

The Harmony Games

*An interactive and educational work
for narrator and orchestra*

FULL/CHAMBER 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
Radu Paponiu, Conductor

First Performance (full version): October 3, 2021
Hawkins Amphitheatre at Bartley Ranch, Reno, NV
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.

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)

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.

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.

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.

PERCUSSION LIST and KEY

Timpani + 2

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

- Percussion 1**
Glockenspiel
Drum Kit (Snare*, Bass/Kick Drum*, Hi-hat, Cymbals**, 3 Toms)
Triangle***
Bowed Cymbal
2 Wood Blocks
Mark Tree
Guiro
Tambourine
Slide Whistle

Musical notation for Percussion 1 instruments. The notation is spread across two staves. The first staff includes: Bass/Kick Drum* (a single note), Toms (three notes grouped in a box), Snare Drum* (a single note), Hi-hat (a box containing 'stick' and 'foot' with corresponding symbols), Cymbals** (a symbol), Bowed Cymbal (a note), and Triangle*** (a note). The second staff includes: Wood Blocks (two notes grouped in a box), Mark Tree (a note), Guiro (a note), Tambourine (a box containing 'shake' and 'hit' with corresponding symbols), and Slide Whistle (a note with a wavy line above it).

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

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

Musical notation for Percussion 2 instruments. The notation is spread across two staves. The first staff includes: Agogo Bells (two notes grouped in a box), Whistle (a note), Rain Stick (a note), Tam-Tam (a note), and Castanets (a note).

The Harmony Games

for Full Orchestra

Yaniv Segal

INTRODUCTION

Brisk (♩=144)

Flute 1

Flute 2/Piccolo

Oboes 1 2

Clarinets in Bb 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

7

Drum Set

10

Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is in 2/4 time and consists of six measures. The first measure is marked with a repeat sign. The second measure is marked with a first ending bracket. The third measure is marked with a second ending bracket. The fourth measure is marked with a third ending bracket. The fifth measure is marked with a fourth ending bracket. The sixth measure is marked with a fifth ending bracket. The score includes dynamics markings: *p* (piano) and *pizz.* (pizzicato).

This musical score page contains measures 15 through 17. The instruments are arranged as follows:

- Fl. 1**: Flute 1, Treble clef.
- Picc.**: Piccolo, Treble clef.
- Ob. 1 & 2**: Oboe 1 and 2, Treble clef.
- Cl. (B♭) 1 & 2**: Clarinet in B-flat 1 and 2, Treble clef.
- Bsn. 1 & 2**: Bassoon 1 and 2, Bass clef.
- Hn. (F) 1 & 2**: Horn in F 1 and 2, Treble clef.
- Hn. (F) 3 & 4**: Horn in F 3 and 4, Treble clef.
- Tpt. (C) 1 & 2**: Trumpet in C 1 and 2, Treble clef.
- Tbn. 1 & 2**: Trombone 1 and 2, Bass clef.
- Btbn. Tba.**: Baritone/Trombone, Bass clef.
- Timp.**: Timpani, Bass clef.
- Perc. 1**: Percussion 1, Snare drum notation.
- Perc. 2**: Percussion 2, Snare drum notation.

The score includes dynamic markings (*p*, *f*, *fp*) and articulation marks (accents). Measure numbers 15 and 17 are indicated at the top of their respective staves. A bracket labeled "Suspended Cymbal" spans measures 15 and 16 over the Perc. 1 staff. A bracket labeled "Drum Set" starts in measure 17 over the Perc. 1 staff.

Narr.

| I have another question:

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

15

Vln. 1
p

Vln. 2
p

Vla.
p

Vc.
p
arco

Db.
p

17

play together?

f

f

f

f

f

p

p

p

p

poco a poco cresc.

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

21

p poco a poco cresc.

arco

p poco a poco cresc.

arco

p poco a poco cresc.

29

25

Fl. 1

p

poco a poco cresc.

f

Picc.

p

cresc.

f

Ob. 1

p

poco a poco cresc.

mf cresc.

f

Ob. 2

p

poco a poco cresc.

mf cresc.

f

Cl. (B \flat) 1

p

poco a poco cresc.

p poco a poco cresc.

f

Cl. (B \flat) 2

p

poco a poco cresc.

p poco a poco cresc.

f

Bsn. 1

p

poco a poco cresc.

p poco a poco cresc.

f

Bsn. 2

p

poco a poco cresc.

p poco a poco cresc.

f

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.

f

Hn. (F) 4

p

poco a poco cresc.

f

Tpt. (C) 1

p

poco a poco cresc.

f

Tpt. (C) 2

p

poco a poco cresc.

f

Tbn. 1

p

poco a poco cresc.

f

Tbn. 2

p

poco a poco cresc.

f

Btbn.

p

poco a poco cresc.

f

Tba.

p

poco a poco cresc.

f

Timp.

p

poco a poco cresc.

f

Perc. 1

p

poco a poco cresc.

f

Perc. 2

p

poco a poco cresc.

f

29

25

Vln. 1

p poco a poco cresc.

f

Vln. 2

p poco a poco cresc.

f

Vla.

f

Vc.

f

Db.

f

This musical score page, numbered 7, contains staves for the following instruments:

- Fl. 1**: Flute 1, starting with a key signature change to B-flat.
- Picc.**: Piccolo, playing a melodic line with slurs.
- Ob. 1 & 2**: Oboes, with the first oboe marked with a red *(a2)*.
- Cl. (Bb) 1 & 2**: Clarinets in B-flat, with the first clarinet marked with a red *(a2)*.
- Bsn. 1 & 2**: Bassoons, with the first bassoon marked with a red *(a2)* and the second with a red *(1.)*.
- Hn. (F) 1, 2, 3 & 4**: Horns in F, with the third and fourth horns marked with a red *(a2)*. The first two horns have triplet markings.
- Tpt. (C) 1 & 2**: Trumpets in C, with the first trumpet marked with a red *(a2)* and the second with a red *(1.)*.
- Tbn. 1 & 2**: Trombones, with the first trombone marked with a red *(a2)*.
- Btbn. Tba.**: Baritone and Tuba, with the baritone marked with a red *(a2)*.
- Timp.**: Timpani, playing a rhythmic pattern.
- Perc. 1**: Percussion 1, playing a rhythmic pattern with a star marking.
- Perc. 2**: Percussion 2, resting.
- Hp.**: Harp, resting.
- Vln. 1 & 2**: Violins 1 and 2, playing a melodic line.
- Vla.**: Viola, playing a melodic line.
- Vc.**: Violoncello, playing a melodic line.
- Db.**: Double Bass, playing a melodic line.

The score includes various musical notations such as slurs, triplets, and dynamic markings. The woodwinds and brass sections are marked with *(a2)*, indicating a second ending or a specific performance instruction. The percussion section features a rhythmic pattern in the first part, while the strings provide a melodic and harmonic foundation.

[illegible]

42

45

Hn. (F)

1

2

Tpt. (C)

1

2

Timp.

Perc. 1

Narr.

3

pp

pp

pp

pp

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

42

45

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

pp

pizz.

pp

pizz.

pp

pizz.

pp

mp

mp

mp



48

48

Perc. 1

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Tri.

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

mp

pizz.

mp

pizz.

mp

div.

mp

mp

mp

These families were the:

Shimmering Strings

55

Perc. 1

Narr.

Hp.

Wondrous Woodwinds

55

Perc. 1

Narr.

Hp.

Wondrous Woodwinds

55

Vln. 1

Vln. 2

Vla.

Vc.

Db.

55

Vln. 1

Vln. 2

Vla.

Vc.

Db.



64

67

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Bsn. 1

Bsn. 2

64

67

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Bsn. 1

Bsn. 2

64

Vln. 1

Vln. 2

Vla.

Vc.

Db.

64

Vln. 1

Vln. 2

Vla.

Vc.

Db.

72

Hn. (F)
1
2

Hn. (F)
3
4

Tpt. (C)
1
2

Tbn.
1
2

Btbn.
Tba.

Timp.

Perc. 1

Narr.

Hp.

Brilliant Brass

and the Poignant Percussion!

72

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

mf

mf

mp

mp



77

Timp.

Perc. 1

Narr.

Glockenspiel

Cymbal sponge

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

mf

f

f

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

82

84 BATTLE

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.

p

Perc. 1

Drum Set

p

Perc. 2

Narr.

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

|| 3/4 There were epic battles for control over the land.

Hp.

82

84 BATTLE

Vln. 1

Vln. 2

Vla.

unis.

p

Vc.

p

Db.

p

88

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.

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.

96

98

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

Listen to the winds launching shrieking volleys!

Hp.

96

98

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

Score for measures 106-109. Instruments: Timp., Perc. 1, Hp.

Measure 106: Timp. has a half note G2 with *f*. Perc. 1 has a half note G2 with *f*. Hp. has a whole note chord of G#2, A#2, B2 with *ff*.

Measure 107: Timp. has a whole rest. Perc. 1 has a half note G2 with *f*. Hp. has a whole note chord of G#2, A#2, B2 with *ff*.

Measure 108: Timp. has a whole rest. Perc. 1 has a half note G2 with *f*. Hp. has a whole note chord of G#2, A#2, B2 with *ff*.

Measure 109: Timp. has a whole rest. Perc. 1 has a half note G2 with *f*. Hp. has a whole note chord of G#2, A#2, B2 with *ff*.

106

Score for measures 110-113. Instruments: Vln. 1, Vln. 2, Vla., Vc., Db.

Measure 110: Vln. 1 has a half note G#2 with *ff*. Vln. 2 has a half note G#2 with *ff*. Vla. has a half note G#2 with *ff*. Vc. has a half note G#2 with *ff*. Db. has a half note G#2 with *ff*.

Measure 111: Vln. 1 has a half note G#2 with *ff*. Vln. 2 has a half note G#2 with *ff*. Vla. has a half note G#2 with *ff*. Vc. has a half note G#2 with *ff*. Db. has a half note G#2 with *ff*.

Measure 112: Vln. 1 has a half note G#2 with *ff*. Vln. 2 has a half note G#2 with *ff*. Vla. has a half note G#2 with *ff*. Vc. has a half note G#2 with *ff*. Db. has a half note G#2 with *ff*.

Measure 113: Vln. 1 has a half note G#2 with *ff*. Vln. 2 has a half note G#2 with *ff*. Vla. has a half note G#2 with *ff*. Vc. has a half note G#2 with *ff*. Db. has a half note G#2 with *ff*.



110

114

Score for measures 110-113. Instruments: Cl. (Bb), Bsn., Timp., Perc. 1, Hp.

Measure 110: Cl. (Bb) has a half note G#2 with *p*. Bsn. has a half note G#2 with *p*. Timp. has a half note G#2 with *p*. Perc. 1 has a half note G#2 with *p*. Hp. has a half note G#2 with *p*.

Measure 111: Cl. (Bb) has a half note G#2 with *p*. Bsn. has a half note G#2 with *p*. Timp. has a half note G#2 with *p*. Perc. 1 has a half note G#2 with *p*. Hp. has a half note G#2 with *p*.

Measure 112: Cl. (Bb) has a half note G#2 with *p*. Bsn. has a half note G#2 with *p*. Timp. has a half note G#2 with *p*. Perc. 1 has a half note G#2 with *p*. Hp. has a half note G#2 with *p*.

Measure 113: Cl. (Bb) has a half note G#2 with *p*. Bsn. has a half note G#2 with *p*. Timp. has a half note G#2 with *p*. Perc. 1 has a half note G#2 with *p*. Hp. has a half note G#2 with *p*.

110

114

Score for measures 114-117. Instruments: Vln. 1, Vln. 2, Vla., Vc., Db.

Measure 114: Vln. 1 has a half note G#2 with *p*. Vln. 2 has a half note G#2 with *p*. Vla. has a half note G#2 with *p*. Vc. has a half note G#2 with *p*. Db. has a half note G#2 with *p*.

Measure 115: Vln. 1 has a half note G#2 with *p*. Vln. 2 has a half note G#2 with *p*. Vla. has a half note G#2 with *p*. Vc. has a half note G#2 with *p*. Db. has a half note G#2 with *p*.

Measure 116: Vln. 1 has a half note G#2 with *p*. Vln. 2 has a half note G#2 with *p*. Vla. has a half note G#2 with *p*. Vc. has a half note G#2 with *p*. Db. has a half note G#2 with *p*.

Measure 117: Vln. 1 has a half note G#2 with *p*. Vln. 2 has a half note G#2 with *p*. Vla. has a half note G#2 with *p*. Vc. has a half note G#2 with *p*. Db. has a half note G#2 with *p*.

118

Fl. 1 2

Ob. 1 2

Cl. (Bb) 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

130 **133**

Cl. (B \flat) 1 *p*

2 *p*

Bsn. 1 *p*

2 *p*

Hn. (F) 1

2

Tpt. (C) 1

2 *f*

Timp. *pp*

Perc. 1 *pp*

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



136

Cl. (B \flat) 1

2

Bsn. 1 2.

2 1.

Hn. (F) 1 *f*

2 *ff*

Hn. (F) 3 *f*

4 *ff*

Tpt. (C) 1 *f*

2 *ff*

Tbn. 1 *f*

2 *ff*

Btbn. *f*

Tba. *ff*

Perc. 1 (Dr- Set) *f*

fl. or shake

fl. or shake

fl. or shake

fl. or shake

fl. or shake

144

140

144

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

p

p

147

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Hp.

This block contains the musical notation for measures 147 through 150 for the woodwind and percussion sections. The instruments listed are Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horns in F (1-4), Trumpet in C 1 & 2, Trombone 1 & 2, Baritone/Euphonium/Tuba, Timpani, Percussion 1 & 2, and Harp. Measures 147 and 148 show the woodwinds and bassoon entering with a forte (f) dynamic. Measures 149 and 150 continue the woodwind lines, with the bassoon and timpani providing a rhythmic foundation. The percussion parts feature specific patterns in measures 149 and 150.

147

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This block contains the musical notation for measures 147 through 150 for the string section. The instruments are Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Measures 147 and 148 show the strings entering with a forte (f) dynamic. Measures 149 and 150 continue the string lines, with the cello and double bass parts marked 'pizz.' (pizzicato) in measure 149. The violin parts feature intricate melodic lines with many accidentals.

152

This page of the musical score is for a symphony orchestra, featuring woodwinds, brass, percussion, and strings. The score is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Woodwinds:

- Flutes (Fl.):** Two staves. The first staff has a first and second part. The second staff has a first and second part. The first staff has a first and second part. The second staff has a first and second part.
- Oboes (Ob.):** Two staves. The first staff has a first and second part. The second staff has a first and second part. The first staff has a first and second part. The second staff has a first and second part.
- Clarinets (Cl. (B♭)):** Two staves. The first staff has a first and second part. The second staff has a first and second part. The first staff has a first and second part. The second staff has a first and second part.
- Bassoon (Bsn.):** Two staves. The first staff has a first and second part. The second staff has a first and second part. The first staff has a first and second part. The second staff has a first and second part.

Brass:

- Horns (Hn. (F)):** Four staves. The first two staves have a first and second part. The second two staves have a first and second part. The first staff has a first and second part. The second staff has a first and second part.
- Trumpets (Tpt. (C)):** Two staves. The first staff has a first and second part. The second staff has a first and second part. The first staff has a first and second part. The second staff has a first and second part.
- Trombones (Tbn.):** Two staves. The first staff has a first and second part. The second staff has a first and second part. The first staff has a first and second part. The second staff has a first and second part.
- Euphonium/Tuba (Btbn. Tba.):** Two staves. The first staff has a first and second part. The second staff has a first and second part. The first staff has a first and second part. The second staff has a first and second part.

Percussion:

- Timpani (Timp.):** Two staves. The first staff has a first and second part. The second staff has a first and second part. The first staff has a first and second part. The second staff has a first and second part.
- Drum Set (Dr-Set):** Two staves. The first staff has a first and second part. The second staff has a first and second part. The first staff has a first and second part. The second staff has a first and second part.
- Percussion 1 (Perc. 1):** Two staves. The first staff has a first and second part. The second staff has a first and second part. The first staff has a first and second part. The second staff has a first and second part.
- Percussion 2 (Perc. 2):** Two staves. The first staff has a first and second part. The second staff has a first and second part. The first staff has a first and second part. The second staff has a first and second part.

Strings:

- Harp (Hp.):** Two staves. The first staff has a first and second part. The second staff has a first and second part. The first staff has a first and second part. The second staff has a first and second part.

152

152

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

arco

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is complex, featuring various time signatures, key signatures, and dynamic markings. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet in C (Tpt. (C)), Trombone (Tbn.), Tuba (Tbn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The score is written in a multi-measure format, with various time signatures and key signatures. The dynamic markings include *f* (forte), *p* (piano), *ff* (fortissimo), and *sfz* (sforzando). The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a complex, multi-measure format, with various time signatures and key signatures. The dynamic markings include *f* (forte), *p* (piano), *ff* (fortissimo), and *sfz* (sforzando). The notation includes various musical symbols such as notes, rests, and accidentals.

159

1. *f*

1. *f*

dim.

f

dim.

p

1. *mf*

con sord.

f

dim.

1. *con sord.*

f

mf

p

con sord.

mf

Tba.

mf

p

163

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.

pizz.

f

dim.

p

168

Fl. 1
2

(1.)

Ob. 1
2

(1.)

Cl. (Bb) 1
2

(1.)

Bsn. 1
2

(1.)

Hn. (F) 1
2

a2

via sord.

Tpt. (C) 1
2

(1.)

via sord.

Tbn. 1
2

via sord.

Btbn.
Tba.

(Tba.)

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

168

Vln. 1

1. solo

Vln. 2

Vla.

Vc.

Db.

177

Cl. (B \flat)

Bsn.

Hn. (F)

Hn. (F)

Timp.

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

191 Habanera

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Narr. \square $\frac{4}{4}$ One year, the theme was Dance Music. $\frac{3}{4}$ $\frac{4}{4}$ The String Family won that year with a lilting Habanera.

Hp.

Musical notation for woodwinds, narrator, and harp.

191 Habanera

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Musical notation for strings with performance instructions: div. 1 solo on top, altri, pizz., pizz., mf, pizz., mf.



195

Bsn. 1 2

Perc. 1

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Musical notation for bassoon, percussion, and strings with performance instructions: (1.), Guiro, div. 1 solo on top, mf schmaltsy, behind bridge, sfz heavy pressure, (sim.).

201

(1.)

Bsn. 1 2

Perc. 1

Vln. 1

Vln. 2

Vla.

Vc.

Db.



Bsn. 1 2

Perc. 1

Narr.

Vln. 1 (wide vib.)

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

Perc. 2

Agogo Bells + Whistle

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* *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 sunny melody:

229 Pastoral (♩=108)

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. (B♭) 1 *a2*

Cl. (B♭) 2 *p*

Bsn. 1

Bsn. 2

Hp. *p*

229

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 *a2*
2 *air through the instrument*
p sfz

Hn. (F) 3 *a2*
4 *air through the instrument*
p sfz

Tpt. (C) 1 *a2*
2 *air through the instrument*
p sfz

Tbn. 1 *a2*
2 *air through the instrument*
p sfz

Btbn. *a2*
Tba. *air through the instrument*
p sfz

236 Tornado (♩=144)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

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.

to Fl. 2

p

sfz

sfz

p

sfz

sfz

sfz

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section includes Flute 1, Piccolo, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The brass section includes Horns in F (first and second pairs), Trumpets in C, Trombones (first and second), and Baritone/Euphonium/Tuba. The string section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is divided into two measures. The first measure shows active parts for Flute 1, Piccolo, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, and Trombone 1. The second measure features sustained notes from the Horns, Trombones, and Baritone/Euphonium/Tuba, with dynamic markings of *p* and *sfz*. A red annotation 'to Fl. 2' is present in the Piccolo staff of the second measure.

241

Fl. 1

Picc.

Ob.

1

2

Cl. (B \flat)

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

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

(announcer:)
MATHEMUSICA!!

241

Vln. 1

Vln. 2

Vla.

Vc.

Db.

245 Stealthy (♩=72)

249

Fl. 1
2
spoken: huh?

Ob. 1
spoken: huh?

Ob. 2
spoken: huh?

Cl. 1
spoken: huh?

Cl. 2
spoken: huh?

Bsn. 1
spoken: huh?

Bsn. 2
spoken: huh?

Hn. (F) 1
2
spoken: huh?

Hn. (F) 3
4
spoken: huh?

Tpt. (C) 1
2
spoken: huh?

Tbn. 1
2
spoken: huh?

Btbn.
Tba.
spoken: huh?

Timp.
spoken: huh?

Perc. 1
spoken: huh?

Perc. 2
spoken: huh?

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

Hp.
spoken: huh?

245 Stealthy (♩=72)

249

Vln. 1
spoken: huh?

Vln. 2
spoken: huh?

Vla.
spoken: huh?

Vc.
spoken: huh?

Db.
spoken: huh?

256 Tick-tock (♩=120)

Vamp

Fl. 1 2

Ob. 1

Ob. 2

Cl. (B♭) 1 2

Bsn. 1

Bsn. 2

Timp.

Perc. 1

Perc. 2

Whistle

Woodblocks

The families were in a panic.

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

On your mark, Get set, Go!

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

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

Everyone started talking at once!

Hp.

256 Tick-tock (♩=120)

Vamp

Vln. 1

Vln. 2

Vla.

Vc.

Db.

accel. Faster (♩=144)

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!

accel. Faster (♩=144)

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.

(Announcer:)

Alright everyone, time is UP.

Introduce your instruments,

Explain your math concepts,

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

260

Brisk (♩=144)

263

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The image displays a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with staves for each instrument. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *non cresc.* and *p*. A narrator's line is also present, indicating a specific instruction for the performance. The score is organized into measures, with a repeat sign at the end of the first measure. The instruments listed on the left side of the page are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. (Bb) 1, Cl. (Bb) 2, Bsn. 1, Bsn. 2, Hn. (F) 1, Hn. (F) 2, Hn. (F) 3, Hn. (F) 4, Tpt. (C) 1, Tpt. (C) 2, Timp., Perc. 1, Perc. 2, Narr., Hp., Vln. 1, Vln. 2, Vla., Vc., and Db.

STRINGS

269

271 Brisk (♩=144)

Score for measures 269-271. Instruments: Timp., Perc. 1, Perc. 2, Narr., Vln. 1, Vln. 2, Vla., Vc., Db.

Measure 269: Narr. "Let the Harmony Games Begin!"

Measure 270: Perc. 2 has a Tam-tam. Narr. "First up will be the String Family."

Measure 271: Vln. 1, Vln. 2, and Vla. play arco *fp* notes.



Score for measures 272-274. Instruments: Perc. 1, Narr., Vln. 1, Vln. 2, Vla., Vc., Db.

Measure 272: Narr. "Lady Viola, the string family representative, looked a little nervous as she started."

Measure 273: Vln. 1, Vln. 2, Vla., Vc., and Db. play a melodic line with *fp* dynamics. Vln. 2 has a red *div.* marking.

Measure 274: Narr. "(Viola:) Hello Everyone, we are the String Family."

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)

2

p

Hn. (F)

3

p

Hn. (F)

4

p

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

f

Db.

f

284

Narr.  The smallest and highest is the violin

281

284

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

f

p

p

p

281

284

288

291

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.

1. p

1. p

p

Narr.

The viola is larger and has a deeper sound

Hp.

mf

mf

288

291

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

f sole

295

1.
p

Ob. 1
2

(1.)

Cl. (B \flat) 1
2

(1.)

Bsn. 1
2

Narr.

2/4 3/4

Larger and lower still is the cello.

Hp.

mf

295

Vln. 1

Vln. 2

p

Vla.

p

Vc.

Db.

298

302

Ob. 1
2

p

Narr.

The biggest and lowest is the double bass.

Hp.

p

298

302

Vln. 1

p

Vln. 2

(h)

Vla.

Vc.

f
pizz.

mf

p

Db.

p

305 308

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

f

p

mp



312 318

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

p

(1.)

p

312 318

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

326

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Narr.

(1.)

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

ff

333

Score for measures 333-338:

- Timp.**: Bass clef, 4/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4.
- Perc. 1**: Treble clef, 4/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4.
- Vln. 1**: Treble clef, 4/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4. *ff*.
- Vln. 2**: Treble clef, 4/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4. *ff*.
- Vla.**: Bass clef, 4/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4. *ff*. *8va* marking above measures 333-335.
- Vc.**: Bass clef, 4/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4. *ff*. *div.* marking above measure 334.
- Db.**: Bass clef, 4/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4. *ff*.



339

Score for measures 339-344:

- Timp.**: Bass clef, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4.
- Perc. 1**: Treble clef, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4.
- Perc. 2**: Bass clef, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4.
- Narr.**: Text: "But mostly we like elegant and graceful melodies." with 3/4, 2/4, 3/4 time signatures.
- Vln. 1**: Treble clef, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4. *p* marking above measure 344.
- Vln. 2**: Treble clef, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4. *p* marking above measure 344.
- Vla.**: Bass clef, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4. *p* marking above measure 344.
- Vc.**: Bass clef, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4. *sfz* marking above measure 339, *p* marking above measure 340.
- Db.**: Bass clef, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4. *sfz* marking above measure 339, *p* marking above measure 340.

344

348

Fl.

1

2

mp

Ob.

1

2

mp

Cl. (B♭)

1

2

mp

Bsn.

1

2

mp

Hn. (F)

1

2

p

Hn. (F)

3

4

p

Tpt. (C)

1

2

Tbn.

1

2

Btbn.

Tba.

p legato

Perc.

2

344

348

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

unis.

f

Db.

f

352

353 Harp
L'istesso tempo (♩=144)

Narr. $\frac{3}{4}$ Did I introduce everyone in the String family? Oh yeah! The Harp! $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

No?

Whom did I forget?

Hp. *spoken: "ahem"* *f solo*



357

Hp.



363

Right, the bow!

364

Narr. Wait a minute! What did I just say string players need to use to make the strings vibrate? But since harpists don't have bows, they have to pluck the strings instead! The rest of the Strings family can also use their fingers to pluck the strings

Hp.

Vln. 1 *raise bow up high*

Vln. 2 *raise bow up high*

Vla. *raise bow up high*

Vc. *raise bow up high*

Db. *raise bow up high*

367

371

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

mp

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

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

(pizz.)

379

381

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

Hp. *f*

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vc. *f* arco

Db. *f*

=

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

Hp. *ff*

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

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

Vla. *sfz* *pp* *ff*

Vc. *sfz* *pp* *ff* pizz. arco

Db. *sfz* *pp* *ff* arco

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?

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 features a descending chromatic scale of eighth notes: G4, F#4, E4, D4, C4, B2, A2, G2. This scale is repeated four times over the next four measures.

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 features a descending chromatic scale of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. This scale is repeated four times over the next four measures.

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 features a descending chromatic scale of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. This scale is repeated four times over the next four measures.

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 features a descending chromatic scale of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. This scale is repeated four times over the next four measures.

Vc.

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

Db.

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



397

Whoa that flew by!

Did anyone catch that?

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

Narr.

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 descending chromatic scale of eighth notes: G4, F#4, E4, D4, C4, B2, A2, G2. This scale is repeated four times over the next four measures.

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 descending chromatic scale of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. This scale is repeated four times over the next four measures.

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 descending chromatic scale of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. This scale is repeated four times over the next four measures.

Vla.

Musical notation for Viola (Vla.) in 4/4 time. The first measure contains a whole rest. The second measure begins with a descending chromatic scale of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. This scale is repeated four times over the next four measures.

Vc.

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

Db.

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

Any guesses?

399

401

Let's try again, a little slower please.

Narr.

Remember to count the notes you hear!

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

fp

molto

fp

molto

fp

molto

fp

molto

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

Vln. 2

Vla.

Vc.

Db.

p cresc.

mp cresc.

mf cresc.

mp

mf

mf cresc.

mf cresc.

mf

mp

mp

408

411

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!

Score for measures 408-411:

- Narr.**: Narrator text.
- Hp.**: Harp, *f* (measures 408-409), *mf* (measures 410-411).
- Vln. 1**: Violin 1, *f* (measures 408-409), *mf* (measures 410-411).
- Vln. 2**: Violin 2, *f* (measures 408-409), *mf* (measures 410-411).
- Vla.**: Viola, *f* (measures 408-409), *mf* (measures 410-411).
- Vc.**: Violoncello, *f* (measures 408-409), *mf* (measures 410-411).
- Db.**: Double Bass, *f* (measures 408-409), *mf* (measures 410-411).



416

Score for measures 416-419:

- Hp.**: Harp, measures 416-419.
- Vln. 1**: Violin 1, measures 416-419.
- Vln. 2**: Violin 2, measures 416-419.
- Vla.**: Viola, measures 416-419.
- Vc.**: Violoncello, measures 416-419.
- Db.**: Double Bass, measures 416-419.

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

Glockenspiel

Perc. 1

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

It's fun to play
AND fun to
say!

Glis - san - do!

Now you try it
with me:

Glis - san - do!

429

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

pizz.

433

Tbn. 1

4/4

f solo

Narr.

4/4

Hey! Who was that?
The Trombone?

Why, I didn't know you could glissando!

Vln. 1

4/4

Vln. 2

4/4

Vla.

4/4

Vc.

4/4

Db.

4/4



435

Cl. 1

"Rhapsody in Blue"

p cresc.

17

Narr.

And the clarinet too?

What's going on?



437

Timp.

f

Narr.

And percussion?
All this time we
thought only strings
could glissando...

Hmmm... Using all twelve notes to write a melody,
we have composed a beautiful lullaby.

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

3/4

[illegible]

445

Fl. 1 2 *mf* *bend* *mp* *bend*

Ob. 1 2

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

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2 (1.)

Btbn. Tba.

Timp. *tr.*

Perc. 1

Perc. 2

Hp. *f* *pp* *gliss.* *gliss.* *gliss.* *gliss.*

445

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1

Fl. 2

Cl. (B \flat)

1

2

Timp.

Perc. 1

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Slide Whistle

gliss.

Exquisite!

How about a round of applause for the String Lullaby?

WINDS

454 Whimsical (♩=104)

Perc. 1

Triangle

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

p

(Narrator:) The Elders were not pleased that other instruments joined in with the Strings, but at least no lasting harm seemed to be done...

(Announcer:) Next up in the Harmony Games Mathematica Edition is the Woodwind Family!

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 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 2. *mf*

Bsn. 2 1. *mf*

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

467

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Bsn. 1

Bsn. 2

Narr. Does anyone know why we are called woodwinds? Can anyone here whistle?

RIGHT our instruments come from wood, and we blow air through them to make them sound. Great! When the conductor shows you, whistle loudly!

469

Fl.

1

2

f

p

sfz

Ob.

1

2

f

p

sfz

Cl. (B \flat)

1

2

f

p

sfz

Bsn.

1

2

f

p

sfz

Hn. (F)

1

2

f (whistling)

p

sfz

Hn. (F)

3

4

f (whistling)

p

sfz

Tpt. (C)

1

2

f (whistling)

p

sfz

Tbn.

1

2

f (whistling)

p

sfz

Btbn.

Tba.

f (whistling)

p

sfz

Timp.

f (whistling)

p

sfz

Perc. 1

Glockenspiel

f

p

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?

Hp.

f (whistling)

p

sfz

469

Vln. 1

f (whistling)

p

sfz

Vln. 2

f (whistling)

p

sfz

Vla.

f (whistling)

p

sfz

Vc.

f (whistling)

p

sfz

Db.

f (whistling)

p

sfz

472

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.

472

Vln. 1

Vln. 2

Vla.

Vc.

Db.

476

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

Narr.

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

Hp.

479

Aviary (♩=104)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1 2 *flz.*

Ob. 1 2 *mf*

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

Bsn. 1 2 *mf* *f*

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

484

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

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

Cl. (B \flat) 1 2 *cresc.* *p* *cresc.* *mf*

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

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

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

Cl. (B \flat) 1 2 *dim.* *tr* *p*

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

Narr. We fly circles around our opponents. $\frac{3}{4}$ $\frac{4}{4}$

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

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



497 Clarinet

Cl. 1

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

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



498 Bassoon

Bsn. 1

mf

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

499 Oboe

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

- Fl. 1
- Picc.
- Ob. 1
- Ob. 2
- Cl. (B \flat) 1
- Bsn. 1
- Hn. (F) 1
- Hn. (F) 3
- Tpt. (C) 1
- Tbn. 1
- Btbn. Tba.

The score includes various musical notations such as notes, rests, and dynamic markings like "a2" and "tuning". The page is numbered 100 in the top left corner.

499 Oboe

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

Vln. 1: The first staff shows a whole rest followed by a series of eighth notes, with a "tuning" label above the first note.

Vln. 2: The second staff shows a whole rest followed by a series of eighth notes, with a "tuning" label above the first note.

Vla.: The third staff shows a whole rest followed by a series of eighth notes, with a "tuning" label above the first note.

Vc.: The fourth staff shows a whole rest followed by a series of eighth notes, with a "tuning" label above the first note.

Db.: The fifth staff shows a whole rest followed by a series of eighth notes, with a "tuning" label above the first note.

The score is written in 4/4 time and includes a section labeled "tuning". The notation includes rests, notes, and slurs, indicating a specific musical exercise or performance technique.

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

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (C) 1

Tpt. (C) 2

Tbn. 1

Tbn. 2

Btbn. Tba.

Timp.

Perc. 1

Brushes

pp

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

500 Flute

501 Sprightly (♩=160)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Perc. 1

This page contains the first system of a musical score, measures 1 through 3. The instrumentation includes Flute 1, Piccolo, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, and Percussion 1. The key signature is B-flat major (two flats). The time signature is 4/4. The percussion part features a steady eighth-note pattern. The woodwinds have various melodic and harmonic lines, with some players having rests in certain measures.



Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Perc. 1

This page contains the second system of a musical score, measures 4 through 6. The instrumentation remains the same as the first system. The key signature is B-flat major. The time signature is 4/4. The percussion part continues with its eighth-note pattern. The woodwinds have various melodic and harmonic lines, with some players having rests in certain measures. Dynamics markings include *cresc.* (crescendo) and *f* (forte).

508

Fl. 1

Picc.

Ob. 1
2

Cl. (B \flat) 1
2

Bsn. 1
2

Perc. 1

cheeky

f

cheeky

f

cheeky

f

cheeky

f

cheeky

f

a2

+

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!



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 \flat) 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 *mf*

Ob. 2

Cl. (B \flat) 1 *mp*

Cl. (B \flat) 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Narr.

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



531 *mf*

Fl. 1 *mp*

Fl. 2 *mp*

2. Flute *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. (B \flat) 1 *mp*

Cl. (B \flat) 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*



538

Fl. 1

Fl. 2

Ob. 1 (1.)

Ob. 2

Cl. (B \flat) 1

Cl. (B \flat) 2

Bsn. 1

Bsn. 2

Tpt in B \flat 1

plunger mute ord.

wah wah wah wah

Narr.

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

Lady Viola felt bad for the Wind family.

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

540 (♩=80, ♩=♩)

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



545

Timp.

Perc. 1

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



549

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (C) 1

Tpt. (C) 2

Tbn. 1

Tbn. 2

Btbn. Tba.

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

[illegible][illegible]

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

Violins 1 and 2: G4 (half note)
 Viola: F#4 (half note)
 Violoncello and Double Bass: E4 (half note)

568

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Timp.

Perc. 1

Hp.

This block contains the musical notation for measures 568 through 571 for the woodwind and percussion sections. The instruments are Flute 1, Piccolo, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Timpani, and Percussion 1. The score shows various melodic lines with triplets, slurs, and dynamic markings such as *f* (forte) and *cresc.* (crescendo). The woodwinds play complex patterns, while the percussion provides a steady rhythmic accompaniment.

568

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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 score indicates that the strings are to be played *arco* (arco). Dynamic markings include *p cresc.* (piano crescendo), *mf cresc.* (mezzo-forte crescendo), and *f* (forte). The strings provide a harmonic and rhythmic foundation for the woodwind and percussion parts.

572

Fl. 1

ff

Picc.

ff

flz.

Ob. 1

ff

a2

Ob. 2

Cl. 1

ff

Cl. 2

Bsn. 1

Bsn. 2

ff

Hn. (F) 1

f

Hn. (F) 2

f

Hn. (F) 3

f

Tpt. (C) 1

f

a2

Tpt. (C) 2

Tbn. 1

f

a2

Tbn. 2

Btbn. Tba.

f

a2

1.

2.

1.

2.

Timp.

Perc. 1

f

shake

Hp.

f

572

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

f

Db.

f

[illegible]

578

Vln. 1

Vln. 2

Vla.

Vc.

Db.

582

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. (a2)

Timp.

Perc. 1

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 (1.)

Ob. 1 (1.)

Cl. (B \flat) 1 (1.) 3

Bsn. 1 (1.) 3

Hn. (F) 1

Tbn. 1

Btbn. Tba.

Timp.

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

Vc.

Db.

1. con sord.

p

Tba.

p

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

593 BRASS Fanfare (♩=120)

596

ord.

f

ord.

f

ord.

f

ord.

f

ord.

p

p

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

Our Brass Family is AMAZING!

599

1 2 Hn. (F) 3 4 Hn. (F) 1 2 Tpt. (C) 1 2 Tbn. a2 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

1 2 Hn. (F) 3 4 Hn. (F) 1 2 Tpt. (C) 1 2 Tbn. 2. 1. (a2) 1 2 Btbn. Tba. Timp. Perc. 1 Narr. Hp.

WIN, WIN!

1 2 Hn. (F)

3 4 Hn. (F)

1 2 Tpt. (C)

1 2 Tbn.

Btbn. Tba.

Timp.

Perc. 1

+

open

+

open

sfz

a2

a2

a2

a2



611 Tuba

1 2 Hn. (F)

3 4 Hn. (F)

1 2 Tpt. (C)

1 2 Tbn.

Btbn. Tba.

Timp.

Perc. 1

Narr.

Hp.

wood

pp

p

mf

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

614

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Hp.

614

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1 Fl. 2

1 Ob. 2

1 Cl. (B \flat) 2

1 Bsn. 2 (a2)

1 Hn. (F) 2

3 Hn. (F) 4

1 Tpt. (C) 2

1 Tbn. 2

1 Tbn. 2

1 Btbn. Tba. 2

1 Timp. 2

Narr. Our heroic horns hunger for hunting.

1 Hp. 2

1 Vln. 2

1 Vln. 2

1 Vla. 2

1 Vc. 2

1 Db. 2 arco

div. unis.

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* vib. *mf* *f*
 Tbn. 2 *mf*
 B. Tbn. *f*
 Tba. *f*

Fl. 1
2

Ob. 1

Ob. 2

Cl. (B \flat) 1
2

Bsn. 1

Bsn. 2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

642

Hn. (F)
1
2

Hn. (F)
3
4

Tpt. (C)
1
2

Tbn.
1
2

Btbn.
Tba.

Narr.

mouthpiece only

mouthpiece only

mouthpiece only

a2, mouthpiece only

a2, mouthpiece only

How do we make our instruments sound beautiful?

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



Hn. (F)
1
2

Hn. (F)
3
4

Tpt. (C)
1
2

Tbn.
1
2

Btbn.
Tba.

Narr.

ord.
f schmaltsy

ord.
f schmaltsy

ord.
f schmaltsy

ord.
f schmaltsy

ord.
f schmaltsy

Can we all buzz our lips together?

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

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

But what is a beat?



645 Comfortably (♩=108)

Perc. 1

Narr.

pp

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.

652

654

1. 2

1. 2

3 4

1 2

1 2

1 2

1 2

Bsn.

Hn. (F)

Hn. (F)

Tpt in B♭. 1

Tpt in B♭. 2

Tbn.

Btbn. Tba.

f

f

f

f solo

f

mf

f

mf

mf

mf

mf

mf

mf

mf

f

f

f

f

f

mf

f



660

1 2

1 2

3 4

1 2

1 2

1 2

1 2

Bsn.

Hn. (F)

Hn. (F)

Tpt in B♭. 1

Tpt in B♭. 2

Tbn.

Btbn. Tba.

p

p

p

p

p

p

p

p

p

p

p

p

p

p

660

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

p

p

p

p

p

p

p

p

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. (B \flat) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. in F 3

Hn. in F 4

Tpt in B \flat 1

Tpt in B \flat 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.

An empty musical score for five string instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is set in 2/4 time with a tempo of 120 beats per minute. The key signature is one flat (Bb). The score is divided into two systems, each containing six measures. The first system is labeled '676' and the second system is labeled '680'. The tempo is indicated as 'Faster (♩=120)'. The instruments are listed on the left side of the score.

682

Fl. 1 2

mf

Cl. (B♭) 1 2

mf

Bsn. 1 2

(1.)

Hn. (F) 1 2

f solo
mf

Hn. (F) 3 4

f solo
mf

Tpt. (C) 1 2

(1.)
mf

Tbn. 1 2

(1.)
mf

Tba.

mf

688

Hn. (F) 1 2

p

Hn. (F) 3 4

(1.)
p

Tpt. (C) 1 2

(1.)
p

Tbn. 1 2

(1.)
p

Tba.

p

Narr.

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

Hp.

p

Vln. 1

p

Vln. 2

p

Vla.

p

Vc.

p

Db.

p

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

690 Liltng (♩.=54)**693**

1
Bsn. 2

1
Hn. (F) 2

3
Hn. (F) 4

1
Tpt. (C) 2

1
Tbn. 2

Tba.

mf

mf

f solo

f

1.

mf

1.

mf

mf

=

699

1
Bsn. 2

1
Hn. (F) 2

3
Hn. (F) 4

1
Tpt. (C) 2

1
Tbn. 2

Tba.

(1.)

(1.)

1.

2.

1.

Hp.

p

699

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)

1 2 Hn. (F)

3 4 Hn. (F)

1 2 Tpt. (C)

1 2 Tbn.

Tba.

Perc. 1

Narr.

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

Here we go again!

Hp.

716 Faster (♩.=58)

Vln. 1

Vln. 2

Vla.

Vc.

Db.



720

1 2 Hn. (F)

3 4 Hn. (F)

1 2 Tpt. (C)

B. Tbn.

Tba.

Perc. 1

Narr.

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

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

723

729

Fl.

1

2

mf

Ob.

1

2

Cl. (B \flat)

1

2

mf

Bsn.

1

2

mf

Hn. (F)

1

2

mf

Hn. (F)

3

4

mf

Tpt. (C)

1

2

mf

Tbn.

1

2

f solo

Btbn.

mf

Tba.

mf

Timp.

Perc. 1

Glockenspiel

Hp.

723

729

Vln. 1

p

Vln. 2

p

Vla.

p

Vc.

p

Db.

p

Narr.

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

731

con sord.

(nyah - nyah - nyah - nyah - nyah)

via sord.

Vln. 1

Vln. 2

Vla.

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

736

Hn. (F)

Tpt in B \flat . 1

Tbn. 1

Tba.

Narr.

We can repeat each note twice:

739

Hn. (F)

Tpt in B \flat . 1

Tbn. 1

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 Somber (♩=80)

750 Somber (♩=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

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

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.

Narr. 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!

5/4

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

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

764

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.

770

1
Fl.

2

Ob. 1

Ob. 2

1
Cl. (B \flat)

2

1
Bsn.

2

1
Hn. (F)

2

3
Hn. (F)

4

1
Tpt. (C)

2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

770

Vln. 1 *tutti*
f

Vln. 2 *arco*
f

Vla. *f*

Vc. *div. arco*
f

Db. *f* *arco*

771

772

773

div.
mf

div.
mf

f

unis.
mf

mf

2

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

B. Tbn.

Tba.

Timp.

Perc. 1

Narr.

Vln. 1 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

pp

f

(Bowed Cymbal)

f

(Narrator:)

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

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

Vln. 1

col legno

p

Vln. 2

col leg o

p

Vla.

col legno

p

Vc.

col legno

p

Db.

high harmonic glissandi

p

Vamp

Vamp

simile, gradually dim. to niente

simile, gradually dim. to niente

simile, gradually dim. to niente

simile, gradually dim. to niente

simile, gradually dim. to niente



PERCUSSION

781

In tempo (♩=144)

Timp.

f

(Guiro + Hi-hat)

f

3

3

3

King Malletz got up and said:

(King Malletz:)

We are the Percussion Family.

[illegible]

Timp.

Perc. 1

Perc. 2



810 Chillin' (♩=108)

Timp.

Perc. 1

Perc. 2

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

Narr. Can you think of something you could strike with your hands? That's right, clapping!

Ok, now listen to this musical phrase.

What about something a little softer? Yes, snapping!



813

Timp.

Perc. 1

Perc. 2

It has four beats to the bar.

Narr. We invite you all to join the percussion family and snap on the odd beats only. That means beats 1 and 3.

(snaps)

one, two, three, four. one, two, three, four.

815

Perc. 1

Perc. 2

Narr. (keep counting/snapping etc.)

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

Hp.

"finger snapping"

815

Vln. 1

Vln. 2

Vla.

Vc.

Db.

"finger snapping"



820

822

swung

Perc. 1

Perc. 2

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

Hp.

820

822

Vln. 1

Vln. 2

Vla.

Vc.

Db.

826

829

Hn. (F) 1 2

Hn. (F) 3 4

Tpt in B♭. 1

Tpt in B♭. 2

Tbn. 1

Tbn. 2

Btbn. Tba.

Timp.

Perc. 1

Perc. 2

Narr.

Hp.

con sord.

p

a2
finger snapping

swung
con sord.

mf

finger snapping

con sord.

p

finger snapping

finger snapping

con sord.

p

(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

1 Fl. 2 *mf*

1 Ob. 2 *mf* finger snapping

1 Cl. 2 *mf* finger snapping

1 Bsn. 2 *mf* finger snapping

1 Hn. (F) 2 (a2)

3 Hn. (F) 4

1 Tpt in B♭. 2 finger snapping

1 Tbn. 2 finger snapping

1 Btbn. Tba. a2, finger snapping ord.

1 Timp. *f secco*

1 Perc. 2

1 Hp.

833

1 Vln. 2 *mf* pizz.

1 Vla. finger snapping

1 Vc. finger snapping

1 Db. finger snapping

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 in B \flat . 1

Tpt in B \flat . 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Hp.

a2, finger snapping

(a2)

(a2)

(a2)

(a2)

p

f

p

2.

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 *mf* *sfz*

Ob. 1 2 *mf* *sfz*

Cl. (B \flat) 1 2 *sfz*

Bsn. 1 2 *mf* *sfz*

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

Hn. (F) 3 4 (a2)

Tpt. (C) 1 2 a2 *via sord.*

Tbn. 1 2 *mf* *via sord.*

Btbn. Tba. (a2)

Timp.

Perc. 1 *sfz*

Narr. (interrupting) WAITAMINUTE, the Elders interrupted!
"This is a Percussion Family demo, why are you all playing music together?"

Hp.

841

Vln. 1

Vln. 2

Vla.

Vc.

Db.

845 Dramatic

Perc. 1

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sponge

pp

tutti, arco

f

pont.

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

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

f

pp



Perc. 1

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(pont.)

ord.

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

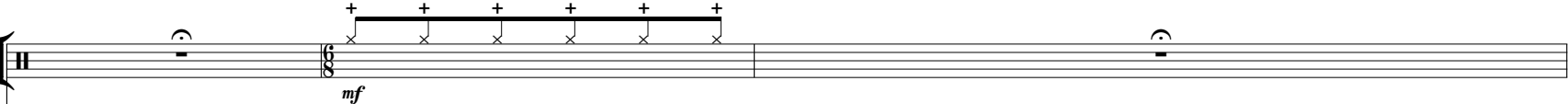
Quickly, the percussion family glanced at their notes, and decided they had time for one last Mathemusica demonstration.

(pont.)

ord.

851 Grouping (♩.=80)

Perc. 1




Narr. King Malletz said: What are some of the ways we can group these six notes?

Let's start with six repeated notes. (Call on kids, or help out with suggestions: 1+5, 2+4, 3+3, 4+2, 5+1. The goal is to get someone to suggest 3+3)

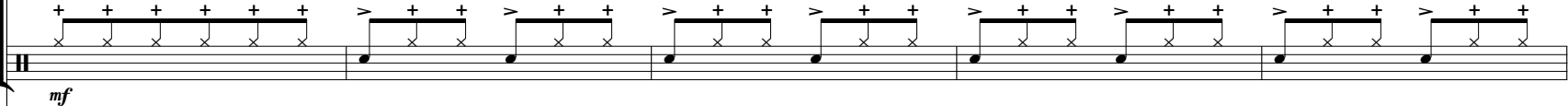
What does grouping six notes as 3+3 sound like?

853 (3+3)


Timp.



Perc. 1




Narr. (spoken/whispered, with stress on accented notes)

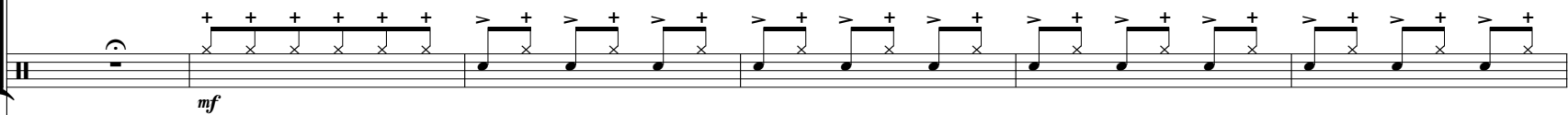


859 (2+2+2)

Timp.




Perc. 1



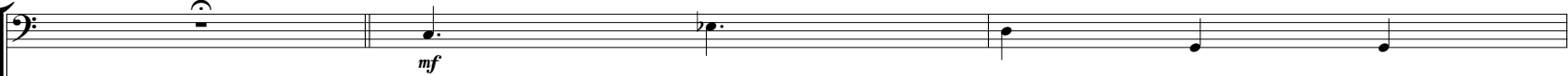
Narr. How about 2+2+2?

Let's listen to 2+2+2!

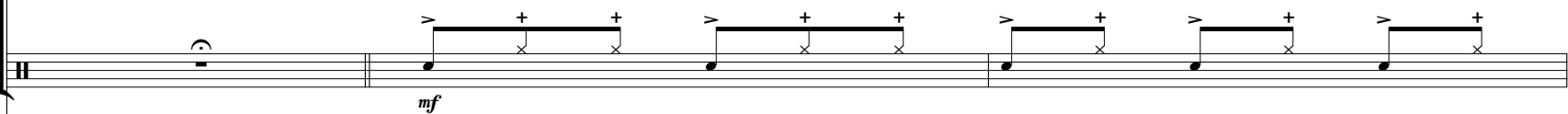


865 Percussion Finale (3+3, 2+2+2)

Timp.




Perc. 1

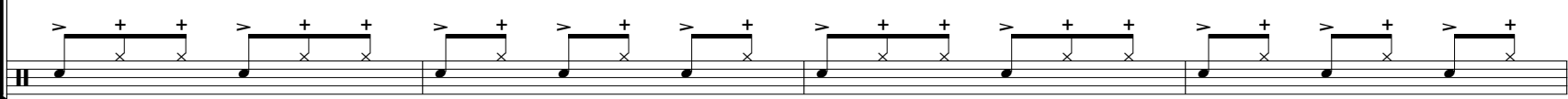


Narr. For our final demonstration, we are going to take six beats and alternate groups of 3. (can help show the beat groupings by "conducting" a few bars)

Timp.



Perc. 1



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

871

875

(senza sord.)

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Timp.

Perc. 1

Narr.

Hp.

And then the horns started playing:



879

881

(senza sord.)

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (C) 1

Tpt. (C) 2

Tbn. 1

Tbn. 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.

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

Hp.

molto secco

f

f

f

f

f

f

f

Vln. 1

Vln. 2

Vla.

Vc.

Db.

molto secco

molto secco

pizz.

molto secco

pizz.

div.

div.

unis.

unis.

arco

arco

896 (3+3)

flz.

Fl. 1 2

Ob. 1 2

Cl. 1

Cl. 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

f

f

f

f

fp

fp

fp

fp

p

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

f

f

f

div.

f

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

Narr.

And with that, the competition was over.

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

903

Fl. 1 2 "cheering"

Ob. 1 2 "cheering"

Cl. (B \flat) 1 2 "cheering"

Bsn. 1 2 "cheering"

Hn. (F) 1 2 "cheering"

Hn. (F) 3 4 "cheering"

Tpt. (C) 1 2 "cheering"

Tbn. 1 2 "cheering"

Btbn. Tba. "cheering"

Timp. "cheering"

Perc. 1 "cheering"

Perc. 2 "cheering"

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

Hp. "cheering"

Vln. 1 "cheering"

Vln. 2 "cheering"

Vla. "cheering"

Vc. "cheering"

Db. "cheering"

906

Perc. 1

tr
fp ————— *sfz*

NAME and FAMILY!!!!

Narr. And the winner is... |

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

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

(that family cheers)

The winning family got up to make a speech.



908 **FINALE**
Moderato assai (♩=60)

Timp.

pp

Perc. 1

"Ravel"
pp

Narr. $\frac{3}{4}$ Thank you all for voting for us! |

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

Hp.

p

908

Vln. 1

Vln. 2

Vla.

Vc.

pp

Db.

pp

Timp.
 Perc. 1
 Narr.
 Hp.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.



Timp.
 Perc. 1
 Narr.
 Hp.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

Tempo: $\text{♩} = \text{♩}$

920

Timp.

Perc. 1

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

Timp.

Perc. 1

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

div.

927 *p* **929** Spirited (♩=180)

Fl. 1 2 *mp*

Ob. 1 2 *mf*

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

Bsn. 1 2 *mp*

Timp.

Perc. 1 *f*

Hp. *f*

927 *f* **929** Spirited (♩=180)

Vln. 1 *f* arco

Vln. 2 *f* unis.

Vla. *f*

Vc. *f*

Db. *f*

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

125

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Bsn. 1 2

Timp.

Perc. 1

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

a2 a2

f

f



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

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Bsn. 1 2

Timp.

Perc. 1

f

f

Narr. 6/8

Awesome, now strings in six!

952

Fl. 1 2 *p*

Ob. 1. 2 *p*

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

Bsn. 1 2

Hn. (F) 1 2 *p*

Hn. (F) 3 4 *p*

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba. *p*

Timp. *p*

Perc. 1 *p*

Hp. *f*

952

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vc. *f* arco

Db. *f* arco

958

Fl. 1 2

Ob. 1 (1.) 2

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

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. (Tba.)

Timp.

Perc. 1

p

$\text{♩} = \text{♩}$

958

Vln. 1

Vln. 2

Vla.

Vc.

Db.

$\text{♩} = \text{♩}$



965




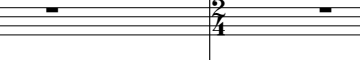






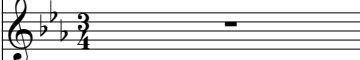

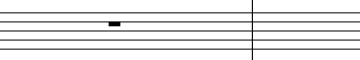
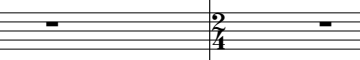











March ($\text{♩} = 120$)

Perc. 1

f

Narr. $\frac{2}{4}$ Brass, how about a famous celebratory fanfare! $\frac{3}{4}$

969

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

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.  |  Now everyone play! |  |  |

977 Fast (♩=180)

♩ = ♩. (3+3, 2+2+2)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

982

The musical score for 'The Rose Tree' is written for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into three measures. The first measure shows the instruments entering with a forte (f) dynamic. The second measure continues the melody. The third measure shows the instruments playing a pizzicato (pizz.) pattern. The score includes various musical notations such as stems, beams, and dynamic markings.

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

Hp.

990

994

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

arco

arco

arco

div.

div.

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

Hp.

998

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

Narr.

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

maybe you should just play music
together instead!

1009

1013

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

pizz.

pizz.

1017

Fl. 1 *f* *tr*

Picc. *f* *tr*

Ob. 1 *f*

Ob. 2

Cl. (Bb) 1 *f*

Cl. (Bb) 2

Bsn. 1 *f*

Bsn. 2

Hn. (F) 1 *f*

Hn. (F) 2

Hn. (F) 3 *f*

Hn. (F) 4

Tpt. (C) 1 *f*

Tpt. (C) 2

Tbn. 1 *fp*

Tbn. 2 *fp*

Btbn. *fp*

Tba. *fp*

Timp. *f*

Perc. 1 *f*

1017

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vc. *f* arco

Db. *f* arco

rit.

1023

rit.

1027 **Grand** (♩.=80)

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

Hp.

1027 **Grand** (♩.=80)

Violins 1 and 2, Viola, Violoncello, and Double Bass. The score shows a crescendo from fortissimo (f) to fortissimo piano (fp) over four measures. The first two measures are marked with a 'div.' (divisi) instruction. The third and fourth measures are marked with a 'fp' (fortissimo piano) instruction. The score is written in 6/8 time and features a crescendo hairpin.

rit. _____

rit. - - - - -

[illegible]

1039 A tempo (♩=180)

unis.

Vln. 1

ff

Vln. 2

ff

Vla.

ff

Vc.

ff

Db.

ff

ff

ff

ff

ff

ff

Guided Q & A

I. INTRO

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

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

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

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



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

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

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



II. STRINGS

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

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

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



Q4 Aggressive (♩=144)

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

Narr. Q13 Harp

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

Hp.


III. WINDS

III. WINDS

Q20

Clarinet (cadenza)

Cl. 1



Narr.

Thank you Strings!
How about the Wind family next?

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

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

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

Woodw. & Perc. (Opt.)

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. (B \flat) 1

Cl. (B \flat) 2

Bsn. 1

Bsn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (C) 1

Tpt. (C) 2

Tbn. 1

Tbn. 2

Btbn. Tba.

Perc. 2

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

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

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

3
 3
 3
 3
 3

Bassoon (Opt.)

Q30 (♩=96)

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)



Narr.

How did that music make you feel?

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

Q48 Loud Music

[illegible]

Q48 Loud Music

Musical score for measures 1-4, featuring five staves: Vln. 1, Vln. 2, Vla., Vc., and Db. The time signature is 3/4.

- Vln. 1:** Starts with a half note G4 (marked *f*), followed by a half note A4, and a half note Bb4. A slur covers the first two notes, with the instruction "tutti, div." above it.
- Vln. 2:** Starts with a half rest, followed by a half note G4 (marked *f*), and a half note A4. A slur covers the first two notes, with the instruction "tutti" above it.
- Vla.:** Starts with a half note G4 (marked *f*), followed by a half note A4, and a half note Bb4. A slur covers the first two notes, with the instruction "tutte" above it.
- Vc.:** Starts with a half rest, followed by a half note G4 (marked *f*), and a half note A4. A slur covers the first two notes, with the instruction "tutti" above it.
- Db.:** Starts with a half note G4 (marked *f*), followed by a half note A4, and a half note Bb4. A slur covers the first two notes, with the instruction "tutti" above it.

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

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(a2)

1.

ad lib.

Wow, how did the sound change?
Adding layers and volume made that totally different!

V. BRASS

Narr.

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



Horns (Opt.)

Q60

(♩=120)

Hn. (F)

1

2

3

4

Narr.

Oh yes, our heroic hunting horns!



Trumpet (Opt.)

Q64

(♩=120)

Hn. (F)

1

2

Hn. (F)

3

4

Tpt in B♭. 1

Tpt in B♭. 2

Tbn. 1

2

Btbn. Tba.

Narr.

The trumpet that leads the charge!

Trombone (Opt.)

Q69 (♩=144)

1. *p* 1. *p* 1. *p* 1. *p*

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

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

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

Tbn. 1 2 1. *f* vib. *mf* *f* vib.

Tba. *f* *f* *f*

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

4/4

(1.) (1.) (1.) (1.)

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

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

Tpt. (C) 1 2 *p* *f*

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

B. Tbn. *f*

Tba. *f* *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

Drum Set

p

Does the Tuba play
High or Low?

Hp.

mf

Tuba (Opt.)

Q77

(♩=120)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Narr.

Narr.

(It was in six beats.)

Q91 ♩.=80

This musical score is for the piece 'The Rose Tree'. It is written for a large ensemble, including Horns (F), Trumpets (C), Trombones, Tuba, Timpani, Percussion, and Harp. The score is in 6/8 time and begins with a key signature of one flat (B-flat major or D minor). The music is marked with a forte (*f*) dynamic. The score is divided into measures, with some measures containing rests for certain instruments. The percussion part features a rhythmic pattern of eighth notes and sixteenth notes, while the harp part provides a harmonic accompaniment. The overall texture is rich and orchestral.

Q97

Fl. 1 2

Ob. 1

Ob. 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

Hp.

This block contains the musical notation for measures 150 through 154. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone, Euphonium/Tuba) sections play complex rhythmic patterns, often with slurs and ties. The percussion section includes a snare drum (Perc. 1) and a timpani (Timp.). The harp (Hp.) provides a harmonic accompaniment. The dynamic marking *f* (forte) is present at the beginning of several staves.

Q97

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This block contains the musical notation for measures 155 through 159, focusing on the string section. The Violins (Vln. 1 and 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) are shown. The notation includes various rhythmic values and slurs, with a dynamic marking of *f* (forte) at the start of the section.

Narr.

1

Q103 Brisk (♩=144)

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in 3/4 time and includes dynamic markings such as *p* (piano), *ff* (fortissimo), and *sfz* (sforzando). The instruments listed on the left include Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Btbn. (Baritone), Tba. (Tuba), Timp. (Timpani), Perc. 1 (Percussion), Hp. (Harp), Vln. 1 (Violin), Vln. 2 (Violin), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score is divided into measures, with some measures containing rests or specific musical notations. The page is numbered 1 in the top left corner.

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

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a2

p

ff

f

sfz

+

ff

ff

ff

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. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Hn. (F) 3 4

Tpt. (C) 1 2

Tbn. 1 2

Btbn. Tba.

Timp.

Perc. 1

Hp.

Detailed description: This block contains the musical score for measures 1 through 6 of section Q122. The score is for a full orchestra. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Horns in F 1-4, Trumpets in C 1 and 2, Trombones 1 and 2, Baritone/Euphonium, and Tuba. The percussion section includes Timpani and Percussion 1. The keyboard section includes Harp. The string section (Violins 1 and 2, Viola, Violoncello, and Double Bass) is shown in the following block. The score is in 3/4 time. Measures 1-6 show various instrumental entries and sustained textures. Dynamics include forte (f) and piano (p). The tempo is flexible, starting around 50 beats per minute.

Q122

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

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical score for measures 1 through 6 of section Q122, specifically for the string section. The instruments are Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is in 3/4 time. Measures 1-6 show various instrumental entries and sustained textures. Dynamics include forte (f) and piano (p). The tempo is flexible, starting around 50 beats per minute.

1 2 Fl.

1 2 Ob.

1 2 Cl. (B \flat)

1 2 Bsn.

1 2 Hn. (F)

3 4 Hn. (F)

1 2 Tpt. (C)

1 2 Tbn.

Btbn.
Tba.

Timp.

Perc. 1

Hp.

Vln. 1

Vln. 2


Vla.

Vc.

Db.

This musical score page, numbered 157, contains staves for various instruments. The woodwind section includes Flute (1, 2), Oboe (1, 2), Clarinet in B-flat (1, 2), Bassoon (1, 2), Horn in F (1, 2, 3, 4), and Trumpet in C (1, 2). The brass section includes Trombone (1, 2), Baritone/Euphonium, and Tuba. Percussion includes Timpani and Percussion 1. The keyboard section includes Harp. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score features complex notation with many beamed notes, slurs, and ties across measures.

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

Ob. 2

Cl. (B♭) 1

Cl. (B♭) 2

Bsn. 1

Bsn. 2

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Timp.

Perc. 1

Narr.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(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!

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

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, each with its own staff. The instruments listed on the left are:

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

The score includes various musical notations, including notes, rests, and dynamic markings such as *fp* (fortissimo piano) and *f* (forte). There are also articulation marks and a glissando (gliss.) indicated for the Harp. The time signature changes from 6/8 to 2/4 and back to 6/8. The page is numbered 8 at the bottom right.

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

Fl. 1

Picc.

Ob. 1
2

Cl. (B \flat) 1
2

Bsn. 1
2

Hn. (F) 1
2

Hn. (F) 3
4

Tpt. (C) 1
2

Tbn. 1
2

Btbn.
Tba.

fp

fp

Timp.

Perc. 1

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

2.

1.

gliss.

gliss.

This page of a musical score is for a symphony orchestra. It contains staves for the following instruments:

- Fl. 1
- Picc.
- Ob. 1 and 2
- Cl. (B \flat) 1 and 2
- Bsn. 1 and 2
- Hn. (F) 1 and 2
- Hn. (F) 3 and 4
- Tpt. (C) 1 and 2
- Tbn. 1 and 2
- Btbn. Tba.
- Timp.
- Perc. 1
- Hp.
- Vln. 1 and 2
- Vla.
- Vc.
- Db.

The score includes various musical notations such as notes, rests, dynamics (ff), and articulation marks. The percussion part (Perc. 1) includes a section marked with a dashed line and the number (8).