

# The Harmony Games

*An interactive and educational work  
for narrator and orchestra*

**FULL CHAMBER ORCHESTRA**

Music and Text by  
**Yaniv Segal**

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

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

First Performance (chamber version): September 25, 2018

Naples Philharmonic

Daniels Pavilion, Naples, Florida  
Radu Paponiu, Conductor

First Performance (full version): October 3, 2021

Hawkins Amphitheatre at Bartley Ranch, Reno, NV  
Laura Jackson, Conductor

Reno Philharmonic

Write out  
Nevada

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ADD ROMAN NUMERAL  
PAGE NUMBERS  
FOR INTRO PAGES

# MATH EMUSICA!!

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

~~Clockenspiel~~

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

~~Triangle\*\*\*~~

~~Bowed Cymbal~~

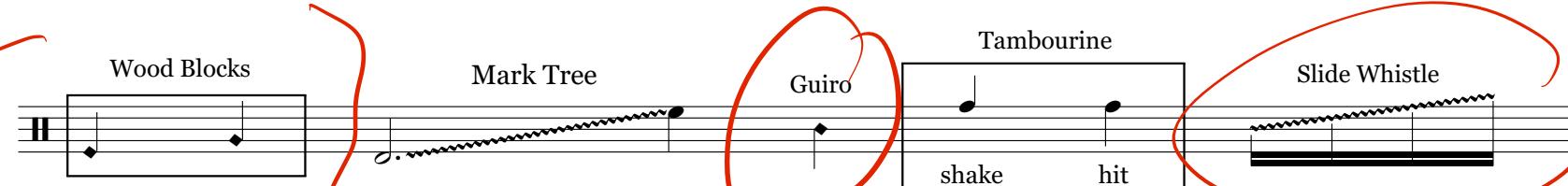
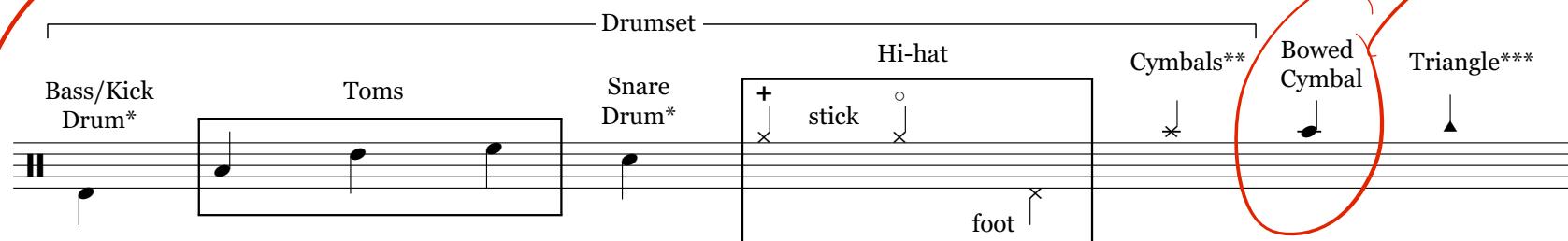
~~2 Wood Blocks~~

Mark Tree

~~Guiro~~

Tambourine

~~Slide Whistle~~



\* at discretion: small, muffled

\*\* at discretion: crash, splash, susp.

\*\*\* high

### Percussion 2

2 Agogo Bells

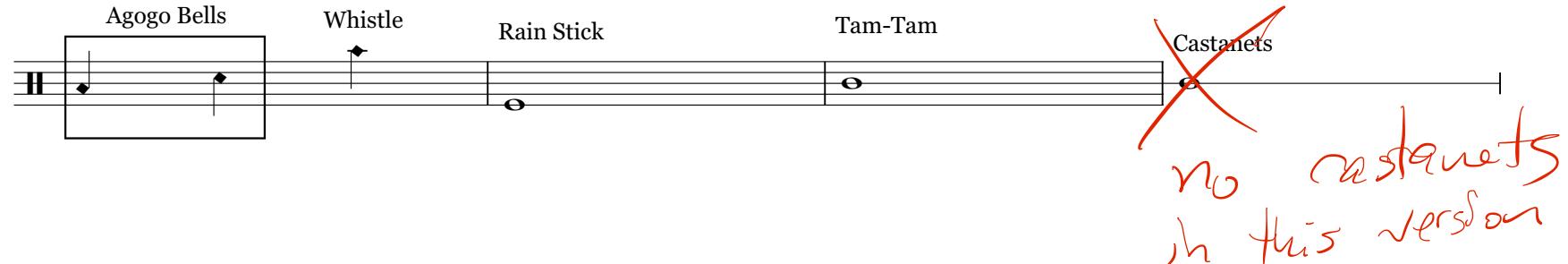
Whistle

Rain Stick

Tam-tam

~~Castanets~~

*susp cym + bow*



# The Harmony Games

for Full Orchestra

Yaniv Segal

**INTRODUCTION**Brisk ( $\text{J}=144$ )

Flute 1

Flute 2/Piccolo

Oboes 1  
2

Clarinets in B $\flat$  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

Percussion 1

Percussion 2

Narrator

Harp

Violin 1

Violin 2

Viola

Violoncello

Double Bass

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

**INTRODUCTION**  
Brisk ( $\text{J}=144$ )



10

Fl. 1

Picc.

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.

Tim.

Perc. 1

Perc. 2

*p*

**Drum Set**

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!

10

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pizz.*

*p*

*pizz.*

*p*

**15**

Fl. 1  
p

Picc.  
p

Ob. 1  
p

Cl. (B♭) 1  
p

Bsn. 1  
p

Hn. (F) 1  
fp

Hn. (F) 3  
fp

Tpt. (C) 1  
1. fp

Tbn. 1  
a2 (or)  
fp

Btbn.  
Tba.

Btbn.  
Tba. o

Timp.  
p

Perc. 1  
p

Suspended Cymbal  
tr

Perc. 2  
perc 2

f

l.v.

Drum Set  
p

**17**

Fl. 1

Picc.

Ob. 1

Cl. (B♭) 1

Bsn. 1

Hn. (F) 1

Hn. (F) 3

Tpt. (C) 1

Tbn. 1

Btbn.  
Tba.

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

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.  
preo

Vc.  
p  
arco

Db.  
p

**17**

Vln. 1

Vln. 2

Vla.

Vc.  
f

Db.  
f

p

p

p

p

I have another question:

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

21

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.

Tim.

Perc. 1

Perc. 2

Narr.

Hp.

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

21

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

arco

poco a poco cresc.

arco

poco a poco cresc.

arco

poco a poco cresc.

**25**

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

Picc. *p* *poco a poco cresc.*

Ob. 1 *p* *poco a poco cresc.*

Cl. (B $\flat$ ) 1 *p* *poco a poco cresc.*

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

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

Hn. (F) 3 *p*

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

Tbn. 1

Btbn. Tba.

Tim.

Perc. 1

Perc. 2

**29**

Fl. 1 *f*

Picc. *f*

Ob. 1 *cresc.* *mf cresc.* *a2*

Cl. (B $\flat$ ) 1 *p poco a poco cresc.* *a2* *f*

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

Hn. (F) 1 *f*

Hn. (F) 3 *a2* *mf cresc.* *f*

Tpt. (C) 1 *f*

Tbn. 1 *z:* *f* *a2*

Btbn. Tba. *f*

Tim. *f*

Perc. 1 *f*

Perc. 2

**25**

Vln. 1 *poco a poco cresc.*

Vln. 2 *poco a poco cresc.*

Vla.

Vc.

D $\flat$ b.

**29**

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D $\flat$ b. *f*

Fl. 1

Picc.

Ob. 1  
2

(a2)

Cl. (B♭) 1  
2

(2.)

Bsn. 1  
2

(1.)

Hn. (F) 1  
2

(a2)

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**35**

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.

Timpani

Perc. 1

Perc. 2

Hp.

**35**

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

Red annotations: 'a2' in multiple locations, '(a2)' in red, and a red circle highlighting a glissando on the Hp. part.

Dynamic markings: p, f, ff, dim.

**42**

Hn. (F) 1  
2

Tpt. (C) 1  
2

Timp.

Perc. 1

Narr.

**45**

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

**42**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**45**

pizz.

pizz.

pizz.

pizz.

pizz.



**48**

Perc. 1

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

Hp. *mp*

Vln. 1 *pizz.*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db.

Tri.

These families were the: Shimmering Strings

**55**

Perc. 1

Narr.

Hp.

Vln. 1 arco *mf warmly*

Vln. 2 arco *mf warmly*

Vla. arco *mf warmly*

Vc. arco *mf warmly*

Db. arco *mf warmly*

Wondrous  
Woodwinds

**55**



**64**

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Cl. (Bb) 1, 2 *mf*

Bsn. 1, 2 *mf*

**67**

Ob. 1, 2 *f*

Cl. (Bb) 1, 2 *f*

Bsn. 1, 2 *f*

A red circle highlights a specific note in the Ob. 1 part at measure 67, which is circled with a red 'X'.

**64**

Vln. 1

Vln. 2

Vla.

Vc. *p*

Db. *p*

二

77

Tim. *tr*  
*Perc 2*  
 Glockenspiel

Perc 1  
*f*

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

**82**

Fl. 1  
Fl. 2

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

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

Tim. *p*

Perc. 1 *p* [Drum Set]

Perc. 2

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

**84 BATTLE**

Hp.

**82**

Vln. 1

Vln. 2

Vla.

Vc. *p*

D. b. *p*

**84 BATTLE**

Vln. 1

Vln. 2

Vla.

Vc. *p*

D. b. *p*

unis. *p*

**88**

Fl. 1  
Fl. 2

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

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

Tim.

Perc. 1

Perc. 2

Hp.

**88**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

92

Fl. 1  
Fl. 2

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

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

This system contains ten staves of musical notation. The instruments listed are Flute (2 parts), Oboe (2 parts), Clarinet in B-flat (2 parts), Bassoon (2 parts), Horn in F (4 parts), Trombone (2 parts), Tuba/Bass Trombone (2 parts), Timpani, and Percussion (2 parts). The bassoon part includes dynamic markings such as *p*, *f*, *pz*, *fz*, *#fz*, and *sfpz*. The percussion part includes dynamic markings like *\** and *p*. The bassoon and percussion parts also feature grace notes and slurs.

92

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

This system contains five staves of musical notation. The instruments listed are Violin (2 parts), Viola, Cello, and Double Bass. The violin parts include dynamic markings such as *p*, *f*, and *ff*. The double bass part includes a dynamic marking of *p*.

**96**

Fl. 1  
Fl. 2

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

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

Timpani

Perc. 1

Perc. 2

Listen to the winds launching  
shrieking volleys!

**98**

Fl. 1  
Fl. 2

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

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

Timpani

Perc. 1

Perc. 2

Hp.

**96**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf

**98**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf

104

Fl. 1  
Fl. 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  
2  
Btbn.  
Tba.  
Perc. 1  
Perc. 2  
Narr.  
Hp.

*p* *f*

Hear the strings taking shots with their bows!

104

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

*p*

106

Tim. - - - - 6 - - - - 6 - - - - 2  
 f \*~ choke \*~ choke

Perc. 1 - - - - 6 - - - - 6 - - - - 2  
 f

Hp. ff - - - - 6 - - - - 6 - - - - 2

**106**

Vln. 1 ff - - - - 6 - - - - 6 - - - - 2

Vln. 2 ff - - - - 6 - - - - 6 - - - - 2

Vla. ff - - - - 6 - - - - 6 - - - - 2

Vc. - - - - 6 - - - - 6 - - - - 2  
 ff

Db. - - - - 6 - - - - 6 - - - - 2  
 ff



110

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

Bsn. 1 - - - - 3 - - - - 3 - - - - 3 - - - - 3 - - - - 3  
 2

Tim. - - - - 3 - - - - 3 - - - - 3 - - - - 3 - - - - 3  
 (Dr. Set) ?

Perc. 1 - - - - 3 - - - - 3 - - - - 3 - - - - 3 - - - - 3  
 \*

Hp. 8va - - - - 3 - - - - 3 - - - - 3 - - - - 3 - - - - 3  
 8 8 8 8

114

Vln. 1 - - - - 3 - - - - 3 - - - - 3 - - - - 3 - - - - 3  
 2

Vln. 2 - - - - 3 - - - - 3 - - - - 3 - - - - 3 - - - - 3  
 2

Vla. - - - - 3 - - - - 3 - - - - 3 - - - - 3 - - - - 3  
 2

Vc. - - - - 3 - - - - 3 - - - - 3 - - - - 3 - - - - 3  
 2

Db. - - - - 3 - - - - 3 - - - - 3 - - - - 3 - - - - 3  
 2

**110**

**114**

118

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (B♭) 1  
Cl. (B♭) 2  
Bsn. 1  
Bsn. 2  
Timp.  
Perc. 1  
Narr.

(a2)

Can you hear the percussion marching to battle?

118

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



120

solo

124

Timp.  
Perc. 1



126

Timp.  
Perc. 1

Perc 2, cym, wooden stick, l.v.

Musical score for orchestra and narration. The score includes parts for Clarinet (B-flat), Bassoon, Horn (F), Trumpet (C), Timpani, Percussion 1, and Narrator. The score is divided into two sections: measures 130-132 and measures 133-135. In section 130-132, the Clarinet and Bassoon play eighth-note patterns, while the Horn, Trumpet, and Timpani provide harmonic support. The section ends with a dynamic of *p*. In section 133-135, the Bassoon continues its eighth-note pattern, and the Horn and Trumpet play eighth-note patterns. The section ends with a dynamic of *f*. The Narrator's line "And there's the Brass family trying to blow all the houses down!" is positioned below the score.

二

**140**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**144**

*f*

*p*

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.

Tim.

Perc. 1

Perc. 2

Hp.

147

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

152

Fl. 1  
Fl. 2

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

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

Tim.

(Dr. Set)

Perc. 1

Perc. 2

152

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

Fl. 1  
2 f ff

Ob. 1  
2 f ff

Cl. (B♭) 1  
2 f ff

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2 f ff

Tbn. 1  
2 a2 ff

Btbn.  
Tba. (a2)

Tim.

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**159**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (Bb)  
Bsn.  
Hn. (F)  
Tpt. (C)  
Tbn.  
Btbn.  
Tba.  
Timpani  
Perc. 1  
Perc. 2

**163**

1. **159**

1. **163**

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

Hp.

**159**

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

**163**

pizz. **159**  
**163**

f dim. p  
f dim. p  
f dim. p  
f dim. p  
f dim. p

168

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (B♭)  
Cl. (B♭) 1  
Cl. (B♭) 2  
Bsn. 1  
Bsn. 2

Hn. (F)  
Hn. (F) 1  
Hn. (F) 2  
Tpt. (C)  
Tpt. (C) 1  
Tpt. (C) 2  
Tbn.  
Tbn. 1  
Tbn. 2  
(Tba.)  
Btbn.  
Tba.

Tim.  
Perc. 1  
Perc. 2  
Narr.

Hp.

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

168

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

1. solo  
mf  
mp  
p  
f

## The Harmony Games

**174** *Meno mosso (♩=108)*

*no parenth.*

They created a special musical tournament held every four years, called THE HARMONY GAMES.

Each family sent their bravest, brightest, youngest, musical talents to compete;

(pizz.)

(pizz.)

**177**

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

**183**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (B♭) 1  
Cl. (B♭) 2  
Bsn. 1  
Bsn. 2

Hn. (F) 1  
Hn. (F) 2 *f*  
Hn. in F 3 *f*  
Hn. in F 4 *f*  
Tpt. (C) 1  
Tpt. (C) 2 *senza sord.* *f*  
Tpt. (C) 1 *senza sord.* *f*  
Tbn. 1  
Tbn. 2 *senza sord.* *f*  
Btbn.  
Tba *f*  
Tim. *tr* *tr* *tr*  
Narr.

**187**

(1.) *p* 3  
(1.) *p* 3  
1. *p*  
No Parchi.

Every Harmony Games had a  special theme.

**183**

Vln. 1 *tutti,*  
*arco* *f*  
Vln. 2 *arco* *f*  
Vla. *arco* *f*  
Vc. *arco* *f*  
Db. *arco* *f*

**187**

*p*  
*p*  
*p*  
*p*

191 Habanera ↑ centered w/norm

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

191 Habanera

**Perc 2**

195

Bsn. 1 2 (1.)

Perc. 1 Guiro

Vln. 1 2 behind bridge, heavy pressure (sim.) div. 1 solo on top mf schmaltzy

Vln. 2

Vla.

Vc.

Db.

## 201

(1.)

Bsn. 1  
Bsn. 2

Perc. 1

Vln. 1

Vln. 2

Vla.

Vc.

Db.



Bsn. 1  
Bsn. 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 ( $\text{J}=144$ )

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  
Hn. (F) 2

Hn. (F) 3  
Hn. (F) 4

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

Timpani

Perc. 1

*p secco*

a2

**224**

Hn. (F) 1  
Hn. (F) 2

Hn. (F) 3  
Hn. (F) 4

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

Timpani

Perc. 1

Perc. 2

Narr.

Last Games, the theme was Music and Weather.

The Strings came up with a beautiful sunshiny melody:

**229** *Pastoral* ( $\text{♩} = 108$ )

centered

**229** *missing Pastoral*

≡

**235** *Rain*

ca 4-5"

Perc. 1 *brushes*

Perc. 2 *Rain Stick*

Narr. The Percussion worked on a rainy number,

But the Woodwinds' tornado music literally blew everyone away.

**236** Tornado ( $\text{♩}=144$ )

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      a<sup>2</sup>  
air through the instrument

Hn. (F) 2      *p* — *sfp*

Hn. (F) 3      a<sup>2</sup>  
air through the instrument

Hn. (F) 4      *p* — *sfp*

Tpt. (C) 1      a<sup>2</sup>  
air through the instrument

Tpt. (C) 2      *p* — *sfp*

Tbn. 1      a<sup>2</sup>  
air through the instrument

Tbn. 2      *p* — *sfp*

Btbn.      a<sup>2</sup>  
air through the instrument

Tba.      *p* — *sfp*

**236** Tornado ( $\text{♩}=144$ )

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

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.

Not consistent

to Fl. 2

**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.

Tim.

Perc. 1

Perc. 2

Narr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*a2*  
air through the instrument

*Tba.*

sticks

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

(announcer:) MATHEMUSICA!!

**241**

**245** Stealthy ( $\text{d}=72$ )

**249**

Fl. 1  
Fl. 2 spoken: huh?

Ob. 1  
Ob. 2 spoken: huh?

Cl. 1  
Cl. 2 spoken: huh?

Bsn. 1  
Bsn. 2 spoken: huh?

Hn. (F) 1  
Hn. (F) 2 spoken: huh?

Hn. (F) 3  
Hn. (F) 4 spoken: huh?

Tpt. (C) 1  
Tpt. (C) 2 spoken: huh?

Tbn. 1  
Tbn. 2 spoken: huh?

Btbn.  
Tba. spoken: huh?

Timpani 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 ( $\text{d}=72$ )

**249**

Vln. 1 spoken: huh?

Vln. 2 spoken: huh?

Vla. spoken: huh?

Vc. spoken: huh?

D. b. spoken: huh?

256 Tick-tock ( $\text{J}=120$ )

Vamp

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (B♭)  
Bsn. 1  
Bsn. 2  
Tim.  
Perc. 1  
Perc. 2

The families were in a panic.

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

On your mark,  
Get set,

Go!

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

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

Everyone started talking at once!

Hp.

256 Tick-tock ( $\text{J}=120$ )

Vamp

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

**accel.****Faster ( $\text{♩}=144$ )****Vamp**

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

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

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

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

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

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

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

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

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

Perc. 1  
Perc. 2

Narr.

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

**Faster ( $\text{♩}=144$ )****Vamp**

Vln. 1  
*pp tasto or pont.*  
(random high notes/rhythms)

Vln. 2  
*pp tasto or pont.*  
(random notes/rhythms)

Vla.  
*pp, tasto or pont.*  
(random notes/rhythms)

Vc.  
*pp tasto or pont.*  
(random notes/rhythms)

Db.  
*pp tasto or pont.*  
(random notes/rhythms)

**260** Brisk ( $\text{♩}=144$ )

Musical score for measures 260-263. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (B-flat) 1, Clarinet (B-flat) 2, Bassoon 1, Bassoon 2, Horn (F) 1, Horn (F) 2, Horn (F) 3, Horn (F) 4, Trumpet (C) 1, Trumpet (C) 2, Timpani, Triangle, Percussion 1, Percussion 2, Narrator, and Harp.

The score shows various dynamics and performance instructions. In measure 260, most instruments play sustained notes or rests. In measure 263, the woodwinds and brass play eighth-note patterns. The harp begins its part in measure 263 with sustained notes.

Continuation of the musical score. The Narrator provides a script:

(Announcer:) Alright everyone, time is UP.

Introduce your instruments,

Explain your math concepts,

The triangle is played by Percussion 1 at the beginning of measure 263.

**260** Brisk ( $\text{♩}=144$ )

Final section of the musical score. The score includes parts for Violin 1, Violin 2, Cello, Double Bass, and Bassoon.

The strings play eighth-note patterns with pizzicato (pizz.) indicated. The bassoon plays sustained notes. The bassoon's part includes dynamic markings  $p$  and  $pizz.$

Fl. 1

Fl. 2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn. 1

Bsn. 2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tim.

Perc. 1

Glockenspiel

Perc. 2

Narr.

and then perform your Magnificent Melodious Mathematical Music!

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D $\flat$ .

**269**

Tim.

Perc. 1

Tam-tam

Perc. 2

f

Narr. Let the Harmony Games Begin!

First up will be the String Family.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco  
fp

arco  
fp  
arco  
fp

**STRINGS**

**271** Brisk ( $\text{♩}=144$ )

[Perc 2, glock.]



Perc. 1

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

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

Vln. 1

Vln. 2

Vla.

Vc.

Db.

fp

arco  
fp

arco  
fp

div. f

div. f

div. f

div. f

**275**

Narr.

Vln. 1 unis. *f* 3

Vln. 2 unis. *f* 3

Vla. unis. *f* 3

Vc. *f* 3

D. b. *f*

Has anyone here ever played on a string instrument before?

raise bow up high

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.



**277** Flowing ( $\text{♩}=144$ )

Hn. (F) 1 *p*

Hn. (F) 2

Hn. (F) 3 *p*

Hn. (F) 4

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D. b. *f*

**281**

Fl. 1  
Fl. 2

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

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

**284**

Narr.  $\frac{3}{4}$  The smallest and highest is the violin

Hp.

**281**

**284**

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

**281**

**284**

**288**

Fl. 1  
Fl. 2

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

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

Narr.

The viola is larger and has a deeper sound

**291**

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

295

Ob. 1  
Ob. 2  
Cl. (B♭) 1  
Cl. (B♭) 2  
Bsn. 1  
Bsn. 2

(1.)

*p*

1.

Narr.  $\frac{2}{4}$   $\frac{3}{4}$  | Larger and lower still is the cello. |

Hp.

*mf*

*mf*

295

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

*p*

*p*



298

302

Ob. 1  
Ob. 2

*p*

Narr. | | | | The biggest and lowest is the double bass. |

Hp.

*p*

298

302

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

*p*

*f*

pizz.

*mf*

*p*

**305**

Vln. 1

Vln. 2

Vla.

Vc.

Db. *arco* *f*

**308**

*p* *mp*

*p* *mp*

=

**312**

Fl. 1  
2 *p*

Ob. 1  
2

Cl. 1  
2 *p*

Cl. 2

Bsn. 1  
2 *p*

Hn. (F) 1  
2 *p*

Hn. (F) 3  
4 *p*

**318**

(1.) *p*

**312**

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

Db. *f*

**318**

二

328

Musical score for orchestra and percussion, page 328. The score includes parts for Timpani, Percussion 1, Violin 1, Violin 2, Viola, Cello, and Double Bass. The score features dynamic markings such as *f* and *ff*, and time signatures including common time, 3/4, and 2/4.

The score consists of six staves. The first two staves are for Timpani and Percussion 1. The third staff is for Violin 1, the fourth for Violin 2, the fifth for Viola, and the sixth for Cello and Double Bass. The score begins with a rest followed by a dynamic *f*. The Violin 1 and Viola staves play eighth-note patterns. The Cello and Double Bass staves play eighth-note patterns. The Percussion 1 staff has a dynamic *f* and a box labeled "Drum Set". The score concludes with a dynamic *ff*.

**333**

Tim.

Perc. 1

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* div.

Db. *ff*



**339**

Tim.

Perc. 1

Perc. 2

Narr. But mostly we like elegant and graceful melodies.

Vln. 1

Vln. 2

Vla.

Vc. *sforzando*

Db. *sforzando*

**344**

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.

Perc. 2

**348**

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *unis.*  
*f*

Db. *f*

**352**

Narr. | 3 Did I introduce everyone in the String family?  
String family?  
No?  
Whom did I forget?

Hp. { spoken: "ahem"

**353** **Harp**  
**L'istesso tempo (♩=144)**

Oh yeah!  
The Harp!

2 3 2 3



**357**

Hp. {



**363**

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

Hp. {

Vln. 1 { raise bow up high

Vln. 2 { raise bow up high

Vla. { raise bow up high

Vc. { raise bow up high

D. b. { raise bow up high

**364**

Right, the bow!

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

**367**

Hp.

Vln. 1 pizz. *mp*

Vln. 2 pizz. *mp*

Vla. pizz. *mp*

Vc. pizz. *mp*

Db. pizz. *mp*

**371**

*f*

=

**376** Lively ( $\text{♩} = 144$ )

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 (pizz.) *f*

Vln. 2 (pizz.) *f*

Vla. (pizz.) *f*

Vc. (pizz.) *f*

Db. (pizz.) *f*

379

Narr. The same note can be REALLY low,  
REALLY high, Or in any register in between!

IT COULD BE LOUD!

381



Did that sound like a melody?

Narr. or soft. Let's hear that note again, played by all the strings.

Then let's use addition to ADD another note.

**384**

Narr. | Was that a melody?  
(Yes/no?) | | |

Let's add another!

**386**

It's starting to sound  
melodious! | | |

Let's add another note!

The musical score consists of six staves: Narrator, Bassoon (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vcl.), and Double Bass (Db.). The score is divided into two sections by measure numbers 384 and 386. In section 384, the Narrator asks if the previous notes formed a melody, and the orchestra responds with sustained notes. In section 386, the orchestra adds more notes to create a more melodic sound, as indicated by the lyrics.



**389**

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

**392**

Is that a melody?

The musical score consists of six staves: Narr., Hp., Vln. 1, Vln. 2, Vla., Vc., and Db. The first three staves (Narr., Hp., Vln. 1) play identical melodic lines with eighth-note patterns and grace notes. The remaining four staves (Vln. 2, Vla., Vc., Db.) provide harmonic support with sustained notes and eighth-note patterns.

395

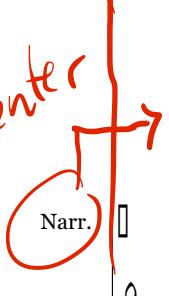
We'd like to keep adding more...

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!

397

Whoa that flew by!

*Center*  Did anyone catch that?

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

Any guesses?

**399**

Let's try again, a little slower please.

Narr.

Remember to count the notes you hear!

**401**

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**404**

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

Narr. | 12! EXCELLENT!

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

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**408****411**

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

Narr.

Here's the first four:

**416**

And four more  
makes twelve!

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!

Musical score showing glissando technique on various instruments. The score includes parts for Narr., Hp., Vln. 1, Vln. 2, Vla., Vc., and Db. The text "This is called GLISSANDO!" is written above the score.

**Perc 2**

**424** Glockenspiel

Narr. It's fun to play AND fun to say! *Glis - san - do!* Now you try it with me: *Glis - san - do!*

Musical score for Percussion 1 (Glockenspiel) and orchestra. The score includes parts for Narr., Vln. 1, Vln. 2, Vla., Vc., and Db. Red markings indicate specific notes and dynamics for the glissando technique. The text "It's fun to play AND fun to say! Glis - san - do! Now you try it with me: Glis - san - do!" is written above the score.

**429**

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

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc., Db.) at measure 429. The strings play eighth-note patterns with grace notes. Dynamics are marked with 'p' and 'pizz.'

**433**

Tbn. 1 *f solo*

Narr. Hey! Who was that?  
The Trombone?

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Why, I didn't know you could glissando!



**435** "Rhapsody in Blue"

Cl. 1 *p cresc.*

Narr. And the clarinet too?  
What's going on?



**437**

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

**439** Strings Finale ( $\text{♩}=144$ )

Musical score page 10 showing parts for Flute, Oboe, Clarinet B-flat, Bassoon, Horn (F), Horn (F), Trumpet (C), Trombone, Bass Trombone, Timpani, Percussion 1, Percussion 2, and Harp. The score includes dynamic markings such as *pp*, *mf*, *mp*, and *shimmering*. The harp part features glissando markings.

**439** Strings Finale ( $\text{♩}=144$ )

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc., Db.) in 3/4 time. The score shows measures 1 through 4. Dynamics include *f*, *p*, and *arco*. Measure 1: Vln. 1 and Vln. 2 play eighth-note patterns with grace notes. Vla. and Vc. play eighth-note patterns. Db. plays sustained notes. Measure 2: Vln. 1 and Vln. 2 play eighth-note patterns with grace notes. Vla. and Vc. play eighth-note patterns. Db. plays sustained notes. Measure 3: Vln. 1 and Vln. 2 play eighth-note patterns with grace notes. Vla. and Vc. play eighth-note patterns. Db. plays sustained notes. Measure 4: Vln. 1 and Vln. 2 play eighth-note patterns with grace notes. Vla. and Vc. play eighth-note patterns. Db. plays sustained notes.

445

Fl. 1  
Fl. 2  
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  
Tpt. (C) 1  
Tpt. (C) 2  
Tbn. 1  
Tbn. 2  
Btbn.  
Tba.

Tim. *tr.*  
Perc. 1  
Perc. 2

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

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

Red annotations: A circled '(1.)' is placed above the first note of the Trombone (Tbn.) part. Three red arrows point from the left margin to specific notes in the Trombone and Bass Trombone/Tuba (Btbn./Tba.) parts, likely indicating performance techniques or specific notes of interest.

Fl. 1  
Fl. 2  
Cl. (B♭)  
Tim.  
Perc. 1  
Narr.  
Hpt.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

Perc 2  
Slide Whistle  
gliss.  
Exquisite!  
How about a round of applause for the String Lullaby?

## WINDS

**454** Whimsical ( $\text{♩}=104$ )

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

Triangle  
*p*  
allison  
(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.) (Lord Reed) 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 (mf)  
Ob. 1, 2 (mf)  
Cl. 1, 2 (mf)  
Bsn. 1, 2 (mf)  
Narr. Won - der - ful,  
whim - si - cal,  
wa - cky,  
Wood-winds!

**467**

Fl. 1, 2  
Ob. 1, 2  
Cl. (B♭) 1, 2  
Bsn. 1, 2

Narr. Does anyone know why we are called woodwinds?  
RIGHT our instruments come from wood,  
and we blow air through them to make them sound?

Can anyone here whistle?  
Great! When the conductor shows you,  
whistle loudly!

469

Fl. 1 a2  
Fl. 2 f p fz  
Ob. 1 a2  
Ob. 2 f p fz  
Cl. (B♭) 1 a2  
Cl. (B♭) 2 f p fz  
Bsn. 1 a2  
Bsn. 2 f p fz  
Hn. (F) 1 a2  
Hn. (F) 2 f (whistling) p fz  
Hn. (F) 3 a2  
Hn. (F) 4 f (whistling) p fz  
Tpt. (C) 1 a2  
Tpt. (C) 2 f (whistling) p fz  
Tbn. 1 a2  
Tbn. 2 f (whistling) p fz  
Btbn. Tba. f (whistling) p fz  
Tim. f (whistling) p fz  
Perc. 1 Glockenspiel f p  
Perc. 2

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

Narr. Now a soft whistle. | Now a really short one! | We're gonna play a piece, and when the conductor gives you a cue, you whistle!

Everyone ready?

Hp. f (whistling) p fz

469

Vln. 1 f (whistling) p fz  
Vln. 2 f (whistling) p fz  
Vla. f (whistling) p fz  
Vc. f (whistling) p fz  
Db. f (whistling) p fz

**472**

Fl. 1  
Fl. 2  
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  
Tpt. (C) 1  
Tpt. (C) 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Btbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Narr.  
Hpf.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

*mf*

(a2)

*hit strings*

*(hit strings)*

**472**

**476**

**479 Aviary ( $\text{♩}=104$ )**

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

Narr.

**476**

**479 Aviary ( $\text{♩}=104$ )**

**476**

**479 Aviary ( $\text{♩}=104$ )**

*Spac ing*

65

Musical score for measures 64-65:

- Fl. 1, 2:** Flz.
- Ob. 1, 2:** mf
- Cl. (B $\flat$ ) 1:** -
- Bsn. 1, 2:** mf
- Narr.:** Woodwinds love turning the sounds of birds into music.
- Tempo:**  $\frac{3}{4}$
- Dynamic:** f (in red)

**484**

Musical score for measures 484-485:

- Fl. 1, 2:** 2. (flz.)
- Ob. 1, 2:** 1. p
- Cl. (B $\flat$ ) 1:** 2. ord.
- Bsn. 1, 2:** p
- Fl. 1, 2:** flz.
- Ob. 1, 2:** cresc.
- Cl. (B $\flat$ ) 1:** p
- Bsn. 1, 2:** cresc.
- Fl. 1, 2:** mf
- Ob. 1, 2:** cresc.
- Cl. (B $\flat$ ) 1:** cresc.
- Bsn. 1, 2:** cresc.
- Fl. 1, 2:** mf
- Ob. 1, 2:** mf
- Cl. (B $\flat$ ) 1:** mf
- Bsn. 1, 2:** mf

Musical score for measures 486-487:

- Fl. 1, 2:** dim.
- Ob. 1, 2:** 1. dim.
- Cl. (B $\flat$ ) 1:** dim.
- Bsn. 1, 2:** 2. dim.
- Fl. 1, 2:** p
- Ob. 1, 2:** p
- Cl. (B $\flat$ ) 1:** p
- Bsn. 1, 2:** p

**Narr.:** We fly circles around our opponents.

**491** Sprightly ( $\text{♩} = 160$ )

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn. 1  
2

*f* *p* *p* *tr* *cresc.*

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

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



Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn. 1  
2

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

*f* *1.* *2.* *v* *v*


**497** Clarinet

Cl. 1

*f* *tr*

*fff* *sfz* *p* *f*

Narr. The Clarinet can disappear

And then sneak up on people!

||


**498** Bassoon

Bsn. 1

*mf*

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

||

**499** Oboe

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

**499** Oboe

**500 Flute**

(hold up flute)

(hold up piccolo)

**501 Sprightly ( $\text{♩}=160$ )**

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. (F)  
Hn. (F)  
Tpt. (C)  
Tbn.  
Btbn.  
Tba.  
Timp.  
Perc. 1  
Narr.  
Hp.

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 ( $\text{♩}=160$ )**

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

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Perc. 1

=

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Perc. 1

508

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
Cl. (Bb)  
1. 2.  
2. 1.  
cheeky  
f  
cheeky  
f  
cheeky  
f  
a2  
f  
cheeky  
f  
Perc. 1

Well, that's everyone!  
oops, I mean THRILLING,  
Narr. 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 ( $\text{d} = 80$ )

Bsn. 1  
2  
mf  
mf  
Narr. 2

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

When they play together, this is called HARMONY.



517

Cl. (Bb)  
1  
2  
mf  
mf  
Bsn.  
1  
2  
mp  
mp  
Narr. 2

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

These elements combine to create something called POLYPHONY!

524

*mf*

Ob. 1  
Ob. 2  
Cl. (B $\flat$ ) 1  
Cl. (B $\flat$ ) 2  
Bsn. 1  
Bsn. 2  
Narr.

*mp*

*mp*

*mp*

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



531

*mf*

Fl. 1  
Fl. 2  
[2. Flute] *mp*

Ob. 1  
Ob. 2  
*mp*

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

Bsn. 1  
Bsn. 2  
*mp*



538

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2  
(1.)

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

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** ( $\text{♩} = 80$ ,  $\text{♪} = \text{♩}$ )

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

Hp.

Vln. 1 pizz.  $p$

Vln. 2 pizz.  $p$

Vla. pizz.  $p$

Vc. pizz.  $p$

Db. pizz.  $p$

**545**

Timp. pp

Perc. 1 Tambourine hit pp

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

**549**

Hn. (F) 1 2 pp

Hn. (F) 3 4 pp

Tpt. (C) 1 2 p mf harmon mute 2. via sord.

Tbn. 1 2 a2 con sord. 2. via sord.

Btbn. Tba. a2 con sord. Btbn. via sord. mf

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

553

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. (B♭) 1  
Cl. (B♭) 2

Bsn. 1  
Bsn. 2

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

Timp.

Perc. 1

Narr. The Elders looked confused at all this cooperation between rival families.

But before they could say anything, Lord Reed had accepted the help and everyone started playing the Woodwinds' music!

553

(pizz.)

Vln. 1

(pizz.)

Vln. 2

(pizz.)

Vla.

(pizz.)

Vc.

(pizz.)

Db.

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

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tim.

Perc. 1

Perc. 2

Hp.

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

Vln. 1

Vln. 2

Vla.

Vc.

Db.

568

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tim.

Perc. 1

Hp.

568

Vln. 1

Vln. 2

Vla.

Vc.

Db.

572

**578**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**582**

587 Ominous ( $\text{♩}=104$ )

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
(a2)  
Hn. (F) 1  
Hn. (F) 2  
Hn. (F) 3  
Hn. (F) 4  
Tpt. (C) 1  
Tpt. (C) 2  
Tbn. 1  
Tbn. 2  
(a2)  
Btbn.  
Tba.  
Timp.  
Perc. 1  
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 ( $\text{♩}=104$ )

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

pizz.  
pizz.  
p

Fl. 1 (1.)  
Fl. 2  
Ob. 1 (1.)  
Ob. 2  
Cl. (Bb) 1 (1.) 3  
Cl. (Bb) 2 (1.) 3  
Bsn. 1  
Bsn. 2  
Hn. (F) 1  
Hn. (F) 2  
Tbn. 1  
Tbn. 2  
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.

As they muttered to themselves,  
the next competitor stood up:  
1. con sord.  
**p**  
**Tba.**  
**p**  
**tr**

**593** BRASS Fanfare ( $\text{J}=120$ ) ord. **596**

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

**f**  
**f**  
**f**  
**ord.**  
**f**  
**f**  
**f**  
**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

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.

A-STOUN-DING!  
A-STON-ISH-ING!

And with our Magnificent Marches, we will win,

603 March

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.

WIN,  
WIN!

*mf*  
*f*  
*mf*  
*f*  
*5*

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



**611 Tuba**

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.  
Hpf.

wood

*pp*

*p*

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

*mf*

614

Fl. 1  
2      *sfz*

Ob. 1  
2      *sfz*      a2

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

Bsn. 1  
2      *sfz*      a2      *sfz*      *sfz*      *sfz*

Hn. (F) 1  
2      *sfz*      *sfz*      *sfz*

Hn. (F) 3  
4      *sfz*      *sfz*      *sfz*      *sfz*

Tpt. (C) 1  
2      a2      *sfz*

Tbn. 1  
2      1. *sfz*      a2      (a2) *sfz*      *sfz*      *sfz*      *sfz*

Btbn.  
Tba. *f*      *f*      *f*      *f*      *f*      *f*      *f*

*f solo*

Timpani

Perc. 1      +      +      +      +

Hp.

614

Vln. 1      *sfz*

Vln. 2      *sfz*

Vla.      *sfz*

Vc.      arco      *sfz*      *sfz*      *sfz*

D. b.      *sfz*

**620** Horns

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. (B♭) 1  
Cl. (B♭) 2

Bsn. 1  
(a2)  
Bsn. 2

Hn. (F) 1  
Hn. (F) 2

f

Hn. (F) 3  
Hn. (F) 4

f

Tpt. (C) 1  
Tpt. (C) 2

a2  
f

Tbn. 1

f

Tbn. 2

f

Btbn.  
Tba.

a2  
f

Tim. ord.  
f

Narr. Our heroic horns  
hunger for hunting. ||

Hp.

**620** Horns

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

f

Db.

arco  
f

div.

unis.

**625**

Hn. (F) 1  
Hn. (F) 2  
Hn. (F) 3  
Hn. (F) 4  
Tpt. (C) 1  
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 ( $\text{J}=144$ )

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

Fl. 1  
Fl. 2

Ob. 1

Ob. 2

Cl. (B♭)  
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.

D. B.

638 Trumpet ( $\downarrow=120$ )

Fl. 1  
2  
Ob. 1  
2  
Cl. (B $\flat$ ) 1  
2  
Bsn. 1  
2

Hn. (F) 1  
2  
Hn. (F) 3  
4  
Tpt in B $\flat$ . 1  
 $f$   
Tpt in B $\flat$ . 2  
 $f$   
Tbn. 1  
2  
 $f$   
Btbn.  
Tba.  
a2  
(a2)

Narr.

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



Hn. (F) 1  
2  
Hn. (F) 3  
4  
Tpt in B $\flat$ . 1  
 $p$   
Tpt in B $\flat$ . 2  
 $p$   
Tbn. 1  
2  
 $p$   
Btbn.  
Tba.

642

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

mouthpiece only

mouthpiece only

mouthpiece only

a2, mouthpiece only

a2, mouthpiece only

Narr. How do we make our instruments sound beautiful?

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



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

ord.  
*f schmaltzy*  
ord.  
*f schmaltzy*  
ord.  
*f schmaltzy*  
ord.  
*f schmaltzy*  
ord.  
*f schmaltzy*

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?



645 Comfortably ( $\text{♩}=108$ )

Perc. 1

$\text{pp}$

Narr.  $\frac{2}{4}$  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**

Bsn. 1  
Bsn. 2

Hn. (F) 1  
Hn. (F) 2

Hn. (F) 3  
Hn. (F) 4

Tpt in B♭ 1

Tpt in B♭ 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

mf

**654**

1.

mf

f solo

(a2)

f

mf

**660**

Bsn. 1  
Bsn. 2

Hn. (F) 1  
Hn. (F) 2

Hn. (F) 3  
Hn. (F) 4

Tpt in B♭ 1

Tpt in B♭ 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

p

**660**

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

p

p

p

**660**

**662**

stick clicks

Perc. 1

Did you feel the beats?

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

Narr.

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

One two rea - dy go!

Excellent! Now let's try it with music.  
Can I have some beats please?**666****668**

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

Fl. 2  
Ob. 2  
Cl. (B $\flat$ ) 2  
Bsn. 2  
Hn. (F) 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.  
Narr.  
Hpf.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

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

**p**

**676** Faster ( $\text{♩}=120$ )

**680**

Fl. 1  
Fl. 2  
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  
Tpt. (C) 1  
Tpt. (C) 2  
Tbn. 1  
Tbn. 2  
Btbn.  
Tba.

Timp.

Perc. 1

Narr.

Hp.

Measure 676: All instruments play eighth-note patterns. Narrator: One two rea - dy go!

Measure 680: 1. Bassoon (Bsn. 1) plays eighth notes at  $mp$ . 2. Horn (F) 1 and 2 play eighth-note patterns at  $f$ . 4. Trombone (Tbn. 1) and 2 play eighth-note patterns at  $f$ . 1. Trumpet (C) 1 and 2 play eighth-note patterns at  $f$ . 1. Timpani (Timp.) plays eighth-note patterns at  $f$ . 1. Bass Trombone (Btbn. Tba.) plays eighth notes at  $f$ . Narrator: (continue "one-two" or "down-up")

**676** Faster ( $\text{♩}=120$ )

**680**

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

Measure 676: All strings play eighth-note patterns.

Measure 680: All strings play eighth-note patterns.

682

Fl. 1  
Fl. 2 *mf*

Cl. (B♭) 1  
Cl. (B♭) 2 *mf*

Bsn. 1  
(1.)  
Bsn. 2

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

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

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

Tbn. 1  
(1.)  
Tbn. 2 *mf*

Tba. *mf*



688

Hn. (F) 1

Hn. (F) 2

Hn. (F) 3

Hn. (F) 4

Tpt. (C) 1  
(1.)

Tpt. (C) 2

Tbn. 1  
(1.)

Tbn. 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*

D. b. *p*

**690** Lilting ( $\text{d} = 54$ )

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

Tba.

**693**

Bsn. 1  
Bsn. 2

Hn. (F) 1  
Hn. (F) 2

Hn. (F) 3  
Hn. (F) 4

Tpt. (C) 1  
(1.)  
Tbn. 1  
Tbn. 2

Tba.

Hp.

**699**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**699**

p

701

Perc. 1

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!

Narr.

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

Excellent, now with the music!



705

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

mf

mf

f

mf

mf

mf

mf

mf

**716** Faster ( $\downarrow$ .=58)

Musical score for section 1, page 1. The score consists of five systems of four staves each. The instruments are: Horn (F) 1 & 2, Trumpet (C) 1 & 2, Bassoon 1 & 2, and Double Bass. The first system shows the beginning of the piece with various entries and rests. The subsequent systems show the continuation of the rhythmic patterns.

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

Here we go again!

**716** Faster (d.=58)

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc., Db.) showing measures 1-4. The score consists of five staves. Measures 1-3 show eighth-note patterns with dynamic *p*. Measure 4 shows sustained notes with dynamic *p*.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

720

Musical score for orchestra and piano, measures 1-10. The score includes parts for Hn. (F) 1 & 2, Hn. (F) 3 & 4, Tpt. (C) 1 & 2, B. Tbn., Tba., and Perc. 1. The piano part is at the bottom. Measure 1: Hn. (F) 1 & 2 play eighth-note chords. Measure 2: Hn. (F) 3 & 4 play eighth-note chords. Measures 3-4: Hn. (F) 1 & 2 play eighth-note chords. Measures 5-6: Hn. (F) 3 & 4 play eighth-note chords. Measures 7-8: Hn. (F) 1 & 2 play eighth-note chords. Measures 9-10: Hn. (F) 3 & 4 play eighth-note chords. Dynamics: piano dynamic markings (f) in measures 5, 10, and 11. Measures 11-12: piano dynamic markings (ff) in measure 11, followed by (f) in measure 12.

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

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

**723**

**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?

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

**733** 2 vs stem notation!

736

Hn. (F) 1  
2

Tpt in B♭. 1

Tbn. 1

Tba.

Narr.

We can repeat each note twice:

We can repeat  
each note twice:

三

739

Musical score for measures 1-4, showing parts for Hn. (F), Tpt in B♭, Tbn. 1, and Tba. The score consists of four staves. Hn. (F) and Tpt in B♭ play eighth-note patterns. Tbn. 1 and Tba provide harmonic support. Measure 1: Hn. (F) 1 and 2 play eighth-note pairs. Tpt in B♭ plays eighth-note pairs. Tbn. 1 and Tba are silent. Measure 2: Hn. (F) 1 and 2 are silent. Tpt in B♭ plays eighth-note pairs. Tbn. 1 and Tba are silent. Measure 3: Hn. (F) 1 and 2 play eighth-note pairs. Tpt in B♭ plays eighth-note pairs. Tbn. 1 and Tba play eighth-note pairs. Measure 4: Hn. (F) 1 and 2 play eighth-note pairs. Tpt in B♭ plays eighth-note pairs. Tbn. 1 and Tba play eighth-note pairs.

Narr.

| And three times:

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

742

Hn. (F) 1  
Hn. (F) 2  
Tpt. (C) 1  
Tbn. 1  
Tbn. 2  
Btbn.  
Tba.

750 Somber ( $\text{♩}=80$ )

Cl. 1  
Bsn. 1

But how do we play in Five?

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

$\frac{4}{4}$  Suddenly, the other families started feeling bad for the Brass.

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

vla.  
Vc.  
Db.



Cl. 1  
Bsn. 1

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

Like this:  $\frac{3}{4} \frac{2}{4}$

vla.  
Vc.  
Db.

bk.

**755** Hopeful ( $\text{♩}=160$ )

Hp. *p*

Vln. 1 1. solo *mf*

Vln. 2 pizz. *p*

Vla. tutti, pizz. *p*

Vc. tutti, pizz. *p*

Db. tutti (pizz.) *p*

**762** Brass Finale ( $\text{♩}=160$ )

Perc. 1

Drum Set *mf*

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

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

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

(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**

Fl. 1  
Fl. 2

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

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tim.

Perc. 1

**766**

**764**

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

**766**

770

770

A page of a musical score for orchestra and percussion, page 770. The score includes parts for Flute 1 & 2, 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, Trombone 2, Bass Trombone, Tuba, Timpani, and Percussion 1. The music features various dynamics like *mf* and *f*, and performance instructions like slurs and grace notes.

770

Vln. 1 *tutti*  
*f*  
 arco  
 Vln. 2  
*f*  
 Vla.  
*f*  
 div. arco  
 Vc.  
*f*  
 arco  
 Db.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

Fl. 1  
Fl. 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

Tim.

Perc. 1

(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.

Vamp

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

col legno

Vln. 1

Vln. 2

Vla.

Vc.

Db.

col legno

high harmonic glissandi

Vamp

simile, gradually dim. to niente


**PERCUSSION**
**781**
**In tempo ( $\text{J}=144$ )**

Tim.

Perc. 1

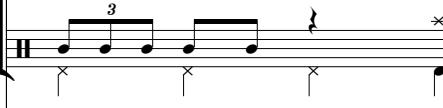
(Guiro + Hi-hat)

Narr.

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

**787** A little slower ( $\text{♩}=108$ )

Tim. 

Perc. 1 

Narr. 

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

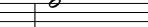
||

We can shake the tambourine,

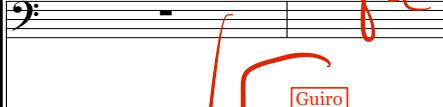
Tambourine

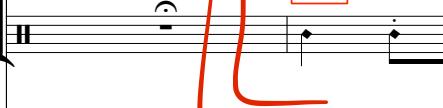
shake

hit


**790**

ferc 2

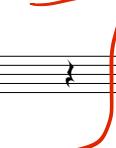
Tim. 

Perc. 1 

Narr. 

Or scrape the guiro when it's time  
for a victory dance.





Or make tremors when we  
strike our big drums, such as  
the timpani.


**793**

Tim. 

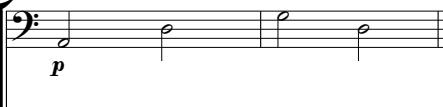
Perc. 1 

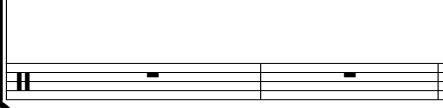
Narr. 

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


**797** In tempo ( $\text{♩}=144$ )

**801**

Tim. 

Perc. 1 



Tim.

Perc. 1

Perc. 2


**810** chillin' ( $\text{L}=108$ )

Tim.

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!

What about something a little softer?  
Yes, snapping!

Ok, now listen to this  
musical phrase.

Perc 2  
Glockenspiel

Perc 1  
Castanets

Instead of  
Castanets,  
stick clicks


**813**

Tim.

Perc. 1

Perc. 2

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. (keep counting/snapping etc.)

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

"finger snapping"

Hp.

**815**

"finger snapping"

Vln. 1

"finger snapping"

Vln. 2

"finger snapping"

Vla.

"finger snapping"

Vc.

"finger snapping"

Db.

**820****822**

Perc. 1

Perc. 2

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

swung

**820****822**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**826**

Hn. (F) 1  
Hn. (F) 2  
Hn. (F) 3  
Hn. (F) 4  
Tpt in B♭. 1  
Tpt in B♭. 2  
Tbn. 1  
Tbn. 2  
Btbn.  
Tba.  
Tim.  
Perc. 1  
Perc. 2  
Narr.

**829**

con sord.  
*p*  
finger snapping  
swung  
con sord.  
*mf*  
finger snapping  
con sord.  
*p*  
finger snapping  
finger snapping  
con sord.  
*p*

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

**826**

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

**829**

pizz.  
*mf*

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

**826**

pizz.  
*mf*

**829**

pizz.

833

Fl. 1  
Fl. 2 *mf*

Ob. 1  
Ob. 2 finger snapping

Cl. 1 *mf*  
Cl. 2 finger snapping

Bsn. 1 *mf*  
Bsn. 2 finger snapping

Hn. (F) 1  
Hn. (F) 2 (a2)

Hn. (F) 3  
Hn. (F) 4

Tpt in B♭ 1 finger snapping

Tpt in B♭ 2

Tbn. 1 finger snapping

Tbn. 2

Btbn.  
Tba. *a2*,  
finger snapping  
*ord.*

Tim. *f secco*

Perc. 1

Perc. 2 *Confinie snaps* →

Hp.

833

Vln. 1 pizz.  
*mf* pizz.

Vln. 2 *mf*

Vla. finger snapping

Vc. finger snapping

Db. finger snapping

169

**837**

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. (B♭) 1  
Cl. (B♭) 2

Bsn. 1

Bsn. 2

Hn. (F) 1  
Hn. (F) 2

(a2),  
finger snapping

Hn. (F) 3  
Hn. (F) 4

(a2)

Tpt in B♭. 1

p

Tpt in B♭. 2

Tbn. 1  
Tbn. 2

(a2)

Btbn.  
Tba.

(a2)



**841**

Fl. 1  
Fl. 2 *mf*

Ob. 1  
Ob. 2

Cl. (B♭) 1  
Cl. (B♭) 2

Bsn. 1 *mf*  
Bsn. 2

Hn. (F) 1  
Hn. (F) 2

Hn. (F) 3  
Hn. (F) 4

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2 *mf*

Btbn.  
Tba.

Timpani

Perc. 1

Flute parts play eighth-note patterns. Oboe 1 and Clarinet 1 play eighth-note patterns with grace notes. Bassoon 1 and Bassoon 2 play eighth-note patterns with grace notes. Horns 1 and 2 play eighth-note patterns. Horns 3 and 4 play eighth-note patterns. Trombones 1 and 2 play eighth-note patterns. Bass Trombone/Tuba plays eighth-note patterns. Timpani plays eighth-note patterns. Percussion 1 plays eighth-note patterns with grace notes. The section ends with a dynamic *sfz*.

*via sord.**via sord.*

(interrupting) WAITAMINUTE, the Elders interrupted!

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

Hp.

Double bassoon part.

**841**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Violin 1 and Violin 2 play eighth-note patterns. Double Bassoon plays eighth-note patterns. Double Bassoon part continues.



**851** Grouping ( $\text{J} = 80$ )

Perc. 1

*mf*

King Malletz said:

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

Narr. 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)

*No cue*

Tim.

*mf*

Perc. 1

*mf*

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

**859** (2+2+2)

Tim.

*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)

Tim.

*mf*

Perc. 1

*mf*

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)

Tim.

Perc. 1

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

**871**

Hn. (F) 1  
Hn. (F) 2  
Hn. (F) 3  
Hn. (F) 4

Tim.

Perc. 1

Narr. | And then the horns started playing: | | |

**875** (senza sord.)

Hp. f  
f

≡

**879**

Hn. (F) 1  
Hn. (F) 2  
Hn. (F) 3  
Hn. (F) 4

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

Tim.

Perc. 1

Narr. | | | The rest of the brass followed! | | |

**881**

(senza sord.)

f  
(senza sord.)

f  
f

f

Hp. 7  
7

885

887

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  
Tpt. (C) 1  
Tpt. (C) 2  
Tbn. 1  
Tbn. 2  
Btbn.  
Tba.  
Timpani  
Perc. 1

Soon everyone was jamming  
together again!

Hp.

885

887

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

893

Musical score for orchestra and piano, page 10, measures 1-10. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet (B♭) 1 & 2, Bassoon 1 & 2, Horn (F) 1 & 2, Horn (F) 3 & 4, Trumpet (C) 1 & 2, Trombone 1 & 2, Bass Trombone, Timpani, Percussion 1, and Harp. The score features dynamic markings such as *molto secco*, *f*, and *p*. The piano part is at the bottom.

893

896 (3+3)

Fl. 1 flz.  
Fl. 2  
Ob. 1 tr tr tr  
Ob. 2  
Cl. 1  
Cl. 2 tr tr tr  
Bsn. 1  
Bsn. 2 f  
Hn. (F) 1  
Hn. (F) 2  
Hn. (F) 3  
Hn. (F) 4  
Tpt. (C) 1  
Tpt. (C) 2  
Tbn. 1  
Tbn. 2  
Btbn. Tba. fp  
Timpani  
Perc. 1

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

Hp.

896 (3+3)

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

(2+2+2)

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

Fl. 1  
2 p f a<sup>2</sup>  
Ob. 1  
2 p f a<sup>2</sup>  
Cl. (B♭) 1  
2 p f a<sup>2</sup>  
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  
Hpf.

(2+2+2)

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

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

903

Fl. 1  
Fl. 2  
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.  
Timpani  
Perc. 1  
Perc. 2  
Narr.  
Hpf.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

**Tam-tam**

And with that, the competition was over.

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

*f*

905

Fl. 1  
Fl. 2 "cheering"

Ob. 1  
Ob. 2 "cheering"

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

Bsn. 1  
Bsn. 2 "cheering"

Hn. (F) 1  
Hn. (F) 2 "cheering"

Hn. (F) 3  
Hn. (F) 4 "cheering"

Tpt. (C) 1  
Tpt. (C) 2 "cheering"

Tbn. 1  
Tbn. 2 "cheering"

Btbn.  
Tba. "cheering"

Tim. "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?

905

Vln. 1 "cheering"

Vln. 2 "cheering"

Vla. "cheering"

Vc. "cheering"

D $\flat$ . "cheering"

906

Perc. 1  ***tr***  
***fp*** ————— ***sfz***

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.

2

**908** FINALE  
Moderato assai ( $\text{J}=60$ )

Tim. *pp*

Perc. 1 "Ravel" *pp*

Narr. *3*  
*4* Thank you all for voting for us!

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

Hp. *p*

**908**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz. *pp* pizz.

914

Timp.

Perc. 1

Narr. We discovered that there is more that our families have in common than separates us. It is more fun to live in harmony and to play music together than to fight.

Hp.

Vln. 1 pizz. pp

Vln. 2 pizz. pp

Vla. pizz. pp

Vc.

Db.



Timp.

Perc. 1

Narr. Together with all the other families, let's create a big new family

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

where we can make friends and play music together.

| It will be called a Symphony Orchestra. |

Tim.

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.

D. b.



Tim.

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.

D. b.

**927**

**929 Spirited ( $\text{♩} = 180$ )**

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. (B♭) 1  
Cl. (B♭) 2

Bsn. 1  
Bsn. 2

Tim.

Perc. 1

Hp.

**927**

**929 Spirited ( $\text{♩} = 180$ )**

$\text{♩} = \text{♩}$  arco

Vln. 1

Vln. 2

Vla.

Vc.

Db.

933

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (B♭)  
Cl. (B♭) 2  
Bsn. 1  
Bsn. 2  
Perc. 1  
Hpf.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.



939

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (B♭)  
Cl. (B♭) 2  
Bsn. 1  
Bsn. 2  
Perc. 1

Musical score for measures 946-964. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (Bb) 1, Clarinet (Bb) 2, Bassoon 1, Bassoon 2, Timpani, and Percussion 1. The score includes dynamic markings f and ff, and rehearsal numbers 1., 2., (1.), (2.), a2.

= Add guiro in Perc 2, every 2 bars until m. 964

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

Musical score for measures 946-964. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (Bb) 1, Clarinet (Bb) 2, Bassoon 1, Bassoon 2, Timpani, and Percussion 1. The score includes dynamic markings fp and f, and rehearsal numbers (a2).

Narr. | ♩ | Awesome, now strings in six! | | | | |

952

Fl. 1  
Fl. 2 *p*

Ob. 1  
Ob. 2 *p*

Cl. (B♭) 1  
Cl. (B♭) 2 *p*

Bsn. 1  
Bsn. 2

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

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

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba. *p*

Timpani *p*

Perc. 1 *p*

Hp. *f*

952

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D. b. *f*

arco

**958**

Fl. 1  
Fl. 2  
(1.)  
Ob. 1  
Ob. 2  
(a2)  
Cl. (B♭) 1  
Cl. (B♭) 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  
  
(Tba.)  
Btbn.  
Tba.  
  
Timp.  
  
Perc. 1

**958**

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

**965** March ( $\text{♩} = 120$ )

Perc. 1

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

969

Fl. 1  
2

Ob. 1  
f

Ob. 2  
f

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

969

Vln. 1

Vln. 2

Vla.

Vc.

Db.

977 Fast ( $\text{J}=180$ ) $\text{J} = \text{J.} \cdot (3+3, 2+2+2)$ 

Fl. 1  
Fl. 2

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.

Tim.

Perc. 1

Perc. 2

Narr.

This section of the score begins with woodwind entries (Flute 1, Oboe 1, Clarinet/Bassoon, Bassoon) in 6/8 time. Measures 1-2 show them playing eighth-note patterns. At measure 3, the instrumentation changes to a tutti section with multiple woodwinds (Flute 2, Oboe 2, Clarinet 1, Bassoon 2), brass (Trumpet 1, Trombone 1, Trombone 2), and percussion (Timpani, Percussion 1, Percussion 2). The bassoon part includes a dynamic instruction 'ff'. Measures 4-5 show the brass and percussion continuing their patterns. The section concludes with a Narrator's cue: 'Now everyone play!' followed by a repeat sign.

977 Fast ( $\text{J}=180$ ) $\text{J} = \text{J.} \cdot (3+3, 2+2+2)$ 

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This section continues the fast tempo and 6/8 time. It features a tutti section involving all the string instruments (Violin 1, Violin 2, Viola, Cello, Double Bass) and the basso continuo (Double Bass). The strings play eighth-note patterns, while the basso continuo provides harmonic support. The section ends with a final instruction from the Narrator: 'Now everyone play!' followed by a repeat sign.

982

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
Cl. (B♭)  
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.  
Tim.  
Perc. 1  
Narr.  
Hpf.

986

Piccolo

f

f

f

f

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

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

**982**

div.  
*f*  
div.

**986**

unis. pizz.  
*f*  
unis. pizz.  
*f*  
unis. pizz.  
*f*  
pizz.  
*f*

**990**

Fl. 1  
Picc.  
Ob. 1  
Cl. (B $\flat$ )  
Bsn.

Hn. (F) 1  
Hn. (F) 2  
Tpt. (C) 1  
Tbn. 1  
Btbn.  
Tba.  
Timp.  
Perc. 1

DBL VN I      DBL FL I

**994**

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

998

Fl. 1

Picc.

Ob. 1  
2

Cl. (B♭)  
2

Bsn.  
2

Hn. (F)  
2

Hn. (F)  
4

Tpt. (C)  
2

Tbn.  
2

Btbn.  
Tba.

Tim.

Perc. 1

Hp.

[DBL VN I] [DBL FL I]

998

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

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

Fl. 1  
Picc.  
Ob.  
Cl. (B $\flat$ )  
Bsn.  
Hn. (F)  
Hn. (F)  
Tpt. (C)  
Tbn.  
Btbn.  
Tba.  
Timp.  
Perc. 1  
Narr.  
Hpf.

[DBL FL E]

guiro > 1 fast

*f*

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

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

Vln. 1      unis.      f

Vln. 2      unis.      f

Vla.      f

Vc.      pizz.      p

Db.      f

1009

1013

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb)  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Tim.

Perc. 1

Narr.

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

*p*

*p*

a2

*p*

*p*

*p*

1.

*p*

Sim.

maybe you should just play music  
together instead!

1009

1013

Vln. 1 pizz.

Vln. 2 pizz.

Vla.

Vc.

Db.

**1017**

Fl. 1 *f*  
 Picc. *f*  
 Ob. 1, 2 *f*  
 Cl. (B♭) 1, 2 *f*  
 Bsn. 1, 2 *f*  
 Hn. (F) 1, 2 *f*  
 Hn. (F) 3, 4 *f*  
 Tpt. (C) 1, 2 *f*  
 Tbn. 1, 2 *fp*  
 Btbn. Tba. *fp*  
 Timp.  
 Perc. 1 *f*

**1017**

Vln. 1 arco *f*  
 Vln. 2 arco *f*  
 Vla. arco *f*  
 Vc. arco *f*  
 Db. arco *f*

**1023**

rit.

Fl. 1 *ff*  
 Picc. *ff*  
 Ob. 1, 2 *ff*  
 Cl. (B♭) 1, 2 *ff*  
 Bsn. 1, 2 *ff*  
 Hn. (F) 1, 2  
 Hn. (F) 3, 4 *ff*  
 Tpt. (C) 1, 2  
 Tbn. 1, 2 *ff*  
 Btbn. Tba.  
*ff*  
 Timp.  
*ff*  
 Perc. 1  
*ff*  
*8va*  
 Hp.  
*ff*  
**1023**

**1023**

rit.

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

**1027** Grand (♩.=80)

Fl. 1

Picc.

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.

Tim.

Perc. 1

Hp.

**1027** Grand (♩.=80)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**1032**

rit.

Fl. 1 *f*  
 Picc. *f*  
 Ob. 1 *f*  
 Cl. (B♭) 1 *f*  
 Bsn. 1 *f*  
 Hn. (F) 1 *f*  
 Hn. (F) 3 *f*  
 Tpt. (C) 1 *f*  
 Tbn. 1 *f*  
 Btbn. Tba. *f*

Tim. *tr*  
 Perc. 1  
 Hp. *f*

**1032**

rit.

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

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

**1039** A tempo ( $\text{♩}=180$ )

*guiro [Dbl vn 1 rhythm]*

*gliss.*

**1039** A tempo ( $\text{♩}=180$ )

## 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...

Who won the Harmony Games?

Narr. || 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!

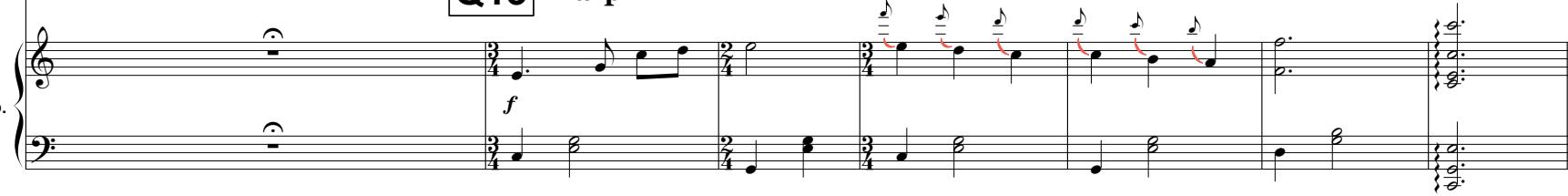


**Q4 Aggressive ( $\text{♩}=144$ )**

The musical score consists of five staves, each representing a different string instrument. The instruments are listed from top to bottom: Vln. 1, Vln. 2, Vla., Vc., and Db. The score is divided into four measures. In the first measure, the dynamic is marked as **ff**. In the second measure, the dynamic is again marked as **ff**. In the third measure, the dynamic is marked as **ff**. In the fourth measure, the dynamic is marked as **ff**.

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

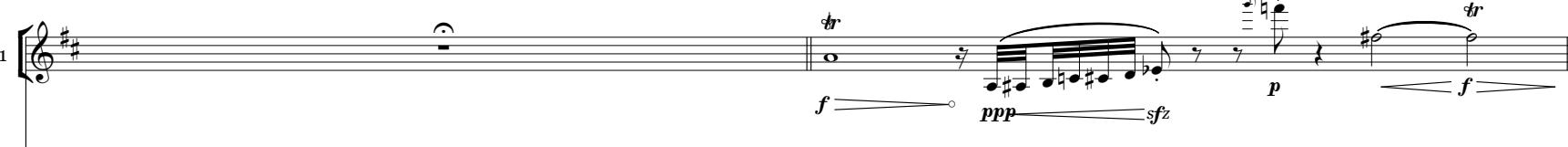
**Q13** Harp




## III. WINDS

**Q20** Clarinet (cadenza)

**Cl. 1**



Thank you Strings!  
How about the Wind family next?  
 

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



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




**Flute (Opt.)**

**Q23** ( $\text{J}=160$ )



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


## **Oboe (Opt.)**

**Q27**

Ah yes the oboe, who has the purest tone!

**Q27**

Score for Vln. 1, Vln. 2, Vla., Vc., and Db. showing a tuning exercise. The score consists of five staves. The first three staves (Vln. 1, Vln. 2, Vla.) have treble clefs, while the last two (Vc., Db.) have bass clefs. Each staff has five horizontal lines. The notation includes vertical stems with dots at the top, horizontal dashes, and 'x' marks. The word "tuning" is written between the second and third measures of each staff.

**Bassoon (Opt.)****Q30** (♩=96)

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
Cl. (B♭)  
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**

Fl. 1      f

Picc.      f

Ob. 1, 2      f

Cl. (B♭) 1, 2      f

Bsn. 1, 2      f

Hn. (F) 1, 2      f

Hn. (F) 3, 4      f

Tpt. (C) 1, 2      a2 f

Tbn. 1, 2      f

B. Tbn.      f

Tba.      f

Tim.      f

Perc. 1

*PC 2 GLK [ DBL OB ]*

Hp.      f      gliss.

**Q48 Loud Music**

Vln. 1      tutti, div. f

Vln. 2      tutti f

Vla.      tutte f

Vc.      tutti f

D. b.      tutti f

Fl. 1  
Picc.  
Ob. 1  
2  
Cl. (B)  
1  
2  
Bsn.  
1  
2  
Hn. (F)  
1  
2  
Hn. (F)  
3  
4  
(a2)  
Tpt. (C)  
1  
2  
Tbn.  
1  
2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Narr.  
Hpt.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

Petc 2 GLK

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** ( $\text{J}=120$ )

Musical score for Horns (Opt.) at tempo  $\text{J}=120$ . The score consists of four staves for Horns (F) in F major. The first two staves begin with a dynamic *f*, followed by a series of eighth-note chords. The third and fourth staves begin with a dynamic *f*, followed by a series of eighth-note chords.

Narr. Oh yes, our heroic hunting horns!  $\frac{4}{4}$



**Trumpet (Opt.)**      **Q64** ( $\text{J}=120$ )

Musical score for Trumpet (Opt.) at tempo  $\text{J}=120$ . The score includes parts for Horns (F), Trombones (Tpt in B♭), Bass Trombones (Tbn.), and Bass Tuba (Btbn./Tba.). The score features various dynamics including *f*, *mf*, *p*, and *fp*. The trumpet part includes a melodic line with grace notes and slurs.

Narr. The trumpet that leads the charge!  $\frac{4}{4}$

## **Trombone (Opt.)**

**Q69** ( $\downarrow=144$ )

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Tba.

Narr.

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

Musical score for orchestra and choir, page 10, measures 1-4.

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.

(1.)  
(1.)  
(1.)  
(1.)  
  
(1.)  
  
vib.  
  
p  
f  
p  
f  
  
p  
f  
  
p  
f  
  
p  
f  
  
p  
f  
  
f  
  
p  
f  
  
f  
  
f  
  
f

Tuba (Opt.)

**Q77** ( $\text{♩} = 120$ )

Fl. 1  
Fl. 2

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

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

Timp.

Perc. 1

Drum Set

p

Narr. Does the Tuba play  
High or Low?

Hp.

Tuba (Opt.)

**Q77** ( $\text{♩} = 120$ )

Vln. 1

Vln. 2

Vla.

Vc.

Db.

## VI. PERCUSSION

Our last remaining family is the percussion!

Narr. □

Remember, percussion is anything you can shake,



**Q83**

Tim. f

Perc. 1 f

Perc. 2

Narr. ||

| scrape, | or strike! | ||



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

Narr. □

(It was in six beats.)

Does anyone remember how those beats were grouped?



**Q91**  $\text{J.=80}$   
 $(3+3, 2+2+2)$

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn. Tba

Tim.

Perc. 1 f

Hr. f

**Q97**

Fl. 1  
f

Ob. 1  
f

Ob. 2  
f

Cl. (B♭)  
f

Bsn.  
f

Hn. (F)

Hn. (F)

Tpt. (C)

Tbn.

Btbn.  
Tba.

Tim.

Perc. 1  
*f*

*no quieto*

Hp.

**Q97**

Vln. 1  
f

Vln. 2  
f

Vla.  
f

Vc.  
f

D. b.  
f

## VII. TEMPO

We've heard a lot about math and music, but there is one more important thing we should mention: speed.

Narr.

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

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

**Q103 Brisk ( $\text{♩} = 144$ )**

**Q103 Brisk ( $\text{♩} = 144$ )**

Fl. 1 2 a2  
Ob. 1 2 a2  
Cl. (Bb) 1 2 a2  
Bsn. 1 2 (a2)  
Hn. (F) 1 2  
Hn. (F) 3 4  
Tpt. (C) 1 2 f  
Tbn. 1 2 a2  
Btbn. Tba.  
Timp.  
Perc. 1 +  
Hp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

What happens if we play that same music very slowly?  
Do you think it will be as exciting?

Narr. □

(Feel free to take the tempo even slower, or slow down as you go - to the point of running out of steam several bars before reaching the end of the excerpt)



**Q112** **Lugubrious** ( $\text{♩} = 72$ )

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

Hp.

This section contains ten staves of musical notation for various instruments. The instruments listed are Flute (2 parts), Oboe (2 parts), Clarinet in B-flat (2 parts), Bassoon (2 parts), Horn in F (2 parts), Horn in F (2 parts), Trumpet in C (2 parts), Trombone (2 parts), Bass Trombone/Tuba, Timpani, Percussion 1, and Bassoon/Horn. The music is set in common time (indicated by a '4') and consists of four measures. Measure 1: Flute 1 and 2 play eighth-note patterns. Measure 2: Oboe 1 and 2 play eighth-note patterns. Clarinet 1 and 2 play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. Measure 3: Horn 1 and 2 play eighth-note patterns. Measure 4: Trumpet 1 and 2 play eighth-note patterns. Trombone 1 and 2 play eighth-note patterns. Bass Trombone/Tuba plays eighth-note patterns. Timpani plays eighth-note patterns. Percussion 1 plays eighth-note patterns. Bassoon/Horn plays eighth-note patterns.

**Q112** **Lugubrious** ( $\text{♩} = 72$ )

Vln. 1

Vln. 2

vla.

Vc.

Db.

This section contains five staves of musical notation for strings. The instruments listed are Violin 1, Violin 2, Cello, Double Bass, and Bassoon. The music is set in common time (indicated by a '4') and consists of four measures. Measure 1: Violin 1 and 2 play eighth-note patterns. Measure 2: Cello and Double Bass play eighth-note patterns. Bassoon plays eighth-note patterns. Measure 3: Violin 1 and 2 play eighth-note patterns. Cello and Double Bass play eighth-note patterns. Bassoon plays eighth-note patterns. Measure 4: Violin 1 and 2 play eighth-note patterns. Cello and Double Bass play eighth-note patterns. Bassoon plays eighth-note patterns.

Fl. 1 2 a2  
Ob. 1 2 a2  
Cl. (Bb) 1 2 a2  
Bsn. 1 2 a2  
Hn. (F) 1 2  
Hn. (F) 3 4  
Tpt. (C) 1 2 f a2  
Tbn. 1 2  
Btbn. Tba.  
Tim.  
Perc. 1 +  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.



Narr.

What did that sound like?

||

## VIII. "GUESTS" CONDUCTING

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

(Choose volunteer)

Hi. What's your name?

Narr. [ ] 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.  $\text{d} = 50$ 

Fl. 1  
Fl. 2

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

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

Timp.

Perc. 1

Hp.

**Q122** Flexible tempo, rubato, etc.  
Follow the "guests"  
start ca.  $\text{d} = 50$

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1  
Fl. 2

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

Tpt. (C) 1  
Tpt. (C) 2

Tbn. 1  
Tbn. 2

Btbn.  
Tba.

Timp.

Perc. 1

Hp.

Vln. 1

Vln. 2

vla.

Vc.

Db.

## 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**

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

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

**Q138**
**Q139** Fast ( $\text{d}=180$ )

Musical score for orchestra, showing parts for Vln. 1, Vln. 2, Vla., Vc., and Db. The score consists of five staves. The first four staves (Vln. 1, Vln. 2, Vla., Vc.) have treble clefs, while the Db. staff has a bass clef. The time signature changes from 6/8 to 2/4. The dynamics are marked with 'f' (fortissimo). The music features sustained notes and rhythmic patterns typical of a string quartet or section.

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.

Tim.

Perc. 1

*M10*

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 1

Picc.

Ob. 1  
(2.)  
(1.)

Cl. (B $\flat$ )  
2

Bsn. 1  
2

Hn. (F) 1  
2

Hn. (F) 3  
4

Tpt. (C) 1  
2

Tbn. 1  
2

Btbn.  
Tba.

Timp.

Perc. 1

(8) *guido DLs VN + rhythm*

Vln. 1

Vln. 2

Vla.

Vc.

D $b$ .