  
Tba.

Timp.

Perc. 1

Narr.

Hp.

Brilliant Brass

and the Poignant Percussion!

*mf*

*mf*

*mf*

*mf*

*mp*

72

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*mp*

77

Timp.

Perc. 1

Perc. 2

Narr.

Glockenspiel

Cymbal sponge

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

*mf*

*f*

*f*

*f*

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

## 84 BATTLE

The musical score is presented in two systems. The first system includes the following parts:

- Fl. <sup>1</sup>/<sub>2</sub>
- Ob. <sup>1</sup>/<sub>2</sub>
- Cl. (B $\flat$ ) <sup>1</sup>/<sub>2</sub>
- Bsn. <sup>1</sup>/<sub>2</sub>
- Hn. (F) <sup>1</sup>/<sub>2</sub>
- Hn. (F) <sup>3</sup>/<sub>4</sub>
- Tpt. (C) <sup>1</sup>/<sub>2</sub>
- Tbn. <sup>1</sup>/<sub>2</sub>
- Btbn. Tba.
- Timp.
- Perc. 1
- Perc. 2
- Narr.
- Hp.

The score is written in 4/4 time, with a key signature of one sharp (F#). The music includes various notations such as rests, notes, and dynamic markings like 'p' (piano). The score is divided into two systems, with the first system containing the majority of the musical notation and the second system containing the remaining parts and the narrator's text.

82

84 BATTLE

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*p*

*p*

unis.

*p*

88

Fl. 1/2

Ob. 1/2

Cl. (B♭) 1/2

Bsn. 1/2

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

88

92

Fl. 1 2

Ob. 1 2

Cl. (B $\flat$ ) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

92

Vln. 1

Vln. 2

Vla.

Vc.

Db.



Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Perc. 1

Perc. 2

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*sfz*

*p*

*f*

2/4

3/4

4/4

Hear the strings taking shots  
with their bows!

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*p*

2/4

3/4

4/4



106

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

106

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

110

Cl. (B $\flat$ ) 1 2  
 Bsn. 1 2  
 Timp.  
 Perc. 1  
 Hp. *8va*

114

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

118

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

Timp.

Perc. 1

Narr.

Can you hear the percussion marching to battle?

118

Vln. 1

Vln. 2

Vla.

Vc.

Db.



120

124

Timp.

Perc. 1



126

Timp.

Perc. 1

Perc. 2

Suspended Cymbal  
wooden stick

**130** **133**

Cl. (B $\flat$ ) <sup>1</sup>/<sub>2</sub> *p*

Bsn. <sup>1</sup>/<sub>2</sub> *p*

Hn. (F) <sup>1</sup>/<sub>2</sub>

Tpt. (C) <sup>1</sup>/<sub>2</sub> *f*

Timp.

Perc. 1 *pp*

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

**136**

Cl. (B $\flat$ ) <sup>1</sup>/<sub>2</sub>

Bsn. <sup>1</sup>/<sub>2</sub>

Hn. (F) <sup>1</sup>/<sub>2</sub> *f* *ff* fl. or shake

Hn. (F) <sup>3</sup>/<sub>4</sub> *f* *ff* fl. or shake

Tpt. (C) <sup>1</sup>/<sub>2</sub> *f* *ff* fl. or shake

Tbn. <sup>1</sup>/<sub>2</sub> *f* *ff* fl. or shake

Btbn. Tba. *f* *ff* fl. or shake

Perc. 1 *f*



147

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*pizz.*

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are:

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

The score is divided into measures, with a rehearsal mark '152' visible. The music is in 4/4 time and includes dynamic markings like 'f' and 'arco'.

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

The score is for page 23 of a musical work. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Baritone/Euphonium, Tuba), percussion (Timpani, Snare, Cymbals), and strings (Violins, Viola, Violoncello, Double Bass). The music is written in a complex, multi-measure format with frequent changes in time signature (3/4, 2/4, 3/2, 4/4). Dynamics range from *f* (forte) to *ff* (fortissimo), with some passages marked *p* (piano) or *sfz* (sforzando). The woodwinds and strings play prominent melodic and harmonic roles, while the brass and percussion provide rhythmic support and texture.

159

163

Fl. 12

Ob. 12

Cl. (Bb) 12

Bsn. 12

Hn. (F) 12

Tpt. (C) 12

Tbn. 12

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Narr.

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

Hp.

159

163

Vln. 1

Vln. 2

Vla.

Vc.

Db.



168

Fl. 1 2 (1.)

Ob. 1 2 (1.)

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

Bsn. 1 2 (1.)

Hn. (F) 1 2 a2 via sord.

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

Tbn. 1 2 1. via sord.

Btbn. Tba. (Tba.)

Timp.

Perc. 1

Perc. 2 sponge *p*

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

Hp. hit strings *sfz*

168

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

Vln. 2

Vla.

Vc.

Db. *f*

**174** | **Meno mosso** (♩=108)

174

Meno mosso (♩=108)

177

**174** Meno mosso (♩=108)

**177**

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Timp. *p*

Narr. 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;

Vln. 1

Vln. 2

Vla.

Vc. (pizz.) *p*

Db. (pizz.) *p*



Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/2

Hn. (F) 3/4

Timp.

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

183

187

**Measure 183:** Flute, Oboe, Clarinet (Bb), and Bassoon enter with a melodic line. Horns (F) and Horn in F 3 play a rhythmic pattern. Trumpet (C) and Trombone 1 play a melodic line. Trombone 2 and Baritone/Euphonium play a rhythmic pattern. Timpani plays a rhythmic pattern. Narrator speaks. Harp plays a rhythmic pattern.

**Measure 184:** Flute, Oboe, Clarinet (Bb), and Bassoon continue their melodic line. Horns (F) and Horn in F 3 continue their rhythmic pattern. Trumpet (C) and Trombone 1 continue their melodic line. Trombone 2 and Baritone/Euphonium continue their rhythmic pattern. Timpani continues its rhythmic pattern. Narrator speaks. Harp continues its rhythmic pattern.

**Measure 185:** Flute, Oboe, Clarinet (Bb), and Bassoon continue their melodic line. Horns (F) and Horn in F 3 continue their rhythmic pattern. Trumpet (C) and Trombone 1 continue their melodic line. Trombone 2 and Baritone/Euphonium continue their rhythmic pattern. Timpani continues its rhythmic pattern. Narrator speaks. Harp continues its rhythmic pattern.

**Measure 186:** Flute, Oboe, Clarinet (Bb), and Bassoon continue their melodic line. Horns (F) and Horn in F 3 continue their rhythmic pattern. Trumpet (C) and Trombone 1 continue their melodic line. Trombone 2 and Baritone/Euphonium continue their rhythmic pattern. Timpani continues its rhythmic pattern. Narrator speaks. Harp continues its rhythmic pattern.

**Measure 187:** Flute, Oboe, Clarinet (Bb), and Bassoon continue their melodic line. Horns (F) and Horn in F 3 continue their rhythmic pattern. Trumpet (C) and Trombone 1 continue their melodic line. Trombone 2 and Baritone/Euphonium continue their rhythmic pattern. Timpani continues its rhythmic pattern. Narrator speaks. Harp continues its rhythmic pattern.

**Measure 188:** Flute, Oboe, Clarinet (Bb), and Bassoon continue their melodic line. Horns (F) and Horn in F 3 continue their rhythmic pattern. Trumpet (C) and Trombone 1 continue their melodic line. Trombone 2 and Baritone/Euphonium continue their rhythmic pattern. Timpani continues its rhythmic pattern. Narrator speaks. Harp continues its rhythmic pattern.

191 Habanera

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Narr.

Hp.

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

(1.)

*p*

3

1.

*p*

4/4

3/4

4/4

4/4

4/4

191 Habanera

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div. 1 solo on top

altri, pizz.

pizz.

*mf*

*mf*

pizz.

*mf*

4/4

3/4

4/4

4/4

4/4



195

Bsn. 1 2

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Guero

div. 1 solo on top

*mf* schmaltsy

behind bridge, *sfz* heavy pressure

(sim.)

3

3

4/4

4/4

4/4

4/4

4/4

201

(1.)

Bsn. 1  
2

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Bsn. 1  
2

Perc. 2

Narr.

(wide vib.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

208 Dance Party (♩=144)

Perc. 1

Agogo Bells + Whistle

Perc. 2

*f*

213

Perc. 1

Perc. 2

Narr.

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



218 March (♩=120)

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

*p*

*mf*

*f*

*p secco*



224

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Last Games, the theme was Music and Weather.

The Strings came up with a beautiful sunshiny melody:

229 Pastoral (♩=108)

Fl. 1 *p*

Fl. 2 *p*

Ob. 1  
2

Cl. (B♭) 1 *a2*  
2 *p*

Bsn. 1  
2

Hp. *p*

229 Pastoral (♩=108)

Vln. 1 *p*

Vln. 2 *arco*  
*p*

Vla. *arco*  
*p*

Vc. *p*

Db. *arco*  
*p*



235 Rain

ca 4-5"

Perc. 1 brushes *p*

Perc. 2 Rain Stick *p*

Narr.

The Percussion worked on a rainy number,

But the Woodwinds' tornado music literally blew everyone away.

236 Tornado (♩=144)

Fl. 1

*f*

Picc.

*f*

Ob. 1

*f*

Ob. 2

*f*

Cl. 1

*f*

Cl. 2

*f*

Bsn. 1

*f*

Bsn. 2

*f*

Hn. (F) 1

*p* — *sfz*

Hn. (F) 2

*p* — *sfz*

Hn. (F) 3

*p* — *sfz*

Hn. (F) 4

*p* — *sfz*

Tpt. (C) 1

*p* — *sfz*

Tpt. (C) 2

*p* — *sfz*

Tbn. 1

*p* — *sfz*

Tbn. 2

*p* — *sfz*

Btbn.

*p* — *sfz*

Tba.

*p* — *sfz*

a2  
air through the instrument

a2  
air through the instrument

a2  
air through the instrument

a2  
air through the instrument

a2  
air through the instrument

a2  
air through the instrument

236 Tornado (♩=144)

Vln. 1

Vln. 2

Vla.

Vc.

Db.



This musical score page, numbered 33, contains staves for the following instruments: Fl. 1, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. (F) 1/2, Hn. (F) 3/4, Tpt. (C) 1/2, Tbn. 1/2, Btbn. Tba., Vln. 1, Vln. 2, Vla., Vc., and Db. The score is divided into two measures. The first measure shows active parts for Fl. 1, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, and Tbn. 1/2. The second measure features a dramatic shift in the brass section, with Hn. (F) 1/2, Hn. (F) 3/4, Tbn. 1/2, and Btbn. Tba. all playing sustained notes marked with *p* (piano) and *sfz* (sforzando). The woodwinds and strings remain silent in the second measure.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. (F) <sup>1</sup>/<sub>2</sub>

Hn. (F) <sup>3</sup>/<sub>4</sub>

Tpt. (C) <sup>1</sup>/<sub>2</sub>

Tbn. <sup>1</sup>/<sub>2</sub>

Btbn.  
Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sticks



The musical notation for sticks is shown on a five-line staff. It begins with a treble clef. The first measure contains a quarter note on the first line (F4). The second measure contains a half note on the second line (G4). The third measure contains a whole note on the third line (A4). The fourth measure contains a whole note on the fourth line (B4). The fifth measure contains a whole note on the fifth line (C5). The notation is written in a stylized, handwritten font.

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 (♩=72)

249

Fl. 1 2  
spoken: huh?

Ob. 1  
spoken: huh?

Ob. 2  
spoken: huh?

Cl. 1  
spoken: huh?

Cl. 2  
spoken: huh?

Bsn. 1  
spoken: huh?

Bsn. 2  
spoken: huh?

Hn. (F) 1 2  
spoken: huh?

Hn. (F) 3 4  
spoken: huh?

Tpt. (C) 1 2  
spoken: huh?

Tbn. 1 2  
spoken: huh?

Btbn.  
Tba.  
spoken: huh?

Timp.  
spoken: huh?

Perc. 1  
spoken: huh?

Perc. 2  
spoken: huh?

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

Hp.  
spoken: huh?

245 Stealthy (♩=72)

249

Vln. 1  
spoken: huh?

Vln. 2  
spoken: huh?

Vla.  
spoken: huh?

Vc.  
spoken: huh?

Db.  
spoken: huh?

256 Tick-tock (♩=120)

Vamp

Fl. 1 2

Ob. 1

Ob. 2

Cl. (B♭) 1 2

Bsn. 1

Bsn. 2

Timp.

Perc. 1

Perc. 2

Whistle

Woodblocks

The families were in a panic.

Narr.

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

On your mark,  
Get set,  
Go!

||

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

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

:||

Everyone started talking at once!

Hp.

256 Tick-tock (♩=120)

Vamp

Vln. 1

Vln. 2

Vla.

Vc.

Db.

accel. . . . . Faster (♩=144)

a2 (random high notes/rhythms)

Fl. 1 2

*p*

a2 (random notes/rhythms)

Ob. 1 2

*p*

a2 (random notes/rhythms)

Cl. (B♭) 1 2

*p*

a2 (random notes/rhythms)

Bsn. 1 2

*p*

a2 (speak/whisper through mouthpiece)

Hn. (F) 1 2

*p*

a2 (speak/whisper through mouthpiece)

Hn. (F) 3 4

*p*

a2 (speak/whisper through mouthpiece)

Tpt. (C) 1 2

*p*

a2 (speak/whisper through mouthpiece)

Tbn. 1 2

*p*

a2 (speak/whisper through mouthpiece)

Btbn. Tba.

*p*

Perc. 1

Perc. 2

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

accel. . . . . Faster (♩=144)

(random high notes/rhythms)

Vln. 1

*pp* *tasto or pont.*

(random notes/rhythms)

Vln. 2

*pp* *tasto or pont.*

(random notes/rhythms)

Vla.

*pp*, *tasto or pont.*

(random notes/rhythms)

Vc.

*pp* *tasto or pont.*

(random notes/rhythms)

Db.

*pp* *tasto or pont.*

Vamp

263

Hp.

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

260 Brisk (♩=144)

263

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

*p*

pizz.

*p*

pizz.

*p*

pizz.

*p*



STRINGS  
271 Brisk (♩=144)

269

Perc. 2

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Let the Harmony Games Begin!

First up will be the String Family.

(glsp.)

*f*

*arco*

*fp*

*arco*

*fp*

Perc. 2

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

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

div.

*f*

div.

*f*

div.

*f*

*arco*

*fp*

*arco*

*fp*



275

Narr.

Has anyone here ever played on a string instrument before?

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

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

34

Violins 1 and 2, Viola, Violoncello, and Double Bass score. The score is divided into two measures. The first measure contains a unison (unis.) marking and a forte (f) dynamic. The second measure contains a 'raise bow up high' instruction. The score is written for Violins 1 and 2, Viola, Violoncello, and Double Bass.



277 Flowing (♩=144)

Hn. (F) 1  
 Hn. (F) 2  
 Hn. (F) 3  
 Hn. (F) 4  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc.  
 Db.

Musical score for "The Rose Tree" featuring Horns (F), Violins 1 & 2, Viola, Violoncello, and Double Bass. The score is in 3/4 time, key of F major, and consists of 8 measures. Dynamics include piano (p) and forte (f).

281

284

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Narr.

Hp.

281

284

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The smallest and highest is the violin |

288

291

Fl. 12

Ob. 12

Cl. (Bb) 12

Bsn. 12

Hn. (F) 12

Hn. (F) 34

Tpt. (C) 12

Tbn. 12

Btbn. Tba.

1. p

1. p

mf

mf

288

291

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

f sole

| The viola is larger and has a deeper sound |

295

Ob. 12

1.

*p*

Cl. (Bb) 12

(1.)

Bsn. 12

(1.)

Narr.

24

34

Larger and lower still is the cello.

Hp.

*mf*

*mf*

295

Vln. 1

Vln. 2

*p*

Vla.

*p*

Vc.

Db.



298

302

Ob. 12

*p*

Narr.

The biggest and lowest is the double bass.

Hp.

*p*

298

302

Vln. 1

*p*

Vln. 2

*p*

Vla.

Vc.

*f*

pizz.

Db.

*p*

*mf*

*p*

305 308

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

*f*

*p*

*mp*



312 318

Fl. 1 2

Ob. 1 2

Cl. 1

Cl. 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

*p*

1.

*p*

312 318

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*f*

*f*

*f*

326

Fl. 1  
2

(1.)

Ob. 1  
2

Cl. 1

Cl. 2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Narr.

2/4 3/4 4/4 We battle our opponents, high and low.

326

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

328

Timp.

Perc. 1

Drum Set

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

333

Timp.

Perc. 1

Vln. 1

Vln. 2

Vla.

Vc.

Db.



339

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

But mostly we like elegant and graceful melodies.

344

348

Fl. 1  
2

mp

Ob. 1  
2

mp

Cl. (Bb) 1  
2

mp

Bsn. 1  
2

mp

Hn. (F) 1  
2

p

Hn. (F) 3  
4

p

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

p legato

344

348

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

unis.  
f

Db.

f



352

353 Harp  
L'istesso tempo (♩=144)

Narr.

Did I introduce everyone in the String family?

No?

Whom did I forget?

Oh yeah!  
The Harp!

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

spoken: "ahem"

*f solo*



357

Hp.



363

Right, the bow!

364

Narr.

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

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

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*raise bow up high*

*raise bow up high*

*raise bow up high*

*raise bow up high*

*raise bow up high*

367

371

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

f



376 Lively (♩=144)

Narr.

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

Let's start with one note

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

(pizz.)

f

(pizz.)

f

(pizz.)

f

(pizz.)

f

(pizz.)

f

379

381

Narr.

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



Narr.

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

389

Is that a melody?

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

392

Narr.

Narr.

44

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



## 397

Narr.

1

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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!

Hp.

Vln. 1

*f*

*fp*

*molto*

Vln. 2

*f*

*fp*

*molto*

Vla.

*f*

*fp*

*molto*

Vc.

*f*

*fp*

*molto*

Db.

*fp*

*molto*



404

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

Narr.

12! EXCELLENT!

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

Hp.

Vln. 1

*mf cresc.*

Vln. 2

*mp cresc.*

*mf cresc.*

Vla.

*mp cresc.*

*mf*

Vc.

*p cresc.*

*mp*







Db.










*p cresc.*










*mp*










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







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







Narr.  Now let's write a melody using all 12 notes!  
Here's the first four:  |  | Let's add four more!  |  | And four more makes twelve! 










Hp.  *f*  *mf*       

Vln. 1  *f*  *mf*       

Vln. 2  *f*  *mf*       








Vla.  *f*  *mf*       








Vc.  *f*  *mf*       








Db.  *f*  *mf*       








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






416








Hp.       

Vln. 1       

Vln. 2       

Vla.       

Vc.       

Db.       

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

Narr. 424

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This is called GLISSANDO!

Perc. 2 424

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Glockenspiel

*f*

It's fun to play  
AND fun to  
say!

Now you try it  
with me:

*Glis - san - do!*

*Glis - san - do!*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*p*

*p*

pizz.

*p*


pizz.

*p*



433

Tbn. 1



*f solo*

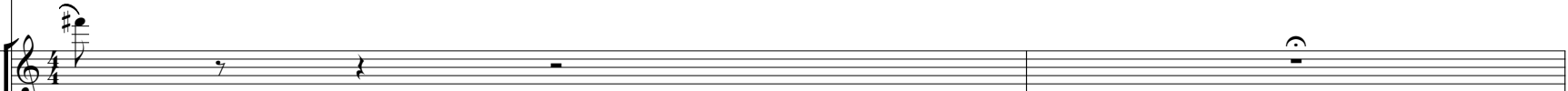
Narr.

4

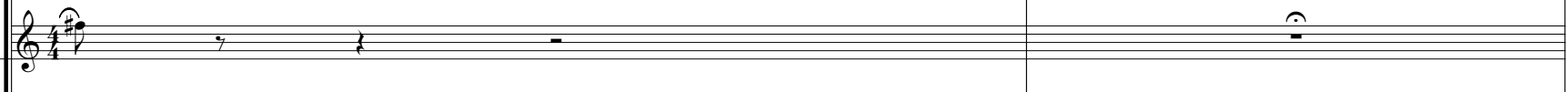
Hey! Who was that?  
The Trombone?

Why, I didn't know you could glissando!


Vln. 1



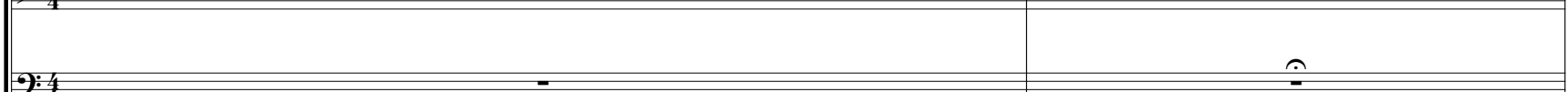
Vln. 2




Vla.



Vc.




Db.





435

Cl. 1



*p cresc.*

17

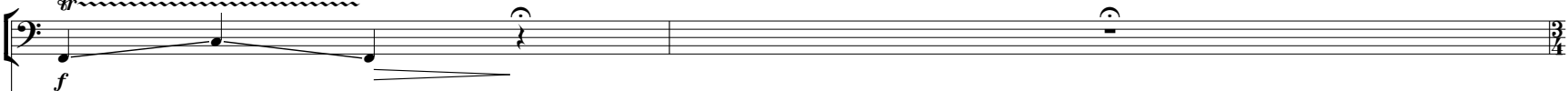
Narr.

And the clarinet too?  
What's going on?



437

Timp.



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

**439 Strings Finale** (♩=144)

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

Mark Tree

pp, mf, mp, f, shimmering, gliss., arco

445

Fl. 1 2

Ob. 1 2

Cl. (B $\flat$ ) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

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

445

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1

Fl. 2

Cl. (B♭) 1  
2

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

(1.)

*tr*

Slide Whistle

*gliss.*

*gliss.*

*gliss.*

*gliss.*

Exquisite!

How about a round of applause  
for the String Lullaby?

## WINDS

**454 Whimsical (♩=104)**[illegible]

459

Perc. 1

*p*

Narr.

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

(Lord Reed:) Hello Everyone, we are the

Vln. 1

Vln. 2

Vla.

Vc.

Db.

463

Fl. 1

2

Ob. 1

2

Cl. 1

Cl. 2

Bsn. 1

2

Narr.

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

467

Fl. 1

2

Ob. 1

2

Cl. (Bb) 1

2

Bsn. 1

2

Narr.

Does anyone know why we are called woodwinds?

Can anyone here whistle?

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

Great! When the conductor  
shows you, whistle loudly!

469

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

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

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

Bsn. 1 2 *f* *a2* *p* *sfz*

Hn. (F) 1 2 *f* (*whistling*) *a2* *p* *sfz*

Hn. (F) 3 4 *f* (*whistling*) *a2* *p* *sfz*

Tpt. (C) 1 2 *f* (*whistling*) *a2* *p* *sfz*

Tbn. 1 2 *f* (*whistling*) *a2* *p* *sfz*

Btbn. Tba. *f* (*whistling*) *a2* *p* *sfz*

Timp. *f* (*whistling*) *a2* *p* *sfz*

Perc. 1

Perc. 2 *f* *a2* *p* *sfz*

Glockenspiel

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!

Hp. *f* (*whistling*) *a2* *p* *sfz*

469

Vln. 1 *f* (*whistling*) *a2* *p* *sfz*

Vln. 2 *f* (*whistling*) *a2* *p* *sfz*

Vla. *f* (*whistling*) *a2* *p* *sfz*

Vc. *f* (*whistling*) *a2* *p* *sfz*

Db. *f* (*whistling*) *a2* *p* *sfz*

472

472

*mf*

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Tbn. 2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

hit strings

(a2)

(a2)

(a2)

(a2)

(a2)

(hit strings)

472

472

Vln. 1

Vln. 2

Vla.

Vc.

Db.

476

Fl. 12

Ob. 12

Cl. (B♭) 12

Bsn. 12

Hn. (F) 12

Hn. (F) 34

Tpt. (C) 12

Tbn. 12

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

479

Aviary (♩=104)

476

Vln. 1

Vln. 2

Vla.

Vc.

Db.

479

Aviary (♩=104)




Fl. 1 2 *flz.*

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

Cl. (B♭) 1 2 *p* *f*

Bsn. 1 2 *mf* *f*

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

484

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

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

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


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

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

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

Cl. (B♭) 1 2 *tr* *dim.* *p*

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

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

491 Sprightly (♩=160)

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

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



Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

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



497 Clarinet

498 Bassoon

Cl. 1

Bsn. 1

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

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

**499** Oboe

Fl. 1

Picc.

Ob. 1

Ob. 2

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

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

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

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

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

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

Btbn.  
Tba.

Narr.

"tuning"

Piccolo

"tuning"

"tuning"

a2 "tuning"

a2 "tuning"

a2 "tuning"

a2 "tuning"

a2 "tuning"

"tuning"

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

**499** Oboe

Vln. 1

Vln. 2

Vla.

Vc.

Db.

"tuning"

"tuning"

"tuning"

"tuning" 3

"tuning"

500 Flute

501 Sprightly (♩=160)

Fl. 1 (hold up flute)

Picc. (hold up piccolo)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

Narr.

Hp.

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

500 Flute

501 Sprightly (♩=160)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Perc. 1

Measures 1-3 of a woodwind and percussion ensemble score. The key signature is B-flat major (two flats). The percussion part (Perc. 1) features a rhythmic pattern of eighth and sixteenth notes. The woodwinds (Fl. 1, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2) play various melodic and harmonic lines, including some with grace notes and slurs.



Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Perc. 1

Measures 4-6 of the woodwind and percussion ensemble score. The key signature remains B-flat major. The percussion part continues with its rhythmic pattern. The woodwinds (Fl. 1, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2) play various melodic and harmonic lines, including some with grace notes and slurs. Dynamics markings include *cresc.* (crescendo) and *f* (forte).

508

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn. 1  
2

Perc. 1

cheeky

f

cheeky

f

cheeky

f

cheeky

f

cheeky

f

+

2

Narr. Well, that's everyone! oops, I mean THRILLING,  
So now it is time for Mathemusical presentation!  
our trilling...

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

Let's listen to that melody again, performed by our  
lowest instrument... which one was that again?  
YES, our very own BASSOON!

2



510 Regal (♩=80)

Bsn. 1  
2

mf

mf

Narr. 2

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

When they play together,  
this is called HARMONY.



517

Cl. (Bb) 1  
2

Bsn. 1  
2

mf

mf

mp

mp

Narr.

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

These elements combine to create  
something called POLYPHONY!

Ob. 1 2 *mf*

Cl. (Bb) 1 2 *mp*

Bsn. 1 2 *mp*

Narr.

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



531 *mf*

Fl. 1 2 *mp* 2. Flute

Ob. 1 2 *mp* 1.

Cl. (Bb) 1 2 *mp* 1.

Bsn. 1 2 *mp* 1.



538

Fl. 1 2

Ob. 1 2 (1.)

Cl. (Bb) 1 2 1. 2.

Bsn. 1 2

Tpt (Bb) 1 *plunger mute* *senza sord.*

*wah wah wah wah*

Narr.

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

Lady Viola felt bad for the Wind family.

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

540

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



545

Timp.

Perc. 1

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



549

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (C) 1

Tpt. (C) 2

Tbn. 1

Tbn. 2

Btbn. Tba.

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





562

Winds Finale  
poco agitato (♩=88)

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Timp.

Perc. 1

Hp.

562

Winds Finale  
poco agitato (♩=88)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

568

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Timp.

Perc. 1

Hp.

568

Vln. 1

Vln. 2

Vla.

Vc.

Db.

572

Fl. 1

*ff*

Picc.

*ff*

flz.

Ob. 1

*ff*

a2

Ob. 2

Cl. 1

*ff*

Cl. 2

*ff*

Bsn. 1

Bsn. 2

*ff*

Hn. (F) 1

*f*

Hn. (F) 2

*f*

Hn. (F) 3

*f*

Hn. (F) 4

a2 (senza sord.)

Tpt. (C) 1

*f*

Tpt. (C) 2

a2 (senza sord.)

Tbn. 1

*f*

Tbn. 2

a2 (senza sord.)

Btbn.

*f*

Tba.

2.

1.

2.

1.

a2

Timp.

Perc. 1

shake

*f*

Hp.

*f*

572

Vln. 1

*f*

Vln. 2

*f*

Vla.

*f*

Vc.

*f*

Db.

*f*

[illegible]

587 Ominous (♩=104)

Fl. 1

Picc.

Ob. 1  
2

Cl. 1

Cl. 2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Narr.

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

587 Ominous (♩=104)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1 2 (1.)

Ob. 1 2 (1.)

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

Bsn. 1 2 (1.) 3

Hn. (F) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

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

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

Vc.

Db.

593 BRASS Fanfare (♩=120)

596

Hn. (F) 1 2 ord. f

Hn. (F) 3 4 ord. f

Tpt. (C) 1 2 ord. f

Tbn. 1 2 ord. f

Btbn. Tba. ord. f

Timp. ord. p

Perc. 1 p

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

Our Brass Family is AMAZING!

599

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

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



603 March

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

WIN, WIN!



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

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

611

Tuba

wood

pp

p

mf

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

614

[illegible]

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2 (a2)

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1

Tbn. 2

Btbn. Tba. a2

Timp. ord.

Narr. Our heroic horns hunger for hunting.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db. arco

625

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



627 Trombone, Silly (♩=144)

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



638 Trumpet (♩=120)

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt (B♭) 1

Tpt (B♭) 2

Tbn. 1 2

Btbn. Tba.

Narr.

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

Hn. (F) 1 2

Hn. (F) 3 4

Tpt (B♭) 1

Tpt (B♭) 2

Tbn. 1 2

Btbn. Tba.

642

Hn. (F)  
1  
2

mouthpiece only

Hn. (F)  
3  
4

mouthpiece only

Tpt. (C)  
1  
2

mouthpiece only

Tbn. 1  
2

a2, mouthpiece only

Btbn.  
Tba.

a2, mouthpiece only

Narr.

How do we make our instruments sound beautiful?

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

|



Hn. (F)  
1  
2

ord.  
f schmaltsy

Hn. (F)  
3  
4

ord.  
f schmaltsy

Tpt. (C)  
1  
2

ord.  
f schmaltsy

Tbn. 1  
2

(a2)  
ord.  
f schmaltsy

Btbn.  
Tba.

a2  
ord.  
f schmaltsy

Narr.

Can we all buzz our lips together?

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

|

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

But what is a beat?

|| 2/4



645 Comfortably (♩=108)

Perc. 1

Narr.

2/4 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.

|





stick clicks

Perc. 1

Narr.

Did you feel the beats?

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

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

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

One two rea - dy go!

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. in F 3

Hn. in F 4

Tpt (Bb) 1

Tpt (Bb) 2

Tbn. 1

Tbn. 2

Btbn. Tba.

Perc. 1

Narr.

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

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

676 Faster (♩=120)

680

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Narr.

Hp.

sim.

One two rea - dy go!

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

676 Faster (♩=120)

680

Vln. 1

Vln. 2

Vla.

Vc.

Db.

682

Fl. 1 2

Cl. (B $\flat$ ) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Tba.

*mf*

*mf*

(1.)

*f solo*

*mf*

(1.)

*mf*

(1.)

*mf*



688

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Tba.

(1.)

(1.)

Fantastic!

Narr.



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

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

3/4

Hp.

*p*

688

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

690 Lilting (♩.=54)

693

690 Lilting (♩.=54)

693

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Tba.

*mf*

*f solo*

*f*

1.

*mf*

1.

*mf*

*mf*

699

699

699

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

701

Perc. 1

Narr.

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

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

Excellent, now with the music!

705

Hn. (F) 1 2

Hn. (F) 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Narr.

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

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

708

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1

Tbn. 2

Tba.

Timp.

716 Faster (♩.=58)

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

That was super, shall we try one more time, a little faster?  
Here we go again!

716 Faster (♩.=58)

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



720

Hn. (F) 1 2  
 Hn. (F) 3 4  
 Tpt. (C) 1 2  
 B. Tbn.  
 Tba.  
 Perc. 1  
 Narr.  
 One, two, three, rea- dy set, go!

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

729



Narr.

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

731

Vln. 1

con sord.

(nyah - nyah - nyah - nyah - nyah)

via sord.

Vln. 2

con sord.

(nyah - nyah - nyah - nyah - nyah)

via sord.

Vla.

con sord.

(nyah - nyah - nyah - nyah - nyah)

via sord.

Vc.

Db.

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

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

733

Hn. (F) 1 2

a2

f

Tpt (Bb) 1

f

Tbn. 1

f

Tba.

f

736

Narr.

We can repeat each note twice:

739

Hn. (F) 1 2

3

Tpt (Bb) 1

3

Tbn. 1

3

Tba.

3

Narr.

And three times:

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

3/4

742

Musical score for measures 742-747. Instruments: Hn. (F) 1/2, Hn. (F) 3/4, Tpt. (C) 1/2, Tbn. 1, Tbn. 2, Btbn. Tba. Dynamics: *mf*, *f*.



750 Sombra (♩=80)

Musical score for measures 750-753. Instruments: Cl. 1, Bsn. 1. Dynamics: *p*.

Narr. □ But how do we play in Five? □ (Narrator:) Suddenly, the other families started feeling bad for the Brass. □ It was a competition after all, and in good spirit, the other families wanted everyone to compete at their best. □

Musical score for measures 754-757. Instruments: Vla., Vc., Db. Dynamics: *p*. Markings: 1. solo, pizz., 1. solo.



Musical score for measures 758-759. Instruments: Cl. 1, Bsn. 1.

Narr. □ Lady Viola spoke up: Well, what if you try some music with 3 beats and some with 2 beats? 3+2 = 5, right? □ Like this: □  $\frac{3}{4}$

Musical score for measures 760-761. Instruments: Vla., Vc., Db. Dynamics: *p*.

755 Hopeful (♩=160)

Hp. *p*

Vln. 1 1. solo *mf*

Vln. 2 pizz. *p*

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

Vc. tutti, pizz. *p*

Db. tutti (pizz.) *p*



762 Brass Finale (♩=160)

Perc. 1

Drum Set

*mf*

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

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

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

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

5  
4

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

764766

Fl. 12

Ob. 12

Cl. (B♭) 12

Bsn. 12

Hn. (F) 12

Hn. (F) 34

Tpt. (C) 12

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

764766

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

770

Vln. 1 *tutti*  
*f*

Vln. 2 *arco*  
*f*

Vla. *f*

Vc. *div. arco*  
*f*

Db. *f* *arco*  
*f*

div.  
*mf*

div.  
*mf*

*f*

unis.  
*mf*

*mf*

Fl. 1  
2

Ob. 1

Ob. 2

Cl. (B♭) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

778 Freely

superball mallet

Vamp

Vamp

Timp.

Perc. 1

Perc. 2

Suspended Cymbal bowed

f

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

Vln. 1

Vln. 2

Vla.

Vc.

Db.

col legno

p

Vamp

simile, gradually dim. to niente

col legno

p

col legno

p

col legno

p

high harmonic glissandi

p



PERCUSSION

781

In tempo (♩=144)

Timp.

Perc. 1

Guiro + Hi-hat

f

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

787 A little slower (♩=108)

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



790

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



793

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



797 In tempo (♩=144)

801

Timp.
p
f
Drum Set
f



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



810 Chillin' (♩=108)

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

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



813

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

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

815

Perc. 1

Perc. 2

Narr.

finger snaps

Hp.

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

815

Vln. 1

Vln. 2

Vla.

Vc.

Db.

finger snaps

finger snaps

finger snaps

finger snaps

finger snaps



820

822

Perc. 1

Perc. 2

Narr.

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

swung

Hp.

820

822

Vln. 1

Vln. 2

Vla.

Vc.

Db.

826

829

Hn. (F)<sub>1</sub><sub>2</sub>

Hn. (F)<sub>3</sub><sub>4</sub>

Tpt (B♭)<sub>1</sub>

Tpt (B♭)<sub>2</sub>

Tbn. 1

Tbn. 2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

con sord.

*p*

a2

finger snaps

swung

con sord.

*mf*

finger snaps

con sord.

*p*

finger snaps

finger snaps

con sord.

*p*

Finger Snaps

Drum Set

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

pizz.

*mf*

pizz.

*mf*

pizz.

*mf*

826

829

con sord.

*p*

a2  
finger snaps

swung  
con sord.

*mf*

finger snaps

con sord.

*p*

finger snaps

finger snaps

con sord.

*p*

Finger Snaps

Drum Set

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

826

829

pizz.

*mf*

pizz.

*mf*

pizz.

*mf*

833

Fl. 1 2

mf

finger snaps

Ob. 1 2

finger snaps

Cl. 1

mf

finger snaps

Cl. 2

Bsn. 1

mf

finger snaps

Bsn. 2

Hn. (F) 1 2

(a2)

Hn. (F) 3 4

Tpt (B♭) 1

finger snaps

Tpt (B♭) 2

Tbn. 1

finger snaps

Tbn. 2

Btbn. Tba.

ord.

Timp.

f secco

Perc. 1

Perc. 2

833

Vln. 1

pizz.

mf

Vln. 2

mf

Vla.

finger snaps

Vc.

finger snaps

Db.

finger snaps

837

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn. 1

Bsn. 2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt (B $\flat$ ) 1

Tpt (B $\flat$ ) 2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

a2,  
finger snaps

(a2)

(a2)

(a2)

2.

p

p

1. solo, arco

laid back

1. solo, arco

laid back

1. sola, sempre pizz.

laid back

1. solo, sempre pizz.

laid back

1. solo, sempre pizz.

laid back

841

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Bsn. 1

Bsn. 2

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*mf*

*sfz*

*sfz*

*sfz*

*sfz*

(a2)

(a2)

a2

*mf*

via sord.

(a2)

via sord.

via sord.

*sfz*

(interrupting) WAITAMINUTE, the Elders interrupted!

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

841

**845 Dramatic**

**845 Dramatic**

Perc. 1

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sponge

"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."

tutti, arco

f

pont.

pp

tutti, arco

f

pont.

pp

tutte, arco

f

pont.

pp

tutti, arco

f

pont.

pp

tutti, arco

f

pont.

pp

Perc. 1

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.

Vln. 1 (pont.) ord.

Vln. 2 (pont.) ord.


Vla. (pont.) ord.

Vc. (pont.) ord.

Db. (pont.) ord.

851 Grouping (♩.=80)

Perc. 1



Narr.

King Malletz said:

Let's start with six repeated notes.


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

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

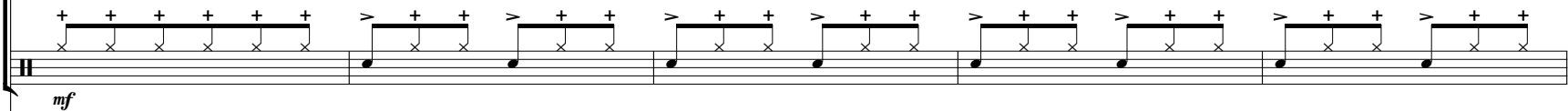
What does grouping six notes as 3+3 sound like?

853 (3+3)

Timp.



Perc. 1



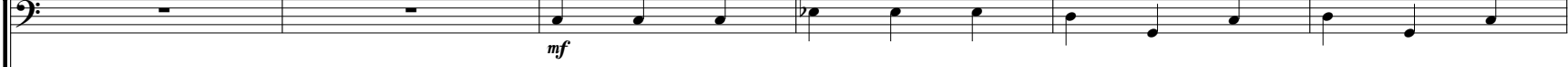
Narr.

(spoken/whispered, with stress on accented notes)


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

859 (2+2+2)

Timp.



Perc. 1



Narr.


How about 2+2+2?

Let's listen to 2+2+2!


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

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

Timp.



Perc. 1




Narr.

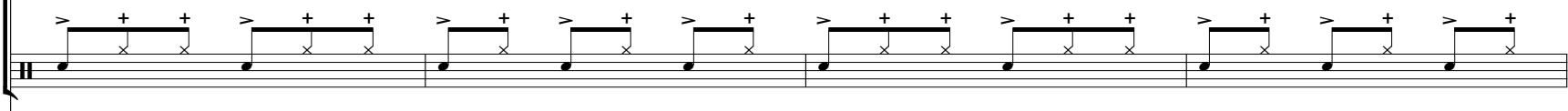
For our final demonstration, we are going to take six beats and alternate groups of 3+3 and 2+2+2

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

Timp.



Perc. 1



Narr.

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



871

875

(senza sord.)

Hn. (F)<sub>1</sub>  
2

Hn. (F)<sub>3</sub>  
4

Timp.

Perc. 1

Narr.

Hp.

And then the horns started playing:



879

881

Hn. (F)<sub>1</sub>  
2

Hn. (F)<sub>3</sub>  
4

Tpt. (C)<sub>1</sub>  
2

Tbn. <sub>1</sub>  
2

Btbn.  
Tba.

Timp.

Perc. 1

Narr.

Hp.

The rest of the brass followed!

885

887

flz.

Fl. 1  
2

Ob. 1  
2

Cl. 1

Cl. 2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Perc. 1

Narr.

Hp.

Soon everyone was jamming together again!

885

887

Vln. 1

Vln. 2

Vla.

Vc.

Db.

893

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

Hp.

*molto secco*

*f*

*f*

*f*

*f*

*f*

893

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*molto secco*

*div.*

*pizz.*

*molto secco*

*pizz.*

*unis.*

*arco*

896 (3+3)

flz.

Fl. 1 2

Ob. 1 2

Cl. 1

Cl. 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Narr.

Hp.

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

896 (3+3)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(2+2+2)

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

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

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

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

Bsn. 1/2 *p* *f*

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

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

Tpt. (C) 1/2 *f*

Tbn. 1/2 *f*

Btbn. Tba. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2

(2+2+2)

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

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

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

Db. *p* *f*

903

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Tam-tam

*f*

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

Hp.

903

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible][illegible]

906

Perc. 1

Narr.

And the winner is...

NAME and FAMILY!!!!

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

(that family cheers)

The winning family got up to make a speech.



908 FINALE  
Moderato assai (♩=60)

Timp.

Perc. 1

Narr.

Thank you all for voting for us!

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

Hp.

908

Vln. 1

Vln. 2

Vla.

Vc.

Db.



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

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

**Measure 914:** Timp. plays a half note G2. Perc. 1 plays a triplet of eighth notes G4, A4, B4. Narr. begins the sentence: "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."

**Measure 915:** Timp. plays a half note A2. Perc. 1 plays a triplet of eighth notes G4, A4, B4. Hp. plays a half note G2. Vln. 1 and Vln. 2 are silent. Vla. plays a triplet of eighth notes G4, A4, B4. Vc. and Db. play a triplet of eighth notes G4, A4, B4.

**Measure 916:** Timp. plays a half note B2. Perc. 1 plays a triplet of eighth notes G4, A4, B4. Hp. plays a half note A2. Vln. 1 and Vln. 2 play a triplet of eighth notes G4, A4, B4. Vla. plays a triplet of eighth notes G4, A4, B4. Vc. and Db. play a triplet of eighth notes G4, A4, B4.



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

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

**Measure 917:** Timp. plays a half note G2. Perc. 1 plays a triplet of eighth notes G4, A4, B4. Narr. begins the sentence: "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."

**Measure 918:** Timp. plays a half note A2. Perc. 1 plays a triplet of eighth notes G4, A4, B4. Hp. plays a half note G2. Vln. 1 and Vln. 2 play a triplet of eighth notes G4, A4, B4. Vla. plays a triplet of eighth notes G4, A4, B4. Vc. and Db. play a triplet of eighth notes G4, A4, B4.

**Measure 919:** Timp. plays a half note B2. Perc. 1 plays a triplet of eighth notes G4, A4, B4. Hp. plays a half note A2. Vln. 1 and Vln. 2 play a triplet of eighth notes G4, A4, B4. Vla. plays a triplet of eighth notes G4, A4, B4. Vc. and Db. play a triplet of eighth notes G4, A4, B4.

Tempo: ♩ = ♩

Timp.

Perc. 1

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Timp.

Perc. 1

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

Hp.

Vln. 1

Vln. 2 div.

Vla.

Vc.

Db.

929 Spirited (♩=180)

927

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

Timp.

Perc. 1

Hp.

Detailed description: This block contains the musical notation for measures 927 through 930 for the woodwind section, percussion, and harp. Measures 927 and 928 feature complex triplet patterns in the Flute, Oboe, Clarinet, and Bassoon parts, with dynamics ranging from piano (p) to mezzo-forte (mf). The Percussion part has a steady eighth-note pattern. The Harp part plays a descending triplet figure. Measures 929 and 930 show the woodwinds resting while the Percussion and Harp continue with their patterns. A tempo marking of ♩=180 is indicated at the start of measure 929.

929 Spirited (♩=180)

927

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for measures 927 through 930 for the string section. Measures 927 and 928 feature triplet patterns across all string parts (Violins 1 & 2, Viola, Violoncello, and Double Bass). Measures 929 and 930 show the strings playing sustained notes, with the Violins marked 'arco' and 'f' (forte). A tempo marking of ♩=180 is indicated at the start of measure 929.

933

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

Perc. 1

Hp.

*f*

a2

1.

a2

933

Vln. 1

Vln. 2

Vla.

Vc.

Db.



939

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

Perc. 1

*rf*

2.

1.

2.

1.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Timp.

Perc. 1

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

*f*



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

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Timp.

Perc. 1

Perc. 2

Narr.

*fp* *f*

Guiro

Awesome, now strings in six!

952

Fl. 1 2 *p*

Ob. 1 2 *p*

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

Bsn. 1 2

Hn. (F) 1 2 *p*

Hn. (F) 3 4 *p*

Tpt. (C) 1 2

Tbn. 1 2

Tba. *p*

Timp. *p*

Perc. 1 *p*

Perc. 2

Hp. *f*

952

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vc. *f* arco

Db. *f* arco

958

Fl. 1 2

Ob. 1 2 (1.)

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

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. (Tba.)

Timp.

Perc. 1

Perc. 2

$\text{♩} = \text{♩}$

958

Vln. 1

Vln. 2

Vla.

Vc.

Db.

$\text{♩} = \text{♩}$



965

March ( $\text{♩} = 120$ )

Perc. 1

$\text{♩} = 120$

$f$

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

969

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



977

Fast (♩=180)

♩ = ♩. (3+3, 2+2+2)

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Narr.

977

Fast (♩=180)

♩ = ♩. (3+3, 2+2+2)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

986

982

986

990

994

Fl. 1

Picc.

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

990

994

Vln. 1

Vln. 2

Vla.

Vc.

Db.

998

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

998

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

Fl. 1

Picc.

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

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

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

Vln. 1

Vln. 2

Vla.

Vc.

Db.

unis.

f

pizz.

p

pizz.

1009

1013

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

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

maybe you should just play music together instead!

1009

1013

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1017

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

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

1017

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

**rit.**

1023

**rit.**

[illegible]



**1027** Grand (♩.=80)

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

**1027** Grand (♩.=80)

div.  
f  
fp

div.  
f  
fp

div.  
f  
fp

f  
fp

f  
fp

**rit.** \_\_\_\_\_

1032

**rit.** - - - - -

**1039** A tempo (♩=180)

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

Guided Q & A

I. INTRO

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

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

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

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

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

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

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

II. STRINGS

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

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

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

Q4 Aggressive (♩=144)

Sheet music for strings (Violins 1 & 2, Viola, Cello, Double Bass) in 4/4 time, marked *ff* (fortissimo). The music is aggressive and fast, with a tempo of 144 beats per minute. The score is divided into measures, with some measures containing rests. The key signature is one flat (Bb).

## **Q20** Clarinet (cadenza)

**Q23** (♩=160)

**Flute (Opt.)**

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1


Bsn. 2

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

**Oboe (Opt.)**

**Q27**

[illegible]

Narr.  Ah yes the oboe, who has the purest tone!

**Q27**

The image displays a musical score for five string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 4/4 time and includes a section labeled "tuning". The notation for each instrument is as follows:

- Vln. 1:** Treble clef, starting with a whole rest, followed by a series of eighth notes with upward and downward slurs.
- Vln. 2:** Treble clef, starting with a whole rest, followed by a series of eighth notes with upward and downward slurs.
- Vla.:** Alto clef, starting with a whole rest, followed by a series of eighth notes with upward and downward slurs.
- Vc.:** Bass clef, starting with a whole rest, followed by a series of eighth notes with upward and downward slurs.
- Db.:** Bass clef, starting with a whole rest, followed by a series of eighth notes with upward and downward slurs.

The "tuning" section is marked with a large "X" and a "3" above the notes, indicating a triplet or a specific tuning exercise. The score is presented in a clean, professional layout with clear notation and a consistent color scheme.

Bassoon (Opt.) **Q30** (♩=96)

Fl. 1

Picc.

Ob. 1  
2


Cl. (B♭) 1  
2

Bsn. 1

Bsn. 2

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

**IV. DYNAMICS**

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

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

**Q38** Soft Music (♩=150)

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Narr.  How did that music make you feel?

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

**Q48 Loud Music**

Violins 1 and 2, Viola, Violoncello, and Double Bass staves. The score shows measures 1-4. The key signature is one flat (B-flat), and the time signature is 3/4. The first measure is marked with a forte (*f*) dynamic and includes the instruction "tutti, div." for the Violins. The second measure is marked with a forte (*f*) dynamic and includes the instruction "tutti" for the Violins. The third measure is marked with a forte (*f*) dynamic and includes the instruction "tutte" for the Viola. The fourth measure is marked with a forte (*f*) dynamic and includes the instruction "tutti" for the Violins. The staves are arranged vertically, with Violins 1 and 2 at the top, Viola in the middle, and Violoncello and Double Bass at the bottom.



Fl. 1

Picc.

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(a2)

1.

ad lib.

Wow, how did the sound change?

Adding layers and volume made that totally different!

V. BRASS

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



Horns (Opt.) Q60 (♩=120)

Hn. (F) 1 2
Hn. (F) 3 4
Narr. Oh yes, our heroic hunting horns! 4/4




Trumpet (Opt.) Q64 (♩=120)

Hn. (F) 1 2
Hn. (F) 3 4
Tpt (B♭) 1
Tpt (B♭) 2
Tbn. 1 2
Btbn. Tba.
Narr. The trumpet that leads the charge! 4/4



Tuba (Opt.)

Q77

=120

Fl. 12



Ob. 12



Cl. (Bb) 12



Bsn. 12



Hn. (F) 12



Hn. (F) 34



Tpt. (C) 12



Tbn. 12



Btbn. Tba.



Timp.



Perc. 1



Perc. 2



Drum Set

*p*

Narr.

Does the Tuba play  
High or Low?




Hp.

*mf*

Tuba (Opt.)

Q77

=120

Vln. 1



Vln. 2



Vla.



Vc.



Db.



VI. PERCUSSION

Narr.

Our last remaining family is the percussion!

Remember, percussion is anything you can shake,



Q83

Timp.

Tambourine

Drum Set

Perc. 1

Guiro

Perc. 2

Narr.

scrape,

or strike!



Narr.

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

(It was in six beats.)

Does anyone remember how those beats were grouped?



Q91 ♩.=80  
(3+3, 2+2+2)

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Fl. 1 2

Ob. 1

Ob. 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

## 151

Narr.  

Speed in music is called tempo, and the tempo is determined by the number of beats played in one minute.



**Q103 Brisk (♩=144)**

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

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a2

a2

a2

(a2)

p

ff

p

ff

p

ff

f

a2

sfz

+

p

ff

p

ff

p

ff

p

ff

p

ff





Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a2

p

ff

f

ffz

+

p

ff

p

ff

p

ff

p

ff



Narr. □

What did that sound like?

||

VIII. "GUESTS" CONDUCTING

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

(Choose volunteer)

Narr.

▮

Hi. What's your name?  
Welcome NAME, now take a bow. (help them)  
Have you ever bounced a basketball? OK great! In order to control the tempo, pretend you are bouncing a ball.  
If you want the ball to bounce slower, how will you move your arm? (bounce larger, demo using your entire arm)  
And faster? (bounce smaller, demo only using the wrist)

|

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

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

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

Q122

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

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Q122

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

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

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

The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features various musical notations including eighth notes, quarter notes, half notes, and full notes, as well as rests, ties, and dynamic markings. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the brass section (Horns, Trumpets, Trombones) are prominent, with the Flute and Clarinet playing melodic lines. The percussion section (Percussion 1 and 2) provides a rhythmic foundation. The string section (Violins, Viola, Violoncello, Double Bass) supports the overall texture with sustained notes and moving lines. The Harp (Hp.) is also present, adding harmonic depth to the composition.

IX. OUTRO

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

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

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



Q138

Q139 Fast (♩=180)

Fl. 1

Picc.

Ob. 1  
2

Cl. (B♭) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Timp.

Perc. 1

Perc. 2

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

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

Q138

Q139 Fast (♩=180)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

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

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

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

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

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

This page of a musical score is for a symphony orchestra. It features the following instruments and parts:

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

The score is written in 3/4 time. Key markings include *fp* (fortissimo piano) and *f* (fortissimo). The harp part includes glissando markings and a *8va* (octave) marking. The percussion parts include various rhythmic patterns and mallet markings.



This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, harp, and strings. The instruments listed on the left are: Fl. 1, Picc., Ob. 1/2, Cl. (Bb) 1/2, Bsn. 1/2, Hn. (F) 1/2, Hn. (F) 3/4, Tpt. (C) 1/2, Tbn. 1/2, Btbn. Tba., Timp., Perc. 1, Perc. 2, Hp., Vln. 1, Vln. 2, Vla., Vc., and Db. The score is written in 6/8 time. The first system of music is marked with a forte (ff) dynamic. The second system is marked with a forte (ff) dynamic. The third system is marked with a forte (ff) dynamic. The fourth system is marked with a forte (ff) dynamic. The fifth system is marked with a forte (ff) dynamic. The sixth system is marked with a forte (ff) dynamic. The seventh system is marked with a forte (ff) dynamic. The eighth system is marked with a forte (ff) dynamic. The ninth system is marked with a forte (ff) dynamic. The tenth system is marked with a forte (ff) dynamic. The eleventh system is marked with a forte (ff) dynamic. The twelfth system is marked with a forte (ff) dynamic. The thirteenth system is marked with a forte (ff) dynamic. The fourteenth system is marked with a forte (ff) dynamic. The fifteenth system is marked with a forte (ff) dynamic. The sixteenth system is marked with a forte (ff) dynamic. The seventeenth system is marked with a forte (ff) dynamic. The eighteenth system is marked with a forte (ff) dynamic. The nineteenth system is marked with a forte (ff) dynamic. The twentieth system is marked with a forte (ff) dynamic. The score includes various musical notations, including notes, rests, and dynamic markings. The instruments are arranged in a standard orchestral layout, with woodwinds in the upper staves, brass in the middle, percussion and harp in the lower middle, and strings in the bottom staves. The score is written in a clear, professional style, with a focus on the musical notation and the instruments it is written for.