

The Harmony Games

*An interactive and educational work
for narrator and orchestra*

FULL ORCHESTRA

Music and Text by
Yaniv Segal

The Harmony Games
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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 includes various musical notations such as dynamics (*p*, *f*, *fp*), articulation marks, and performance instructions like "(dr-set)" and "l.v.". The percussion part features a "Suspended Cymbal" section in measure 15.

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.

25

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

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

Ob. 1 *p* *poco a poco cresc.* *mf cresc.* *f* a2

Ob. 2 *p* *poco a poco cresc.* *mf cresc.* *f* a2

Cl. (Bb) 1 *p* *poco a poco cresc.* *p poco a poco cresc.* *f* a2

Cl. (Bb) 2 *p* *poco a poco cresc.* *p poco a poco cresc.* *f* a2

Bsn. 1 *p* *poco a poco cresc.* *p poco a poco cresc.* *f* 2.

Bsn. 2 *p* *poco a poco cresc.* *p poco a poco cresc.* *f* 1.

Hn. (F) 1 *p* *poco a poco cresc.* *f*

Hn. (F) 2 *p* *poco a poco cresc.* *f*

Hn. (F) 3 *p* *poco a poco cresc.* *mf cresc.* *f* a2

Hn. (F) 4 *p* *poco a poco cresc.* *mf cresc.* *f* a2

Tpt. (C) 1 *p* *poco a poco cresc.* *f*

Tpt. (C) 2 *p* *poco a poco cresc.* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Btbn. *f* a2

Tba. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

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

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.

(a2)

(a2)

(2.)
(1.)

a2

3

2.
1.

3

3

3

35

Fl. 1

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

35

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score is divided into two systems, each containing six staves. The first system includes parts for Horn (F), Trumpet (C), Timpani, Percussion 1, Narrator, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The second system includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is written in 2/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, dynamics (pp, mp), and articulation (pizz.). The score is divided into two systems, each containing six staves. The first system includes parts for Horn (F), Trumpet (C), Timpani, Percussion 1, Narrator, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The second system includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is written in 2/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, dynamics (pp, mp), and articulation (pizz.).

48

Perc. 1

Narr. There were four families, who all wanted to rule the land. These families were the: Shimmering Strings

Hp. *mp* *pizz.*

Vln. 1 *mp* *pizz.*

Vln. 2 *mp* *div.*

Vla. *mp*

Vc. *mp*

Db. *mp*

Tri.

64

Fl. 1 2 *mf*

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

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

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

64

Vln. 1

Vln. 2

Vla.

Vc. *p*

Db. *p*

72

Hn. (F) 1/2

Hn. (F) 3/4

Tpt. (C) 1/2

Tbn. 1/2

Btbn. Tba.

Timp.

Perc. 1

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Brilliant Brass

and the Poignant Percussion!

mf

mf

mf

mf

mp

mp

mp



77

Timp. *mf* *f* Cymbal sponge

Perc. 1 Glockenspiel

Perc. 2 *f*

Narr. 2/4 3/4 4/4

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

The musical score is divided into two systems. The first system includes staves for 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, Baritone/Euphonium, Timpani, Percussion 1, Percussion 2, Narrator, Harp, Violin 1, Violin 2, Viola, Violoncello, and Double Bass.

The key signature changes from D major to A minor at measure 82. The time signature changes from 4/4 to 3/4 at measure 84, which is marked "BATTLE".

The Narrator's part includes the following text:

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

There were epic battles for control over the land.

The score features various musical notations, including rests, notes, and dynamic markings such as *p* (piano) and *unis.* (unison).

88

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.

88

Vln. 1

Vln. 2

Vla.

Vc.

Db.

92

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

92

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Perc. 1

Perc. 2

Narr.

Hp.

Hear the strings taking shots with their bows!

Vln. 1

Vln. 2

Vla.

Vc.

Db.

106

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

106

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

=

110

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

114

110

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

114

118

Fl. 1 2

Ob. 1 2

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

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

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

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

Timp.

Perc. 1 *pp*

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

136

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

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

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

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

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

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

Btbn. *f*

Tba. *ff*

Perc. 1 *f*

fl. or shake

fl. or shake

fl. or shake

fl. or shake

fl. or shake

This musical score page contains measures 140 through 144. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horns in F (First and Third), Trumpet in C 1 & 2, Trombone 1 & 2, Baritone/Euphonium, Tuba, Timpani, Percussion 1 & 2, Narrator, Harp, Violin 1 & 2, Viola, Violoncello, and Double Bass.

Measure 140: The woodwinds and brass sections enter with various rhythmic patterns. The Flute 1 & 2 part has a *p* (piano) dynamic. The Horns in F (First and Third) have a *f* (forte) dynamic. The Trumpet in C 1 & 2 has a *p* (piano) dynamic. The Trombone 1 & 2 has a *p* (piano) dynamic. The Baritone/Euphonium has a *f* (forte) dynamic. The Tuba has a *p* (piano) dynamic. The Percussion 1 & 2 parts have a *f* (forte) dynamic. The Narrator part has a *f* (forte) dynamic. The Harp part has a *f* (forte) dynamic.

Measure 141: The woodwinds and brass sections continue their patterns. The Flute 1 & 2 part has a *p* (piano) dynamic. The Horns in F (First and Third) have a *mf* (mezzo-forte) dynamic. The Trumpet in C 1 & 2 has a *p* (piano) dynamic. The Trombone 1 & 2 has a *p* (piano) dynamic. The Baritone/Euphonium has a *f* (forte) dynamic. The Tuba has a *p* (piano) dynamic. The Percussion 1 & 2 parts have a *f* (forte) dynamic. The Narrator part has a *f* (forte) dynamic. The Harp part has a *f* (forte) dynamic.

Measure 142: The woodwinds and brass sections continue their patterns. The Flute 1 & 2 part has a *p* (piano) dynamic. The Horns in F (First and Third) have a *mf* (mezzo-forte) dynamic. The Trumpet in C 1 & 2 has a *p* (piano) dynamic. The Trombone 1 & 2 has a *p* (piano) dynamic. The Baritone/Euphonium has a *f* (forte) dynamic. The Tuba has a *p* (piano) dynamic. The Percussion 1 & 2 parts have a *f* (forte) dynamic. The Narrator part has a *f* (forte) dynamic. The Harp part has a *f* (forte) dynamic.

Measure 143: The woodwinds and brass sections continue their patterns. The Flute 1 & 2 part has a *p* (piano) dynamic. The Horns in F (First and Third) have a *mf* (mezzo-forte) dynamic. The Trumpet in C 1 & 2 has a *p* (piano) dynamic. The Trombone 1 & 2 has a *p* (piano) dynamic. The Baritone/Euphonium has a *f* (forte) dynamic. The Tuba has a *p* (piano) dynamic. The Percussion 1 & 2 parts have a *f* (forte) dynamic. The Narrator part has a *f* (forte) dynamic. The Harp part has a *f* (forte) dynamic.

Measure 144: The woodwinds and brass sections continue their patterns. The Flute 1 & 2 part has a *p* (piano) dynamic. The Horns in F (First and Third) have a *mf* (mezzo-forte) dynamic. The Trumpet in C 1 & 2 has a *p* (piano) dynamic. The Trombone 1 & 2 has a *p* (piano) dynamic. The Baritone/Euphonium has a *f* (forte) dynamic. The Tuba has a *p* (piano) dynamic. The Percussion 1 & 2 parts have a *f* (forte) dynamic. The Narrator part has a *f* (forte) dynamic. The Harp part has a *f* (forte) dynamic.

147

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.

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, marked with a forte (f) dynamic. The Clarinet in B-flat 1 and 2 parts also have a melodic line starting in measure 148, marked with a forte (f) dynamic. The Bassoon 1 and 2 parts have a melodic line starting in measure 148, marked with a forte (f) dynamic. The Horn in F 1 and 2 parts have a melodic line starting in measure 148, marked with a forte (f) dynamic. The Horn in F 3 and 4 parts have a melodic line starting in measure 148, marked with a forte (f) dynamic. The Trumpet in C 1 and 2 parts have a melodic line starting in measure 148, marked with a forte (f) dynamic. The Trombone 1 and 2 parts are mostly rests. The Baritone/Euphonium and Tuba parts are mostly rests. The Timpani part has a melodic line starting in measure 148, marked with a forte (f) dynamic. The Percussion 1 and 2 parts have a melodic line starting in measure 148, marked with a forte (f) dynamic. 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, marked with a forte (f) dynamic. The Viola part has a melodic line starting in measure 148, marked with a forte (f) dynamic. The Violoncello part has a melodic line starting in measure 148, marked with a forte (f) dynamic. The Double Bass part has a melodic line starting in measure 148, marked with a forte (f) dynamic. The parts are marked with a forte (f) dynamic.

[illegible]

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 are prominent, with the woodwinds often playing melodic lines and the strings providing a harmonic foundation. The percussion instruments are used for rhythmic accents and patterns. The harp provides a delicate, arpeggiated accompaniment. The overall texture is rich and layered, with many instruments playing simultaneously.

159

163

Fl. 12

Ob. 12

Cl. (Bb) 12

Bsn. 12

Hn. (F) 12

Tpt. (C) 12

Tbn. 12

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Narr.

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

Hp.

159

163

Vln. 1

Vln. 2

Vla.

Vc.

Db.

168

Fl. 1 2 (1.)

Ob. 1 2 (1.)

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

Bsn. 1 2 (1.)

Hn. (F) 1 2 a2 *via sord.*

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

Tbn. 1 2 1. *via sord.*

Btbn. (Tba.)

Timp.

Perc. 1

Perc. 2 *p*

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

Hp. *hit strings* *sfz*

168

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

Vln. 2

Vla.

Vc.

Db. *f*

174 | **Meno mosso (♩=108)**

177

[illegible]

Cl. (B \flat) 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 *p*

Fl. 2 *p*

Ob. 1
2

Cl. (B♭) 1 *a2*
2 *p*

Bsn. 1
2

Hp. *p*

229 Pastoral (♩=108)

Vln. 1 *p*

Vln. 2 *p* arco

Vla. *p* arco

Vc. *p*

Db. *p* arco

≡

235 Rain

ca 4-5"

Perc. 1 brushes *p*

Perc. 2 Rain Stick *p*

Narr.

The Percussion worked on a rainy number,

But the Woodwinds' tornado music literally blew everyone away.

236 Tornado (♩=144)

Fl. 1

f

Picc.

f

Ob. 1

f

Ob. 2

f

Cl. 1

f

Cl. 2

f

Bsn. 1

f

Bsn. 2

f

Hn. (F) 1

p *sfz*

Hn. (F) 2

p *sfz*

Hn. (F) 3

p *sfz*

Hn. (F) 4

p *sfz*

Tpt. (C) 1

p *sfz*

Tpt. (C) 2

p *sfz*

Tbn. 1

p *sfz*

Tbn. 2

p *sfz*

Btbn.

p *sfz*

Tba.

p *sfz*

a2
air through the instrument

a2
air through the instrument

a2
air through the instrument

a2
air through the instrument

a2
air through the instrument

a2
air through the instrument

236 Tornado (♩=144)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score page, numbered 33, contains staves for 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, 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. In the first measure, Fl. 1 plays a rapid sixteenth-note melody. Picc. plays a few notes. Ob. 1 and Ob. 2 have short phrases. Cl. 1 plays a complex sixteenth-note passage. Cl. 2 plays a melody with accents. Bsn. 1 and Bsn. 2 have rhythmic patterns. In the second measure, Fl. 1 has a long rest. Picc. has a few notes. Ob. 1 and Ob. 2 have long rests. Cl. 1 plays a complex sixteenth-note passage. Cl. 2 plays a melody with accents. Bsn. 1 and Bsn. 2 have rhythmic patterns. The brass section (Hn., Tpt., Tbn., Btbn.) has long rests in the first measure and then plays sustained notes in the second measure, marked with *p* and *sfz*. The string section (Vln., Vla., Vc., Db.) has long rests in both measures.

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.

241

Fl. 1

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Bsn. 1

Bsn. 2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

Timp.

Perc. 1

Perc. 2

a2
air through the instrument

a2

Tba.

sticks
trm

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

(announcer:)
MATHEMUSICA!!

241

Vln. 1

Vln. 2

Vla.

Vc.

Db.

245 Stealthy (♩=72)

249

Fl. 1 2
spoken: huh?

Ob. 1
spoken: huh?

Ob. 2
spoken: huh?

Cl. 1
spoken: huh?

Cl. 2
spoken: huh?

Bsn. 1
spoken: huh?

Bsn. 2
spoken: huh?

Hn. (F) 1 2
spoken: huh?

Hn. (F) 3 4
spoken: huh?

Tpt. (C) 1 2
spoken: huh?

Tbn. 1 2
spoken: huh?

Btbn.
Tba.
spoken: huh?

Timp.
spoken: huh?

Perc. 1
spoken: huh?

Perc. 2
spoken: huh?

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

Hp.
spoken: huh?

245 Stealthy (♩=72)

249

Vln. 1
spoken: huh?

Vln. 2
spoken: huh?

Vla.
spoken: huh?

Vc.
spoken: huh?

Db.
spoken: huh?

256

Tick-tock (♩=120)

Vamp

Fl. 1
2

Ob. 1

Ob. 2

Cl. (B♭) 1
2

Bsn. 1

Bsn. 2

Timp.

Perc. 1

Perc. 2

Narr.

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

On your mark,
Get set,
Go!

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

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

Everyone started talking at once!

Hp.

256

Tick-tock (♩=120)

Vamp

Vln. 1

Vln. 2

Vla.

Vc.

Db.

accel. ----- Faster (♩=144)

Vamp

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

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

Cl. (B♭) 1 2
a2 (random notes/rhythms)
p

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

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

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

Tpt. (C) 1 2
a2 (speak/whisper through mouthpiece)
p

Tbn. 1 2
a2 (speak/whisper through mouthpiece)
p

Btbn. Tba.
a2 (speak/whisper through mouthpiece)
p

Perc. 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!

Narr.

accel. ----- Faster (♩=144)

Vamp

Vln. 1
(random high notes/rhythms)
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)

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

STRINGS
271 Brisk (♩=144)

269

Perc. 2

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Let the Harmony Games Begin!

First up will be the String Family.

(glsp.)

f

arco

fp

arco

fp

Perc. 2

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

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

div.

f

div.

f

div.

f

arco

fp

arco

fp

275

Narr.

Has anyone here ever played on a string instrument before?

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

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

Vln. 1

unis.

f

3

raise bow up high

Vln. 2

unis.

f

3

raise bow up high

Vla.

unis.

f

3

raise bow up high

Vc.

f

3

raise bow up high

Db.

f

raise bow up high



277 Flowing (♩=144)

Hn. (F) 1

p

Hn. (F) 3

p

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

f

Db.

f

281

284

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.

Narr. 34 The smallest and highest is the violin

Hp.

281

284

Vln. 1

Vln. 2

Vla.

Vc.

Db.

288

291

Fl. 12

Ob. 12

Cl. (Bb) 12

Bsn. 12

Hn. (F) 12

Hn. (F) 34

Tpt. (C) 12

Tbn. 12

Btbn. Tba.

1. p

1. p

mf

mf

288

291

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

f sole

| The viola is larger and has a deeper sound |

295

Ob. 12

1.

p

Cl. (Bb) 12

(1.)

Bsn. 12

(1.)

Narr.

24

34

Larger and lower still is the cello.

Hp.

mf

mf

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

p

328

Timp.

Perc. 1

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

Drum Set

f

ff

ff

ff

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

344

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!

Hp.

spoken: "ahem"

f solo

3/4 2/4 3/4 2/4 3/4



357

Hp.

3/4 2/4 3/4 2/4 3/4



363

Right, the bow!

364

Narr.

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

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

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

raise bow up high

raise bow up high

raise bow up high

raise bow up high

raise bow up high

367

371

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

mp

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

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*

Did that sound like a melody?

Narr. or soft. Let's hear that note again, 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*

384

Was that a melody?
(Yes/no?)

386

It's starting to sound
melodious!

Narr.

Let's add another!

Let's add another note!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



389

Is that a melody?

392

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

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

395

We'd like to keep adding more...

Narr.

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

4/4

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

Hp.

Musical notation for Harp (Hp.) in 4/4 time. The first measure contains a whole rest. The second measure begins with a forte (f) dynamic and a quarter note G4. The subsequent notes are A4 (quarter), Bb4 (quarter), C5 (quarter), and D5 (quarter).

Vln. 1

Musical notation for Violin 1 (Vln. 1) in 4/4 time. The first measure contains a whole rest. The second measure begins with a forte (f) dynamic and a triplet of eighth notes: G4, A4, Bb4. The subsequent measures continue with triplets of eighth notes: C5, Bb4, A4; D5, C5, Bb4; and E5, D5, C5.

Vln. 2

Musical notation for Violin 2 (Vln. 2) in 4/4 time. The first measure contains a whole rest. The second measure begins with a forte (f) dynamic and a triplet of eighth notes: G4, A4, Bb4. The subsequent measures continue with triplets of eighth notes: C5, Bb4, A4; D5, C5, Bb4; and E5, D5, C5.

Vla.

Musical notation for Viola (Vla.) in 4/4 time. The first measure contains a whole rest. The second measure begins with a forte (f) dynamic and a triplet of eighth notes: G4, A4, Bb4. The subsequent measures continue with triplets of eighth notes: C5, Bb4, A4; D5, C5, Bb4; and E5, D5, C5.

Vc.

Musical notation for Violoncello (Vc.) in 4/4 time. The first measure contains a whole rest. The second measure contains a whole rest.

Db.

Musical notation for Double Bass (Db.) in 4/4 time. The first measure contains a whole rest. The second measure contains a whole rest.



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.

Musical notation for Harp (Hp.) in 4/4 time. The first measure contains a whole rest. The second measure begins with a quarter note G4. The subsequent notes are A4 (quarter), Bb4 (quarter), C5 (quarter), and D5 (quarter).

Vln. 1

Musical notation for Violin 1 (Vln. 1) in 4/4 time. The first measure contains a whole rest. The second measure begins with a triplet of eighth notes: G4, A4, Bb4. The subsequent measures continue with triplets of eighth notes: C5, Bb4, A4; D5, C5, Bb4; and E5, D5, C5.

Vln. 2

Musical notation for Violin 2 (Vln. 2) in 4/4 time. The first measure contains a whole rest. The second measure begins with a triplet of eighth notes: G4, A4, Bb4. The subsequent measures continue with triplets of eighth notes: C5, Bb4, A4; D5, C5, Bb4; and E5, D5, C5.

Vla.

Musical notation for Viola (Vla.) in 4/4 time. The first measure contains a whole rest. The second measure begins with a triplet of eighth notes: G4, A4, Bb4. The subsequent measures continue with triplets of eighth notes: C5, Bb4, A4; D5, C5, Bb4; and E5, D5, C5.

Vc.

Musical notation for Violoncello (Vc.) in 4/4 time. The first measure contains a whole rest. The second measure contains a whole rest.

Db.

Musical notation for Double Bass (Db.) in 4/4 time. The first measure contains a whole rest. The second measure contains a whole rest.

Any guesses?

399

401

Narr.

Let's try again, a little slower please.

still slower?

("mouth"counting with the kids)

Remember to count the notes you hear!

Hp.

Vln. 1

f

fp

molto

Vln. 2

f

fp

molto

Vla.

f

fp

molto

Vc.

f

fp

molto

Db.

fp

molto



404

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

Narr.

12! EXCELLENT!

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

Hp.

Vln. 1

mf cresc.

Vln. 2

mp cresc.

mf cresc.

Vla.

mp cresc.

mf

Vc.

p cresc.

mp

Db.

p cresc.

mp

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!

This is called GLISSANDO!

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

424

Perc. 2

Glockenspiel

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

Vln. 2

Vla.

Vc.

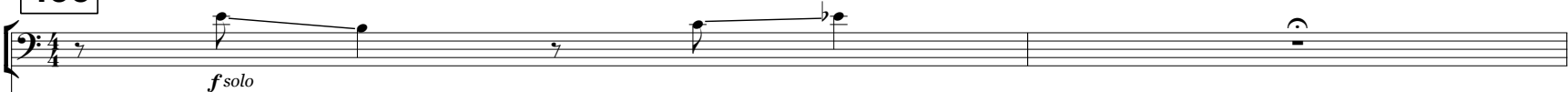
Db.

pizz.

pizz.

433

Tbn. 1



f solo

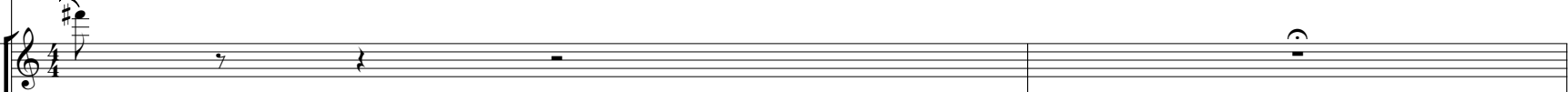
Narr.

4

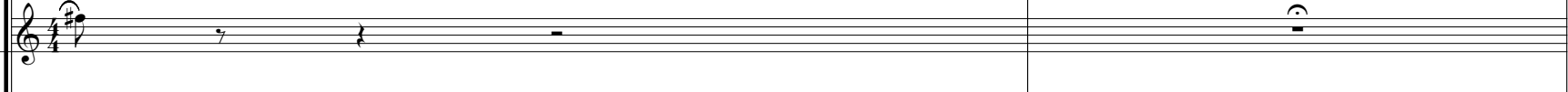
Hey! Who was that?
The Trombone?

Why, I didn't know you could glissando!


Vln. 1



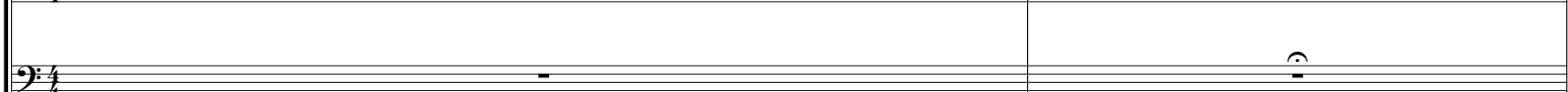
Vln. 2




Vla.



Vc.




Db.





435

Cl. 1



p cresc.

Narr.

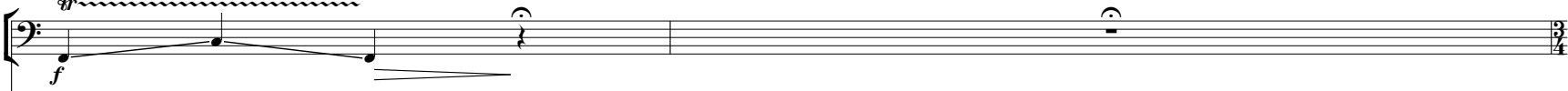
And the clarinet too?

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)

The score is for a 5-minute piece in 3/4 time, marked with a tempo of quarter note = 144. The instrumentation includes:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Horns in F (1, 2, 3, 4), Trumpet in C 1 & 2, Trombone 1 & 2, Baritone/Euphonium, Tuba.
- Brass:** Horns in F (1, 2, 3, 4), Trumpet in C 1 & 2, Trombone 1 & 2, Baritone/Euphonium, Tuba.
- Percussion:** Timpani, Percussion 1 (marked with a red box "Mark Tree"), Percussion 2.
- Other:** Harp (Hp.), Double Bass (Db.).

Key Musical Features:

- Tempo:** Quarter note = 144.
- Time Signature:** 3/4.
- Key Signature:** One sharp (F#).
- Dynamic Range:** The score includes dynamics from *pp* (pianissimo) to *f* (forte).
- Performance Techniques:**
 - Glissando:** Indicated by "gliss." and wavy lines, notably in the Harp and Percussion 1 parts.
 - Shimmering:** A technique used in the Harp part, indicated by the word "shimmering" and a wavy line.
 - Arco:** Indicated for the Double Bass part, meaning "arco" (arco).
- Structure:** The piece is divided into measures, with a red box "Mark Tree" highlighting a specific section in the Percussion 1 part.

445

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

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

445

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1

Fl. 2

Cl. (B \flat) 1
2

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

(1.)

tr

Slide Whistle

gliss.

gliss.

gliss.

gliss.

Exquisite!

How about a round of applause
for the String Lullaby?

WINDS

454 Whimsical (♩=104)[illegible]

459

Perc. 1

p

Narr.

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

(Lord Reed:) Hello Everyone, we are the

Vln. 1

Vln. 2

Vla.

Vc.

Db.

463

Fl. 1

2

Ob. 1

2

Cl. 1

Cl. 2

Bsn. 1

2

Narr.

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

467

Fl. 1

2

Ob. 1

2

Cl. (Bb) 1

2

Bsn. 1

2

Narr.

Does anyone know why we are called woodwinds?

Can anyone here whistle?

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

Great! When the conductor
shows you, whistle loudly!

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

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

Everyone ready?

469

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

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

472

mf

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Tbn. 2

Btbn.
Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

hit strings

(a2)

(a2)

(a2)

(a2)

(a2)

(hit strings)

472

472

Vln. 1

Vln. 2

Vla.

Vc.

Db.

479

479

Aviary (♩=104)

Fl. 1 2 *flz.*

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

Cl. (B♭) 1 2 *p* *f*

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

Narr. Woodwinds love turning the sounds of birds into music. | 3/4 || 4/4

484

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

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

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

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

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

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

Cl. (B♭) 1 2 *tr* *dim.* *p*

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

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

491 Sprightly (♩=160)

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

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



Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

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



497 Clarinet

498 Bassoon

Cl. 1

Bsn. 1

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

Narr.

The Clarinet can disappear
And then sneak up on people!

The Bassoon is the lowest instrument in the Woodwinds.

||

499 Oboe

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

"tuning"

Piccolo

a2 "tuning"

a2 "tuning"

a2 "tuning"

a2 "tuning"

"tuning"

Narr. 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

Brushes

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

Hp.

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 has two flats (B-flat and E-flat), and the time signature is 4/4. The Flute 1 part features a complex melodic line with many accidentals. The Piccolo part plays a rhythmic pattern of eighth notes. The Oboe 1 part has a melodic line with some rests. The Oboe 2 part plays a steady eighth-note accompaniment. The Clarinet 1 part has a melodic line with some rests. The Clarinet 2 part plays a steady eighth-note accompaniment. The Bassoon 1 part has a melodic line with some rests. The Bassoon 2 part plays a steady eighth-note accompaniment. The Percussion 1 part plays a rhythmic pattern of eighth notes.



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 is the same as the first system. The Flute 1 part continues its complex melodic line. The Piccolo part continues its rhythmic pattern. The Oboe 1 part has a melodic line with some rests. The Oboe 2 part plays a steady eighth-note accompaniment. The Clarinet 1 part has a melodic line with some rests. The Clarinet 2 part plays a steady eighth-note accompaniment. The Bassoon 1 part has a melodic line with some rests. The Bassoon 2 part plays a steady eighth-note accompaniment. The Percussion 1 part plays a rhythmic pattern of eighth notes. The score includes dynamic markings: *cresc.* (crescendo) for Piccolo, Oboe 1, Oboe 2, Clarinet 1, and Bassoon 1 in measure 4; and *f* (forte) for all instruments in measure 6.

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

2

2

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



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 ord.

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



545

Timp.

Perc. 1

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



549

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (C) 1

Tpt. (C) 2

Tbn. 1

Tbn. 2

Btbn.

Tba.

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

562

Winds Finale

poco agitato (♩=88)

Fl. 1

Picc.

Piccolo

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Timp.

Perc. 1

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

Hp.

Detailed description: This block contains the musical notation for measures 568 through 571 for the woodwind and percussion section. The instruments are Flute 1, Piccolo, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Timpani, and Percussion 1. The key signature has two sharps (F# and C#), and the time signature is 3/4. The woodwinds play various melodic and harmonic lines, often with triplets and accents. The percussion section provides a rhythmic foundation with timpani rolls and snare drum patterns. Dynamics include *cresc.*, *f*, and *mf*.

568

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for measures 568 through 571 for the string section. The instruments are Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has two sharps (F# and C#), and the time signature is 3/4. The strings play a variety of textures, including sustained chords, moving lines, and arpeggiated figures. Dynamics include *p cresc.*, *mf cresc.*, and *f*. The Viola and Double Bass parts include the instruction *arco*.

572

Fl. 1

ff

Picc.

ff

flz.

Ob. 1

ff

a2

Cl. 1

ff

Cl. 2

ff

Bsn. 1

Bsn. 2

ff

Hn. (F) 1

f

Hn. (F) 3

f

Tpt. (C) 1

f

a2

Tbn. 1

f

a2

Btbn. Tba.

f

a2

1. 2.

Timp.

Perc. 1

f

shake

Hp.

f

572

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

f

Db.

f

This musical score page contains measures 578 through 582. The instrumentation includes:

- Flutes (Fl. 1):** Measures 578-581 are rests; measure 582 has a triplet of eighth notes (F#4, G#4, A4) and a triplet of eighth notes (Bb4, A4, G#4).
- Piccolo (Picc.):** Measures 578-581 are rests; measure 582 has a triplet of eighth notes (F#4, G#4, A4) and a triplet of eighth notes (Bb4, A4, G#4).
- Oboes (Ob. 1, 2):** Measures 578-581 are rests; measure 582 has a triplet of eighth notes (F#4, G#4, A4) and a triplet of eighth notes (Bb4, A4, G#4).
- Clarinets (Cl. (Bb) 1, 2):** Measures 578-581 are rests; measure 582 has a triplet of eighth notes (F#4, G#4, A4) and a triplet of eighth notes (Bb4, A4, G#4).
- Bassoons (Bsn. 1, 2):** Measures 578-581 are rests; measure 582 has a triplet of eighth notes (F#4, G#4, A4) and a triplet of eighth notes (Bb4, A4, G#4).
- Horns (Hn. (F) 1, 2, 3, 4):** Measures 578-581 have a half note (F3) with a *fp* dynamic; measure 582 has a half note (F3) with a *f* dynamic.
- Trumpets (Tpt. (C) 1, 2):** Measures 578-581 have a half note (F3) with a *f* dynamic; measure 582 has a half note (F3) with a *f* dynamic.
- Trombones (Tbn. 1, 2):** Measures 578-581 have a half note (F3) with a *fp* dynamic; measure 582 has a half note (F3) with a *f* dynamic.
- Euphonium/Tuba (Btbn. Tba.):** Measures 578-581 have a half note (F3) with a *fp* dynamic; measure 582 has a half note (F3) with a *f* dynamic.
- Timpani (Timp.):** Measures 578-581 are rests; measure 582 has a half note (F3) with a *f* dynamic.
- Percussion (Perc. 1, 2):** Measures 578-581 are rests; measure 582 has a half note (F3) with a *f* dynamic.
- Harpsichord (Hp.):** Measures 578-581 are rests; measure 582 has a half note (F3) with a *f* dynamic.
- Violins (Vln. 1, 2):** Measures 578-581 have a half note (F3) with a *f* dynamic; measure 582 has a half note (F3) with a *f* dynamic.
- Viola (Vla.):** Measures 578-581 have a half note (F3) with a *fp* dynamic; measure 582 has a half note (F3) with a *f* dynamic.
- Cello (Vc.):** Measures 578-581 have a half note (F3) with a *fp* dynamic; measure 582 has a half note (F3) with a *f* dynamic.
- Double Bass (Db.):** Measures 578-581 are rests; measure 582 has a half note (F3) with a *f* dynamic.

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

[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

Fl. 1

Ob. 1

Ob. 2

Cl. (B \flat) 1

Bsn. 1

Bsn. 2

Hn. (F) 1

Hn. (F) 3/4

Tpt. (C) 1

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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.

2
4

A beat is a rhythmic pulse, just like your heartbeat. When there are beats in music, they are grouped together in something called a Meter.

Here is some music that has a meter of 2 beats.

|

662

stick clicks

Perc. 1

Narr.

Did you feel the beats?

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

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

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

One two rea - dy go!

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")

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

676 Faster (♩=120)

680

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Narr.

Hp.

sim.

One two rea - dy go!

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

676 Faster (♩=120)

680

Vln. 1

Vln. 2

Vla.

Vc.

Db.

682

Fl. 1 2 *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

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.

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

p

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 *mf*

Drum Set

Narr.

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

Vc.

div. arco

f

Db.

f arco

div.

mf

div.

mf

f

unis.

mf

mf

Fl. 1
2

Ob. 1

Ob. 2

Cl. (B♭) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

778 Freely

superball mallet

Vamp

Vamp

Timp.

Perc. 1

Perc. 2

Suspended Cymbal bowed

f

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

Vln. 1

Vln. 2

Vla.

Vc.

Db.

col legno

p

Vamp

simile, gradually dim. to niente

col legno

p

col legno

p

col legno

p

high harmonic glissandi

p



PERCUSSION

781

In tempo (♩=144)

Timp.

Perc. 1

Guiro + Hi-hat

f

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

787 A little slower (♩=108)

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,

Tambourine

shake hit



790

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.

Guiro



793

793

Timp.

Narr.

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

p *mp* *mf* *f* *ff*



797 In tempo (♩=144)

801

797 In tempo (♩=144)

801

Timp.

Perc. 1

Drum Set

p *f*

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



810 Chillin' (♩=108)

Music score for Timp., Perc. 1, and Perc. 2. The score consists of four measures. Timp. and Perc. 1 play a steady eighth-note pattern. Perc. 2 plays a melody. Red boxes labeled 'Stick Clicks' and 'Glockenspiel' are placed above the Perc. 1 and Perc. 2 staves respectively.

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)₁₂

Hn. (F)₃₄

Tpt (B♭)₁

Tpt (B♭)₂

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

Ob. 1 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt (Bb) 1

Tpt (Bb) 2

Tbn. 1

Tbn. 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

mf

finger snaps

mf

finger snaps

mf

finger snaps

finger snaps

finger snaps

finger snaps

ord.

f secco

833

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

mf

pizz.

mf

finger snaps

finger snaps

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.

(interrupting) WAITAMINUTE, the Elders interrupted!

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

Hp.

Vln. 1

Vln. 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



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?

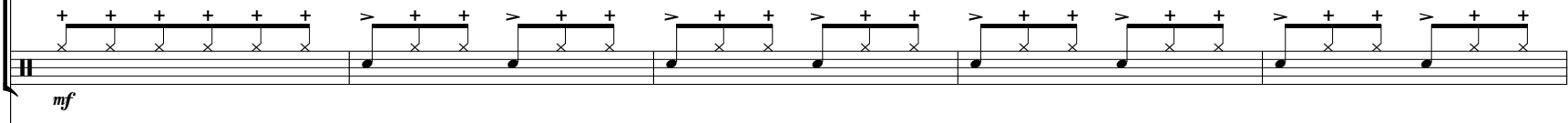
853 (3+3)

Timp.



mf

Perc. 1



mf


Narr.

(spoken/whispered, with stress on accented notes)

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


859 (2+2+2)

Timp.



mf

Perc. 1



mf

Narr.

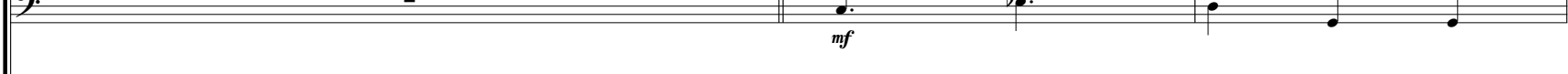
How about 2+2+2?

Let's listen to 2+2+2!

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


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

Timp.



mf

Perc. 1



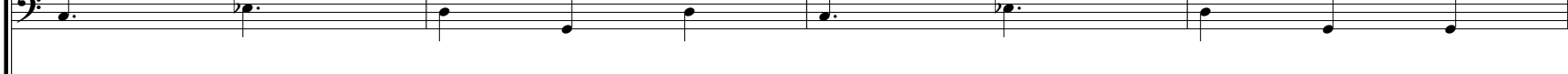
mf

Narr.

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

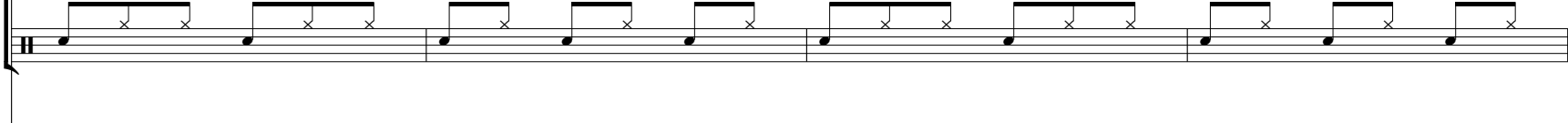
(can help show the beat groupings by "conducting" a few bars)

Timp.



mf

Perc. 1



mf

Narr.

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

871

875

(senza sord.)

Hn. (F)₁
2

Hn. (F)₃
4

Timp.

Perc. 1

Narr.

Hp.

And then the horns started playing:

879

881

Hn. (F)₁
2

Hn. (F)₃
4

Tpt. (C)₁
2

Tbn. ₁
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.

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

896 (3+3)

Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. The first measure is a whole rest for all instruments. The second measure is a whole rest for all instruments. The third measure is a whole rest for all instruments. The fourth measure is a whole rest for all instruments. The fifth measure is a whole rest for all instruments. The sixth measure is a whole rest for all instruments. The seventh measure is a whole rest for all instruments. The eighth measure is a whole rest for all instruments. The ninth measure is a whole rest for all instruments. The tenth measure is a whole rest for all instruments. The eleventh measure is a whole rest for all instruments. The twelfth measure is a whole rest for all instruments.

(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



Narr.

And the winner is...

NAME and FAMILY!!!!

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

(that family cheers)

The winning family got up to make a speech.



908 FINALE
Moderato assai (♩=60)

Timp.

Perc. 1

"Ravel"

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.

pizz.

pp

pizz.

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 quarter note C2, quarter rest, quarter note C2, quarter rest. Vln. 1 and Vln. 2 are silent. Vla. plays a quarter note G2, eighth-note triplet A2-B2-C3, quarter note D3. Vc. plays a quarter note G2, eighth-note triplet A2-B2-C3, quarter note D3. Db. plays a quarter note G2, eighth-note triplet A2-B2-C3, quarter note D3.

Measure 915: Timp. plays a quarter note D3, quarter note E3, eighth note F3, quarter note G3. Perc. 1 continues the eighth-note triplet pattern. Narr. continues. Hp. plays a quarter rest, quarter note D3, quarter rest, quarter note D3. Vln. 1 and Vln. 2 are silent. Vla. plays a quarter note D3, eighth-note triplet E3-F3-G3, quarter note A3. Vc. plays a quarter note D3, eighth-note triplet E3-F3-G3, quarter note A3. Db. plays a quarter note D3, eighth-note triplet E3-F3-G3, quarter note A3.

Measure 916: Timp. plays a quarter note A2, quarter note B2, eighth note C3, quarter note D3. Perc. 1 continues the eighth-note triplet pattern. Narr. continues. Hp. plays a quarter note A2, quarter rest, quarter note A2, quarter rest. Vln. 1 plays a quarter note A2, eighth-note triplet B2-C3-D3, quarter note E3. Vln. 2 plays a quarter note A2, eighth-note triplet B2-C3-D3, quarter note E3. Vla. plays a quarter note A2, eighth-note triplet B2-C3-D3, quarter note E3. Vc. plays a quarter note A2, eighth-note triplet B2-C3-D3, quarter note E3. Db. plays a quarter note A2, eighth-note triplet B2-C3-D3, quarter note E3.



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 quarter note C2, quarter rest, quarter note C2, quarter rest. Vln. 1 and Vln. 2 are silent. Vla. plays a quarter note G2, eighth-note triplet A2-B2-C3, quarter note D3. Vc. plays a quarter note G2, eighth-note triplet A2-B2-C3, quarter note D3. Db. plays a quarter note G2, eighth-note triplet A2-B2-C3, quarter note D3.

Measure 918: Timp. plays a quarter note D3, quarter note E3, eighth note F3, quarter note G3. Perc. 1 continues the eighth-note triplet pattern. Narr. continues. Hp. plays a quarter note D3, quarter rest, quarter note D3, quarter rest. Vln. 1 plays a quarter note D3, eighth-note triplet E3-F3-G3, quarter note A3. Vln. 2 plays a quarter note D3, eighth-note triplet E3-F3-G3, quarter note A3. Vla. plays a quarter note D3, eighth-note triplet E3-F3-G3, quarter note A3. Vc. plays a quarter note D3, eighth-note triplet E3-F3-G3, quarter note A3. Db. plays a quarter note D3, eighth-note triplet E3-F3-G3, quarter note A3.

Measure 919: Timp. plays a quarter note A2, quarter note B2, eighth note C3, quarter note D3. Perc. 1 continues the eighth-note triplet pattern. Narr. continues. Hp. plays a quarter note A2, quarter rest, quarter note A2, quarter rest. Vln. 1 plays a quarter note A2, eighth-note triplet B2-C3-D3, quarter note E3. Vln. 2 plays a quarter note A2, eighth-note triplet B2-C3-D3, quarter note E3. Vla. plays a quarter note A2, eighth-note triplet B2-C3-D3, quarter note E3. Vc. plays a quarter note A2, eighth-note triplet B2-C3-D3, quarter note E3. Db. plays a quarter note A2, eighth-note triplet B2-C3-D3, quarter note E3.

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

Violin 1 (Vln. 1): Treble clef, 4/4 time. Measures 927-929 show a melodic line with triplets. Measure 928 has a dynamic marking of *f* (forte).

Violin 2 (Vln. 2): Treble clef, 4/4 time. Measures 927-929 show a melodic line with triplets. Measure 928 has a dynamic marking of *f* (forte).

Viola (Vla.): Alto clef, 4/4 time. Measures 927-929 show a melodic line with triplets. Measure 928 has a dynamic marking of *f* (forte).

Violoncello (Vc.): Bass clef, 4/4 time. Measures 927-929 show a melodic line with triplets. Measure 928 has a dynamic marking of *f* (forte).

Double Bass (Db.): Bass clef, 4/4 time. Measures 927-929 show a melodic line with triplets. Measure 928 has a dynamic marking of *f* (forte).

Measure 928 includes a tempo change marking: *arco* (arco).

933

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Bsn. 1 2

Perc. 1

Hp.

933

Vln. 1

Vln. 2

Vla.

Vc.

Db.



939

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Bsn. 1 2

Perc. 1

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Timp.

Perc. 1

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.

Awesome, now strings in six!



Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Timp.

Perc. 1

Perc. 2

Narr.

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 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 time signature is 4/4. The woodwinds play melodic lines with various articulations and dynamics, including *p* (piano). The percussion section includes a timpani line and two percussion parts, with Percussion 1 playing a rhythmic pattern. The harp part is mostly rests, with a final chord in measure 956.

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 (B-flat major or D-flat minor). The time signature is 4/4. The strings play a melodic line with various articulations and dynamics, including *f* (forte) and *arco* (arco). The double bass part includes a *f* dynamic marking.

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

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

977

Fast (♩=180)

♩ = ♩. (3+3, 2+2+2)

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Cl. (B♭) 1 2 *ff*

Bsn. 1 2 *ff*

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp. *f*

Perc. 1

Perc. 2

Narr. □ | □ 6 8 Now everyone play! | □ | □ | □ |

977

Fast (♩=180)

♩ = ♩. (3+3, 2+2+2)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

986

982

986

990

994

Fl. 1

Picc.

Ob. 1
2

Cl. (B \flat) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Detailed description: This block contains the musical notation for measures 990 through 994 for the woodwind and percussion sections. The instruments listed on the left are 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, and Hp. The key signature has two flats. Measures 990-994 show various musical entries and patterns, including woodwinds playing sustained notes and woodwinds/strings playing melodic lines. Percussion includes a rhythmic pattern on Perc. 1 and a melodic line on Perc. 2. The harp (Hp.) plays sustained chords.

990

994

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for measures 990 through 994 for the string section. The instruments listed on the left are Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature has two flats. Measures 990-994 show various musical entries and patterns, including woodwinds playing sustained notes and woodwinds/strings playing melodic lines. Percussion includes a rhythmic pattern on Perc. 1 and a melodic line on Perc. 2. The harp (Hp.) plays sustained chords.

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.

This musical score is for a piece titled "Thank you all for coming today! we hope you enjoyed the story!". The score is written for a large ensemble, including woodwinds, brass, percussion, and a narrator. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into measures, with a repeat sign at the beginning of the first measure. The woodwind section includes Flute 1, Piccolo, Oboe 1/2, Clarinet (B-flat) 1/2, Bassoon 1/2, Horn (F) 1/2, Horn (F) 3/4, Trumpet (C) 1/2, Trombone 1/2, and Baritone/Euphonium. The brass section includes Horn (F) 1/2, Horn (F) 3/4, Trumpet (C) 1/2, Trombone 1/2, and Baritone/Euphonium. The percussion section includes Timpani, Percussion 1, and Percussion 2. The narrator's part is written in a separate staff. The score includes various musical notations, such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The percussion part features a complex rhythmic pattern with many eighth and sixteenth notes. The narrator's part is a simple line of text. The score is written in a standard musical notation style, with a key signature of two flats and a time signature of 3/4. The score is divided into measures, with a repeat sign at the beginning of the first measure. The woodwind section includes Flute 1, Piccolo, Oboe 1/2, Clarinet (B-flat) 1/2, Bassoon 1/2, Horn (F) 1/2, Horn (F) 3/4, Trumpet (C) 1/2, Trombone 1/2, and Baritone/Euphonium. The brass section includes Horn (F) 1/2, Horn (F) 3/4, Trumpet (C) 1/2, Trombone 1/2, and Baritone/Euphonium. The percussion section includes Timpani, Percussion 1, and Percussion 2. The narrator's part is written in a separate staff. The score includes various musical notations, such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The percussion part features a complex rhythmic pattern with many eighth and sixteenth notes. The narrator's part is a simple line of text. The score is written in a standard musical notation style, with a key signature of two flats and a time signature of 3/4.

[illegible]

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*

Picc. *f*

Ob. 1 *f*

Cl. (B \flat) 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

1017

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

rit.

1023

rit.

1023

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

cresc.

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

Detailed description: This block contains the musical notation for woodwinds, brass, and percussion. Measures 1032-1035. Flute 1 and Piccolo play a half note G4 (F#4 for Piccolo) in measure 1032, then a half rest in 1033, and a half note G4 in 1034. Oboe 1 and 2, Clarinet in Bb 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, and Baritone/Euphonium/Tuba all play a half note G2 in measure 1032, then a half rest in 1033, and a half note G2 in 1034. Timpani plays a rhythmic pattern of eighth and sixteenth notes. Percussion 1 and 2 are silent. Dynamics: f for measures 1032-1033, p for measure 1034, and ff for measure 1035. A 'rit.' marking is present above measure 1035.

1032

rit.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for strings. Measures 1032-1035. Violin 1 and Violin 2 play a half note G4 (F#4 for Violin 2) in measure 1032, then a half rest in 1033, and a half note G4 in 1034. Viola plays a half note G2 in measure 1032, then a half rest in 1033, and a half note G2 in 1034. Violoncello and Double Bass play a half note G2 in measure 1032, then a half rest in 1033, and a half note G2 in 1034. Dynamics: f for measures 1032-1033, fp for measure 1034, and f for measure 1035. A 'rit.' marking is present above measure 1035.

1039 A tempo (♩=180)

[illegible]

1039 A tempo (♩=180)

unis.

ff

unis.

ff

unis.

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)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score is for a string quartet (Violin 1, Violin 2, Viola, Cello, Double Bass) in 4/4 time. The tempo is marked 'Aggressive' with a quarter note equal to 144 beats per minute. The dynamics are marked 'ff' (fortissimo) for all parts. The score consists of 8 measures. The first measure is in 4/4 time, and the subsequent measures are in 2/4 time. The key signature has one sharp (F#). The Violin 1 and Violin 2 parts play a melodic line, while the Viola, Cello, and Double Bass parts provide a rhythmic accompaniment.

Q20 Clarinet (cadenza)

Q23 (♩=160)

Flute (Opt.)

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Narr.

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

4/4

Q27

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

Q27

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

"tuning"
 "tuning"
 "tuning"
 "tuning"
 "tuning"

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

Q48 Loud Music

This musical score is written for a large ensemble, including woodwinds, brass, percussion, and harp. The key signature has one sharp (F#) and the time signature is 3/4. The score begins with a forte (*f*) dynamic.

- Fl. 1:** Plays a melodic line starting with a quarter rest, followed by eighth notes and sixteenth-note runs.
- Picc.:** Similar to Fl. 1, playing a melodic line with eighth notes and sixteenth-note runs.
- Ob. 1/2:** Plays a melodic line starting with a quarter rest, followed by eighth notes and sixteenth-note runs.
- Cl. (B♭) 1/2:** Plays a melodic line starting with a quarter rest, followed by eighth notes and sixteenth-note runs.
- Bsn. 1/2:** Plays a melodic line starting with a quarter rest, followed by eighth notes and sixteenth-note runs.
- Hn. (F) 1/2:** Plays a sustained chord, marked *f*.
- Hn. (F) 3/4:** Plays a sustained chord, marked *f*.
- Tpt. (C) 1/2:** Plays a sustained note, marked *f*, with a glissando effect indicated by a wavy line.
- Tbn. 1/2:** Plays a sustained note, marked *f*, with a glissando effect indicated by a wavy line.
- B. Tbn.:** Plays a sustained note, marked *f*, with a glissando effect indicated by a wavy line.
- Tba.:** Plays a sustained note, marked *f*, with a glissando effect indicated by a wavy line.
- Timp.:** Plays a sustained note, marked *f*.
- Perc. 1:** Plays a rhythmic pattern of eighth notes, marked *f*.
- Perc. 2:** Labeled "Glockenspiel", plays a melodic line starting with a quarter rest, followed by eighth notes and sixteenth-note runs.
- Hp.:** Plays a melodic line starting with a quarter rest, followed by eighth notes and sixteenth-note runs, marked *f*.

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.



tr~~~~~

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!  

Trombone (Opt.)

Q69 (♩=144)

[illegible]

Fl. 1/2 (1.)

Ob. 1/2 (1.)

Cl. (Bb) 1/2 (1.)

Bsn. 1/2 (1.)

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

Hn. (F) 3/4

Tpt. (C) 1/2 p f

Tbn. 1/2 (1.) vib. p f

B. Tbn.

Tba. f sub. p f

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

f

p

Does the Tuba play
High or Low?

Hp.

mf

Tuba (Opt.)

Q77 (♩=120)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Narr.

Narr.

♩. = 80

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.

151

Narr.

1

Q103 Brisk (♩=144)

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.

This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in 3/4, 2/4, 3/2, and 4/4 time signatures, with dynamic markings like *p*, *ff*, and *f*.

The instruments and their parts are:

- Fl. 1/2**: Flute 1 and 2, starting with a red *a2* marking.
- Ob. 1/2**: Oboe 1 and 2, starting with a red *a2* marking.
- Cl. (Bb) 1/2**: Clarinet in Bb 1 and 2, starting with a red *a2* marking.
- Bsn. 1/2**: Bassoon 1 and 2, starting with a red *(a2)* marking.
- Hn. (F) 1/2**: Horn in F 1 and 2.
- Hn. (F) 3/4**: Horn in F 3, 4.
- Tpt. (C) 1/2**: Trumpet in C 1 and 2.
- Tbn. 1/2**: Trombone 1 and 2.
- Btbn. Tba.**: Tuba and Euphonium.
- 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 3/4, 2/4, 3/2, and 4/4 time signatures, with dynamic markings like *p*, *ff*, and *f*.

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
- Ob.** (Oboe), 1 and 2
- Cl. (Bb)** (Clarinet in B-flat), 1 and 2
- Bsn.** (Bassoon), 1 and 2
- Hn. (F)** (Horn in F), 1 and 2
- Hn. (F)** (Horn in F), 3 and 4
- Tpt. (C)** (Trumpet in C), 1 and 2
- Tbn.** (Trombone), 1 and 2
- 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 a variety of musical notations including eighth notes, quarter notes, half notes, and full notes, as well as rests, ties, and slurs. The woodwind and brass sections have complex parts with many slurs and ties, while the strings provide a steady accompaniment. The percussion section includes a snare drum part with a 'drum' marking and a cymbal part. The harp part consists of sustained chords. The string section includes a double bass line with a 'drum' marking and a cymbal part.

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!

6/8

2/4

6/8

Hp.

Q138

Q139 Fast (♩=180)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

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

Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is in 6/8 time, key of B-flat major, and consists of five measures. The first measure is a whole rest for all instruments. The second measure is a half note for all instruments. The third measure is a half note for all instruments. The fourth measure is a half note for all instruments. The fifth measure is a half note for all instruments. The score is marked with a forte (f) dynamic.

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.

fp

f

gliss.

gliss.

2.

1.

a2

a2

a2

a2

swr

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including woodwinds, brass, percussion, harp, and strings. The notation is in standard musical notation, with staves for each instrument. The score includes dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo). The score is divided into measures, with a key signature of one sharp (F#) and a time signature of 2/4. The instruments listed on the left include Fl. 1, Picc., Ob. 1/2, Cl. (Bb) 1/2, Bsn. 1/2, Hn. (F) 1/2, Hn. (F) 3/4, Tpt. (C) 1/2, Tbn. 1/2, Btbn. Tba., Timp., Perc. 1, Perc. 2, Hp., Vln. 1, Vln. 2, Vla., Vc., and Db. The score is written in a single system, with each instrument's part on its own staff. The notation includes notes, rests, and articulation marks. The score is written in a single system, with each instrument's part on its own staff. The notation includes notes, rests, and articulation marks. The score is written in a single system, with each instrument's part on its own staff. The notation includes notes, rests, and articulation marks.