

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

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

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

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# MATHEMUSICA!!

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

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

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

## **DURATION**

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

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

## **NARRATION**

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

## **VISUALS**

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

## **LIGHTING**

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

## **OPTIONAL Q&A**

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

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

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

## **OPTIONAL TEACHER MATERIALS**

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

## **EPISODES FORMAT**

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

## **ORCHESTRAL PARTS**

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

# INSTRUMENTATION

Full Orchestra

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

Chamber Orchestra

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

# PERCUSSION LIST and KEY

## Timpani + 2

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

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

Drumset

Bass/Kick Drum\*

Toms

Snare Drum\*

Hi-hat

Cymbals\*\*

Triangle\*\*\*

Mark Tree

Tambourine

shakehit

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

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

Glockenspiel

Agogo Bells

Whistle

Slide Whistle

Susp. Cym. bowed

Tam-Tam

Wood Blocks

Guiro

Rain Stick





# The Harmony Games

for Full Orchestra

INTRODUCTION

Brisk (♩=144)

Yaniv Segal

Flute 1

Flute 2/Piccolo

Oboes 1/2

Clarinets in B♭ 1/2

Bassoons 1/2

Horns in F 1/2

Horns in F 3/4

Trumpets in C 1/2

Trombones 1/2

Bass Trombone  
Tuba

Timpani

Drum Set

Percussion 1

Percussion 2

Narrator

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

Harp

Violin 1

Violin 2

Viola

Violoncello

Double Bass

[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*

This musical score page contains measures 15 through 17. The instrumentation includes:

- Fl. 1**: Flute 1, measures 15-17.
- Picc.**: Piccolo, measures 15-17.
- Ob. 1/2**: Oboe 1 and 2, measures 15-17.
- Cl. (Bb) 1/2**: Clarinet in Bb 1 and 2, measures 15-17.
- Bsn. 1/2**: Bassoon 1 and 2, measures 15-17.
- Hn. (F) 1/2**: Horn in F 1 and 2, measures 15-17.
- Hn. (F) 3/4**: Horn in F 3, 4, and 5, measures 15-17.
- Tpt. (C) 1/2**: Trumpet in C 1 and 2, measures 15-17.
- Tbn. 1/2**: Trombone 1 and 2, measures 15-17.
- Btbn. Tba.**: Baritone Trombone and Tuba, measures 15-17.
- Timp.**: Timpani, measures 15-17.
- Perc. 1**: Percussion 1, measures 15-17.
- Perc. 2**: Percussion 2, measures 15-17.

The score features various dynamics including *p* (piano), *f* (forte), *fp* (fortissimo piano), and *l.v.* (lento vivace). The percussion section includes a **Suspended Cymbal** and a **(dr-set)** (drum set) in measure 17.

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

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

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.

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

*p*

*pizz.*

*p poco a poco cresc.*

*arco*

*p*

*pizz.*

*p poco a poco cresc.*

*arco*

*p*

*pizz.*

*p poco a poco cresc.*

*arco*

*p*

*pizz.*

*p poco a poco cresc.*

*arco*

25

Fl. 1

*p*

*poco a poco cresc.*

*f*

Picc.

*p*

*cresc.*

*f*

Ob. 1  
2

*p*

*poco a poco cresc.*

*mf cresc.*

*f*

a2

Cl. (Bb) 1  
2

*p*

*poco a poco cresc.*

*p poco a poco cresc.*

*f*

a2

Bsn. 1  
2

*p*

*poco a poco cresc.*

*p poco a poco cresc.*

*f*

2.  
1. *f*

Hn. (F) 1  
2

*p*

*poco a poco cresc.*

*f*

Hn. (F) 3  
4

*p*

*mf cresc.*

*f*

a2

Tpt. (C) 1  
2

*p*

*poco a poco cresc.*

*f*

Tbn. 1  
2

*f*

Btbn.  
Tba.

*f*

a2

Timp.

*f*

Perc. 1

*f*

Perc. 2

Hp.

*p poco a poco cresc.*

*f*

25

Vln. 1

*p poco a poco cresc.*

*f*

Vln. 2

*p poco a poco cresc.*

*f*

Vla.

*f*

Vc.

*f*

Db.

*f*

29

This musical score page (7) features a variety of instruments including woodwinds, brass, percussion, and strings. The woodwind section includes Flute 1, Piccolo, Oboe 1 and 2, Clarinet in B-flat 1 and 2, Bassoon 1 and 2, Horns in F 1 and 2, Horns in F 3 and 4, Trumpets in C 1 and 2, Trombones 1 and 2, Baritone/Euphonium, and Tuba. The percussion section includes Timpani, Percussion 1, and Percussion 2. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and includes various musical notations such as notes, rests, slurs, and articulation marks. The woodwinds and brass sections have complex parts with many slurs and ties. The percussion section has a steady rhythm. The string section has a more melodic and harmonic role.

Fl. 1

Picc.

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

35

Vln. 1

Vln. 2

Vla.

Vc.

Db.

dim.



42

45

Hn. (F)  
1  
2

Tpt. (C)  
1  
2

Timp.

Perc. 1

Narr.

3

*pp*

*pp*

*pp*

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

42

45

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pp*

*pp*

*pp*

pizz.  
*pp*

pizz.  
*pp*

pizz.  
*mp*

pizz.  
*mp*

48

Tri.

Perc. 1

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

2  
4

3  
4

These families  
were the:

Shimmering  
Strings

pizz.  
*mp*

pizz.  
*mp*

*mp*

*mp*

*mp*

64

Fl. 1  
2  
*mf*

Ob. 1  
2  
*mf*

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

Bsn. 1  
2  
*mf*

67

*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

*f*

*mf*

*f*

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

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

This musical score is for a piece titled "The Battle of the Frogs". It is written for a large ensemble, including woodwinds, brass, percussion, strings, and a narrator. The score is divided into two main sections: measures 1-81 and measures 82-84.

**Measures 1-81:**

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in C 1 & 2, Trombone 1 & 2, Baritone/Euphonium, and Tuba.
- Brass:** Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in C 1 & 2, Trombone 1 & 2, Baritone/Euphonium, and Tuba.
- Percussion:** Timpani, Drum Set, Percussion 1, and Percussion 2.
- Strings:** Violin 1, Violin 2, Viola, Violoncello, and Double Bass.
- Narrator:** The narrator's part is written in a large, bold font, indicating a significant role in the piece.

**Measures 82-84:**

- Section 82:** The section begins with a measure number box containing "82". The music continues with various instruments playing.
- Section 84:** The section begins with a measure number box containing "84" and the title "BATTLE". The music continues with various instruments playing.

**Key Features:**

- Tempo:** The tempo is marked "Allegro" in a large, bold font.
- Key Signature:** The key signature is one flat (Bb), indicated by a flat symbol on the B line of the first staff.
- Time Signature:** The time signature is 4/4, indicated by a "4" over a "4".
- Dynamic Markings:** The score includes dynamic markings such as "p" (piano) and "f" (forte).
- Rehearsal Marks:** The score includes rehearsal marks for measures 82 and 84.



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.

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

92

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This block contains the musical notation for measures 92 through 95 for the string section. The measures are divided into four measures by bar lines. The time signature changes from 2/4 to 3/4 and then to 4/4. The instruments include Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics such as *p*, *f*, and *ff* are indicated. The strings play a consistent melodic line throughout the measures.

Fl. 1  
 Ob. 1  
 Cl. (Bb) 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.

96 98 96 98

Listen to the winds launching shrieking volleys!

*p* *mf* *p* *mf*

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♭) 1/2  
 Bsn. 1/2  
 Timp.  
 Perc. 1  
 Hp. *8va*  
 8

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*

144

147

Fl. 1 2

Ob. 1 2

Cl. (B $\flat$ ) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Detailed description: This block contains the musical notation for measures 147 through 150 for the woodwind and percussion sections. The Flute 1 and 2 parts are mostly rests, with some activity in measure 149. The Oboe 1 and 2 parts have a melodic line starting in measure 148. The Clarinet in B-flat 1 and 2 parts have a similar melodic line. The Bassoon 1 and 2 parts have a lower melodic line. The Horns in F 1 and 2, and 3 and 4, have a melodic line starting in measure 148. The Trumpet in C 1 and 2 parts have a melodic line starting in measure 149. The Trombone 1 and 2 parts are mostly rests. The Baritone/Euphonium and Tuba parts are mostly rests. The Timpani part has a rhythmic pattern in measure 147 and 150. The Percussion 1 and 2 parts have a rhythmic pattern in measure 148 and 150. The Harp part is mostly rests.

147

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for measures 147 through 150 for the string section. The Violin 1 and 2 parts have a melodic line starting in measure 148. The Viola part has a melodic line starting in measure 148. The Violoncello and Double Bass parts have a melodic line starting in measure 148. The Violin 1 and 2 parts have a melodic line starting in measure 148. The Viola part has a melodic line starting in measure 148. The Violoncello and Double Bass parts have a melodic line starting in measure 148. The Violin 1 and 2 parts have a melodic line starting in measure 148. The Viola part has a melodic line starting in measure 148. The Violoncello and Double Bass parts have a melodic line starting in measure 148.

152

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

This block contains the musical notation for measures 152 through 155 for the woodwind and percussion sections. The Flute 1 and Oboe 1 parts begin in measure 152 with a melodic line, marked with a breath mark and a key signature change to B-flat. The Clarinet in B-flat and Bassoon parts also have melodic lines. The Horns in F and Trumpets in C are silent in measures 152-154 but enter in measure 155 with a rhythmic pattern. The Trombones and Baritone/Euphonium parts have a rhythmic accompaniment. The Timpani part has a rhythmic pattern. The Percussion 1 part has a rhythmic pattern. The Percussion 2 part is silent. The Harp part is silent.

152

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This block contains the musical notation for measures 152 through 155 for the string section. The Violin 1 part has a melodic line. The Violin 2 part has a melodic line. The Viola part has a melodic line. The Violoncello part has a melodic line. The Double Bass part has a melodic line. The string section enters in measure 155 with a rhythmic pattern, marked with the word '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, Tuba, Timpani), percussion (Percussion 1 and 2), harp, and strings (Violins, Viola, Violoncello, Double Bass). The music is written in a complex, multi-measure format with various time signatures (3/4, 2/4, 4/4) and dynamic markings (f, p, ff, sfz). The woodwinds and strings play prominent melodic and harmonic roles, while the brass and percussion provide rhythmic support and texture. The harp plays a steady accompaniment. The overall mood is dramatic and intense, as indicated by the frequent use of fortissimo (ff) and sforzando (sfz) markings.

159

163

Fl. 1  
2

1. *f*

*mf*

Ob. 1  
2

1. *f*

*dim.*

*p*

Cl. (Bb) 1  
2

1. *f*

*dim.*

*p*

Bsn. 1  
2

1. *mf*

Hn. (F) 1  
2

*f*

*dim.*

*p*

Tpt. (C) 1  
2

1. *f*

*mf*

*p*

Tbn. 1  
2

*f*

*mf*

Btbn.  
Tba.

Tba.

Timp.

*mf*

*p*

Perc. 1

Perc. 2

Narr.

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

Hp.

159

163

Vln. 1

pizz. *f*

*dim.*

*p*

Vln. 2

pizz. *f*

*dim.*

*p*

Vla.

pizz. *f*

*dim.*

*p*

Vc.

pizz. *f*

*dim.*

*p*

Db.

pizz. *f*

*dim.*

*p*



168

Fl. 1 2 (1.)

Ob. 1 2 (1.)

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

Bsn. 1 2 (1.)

Hn. (F) 1 2 a2 via sord.

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

Tbn. 1 2 1. via sord.

Btbn. Tba. (Tba.)

Timp.

Perc. 1

Perc. 2 sponge *p*

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

Hp. hit strings *sfz*

168

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

Vln. 2

Vla.

Vc.

Db. *f*

177

Cl. (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

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. in F 3

Hn. in F 4

Tpt. (C) 1  
2

Tbn. 1

Tbn. 2

Btbn.  
Tba.

Timp.

Narr.

Hp.

187

1.  $p$  3

1.  $p$  3

1.  $p$

$f$

senza sord.  $f$  3

senza sord.  $f$

senza sord.  $f$

$f$

$f$

5  $\frac{5}{4}$  Every Harmony Games had a special theme.  $\frac{4}{4}$

$p$

183

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tutti, arco  $f$

arco  $f$

arco  $f$

arco  $f$

arco  $f$

187

$p$

$p$

$p$

$f$

191 Habanera

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Narr.

Hp.

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

(1.)

*p*

3

1.

*p*

4/4

3/4

4/4

4/4

4/4

191 Habanera

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div. 1 solo on top

altri, pizz.

pizz.

*mf*

*mf*

pizz.

*mf*

4/4

3/4

4/4

4/4

4/4



195

Bsn. 1 2

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Guero

div. 1 solo on top

*mf* schmaltsy

behind bridge, *sfz* heavy pressure

(sim.)

3

3

4/4

4/4

4/4

4/4

4/4

201

(1.)

Bsn. 1  
2

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Bsn. 1  
2

Perc. 2

Narr.

(wide vib.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

208 Dance Party (♩=144)

Perc. 1

Agogo Bells + Whistle

Perc. 2

*f*

213

Perc. 1

Perc. 2

Narr.

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



218 March (♩=120)

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

*p*

*mf*

*f*

*p secco*



224

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Last Games, the theme was Music and Weather.

The Strings came up with a beautiful sunshiny melody:

229 Pastoral (♩=108)

Fl. 1

Fl. 2

Ob. 1  
2

Cl. (B♭) 1  
2

Bsn. 1  
2

Hp.

229 Pastoral (♩=108)

Vln. 1

Vln. 2

Vla.

Vc.

Db.



235 Rain

ca 4-5"

Perc. 1

Perc. 2

Narr.

brushes

Rain Stick

The Percussion worked on a rainy number,

But the Woodwinds' tornado music literally blew everyone away.

236 Tornado (♩=144)

Fl. 1

*f*

Picc.

*f*

Ob. 1

*f*

Ob. 2

*f*

Cl. 1

*f*

Cl. 2

*f*

Bsn. 1

*f*

Bsn. 2

*f*

Hn. (F) 1

*p* — *sfz*

Hn. (F) 2

*p* — *sfz*

Hn. (F) 3

*p* — *sfz*

Hn. (F) 4

*p* — *sfz*

Tpt. (C) 1

*p* — *sfz*

Tpt. (C) 2

*p* — *sfz*

Tbn. 1

*p* — *sfz*

Tbn. 2

*p* — *sfz*

Btbn.

*p* — *sfz*

Tba.

*p* — *sfz*

a2  
air through the instrument

a2  
air through the instrument

a2  
air through the instrument

a2  
air through the instrument

a2  
air through the instrument

a2  
air through the instrument

236 Tornado (♩=144)

Vln. 1

Vln. 2

Vla.

Vc.

Db.



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

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sticks



The musical notation for sticks 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

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Instrument	Measure 241	Measure 242	Measure 243
Violin 1	Whole Rest	Half Note G <sub>2</sub>	Half Note G <sub>2</sub>
Violin 2	Whole Rest	Half Note G <sub>2</sub>	Half Note G <sub>2</sub>
Viola	Whole Rest	Half Note G <sub>2</sub>	Half Note G <sub>2</sub>
Violoncello	Whole Rest	Half Note G <sub>2</sub>	Half Note G <sub>2</sub>
Double Bass	Whole Rest	Half Note G <sub>2</sub>	Half Note G <sub>2</sub>

245Stealthy♩=72

249

Fl. 12

spoken: huh?

*p*

Ob. 1

spoken: huh?

*p*

Ob. 2

spoken: huh?

*p*

Cl. 1

spoken: huh?

*p*

Cl. 2

spoken: huh?

*p*

Bsn. 1

spoken: huh?

*p*

Bsn. 2

spoken: huh?

*p*

Hn. (F) 12

spoken: huh?

Hn. (F) 34

spoken: huh?

Tpt. (C) 12

spoken: huh?

Tbn. 12

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?

*p*

245Stealthy♩=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

Narr.

The families were in a panic.

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

260

Brisk (♩=144)

263

Fl. 1

Fl. 2

Ob. 1  
2

Cl. (B♭) 1  
2

Bsn. 1

Bsn. 2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

260

Brisk (♩=144)

263

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(Announcer:)  
Alright everyone, time  
is UP.

Introduce your  
instruments,

Explain your math  
concepts,

pizz.  
p  
pizz.  
p  
pizz.  
p  
pizz.  
p  
pizz.  
p

Fl. 1

Fl. 2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn. 1

Bsn. 2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Timp.

Perc. 1

Perc. 2

Glockenspiel

Narr.

and then perform your Magnificent Melodious Mathematical Music!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

STRINGS  
271 Brisk (♩=144)

269

Perc. 2

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Let the Harmony Games Begin!

First up will be the String Family.

(glsp.)

*f*

arco

*fp*

arco

*fp*

Perc. 2

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

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

div.

*f*

div.

*f*

div.

*f*

arco

*fp*

arco

*fp*

*f*

*f*



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.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

musical score for rehearsal mark 275



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 rehearsal mark 277

284

288

291

Fl. 1

Ob. 1

Cl. (B $\flat$ )

Bsn. 1

Hn. (F) 1

Hn. (F) 3

Tpt. (C) 1

Tbn. 1

Btbn. Tba.

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The viola is larger and has a deeper sound

*mf*

*p*

*f* *sole*

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

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*p*

*p*

*p*

*p*

*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.

*f*

Drum Set

Perc. 1

*f*

Vln. 1

*ff*

Vln. 2

*ff*

Vla.

*ff*

Vc.

*ff*

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.

348



352

353 Harp  
L'istesso tempo (♩=144)

Narr.

Did I introduce everyone in the String family?

No?

Whom did I forget?

Oh yeah!  
The Harp!

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

Hp.

*spoken: "ahem"*

*f solo*



357

Hp.



363

Right, the bow!

364

Narr.

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

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

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

Hp.

Vln. 1

*raise bow up high*

Vln. 2

*raise bow up high*

Vla.

*raise bow up high*

Vc.

*raise bow up high*

Db.

*raise bow up high*

367

371

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.  
mp

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 LOUD!

Hp. *f*

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vc. *f* arco

Db. *f*

=

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

Hp. *ff*

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

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

Vla. *sfz* *pp* *ff*

Vc. *sfz* *pp* *ff*

Db. *sfz* *pp* *ff*

389

Is that a melody?

Narr.   |                      |                      |                      |                      |

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

390

The musical score for measures 389 and 390 is as follows:

- Measure 389:**
  - Narrator:** A single note (C4) followed by a rest.
  - Piano (Hp.):** Treble and bass staves. Treble: C4 (quarter), Bb4 (quarter), tied. Bass: C4 (quarter), Bb4 (quarter), tied.
- Measure 390:**
  - Violin 1 (Vln. 1):** Treble clef. C4 (quarter), Bb4 (quarter), tied. Then: V (quarter), Bb4 (quarter), tied.
  - Violin 2 (Vln. 2):** Treble clef. C4 (quarter), Bb4 (quarter), tied. Then: V (quarter), Bb4 (quarter), tied.
  - Viola (Vla.):** Alto clef. C4 (quarter), Bb4 (quarter), tied. Then: IV (quarter), Bb4 (quarter), tied.
  - Violoncello (Vc.):** Bass clef. C4 (quarter), Bb4 (quarter), tied. Then: IV (quarter), Bb4 (quarter), tied.
  - Double Bass (Db.):** Bass clef. C4 (quarter), Bb4 (quarter), tied. Then: IV (quarter), Bb4 (quarter), tied.

395

We'd like to keep adding more...

Narr.

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

44

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



397

Whoa that flew by!

Narr.

Did anyone catch that?

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Any guesses?

399

401

Narr.

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

Remember to count the notes you hear!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



404

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

Narr.

12! EXCELLENT! | | | |

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

408

411

Narr.

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

Here's the first four:

Let's add four more!

And four more makes twelve!

Hp.

*f* *mf*

Vln. 1

*f* *mf*

Vln. 2

*f* *mf*

Vla.

*f* *mf*

Vc.

*f* *mf*

Db.

*f* *mf*



416

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

Narr. 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*

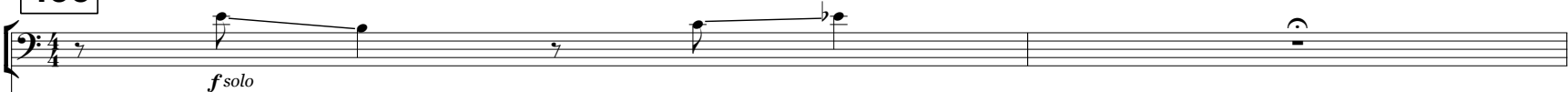
pizz.

*p*



433

Tbn. 1



*f solo*

Narr.

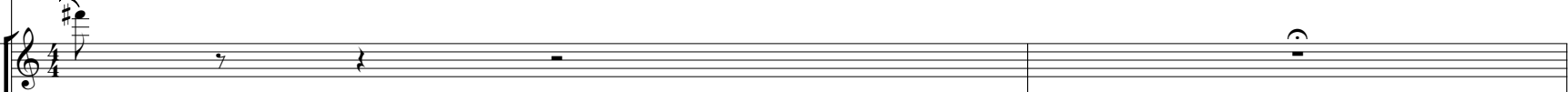
4

4

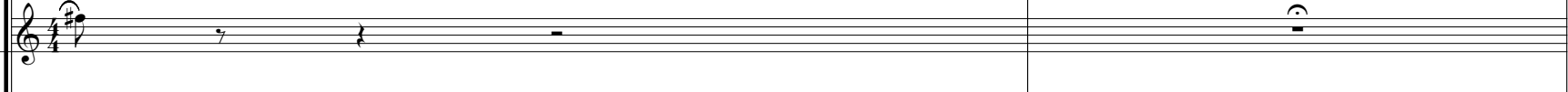
Hey! Who was that?  
The Trombone?

Why, I didn't know you could glissando!


Vln. 1



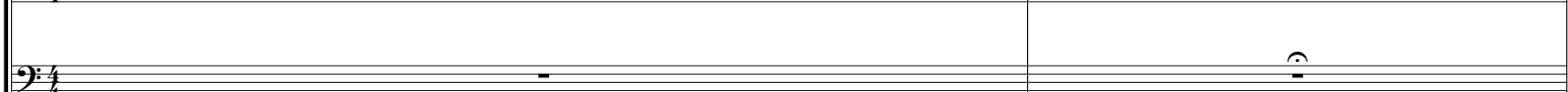
Vln. 2




Vla.



Vc.




Db.





435

Cl. 1



*p cresc.*

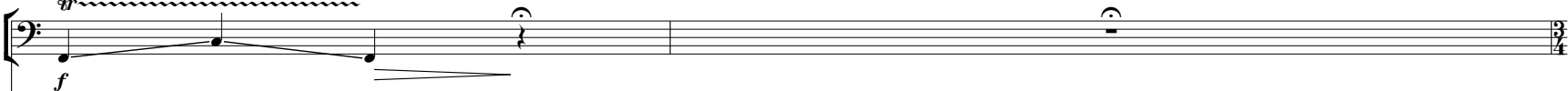
Narr.

And the clarinet too?  
What's going on?



437

Timp.



*f*

Narr.

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?

[illegible]

445

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.

*mf* *bend* *mp* *bend* *mf* *bend* *f* *pp* *gliss.* *gliss.* *gliss.* *gliss.*

445

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in treble clef. Viola (Vla.) is in alto clef. Violoncello (Vc.) and Double Bass (Db.) are in bass clef. The score shows a 6-measure excerpt with various musical notations including notes, rests, and slurs.

Exquisite!

How about a round of applause  
for the String Lullaby?

## 454 | Whimsical (♩=104)

The first system of the musical score features six staves. The Percussion 1 staff (Perc. 1) is in 4/4 time and contains a triangle sound effect marked with a triangle symbol and the instruction *p*. The Narrator staff (Narr.) contains two lines of text: "(Narrator:) The Elders were not pleased that other instruments joined in with the Strings, but at least no lasting harm seemed to be done..." and "(Announcer:) Next up in the Harmony Games Mathematica Edition is the Woodwind Family!". The Violin 1 staff (Vln. 1) is in 4/4 time and contains a pizzicato (pizz.) instruction and a *p* dynamic marking. The Violin 2 staff (Vln. 2) is in 4/4 time and contains a pizzicato (pizz.) instruction and a *p* dynamic marking. The Viola staff (Vla.) is in 4/4 time and contains a pizzicato (pizz.) instruction and a *p* dynamic marking. The Violoncello staff (Vc.) is in 4/4 time and contains a pizzicato (pizz.) instruction and a *p* dynamic marking. The Double Bass staff (Db.) is in 4/4 time and contains a pizzicato (pizz.) instruction and a *p* dynamic marking. The key signature is one flat (Bb) and the time signature is 4/4.

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!

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

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?

469

Violins 1 & 2, Viola, Violoncello, Double Bass

First system of the score, measures 1-3. The strings play a rhythmic pattern of eighth notes. The first measure is marked *f* (whistling), the second *p*, and the third *sfz*.

472

Fl. 1 2

Ob. 1 2

Cl. (B $\flat$ ) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Tbn. 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

hit strings

(a2)

(a2)

(a2)

(a2)

(a2)

(a2)

(hit strings)

472

Vln. 1

Vln. 2

Vla.

Vc.

Db.

476

Fl. 12

Ob. 12

Cl. (B♭) 12

Bsn. 12

Hn. (F) 12

Hn. (F) 34

Tpt. (C) 12

Tbn. 12

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

479

Aviary (♩=104)

WOOHOO! Congratulations, you have  
all become honorary woodwind family  
members!

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 *dim.* *tr* *tr* *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 $\flat$ )<sub>1</sub><sub>2</sub>

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

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.

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

This page contains the first system of a musical score, measures 1 through 3. The instrumentation includes Flute 1, Piccolo, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, and Percussion 1. The key signature is B-flat major (two flats). The time signature is 4/4. The percussion part features a steady pattern of eighth notes marked with '+' signs. The woodwinds have various melodic and harmonic lines, with some notes beamed together. The Flute 1 part has a complex, fast-moving line in the first measure.



Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Perc. 1

This page contains the second system of a musical score, measures 4 through 6. The instrumentation remains the same. The key signature is B-flat major. The time signature is 4/4. The percussion part continues with the same eighth-note pattern. The woodwinds show dynamic markings: 'cresc.' (crescendo) for Piccolo, Oboe 1, Oboe 2, and Clarinet 1 in measures 4 and 5, and 'f' (forte) for all woodwinds in measure 6. The Flute 1 part continues its complex line. The Bassoon 1 part has a 'cresc.' marking in measure 4.

508

Fl. 1

Picc.

Ob. 1  
2

Cl. (B♭) 1  
2

Bsn. 1  
2

Perc. 1

cheeky

f

cheeky

f

cheeky

f

cheeky

f

cheeky

f

+

2.  
1.

1.  
2.

a2

2/2

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!

2/2



510 Regal (♩=80)

Bsn. 1  
2

Narr.

mf

mf

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. (B♭) 1  
2

Bsn. 1  
2

Narr.

mf

mf

mp

mp

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

These elements combine to create  
something called POLYPHONY!

Ob. 1 2 *mf*

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

Bsn. 1 2 *mp*

Narr.

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



531

Fl. 1 2 *mf*

2. Flute *mp*

Ob. 1 2 *mp*

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

Bsn. 1 2 *mp*



538

Fl. 1 2

Ob. 1 2 (1.)

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

Bsn. 1 2

Tpt (B $\flat$ ) 1

Narr.

plunger mute senza sord.

wah wah wah wah

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 (♩=80, ♩=♩)

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

Hp.

Vln. 1 pizz.

Vln. 2 pizz.

Vla. pizz.

Vc. pizz.

Db. pizz.



545

Timp.

Perc. 1

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



549

Hn. (F)

Hn. (F)

Tpt. (C)

Tbn.

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.

shake  
*mf* hit

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

*cresc.*

*f*

*cresc.*

568

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

*p cresc.*

arco

*p cresc.*

arco

*mf cresc.*

arco

*mf cresc.*

arco

*mf cresc.*

*f*

*f*

*f*

*f*

*f*

*f*

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*



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! Yeah  
Woodwinds!

We are COOL composers!

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

587 Ominous (♩=104)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1 2 (1.)

Ob. 1 2 (1.)

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

Bsn. 1 2 (1.) 3

Hn. (F) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

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

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

Vc.

Db.

593 BRASS Fanfare (♩=120)

596

Hn. (F) 1 2 ord. f

Hn. (F) 3 4 ord. f

Tpt. (C) 1 2 ord. f

Tbn. 1 2 ord. f

Btbn. Tba. ord. f

Timp. ord. p

Perc. 1 p

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

Our Brass Family is AMAZING!

599

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

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



603 March

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

WIN, WIN!



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

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

611

Tuba

wood

pp

p

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

mf

614

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Tba.

Btbn. Tba.

Timp.

Perc. 1

Hp.

*sfz*

*a2*

*1.*

*2.*

*f*

*f solo*

*+*

[illegible]

620 Horns

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.

620 Horns

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

Hn. (F)  
3  
4

Tpt. (C)  
1  
2

Tbn. 1  
2

Btbn.  
Tba.

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

Hn. (F)  
3  
4

Tpt. (C)  
1  
2

Tbn. 1  
2

Btbn.  
Tba.

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.

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.

2  
4

|

652

654

Bsn. 1  
2

1.

*mf*

Hn. (F) 1  
2

*f*

*mf*

Hn. (F) 3  
4

*f*

*mf*

Tpt (B♭) 1

*f solo*

Tpt (B♭) 2

*f*

(a2)

Tbn. 1  
2

*mf*

Btbn.  
Tba.

*f*

*mf*



660

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt (B♭) 1

Tpt (B♭) 2

Tbn. 1  
2

Btbn.  
Tba.

Hp.

660

Vln. 1

*p*

Vln. 2

*p*

Vla.

*p*

Vc.

*p*

Db.

*p*



662

stick clicks

Perc. 1

Did you feel the beats?

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

Narr.

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

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

One two rea - dy go!

666

668

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")

[illegible]

676 Faster (♩=120)

680

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Narr.

Hp.

sim.

One two rea - dy go!

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

676 Faster (♩=120)

680

Vln. 1

Vln. 2

Vla.

Vc.

Db.

682

Fl. 1 2 *mf*

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

Bsn. 1 2

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

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

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

Tbn. 1 2 *mf* (1.)

Tba. *mf*



688

Hn. (F) 1 2

Hn. (F) 3 4 (1.)

Tpt. (C) 1 2 (1.)

Tbn. 1 2

Tba.

Fantastic!

Narr.



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

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

3/4

Hp.

*p*

688

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

690 Lilting (♩.=54)

693

690 Lilting (♩.=54)

693

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Tba.

*mf*

*f solo*

*f*

1.

*mf*

1.

*mf*

699

699

699

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*p*

*p*

*p*

*p*

*p*

*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.



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

723

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

742

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1

Tbn. 2

Btbn. Tba.

*mf*

*f*

*mf*

*mf*

*mf*



750 Sombra (♩=80)

750 Sombra (♩=80)

Cl. 1

Bsn. 1

*p*

*p*

Narr. □ But how do we play in Five?

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

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

Vla.

Vc.

Db.

1. solo

*p*

1. solo

pizz.

1. solo

*p*



Cl. 1

Bsn. 1

Narr. □

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

Like this: 3/4

Vla.

Vc.

Db.

755 Hopeful (♩=160)

Hp. *p*

Vln. 1 1. solo *mf*

Vln. 2 pizz. *p*

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

Vc. tutti, pizz. *p*

Db. tutti (pizz.) *p*



762 Brass Finale (♩=160)

Perc. 1

Drum Set

*mf*

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

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

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

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

5  
4

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

764

766

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

764

766

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

770

Vln. 1

tutti

*f*

Vln. 2

arco

*f*

Vla.

*f*

div. arco

Vc.

*f*

arco

Db.

*f*

div.

*mf*

div.

*mf*

*f*

unis.

*mf*

*mf*

102

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

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

(Narrator:)  
The Elders were getting annoyed. They couldn't understand this WACKY music and couldn't understand why families were helping each other in a competition.

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

Vln. 1

col legno

p

Vln. 2

col legno

p

Vla.

col legno

p

Vc.

col legno

p

Db.

high harmonic glissandi

p

Vamp

Vamp

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



PERCUSSION

781

In tempo (♩=144)

Timp.

Perc. 1

Guiro + Hi-hat

f

3

3

3

Narr.

King Malletz got up and said:

(King Malletz:)

We are the Percussion Family.

787 A little slower (♩=108)

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



790

Timp.
Perc. 2
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

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



797 In tempo (♩=144)

801

Timp.
Perc. 1
Drum Set



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 triplets. 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.

826

829

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

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.



841

Vln. 1

2



Vla.



Vc.



Db.



845 Dramatic

Perc. 1

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sponge

*pp*

tutti, arco

*f*

pont.

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

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

*f*

*pp*



Perc. 1

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(pont.)

ord.

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


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

(pont.)

ord.

851 Grouping (♩.=80)

Perc. 1



Narr.

King Malletz said:

Let's start with six repeated notes.


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

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

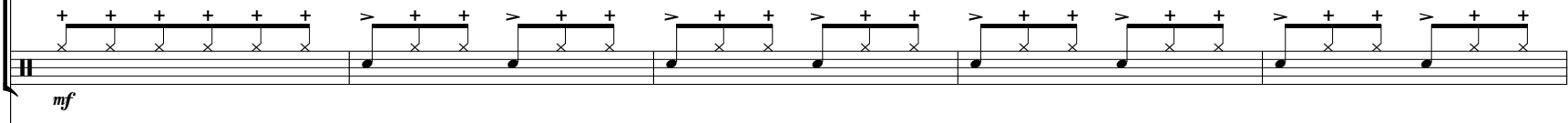
What does grouping six notes as 3+3 sound like?

853 (3+3)

Timp.



Perc. 1




Narr.

(spoken/whispered, with stress on accented notes)


1 - 2 - 3    4 - 5 - 6    (etc.)

859 (2+2+2)

Timp.



Perc. 1



Narr.

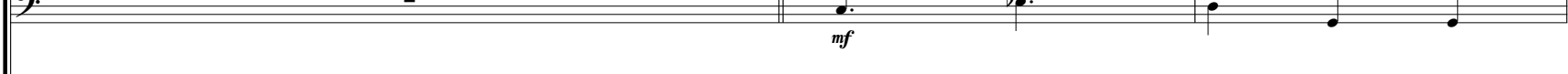
How about 2+2+2?

Let's listen to 2+2+2!


1 - 2    3 - 4    5 - 6    (etc.)

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

Timp.



Perc. 1




Narr.

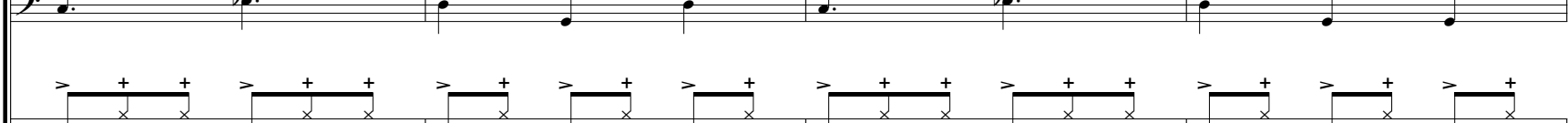
For our final demonstration, we are going to take six beats and alternate groups of 3+3 and 2+2+2

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

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

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. <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

Hp.

*molto secco*

*f*

*f*

*f*

*f*

*f*

*f*

893

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*molto secco*

*molto secco*

*pizz.*

*molto secco*

*pizz.*

*div.*

*div.*

*unis.*

*unis.*

*arco*

*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.

div.

(2+2+2)

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

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

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

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

Bsn. 1/2 *p* *f*

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

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

Tpt. (C) 1/2 *f*

Tbn. 1/2 *f*

Btbn. Tba. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2

Hp.

(2+2+2)

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

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

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

Db. *p* *f*

903

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Tam-tam

*f*

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

Hp.

903

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1 2 "cheering"

Ob. 1 2 "cheering"

Cl. (Bb) 1 2 "cheering"

Bsn. 1 2 "cheering"

Hn. (F) 1 2 "cheering"

Hn. (F) 3 4 "cheering"

Tpt. (C) 1 2 "cheering"

Tbn. 1 2 "cheering"

Btbn. Tba. "cheering"

Timp. "cheering"

Perc. 1 "cheering"

Perc. 2 "cheering"

Narr. Lady Viola and the Strings? Lord Reed and the Woodwinds? Kween Kornet and the Brass? King Malletz and the Percussion?

Hp. "cheering"

Vln. 1 "cheering"

Vln. 2 "cheering"

Vla. "cheering"

Vc. "cheering"

Db. "cheering"

906

Perc. 1

*tr*  
*fp* *sfz*

NAME and FAMILY!!!!

Narr.

And the winner is...

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

3/4

(that family cheers)

The winning family got up to make a speech.



908 FINALE  
Moderato assai (♩=60)

Timp.

*pp*

Perc. 1

"Ravel"

*pp*

Narr.

3/4 Thank you all for voting for us!

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

Hp.

*p*

908

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pp*

*pp*

*pp*



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

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

**Measure 914:** Timp. plays a quarter note G2, quarter note A2, eighth note B2, quarter note C3. Perc. 1 plays a continuous eighth-note triplet pattern. Narr. begins the vocal line. Hp. plays a half note G1. Vln. 1 and Vln. 2 are silent. Vla. plays a half note G1. Vc. plays a half note G1. Db. plays a half note G1.

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

**Measure 916:** Timp. plays a quarter note A2, quarter note B2, eighth note C3, quarter note D3. Perc. 1 continues the triplet pattern. Narr. continues. Hp. plays a half note A1. Vln. 1 and Vln. 2 play a triplet of eighth notes (G4, A4, B4) marked *pizz.* and *pp*. Vla. plays a half note A2. Vc. plays a half note A2. Db. plays a half note A2.



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

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

**Measure 917:** Timp. plays a quarter note G2, quarter note A2, eighth note B2, quarter note C3. Perc. 1 plays a continuous eighth-note triplet pattern. Narr. begins the vocal line. Hp. plays a half note G1. Vln. 1 and Vln. 2 are silent. Vla. plays a half note G1. Vc. plays a half note G1. Db. plays a half note G1.

**Measure 918:** Timp. plays a quarter note D3, quarter note E3, eighth note F3, quarter note G3. Perc. 1 continues the triplet pattern. Narr. continues. Hp. plays a half note D2. Vln. 1 and Vln. 2 play a triplet of eighth notes (G4, A4, B4). Vla. plays a half note D2. Vc. plays a half note D2. Db. plays a half note D2.

**Measure 919:** Timp. plays a quarter note A2, quarter note B2, eighth note C3, quarter note D3. Perc. 1 continues the triplet pattern. Narr. continues. Hp. plays a half note A1. Vln. 1 and Vln. 2 play a triplet of eighth notes (G4, A4, B4). Vla. plays a half note A2. Vc. plays a half note A2. Db. plays a half note A2.

Tempo: ♩ = ♩

Timp.

Perc. 1

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Timp.

Perc. 1

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

Hp.

Vln. 1

Vln. 2 div.

Vla.

Vc.

Db.

**929 Spirited (♩=180)**

**927**

*p*

*mp*

*mf*

*p*

*p*

*mp*

*mp*

Timp.

Perc. 1

*f*

Hp.

*f*

**929 Spirited (♩=180)**

♩ = ♩

arco

unis.

*f*
*f*
*f*
*f*
*f*
*f*

**927**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

933

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Perc. 1

Hp.

*f*

a2

1.

a2

933

Vln. 1

Vln. 2

Vla.

Vc.

Db.



939

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Perc. 1

*rf*

2.

1.

2.

1.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Timp.

Perc. 1

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

*f*



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

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Timp.

Perc. 1

Perc. 2

Narr.

*fp* *f*

Guiro

Awesome, now strings in six!

952

Fl. 1 2

Ob. 1 2

Cl. (B $\flat$ ) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Tba.

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

This block contains the musical notation for measures 952 through 956 for the woodwind and percussion sections. The instruments included are Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in C 1 & 2, Trombone 1 & 2, Tuba, Baritone/Tuba, Timpani, Percussion 1, Percussion 2, and Harp. The key signature has three flats (B-flat major or D-flat minor). The woodwinds play melodic lines with various articulations and dynamics, including a piano (*p*) dynamic. The percussion section features a rhythmic pattern on Percussion 1 and rests on Percussion 2. The harp provides harmonic support with sustained chords.

952

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This block contains the musical notation for measures 952 through 956 for the string section. The instruments are Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has three flats. The strings play a sustained harmonic line, primarily using the arco (bowed) technique. The dynamics are marked with a forte (*f*) dynamic. The Violin 1 part includes a melodic line with a long slur.

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

♩. = ♩.

958

Vln. 1

Vln. 2

Vla.

Vc.

Db.

♩. = ♩.



965 March (♩=120)

Perc. 1

*f*

Narr. 2/4 3/4

Brass, how about a famous celebratory fanfare!

969

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

The image shows a musical score for five string instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is organized into six measures. The first four measures are in 3/4 time, and the fifth and sixth measures are in 2/4 time, indicated by a double bar line and a 2/4 time signature change. Each instrument part is represented by a staff with a treble or bass clef and a key signature of two flats (B-flat and E-flat). The notation for each instrument is as follows:

- Vln. 1:** Treble clef, 3/4 time. Measures 1-4: Whole rests. Measures 5-6: Half notes.
- Vln. 2:** Treble clef, 3/4 time. Measures 1-4: Whole rests. Measures 5-6: Half notes.
- Vla.:** Alto clef, 3/4 time. Measures 1-4: Whole rests. Measures 5-6: Half notes.
- Vc.:** Bass clef, 3/4 time. Measures 1-4: Whole rests. Measures 5-6: Half notes.
- Db.:** Bass clef, 3/4 time. Measures 1-4: Whole rests. Measures 5-6: Half notes.



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.

982

986

Fl. 1

Picc.

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

982

986

Vln. 1

Vln. 2

Vla.

Vc.

Db.

990

994

Fl. 1

Picc.

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

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 *f* *tr*

Picc. *f* *tr*

Ob. 1 *f*

Cl. (Bb) 1 *f*

Bsn. 1 *f*

Hn. (F) 1 *f*

Hn. (F) 3 *f*

Tpt. (C) 1 *f*

Tbn. 1 *fp*

Btbn. *fp*

Tba. *fp*

Timp. *f*

Perc. 1 *f*

Perc. 2

Detailed description: This block contains the musical notation for measures 1017 through 1021. The score is for a large orchestra. Measures 1017 and 1018 are in 6/8 time, while measures 1019 through 1021 are in 2/4 time. The woodwind section (Flute 1, Piccolo, Oboe, Clarinet in Bb, Bassoon, Horns in F, Trumpet in C, Trombone, Baritone, and Tuba) plays a series of chords and melodic fragments, often marked with a forte (*f*) dynamic and trills (*tr*). The brass section (Horn, Trumpet, Trombone, Baritone, and Tuba) provides harmonic support, with some parts marked *fp* (fortissimo piano). The percussion section (Timpani, Percussion 1, and Percussion 2) features rhythmic patterns, including a prominent snare drum line in Percussion 1.

1017

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vc. *f* arco

Db. *f* arco

Detailed description: This block contains the musical notation for measures 1017 through 1021, focusing on the string section. The string section consists of Violins 1 and 2, Viola, Violoncello (Vc.), and Double Bass (Db.). All string parts are marked with a forte (*f*) dynamic and the instruction 'arco' (arco). The strings play a series of chords and melodic fragments, often marked with a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**rit.**

1023

**rit.**

Violins 1 and 2, Viola, Violoncello, and Double Bass, measures 10-14. The score is in 3/4 time, key of B-flat major, and features a crescendo leading to a fortissimo (ff) section.



**1027** Grand (♩.=80)

1032

rit. . . . .

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 1032 through 1035 for the woodwind and percussion sections. The instruments listed on the left are Fl. 1, Picc., Ob. 1/2, Cl. (Bb) 1/2, Bsn. 1/2, Hn. (F) 1/2 and 3/4, Tpt. (C) 1/2, Tbn. 1/2, Btbn./Tba., Timp., Perc. 1, and Perc. 2. The notation includes various dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo), as well as articulation marks like accents and slurs. The woodwinds play sustained notes with some slurs, while the percussion section features a rhythmic pattern in the timpani part.

1032

rit. . . . .

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This block contains the musical notation for measures 1032 through 1035 for the string section. The instruments listed on the left are Vln. 1, Vln. 2, Vla., Vc., and Db. The notation includes various dynamics such as *f* (forte), *fp* (fortissimo), and *f* (forte), as well as articulation marks like slurs and accents. The strings play sustained notes with some slurs, and the double bass part includes a triplet figure.

**1039** A tempo (♩=180)

[illegible]

**1039** A tempo (♩=180)

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

unis.  
 ff  
 unis.  
 ff  
 unis.  
 ff  
 ff  
 ff

Guided Q & A

I. INTRO

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

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

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

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



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

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

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



II. STRINGS

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

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

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



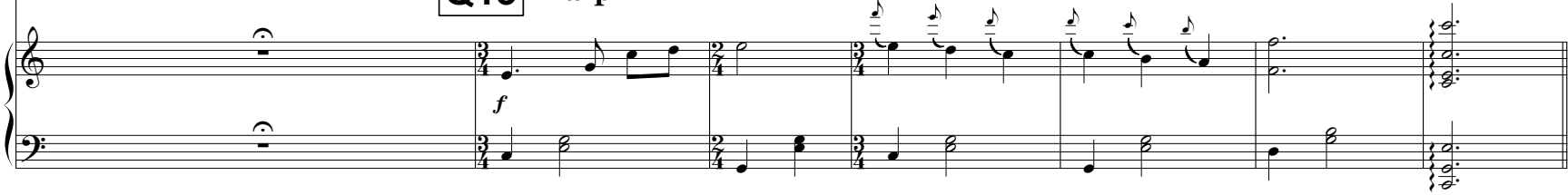
Q4 Aggressive (♩=144)

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

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

**Q13** Harp

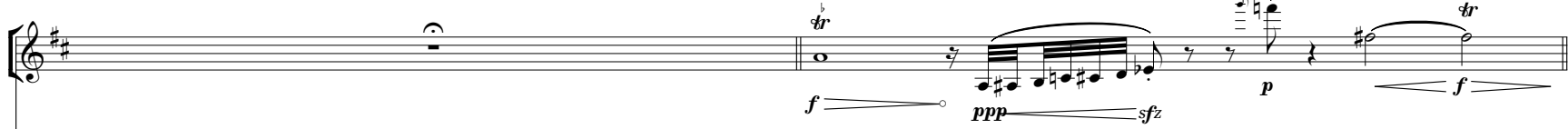
Hp.



III. WINDS

**Q20** Clarinet (cadenza)

Cl. 1



Narr. □ Thank you Strings!  
How about the Wind family next?

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



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



**Q23** (♩=160)

Flute (Opt.)

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2



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

**Q27**

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

**Q27**

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**

Vln. 1 *tutti, div.*  
*f*  
 Vln. 2 *tutti*  
*f*  
 Vla. *tutte*  
*f*  
 Vc. *tutti*  
*f*  
 Db. *tutti*  
*f*



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!



|

|

||



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!



|

|

|

||



Tuba (Opt.)

Q77 (♩=120)

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

Drum Set

*sfz*

*f*

*p*

Narr.

Does the Tuba play  
High or Low?

Hp.

*mf*

Tuba (Opt.)

Q77 (♩=120)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*sfz*

Narr.  

**Q83**

The musical score consists of four staves. The first staff is for the Timpani (Timp.) in bass clef, 4/4 time, with a forte (*f*) dynamic. The second staff is for Percussion 1 (Perc. 1) in alto clef, 4/4 time, with a forte (*f*) dynamic. The third staff is for Percussion 2 (Perc. 2) in treble clef, 4/4 time, with a piano (*p*) dynamic. The fourth staff is for the Narrator (Narr.) in 4/4 time, with a square note icon. The score includes labels for Tambourine, Drum Set, and Guiro. The Narrator part includes the text "scrape," and "or strike!".

Timp. *f*

Perc. 1 *f*

Perc. 2 *p*

Narr. *scrape,* *or strike!*

Narr. 

**Q91**

**♩=80**  
**(3+3, 2+2+2)**

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

Q97

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.

Q97

Vln. 1

Vln. 2

Vla.

Vc.

Db.

VII. TEMPO

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

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

Q103 Brisk (♩=144)

Fl. 1/2

Ob. 1/2

Cl. (B♭) 1/2

Bsn. 1/2

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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)

f

a2

f

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*

*fz*

*+*

*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 slurs. The percussion parts include a snare drum pattern in Perc. 1 and a cymbal pattern in Perc. 2. The harp part (Hp.) features a series of chords and single notes. The string parts (Vln. 1, Vln. 2, Vla., Vc., Db.) provide a harmonic foundation with sustained notes and moving lines.

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!

Hp.

Q138

Q139 Fast (♩=180)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

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

This image shows a page of a musical score for a symphony orchestra. The score is written in 3/4 time and includes various instruments and their parts. 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.
- Db.

The score includes dynamic markings such as *fp* (fortissimo piano) and *f* (forte). The percussion section (Perc. 1 and Perc. 2) has a specific rhythm pattern. The harp (Hp.) part features a glissando (gliss.) and a trill (trill). The woodwind and brass sections have various melodic and harmonic lines. The string section (Vln. 1, Vln. 2, Vla., Vc., Db.) provides a harmonic foundation.



This image shows a page of a musical score 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 changes from 6/8 to 2/4. The score includes dynamic markings such as *ff* (fortissimo) and crescendo/decrescendo hairpins. 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 divided into measures, with some measures containing multiple notes and rests. The overall style is that of a professional musical score, with clear notation and a structured layout.