

**2021
Full Score**

The Harmony Games

**An interactive and educational work
for narrator and orchestra**

Yaniv Segal

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.

The Harmony Games
Music and Text by Yaniv Segal
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
Radu Paponiu, Conductor

First Performance (full version): October 2, 2021
Pioneer Center for the Arts, Reno, NV
Laura Jackson, Conductor

Update

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 should 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.
- 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.
- **These are indicated in the Stage Manager's Score.**

Are they?

FULL VS. CHAMBER ORCHESTRA PARTS

- When performing the chamber orchestra version, the orchestra simply needs to use the corresponding parts from the complete set and the appropriate score. No further changes are necessary.

Ind
may
be
↑

reword
with exception of Perc.

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 to produce The Harmony Games in a four-part mini-series where each episode is under 20 minutes.

by request

PERCUSSION LIST and KEY

2 Perc Assignments

Percussion 1: Drum Kit (Snare*, Bass/Kick Drum*, Hi-hat, Cymbals**, 3 Toms)

Glockenspiel

Triangle***

Bowed Cymbal

2 Wood Blocks

Mark Tree

Guiro

Tambourine

Slide Whistle

vs.

3 Perc Assignments

Diagram illustrating Percussion 1 assignments on a musical staff:

- Bass/Kick Drum*
- Toms
- Snare Drum*
- Hi-hat (stick, foot)
- Cymbal**
- Bowed Cymbal
- Triangle***

Diagram illustrating Percussion 2 assignments on a musical staff:

- Wood Blocks
- Mark Tree
- Guiro
- Tambourine (shake, hit)
- Slide Whistle

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

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

Percussion 2: Rain Stick
Tam-tam
Castanets
2 Agogo Bells
Whistle

Diagram illustrating Percussion 3 assignments on a musical staff:

- Agogo Bells
- Whistle
- Rain Stick
- Tam-Tam
- Castanets

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
Bass Trombone
Tuba

Timpani/Percussion 2
Percussion 1

Harp

Strings

→ Div
Timp + 2

Chamber Orchestra

Narrator

Flute
Oboe
Clarinets in Bb
Bassoon

2 French Horns in F
Trumpet in C
Trombone
Tuba

Timpani/Percussion 2
Percussion 1

Harp

Strings

→ # Min.

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)

Orchestral parts and additional scores are available for purchase from www.yanivsegal.com
or e-mail info@yanivsegal.com

The Harmony Games

for Full Orchestra

Yaniv Segal

INTRODUCTION

Brisk (♩=144)

Flute 1

Flute 2/
Piccolo

Oboes

Clarinet
in B♭

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

(Drum Set)

fp *sfz*

Narrator

Harp

Violin 1

Violin 2

Viola

Violoncello

Double Bass

3

Fl. 1

Picc.

Obs.

Cls. (Bb)

Bsns.

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Timp.

Perc. (Glockenspiel)

Hp.

3

Vln. 1

Vln. 2

Vla.

Vc.

Db.

7

Fl. 1

Picc.

Obs.

Cls.
(Bb)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

Narr.

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

Hp.

7

Vln. 1

Vln. 2

Vla.

Vc.

Db.

10

Fl. 1

Picc.

Obs.

Cls.
(Bb)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.
(Drum Set)

Narr.

Hp.

10

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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!

pizz.
p

pizz.
p

15 17

Fl. 1

Picc.

Obs.

Cls. (Bb)

Bsns.

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

B. Tbn.

Tba.

Timp.

Perc.

p *f* *p*

(Sus. Cym.)

Narr.

I have another question:

Do you know the story of The Harmony Games - when musicians first began to play together?

21

Fl. 1

Picc.

Obs.

Cls.
(Bb)

Bsn. 1

Bsn. 2

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Timp.

Perc.

Narr.

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

21

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Harmony Games Full Orchestra

25

Fl. 1

Picc.

Obs.

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1 2

Btbn. Tba.

Timp.

Perc.

Hp.

29

Vln. 1

Vln. 2

Vla.

Vc.

Db.

25

29

Fl. 1

Picc.

Obs.

Cls.
(B♭)

Bsn. 1

Bsn. 2

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpt. 1
(C)

Tpt. 2
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

42

42

45

48

45

48

[illegible]

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

64

Fls.

Ob. 1

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Timp.

Perc.

Narr.

Wondrous Woodwinds

64

Vc.

Db.



67

Fls.

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Perc.

Narr.

Brilliant Brass

72

Hns. 1
(F) 2



Hns. 3
(F) 4



Tpts.
(C)



Tbns. 1
2



Btbn.
Tba.



Timp.



Perc.



Narr.



Hp.



72

Vc.



Db.



and the Poignant Percussion!

77

Timp.



Perc.



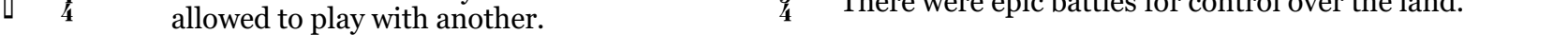


Narr.



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

84 BATTLE

Narr.		No one from one family was allowed to play with another.		There were epic battles for control over the land.
Hp.				

84 BATTLE

Violins 1 and 2, Viola, and Double Basses. The score is in 4/4 time, changing to 3/4 time at the second measure. The key signature has one flat (B-flat). The Violins 1 and 2 parts are in treble clef, and the Viola and Double Basses are in bass clef. The Double Bass part includes a piano (*p*) dynamic marking at the beginning of the first measure.

[illegible][illegible]

92

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Hp.

92

Vln. 1

Vln. 2

Vla.

Vc.

Db.

96 98

Fl. 1

Fl. 2

Ob. 1

Ob. 2


Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

f *sfz* *f* *sfz*

Narr.  Listen to the winds
launching shrieking volleys!

Hp.

A musical score for Harp (Hp.) consisting of five measures. Each measure contains two empty staves, one for the treble clef and one for the bass clef, with a brace on the left side. The staves are labeled 'Hp.' on the left.

96 98

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf

p

mf

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Perc.

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

p

f

Narr.

2/4

3/4

4/4

Hear the strings taking shots with their bows!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

This musical score page contains measures 110 through 114. The instruments and their parts are as follows:

- Clars. (Bb):** Measures 110-113 are rests. Measure 114 has a half note G4 (p).
- Bsns.:** Measures 110-113 are rests. Measure 114 has a half note G4 (p).
- Timp.:** Measures 110-113 are rests. Measure 114 has a half note G4.
- Perc.:** Measures 110-113 are rests. Measure 114 has a half note G4.
- Hp.:** Measures 110-113 are rests. Measure 114 has a half note G4.
- Vln. 1:** Measures 110-113 are rests. Measure 114 has a half note G4 (p).
- Vln. 2:** Measures 110-113 are rests. Measure 114 has a half note G4 (p).
- Vla.:** Measures 110-113 are rests. Measure 114 has a half note G4 (p).
- Vc.:** Measures 110-113 are rests. Measure 114 has a half note G4 (p).
- Db.:** Measures 110-113 are rests. Measure 114 has a half note G4 (p).



126

Timp.

Perc.

Measures 126-130. The Timp. part is in bass clef and the Perc. part is in treble clef. The Perc. part includes a 3-measure rest in measure 127 and a 3-measure rest in measure 128.

130

133

Cls.
(Bb)

Bsns.

Hns. 1
(F) 2

Tpt. 1
(C)

Timp.

Perc.

Narr.

p

p

f

pp

pp

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



136

Cls.
(Bb)

Bsn. 1

Bsn. 2

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Perc.

f

f

ff

ff

ff

f

f

f

fl. or shake

fl. or shake

fl. or shake

fl. or shake

f

A^b enh.

147

Fls.

Obs.

Cls.
(Bb)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

Hp.

147

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flute (Fls.), Oboe (Obs.), Clarinet (Cls. (B)), Bassoon (Bsns.), Horns (Hns. 1 (F) 2, Hns. 3 (F) 4), Trumpets (Tpts. (C)), Trombones (Tbns. 1 2), Tuba (Tbn. Tba.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a standard musical notation with various notes, rests, and dynamic markings. The page number 152 is visible in the top right corner. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The instruments are arranged in a standard orchestral layout, with the woodwinds and brass in the upper staves and the strings in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'arco'.

Fls. *f* *p* *ff*

Obs. *f* *p* *ff*

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

Bsns.

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C) *f*

Tbns. 1 2 *sfz*

Btbn. Tba.

Timp.

Perc.

Hp.

Vln. 1 *p* *ff*

Vln. 2 *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Db. *p* *ff*

159

163

Fl. 1

Ob. 1

Cl. 1
(Bb)

Bsn. 1

Hns. 1
(F) 2

Tpt. 1
(C)

Tbn. 1

Tba.

Timp.

Perc.

Musical score for measures 159-163. The score includes parts for Fl. 1, Ob. 1, Cl. 1 (Bb), Bsn. 1, Hns. 1 (F) 2, Tpt. 1 (C), Tbn. 1, Tba., Timp., and Perc. The key signature has one flat (Bb). Measure 159 starts with a forte (f) dynamic. Measure 163 starts with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

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

159

163

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Musical score for measures 159-163. The score includes parts for Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature has one flat (Bb). Measure 159 starts with a forte (f) dynamic. Measure 163 starts with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

168

Fl. 1

Ob. 1

Cl. 1 (Bb)

Bsn. 1

Hns. 1 (F) 2

Tpt. 1 (C)

Tbn. 1

Tba.

Timp.

Perc.

Hp.

168

Vln. 1

Vln. 2

Vla.

Vc.

Db.

183

Fl. 1

Ob. 1

Cl. 1
(Bb)

Bsns.

Hns. 1
(F) 2

Hn. 3
(F)

Hn. 4
(F)

Tpts.
(C)

Tbn. 1

Tbn. 2

Btbn.
Tba.

Timp.

Narr.

Hp.

187

Fl. 1

Ob. 1

Cl. 1
(Bb)

Bsns.

Hns. 1
(F) 2

Hn. 3
(F)

Hn. 4
(F)

Tpts.
(C)

Tbn. 1

Tbn. 2

Btbn.
Tba.

Timp.

Narr.

Hp.

Every Harmony Games had a special theme.

183

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tutti,
arco

arco

arco

arco

arco

187

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

arco

arco

arco

arco

191 Habanera

Fls.

Ob. 1

Cl. 1 (Bb)

Bsn. 1

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Narr. 4 One year, the theme was Dance Music. 3 4
4 The String Family won that year with a lilting Habanera. 4 4

Hp.

191 Habanera

Vln. 1

Vln. 2

Vla.

Vc.

Db.

195

Bsn. 1

Perc. (Guiro) (sim.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

behind bridge, *sfz* heavy pressure

(sim.)

div. 1 solo on top

mf *schmaltzy*



201

Bsn. 1

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Bsn. 1

Perc.

Narr.

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)

(Agogo Bells + Whistle)

Timp.

Perc.



213

Timp.

Perc.

Narr.

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

218

March (♩=120)

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timpani

Perc.

Dynamic markings: *p*, *mf*, *f*, *p secco*

Instrumentation: Horns (F), Trumpets (C), Trombones (1, 2), Baritone/Euphonium, Timpani, Percussion



224

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timpani

Perc.

Narr.

Last Games, the theme was Music and Weather.

The Strings came up with a beautiful sunny melody:

229

Pastoral (♩=108)

Fl. 1

p

Fl. 2

p

Obs.

Cls.
(B♭)

p

Bsns.

Hp.

p

229

Vln. 1

p

Vln. 2

arco

p

Vla.

arco

p

Vc.

p

Db.

arco

p



Ca 4-5"

235

Rain

Timp.

(Rain Stick)

p

Perc.

brushes

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. (Piccolo)

f

Ob. 1

f

Ob. 2

f

Cl. 1 (Bb)

f

Cl. 2 (Bb)

f

Bsn. 1

f

Bsn. 2

f

Hns. 1 (F) 2

air through the instrument

p *sfz*

Hns. 3 (F) 4

air through the instrument

p *sfz*

Tpts. (C)

air through the instrument

p *sfz*

Tbns. 1 2

air through the instrument

p *sfz*

Btbn. Tba.

air through the instrument

p *sfz*

236 Tornado (♩=144)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

241

Fl. 1

Obs.

Cls.
(Bb)

air through the instrument

Bsn. 1

Bsn. 2

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

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 (♩=72)

249

Fls.

p

Ob. 1

p

Ob. 2

p

Cl. 1 (B♭)

p

Cl. 2 (B♭)

p

Bsn. 1

p

Bsn. 2

p

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Timp.

Perc.

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.

p

245

Stealthy (♩=72)

249

Vln. 1

Vln. 2

Vla.

Vc.

Db.

256

Tick-tock (♩=120)

Vamp

Fls.

Ob. 1

Ob. 2

Cls.
(B♭)

Bsn. 1

Bsn. 2

Timp.

Perc.

Narr.

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

On your mark,
Get set,
Go!

The families were in a panic.

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

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

Everyone started talking at once!

Hp.

256

Tick-tock (♩=120)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

accel.

(random high notes/rhythms)

Faster (♩=144)

Fls.

a2

p

Obs.

a2

(random notes/rhythms)

p

Cls.
(Bb)

a2

(random notes/rhythms)

p

Bsns.

a2

(random notes/rhythms)

p

Hns. 1
(F) 2

a2

(speak/whisper through mouthpiece)

p

Hns. 3
(F) 4

a2

(speak/whisper through mouthpiece)

p

Tpts.
(C)

a2

(speak/whisper through mouthpiece)

p

Tbns. 1
2

a2

(speak/whisper through mouthpiece)

p

Btbn.
Tba.

a2

(speak/whisper through mouthpiece)

p

Perc.

Vamp

Narr.

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)

Faster (♩=144)

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.

260 Brisk (♩=144)

Fl. 1

Fl. 2

Obs.

Cls. (B \flat)

Bsn. 1

Bsn. 2

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Timp. (Timpani)

Perc. (Triangle)

Narr. (Announcer:) Alright everyone, time is UP. Introduce your instruments, Explain your math concepts,

Hp.

260 Brisk (♩=144)

263

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1

Fl. 2

Obs.

Cls.
(Bb)

Bsn. 1

Bsn. 2

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Timp.

Perc.
(Glockenspiel)

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

and then perform your Magnificent Melodious Mathematical Music!

SEMPRE P
or
Non Cresc

269

(Tam-tam)

f

271

STRINGS
Brisk (♩=144)

Narr. Let the Harmony Games Begin! First up will be the String Family.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

fp

4/4 not needed?

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

- Perc.**: Percussion part with a single note in the first measure.
- Narr.**: Narrator's text: "Lady Viola, the string family representative, looked a little nervous as she started." followed by a rest.
- Vln. 1**: Violin 1 part, starting with a whole note and a slur over the next two measures.
- Vln. 2**: Violin 2 part, starting with a whole note and a slur over the next two measures.
- Vla.**: Viola part, starting with a whole note and a slur over the next two measures. Marking: *fp*.
- Vc.**: Violoncello part, starting with a whole note and a slur over the next two measures. Marking: *fp*.
- Db.**: Double Bass part, starting with a whole note and a slur over the next two measures. Marking: *fp*.

281

284

Fls.

Obs.

Cls.
(B \flat)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

3/4 The smallest and highest is the violin

281 284

Fls.

Obs.

Cls.
(B \flat)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf

f

p

f

p

p

f

p

p

Fls.

Obs.

Cls.
(Bb)

Bsn. 1

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Narr.

The viola is larger and has a deeper sound

2
4

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

295

Ob. 1

Cl. 1 (Bb)

Bsn. 1

Narr.

Hp.

Larger and lower still is the cello.

295

Vln. 1

Vln. 2

Vla.

Vc.

Db.



298

Ob. 1

Hp.

mf

298

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

f

pizz.

302

305

Obs.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The biggest and lowest is the double bass.

p

p

mf

p

arco

f



308

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

mp

p

This musical score page contains measures 312 through 315. The instrumentation includes Flute 1 (Fls.), Oboe 1 (Ob. 1), Clarinet 1 (Cl. 1 (Bb)), Clarinet 2 (Cl. 2 (Bb)), Bassoon (Bsns.), Horns 1 & 2 (Hns. 1 (F) 2), Horns 3 & 4 (Hns. 3 (F) 4), Trumpets (Tpts. (C)), Trombones 1 & 2 (Tbns. 1 2), Trombone/Euphonium (Tbn. Tba.), Piano (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is divided into two systems. The first system (measures 312-315) features woodwinds and strings. The Flute 1 part has a melodic line starting in 2/4 time and moving to 3/4. The Clarinet 1 and 2 parts have a similar melodic line. The Bassoon part has a melodic line starting in 2/4 time and moving to 3/4. The Horns 1 & 2 and Horns 3 & 4 parts have a melodic line starting in 2/4 time and moving to 3/4. The Trumpets and Trombones 1 & 2 parts are silent. The Trombone/Euphonium part is silent. The Piano part is silent. The Violin 1 and Violin 2 parts have a melodic line starting in 2/4 time and moving to 3/4. The Viola part has a melodic line starting in 2/4 time and moving to 3/4. The Violoncello and Double Bass parts have a melodic line starting in 2/4 time and moving to 3/4.

The second system (measures 312-315) features strings and brass. The Violin 1 and Violin 2 parts have a melodic line starting in 2/4 time and moving to 3/4. The Viola part has a melodic line starting in 2/4 time and moving to 3/4. The Violoncello and Double Bass parts have a melodic line starting in 2/4 time and moving to 3/4. The Trumpets and Trombones 1 & 2 parts are silent. The Trombone/Euphonium part is silent. The Piano part is silent.

318

Fls.

Ob. 1

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsns.

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Timp.

Perc.

Hp.

318

Vln. 1

Vln. 2

Vla.

Vc.

Db.

326

Fls.

Ob. 1

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsns.

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Timp.

Perc.

Narr.  $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ We battle our opponents, high and low.

326

Vln. 1

Vln. 2

Vla.

Vc.

Db.

328

Fls.

Obs.

Cls.
(Bb)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Tba.

Timpani

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

3

333

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

339

Andante

But mostly we like elegant and graceful melodies.

sfz *p* *sfz* *p*

This musical score page contains measures 344 through 348. The instruments and their parts are as follows:

- Fls. (Flutes):** Measures 344-348, marked *mp*. The part features a melodic line with slurs and ties.
- Obs. (Oboes):** Measures 344-348, marked *mp*. The part features a melodic line with slurs and ties.
- Cl. 1 (Bb) (Clarinets):** Measures 344-348, marked *mp*. The part features a melodic line with slurs and ties.
- Cl. 2 (Bb) (Clarinets):** Measures 344-348, marked *mp*. The part features a melodic line with slurs and ties.
- Bsns. (Bassoons):** Measures 344-348, marked *mp*. The part features a melodic line with slurs and ties.
- Hns. 1 (F) 2 (Horns):** Measures 344-348, marked *p*. The part features a melodic line with slurs and ties.
- Hns. 3 (F) 4 (Horns):** Measures 344-348, marked *p*. The part features a melodic line with slurs and ties.
- Tpts. (C) (Trumpets):** Measures 344-348, marked *p*. The part features a melodic line with slurs and ties.
- Tbns. 1 2 (Trombones):** Measures 344-348, marked *p*. The part features a melodic line with slurs and ties.
- Btbn. Tba. (Baritone/Euphonium):** Measures 344-348, marked *p legato*. The part features a melodic line with slurs and ties.
- Vln. 1 (Violins):** Measures 344-348, marked *f*. The part features a melodic line with slurs and ties.
- Vln. 2 (Violins):** Measures 344-348, marked *f*. The part features a melodic line with slurs and ties.
- Vla. (Viola):** Measures 344-348, marked *f*. The part features a melodic line with slurs and ties.
- Vc. (Violoncello):** Measures 344-348, marked *f*. The part features a melodic line with slurs and ties.
- Db. (Double Bass):** Measures 344-348, marked *f*. The part features a melodic line with slurs and ties.

Did I introduce everyone
in the String family?

Narr.

No?

Oh yeah!
The Harp!

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

Whom did I forget?

352

Hp.

spoken: "ahem"

f solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

$\frac{3}{4}$ bar? or $3 \times \frac{3}{4}$ bars? or $\frac{4}{4}$ bar?

=

357

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Right, the bow!

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

Narr.

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

363

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

364

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

$\frac{3}{4}$ bar or $3 \times \frac{3}{4}$ bars or \uparrow 4 bar?



Narr.

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

367

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

371

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

371

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



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

376 Lively (♩=144)

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

376 Lively (♩=144)

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Narr.

Was that a melody?
(Yes/no?)

Let's add another!

384

386

It's starting to sound
melodious!

Let's add another note!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



Narr.

Is that a melody?

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

389

392

Is that a melody?

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

We'd like to keep adding more...

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!

4
4

395

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



Whoa that flew by!

Did anyone catch that?

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

397

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

Narr. And four more
makes twelve!

Hp. 416

Vln. 1

Vln. 2

Vla.

Vc.

Db.


And four more
makes twelve!

416

spelling

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

This is called GLISSANDO!

Narr. 

Hp.

Vln. 1

Vln. 2

Vla.

Vc.


Db.



424

(Glockenspiel)

Perc.

Narr. 

Vln. 1

Vln. 2

Vla.

Vc.

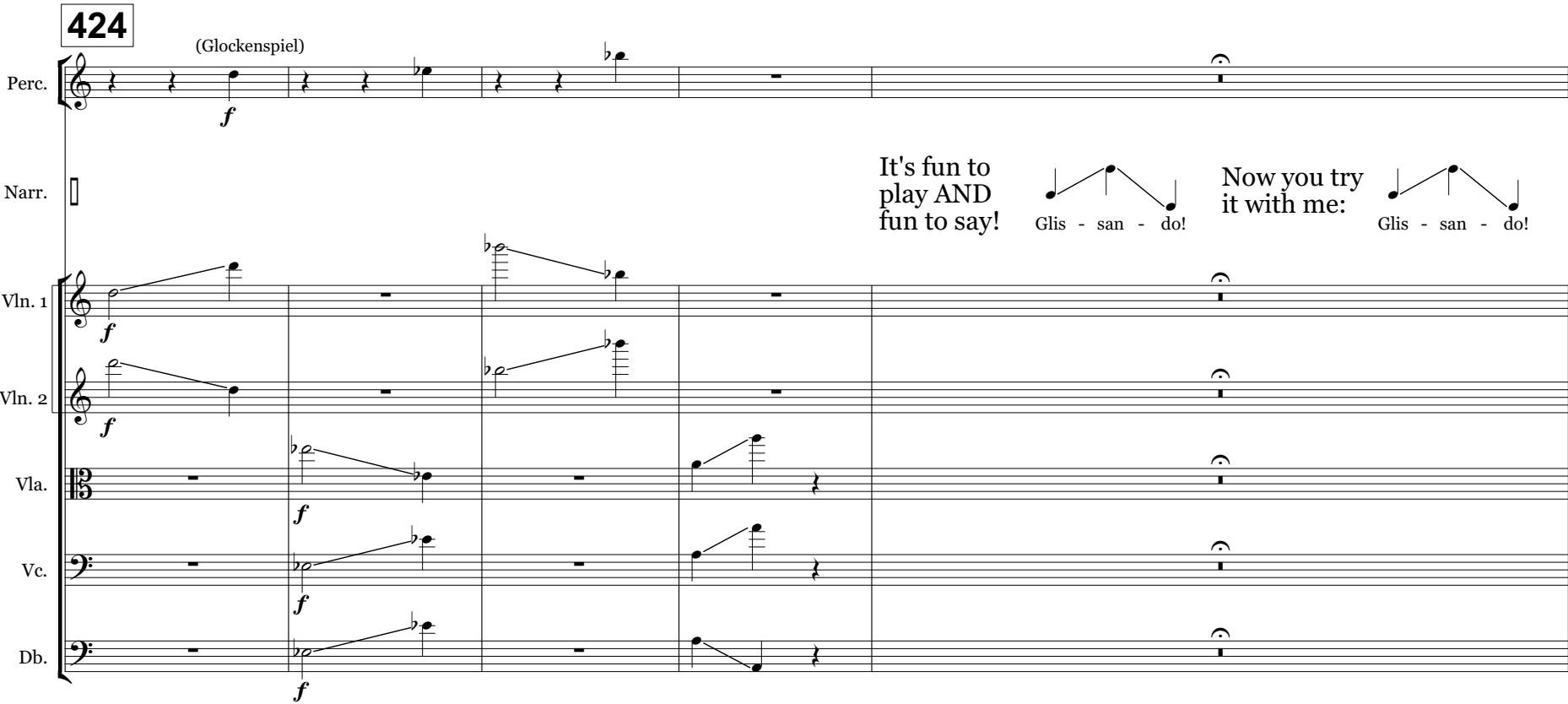
Db.

It's fun to play AND fun to say!

Now you try it with me:

Glis - san - do!

Glis - san - do!



429

Vln. 1

p

Vln. 2

p

Vla.

p

Vc.

pizz.

p

Db.

pizz.

p



433

Tbn. 1

f solo

Narr.

4/4

Hey! Who was that?
The Trombone?

Why, I didn't know you could glissando!

Vln. 1

Vln. 2



435

Cl. 1 (Bb)

"Rhapsody in Blue"

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?

3/4

439 Strings Finale (♩=144)

Fls.

Obs.

Cls.
(B \flat)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbn. 1
2

Btbn.
Tba.

Timp.

Perc.

Hp.

(Mark Tree)

pp

mf

mp

shimmering

gliss.

439 Strings Finale (♩=144)

[illegible]

445

Fls.

Obs.

Cl. 1 (Bb)

Bsns.

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Timp.

Perc.

Hp.

445

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1

Fl. 2

Obs.

Cl. 1 (Bb)

Bsns.

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Timp.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

gliss.

(Slide Whistle)

Exquisite!

How about a round of applause for the String Lullaby?

454 WINDS
Whimsical (♩=104)

Timp.
 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.

==

should be 1 line up for floor tom

459

Timp.
 Perc.
 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

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Narr.

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



467

The musical score is for a woodwind ensemble and a narrator. It consists of eight staves. The first seven staves are for woodwinds: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1) in B-flat, Clarinet 2 (Cl. 2) in B-flat, Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The eighth staff is for the Narrator (Narr.). The music is in 4/4 time. The woodwinds play a melody in the first measure, then a rest in the second measure, and then a melody in the third measure. The narrator speaks in the first measure, then a rest in the second measure, and then a melody in the third measure. The woodwinds play a melody in the fourth measure, then a rest in the fifth measure, and then a melody in the sixth measure. The narrator speaks in the fourth measure, then a rest in the fifth measure, and then a melody in the sixth measure. The woodwinds play a melody in the seventh measure, then a rest in the eighth measure, and then a melody in the ninth measure. The narrator speaks in the seventh measure, then a rest in the eighth measure, and then a melody in the ninth measure.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1
(B \flat)

Cl. 2
(B \flat)

Bsn. 1

Bsn. 2

Narr.

Does anyone know why we are called woodwinds?

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

Can anyone here whistle?

Great! When the conductor shows you, whistle loudly!

469
3/4

Fls. *f* *p* *sfz*

Obs. *f* *p* *sfz*

Cls. (Bb) *f* *p* *sfz*

Bsns. *f* *p* *sfz*

Hns. 1 (F) 2 *f* (whistling) *p* *sfz*

Hns. 3 (F) 4 *f* (whistling) *p* *sfz*

Tpts. (C) *f* (whistling) *p* *sfz*

Tbns. 1 2 *f* (whistling) *p* *sfz*

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

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

Perc. (Glockenspiel) *f* *p* *sfz*

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

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!

Everyone ready?

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

469

Vln. 1
f (whistling)
p
sfz

Vln. 2
f (whistling)
p
sfz

Vla.
f (whistling)
p
sfz

Vc.
f (whistling)
p
sfz

Db.
f (whistling)
p
sfz

472

mf

Fls.

Obs.

C. s.
(Cb)

Bsns.

Hrs. 1
(C) 2

Hrs. 3
(C) 4

Tpts.
(C)

Tbrs. 1
2

Bbn.
Cba.

Timp.

Perc.

Hp.

hit strings

hit strings

472

Vln. 1

Vln. 2

Vla.

Vc.

Db.

change to 4/4

476

479 Aviary (♩=104)

Fls.

Obs.

Cl. 1 (B♭)

Cl. 2 (B♭)

Bsn. 1

Bsn. 2

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Timp.

Perc.

Narr.

Hp.

hit strings

476

479 Aviary (♩=104)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1

Fl. 2 *flz.*
mf

Ob. 1


Ob. 2 *mf*

Cl. 1 (B \flat)

Cl. 2 (B \flat)

Bsn. 1

Bsn. 2 *mf*

Narr.  Woodwinds love turning the sounds of birds into music.

p

f

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



484

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *tr* *cresc.*

Ob. 2 *p* *cresc.* *mf*

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

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

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

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

mf

This musical score is for the piece "We fly circles around". It features a woodwind section with Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2 (both in Bb), Bassoons 1 and 2, and a Narrator. The woodwinds play melodic lines with various dynamics including *dim.* (diminuendo) and *p* (piano). The strings, indicated by a double bar line at the bottom, provide a rhythmic accompaniment. The score is written in a key signature of three flats and a common time signature.

491 Sprightly (♩=160)

The musical score for measures 491-493 of 'Sprightly' is written for a woodwind ensemble. The key signature has two flats (Bb, Eb) and the tempo is marked 'Sprightly' with a quarter note equal to 160 beats per minute. The score is arranged in two systems of four staves each. The instruments are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2 (both in Bb), Bassoon 1, and Bassoon 2. The notation includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *flz.* (flautando). Measure 491 features a strong entrance for the woodwinds with *f* dynamics. Measure 492 shows a shift to *p* dynamics. Measure 493 includes trills, crescendos, and a flautando section for the Clarinet 1.

flz. *cresc.* *f*

flz. *cresc.* *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 (Bb) flz. *f*

Cl. 2 (Bb) flz. *f*

Bsn. 1 *f*

Bsn. 2 *f*



497 Clarinet

Cl. 1 (Bb) *f* *ppp* *sfz* *p* *f*

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



498 Bassoon

Bsn. 1 *mf*

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

499

Oboe

The image displays a page from a musical score, specifically for the Oboe part, numbered 499. The score is written for a full orchestra, with staves for Fl. 1, Picc., Ob. 1, Ob. 2, Cls. (Bb), Bsns., Hns. 1 (F) 2, Hns. 3 (F) 4, Tpts. (C), Tbns. 1 2, and Btbn. Tba. The Oboe part is highlighted in the center, showing a series of notes and rests. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings. The score is presented in a clear, professional layout, typical of a printed musical score.

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

499 Oboe

The image shows a musical score for measures 499 and 500. The staves are labeled Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature is B-flat major (two flats). Measure 499 contains rests for all instruments. Measure 500 begins with a 'tuning' marking on each staff. The Vln. 1 and Vln. 2 staves have whole notes. The Vla. staff has eighth notes with triplet markings. The Vc. and Db. staves have eighth notes with triplet markings. The Db. staff has a double bar line at the end of measure 500.

500 Flute

501 Sprightly (♩=160)

Fl. 1 (hold up flute)

Picc. (hold up flute/piccolo)

Ob. 1

Ob. 2

Cl. 1 (B♭)

Cl. 2 (B♭)

Bsn. 1

Bsn. 2

Perc. Brushes

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

pp

4/4



Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1 (B♭)

Cl. 2 (B♭)

Bsn. 1

Bsn. 2

Perc.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Perc.

cresc.

f



508

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Perc.

cheeky

f

Narr.

Well, that's everyone!

So now it is time for our trilling...

oops, I mean THRILLING, Mathematical 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 (♩=80)

Bsn. 1

mf solo

Bsn. 2

mf

Narr.

2

2

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

When they play together,
this is called HARMONY.

517

Cl. 1
(B♭)

mf solo

Cl. 2
(B♭)

mf

Bsn. 1

mp

Bsn. 2

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!

524

Ob. 1

mf solo

Ob. 2

Cl. 1
(B♭)

mp

Cl. 2
(B♭)

mp

Bsn. 1

mp

Bsn. 2

Narr.

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

531

Fl. 1

mf solo

Fl. 2

(Flute)
mp

Ob. 1

mp

Ob. 2

Cl. 1
(Bb)

mp

Cl. 2
(Bb)

Bsn. 1

mp

Bsn. 2



538

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1
(Bb)

Cl. 2
(Bb)

Bsn. 1

Bsn. 2

Tpt. 1
(C)

plunger mute
wah wah wah wah
ord.

Narr.

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!

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

2

553

Fls.



Obs.



Cls.
(Bb)



Bsns.



Tpt. 1
(C)



Tbn. 1



Tba.



Timp.



Perc.

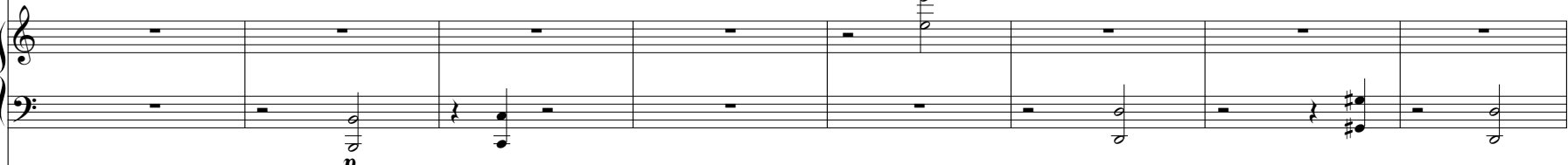


Narr.

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!

Hp.

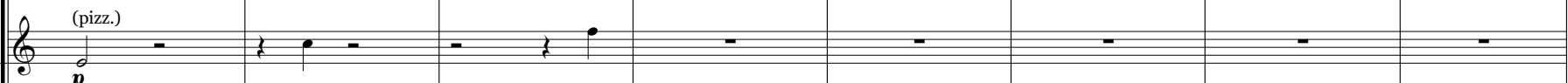


553

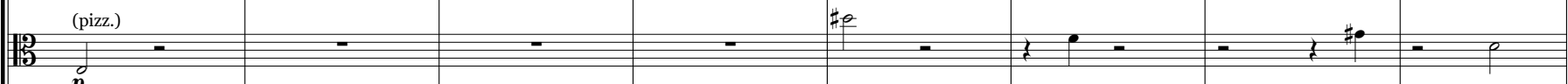
Vln. 1




Vln. 2




Vla.



Vc.



Db.



562

Winds Finale
poco agitato (♩=88)

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1
(B♭)

Cl. 2
(B♭)

Bsn. 1

Bsn. 2

Timp.

Perc.

Hit

Hp.

562

Vln. 1

Vln. 2

Vla.

Vc.

Db.

568

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Timp.

Perc.

Hp.

568

Vln. 1

Vln. 2

Vla.

Vc.

Db.

572

Fl. 1

ff

Picc.

flz.
ff

Obs.

ff

Cl. 1 (Bb)

ff

Cl. 2 (Bb)

ff

Bsn. 1

ff

Bsn. 2

ff

Hns. 1 (F) 2

ord.
f

Hns. 3 (F) 4

ord.
f

Tpts. (C)

f

Tbns. 1 2

f

Btbn. Tba.

f

Timp.

shake

Perc.

f

Hp.

f

572

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

f

Db.

f

[illegible]

Hp.

The harp part consists of six measures. The first four measures contain whole rests. In the fifth measure, the right hand plays a descending eighth-note scale: G4 (quarter), F#4 (eighth), E4 (quarter), D4 (eighth), C4 (quarter), B3 (eighth), A3 (quarter), G3 (eighth). The left hand plays a whole rest. In the sixth measure, both hands play whole rests.

578

582

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

fp

div.

f

unis.

f

587

Ominous (♩=104)

Fl. 1

Picc.

Obs.

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsns.

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Timp.

Perc.

con sord.

coperti

Narr.

That sounded AMAZING!
Yeah Woodwinds!

4
4

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.

pizz.

Fl. 1

Ob. 1

Cl. 1 (Bb)

Bsn. 1

Hns. 1 (F) 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

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Timp.

Perc.

Narr.

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

Our Brass Family is AMAZING!

599

Hns. 1 (F) 2
Hns. 3 (F) 4
Tpts. (C)
Tbns. 1 2
Btbn. Tba.
Timp.
Perc.
Narr.
Hp.

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



603 March

Hns. 1 (F) 2
Hns. 3 (F) 4
Tpts. (C)
Tbns. 1 2
Btbn. Tba.
Timp.
Perc.
Narr.
Hp.

WIN, WIN!

Score for measures 601-605. Instruments: Hns. 1 (F) 2, Hns. 3 (F) 4, Tpts. (C), Tbns. 1 2, Btbn. Tba., Timp., Perc.

Measure 601: Hns. 1 (F) 2 has a fermata with a '+' sign and 'sfz' dynamic. Hns. 3 (F) 4, Tpts. (C), and Tbns. 1 2 have a half note. Btbn. Tba. has a half note. Timp. is silent. Perc. has a quarter note.

Measure 602: Hns. 1 (F) 2 has a fermata with a '+' sign and 'sfz' dynamic. Hns. 3 (F) 4, Tpts. (C), and Tbns. 1 2 have a half note. Btbn. Tba. has a half note. Timp. is silent. Perc. has a quarter note.

Measure 603: Hns. 1 (F) 2 has a fermata with a '+' sign and 'sfz' dynamic. Hns. 3 (F) 4, Tpts. (C), and Tbns. 1 2 have a half note. Btbn. Tba. has a half note. Timp. is silent. Perc. has a quarter note.

Measure 604: Hns. 1 (F) 2 has a fermata with a '+' sign and 'sfz' dynamic. Hns. 3 (F) 4, Tpts. (C), and Tbns. 1 2 have a half note. Btbn. Tba. has a half note. Timp. is silent. Perc. has a quarter note.

Measure 605: Hns. 1 (F) 2 has a fermata with a '+' sign and 'sfz' dynamic. Hns. 3 (F) 4, Tpts. (C), and Tbns. 1 2 have a half note. Btbn. Tba. has a half note. Timp. is silent. Perc. has a quarter note.



611 Tuba

Score for measures 611-615. Instruments: Hns. 1 (F) 2, Hns. 3 (F) 4, Tpts. (C), Tbns. 1 2, Btbn. Tba., Timp., Perc., Narr., Hp.

Measure 611: Hns. 1 (F) 2, Hns. 3 (F) 4, Tpts. (C), Tbns. 1 2, and Btbn. Tba. have a half note. Timp. is silent. Perc. has a quarter note. Narr. has a box. Hp. has a half note.

Measure 612: Hns. 1 (F) 2, Hns. 3 (F) 4, Tpts. (C), Tbns. 1 2, and Btbn. Tba. have a half note. Timp. is silent. Perc. has a quarter note. Narr. has a box. Hp. has a half note.

Measure 613: Hns. 1 (F) 2, Hns. 3 (F) 4, Tpts. (C), Tbns. 1 2, and Btbn. Tba. have a half note. Timp. is silent. Perc. has a quarter note. Narr. has a box. Hp. has a half note.

Measure 614: Hns. 1 (F) 2, Hns. 3 (F) 4, Tpts. (C), Tbns. 1 2, and Btbn. Tba. have a half note. Timp. is silent. Perc. has a quarter note. Narr. has a box. Hp. has a half note.

Measure 615: Hns. 1 (F) 2, Hns. 3 (F) 4, Tpts. (C), Tbns. 1 2, and Btbn. Tba. have a half note. Timp. is silent. Perc. has a quarter note. Narr. has a box. Hp. has a half note.

[illegible]

620 Horns

Fls.

Obs.

Cls.
(B \flat)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

ord.

f

f

f

f

f

f

f

f

Narr. Our heroic horns
hunger for hunting.

Hp.

620 Horns

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

f

f

f

f

div.

Hns. 1 (F) 2
 Hns. 3 (F) 4
 Tpts. (C)
 Tbn. 1
 Tbn. 2
 Btbn. Tba.
 Timp.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.



625

Hns. 1 (F) 2
 Hns. 3 (F) 4
 Tpts. (C)
 Tbn. 1
 Tbn. 2
 B. Tbn.
 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)

Fls. *mp*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 (Bb) *mp*

Bsn. 1 *p*

Bsn. 2 *p*

Hns. 1 (F) 2 *p* *f*

Hns. 3 (F) 4

Tpts. (C) *f*

Tbn. 1 *vib.* *mf* *f* *vib.* *mf* *f*

Tbn. 2 *mf*

B. Tbn. *f*

Tba. *f*

627

Trombone, Silly (♩=144)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fls.

Ob. 1

Ob. 2

Cl. 1 (Bb)

Bsn. 1

Bsn. 2

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

f

p

p

p

f

638 Trumpet (♩=120)

The image displays a musical score for the 'Charge' section of 'The Nutcracker'. The score is arranged in a system with ten staves, each representing a different instrument or voice part. The instruments are: Fls. (Flutes), Obs. (Oboes), Cl. 1 (Bb) (Clarinet 1 in B-flat), Bsns. (Bassoons), Hns. 1 (F) 2 (Horns 1 and 2 in F), Hns. 3 (F) 4 (Horns 3 and 4 in F), Tpt. 1 (C) (Trumpet 1 in C), Tpt. 2 (C) (Trumpet 2 in C), Tbn. 1 2 (Tubas 1 and 2), and Btbn. Tba. (Euphonium and Tuba). The score is written in 2/4 time and features a key signature of two flats (B-flat and E-flat). The music is characterized by a strong, rhythmic pulse, with many notes marked with a forte (*f*) dynamic. The Flutes, Oboes, Clarinet 1, and Bassoons play sustained notes or short phrases. The Horns and Tubas provide a harmonic foundation with sustained notes. The Trumpets and Euphonium/Tuba play more active parts, including a prominent triplet figure in the first Trumpet part. The score is divided into two measures, with a double bar line separating them. The first measure shows the initial attack of the instruments, while the second measure continues the rhythmic drive. The overall mood is one of intense energy and excitement, fitting for a 'charge' in a ballet.



Hns. 1
 (F) 2
 Hns. 3
 (F) 4
 Tpt. 1
 (C)
 Tpt. 2
 (C)
 Tbn. 1
 2
 Btbn.
 Tba.

652

654

Bsn. 1

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1 2

Btbn. Tba.

f

mf

f solo



660

Bsn. 1

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpt. 1
(C)





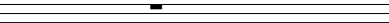
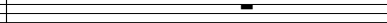
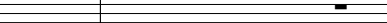
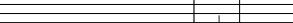












Tpt. 2
(C)

Tbn. 1
2

Btbn.
Tba.

Hp.

660

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

662

stick clicks

Perc.

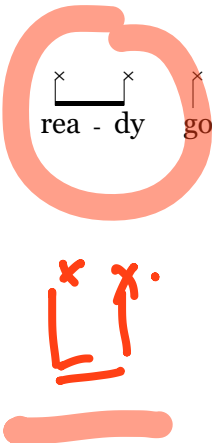
Did you feel the beats?

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

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

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

One two ready go!



666

668

Fls.

Ob. 1

Cl. 1 (Bb)

Bsn. 1

Hns. 1 (F) 2

Hn. 3 (F)

Hn. 4 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 1

Tbn. 2

Btbn. Tba.

Perc.

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

[illegible]

676

Faster (♩=120)

680

Fls.

Obs.

Cls.
(B♭)

Bsn. 1

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpt. 1
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

Narr.

Hp.

676

Faster (♩=120)

680

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

f

f

f

f

sim.

One two rea - dy go!

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

682

Fls.

mf

Obs.

Cl. 1
(Bb)

mf

Bsn. 1

Hns. 1
(F) 2

f solo
mf

Hn. 3
(F)

f soli

Hn. 4
(F)

mf

Tpt. 1
(C)

mf

Tbn. 1

mf

Tba.

mf

688

Hns. 1
(F) 2

$\frac{3}{4}$

Hns. 3
(F) 4

$\frac{3}{4}$

Tpt. 1
(C)

$\frac{3}{4}$

Tbn. 1

$\frac{3}{4}$

Tba.

$\frac{3}{4}$

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!

$\frac{3}{4}$

Hp.

p

$\frac{3}{4}$

688

Vln. 1

p

$\frac{3}{4}$

Vln. 2

p

$\frac{3}{4}$

Vla.

p

$\frac{3}{4}$

Vc.

p

$\frac{3}{4}$

Db.

p

$\frac{3}{4}$

[illegible]

701

Perc.

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

Hns. 1 (F) 2

Hns. 3 (F) 4

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

Narr.

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

708

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbn. 1

Tbn. 2

Tba.

Timp.

716 Faster (♩.=58)

Hns. 1 (F) 2
Hns. 3 (F) 4
Tpts. (C)
Tbns. 1 2
Tba.
Perc.

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

Here we go again!

Hp.

716 Faster (♩.=58)

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



720

Hns. 1 (F) 2
Hns. 3 (F) 4
Tpts. (C)
B. Tbn.
Tba.
Perc.

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

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

723

729

Fls.

Obs.

Cl. 1
(Bb)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

B. Tbn.

Tba.

Timp.

Perc.

(Glockenspiel)

Hp.

723

729

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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. ord.

(nyah - nyah - nyah - nyah - nyah)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

733

736

f

Hns. 1 (F) 2

Tpt. 1 (C)

Tbn. 1

Tba.

Narr.

We can repeat each note twice:

739

3

3

3

3

3

Hns. 1 (F) 2

Tpt. 1 (C)

Tbn. 1

Tba.

Narr.

And three times:

We can even repeat a note four times per $\frac{3}{4}$ beat in a melody:

742

Hns. 1
(F) 2

Musical staff for Horns 1 & 2 (F) in 3/4 time. Notes: Rest, G4, Rest, G4, Rest, A4, Rest, A4, Rest, Bb4, Rest, Bb4, A4, G4.

mf

Hns. 3
(F) 4

Musical staff for Horns 3 & 4 (F) in 3/4 time. Notes: Rest, G4, Rest, G4, Rest, A4, Rest, A4, Rest, Bb4, Rest, Bb4, A4, G4.

mf

Tpts.
(C)

Musical staff for Trumpets (C) in 3/4 time. Notes: Rest, G4, Rest, G4, Rest, A4, Rest, A4, Rest, Bb4, Rest, Bb4, A4, G4.

f
mf

Tbn. 1

Musical staff for Trombone 1 in 3/4 time. Notes: Rest, G2, Rest, G2, Rest, A2, Rest, A2, Rest, Bb2, Rest, Bb2, A2, G2.

mf

Tbn. 2

Musical staff for Trombone 2 in 3/4 time. Notes: Rest, G2, Rest, G2, Rest, A2, Rest, A2, Rest, Bb2, Rest, Bb2, A2, G2.

mf

Btbn.
Tba.

Musical staff for Baritone/Euphonium in 3/4 time. Notes: Rest, G2, Rest, G2, Rest, A2, Rest, A2, Rest, Bb2, Rest, Bb2, A2, G2.

mf



750 Sombra (♩=80)

Cl. 1
(Bb)

Musical staff for Clarinet 1 (Bb) in 4/4 time. Notes: Rest, quarter rest, eighth triplet, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, eighth triplet.

p

Bsn. 1

Musical staff for Bassoon 1 in 4/4 time. Notes: Rest, quarter rest, eighth triplet, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, eighth triplet.

p

Narr.

But how do we play in Five?

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

4/4 Suddenly, the other families
started feeling bad for the Brass.

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

Vla.

Musical staff for Viola in 4/4 time. Notes: Rest, quarter rest, eighth triplet, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, eighth triplet.

p

Vc.

Musical staff for Violoncello in 4/4 time. Notes: Rest, quarter rest, eighth triplet, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, eighth triplet.

p

Db.

Musical staff for Double Bass in 4/4 time. Notes: Rest, quarter rest, eighth triplet, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, eighth triplet.

p



Cl. 1
(Bb)

Musical staff for Clarinet 1 (Bb) in 3/4 time. Notes: eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, quarter rest.

p

Bsn. 1

Musical staff for Bassoon 1 in 3/4 time. Notes: eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, quarter rest.

p

Narr.

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

Like this: 3/4

Vla.

Musical staff for Viola in 3/4 time. Notes: eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, quarter rest.

p

Vc.

Musical staff for Violoncello in 3/4 time. Notes: eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, quarter rest.

p

Db.

Musical staff for Double Bass in 3/4 time. Notes: eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, quarter rest, eighth triplet, eighth triplet, eighth triplet, quarter rest.

p

755

Hopeful (♩=160)

Hp.

p

Musical score for Harp (Hp.) in 3/4 time, featuring a melody in the right hand and chords in the left hand.

Vln. 1

1. solo
mf

Musical score for Violin 1 (Vln. 1) in 3/4 time, featuring a solo melody.

Vln. 2

pizz.
p

Musical score for Violin 2 (Vln. 2) in 3/4 time, featuring a pizzicato accompaniment.

Vla.

tutte, pizz.
p

arco
mf

Musical score for Viola (Vla.) in 3/4 time, featuring a combination of pizzicato and arco playing.

Vc.

tutti, pizz.
p

Musical score for Violoncello (Vc.) in 3/4 time, featuring a pizzicato accompaniment.

Db.

tutti (pizz.)
p

Musical score for Double Bass (Db.) in 3/4 time, featuring a pizzicato accompaniment.



762

Brass Finale (♩=160)

Perc.

(Drum Set)
mf

Musical score for Percussion (Perc.) in 5/4 time, featuring a drum set accompaniment.

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

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

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

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

5/4

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

764

766

Fls.

Obs.

Cls.
(B♭)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

This block contains the musical notation for measures 764 through 766 for the woodwind and brass sections of a full orchestra. The woodwinds (Flutes, Oboes, Clarinets in B-flat, Bassoons) enter in measure 766 with a melodic line starting on a half note G4, moving to A4, B4, and C5, marked with a forte (f) dynamic. The brass section (Horns 1 & 2, Horns 3 & 4, Trumpets, Trombones 1 & 2, Baritone Trombone, and Tuba) plays a rhythmic pattern of eighth notes starting in measure 764, marked with a forte (f) dynamic. The percussion section (Timpani and Percussion) provides a steady pulse with eighth notes and cross-sticks throughout the measures.

764

766

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This block contains the musical notation for measures 764 through 766 for the string section of a full orchestra. The Violins 1 and 2, Viola, Violoncello, and Double Bass parts are shown. All string parts are marked with a whole rest (z) for all five measures, indicating they are silent during this passage.

770

Fls.

Ob. 1

Ob. 2

Cls.
(B \flat)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

770

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tutti

arco

div. arco

arço

div.

div.

unis.

Fls.

Ob. 1

Ob. 2

Cls.
(Bb)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

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

Timp.

Perc.

(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

col legno

col legno

col legno

high harmonic glissandi

pp

f

simile, gradually dim. to niente

simile, gradually dim. to niente

simile, gradually dim. to niente

simile, gradually dim. to niente

simile, gradually dim. to niente

(Bowed Cymbal)

f



781

PERCUSSION

In tempo (♩=144)

Timp.

Perc.

King Malletz got up and said:

(King Malletz:)

We are the Percussion Family.

4/4

(Guero + Hi-hat)

f

787 A little slower (♩=108)

Score for measures 787-790. The score includes staves for Timp. (Timpani) and Perc. (Percussion). The Timp. staff shows a triplet of eighth notes in the first measure, followed by a half note. The Perc. staff shows a triplet of eighth notes in the first measure, followed by a half note. The Perc. staff also includes a section for (Tambourine) with 'shake' and 'hit' markings.

Narr.

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

We can shake the tambourine,



790

Score for measures 790-793. The score includes staves for Timp. (Timpani) and Perc. (Percussion). The Perc. staff shows a section for (Guiro) with a rhythmic pattern of eighth notes.

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.



793

797 In tempo (♩=144)

Score for measures 793-797. The score includes staves for Timp. (Timpani) and Perc. (Percussion). The Timp. staff shows a series of notes with dynamic markings: p, mp, mf, f, ff. The Perc. staff shows a section for (Drum Set) with a rhythmic pattern of eighth notes.

Narr.

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



801

Score for measures 801-804. The score includes staves for Timp. (Timpani) and Perc. (Percussion). The Timp. staff shows a series of notes with dynamic markings: f. The Perc. staff shows a section for (Drum Set) with a rhythmic pattern of eighth notes.

Timp.

Perc.



810

Chillin' (♩=108)

Timp.

Perc.

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

Timp.

Perc.

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

Timp.

Perc.

Narr.

Hp.

815

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(keep counting/snapping etc.)

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

ah -

"finger snapping"

finger snapping

finger snapping

finger snapping

finger snapping

finger snapping



820

822

Timp.

Perc.

Narr.

Hp.

820

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

swung

822

820

826

829

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpt. 1
(C)

Tpt. 2
(C)

Tbn. 1

Tbn. 2

Btbn.
Tba.

Timp.

Perc.

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

829

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.
mf

pizz.
mf

pizz.
mf

833

Fls.

mf

finger snapping

Obs.

mf

finger snapping

Cl. 1
(Bb)

mf 3 3 3 3

Cl. 2
(Bb)

finger snapping

Bsn. 1

mf

Bsn. 2

finger snapping

Hns. 1
(F) 2

ord.

Hns. 3
(F) 4

Tpt. 1
(C)

finger snapping

Tpt. 2
(C)

Tbn. 1

finger snapping

Tbn. 2

Btbn.
Tba.

ord.

Timp.

(Timpani)

f secco

Perc.

Hp.

Vln. 1

pizz.

mf

Vln. 2

pizz.

mf

Vla.

finger snapping

Vc.

finger snapping

Db.

finger snapping

837

Fls.

Obs.

Cls.
(Bb)

Bsn. 1

Bsn. 2

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpt. 1
(C)

Tpt. 2
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

finger snapping

p

f

ord.

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

Fls.

Obs.

Cls.
(Bb)

Bsn. 1

Bsn. 2

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

Narr.

(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

Perc. *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."

Vln. 1 tutti, arco *f* *pp*

Vln. 2 tutti, arco *f* *pp*

Vla. tutti, arco *f* *pp*

Vc. tutti, arco *f* *pp*

Db. tutti, arco *f* *pp*



Perc.

Narr. "Percussion, please continue, you only have two minutes left and we expect more from you." Quickly, the percussion family glanced at their notes, and decided they had time for one last Mathemusica demonstration.

Vln. 1

Vln. 2

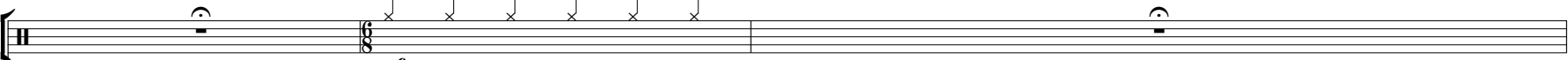
Vla.

Vc.

Db.

grad to odd... odd

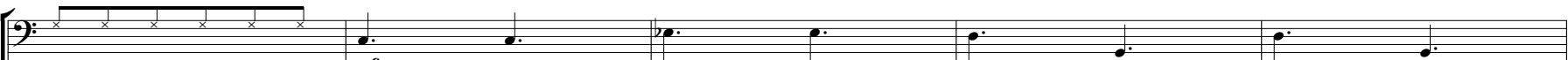
851 Grouping (♩.=80)

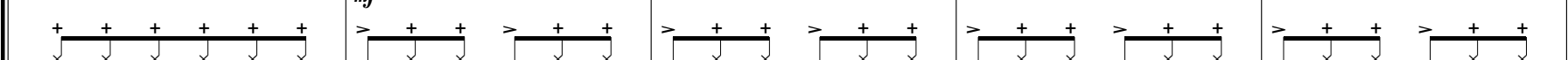
Perc.  *mf*


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?

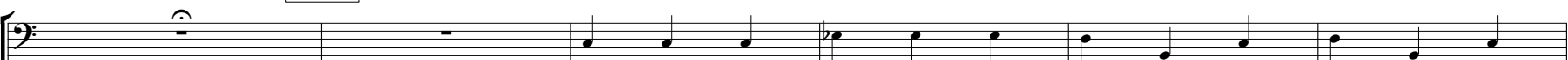
853 (3+3)

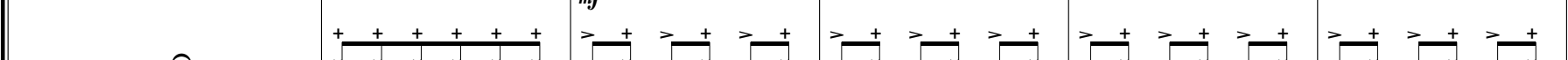
Timp.  *mf*

Perc.  *mf*


Narr. (spoken/whispered, with stress on accented notes)
 (etc.)
1 - 2 - 3 4 - 5 - 6

859 (2+2+2)


Timp.  *mf*


Perc.  *mf*

Narr. How about 2+2+2?
Let's listen to 2+2+2!

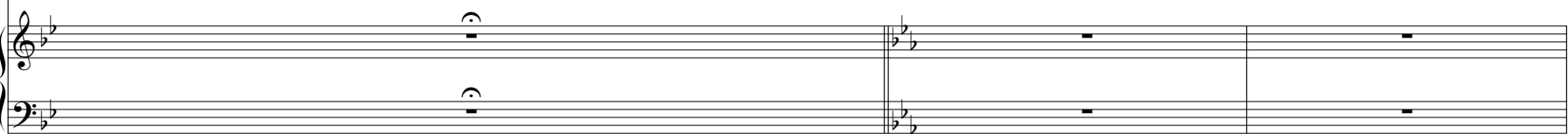
 (etc.)
1 - 2 3 - 4 5 - 6

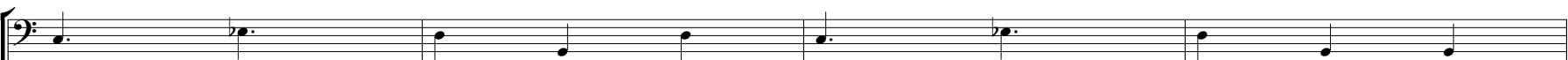
865 Percussion Finale (3+3, 2+2+2)

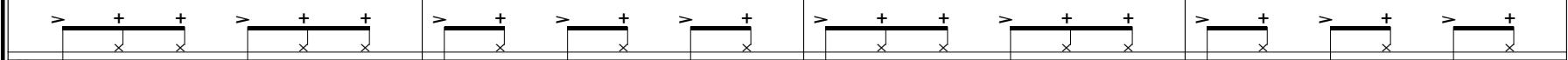
Timp.  *mf*

Perc.  *mf*

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.  *mf*

Perc.  *mf*

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

871

875

Hns. 1
(F) 2

Hns. 3
(F) 4

Timp.

Perc.

Narr.

Hp.

And then the horns started playing:



879

881

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

Narr.

Hp.

The rest of the brass followed!

885

887

Fls.

Obs.

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsns.

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Timp.

Perc.

Detailed description: This block contains the musical notation for measures 885 through 887 for the woodwind, brass, and percussion sections. The woodwinds (Flute, Oboe, Clarinets 1 & 2, Bassoons) enter at measure 887 with a forte (f) dynamic, playing a rapid sixteenth-note pattern. The oboe also includes trills (tr) in measure 887. The brass section (Horns 1 & 2, Horns 3 & 4, Trumpets, Trombones 1 & 2, Baritone/Euphonium) enters at measure 887 with a mezzo-forte (mf) dynamic, playing a similar sixteenth-note pattern. The percussion section (Timpani, Percussion) continues with a rhythmic pattern of eighth and sixteenth notes throughout measures 885-887.

Soon everyone was jamming together again!

885

887

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for measures 885 through 887 for the string section (Violins 1 & 2, Viola, Violoncello, Double Bass). The strings enter at measure 887 with a forte (f) dynamic, playing a sixteenth-note pattern. The Violins 1 and 2 parts are in the treble clef, while the Viola, Violoncello, and Double Bass parts are in the bass clef.

893

Fls.

Obs.

Cls.
(Bb)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

893

Vln. 1

Vln. 2

Vla.

Vc.

Db.

896

(in 6)

flz.

Fls.

Obs.

Cl. 1
(Bb)

Cl. 2
(Bb)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

896

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

(in 3)

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

Fls. *p* *f*

Obs. *p* *f*

Cls. (Bb) *p* *f*

Bsns. *p* *f*

Hns. 1 (F) 2 *p* *f*

Hns. 3 (F) 4 *p* *f*

Tpts. (C) *f*

Tbns. 1 2 *f*

Btbn. Tba. *f*

Timp. *f*

Perc. *f*

Hp.

899

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f* unis.

Db. *p* *f*

Fls.

Obs.

Cls.
(Bb)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

(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.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

905

The musical score for rehearsal mark 905 includes the following parts:

- Fls.**: Flute I part, playing eighth notes with "cheering" markings.
- Obs.**: Oboe part, playing eighth notes with "cheering" markings.
- Cls. (B \flat)**: Clarinet in B-flat part, playing eighth notes with "cheering" markings.
- Bsns.**: Bassoon part, playing eighth notes with "cheering" markings.
- Hns. 1 (F) 2**: Horns I & II part, playing eighth notes with "cheering" markings.
- Hns. 3 (F) 4**: Horns III & IV part, playing eighth notes with "cheering" markings.
- Tpts. (C)**: Trumpet part, playing eighth notes with "cheering" markings.
- Tbns. 1 2**: Trombone I & II part, playing eighth notes with "cheering" markings.
- Btbn. Tba.**: Baritone/Euphonium/Tuba part, playing eighth notes with "cheering" markings.
- Timp.**: Timpani part, playing eighth notes with "cheering" markings.
- Perc.**: Percussion part, playing eighth notes with "cheering" markings.
- Narr.**: Narrator part, with four sections: "Lady Viola and the Strings?", "Lord Reed and the Woodwinds?", "Kween Kornet and the Brass?", and "King Malletz and the Percussion?".
- Hp.**: Harp part, playing eighth notes with "cheering" markings.
- Vln. 1**: Violin I part, playing eighth notes with "cheering" markings.
- Vln. 2**: Violin II part, playing eighth notes with "cheering" markings.
- Vla.**: Viola part, playing eighth notes with "cheering" markings.
- Vc.**: Violoncello part, playing eighth notes with "cheering" markings.
- Db.**: Double Bass part, playing eighth notes with "cheering" markings.

905

906

Perc.

tr

fp *sfz*

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. *pp*

Perc. *pp* "Ravel"

Narr. $\frac{3}{4}$ Thank you all for voting for us! During these unusual Harmony Games, we learned how important teamwork and cooperation are to success.

Hp.

908

Vln. 1

Vln. 2

Vla.

Vc. *pp* pizz.

Db. *pp* pizz.

920



Score for the first system, measures 917-920. The score includes parts for Timp., Perc., Narr., Hp., Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/8. The Narrator part includes the text: "To celebrate our new invention - the orchestra - let's create a piece together, using elements from the Harmony Games." The Percussion part features a continuous eighth-note triplet pattern. The string parts (Vln. 1, Vln. 2, Vla., Vc., Db.) feature triplet patterns. The Harp part (Hp.) has a single chord in the final measure.

920



Score for the second system, measures 921-925. The score includes parts for Timp., Perc., Narr., Hp., Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/8. The Narrator part includes the text: "What was that tricky beat again? Oh yeah, five! Let's kick things off with a Wind Family solo in five beats." The Percussion part features a continuous eighth-note triplet pattern. The string parts (Vln. 1, Vln. 2, Vla., Vc., Db.) feature triplet patterns. The Harp part (Hp.) has a single chord in the final measure. The Vln. 2 part includes a "div." (divisi) marking.



927

p

Fls.

mp

929 Spirited (♩=180)

Obs.

mf

Cls.
(B♭)

mp

Bsns.

mp

Timp.

Perc.

f

Hp.

f

927

929 Spirited (♩=180)

Vln. 1

f

Vln. 2

unis.

f

Vla.

f

Vc.

f

Db.

933

Fls.

Obs.

Cls.
(Bb)

Bsns.

Perc.

Hp.

933

Vln. 1

Vln. 2

Vla.

Vc.

Db.



939

Fls.

Obs.

Cl. 1
(Bb)

Cl. 2
(Bb)

Bsn. 1

Bsn. 2

Perc.

Fls.

Ob. 1

Ob. 2

Cl. 1 (Bb)

Cl. 2 (Bb)

Bsn. 1

Bsn. 2

Timp.

Perc.

f



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

Fls.

Obs.

Cls. (Bb)

Bsns.

Timp.

Perc.

Narr.

fp

f

Awesome, now strings in six!

952

Fls. *p*

Ob. 1 *p*

Cls. (Bb) *p*

Bsns.

Hns. 1 (F) 2 *p*

Hns. 3 (F) 4 *p*

Tpts. (C)

Tbns. 1 2

Btbn. Tba. *p*

Timp. *p*

Perc. *p*

Hp. *f*

952

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vc. *f* arco

Db. *f* arco

958

Fls.

Ob. 1

Cls.
(B♭)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

958

Vln. 1

Vln. 2

Vla.

Vc.

Db.



965 March (♩=120)

Perc.

Narr.

Brass, how about a famous celebratory fanfare!

969

Fls.

Ob. 1

Ob. 2

Cls.
(Bb)

Bsn. 1

Bsn. 2

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

969

Vln. 1

Vln. 2

Vla.

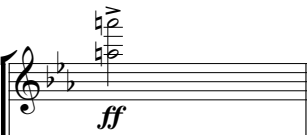
Vc.

Db.


977

Fast (♩=180)
(3+3, 2+2+2)


Fls.




Ob. 1




Ob. 2




Cls.
(B♭)




Bsn. 1




Bsn. 2



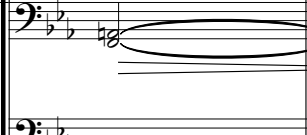
Hns. 1
(F) 2



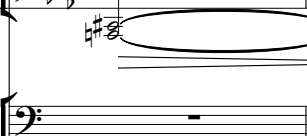
Hns. 3
(F) 4




Tpts.
(C)




Tbns. 1
2



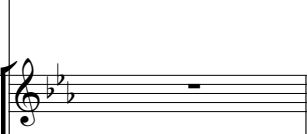
Btbn.
Tba.




Timp.



Perc.



Narr.

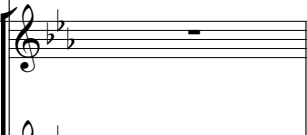


Now everyone play!

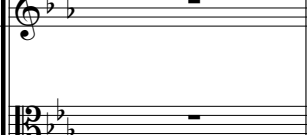
977

Fast (♩=180)
(3+3, 2+2+2)


Vln. 1




Vln. 2




Vla.



Vc.



Db.



982

Fl. 1

Fl. 2

Obs.

Cls. (Bb)

Bsn. 1

Bsn. 2

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Tbn. Tba.

Timp.

Perc.

Narr.

Hp.

986

982

986

div.

f

div.

f

f

f

f

f

unis. pizz.

f

unis. pizz.

f

pizz.

f

pizz.

f

f

990

994

Fl. 1

Fl. 2

Obs.

Cls.
(Bb)

Bsn. 1

Bsn. 2

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

Hp.

990

994

Vln. 1

Vln. 2

Vla.

Vc.

Db.

998

Fl. 1

Fl. 2

Obs.

Cls. (Bb)

Bsns.

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Timp.

Perc.

Hp.

998

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1005

Fl. 1

Fl. 2

Obs.

Cls.
(Bb)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

Narr.

Hp.

1005

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1009

1013

Fl. 1

Fl. 2

Obs.

Cls.
(Bb)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

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.

pizz.

pizz.

pizz.

1017

Fl. 1

Fl. 2

Obs.

Cls. (Bb)

Bsns.

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbn. 1

Tbn. 2

Btbn. Tba.

Timp.

Perc.

1017

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1023

1023

Fl. 1

Fl. 2

Obs.

Cls. (Bb)

Bsns.

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Hp.

1023

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Grand (♩=♩)

Grand (♩=♩)

1032

68

Fl. 1

Fl. 2

Obs.

Cls. (B \flat)

Bsns.

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Timp.

Perc.

Hp.

1027 **Grand** (♩=♩)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1032

rit.

Fl. 1

Fl. 2

Obs.

Cls. (Bb)

Bsns.

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Timp.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

fp

f

ff

p

f

ff

tr

f

rit.

Fig. 2

(C MAJ)

gliss.

gliss.

1039 A tempo (♩=180)

unis.

3.

5.

5.

3

1

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)

Narr.

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

342434

Q13

Harp



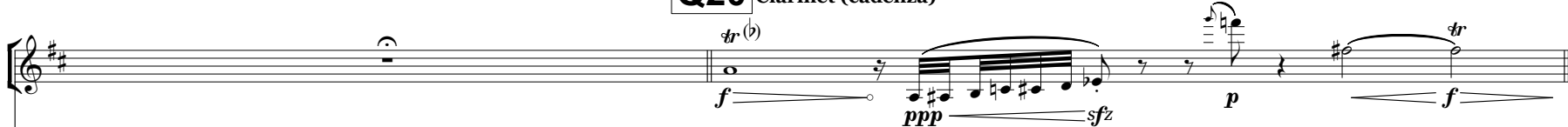


III. WINDS

Cl. 1 (Bb)

Q20

Clarinet (cadenza)



Narr.

Thank you Strings!
How about the Wind family next?

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



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



Flute (Opt.)

Q23

(♩=160)



Narr.

Do flutes like to play high and fast or low and slow?

The musical score is divided into two main sections: a "tuning" section and a "Q27" section. The instruments are arranged in a standard orchestral layout.

Instrumentation:

- Oboe (Opt.)
- Fl. 1
- Fl. 2
- Piccolo
- Ob. 1
- Ob. 2
- Cls. (Bb)
- Bsns.
- Hns. 1 (F) 2
- Hns. 3 (F) 4
- Tpts. (C)
- Tbns. 1 2
- Btbn. Tba.
- Narr.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Db.

Section 1: "tuning"

This section features a series of "tuning" marks (x) across the staves, indicating the instruments are tuning. The Oboe 1 part includes a dynamic marking of *f* (forte) and a long, sustained note.

Section 2: "Q27"

This section begins with a "Q27" marking. The Oboe 1 part continues with a long, sustained note. The other instruments play a series of notes, with some marked with "tuning" (x) and others with "3" (triplets).

Section 3: Narrator

The Narrator part includes the text: "Ah yes the oboe, who has the purest tone!"

Q46 Loud Music

[illegible]

Q46 Loud Music

Q46 Loud Music

tutti, div.

Vln. 1

f

Vln. 2

tutti

f

Vla.

tutte

f

Vc.

tutti

f

Db.

tutti

f

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 (♩=120)

Hns. 1 (F) 2

Hns. 3 (F) 4

Narr.

Oh yes, our heroic hunting horns!

4/4



Trumpet (Opt.)

Q60 (♩=120)

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpt. 1 (C)

Tpt. 2 (C)

Tbns. 1 2

Btbn. Tba.

Narr.

The trumpet that leads the charge!

4/4

Tuba (Opt.)

Q73

(♩=120)

Does the Tuba play High or Low?

VI. PERCUSSION

Our last remaining family is the percussion!

Remember, percussion is anything you can shake,

Narr. 



Q79

Score for Q79 (4/4 time):

- Timp.**: Bass clef, 4/4 time. Measures 1-5: whole rests. Measure 6: eighth-note descending scale (F4, E4, D4, C4, B3, A3) starting on F4, marked *f*. Measures 7-8: eighth-note ascending scale (A3, B3, C4, D4, E4, F4) starting on A3.
- Perc.**: Treble clef, 4/4 time. Measures 1-2: whole rest, labeled (Tambourine) with a tambourine icon. Measures 3-5: quarter-note descending scale (G4, F4, E4, D4, C4) starting on G4, labeled (Guiro). Measure 6: quarter rest, labeled (Drum Set) with a drum set icon, marked *f*. Measures 7-8: quarter-note ascending scale (C4, D4, E4, F4) starting on C4.
- Narr.**: 4/4 time. Measure 1: whole rest. Measure 2: whole note, labeled "scrape,". Measure 3: whole rest. Measure 4: whole note, labeled "or strike!".



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

(It was in six beats.)

Does anyone remember how those beats were grouped?

Narr. 



Q87 (♩.=80)

Score for Q87 (6/8 time, ♩.=80):

- Hns. 1 (F) 2**: Treble clef, 6/8 time. Measures 1-2: whole rests. Measure 3: eighth-note descending scale (F4, E4, D4, C4, B3, A3) starting on F4, marked *f*. Measures 4-5: eighth-note ascending scale (A3, B3, C4, D4, E4, F4) starting on A3. Measure 6: eighth-note descending scale (F4, E4, D4, C4, B3, A3) starting on F4.
- Hns. 3 (F) 4**: Treble clef, 6/8 time. Measures 1-2: whole rests. Measure 3: eighth-note descending scale (F4, E4, D4, C4, B3, A3) starting on F4, marked *f*. Measures 4-5: eighth-note ascending scale (A3, B3, C4, D4, E4, F4) starting on A3. Measure 6: eighth-note descending scale (F4, E4, D4, C4, B3, A3) starting on F4.
- Tpts. (C)**: Treble clef, 6/8 time. Measures 1-2: whole rests. Measure 3: eighth-note descending scale (F4, E4, D4, C4, B3, A3) starting on F4, marked *f*. Measures 4-5: eighth-note ascending scale (A3, B3, C4, D4, E4, F4) starting on A3. Measure 6: eighth-note descending scale (F4, E4, D4, C4, B3, A3) starting on F4.
- Tbns. 1 2**: Bass clef, 6/8 time. Measures 1-2: whole rests. Measure 3: eighth-note descending scale (F3, E3, D3, C3, B2, A2) starting on F3, marked *f*. Measures 4-5: eighth-note ascending scale (A2, B2, C3, D3, E3, F3) starting on A2. Measure 6: eighth-note descending scale (F3, E3, D3, C3, B2, A2) starting on F3.
- Btbn. Tba.**: Bass clef, 6/8 time. Measures 1-2: whole rests. Measure 3: eighth-note descending scale (F3, E3, D3, C3, B2, A2) starting on F3, marked *f*. Measures 4-5: eighth-note ascending scale (A2, B2, C3, D3, E3, F3) starting on A2. Measure 6: eighth-note descending scale (F3, E3, D3, C3, B2, A2) starting on F3.
- Timp.**: Bass clef, 6/8 time. Measures 1-6: eighth-note descending scale (F4, E4, D4, C4, B3, A3) starting on F4, marked *f*.
- Perc.**: Treble clef, 6/8 time. Measures 1-6: eighth-note descending scale (F4, E4, D4, C4, B3, A3) starting on F4, marked *f*.
- Hp.**: Treble and Bass clefs, 6/8 time. Measures 1-2: whole rests. Measure 3: eighth-note descending scale (F4, E4, D4, C4, B3, A3) starting on F4, marked *f*. Measures 4-5: eighth-note ascending scale (A3, B3, C4, D4, E4, F4) starting on A3. Measure 6: eighth-note descending scale (F4, E4, D4, C4, B3, A3) starting on F4.

Q93

Fls. *f*

Ob. 1 *f*

Ob. 2 *f*

Cls. (Bb) *f*

Bsns. *f*

Hns. 1 (F) 2

Hns. 3 (F) 4

Tpts. (C)

Tbns. 1 2

Btbn. Tba.

Timp.

Perc. *f*

Hp.

Q93

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

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, and strings. The notation is in standard musical notation, with staves for each instrument. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with some measures containing rests. Dynamic markings such as *p* (piano), *ff* (fortissimo), and *f* (forte) are used to indicate the volume of the music. The instruments listed on the left include Fls. (Flutes), Obs. (Oboes), Cls. (B) (Clarinets in Bb), Bsns. (Bassoons), Hns. 1 (F) 2 (Horns in F), Hns. 3 (F) 4 (Horns in F), Tpts. (C) (Trumpets in C), Tbns. 1 2 (Trombones), Btbn. Tba. (Tuba), Timp. (Timpani), Perc. (Percussion), Vln. 1 2 (Violins), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score is a page from a larger work, as indicated by the page number 10 in the bottom right corner.

Fls.

Obs.

Cls.
(Bb)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

ff

f

sfz

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)

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.)

Narr. □

Q118

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

Fls.

Obs.

Cls.
(B♭)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbn. 1

Tbn. 2

Btbn.
Tba.

Timp.

Perc.

Hp.

Q118

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

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fls.

Obs.

Cls.
(B)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbns. 1
2

Btbn.
Tba.

Timp.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Q140

$$(3+3, 2+2+2)$$

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, and strings. The notation is in standard musical notation, with staves for each instrument. The score includes dynamic markings such as *fp* (fortissimo piano) and *f* (forte). A section of the score is labeled **Q140**, which is highlighted with a red box. The score is written in a key signature of one flat (B-flat) and a time signature of 6/8. The instruments listed on the left side of the score are: Fl. 1, Picc., Obs., Cls. (Bb), Bsns., Hns. 1 (F) 2, Hns. 3 (F) 4, Tpts. (C), Tbn. 1, Tbn. 2, Btbn. Tba., Timp., Perc., Hp., Vln. 1, Vln. 2, Vla., Vc., and Db. The score is written in a standard musical notation, with staves for each instrument. The score includes dynamic markings such as *fp* (fortissimo piano) and *f* (forte). A section of the score is labeled **Q140**, which is highlighted with a red box. The score is written in a key signature of one flat (B-flat) and a time signature of 6/8.

Fl. 1

Picc.

Obs.

Cls.
(Bb)

Bsns.

Hns. 1
(F) 2

Hns. 3
(F) 4

Tpts.
(C)

Tbn. 1

Tbn. 2

Btbn.
Tba.

Timp.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

grm

gliss.

gliss.

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

- Fl. 1
- Picc.
- Obs.
- Cls. (Bb)
- Bsns.
- Hns. 1 (F) 2
- Hns. 3 (F) 4
- Tpts. (C)
- Tbn. 1
- Tbn. 2
- Btbn. Tba.
- Timp.
- Perc.
- Hp.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Db.

The score is written in 6/8 and 2/4 time signatures, with a key signature of one sharp (F#). The music is marked with "ff" (fortissimo) and includes dynamic markings like "ff" and "ff". The score is written in a standard musical notation with staves for each instrument. The page number 8 is visible in the top left corner.