

PAUL DOOLEY

THE CONDUCTOR'S  
SPELLBOOK

AN INTERACTIVE AND EDUCATIONAL CONCERT EXPERIENCE  
FOR YOUNG AUDIENCES

FOR NARRATOR AND CHAMBER ORCHESTRA

(2016)

PAUL DOOLEY MUSIC

*The Conductor's Spellbook* (2016) was commissioned by  
Artis—Naples and the Naples Philharmonic Orchestra

First performance on September 21, 2016 by  
the Naples Philharmonic Orchestra  
conducted by Yaniv Segal

Performance materials available:  
[www.conductorsspellbook.com](http://www.conductorsspellbook.com)

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## **PROGRAM NOTE**

**The Conductor's Spellbook** is an exciting and interactive concert experience that introduces audiences to music, orchestral instruments, and even conducting! The magical story follows young Tony Stradivarius, who during a class field trip to the symphony, discovers a powerful book of spells and uses it to control the orchestra.

### **PRE PERFORMANCE ANNOUNCEMENT (OPTIONAL)**

In educational concert settings we recommend an orchestra representative give a brief concert etiquette announcement, for example:

“Good morning! Before the performance begins I would like to talk to you, for just a minute, about your special opportunity today as audience members! All of these musicians have joined us today to give you a very special performance. Before they begin, our concertmaster is going to help the musicians tune their instruments. So that is your first opportunity to be very quiet listeners and be very respectful of them preparing for the performance. Then you are going to meet our conductor and narrator who are going to help lead the musicians in today’s performance. They may ask you a question or two so remember to raise your hands quietly, OK? Do you remember what to do when we are ready to show our respect for the performance? Let’s do it together!”

[APPLAUD AND WELCOME CONDUCTOR AND NARRATOR]

## **STRUCTURE OF THE WORK**

**The Conductor's Spellbook** is “through-composed,” narrated, and designed for both elementary school educational concerts, and family concerts for parents and children of all ages.

The work is divided into two sections:

### **I. The Conductor's Spellbook (35-40 minutes)**

The narrator and orchestra tell the story and interact with the audience via musical games.

### **II. Optional Guided Question & Answer Session (10 minutes)**

The narrator, conductor, and orchestra lead the audience in a discussion of what they have learned.

If time allows, audience members may come up to conduct the orchestra (very popular!).

## PERFORMANCE OPTION

Should additional musical works be performed during the same concert, **The Conductor's Spellbook** can serve as an overarching program theme.

The program order and narration can be adapted, with the conductor introducing the concert:

### **DOOLEY : THE CONDUCTOR'S SPELLBOOK, bars 1-37, no vamp in bar 34. (2')**

#### **CONDUCTOR:**

Good morning, and welcome to this [ORCHESTRA NAME] performance of The Conductor's Spellbook!

Does anybody know what this big room is called? That's right: this is [HALL NAME]!

Has anyone been here before? A few? Great!

Does anybody know what is so special about this hall??? (Answers shouted out) That's right!

But it's also full of Magical...!

*The following is narrated by the conductor during The Conductor's Spellbook, bars 1-37:*

Mystical....! Mythical.... Absolutely dynamite, unbelievably fantastical musical powers!

*The following is narrated by the conductor during a pause after bar 37:*

We are here today to tell you the story of a young concertgoer named Tony Stradivarius. Last season, Tony attended a family concert with his parents here at [HALL NAME]. The concert started out with an overture by Wolfgang Amadeus Mozart to an opera called *The Marriage of Figaro*.

### **MOZART : OVERTURE FROM THE MARRIAGE OF FIGARO (4')**

Next up was a piece that featured the oboe, one of the most important instruments in the orchestra...

### **RAVEL : LE TOMBEAU DE COUPERIN: I. PRELUDE, VIF (3')**

To round out the program, the orchestra then performed a set of Romanian dances by the Hungarian composer Béla Bartók. Bartók was well known for capturing folk songs...

### **BARTÓK : ROMANIAN DANCES (5')**

The concert was a resounding success! But a curious Tony Stradivarius stayed behind after everyone left. His ensuing adventure was so incredible that composer Paul Dooley wrote a whole piece about it. Our narrator [NAME] is going to come on stage now and tell us the story. Let's give him/her a warm welcome!

### **DOOLEY : THE CONDUCTOR'S SPELLBOOK, continued (35')**

*Begin at bar 10 and play as written.*

#### **NARRATOR:**

I want to tell you a story. Last year a group of children, children just like you...

## **TECHNICAL NOTES**

Included in the PARTS SET is an optional video/lighting cue sheet and POWERPOINT presentation. The presentation contains more than 50 original drawings and animations that help illustrate the story of **The Conductor's Spellbook**.

As indicated on the video/lighting cue sheet, flickering lights are requested at bar 678 and bar 942, as well as dimmed house and/or stage lights from bars 683-764.

Musicians will likely require stand lights.

The narrator should be amplified using a DPA cardoid headset, or professional lavalier lapel mic.

The conductor may require a “hot spot” monitor.

The performance will benefit from a The Conductor's Spellbook book prop. The book prop should look “weighty” and “old” and should be placed on a small table or stand near the narrator, visible for all to see. A printable high-resolution “The Conductor's Spellbook” cover image is included with the parts set.

Please see **Appendix A** at the end of the score for the complete technical information that will be provided to your organization.

## **INSTRUMENTATION**

Flute  
Oboe  
Bb Clarinet  
Bassoon

2 F Horns  
C Trumpet  
Trombone  
Tuba

Timpani

Percussion (1 or 2 players):

Vibraphone, Glockenspiel  
Piccolo Snare Drum, Kick Drum (tightly tuned), Large Bass Drum, Bongos  
Crash Cymbals, Suspended Cymbal, Finger Cymbals, Metal Wind Chimes, Anvil, Triangle  
Claves, Whip, 2 Woodblocks (small and medium)

Harp

Narrator

Strings  
minimum 3.2.2.2.1

Transposed Score

Durations: The Conductor's Spellbook: *ca.* 35-40 minutes

Optional Guided Questions and Answer Session: *ca.* 10 minutes

A version for full orchestra is also available:

2/2/2/2 4/3/3/1 Timpani +2 Harp Narrator Strings

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# THE CONDUCTOR'S SPELLBOOK

FOR NARRATOR AND CHAMBER ORCHESTRA

PAUL DOOLEY  
(2016)

**lunga**

Flute

Oboe

B♭ Clarinet

Bassoon

2 F Horns

C Trumpet

Trombone

Tuba

Timpani

Percussion (1 or 2 players)

Harp

Snare, solo

*fp*

Does anybody know what this big room is called?  
That's right — it's the [NAME OF CONCERT HALL]!

Narrator      II 4 Good morning and welcome  
to this [NAME OF ORCHESTRA]  
performance of  
*The Conductor's Spellbook!*

Has anyone been here before?  
A few?, great!

Does anybody know what's special about this hall?  
That's right!

But it's also full of *magical...*!

**lunga**

**lunga**

Violin I

Violin II

Viola

Violoncello

Contrabass

2

**3** ♩ = 60

Fl. f g

Ob.

Cl. f

Bn. p esp. f

Hn. 1,2 mfp

Tpt. p esp. straight metal mute

Tbn. p esp. straight metal mute

Tba. p esp. con sord.

Timp. Suspended Cymbal, soft mallets

Perc. pp p

Hp. f Eb

Narr. II ...mystical...! 3/4 | ...mythical! | 2/4

**3** ♩ = 60

Vn. I p

Vn. II fp

Va. fp

Vc. V p esp.

Cb. V p esp.

$J = 90$

**10 In a Baroque Style**

3

Fl.

Ob.

Ct.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

**II 2**

*absolutely spellbinding,  
unbelievably fantastical  
musical powers!*

$J = 90$

**10 In a Baroque Style**

Vn. I

Vn. II

Va.

Vc.

Cb.

7

8

9

10

4

Cl.

Bn.

Timp. Solo, very articulate

Perc. Large Bass Drum, choke

Narr. II

Vn. I

Vn. II

Va.

Vc. V

Cb. V

11

12

13

14

15

=

**18** ♩ = ♪ (♩ = 60)

Cl.

Bn.

Timp. Solo damp

Perc.

Narr. II

**18** ♩ = ♪ (♩ = 60)

Vn. I

Vn. II

Va.

Vc.

Cb.

16

17

18

19

20

21

Cl.

Bn.

Timp.

Perc.

Narr. II I I I | I I want to I tell you a I story. | Last year, |

26

Vn. I Solo

Vn. II Solo

Va. Solo

Vc. Solo

Cb. Solo

22 23 24 25 26 27 28 29

**VAMP**

Cl.

Bn.

Narr. II a group of children, | children just like you,

visited this very concert hall.  
Conductor [CONDUCTOR'S NAME]  
and the fine musicians of the  
[NAME OF ORCHESTRA] brought  
to life these extraordinary instruments  
with sounds of sweet  
sonority!

1/4

**VAMP**

Vn. I Tutti

Vn. II Tutti

Va. Tutti

Vc. pizz.

Cb. pizz.

30 31 32 33 34 35 36 37

**39** ( $\text{♪} = \text{♪}$ )

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim.

Perc.

Hp.

*Solo*

*Suspended Cymbal*

*choke*

*Anvil*

*Large Bass Drum*

*f*

*p*

*f*

*s*

*B*

**Narr.** But after the concert, when the teachers rounded everyone up to go home, young Tony Stradivarius wasn't there.

Tony  
snuck  
away.

| Tony patiently waited until |

**39** ( $\text{♪} = \text{♪}$ )

Vn. I

Vn. II

Va.

Vc.

Cb.

Musical score for orchestra and Narrator, measures 42-45.

**Measure 42:** Flute, Oboe, Clarinet, Bassoon play eighth-note patterns. Trombones play sustained notes.

**Measure 43:** Flute, Oboe, Clarinet, Bassoon play eighth-note patterns. Trombones play sustained notes. Timpani plays a rhythmic pattern. Percussion and Horn play eighth-note patterns.

**Measure 44:** Flute, Oboe, Clarinet, Bassoon play eighth-note patterns. Trombones play sustained notes. Timpani plays a rhythmic pattern. Percussion and Horn play eighth-note patterns.

**Measure 45:** Flute, Oboe, Clarinet, Bassoon play eighth-note patterns. Trombones play sustained notes. Timpani plays a rhythmic pattern. Percussion and Horn play eighth-note patterns.

Narr. II all the orchestra members had | 3 left the concert hall too | 4 | Tony was finally alone... | or so he thought...

Musical score for orchestra, measures 42-45.

**Measure 42:** Violin I, Violin II, Viola, Cello play eighth-note patterns. Bassoon plays sustained notes.

**Measure 43:** Violin I, Violin II, Viola, Cello play eighth-note patterns. Bassoon plays sustained notes. Bassoon plays a rhythmic pattern.

**Measure 44:** Violin I, Violin II, Viola, Cello play eighth-note patterns. Bassoon plays sustained notes. Bassoon plays a rhythmic pattern.

**Measure 45:** Violin I, Violin II, Viola, Cello play eighth-note patterns. Bassoon plays sustained notes. Bassoon plays a rhythmic pattern.



50  $\text{J.} = 60$ 

Fl.

Ob.

Cl.

Bn.  $\text{Bassoon}$   
*pianissimo*

Hn. 1,2  $\text{Horn 1,2}$

Tpt.  $\text{Trumpet}$

Tbn.  $\text{Bass Trombone}$

Tba.  $\text{Double Bass}$

Timp.  $\text{Timpani}$  damp  $\text{f}$

Perc.  $\text{Percussion}$  Suspended Cymbal  $p-f$

Hp.  $\text{Harp}$   $\text{Eb}$  *pianissimo*

Narr.  $\text{Narrator}$   $\text{II } \frac{3}{8}$  Next, Tony saw springing to life instruments that you blow AIR into!

50  $\text{J.} = 60$ 

Vn. I Solo, arco  $\text{Bassoon}$  *pianissimo*

Vn. II Solo, arco  $\text{Bassoon}$  *pianissimo*

Va. Solo, arco  $\text{Violin}$  *pianissimo*

Vc. Solo  $\text{Cello}$  *pianissimo*

Cb. Solo  $\text{Double Bass}$  *pianissimo*

50

51

52

53

54

55

56

57

10

**58**

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

Vn. I

Vn. II

Va.

Vc.

Cb.

Timp.

Perc.

Hp.

Narr.

**58**

Vn. I

Vn. II

Va.

Vc.

Cb.

Tutti, pizz.

58

59

60

61

62

63

64

65

p

Fl. *p*

Ob. *p*

Cl. *p*

Bn. *p*

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc. Suspended Cymbal,  
let ring *p* *f*

Hp.

Narr. II Then big, beautiful, curvy french horns joined in the fun! |

Vn. I

Vn. II

Va.

Vc.

Cb. Solo *p*

66 67 68 69 70 71 72 73

74

Fl.

Ob.

Cl.

Bn.

Hn. 1,2 open  
*f espres., majestic*

Tpt.

Tbn.

Tba.

Timp. *mf* *p*

Perc.

Hp. *p*

Narr. II | I | and | shimmering | percussion | too! |

74

Vn. I Tutti *p*

Vn. II Tutti *p*

Va. Tutti *p*

Vc. div. *p espres.*

Cb. Tutti, arco *p*

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Vibraphone, Solo, hard mallets

Perc.

Hp.

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

Db

Pretty soon, | EVERY instrument | was alive | and playing! |

**86** Maestoso, l'istesso tempo

Fl. *più ff*

Ob. *più ff*

Cl. *più ff*

Bn.

Hn. 1,2 *più f* *gloss*

Tpt. *open*

Tbn. *più f* *open*

Tba.

Tim. *f* damp

Perc. *più ff*

Hp. *più ff*

Narr. II | I | I | I | I | I |

**86** Maestoso, l'istesso tempo

Vn. I *più ff*

Vn. II *più ff*

Va. *più ff*

Vc. *più ff* unis.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

damp (damp)

Suspended Cymbal

rapid gliss. ad lib

p

ff p

p

v

v

Vn. I

Vn. II

Va.

Vc.

Cb.

ff p

ff p

ff p

v

v

**97** Finding the book $\text{♩} = 60$ 

Fl. *ben ff*

Ob. *ben ff*

Cl. *ben ff*

Bn. *ben ff*

Hn. 1,2 *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Timp. *f*

Perc. *f* choke Solo Bongos, hands *p-f-p*

Hp.

Narr. II But Tony wondered what exactly these instruments were and just how they worked.

I So Tony crept over to the conductor's podium

and found a huge, weighty book, resting high upon it.

**97** Finding the book $\text{♩} = 60$ 

Vn. I *ben ff* free bow *sul E, free bow*

Vn. II *ben ffff* free bow

Va. *ben ffff*

Vc. *ben ff*

Cb. *ben ff*

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

(pointing at the book)

On the cover of the book,  
the title read in big,  
bold letters:  
"THE CONDUCTOR'S  
SPELLBOOK"

Grasping the book,  
Tony felt it begin to  
rumble!

II

div.

**105**

Fl.

Ob.

Cl.

Bn. Solo  
3 3 f tr 3 3 mp

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc. mp p

Hp.

Narr. II 3/4 4/4 | |

Vn. I

Vn. II

Va.

Vc.

Cb.

$\text{♩} = 52$

19

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

$\text{Horn 1,2}$

$\text{Tpt.}$

$\text{Tbn.}$

$\text{Tba.}$

$\text{Timp.}$

$\text{Perc.}$

$\text{Hp.}$

$\text{Narr.}$

$\text{Vn. I}$

$\text{Vn. II}$

$\text{Va.}$

$\text{Vc.}$

$\text{Cb.}$

$\text{f}$

$\text{pp}$

$\text{p}$

$\text{a2}$

$\text{pp}$

$\text{pp}$

$\text{pp}$

$\text{p}$

$\text{rapid gliss. ad lib}$

$\text{p}$

$\text{whole bar gliss.}$

$\text{gliss.}$

$\text{whole bar gliss.}$

$\text{gliss.}$

$\text{(no gliss.)}$

$\text{whole bar gliss.}$

$\text{gliss.}$

$\text{whole bar gliss.}$

$\text{gliss.}$

$\text{pp}$

$\text{108}$

$\text{109}$

$\text{110}$

Tony carefully opened the book's magical pages...  $\frac{5}{4}$

20

**111**  $\text{J} = 84$

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Medium Wood Block      Small Wood Block      etc.

Hp.

Narr. II 4 ...and as Tony began flipping through | suddenly the string instruments on stage | sprang to life once more!

**111**  $\text{J} = 84$   
(highest note possible)

Vn. I

Vn. II

Va.

Vc.

Cb.

Top: Solo, staccato  
Bottom: gli altri, staccato  
*f sempre*  
(highest note possible)

staccato

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr. II

The book showed | Tony how to conduct! |

Vn. I

Vn. II

Va.

Vc.

Cb.

staccato

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr. II It went like this: | DOWN! LEFT! RIGHT! UP! | DOWN! LEFT! RIGHT! UP! |

(demonstrate conducting pattern in sync with conductor. Facing the audience, conduct with left hand: down, right left, up, so the mirror image looks correct to the audience)

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Piccolo Snare Drum, brushes      *b*  
Kick

(continue demonstrating conducting pattern)

Narr. II DOWN! LEFT! RIGHT! UP! | Let's all conduct like Tony! Just! use your right hand and follow along! |

Vn. I

Vn. II

Va.

Vc.

Cb.

Tutti  
pizz., unis.  
*mf*  
pizz.  
*mf*

Fl. *p* — *mf*

Ob. *p* — *mf*

Cl. *mf*

Bn. *p* — *mf*

Hn. 1,2 *p* — *mf*

Tpt. *p* — *mf*

Tbn. *sffz*

Tba. *sffz*

Timp.

Perc. *>* *> 6* *> 6* *> 6* *> 6* *> 6* *> 6* *> 6* *> 6* *> 6* *> 6* *> 6* *> 6* *> 6*

Hp. *+++* *====* *p* — *mf*

Narr. II DOWN! LEFT! RIGHT! UP! I DOWN! LEFT! RIGHT! UP! I DOWN! LEFT! RIGHT! UP!

Vn. I *p* — *mf*

Vn. II *mf*

Va. *p* — *mf*

Vc. *p* — *mf*

Cb. *p* — *mf*

(staccato)

Fl.

Ob.

Ct.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

Well done! Then the book said:  
"The conductor shows the music's tempo and must give clear instructions to the orchestra so they can make thrilling music together as one."

26

Fl. *p*

Ob. *p*

Cl. *p*

Bn. *p*

Hn. 1,2

Tpt.

Tbn. *p*

Tba. *p*

Timp.

Perc. *p*

Hp. *p*

Narr. || With his conducting pattern, | Tony tried "cueing" instruments to make music: || "VIOLAS, CLARINET, BASSOON: let's play!" |

Vn. I *p*

Vn. II *p*

Va. *p*

Vc. *p*

Cb. *p*

accel.

132

27

*f*

Fl.

Ob.

Cl. *pianissimo*

Bn. *pianissimo*

Hn. 1,2 *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *f* damp

Perc. Finger Cymbal, let ring *f*

Hp. *f* B♭ A♯

Narr. II

CELLOS, BASSES, you too! *f*

132

27

*f*

Vn. I *f*

Vn. II *f*

Va. Soli *pianissimo* play out

Vc. *f*

Cb. *f*

CELLOS, BASSES, you too! *f*

132

133

134

135

Fl.

Ob.

Ct.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr. II  $\frac{4}{4}$

$\frac{3}{4}$  and VIOLINS!

$\frac{4}{4}$

$\frac{3}{4}$

Vn. I

Vn. II

Va.

Vc.

Cb.

140

29

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc. Piccolo Snare, sticks  
p

Hp.

Narr. II Tony hollered out, "Wow! Listen to all of this | marvelous music we are making | together! How about you |

140

Vn. I div.  
p sub.

Vn. II div.  
p sub.

Va. div.  
p sub.

Vc. div.  
p sub.  
unis.

Cb. div.  
p sub.

140 141 142 143

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr. II brass instruments, will you play?! | TUBA! |

(pointing at the Tuba)

Vn. I

Vn. II

Va.

Vc.

Cb.

144

145

146

147

148

151

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim.

Perc.

Hp.

Narr.

Finger Cymbals,  
let ring

*f*

II  $\frac{4}{4}$        $\frac{3}{4}$        $\frac{4}{4}$       Alright! Come on TROMBONE:  $\frac{3}{4}$  show us what you've got!  $\frac{2}{4}$        $\frac{3}{4}$

151

Vn. I

Vn. II

Va.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*unis.*

*f*

*unis.*

*f*

*unis.*

*f*

*w*

*div.*

149

150

151

152

153

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

div.

*p*

*f*

div.

*p*

*f*

div.

*p*

*f*

unis.

*f*

*b*

*f*

*b*

*f*

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr. II Well what are you all waiting for?!

I HORNS and TRUMPET! I

Vn. I

Vn. II

Va.

Vc.

Cb.

159

160

161

164

Fl.  
Ob.  
Cl.  
Bn.

Hn. 1,2  
Tpt.  
Tbn.  
Tba.

Timp.  
Perc.  
Hp.

Narr. II I 164 non div. 3  
Vn. I  
Vn. II  
Va.  
Vc.  
Cb.

167 The Woodwinds;  $\text{♩} = 84$ 

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Tony thought:  
Now what about those instruments  
with all those clickety clackety keys!?  
Let's see what you can do!"

167 The Woodwinds;  $\text{♩} = 84$ 

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

36

Fl.  
Ob.  
Cl.  
Bn.  
Narr.  
Vn. I  
Vn. II  
Va.

169      170      171

=

Fl.  
Ob.  
Cl.  
Bn.  
Narr.  
Vn. I  
Vn. II  
Va.

172      173      174

**175**

Bn.                              damp

Tim.                              f

Perc.                              p

Hp.                              p

Narr.                          II  $\frac{3}{4}$  Wow— I guess the conductor really! DOES have control over the orchestra!

**175**

Vn. I                              div.      f

Vn. II                              div.      p

Va.                                div.      p

Vc.                                p

Cb.                                p

175                              176                              177                              178                              179

**181**

Bn.                              p

Hp.                              Solo      gliss.      gliss.      gliss.

Narr.                          (loudly whispered)      mp

Tony made his conducting pattern very small, and thought, maybe this will help them to play *very softly*....

**181**

Vn. I                               $\frac{4}{4}$  (p) unis.       $\frac{3}{4}$

Vn. II                               $\frac{4}{4}$  (p) unis.       $\frac{3}{4}$

Va.                                 $\frac{4}{4}$  (p) unis.       $\frac{3}{4}$  mf

Vc.                                 $\frac{4}{4}$  (p) unis.       $\frac{3}{4}$  mf

Cb.                                 $\frac{4}{4}$  (p) unis.       $\frac{3}{4}$  mf

Fl.

Ob.

Cl.

Bn. *p* *mf* *p* *mf*

Hn. 1,2 *f brash! fp* *f* *fp*

Tpt. *f brash! fp* *f* *fp*

Tbn. *f brash! fp* *f* *fp*

Tba.

Timp.

Claves *p*

Perc.

Hp. *gliss.*

Narr. *II* *4* *3* *4* *3*

Vn. I *div.*

Vn. II

Va. *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*

Cb.

187

Fl.

Ob.

Cl.

Bn. *f*

Hn. 1,2 *f* *fp* *f*

Tpt. *f* *fp* *f*

Tbn. *f* *fp* *f*

Tba. *f*

Timp. Solo *p* *f* *fp* *f*

Perc.

Hp. *(startled)*

Narr. "Whoa, BRASS:  
who said you all  
could play so loud?!"  
Tony shouted.

"Brass, you're not listening to me!"  
Tony tried conducting very slowly  
to see if he could get the orchestra  
back under control.

187

arco, unis.

Vn. I *f*

Vn. II *f*

Va. *f*

Vc. *f*

Cb.

187

188

189

190

40  $\text{♩} = 60$

Fl.

Ob.

Cl.

Bn.

Hn. 1,2  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
 $p$   $\text{f}$   $p$   $f$

Tpt.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
 $p$   $\text{f}$   $p$   $f$

Tbn.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
 $p$   $f$   $p$   $f$

Tba.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
 $p$   $f$

Timp.

Perc. Finger Cymbals,  
let ring  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
 $p$  Clave  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
 $\frac{\#}{\#}$   $f$

Hp.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
 $f$

Narr. II  $\frac{3}{4}$  "I am the conductor!" Tony shouted.  $\frac{3}{4}$  "I control the orchestra!"  $\frac{3}{4}$

Vn. I  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
 $p$   $f$   $p$   $f$

Vn. II  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
 $p$   $f$   $p$   $f$

Va.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
 $p$   $f$   $p$   $f$

Vc.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
 $p$   $f$   $p$   $f$

Cb.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   
 $p$   $f$   $p$   $f$

**195** Angry Tony;  $\text{J} = 96$ 

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

**195** Angry Tony;  $\text{J} = 96$ 

Vn. I

Vn. II

Va.

Vc.

Cb.

42

Fl.  
Ob.  
Cl.  
Bn.  
Hn. 1,2  
Tpt.  
Tbn.  
Tba.

(ff)

Fl.  
Ob.  
Cl.  
Bn.  
Hn. 1,2  
Tpt.  
Tbn.  
Tba.

Timp.  
Perc.  
Tbn.  
Tba.

damp  
pp — f

Suspended Cymbal, let ring

Narr. II  
Vn. I  
Vn. II  
Va.  
Vc.  
Cb.

"Windy instruments!  
| You're not following me |  
either!"  
*"Why, I oughta!"*

3  
4  
3  
4

Vn. I  
Vn. II  
Va.  
Vc.  
Cb.

203

43

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Glockenspiel

Hp.

Narr.

ff

ff

ff

ff

*f*

*f*

*f*

*p*

*p*

*ff*

*f*

*gliss.*

*gliss.*

*gliss.*

*II*  $\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

203

div.

unis.

Vn. I

Vn. II

Va.

Vc.

Cb.

*ff*

*p*

*ff*

*unis.*

*ff*

*unis.*

*div.*

*ff*

*div.*

*ff*

*pizz.*

*arco*

*p*

*ff*

203

204

205

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr. II 3 "Don't you know I AM the  $\frac{3}{4}$  conductor?!" 3 "I AM THE BOSS OF YOU ALL!"  $\frac{2}{4}$  Tony shouted.  $\frac{4}{4}$

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

211

212

213

214

**215**

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Metal Wind Chimes, let ring

Hp.

(pointing at the book)

(mysteriously)

*p*

Narr. II And with that, Tony had lost complete control of the orchestra, and the instruments fell silent

I So Tony reopened The Conductor's Spellbook, and thought he had better start back at the beginning this time

I Page 1, Tony read: "BEWARE the power of the orchestra"

Each magical instrument works and sounds in a special way, so the conductor must be careful with what he or she shows and asks of them

**215**

Vn. I unis. *p*

Vn. II *p*

Va.

Vc.

Cb. *ff*

unis. *p*

div. *v*

div. *v*

*J = 80*

short

Fl.

Ob.

Cl.

Bn.

Hn. 1,2  
straight metal mute

Tpt.  
straight metal mute

Tbn.

Tba.

Timp.

Perc.

Hp. A# A# G#

(sinister) (inquisitive)

Narr. II *OR ELSE...* | "Do you know what music really is?" | Listen and you'll soon find out... |

*J = 80*  
unis.

Vn. I

Vn. II unis.

Va. p

Vc. Soli 3 mfp espri.

Cb.

short

**223** Violin Cadenza

Perc.

Hp.

Narr. II

**What is Music?**  
Triangle, let ring  
*p* G $\sharp$

"Did you know that in ancient times Music was considered both an Art and a Science?"

**223** Violin Cadenza

Solo Vn. Solo,  $J = 52$   
*mp espri.*

Vn. I gli altri

Vn. II

Va.

Vc.

Cb.

**What is Music?**  
*p*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*p*

223

224

225

**226** Violin Cadenza

Hp.

Narr. II

**226** Violin Cadenza  
Solo,  $J = 52$   
*mp espri.*

Vn. I gli altri

Vn. II

Va.

Vc.

Cb.

The Spellbook continued:  
"Music can be defined as ORGANIZED SOUND."

**What is Music?**  
*p*  
*div.*  
*pp*  
*div.*  
*pp*  
*div.*  
*pp*  
*div.*  
*pp*  
*div.*

226

227

228

*p*

Hn. 1,2  
soft mallet

Timp.  
*pp*

Perc.  
Large Bass Drum  
*pp*

Hp.

C<sub>b</sub>

**228**

Tutti

Vn. I  
*p* ord. unis.

Vn. II  
*p* div. unis.

Va. div., ord. unis.

Vc. *p* unis.

Cb. *p*

228

229

=

Hn. 1,2

Timp.

Perc.

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

230

231

**232**

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Small Wood Block

Hp.

Narr. II

"Huh.." Tony thought,  
 "Yes, ORGANIZED SOUND  
 definitely seems like a combination of  
 Art and Science. But wait a second:  
 Just what exactly IS sound?"

**232**

Solo Vn.

Vn. I  
gli altri

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Glockenspiel       $\flat$   $\flat$  damp

$p$

Hp.

Narr. II

The Spellbook said:  
"If you're not sure, sound is  
something that we can  
HEAR or FEEL through  
VIBRATION."

Solo Vn. *mf espri.* 3 sul pont. let ring

Vn. I gli altri (sul pont.) *mf* *p* *mf* *p* *mf*

Vn. II (sul pont.) *mf* *p* *mf* *p* *mf*

Va.

Vc.

Cb.

**242**

Hn. 1,2  
Timp.  
Perc.  
Hp.

**242**

Vn. I  
Vn. II  
Va.  
Vc.  
Cb.

Tutti, ord.  
div., ord. unis.  
div. unis.  
div., ord. unis.  
div. unis.  
div. arco  
div. unis.  
div. unis.

**242****243**

Hn. 1,2  
Timp.  
Perc.  
Hp.  
Vn. I  
Vn. II  
Va.  
Vc.  
Cb.

p  
div. unis.  
p  
div. unis.  
p  
unis.  
p  
div. unis.  
p  
div. unis.

**244****245**

246

53

Fl.

Ob.

Cl. *pp*

Bn. *pp*

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc. Small Wood Block *pp*

Narr.

246

"Sounds are anything from your friends talking to your cat meowing,"

*sul pont.*

Vn. I *mf* *p* *sul pont.*

Vn. II *mf* *p*

Va. *pizz.* *pp*

Vc. *pizz.* *pp*

Cb. *pizz.* *unis.* *pp*

54

rit.  
ord.  
mp  
p

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr. II to the wind outside howling... | Let's see how each of these instruments vibrates to produce  
rit.

Vn. I

Vn. II

Va.

Vc.

Cb.

ord.  
espri  
mp  
p

ord.  
espri  
mp  
p

256  $\downarrow = 96$ 

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim.

Perc.

Hp.

Metal Wind Chimes

slow arp.

D# G#

Narr. II its own special sound.

Let's take the strings,  
for example. We have  
the VIOLINS256  $\downarrow = 96$ 

Vn. I

Vn. II

Va.

Vc.

Cb.

fpp

div.

soli

mf espri.

soli unis.

arco, div.

fpp

arco, div.

fpp

fpp

254

255

256

257

56

Perc.

Hp. *pp*  
(slow arp.) D $\natural$  G $\sharp$

Narr. II and the VIOLAS! I the CELLOS and BASSES

Vn. I *fpp* div. C

Vn. II *fpp* C

Va. *fpp* (div.) V unis., soli *mf esp.* 3

Vc. *fpp* C

Cb. *fpp* C

258

259

260

261

Perc.

Hp. *pp*  
(slow arp.) B $\flat$  F $\sharp$  G $\sharp$

Narr. II I

Vn. I

Vn. II

Va.

Vc. unis., soli 3 *mf esp.* 3

Cb. *mf esp.* soli 3

All these instruments have STRINGS; they pull the BOW back and forth to make the strings VIBRATE.

*fpp* C

*fpp* unis. C

*fpp* unis. C

*fpp* div. C

*fpp* C

262

263

264

265

rit.

Hp.



12 "But wait!" Tony thought.  
"What's that string instrument  
back there?"

265

rit.

Vn. I



265

266

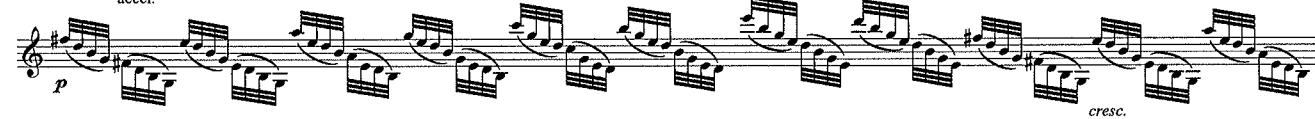
267

268

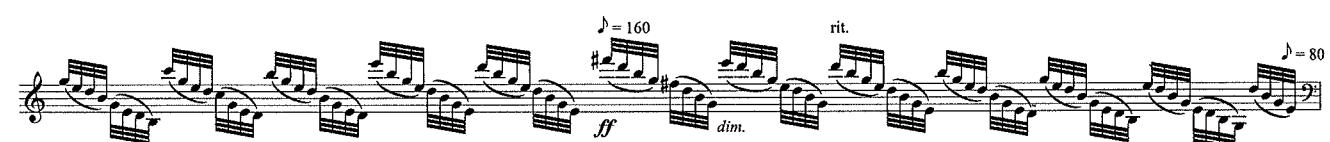
### 269 Harp Cadenza

+++  
Solo,  $\lambda = 80$   
accel.

Hp.



Harp



**270**

(♩ = 96)

rit.

Fl.  
Ob.  
Cl.  
Bn.  
  
Hn. 1,2  
Tpt.  
Tbn.  
Tba.  
  
Timp.  
  
Perc.  
  
Hp.

*p*

(Wind Chimes)

*pp*

*mp*

D♭ C♯  
F♭

Does anyone know what  
that instrument is called?  
That's right - it's the HARP!  
Now, instead of using a bow, the  
harp strings are plucked like a  
rubber band. This makes them  
vibrate.

Narr.

II

But sometimes the VIOLINS,  
VIOLAS, CELLOS and BASSES  
also like to pluck their strings to  
make them vibrate.

They move their fingers  
up and down the length  
of the string to change  
its pitch

**270**

(♩ = 96)

rit.

Vn. I  
Vn. II  
Va.  
Vc.  
Cb.

pizz.  
pizz.  
pizz.  
pizz., unis.  
pizz.

*arco*

*mp*

*arco*

*mp*

*arco*

*mp*

*arco*

*mp*

**274** a tempo

Fl.  
Ob.  
Cl.  
Bn.  
  
Hn. 1,2  
Tpt.  
Tbn.  
Tba.  
  
Timp.  
  
Perc.  
  
Hp.

The longer strings  
vibrate slower,  
and sound LOWER

The shorter strings  
vibrate faster,  
and sound HIGHER

**274** a tempo

(sul D)

Vn. I  
Vn. II  
Va.  
Vc.  
Cb.

$\text{♩} = 40$  accel.

Hp.

Narr. II | · And when they all play  
the same notes, it sounds  
like this |

Vn. I

Vn. II

Va.

Vc.

Cb.

278      279      280      281

282  $\text{♩} = 120$  Violin Cadenza

Hp.

Narr. II |

Hp.  $\text{f}$   $\text{p}$

Tony tried  
conducting the solo violin  $\frac{3}{4}$

282  $\text{♩} = 120$  Violin Cadenza

Solo Vn. Solo

$\text{f esp. gli altri, at the tip}$

Vn. I gli altri  $\text{f}$   $\text{p}$  at the tip

Vn. II  $\text{f}$   $\text{p}$  at the tip

Va. norm., free bow

Vc.  $\text{f}$   $\text{fp}$  div., free bow

Cb.  $\text{f}$   $\text{fp}$  div., free bow

$\text{f}$   $\text{fp}$

282      283

**284**  $\text{J} = 140$

Claves

Perc.  $\text{ff}$

Hp.  $\text{C}^\# \text{ B}^\#$   $\text{F}^\#$

Narr.  $\text{II } \frac{3}{4}$  Tony I wanted it to I play really I fast!

**284**  $\text{J} = 140$

Solo Vn.  $\text{fp}$

Vn. I gli altri  $\text{fp}$  *Gli altri, pizz., let ring*

Vn. II  $\text{fp}$   $\text{p}$  *pizz., let ring*

Va.  $\text{fp}$

Vc.  $\text{fp}$  *unis.*

Cb.  $\text{fp}$  *unis.*

284      285      286      287      288      289



**295**  $\text{J} = 160$

Perc.

Hp.

Narr.  $\text{II}$  I  $\text{I}$   $\text{I}$   $\text{I}$   $\text{I}$  But Tony wanted  
it to play even  
faster!  $\text{I}$   $\text{I}$

**295**  $\text{J} = 160$

Solo Vn.  $\text{ff}$

Vn. I gli altri  $\text{f}$

Vn. II  $\text{f}$

Va.  $\text{f}$

Vc.  $\text{f}$

Cb.  $\text{f}$

290      291      292      293      294      295

rit.

Perc. *p*

Hp. *v.*

Narr. *II*

Solo Vn. *arco, sul D*

Vn. I *gli altri* *mf*

Vn. II *mf*

Va.

Vc.

Cb.

296

297

298

299

300

301

**302** *J = 112*

Suspended Cymbal, scrape

rit.

yam

Perc. *f*

Hp.

Narr. *II*

Tony was hang of how the strings work and thought he was the entire orchestra ready to conduct once again.

**302** *J = 112*

rit.

Solo Vn. *ff espri.*

Vn. I *gl gli altri* *f espri.*

Vn. II *f*

Va. *#z.* *f espri.* pizz., unis.

Vc.

Cb. *f*

302

303

304

305

306

307

308

**309** In a Baroque Style;  $\text{J} = 90$ 

Cl.

Bn.

Narr.

**309** In a Baroque Style;  $\text{J} = 90$

Solo Vn.

Vn. I  
gli altri

Vn. II

Va.

Vc.

Cb.

309                    310                    311



Timp.

Perc.

Narr.

Solo Vn.

Vn. I  
gli altri

Vn. II

Va.

Vc.

Cb.

Tony Stradivarius  
was confident that  
solo violin could put  
on quite a show!

**312**

**313**

**314**

Fl.

Ob.

Cl. (f)

Bn. (f)

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim. (f) 3 3 3

Perc. Large Bass Drum, choke (f) p f p

Hp.

Narr. II 4

Solo Vn. (tr)

Vn. I gli altri (f) v

Vn. II (f) v

Va. (f) v

Vc. arco (f) v

Cb. arco (f) v

**321** ( $\text{♩} = \text{♪}$ ); in One

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

II

Tony couldn't help himself  
and skipped forward to the  $\frac{3}{8}$   
section on conducting  
fast music!

**321** ( $\text{♩} = \text{♪}$ ); in One

Solo Vn.

Vn. I  
gli altri

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl. *p*

Bn. *p*

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim. damp

Perc. Suspended Cymbal *p-f*

Hp. *p* Ab Eb Eb

Narr. II It showed Tony to move like this..! I DOWN! I DOWN! I DOWN! I DOWN!

Solo Vn.

Vn. I gli altri *p*

Vn. II *p*

Va. *p* V V V V V V

Vc. *p* V V V V V V

Cb. *p*

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr. II DOWN! | DOWN! | Let's all | conduct like Tony! | DOWN! | DOWN! |

Solo Vn.

Vn. I gli altri

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim.

Perc.

Hp.

Narr. II DOWN! | DOWN! | DOWN! | DOWN! | | |

Solo Vn.

Vn. I gli altri

Vn. II

Va.

Vc.

Cb.

347

69

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tha.

Timp.

Glockenspiel

Perc.

Hp.

Narr.

(continue demonstrating conducting pattern)

347

Solo Vn.

Vn. I  
gli altri

Vn. II

Va.

Vc.

Cb.

pizz.  
0

347

348

349

350

351

352

354

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

(continue demonstrating conducting pattern)

II Tony thought | there's nothing | to this! | I could do | this with one | hand tied | behind my back!!

354

Solo Vn.

Vn. I  
gli altri

Vn. II

Va.

Vc.

Cb.

361

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Glockenspiel

Perc.

white note gliss.

white note gliss.

white note gliss.

Hp.

(continue demonstrating conducting pattern)

Narr.

361

Solo Vn.

Vn. I gli altri

Vn. II

Va.

Vc.

Cb.

361      362      363      364      365      366      367      368

72

**369**

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim.

Perc.

Hp.

switch to straight metal mute

switch to straight metal mute

f

Claves

(continue demonstrating conducting pattern)

Narr.

**369**

II | I | I | I |

Solo Vn.

Vn. I  
gli altri

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

(stop conducting) (frustrated)

Narr. || "Wait...!" Tony gasped. | "What's going on? | Those trouble-making woodwind instruments |

Solo Vn.

Vn. I

Vn. II

Va.

Vc.

Cb.

74      *accel.*

Fl.      f      \*      3      3      3

Ob.      3      3      3      f

Cl.      \*      3      3      3

Bn.      3      3      3      f

Hn. 1,2

Tpt.      straight metal mute      fz.

Tbn.      straight metal mute      f      fz.

Tba.      f      fz.

Tim.      f      fz.

Perc.

Hp.

Narr.      "I have a mind of their own!!!"      |      |      |      |

accel.

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

open gliss. gliss.

*fp*

*ord.* *b>*

*fp*

*ord.* *b>*

*fp*

*p*

Vn. I

Vn. II

Va.

Vc.

Cb.

**386**  $\text{J.} = 100$  lunga $\text{J.} = 100$ 

Fl.  
Ob.  
Cl.  
Bn.  
Hn. 1,2  
Tpt.  
Tbn.  
Tba.  
Timp.  
Perc.  
Hp.

very soft mallets  
Vibraphone  
Medium Woodblock, yarn mallet

"Oh no," Tony thought. "I don't know what to do to!"  
I guess it's back to The Conductor's Spellbook.

There, in Chapter 1, Tony read:

"BEWARE the power of the instruments  
with clickety clackety keys, they are called the woodwinds."  
"Each woodwind has its own special power."

Narr. II  $\frac{4}{4}$  "The following SPELLS must be used  
with EXTREME CAUTION!"

Repeat after me:

WOODLY... (*wait for children to repeat*)  
WHISTLY... (*wait for children to repeat*)  
WOODLY... (*wait for children to repeat*)  
WOULD!...

**386**  $\text{J.} = 100$  lunga $\text{J.} = 100$ 

Tutti, div.

Vn. I  
Vn. II  
Va.  
Vc.  
Cb.

pizz., unis.

Fl.

Ob.

Ct.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

(spoken in eighth notes)

II WOO-DLY WIN-DY IF YOU COULD! (indicate children should repeat the spell in this measure)

1 2 3 4 5 6 7 8 9 10 11 12

389      390      391      392

78 rit.  $\text{J} = 50$  394  $\text{J} = 100$

Fl.  
Ob.  
Cl.  
Bn.  
Hn. 1,2  
Tpt.  
Tbn.  
Tba.  
Tim.  
Perc.  
Hp.

Narr. If you could *what?* | Repeat after me:  
Fly UP! | Fly DOWN!

rit.  $\text{J} = 50$  394  $\text{J} = 100$

Vn. I  
Vn. II  
Va.  
Vc.  
Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

BASSOON..."

(hesitant)

Narr. II Then Tony saw  
another spell.

"VROOM, ZOOM, ..."

The spellbook explained:  
The bassoon's special power  
is it can play very high and  
very low:  
Let's help Tony with the spell.  
Repeat after me:

VROOM,... (wait for children to repeat)  
ZOOM,... (wait for children to repeat)  
BASSOON!...

Vn. I

Vn. II

Va.

Vc.

Cb.

**401** Bassoon Cadenzaa tempo;  $\text{J} = 100$ 

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim.

Perc.

Hp.

Narr.

*Solo, J = 60 accel.*

*f esp.* 5 *fp*

*pp* *p* *pp* *pp* *p* *mp* *p* *p* *mp* *p* *p* *mp* *p*

*let ring*

*II* *II*  $\frac{4}{4}$  Tony wondered, |

**401** Bassoon Cadenzaa tempo;  $\text{J} = 100$ 

Vn. I

Vn. II

Va.

Vc.

Cb.

(pizz.)

*mp*

Bassoon Cadenza

a tempo,  $\text{♩} = 100$

81

Fl.

Ob.

Cl.

Bn. Solo,  $\text{♩} = 60$ , accel.  
*f espres.*

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr. II "Bassoon, how *low* can you go?" |

Bassoon Cadenza

a tempo,  $\text{♩} = 100$

Vn. I

Vn. II (pizz.)

Va. (pizz.)

Vc. (pizz.)

Cb. (pizz.)

82

407

Fl. *p*      Ob. *p*      Cl. *p*      Bn. *f* *espr.*

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp. *gliss.* *pp*      *p*      *pp*

Perc. *p* *p*

Hp. *p* *mp*

Narr. II *4*      |      |      |      and how *high* can you go? |

Vn. I

Vn. II

Va. (pizz.)

Vc. *mp* *arco*

Cb. *mp* *espr.*

407

rit.

Fl.

Ob.

Cl.

Bn. *tr.*

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr. II | Even higher?! | rit.

Vn. I

Vn. II

Va.

Vc.

Cb.

$\text{♩} = 60$ 

**short**

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Vibraphone

Perc.

Hp.

Narr.

*p-f-p*

*p esp.*

*gloss.*

*pp-p-pp*

*p Rd.*

*p < mp*

*let ring*

*p*

*Whip*

*f*

**II**

**I**

Tony read onward  
to the next woodwind  
spell.

Let's try this one like Tony:

GO!...

ROCOCO,... (wait for children to repeat)  
OBOE,... (wait for children to repeat)

$\text{♩} = 60$

non vibrato, con sord.

**short**

Vn. I

Vn. II

Va.

Vc.

Cb.

*p*

*mp-p*

*arco*

*mp*

*arco*

*mp-p*

*arco*

*mp-p*

*arco*

*pp*

*arcò, div.*

*pp*

*pp*

*senza sord.*

**418** The Oboe;  $\text{♩} = 84$ ; in Two

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

**418** The Oboe;  $\text{♩} = 84$ ; in Two

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

E $\natural$

C $\sharp$  F $\sharp$   
G $\sharp$

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

Solo, this note is held awkwardly long. Narrator looks back to see you are still holding

**430**

Ob. *p espres.*

Cl.

Bn.

Hp.

Narr. II The Oboe's special power is its ability to play long, sweet melodies without taking many breaths... (pause 3 seconds, and look back at oboe)

Some say it can play forever! Let's try this one again:

ROCOCO,... (*wait for children to repeat*)  
OBOE,... (*louder, wait for children to repeat*)  
GO!... (*loudest*)

**431**

Va.

Vc.

**432** Solo continued *p*

F#

**433**



Ob.

Cl.

Bn.

Hp.

Narr. II

Va.

Vc.

F#      EbF#      Eb

**434**

**435**

**436**

**437**

**438**

**439**

88

Ob.

Cl.

Bn.

Va.

Vc.

440      441      442      443      444      445

==

**446**

Fl.

Ob.

Cl.

Bn.

Va.

Vc.

446      447      448      449      450

**VAMP**

Fl.  
Ob.  
Tim.  
Perc.  
Hs.

Tony noticed another woodwind instrument *insistent* on being heard.

Narr. II 9 8 6 | So Tony tried the next spell  
in The Conductor's Spellbook:  
Repeat after me!:

PRESTISSIMO... (*wait for children to repeat*)  
FLUTISSIMO...!

**VAMP**

Vn. I  
Vn. II  
Cello

451      452      453      454      455      456



**457** Flute Cadenza

Fl. Solo;  $\text{J} = 84$

Fl.  
Timp.  
Cello

**457** Flute Cadenza

pizz., let ring

Cello

Solo: as fast as possible

Fl. *p>p f*

Perc. *Whip f*

Narr. II The flute's special power is its speed.

The Flute can play faster than all the other woodwind instruments.

(quickly spoken)  
Tony tried the Flute spell again;  
PRESTISSIMO FLUTISSIMO...!

(pause 2")  
Hmm...that didn't seem to work.  
Let's try this all together:

Vn. I

Vn. II

Va.

Vc.

Cb.



$\text{♩} = 84$ ; Flute Cadenza  
Solo continued

Fl. *f pizz.*

Vn. I *f pizz.*

Vn. II *f pizz.*

Va. *f pizz.*

Vc. *f pizz.*

Cb. *f*

Fl. flz. ord. flz. ord. ff

Vn. I

Vn. II

Va.

Vc.

Cb.

461

## 464 poco più mosso

Fl.

Cl.

Bn.

Timp.

Perc.

Hp.

462

463

464

465

Fl.

Cl.

Bn.

466

467

468

469

92      accel.       $\text{♩} = 96$

Fl.      *tr.*      *f*  
 Ob.  
 Cl.      *mp*  
 Bn.      *mp*  
 Hn. 1,2  
 Tpt.  
 Tbn.  
 Tba.  
 Timp.  
 Perc.      (Medium Wood Block)      *mf* — *p*      *p* — *f*      *mf* — *p*  
 Hp.  
 Narr.      ||      |  
 Wow! That was really fast!  
 But Tony remembered that the  
 violins can play very fast as well.  
 So Tony used the flute spell for the  
 violins!  
 Let's try this one:  
 (louder)  
 VIOLINISSIMO...! |  
 PRESTISSIMO... (wait for children to repeat)

accel.       $\text{♩} = 96$   
 Vn. I      (pizz.)  
 Vn. II      (pizz.)  
 Va.      (pizz.)  
 Vc.      (pizz.)  
 Cb.      (pizz.)      *f*

476

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

93

Timp.

Perc.

Hp.

Narr.

II

I

I

I

I

III

476

Vn. I

Vn. II

Va.

Vc.

Cb.

476

477

478

479

94

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr. II

Vn. I

Vn. II

Va.

Vc.

Cb.

480

481

482

483

484

489

## VAMP

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

(frantically)

This being Tony's first original spell, there were a few side effects. The strings were off to the races, but the woodwind instruments used their special powers to battle for the spotlight, paying no attention to their conductor, Tony!

Narr.

## VAMP

489

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

*f* 3 3 3

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

98

 $\text{♪} = \text{♩} (\text{♩} = 144)$ ; in Three

Fl.

Ob.

Cl.

Bn.

This section shows four staves for Flute, Oboe, Clarinet, and Bassoon. The Flute has a melodic line with grace notes and slurs. The Oboe, Clarinet, and Bassoon provide harmonic support with sustained notes and rhythmic patterns. Measure 98 ends with a dynamic instruction 'tr' (trill).

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

Medium Woodblock

 $\text{♪} = \text{♩} (\text{♩} = 144)$ ; in Three

498

499

500

501

Fl. *fp* *f*

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp. *pp* *p* *gliss.*

Vibraphone

Perc. *f* *p* *Reo.*

Hp. *f*

Narr. II | | | *2* | | | *3*

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl. *p*

Ob.

Cl.

Bn.

Solo

*ff*

*f esp.*

Hn. 1,2 *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

Timp. *p*

Perc. *p*

Small Woodblock

Medium

Hp.

Narr. II 3/4

Vn. I *p*

Vn. II *p*

Va. *p*

Vc. *p*

Cb. *p*

510 unis.

*mf*

unis.

*mf*

unis.

*mf*

*p*

*p*

*p*

pizz., let ring

## Oboe Cadenza

Fl.

Ob. *ff* *f* *ff*<sup>3</sup> rit., freely *j=60* rit.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc. Small *mf* Medium *p* *f*

Hp.

Narr. II

Vn. I *mf* *p* *f*

Vn. II *mf* *p* *f*

Va. *mf* *p* *f*

Vc.

Cb. *p*

The musical score consists of two systems of music. The top system, labeled 'Oboe Cadenza', spans measures 512 to 515. It features parts for Flute, Oboe (with dynamic markings like ff, f, ff<sup>3</sup>, rit., freely, j=60, rit.), Clarinet, Bassoon, Horn 1,2, Trumpet, Trombone, Bass Trombone, Timpani, Percussion (with 'Small' and 'Medium' dynamics), Horn, Narrator, and Cello. The bottom system, also labeled 'Oboe Cadenza', spans measures 513 to 515. It features parts for Violin I, Violin II, Viola, Cello, and Double Bass (with dynamics like mf, p, f). Measure 512 shows the strings playing sustained notes. Measures 513 and 514 show the strings playing eighth-note patterns. Measure 515 shows the strings playing sustained notes again.

**516** ♩ = 160; in Three

Solo

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Small Finger Cymbal, let ring

f

f

to 2♯

The book continued, "Before getting carried away with spells, the conductor must understand

**516** ♩ = 160; in Three

Vn. I

Vn. II

Va.

Vc.

Cb.

(pizz.)

f

Narr. II how the woodwinds work,  
how they vibrate | and create sounds in order  
to make special music.

*(inquisitively)*

Tony flipped the page,  
and read:  
"Let's remind ourselves:  
What is Music?  
Do you remember?"

104

**525 Clarinet Cadenza**

Timp.

Perc.

Hp.

Narr.

**What is Music?** $\text{♩} = 80$ 

But what is Sound?

Music is an Art and a Science,  
and can be thought of as  
organized sound.Sound is anything we  
can hear or feel through  
what??...  $\frac{1}{4}$ **525 Clarinet Cadenza****What is Music?**Yes,  
VIBRATION! $\text{♩} = 80$ 

Vn. I

Vn. II

525

526

527

528

=

Cl.

Timp.

Narr.

Vn. I

Vn. II

Solo

p espr.

Let's try the Clarinet spell!  
Repeat after me:CHALUMEAU... (wait for children to repeat)  
CLARINETTO... (wait for children to repeat)  
MISTICO!...For instance, when a  
clarinet player blows into  
the instrument,the air bounces around  
inside and vibrates,  
producing its smooth,  
silky tone.

529

530

531

532

533 The Clarinet; poco più mosso;  $\text{♩} = 88$ 

Cl.

Vn. I

Vn. II

Va.

Vc.

Cb. arco  $p$

533      534      535      536

## Clarinet Cadenza

Solo, lunga

Cl.

Narr. II The Clarinet's special power is its invisibility cloak. I The clarinet can vibrate so softly that it can disappear... I ...and reappear!

Vn. I

Vn. II pizz.

Va. mp

Vc. pp

Cb.

537      538      539      540      541

## 542

Solo continued

Cl.

Cb.

542      543      544      545      546

Fl.  
Ob.  
Cl.  
Bn.  
Narr.  
Vn. I

p 3 f p 3  
p 3 f p  
p 3 f  
p 3 f  
Just like the clarinet, the other woodwinds also have clickety clackety keys..

547

548

549

**550** accel.

Fl. Ob. Cl. Bn. Perc. Hp. Narr.

f mf mf mf Glockenspiel  
p + + + +  
# # # # # # # #  
p

II 4 And when the woodwinds press different KEYS, they can play different pitches with EASE!

**550** accel.

Vn. I Vn. II Va. Vc. Cb.

arco, div. mp unis. mp espr., sub. unis.  
arco, div. b> mp unis. mp espr., sub.  
(pizz.) p arco mp espr., sub.  
(pizz.) p arco  
Cb. pizz. mp arco b>

**550**

**551**

**552**

**553**

accel.

Fl.

Ob.

Cl.

Bn.

This section shows staves for Flute, Oboe, Clarinet, Bassoon, Horn 1,2, Trumpet, Trombone, Bass Trombone, Timpani, Percussion, Horn, Narrator, Violin I, Violin II, Viola, Cello, and Double Bass. Measures 554-556 show woodwind entries with grace notes and slurs. Measure 557 shows a dynamic transition.

Hn. 1,2

Tpt.

Tbn.

Tba.

This section continues the musical score for the same instruments as the top section, showing measures 557-559 where the brass and woodwinds play sustained notes.

Timp.

This section shows the Timpani part for measures 557-559.

Perc.

Hp.

This section shows the Percussion and Bassoon parts for measures 557-559.

Narr. II

accel.

Vn. I

Vn. II

Va.

Vc.

Cb.

This section shows the Narrator II, Violins I and II, Viola, Cello, and Double Bass parts for measures 557-559. The strings play eighth-note patterns, and the bassoon provides harmonic support.

Fl.

Ob.

Cl.

Bn.

*p*

 $\frac{2}{4}$  $\frac{3}{8}$ 

I

$\text{♩} = 84$

**562**  $\text{♩} = 72$

109

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

**II** Tony continued reading:  
Even though the flute can play  
quickest, some say the clarinet  
is swiftest!

$\text{♩} = 84$

**562**  $\text{♩} = 72$

Vn. I

Vn. II

Va.

Vc.

Cb.

unis.

$p$  sub.

pizz.

div.

div.

unis.

$f$

$p$

$p$

$p$

$p$

$pp$

$fp$

$pp$

$div.$

$mp$

$f$

$div.$

$mp$

$f$

$p$

$p$

$p$

$mp$

561

$pp$

562

563

564

565

rit.

Cl.

Narr. || | | | | | | |

Vn. I

Vn. II

Va.

Vc.

Cb.

But Tony wanted the  
clarinet's swiftness to be  
quickest!

566      567      568      569      570      571      572

**573** a tempo

(Solo)

Cl. ossia: for Clarinet in A

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

573      574      575      576      577      578

**Clarinet Cadenza**  
*freely*

Cl.

Vn. I

Vn. II

579

**580** ♩ = ♩ (♩ = 108); in Three

Fl.

Ob.

Cl. (solo) ff tr fz. tr

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc. (Glockenspiel) mf f mp p

Hp. mf f mp p

Narr. II 3/4 And it worked! I Tony was feeling more and more POWERFUL I with his RADICAL new spells. I 4/4

**580** ♩ = ♩ (♩ = 108); in Three

Vn. I mf espr.

Vn. II mf espr.

Va. mf espr.

Vc. div. unis. div. V mp f unis., with Viole

Cb. arco mf espr.

580 581 582 583 584 585 586

**587** In a Baroque Style

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim.

Perc.

Hp.

Narr.

*flutter or growl*

*f*

*flutter or growl*

*f*

*f*

*a2*

*f*

*Solo, very articulate*

*f*

*3*

*damp*

*Anvil*

*p*

*f*

*Glockenspiel*

*f*

*II 4*

Tony Stradivarius was fearless,  
so he tried spells that were the  
weirdest:  
Let's try this one:

**587** In a Baroque Style *div.*
*WOODWINDISSIMO... (wait for children to repeat)*  
*WEIRDISSIMO!...*

Vn. I

Vn. II

Va.

Vc.

Cb.

*f*

*div.*

*f*

*non div.*

*f*

*f*

*p*

*f*

*p*

short

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

WOODWINDISSO... (wait for children to repeat)  
SPOOKISSIMO!

Vn. I

Vn. II

Va.

Vc.

Cb.

short

114

accel.

 $\text{J} = 126$ 

(♩ = ♪)

Fl.  
Ob.  
Cl.  
Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

let ring

damp

Glockenspiel

And with every ! unsound spell, the orchestra  $\frac{2}{4}$  continued to  $\frac{3}{8}$  swell!

accel.

 $\text{J} = 126$ 

(♩ = ♪)

Vn. I  
Vn. II  
Va.  
Vc.  
Cb.

595

596

597

598

599

**600** The Orchestra Continued to Swell!;  
(♩ = 84)

115

Musical score for orchestra and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn 1,2 (Hn. 1,2), Trumpet (Tpt.), Trombone (Tbn.), Double Bass (Tba.), Timpani (Timp.), Percussion (Perc.), and Harp (Hrp.). The score shows various dynamic markings and rhythmic patterns across the staves.

(indicate children should repeat the spells)

Narr. II | Tony I shouted: I VROOM! I ZOOM!! I RO - I COCO!!! I

**600** The Orchestra Continued to Swell!;  
(♩ = 84)

Musical score for orchestra and bassoon. The score includes parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Cello (Cv.), and Double Bass (Cb.). The bassoon part is prominent, featuring sustained notes with grace marks. The score shows dynamic markings such as *f p* and *p*.

600

601

602

603

604

605

606

607

116

611

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Suspended Cymbal, let ring

*p*

*f*

*p*

Narr. II CLARI - !NETTO!!! | | | | | | |

611

Vn. I

Vn. II

Va.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

608

609

610

611

612

613

614

618

117

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

*p sub.*

Timp.

Perc.

Hp.

damp

damp

Narr.

MISTICO!!

PRES - TISSIMO!!!

(indicate children should repeat the spells)  
(loud) (louder)

618

Vn. I

Vn. II

Va.

Vc.

Cb.

*p sub.*

615

616

617

618

619

620

621

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

a2 Soli, Mahlerian

Timp.

damp

Perc.

Hp.

Suspended Cymbal, let ring

p f

◊

Narr.

(shout!)

II VIOLI - ! NISSIMO!!!! | | | | | | |

625

Vn. I

Vn. II

Va.

Vc.

Cb.

632

119

Fl.

Ob.

Ci.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

damp

Perc.

Glockenspiel

ff

Hp.

Narr.

II

632

Vn. I

Vn. II

Va.

Vc.

Cb.

629

630

631

632

633

634

635

120

**639** Maestoso; l'istesso tempo

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

damp      damp      damp

*pianissimo*

**639** Maestoso; l'istesso tempo

Vn. I

Vn. II

Va.

Vc.

Cb.

636

637

638

639

640

641

642

647

121

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp. damp

Perc.

647

Narr. II

Vn. I

Vn. II

Va.

Vc.

Cb.

643

644

645

646

647

648

649

650

rit.

in Two

♩ = 42

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

p  
più ff

Perc.

Hp.

Narr.

Suspended Cymbal  
let ring  
p  
ff

Vn. I

Vn. II

Va.

Vc.

Cb.

rit.

in Two

♩ = 42

0  
0  
0  
più ff  
più ff

## 658 a tempo, in One (♩ = 84)

123

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

## 658 a tempo, in One (♩ = 84)

Vn. I

Vn. II

Va.

Vc.

Cb.

658

659

660

661

662

663

664

124

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Glockenspiel

Hp.

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

damp

ff

glockenspiel

ff

gliss.

ff

II

124

672

 $\text{♩} = 72$ 

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

$\text{II } \frac{2}{4}$

**672**

The Conductor's Spellbook rumbled intensely and began to levitate!

Vn. I

Vn. II

Va.

Vc.

Cb.

$\text{I } \frac{2}{4}$

**672**

$\text{♩} = 72$

672

673

674

675

676

677

125

[house lights flashed / flickered]

 $\text{J} = 52$ 

Musical score for orchestra and Narrator. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn 1,2 (Hn. 1,2), Trumpet (Tpt.), Trombone (Tbn.), Double Bass (Tba.), Timpani (Timp.), Percussion (Perc.), and Bassoon (Bassoon). The Narrator's text is: "The orchestra played so loud that the lights began to flicker!" The score shows various dynamics (e.g., fff, ff, pp, p) and performance instructions (e.g., gliss., half valves, cresc.). The bassoon part features a prominent large bass drum sound.

**Narr.** II The orchestra played  
so loud that the lights  
began to flicker!

[house lights flashed / flickered]

 $\text{J} = 52$ 

Musical score for strings: Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Cello (Cv.), and Double Bass (Cb.). The score shows sustained notes and glissandos across multiple staves. The violins play whole bar glissandos, while the cello and double bass play whole bar glissandos starting from measure 682.

[house lights dimmed]

**685** Dark as Night;  $\text{J} = 90$

127

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

The score consists of ten staves of musical notation for Flute, Oboe, Clarinet, Bassoon, Horn 1 & 2, Trumpet, Trombone, Double Bass, Timpani, Percussion, and Horn. Stage directions are included: 'house lights dimmed' at the beginning, and 'Suddenly the [Name of Concert Hall] was dark as night. To Tony, everything sounded spookier in the dark.' Narrator. The music includes dynamic markings like *fff*, *p*, and *f*. Performance instructions like 'light and articulate, let ring' and 'Large Bass Drum, muted, very resonant' are also present.

Suddenly the [Name of Concert Hall]

was dark as night.

To Tony, everything sounded  
spookier in the dark.

[house lights dimmed]

**685** Dark as Night;  $\text{J} = 90$

(ominously)

Are YOU afraid

Vn. I

Vn. II

Va.

Vc.

Cb.

This section shows five staves of musical notation for Violin I, Violin II, Viola, Cello, and Double Bass. Each staff has a dynamic marking of *fff* and a note head with an upward arrow and the text '(highest note possible)'.

683

684

685

686

Cl.

Bn.

Timp.

Perc.

Hp.

Narr. II of the dark?? | Tony reached for the Conductor's Spellbook. | It had fallen off the podium

Vn. I

687            688            689            690            691

Cl.

Bn.

Timp.

Perc.

Hp.

Narr. II and began rumbling along the stage | floor. | Clutching the Spellbook, | Tony began |

Vn. I

692            693            694            695

Cl.

Bn.

Timp.

Perc.

Hp.

Narr. II crawling along the dark floor. | Tony crawled past the string instruments, | past the brass instruments, | past the woodwind instruments, |

Vn. I

696            697            698            699            700

rit. **703** meno mosso

Cl.  
Bn.  
Hn. 1,2  
Tim.  
Perc.  
Hp.  
Narr.

a2 Soli      *gliss.*  
*mf* — *f* — *mf* — *f* — *p*  
*p*      Cymbal, bowed, let ring  
*p* — *f*  
*G# A*

II to the back of the stage... | | | And there, In the darkness, Tony made out some interesting new instruments. |

rit. **703** meno mosso

Vn. I  
Vn. II  
Va.  
Vc.  
Cb.

*p* — *mp*  
*v* — *mp*  
*p* — *mp*  
*v* — *mp*  
*p* — *mp*  
*div.* *v* — *mp*  
*p* — *mp*  
*v* — *mp*

**701**      **702**      **703**      **704**

**Percussion Cadenza**

*J = 60-72, freely*

Wind Chimes      Claves      Finger Cymbal      Triangle      Cymbal, scrape      Anvil      Glockenspiel, white note *gliss.*

*p* — *f*      *p* — *f*

Narr. II Tony saw mallets, drums, cymbals, and other noisemakers. *free bowing* *free bowing* *free bowing* *free bowing* *free bowing* *free bowing* *free bowing*

Vn. I  
Vn. II  
Va.  
Vc.  
Cb.

**705**

130

 $\text{♩} = 90$ 

Fl. *mp*  
 Ob.  
 Cl. *mp*  
 Bn. *mp*

Hn. 1,2

Tpt.  
 Tbn.  
 Tba.

Tim. *p*

Perc. Wind Chimes (Large Bass Drum) *p*

Hp. *mp*

(point to the timpani)

Narr. II  $\frac{4}{4}$  And there, HUGE | towering drums, the | rumbling in the dark. | turned to roars! |  
 timpani, were And the rumbles

 $\text{♩} = 90$ whole bar *gliss.* *gliss.*

Vn. I *mp* *mf* *mp*

whole bar *gliss.* *gliss.*

Vn. II *mp* *mf* *mp*

whole bar *gliss.* *gliss.*

Va. *mp* *mf* *mp*

whole bar *gliss.*

Vc. arco, div. *mp* *mf* *mp*

*gliss.* *gliss.*

Cb. arco *mp* *mf* *mp*

whole bar *gliss.*

706

707

708

709

710

**713** più mosso ( $\text{♩} = 96$ )

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Solo, scary!

II

Tony peered at  
The Conductor's Spellbook, and began to read | about the PERCUSSION section.

(highest note possible)

**713** più mosso ( $\text{♩} = 96$ )

Vn. I

Vn. II

Va.

Vc.

Cb.

pizz.

f

pizz.

f

pizz.

f

pizz., let ring

mf

pizz., non div., let ring

mf

711      712      713      714      715

Fl.

Timp.

Perc.

Hp.

Narr. || Tony read, "Percussion is anything you can SHAKE, STRIKE, SCRAPE, or let ring

Vn. I

Vn. II

Va.

Vc.

Cb.

716                    717                    718                    719                    720



Fl.

Timp.

Vibraphone, pedal according to duration of notes  
Solo

Perc.

Hp.

Narr. || Vibraphone" | | Seeing a pair of small drums, the bongos, |

Vn. I

Vn. II

Va.

Vc.

Cb.

721                    722                    723                    724                    725

728

Solo

Fl.

Timp.

Perc.

Hp.

Narr. II Tony tried STRIKING | with his hands. | He tried |

Bongos, hands  
let ring *mp*

728

Vn. I

Vn. II

Va.

Vc.

Cb.

Narr. II He tried |

726

727

728

729

730



Fl.

Hn. 1,2

Timp.

Perc.

Narr. II STRIKING the drums harder, | ...and then | softer, | with lots of energy. | with less energy. |

Vn. I

Vn. II

Va.

Vc.

Cb.

731

732

733

734

737

Fl. *f espri.* gliss. *ff* *p*

Ob.

Cl.

Bn. *p*

Hn. 1,2

Tpt.

Tbn.

Tba.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp. *p*

Timp. *p*

Perc. Egg Shaker *p*

Hp. *f* let ring *p* let ring

Narr. II Tony found a shaker, I and SHOOK it ever so gently. I

737

Vn. I div. *f* *p* *mf*

Vn. II div. *f* *p* *mf*

Va. *mf* unis.

Vc. *mf*

Cb. *mf*

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim.

Perc.

Hp.

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

let ring

mf

p

f

let ring

D $\natural$ B $\flat$  A $\sharp$

II

Tony read again,

"You can | SHAKE, SCRAPE, or  
STRIKE anything."

739

740

741

742

rit.

**746** meno mosso

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim.

Perc.

Hp.

Narr.

a2 Soli, open  
*mf* — *f* — *mf* —

Metal Wind Chimes, let ring  
*p*

let ring

ANYTHING?, Tony thought.

rit.

**746** meno mosso

arc, unis.

Vn. I

Vn. II

Va.

Vc.

Cb.

*p*

arc, unis.

*p*

arc

*p*

arc, div.

*p*

arc

*p*

*p*

743

744

745

746

accel.  $J = 90$ 

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Cymbal, bowed, let ring  
p-f

Claves  
f

let ring  
E# F# mp f to A#

Narr. II I wonder if I can | Let's ALL  $\frac{2}{4}$  practice | Tony. Let's try SCRAPING | hands together, softly | using just a |

accel.  $J = 90$ 

Vn. I

Vn. II

Va.

Vc.

Cb.

Hn. 1,2      *p*      *mf*      *p*

Timp.

Perc.

(demonstrate softly rubbing hands together)      (create more sound)

Narr. II little energy. | And then louder, using lots of energy |

Vn. I

Vn. II

Va.

Vc.

Cb.

752      753      754      755      756

**lunga****758**  $\text{♩} = 52$ ; in One

Glockenspiel Solo

(at first, still rubbing hands together; then stop rubbing hands together)

Perc. Wow, I wonder what other sounds we can make using only our hands?

Narr. II ...I think I heard it, clapping!

Vn. I Are there any other sounds we can make? I hear that too, snapping! Let's all snap together VERY softly.. VERY softly

Vn. II (snap fingers together softly)

Va. And now louder?  
And louder!  
And LOUDER?!  
  
Vc.  
  
Cb.

757      758      759      760      761      762

**[house lights up]**

Cl.

Bn. *p*

Perc.

Narr. II Tony wanted to conduct a heroic ending to this Symphony |

Vn. I

763      764      765      766      767      768      769

**771** accel.

Musical score for orchestra and Narrator, measures 771-775. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn 1,2 (Hn. 1,2), Trumpet (Tpt.), Trombone (Tbn.), Double Bass (Tba.), Timpani (Timp.), Percussion (Perc.), and Harp (Hrp.). The Narrator's lyrics are provided below the score:

II So Tony turned | last chapter | of The Conductor's | Spellbook | It was about the |  
to the |

**771** accel.

Close-up of string section score for measures 771-775. The strings include Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Cello (Vc.), and Double Bass (Cb.). The violins play eighth-note patterns with dynamic *p*. The viola, cello, and double bass provide harmonic support with sustained notes and eighth-note patterns, also marked with *p*.

770

771

772

773

774

775

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

*p*

Tba.

Tim.

Perc.

Rp.

Narr. II powerful | shiny | BRASS instruments | | | | |

Vn. I

Vn. II

Va.

Vc.

Cb.

**783** In a Baroque Style;  $\text{J.} = 80$ 

141

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Dh

Narr.

**783** In a Baroque Style;  $\text{J.} = 80$

non div.

damp

II

Tony read, "if you remember, sound comes from vibration. BRASS players create vibration by buzzing their lips into the mouthpieces."

Vn. I

Vn. II

Va.

Vc.

Cb.

783      784      785      786      787      788      789

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim.

Suspended Cymbal, let ring

Perc.

Hp.

Narr. II | I | I | I | I |

The FRENCH HORN,  
with its circular tubing,  
changes the vibration  
from buzzing lips into  
glorious golden sounds

Vn. I

Vn. II

Va.

Vc.

Cb.

796

Fl.

Ob.

Cl.

Bn.

Soli a2

*f esp.*

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

*f*

Narr.

II

796

Vn. I

*f*

Vn. II

*f*

Va.

*f*

Vc.

*f*

Cb.

pizz.

*f*

796

797

798

799

800

801

802

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Vn. I

Vn. II

Va.

Vc.

Cb.

803      804      805      806      807      808      809

=

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

810      811      812      813      814      815      816

817

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

II And the TRUMPET presses its keys to change the vibration from buzzing lips

817

Solo

Vn. I

Solo

Vn. II

Solo

Va.

Solo

Vc.

Solo, arco

Cb.

817

818

819

820

821

822

825

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim.

Perc.

Suspended Cymbal, let ring

p f

Hp.

più f

Narr. II into majestic melodies | | | | | | | |

825

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr. II I I I I I I I

Vn. I

Vn. II

Va.

Vc.

Cb.

**837**

Fl. ff

Ob. ff

Cl. ff

Bn. ff

Hn. 1,2 ff

Tpt.

Tbn. ff

Tba. ff

Timp. f

Perc. Whip

Hp. ff

Narr. II

**837**

Vn. I ff

Vn. II ff

Va. ff

Vc. ff

Cb. ff

848

The score consists of six systems of music. The first system shows woodwind instruments (Flute, Oboe, Clarinet, Bassoon) playing sustained notes. The second system shows brass instruments (Horn 1,2, Trumpet, Trombone, Bass Trombone) playing eighth-note patterns. The third system shows the Timpani playing sustained notes. The fourth system shows the Percussion and Harp playing sustained notes with dynamic markings (p, f). The fifth system shows the Harp playing sustained notes with glissando markings. The sixth system shows the Harp playing sustained notes with dynamic markings (p, f).

The Spellbook continued,  
BRASS instruments don't  
have lots of keys like  
the woodwind instruments,  
but they can still play all  
of the notes. The secret is  
something called.... the  
HARMONIC SERIES.

A TROMBONE  
player can change  
notes using nothing  
but their lips!

848

The score consists of five systems of music. The first system shows Violin I and Violin II playing sustained notes with dynamics (p, f). The second system shows Viola and Cello playing sustained notes with dynamics (p, f). The third system shows Double Bass playing sustained notes with dynamics (p, f). The fourth system shows Violin I and Double Bass playing sustained notes with dynamics (p, f). The fifth system shows Violin II and Double Bass playing sustained notes with dynamics (p, f).

843

844

845

846

847

848

849

**Trombone Cadenza**

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim.

Perc.

Hp.

Narr.

**a tempo**

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim.

Perc.

Hp.

Narr.

**p**

Solo, raise one hand in the air to show you are not using the slide,  
harmonic series, first position

*ad lib., rubato**f**f*

This group of  
notes makes up  
the HARMONIC  
SERIES!

**Trombone Cadenza**

Vn. I

Vn. II

Va.

Vc.

Cb.

**a tempo**

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr. || The TROM- BONE can use its silly slide to well... SLIDE ||

Vn. I

Vn. II

Va.

Vc.

Cb.

854      855      856      857      858      859      860

863

Solo  
Harmonic series,  
first position

Tbn.

Perc.

Hp.

Narr. II ..between the I notes!

Vn. I

Vn. II

Va.

Vc.

Cb.

863

861      862      863      864      865      866      867      868

Tbn.

Perc.

Hp.

Narr. II

869      870      871      872      873      874      875

Vn. I

Vn. II

Va.

Vc.

Cb.

869      870      871      872      873      874      875

Tbn.      gliss.

Tba.

Hp.

Narr. II

The TUBA with its long pipes, can vibrate the slowest so its warm and round notes are the lowest

Vn. I

Vn. II

Va.

Vc.

Cb.

876      877      878      879      880      881

**882** Tuba Cadenza

*J = 50, rubato*

Tba.



Tba.

**884** In a Renaissance Style;  $\text{♩} = 160$ 

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Tony was now  
ready to build a  
big ending, starting  $\frac{2}{4}$   
with the TROMBONE  
and the TUBA

**884** In a Renaissance Style;  $\text{♩} = 160$ 

Vn. I

Vn. II

Va.

Vc.

Cb.

896

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Solo

*ff*

*f*

Crash Cymbals, let ring

*mf*

And then Tony  
added the  
FRENCH HORNS

896

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2 a2

Tpt.

Tbn.

Tba.

Timp. Solo *fp*

Perc. *mf*

Hp.

Narr. II | | | | | And then the TRUMPET! | |

Vn. I

Vn. II

Va.

Vc.

Cb.

**908**

Fl.

Ob.

Cl.

Bn.

Hn. 1,2 *meno f*

Tpt.

Tbn.

Tba. *vcll* *vclb*

a2

*f*

Tim.

*f*

Perc.

Hp.

Narr. II

**908**

Vn. I

Vn. II

Va.

Vc.

Cb.

908

909

910

911

912

913

914

915

**922** Maestoso; l'istesso tempo

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim.

Perc.

Hp.

Narr.

And finally  
the WHOLE  
orchestra!

**922** Maestoso; l'istesso tempo

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

a2

a2

gliss.

div.

div.

div.

div.

924      925      926      927      928      929      930      931

160

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr. II

Vn. I

Vn. II

Va.

Vc.

Cb.

a2

932      933      934      935      936      937      938      939

942

[house lights flashed / flickered]

161

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim. Solo

Perc.

Hp.

Tony was proud of everything he had learned from The Conductor's Spellbook, and decided to try one last spell to put everything together for the GRAND FINALE.

Narr.

II Let's try this one.  
Say it after me:

GRANDISSIMO!!... (wait for children to repeat)  
FINALISSIMO!!!....

942

[house lights flashed / flickered]

Vn. I

Vn. II

Va.

Vc.

Cb.

940

941

942

943

944

945

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp. damp

Perc.

Hp.

Narr. ||

Vn. I

Vn. II

Va. (non div.)

Vc. (non div.)

Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

Vn. I

Vn. II

Va.

Vc.

Cb.

damp      damp

p      f

953      954      955      956      957      958      959

164

accel.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

damp

damp

Vn. I

Vn. II

Va.

Vc.

Cb.

accel.

960

961

962

963

964

965

**966** Grandioso;  $\text{d} = 108$

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

165

(If sitting, STAND UP at this moment! Using left hand, demonstrate conducting pattern:  
down, down, down, etc. in half notes in sync with conductor. Indicate audience should follow!)

**966** Grandioso;  $\text{d} = 108$

Vn. I

Vn. II

Va.

Vc.

Cb.

166

rit.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Tim.

Perc.

Hp.

Narr.

(LH: Show hold) (Show final hit!)

rit.

Vn. I

Vn. II

Va.

Vc.

Cb.

# Guided Question and Answer Session

Narr.

II

## NARRATOR:

What did you think of this performance by the [NAME OF ORCHESTRA]?! Did you like it?! Now let's see if you were paying attention...

Does anyone know the name of the main character in The Conductor's Spellbook?  
That's right!  
Can anyone tell me what kind of adventure Tony had?

Tony learned so much from The Conductor's Spellbook.  
Does anyone remember how The Conductor's Spellbook describes sound? What is sound?

Vibration, yes!

Now, here to tell about how these magical, musical instruments make their own individual sound is our conductor [NAME OF CONDUCTOR]!

## CONDUCTOR:

[IF COMPOSER IS PRESENT]  
Alright! Did you like the music?!  
You know how when you've got your favorite book, it's written by an author?  
Well you favorite pieces of music are written by a special type of person.  
Does anyone know the name of the person who writes music?

That's right! The composer writes the music and the conductor and the musicians bring it to life!  
We're really fortunate, the composer, the person who wrote the music that you heard today, is with us.  
So please give a big round of applause to Mr. Paul Dooley!

[OR START FROM HERE]  
To play this music we have an orchestra. An orchestra is made up of families of instruments.  
Let's go through the families one more time, let's start with the brass family.

Does anyone have a favorite brass instrument?  
What's another brass instrument?  
What's another brass instrument?  
What's another brass instrument?

Remember, brass players buzz their lips on the mouthpiece which creates vibration, and glorious sounds.  
And they play a thing called the HARMONIC SERIES.  
They can play a bunch of notes without using any of the valves.

Listen to how many notes the Tuba can play without using any of the valves, this is the HARMONIC SERIES.

## 2 The Brass; Tuba solo

Solo,  
Hold right hand up in the air  
to show you are not using the valves,  
*ad lib.*, harmonic series

Tba.



Conductor

II

That's great! Now  
if they uses the valves  
it changes the vibration  
inside the instrument,  
and they get a bunch  
of new notes they  
can play.

II

## 5 The Woodwinds

All right! Thank you!  
 How about the woodwind family?  
**Conductor** Does anyone have a favorite woodwind instrument?  
 What's another woodwind instrument?  
 Another woodwind instrument?  
 And the last woodwind instrument?

Now, does anyone remember some of these instrument special powers?

The Flute! Yes, it can play the fastest, like this!:

[OR]...

The Oboe! Yes, it can play long melodies without taking many breathes, like this!:

[OR]...

The Clarinet! Yes, it has an invisibility cloak, and can disappear and reappear, like this!:

[OR]...

The Bassoon! Yes, it has a large range, and can play very high and very low, like this!:

## 6 The Flute

$J = 84$

Be ready to play solo, woodwind solos might not be called in order, or might be skipped  
 Solo, unaccompanied

6

## 7 The Oboe

Be ready to play solo, woodwind solos might not be called in order, or might be skipped  
 Solo, unaccompanied  $J = 84$

Conductor II

THANK YOU! [APPLAUSE]

## 8 The Clarinet

Be ready to play solo, woodwind solos might not be called in order, or might be skipped  
 Solo, unaccompanied

Conductor II

THANK YOU! [APPLAUSE]

## 9 The Bassoon

Be ready to play solo, woodwind solos might not be called in order, or might be skipped  
 Solo unaccompanied,  $J = 60$ , accel.

Conductor II

THANK YOU! [APPLAUSE]

## 10 The Percussion

Timp.

Perc.

Conductor

Now what about our percussion family?  
Remember the Spellbook described percussion  
as anything you can "shake, scrape or strike"

Let's listen to the percussion section strike some  
instruments, like the Timpani, Bass Drum and Anvil.

Solo;  $J=108$  $J=108$ 

Anvil

B.D.

p

 $f$ 

Now, can you think of something we can shake?

Percussion can shake things like a shaker,  
which has a great dance rhythm!

Timp.

Perc.

Conductor

Egg Shaker

 $f$ Solo,  
Cymbal, bowed, let ring $J=60$  $p$  $f$ 

What's an example of something we can scrape?  
What did we do in The Conductor's Spellbook?

[RUBBING HANDS TOGETHER]

That's right, we can scrape our hands together.  
And we all became instruments!

ISN'T THAT  
COOL ?!

Now, in the orchestra, a percussionist can scrape  
something like the cymbal.

Listen quietly to this amazing sound!

What about the string family?  
We have the violins, violas, cellos and basses

Conductor || Does anyone remember how  
string instruments make sounds?

What do they pull back and forth to  
make the strings vibrate?

That's right, the BOW!

Let's listen to that!

g

I I

**16 The Strings**

**Vn. I**

**Vn. II**

**Va.**

**Vc.**

**Cb.**

**Conductor** ||

**16**

**17**

**18**

**Vn. I**

**Vn. II**

**Va.**

**Vc.**

**Cb.**

**Conductor** ||

**19**

**20**

**21**

**22**

||

Now, did you notice something?  
When we went from the smaller instruments to the  
bigger instruments, and the strings got longer,  
did the sound go up or down?

Conductor ||

Should we vote?

||

Well... let's see did I get all the instruments in the string family?

No! Who did I forget?

Yes, the Harp!  
Let's listen to the harp.

## 24 The Harp

Hp.

24



Hp.

Was that high or low?

And now what about the longest ones?

That's right, those are the low notes.

So the longer strings vibrate slower, so the pitch is lower.

Conductor    OK, look at all the strings on the harp.  
              Let's listen carefully- what happens if we pluck the shortest ones?    3



## 29

Conductor   

And when we are talking about the speed of things, we can also talk about the tempo of the orchestra. Do we play fast or slow.

68

Let's play a fast passage.  
I want you to think about the mood.  
What does this music sound like to you?

**30** Fast Music;  $\text{d} = 96$ 

Fl.

Cl.

Bn.

Perc.

**30** Fast Music;  $\text{d} = 96$ 

Vn. I

Vn. II

Va.

Vc.

Cb.

30

31

32

Fl.

Cl.

Bn.

Perc.

Vn. I

Vn. II

Va.

Vc.

Cb.

Triangle, let ring

33

34

35

36

Conductor **II**

Alright, what does that sound like. What's the character, what's the mood?

Now what happens if we take that same music and we play it really slowly.  
Let's see how the mood changes.

**38** Slow Music;  $\text{♩} = 60$ , in Three

Cl.  
Bn.

Vn. I  
*f*  
Vn. II  
*arco, div.*  
Va.  
*mp*  
(pizz.), let ring  
0

Vc.  
*mp*  
(pizz.), let ring  
0

Cb.

38

39

40

41

42

43

44

Conductor **II**

Same music, but does it sound happy and exciting anymore?  
No!

Let's do another example, how about one where the orchestra plays really softly.  
Now listen to the mood of this music.

**46** Soft Music (Strings);  $\text{♩} = 84$

Vn. I  
(staccato)  
*p*

Vn. II  
(staccato)  
*p*

Va.  
unis.  
*p* pizz.

Vc.  
*p*

Cb.  
div. (pizz.)

46

47

48

49

Conductor **II**

Alright what does that make you think of?

When we talk about music, sometimes we talk about things called DYNAMICS,  
which means LOUD or SOFT.

So, what if we play that music really loud, let's see what happens.

**51** Loud Music;  $\text{J} = 84$ 

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Conductor

**51** Loud Music;  $\text{J} = 84$ 

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Conductor

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Solo, on cue  
fp

Timpani cresc.

The mood sounds different right?!

The character of the music changes so much by changing the dynamics and the tempo.

Conductor II One way that I can get the orchestra to play louder or softer is to change what I'm doing with my arms: bigger movements if I want them to play loud, and smaller movements if I want them to play soft. Would anyone here like to try?

**[Volunteers from audience conduct orchestra to be louder and softer, conductor helps. Repeat Q/A bars 46-49 and/or 51-54]**

You all have been a great listening audience, thank you for paying attention, and helping us with all our questions!

#### NARRATOR:

Thank you all, we hope you had a blast, and please come back and visit us anytime!

You never what kind of adventure you will find at the [NAME OF CONCERT HALL] with the fine musicians of the [NAME OF ORCHESTRA]



Vn. I

Vn. II

Va.

Vc.

Cb.

**58** In a Renaissance Style

177

Musical score for orchestra and narrator, page 58. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn 1,2 (Hn. 1,2), Trumpet (Tpt.), Trombone (Tbn.), Double Bass (Tba.), Timpani (Timp.), Percussion (Perc.), Bassoon (Hb.), and Narrator (Narr.). The score consists of six systems of music. The first system starts with a dynamic of ***ff***. The second system begins with ***ff***, followed by **open** dynamics. The third system begins with ***ff***. The fourth system begins with ***ff***. The fifth system begins with ***f*** and includes instructions for **damp** (dampening) on the timpani. The sixth system begins with ***f*** and includes a instruction for **Crash Cymbals**. The Narrator part consists of single vertical bars of silence.

**58** In a Renaissance Style

Musical score for strings, page 58. The score includes parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Cello (Cb.), and Double Bass (Vc.). The score consists of six systems of music. The first system starts with a dynamic of ***ff***. The second system begins with ***ff***. The third system begins with ***ff***. The fourth system begins with ***ff***. The fifth system begins with ***ff*** and includes a dynamic instruction **arco, non div.**. The sixth system begins with ***ff*** and includes a dynamic instruction **arco**.

178

accel.

Fl.

Ob.

Cl.

Bn.

Hn. 1,2

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Narr.

damp

damp

II

accel.

Vn. I

Vn. II

Va.

Vc.

Cb.

64

65

66

67

68

69

70

71

 $\text{d} = 108$ 

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bn. *fff*

Hn. 1,2 *fff*

Tpt. *fff*

Tbn. *fff*

Tba. *fff*

Tim. *ff*

Perc. *ff*

Hp. *ff*  
Eb major

179

rit.

71

 $\text{d} = 108$ 

Vn. I *fff*

Vn. II *fff*

Va. *fff*

Vc. *fff*

Cb. *fff*

71

72

73

74

75

76

## APPENDIX A

### DOOLEY: THE CONDUCTOR'S SPELLBOOK

#### STAGING and IMPORTANT TECHNICAL NOTES

#### NARRATOR SCRIPT with LIGHTING and POWERPOINT CUES

#### **STAGING and IMPORTANT TECHNICAL NOTES**

- A. Musicians and narrator will likely require stand lights.
- B. The narrator should be amplified. Mic the narrator with a DPA cardoid headset, or professional lavalier lapel mic.
- C. The conductor may require a “hot spot” monitor.
- D. The performance will benefit from a **The Conductor's Spellbook** book prop.  
The book prop should look “weighty” and “old” and should be propped up on a small table or stand near the narrator, visible for all to see.  
A printable “**The Conductor's Spellbook**” cover image is included.
- E. A high resolution projector and a large screen located above the orchestra is needed for the POWERPOINT images.
- F. See [www.conductorsspellbook.com](http://www.conductorsspellbook.com) for information about the performance and for photos taken at previous performances.

#### **LIGHTING CUES NOTES**

- A. The narrator may require a **spotlight**.
- B. Five lighting cues are indicated in the narrator script.  
The five lighting cues are summarized here for convenience:
  1. **[SLIDE 48]: House and Stage Lights flashed / flickered / sequenced.**
  2. **[SLIDE 49]: House and Stage Lights dimmed as DARK as possible.** In this section, a **spotlight** on the narrator may help.
  3. **[SLIDE 56]: House and Stage Lights brought back up to normal.**
  4. **[SLIDE 68]: House and Stage Lights flashed / flickered / sequenced.**
  5. **[Final orchestra hit]: House and Stage Lights back to normal.**

#### **COMPUTER SETUP NOTES**

- A. Make sure your computer's **screensaver is turned off**.
- B. Make sure the computer is set to **never turn off the hard drive(s)**.
- C. Make sure the computer is set to **never go to sleep**.

## APPENDIX A

### **POWERPOINT / VIDEO CUES NOTES**

You should have received a master POWERPOINT presentation file.

The presentation contains around 50 drawings and animations that help illustrate the story of **The Conductor's Spellbook**.

- A. The images should be projected on a large screen. The aspect ratio is 16:9.
- B. Follow the narrator script and change SLIDES where indicated.
- C. Some SLIDE numbers include "a," "b," or "c," etc., such as  
**[SLIDE 10a]** and **[SLIDE 10b]**: These slides have multiple animations which are cued with a keystroke or by clicking the mouse.
- D. There are many long crossfades between SLIDES, some over 10 seconds.

### **POWERPOINT SETUP NOTES**

During the performance it is beneficial to use PowerPoint's "Presenter View." "Presenter View" shows the audience the desired full screen presentation, but shows the PowerPoint operator the current slide, the slide number and the next slide. "Presenter View" also provides an easy-to-navigate list of all other slides, which is very useful during rehearsals.

### **POSSIBLE PROBLEM AND SOLUTION ON MACINOSH COMPUTERS!**

In the audience full screen view, sometimes the "menu bar" runs along the top of the screen. You should **HIDE the menu bar** by doing the following:

1. Click the Apple in the upper left corner of the screen.
2. Select "System Preferences."
3. Select the "General" category.
4. Check the box for "Automatically hide and show the menu bar."
5. Close the "System Preferences" window.

**[TECHNICAL NOTES CONTINUED ON NEXT PAGE]**

## APPENDIX A

### **PERFORMANCE OPTION**

Instead of performing the piece straight through, the orchestra may first perform the beginning of **The Conductor's Spellbook**, then pause and perform other repertoire on the program, and finally return to **The Conductor's Spellbook**, restarting near the beginning, and playing to the end of the piece.

If this option is used, simply remain on **[SLIDE 2]** while the other repertoire is performed. When **The Conductor's Spellbook** is restarted, continue onward, following the narrator cues.

Please consult with the conductor and stage manager if this option is used.

## APPENDIX A

### **NARRATOR SCRIPT WITH POWERPOINT & LIGHTING CUES**

**[SLIDE 1]: OPTIONAL PRE-PERFORMANCE BLACK SCREEN**

**[SLIDE 2]: PRE-PERFORMANCE AND BEGINNING OF THE PIECE**

Good morning and welcome to this [NAME OF ORCHESTRA] performance of The Conductor's Spellbook!

Does anybody know what this big room is called? That's right — it's the [NAME OF CONCERT HALL]! Has anyone been here before? A few? Great! Does anybody know what's special about this hall? That's right! But it's also full of *magical...! ...mystical...! ...mythical! absolutely spellbinding, unbelievably fantastical musical powers!*

I want to tell you a story. Last year, a group of children, children just like you, visited this very concert hall. Conductor [CONDUCTOR'S NAME] and the fine musicians of the [NAME OF ORCHESTRA] brought to life these extraordinary instruments with sounds of sweet sonority! But after the concert, when the teachers rounded everyone up to go home, young Tony Stradivarius wasn't there. Tony snuck away. **[SLIDE 3]**

Tony patiently waited until all the orchestra members had left the concert hall too. Tony was finally alone... or so he thought...

But just then Tony saw the beautiful string instruments resting behind the stage slowly begin to come to life!

Next, Tony saw springing to life instruments that you blow AIR into! **[SLIDE 4]**

Then big, beautiful, curvy French horns joined in the fun! **[SLIDE 5]**  
..and shimmering percussion too! **[SLIDE 6]**

Pretty soon, EVERY instrument was alive! **[SLIDE 7]**

But Tony wondered what exactly these instruments were **[SLIDE 8]**

...and just how they worked. So Tony crept forward to the conductor's podium and found a huge, weighty book, resting high upon it.

## APPENDIX A

On the cover of the book, the title read in big, bold letters: "THE CONDUCTOR'S SPELLBOOK." Grasping the book, Tony felt it begin to rumble!

Tony carefully opened the book's magical pages..... [SLIDE 9]

...and as Tony began flipping through the chapters, suddenly the string instruments on stage to life once more!

The book showed Tony how to conduct! It went like this:

DOWN! LEFT! RIGHT! UP! DOWN! LEFT! RIGHT! UP!  
DOWN! LEFT! RIGHT! UP!

Let's all conduct like Tony! Just use your right hand and follow along!

DOWN! LEFT! RIGHT! UP! DOWN! LEFT! RIGHT! UP!  
DOWN! LEFT! RIGHT! UP! DOWN! LEFT! RIGHT! UP!  
DOWN! LEFT! RIGHT! UP!

Then the book said: "The conductor shows the music's tempo and must give very clear instructions to the orchestra so they can make thrilling music together as one.

With his conducting pattern, Tony tried "cueing" instruments to make music:

[SLIDE 10a]

"VIOLAS, CLARINET, BASSOON: let's play!"

CELLOS, BASSES, you too!

and VIOLINS!

Tony hollered out, "Wow! Listen to all of this marvelous music we are making together! How about you brass instruments, will you play?!"

TUBA!

Alright Come on TROMBONE: show us what you've got!

Well what are you all waiting for?! HORMS and TRUMPET!

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Tony thought: Now what about those instruments with all those clickety clackety keys!? Let's see what you can do!"

Wow— I guess the conductor really DOES have control over the orchestra!

Tony made his conducting pattern very small, and thought, maybe this will help them to play very softly.... **[SLIDE 10b]**

"Whoa, BRASS: who said you all could play so loud?!" Tony shouted.

"Brass, you're not listening to me!"

Tony tried conducting very slowly to see if he could get the orchestra back under control. **[SLIDE 11]**

"I am the conductor!" Tony shouted. "I control the orchestra!"

"Windy instruments! You're not following me either!"

"Why, I oughta!"

"Don't you know I AM the conductor?!"

"I AM THE BOSS OF YOU ALL!" Tony shouted.

And with that, Tony had lost complete control of the orchestra, **[SLIDE 12]**  
..and the instruments fell silent

So Tony reopened The Conductor's Spellbook, and thought he had better start back at the beginning this time.

On Page 1, Tony read: "BEWARE the power of the orchestra" **[SLIDE 13]**

Each magical instrument works and sounds in a special way, so the conductor must be careful with what he or she shows and asks of them

"OR ELSE..."

"Do you know what music really is?"

Listen and you'll soon find out... **[SLIDE 14]**

"Did you know that in ancient times Music was considered both an Art and a

## APPENDIX A

Science?"

The Spellbook continued: "Music can be defined as ORGANIZED SOUND."

"Huh.." Tony thought, "Yes, ORGANIZED SOUND definitely seems like a combination of Art and Science. But wait a second: Just what exactly IS sound?"

The Spellbook said: "If you're not sure, sound is something that we can HEAR or FEEL through VIBRATION." **[SLIDE 15]**

"Sounds are anything from your friends talking to your cat meowing, to the wind outside howling..."

Let's see how each of these instruments vibrates to produce its own special sound."

Let's take the strings, for example. We have the VIOLINS **[SLIDE 16]**

and the VIOLAS! **[SLIDE 17]**

the CELLOS and BASSES **[SLIDE 18]**

All these instruments have STRINGS; **[SLIDE 19]**

...they pull the BOW back and forth to make the strings VIBRATE.

"But wait!" Tony thought. "What's that string instrument back there?" **[SLIDE 20]**

Does anyone know what that instrument called? That's right - it's the HARP!  
Now, instead of using a bow, the harp strings are plucked like a rubber band.  
This makes them vibrate.

But sometimes the VIOLINS, VIOLAS, CELLOS and BASSES also like to pluck their strings to make them vibrate. **[SLIDE 21a]**

They move their fingers up and down the length of the string to change its pitch

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The longer strings vibrate slower, and sound LOWER

The shorter strings vibrate faster, and sound HIGHER

And when they all play the same notes, it sounds like this

**MUSICAL CUE:**

***Strings play ascending scale, then solo violin begins [SLIDE 21b]***

Tony tried conducting that solo violin

Tony wanted it to play really fast!

But Tony wanted it to play even faster!

Tony was getting the hang of how the strings work **[SLIDE 22]**

...and thought he was ready to conduct the entire orchestra once again.

But Tony Stradivarius was confident that solo violin could put on quite a show!

**[SLIDE 23]**

Tony couldn't help himself and skipped forward to the section on conducting fast music! **[SLIDE 24]**

...It showed Tony to move like this..

DOWN! DOWN! DOWN! DOWN! DOWN! DOWN! Let's all conduct like Tony!

DOWN! DOWN! DOWN! DOWN! DOWN! DOWN!

Tony thought there's nothing to this! I could do this with one hand tied behind my back!

"Wait..." Tony gasped. "What's going on? **[SLIDE 25]**

Those trouble-making woodwind instruments have a mind of their own!!!"

"Oh no," Tony thought. "I don't know what to do to!" **[SLIDE 26]**

## APPENDIX A

I guess it's back to The Conductor's Spellbook. There, in Chapter 1, Tony read:  
 "BEWARE the power of the instruments with clickety clackety keys, they are  
 called the woodwinds." "Each woodwind has its own special power."

**[SLIDE 27]**

"The following SPELLS must be used with EXTREME CAUTION!"

Repeat after me: WOODLY...WHISTLY...WOODLY...WOULD!... **[SLIDE 28]**

WOO-DLY WIN-DY IF YOU COULD!

If you could what? Repeat after me: Fly UP!  
 Fly DOWN!

Then Tony saw another spell. **[SLIDE 29]**

"VROOM, ...ZOOM, ... BASSOON..."

The Spellbook explained: The bassoon's special power is it can play very high  
 and very low: Let's help Tony with the spell. Repeat after me:

VROOM,... ZOOM,... BASSOON!... **[SLIDE 30]**

Tony wondered, "Bassoon, how low can you go? and how high can you go?

Even higher?!

Tony read onward to the next woodwind spell. **[SLIDE 31]**

Let's try this one like Tony: ROCOCO,... OBOE,... GO!...

The Oboe's special power is its ability to play long, sweet melodies without taking  
 many breaths...

Some say it can play forever!

Let's try this one again: ROCOCO,... OBOE,... GO!... **[SLIDE 32]**

Tony noticed another woodwind instrument insistent on being heard. **[SLIDE 33]**  
 ...So Tony tried the next spell in The Conductor's Spellbook: Repeat after me!

PRESTISSIMO... FLUTISSIMO...!

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The flute's special power is its speed.

The Flute can play faster than all the other woodwind instruments.

Tony tried the Flute spell again; PRESTISSIMO FLUTISSIMO...!

Hmm...that didn't seem to work. Let's try this all together:

**PRESTISSIMO... FLUTISSIMO...! [SLIDE 34]**

Wow! That was really fast! But Tony remembered that the violins can play very fast as well. **[SLIDE 35]** So Tony used the flute spell for the violins! Let's try this one:

**PRESTISSIMO... VIOLINISSIMO...!**

This being Tony's first original spell, there were a few side effects. The strings were off to the races, but the woodwind instruments used their special powers to battle for the spotlight, paying no attention to their conductor, Tony! **[SLIDE 36]**

The book continued, "Before getting carried away with spells, **[SLIDE 37]** ...the conductor must understand how the woodwinds work, how they vibrate and create sounds in order to make special music.

Tony flipped the page, and read: "Let's remind ourselves: What is Music? Do you remember?" **[SLIDE 38]**

Music is an Art and a Science, and can be thought of as organized sound. But what is Sound? Sound is anything we can hear or feel through what??... Yes, VIBRATION!

For instance, when a clarinet player blows into the instrument, the air bounces around inside and vibrates, producing its smooth, silky tone. **[SLIDE 39]**

Let's try the Clarinet spell!: Repeat after me:

CHALUMEAU...CLARINETTO... MISTICO!...

The Clarinet's special power is its invisibility cloak. **[SLIDE 40]**

...The clarinet can vibrate so softly that it can disappear...

## APPENDIX A

...and reappear!

Just like the clarinet, the other woodwinds also have clickety clackety keys..  
**[SLIDE 41]**

And when the woodwinds press different KEYS, they can play different pitches with EASE!

Tony continued reading: Even though the flute can play quickest, some say the clarinet is swiftest! **[SLIDE 42]**

But Tony wanted the Clarinet's swiftness to be quickest!

And it worked! Tony was feeling more and more POWERFUL with his RADICAL new spells. **[SLIDE 43]**

Tony Stradivarius was fearless, so he tried spells that were the weirdest.  
Let try this one:

WOODWINDISSIMO...WEIRDISSIMO!... **[SLIDE 44]**

WOODWINDISSO... SPOOKISSIMO!

And with every unsound spell, the orchestra continued to swell! **[SLIDE 45]**

Tony shouted: VROOM! ZOOM!! ROCOCO!!! CLARINETTO!!!  
**[wait 4 seconds, then SLIDE 46]**

MISTICO!! PRESTISSIMO!!! VIOLINISSIMO!!!!  
**[wait 4 seconds, then SLIDE 47]**

The Conductor's Spellbook rumbled intensely **[SLIDE 48]**...and began to levitate!

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The orchestra played so loud that the lights began to flicker!

**[LIGHTING CUE 1: flash / flicker / sequence house and / or stage lights]**

**MUSICAL CUE:**

*Strings glissando upward. On FULL ORCHESTRA HIT:*

**[SLIDE 49]**

**[LIGHTING CUE 2: Dim House and Stage Lights as DARK as possible]**

Suddenly the [Name of Concert Hall] was dark as night.

To Tony, everything sounded spookier in the dark.

Are YOU afraid of the dark??

Tony reached for The Conductor's Spellbook. **[SLIDE 50]**

It had fallen off the podium and began rumbling along the stage floor.

Clutching the Spellbook, Tony began crawling along the dark floor.

Tony crawled past the string instruments, past the brass instruments, past the woodwind instruments, to the back of the stage...

And there, In the darkness, Tony made out some interesting new instruments. Tony saw mallets, drums, cymbals, and other noisemakers.

And there, HUGE towering drums, the timpani, **[SLIDE 51]**

...were rumbling in the dark. And the rumbles turned to roars!

Tony peered at The Conductor's Spellbook, and began to read about the PERCUSSION section. **[SLIDE 52a]**

Tony read, "Percussion is anything you can SHAKE, SCRAPE, or STRIKE."

Tony tried STRIKING an instrument made of metal bars, known as the

Vibraphone **[SLIDE 52b]**

Seeing a pair of small drums, the bongos, Tony tried STRIKING them with his hands. **[SLIDE 52c]**

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He tried STRIKING the drums harder, with lots of energy,  
...and then softer, with less energy.

Tony found a shaker, and SHOOK it ever so gently. **[SLIDE 52d]**

Tony read again, "You can SHAKE, SCRAPE, or STRIKE anything."

ANYTHING?, Tony thought. I wonder if I can use my hands?? **[SLIDE 53]**

Let's ALL practice together like Tony. Let's try SCRAPING our hands together, softly using just a little energy.

And then louder, using lots of energy!

Wow, I wonder what other sounds we can make using only our hands?  
**[SLIDE 54]**

...I think I heard it, clapping!

Are there any other sounds we can make? **[SLIDE 55]**

I hear that too, snapping! Let's all snap together VERY softly

And now louder... and louder.... And LOUDER!

And with all of those magical snaps, the lights came back on! **[SLIDE 56]**

**[LIGHTING CUE 3: House and Stage Lights back up to normal]**

Tony wanted to conduct a heroic ending to this Symphony.  
So Tony turned to the last chapter of The Conductor's Spellbook

It was about the powerful shiny BRASS instruments **[SLIDE 57]**

Tony read, "if you remember, sound comes from vibration.  
BRASS players create vibration by buzzing their lips into the mouthpieces."

The FRENCH HORN, with its circular tubing, changes the vibration from buzzing lips into glorious golden sounds **[SLIDE 58]**

## APPENDIX A

And the TRUMPET presses its valves to change the vibration from buzzing lips into majestic melodies **[SLIDE 59]**

The Spellbook continued, BRASS instruments don't have lots of keys like the woodwind instruments, but they can still play all of the notes.

The secret is something called..... the HARMONIC SERIES. **[SLIDE 60]**

A TROMBONE player can change notes using nothing but their lips!

This group of notes makes up the HARMONIC SERIES! **[SLIDE 61]**

The TROMBONE can use its silly slide to well..., SLIDE ..between the notes!

**MUSICAL CUE:**

*Tuba enters, strings stop* **[SLIDE 62]**

The TUBA with its long pipes, can vibrate the slowest so its warm and round notes are the lowest

Tony was now ready to build a big ending, starting with the TROMBONE and the TUBA **[SLIDE 63]**

And then Tony added the FRENCH HORNS **[SLIDE 64]**

And then the TRUMPET! **[SLIDE 65]**

And finally the WHOLE orchestra! **[SLIDE 66]**

Tony was proud of everything he had learned from The Conductor's Spellbook **[SLIDE 67]** and decided to try one last spell to put everything together for the GRAND FINALE. Let's try this one. Say it after me:

GRANDISSIMO!!... FINALISSIMO!!!... **[SLIDE 68]**

**[LIGHTING CUE 4: flash / flicker / sequence house and / or stage lights]**

**MUSICAL CUE:**

*On final FULL ORCHESTRA HIT:*

**[LIGHTING CUE 5: House and Stage Lights back to normal]**

## APPENDIX A

### POST APPLAUSE COVER IMAGE [SLIDE 69]

#### **OPTIONAL GUIDED QUESTION & ANSWER SESSION FOLLOWS THE PERFORMANCE!**

What did you think of this performance by the [NAME OF ORCHESTRA]?!  
Did you like it!? Now let's see if you were paying attention...

Does anyone know the name of the main character in The Conductor's Spellbook? That's right! Can anyone tell me what kind of adventure Tony had?

Tony learned so much from The Conductor's Spellbook. Does anyone remember how The Conductor's Spellbook describes sound? What is sound?

Vibration, yes!

Now, here to tell about how these magical, musical instruments make their own individual sound is our conductor [NAME OF CONDUCTOR]!

#### **CONDUCTOR:**

**[IF COMPOSER IS PRESENT, OTHERWISE SKIP BRACKETED SECTION]**

Alright! Did you like the music?!  
You know how when you've got your favorite book, it's written by an author?  
Well your favorite pieces of music are written by a special type of person.  
Does anyone know the name of the person who writes music?

That's right! The composer writes the music and the conductor and the musicians bring it to life! We're really fortunate, the composer, the person who wrote the music that you heard today, is with us.

So please give a big round of applause for Mr. Paul Dooley!

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### **[CONTINUE FROM HERE]**

To play this music we have an orchestra. An orchestra is made up of families of instruments. Let's go through the families one more time, let's start with the brass family.

Does anyone have a favorite brass instrument?  
 What's another brass instrument?  
 What's another brass instrument?  
 What's another brass instrument? **[SLIDE 70]**

Remember, brass players buzz their lips on the mouthpiece which creates vibration, and glorious sounds. And they play a thing called the HARMONIC SERIES. They can play a bunch of notes without using any of the valves.

Listen to how many notes the Tuba can play without using any of the valves, this is the HARMONIC SERIES.

That's great! Now if they use the valves it changes the vibration inside the instrument, and they get a bunch of new notes they can play.

All right! Thank you!

How about the woodwind family?

Does anyone have a favorite woodwind instrument?  
 What's another woodwind instrument?  
 Another woodwind instrument?  
 And the last woodwind instrument? **[SLIDE 71]**

Now, does anyone remember some of these instrument special powers?

The Flute! Yes, it can play the fastest, like this!: *[OR]...* The Oboe! Yes, it can play long melodies without taking many breathes, like this!:

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[OR]... The Clarinet! Yes, it has an invisibility cloak, and can disappear and reappear, like this!:

[OR]... The Bassoon! Yes, it has a large range, and can play very high and very low, like this!:

Now what about our percussion family? Remember the Spellbook described percussion as anything you can "shake, scrape or strike"

Let's listen to the percussion section strike some instruments, like the Timpani, Bass Drum and Anvil. **[SLIDE 72]**

Now, can you think of something we can shake? Percussion can shake things like a shaker, which has a great dance rhythm! **[SLIDE 73]**

What's an example of something we can scrape?  
What did we do in The Conductor's Spellbook?

That's right, we can scrape our hands together. And we all became instruments!

Now, in the orchestra, a percussionist can scrape something like the cymbal.  
Listen quietly to this amazing sound! **[SLIDE 74]**

What about the string family? We have the violins, violas, cellos and basses  
**[SLIDE 75]**

Does anyone remember how string instruments make sounds?

What do they pull back and forth to make the strings vibrate?

That's right, the BOW! Let's listen to that!

Now, did you notice something? When we went from the smaller instruments to the bigger instruments, and the strings got longer, did the sound go up or down?

Should we vote?

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Well... let's see did I get all the instruments in the string family?

No! Who did I forget?

Yes, the Harp! [SLIDE 76]

Let's listen to the harp.

OK, look at all the strings on the harp. Let's listen carefully- what happens if we pluck the shortest ones?

Was that high or low?

And now what about the longest ones?

That's right, those are the low notes.

So the longer strings vibrate slower, so the pitch is lower.

And when we are talking about the speed of things, we can also talk about the tempo of the orchestra. Do we play fast or slow? Let's play a fast passage. I want you to think about the mood. What does this music sound like to you?

Alright, what does that sound like. What's the character, what's the mood?

Now what happens if we take that same music and we play it really slowly.

Let's see how the mood changes.

Same music, but does it sound happy and exciting anymore?

No!

Let's do another example, how about one where the orchestra plays really softly.

Now listen to the mood of this music.

Alright what does that make you think of?

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When we talk about music, sometimes we talk about things called DYNAMICS, which means LOUD or SOFT. So, what if we play that music really loud, let's see what happens.

The mood sounds different right?! The character of the music changes so much by changing the dynamics and the tempo.

You all have been a great listening audience, thank you for paying attention, and helping us with all our questions! **[SLIDE 77]**

**NARRATOR:**

Thank you all, we hope you had a blast, and please come back and visit us!

You never know what kind of adventure you will find at the  
**[NAME OF CONCERT HALL]** with the fine musicians of the  
**[NAME OF ORCHESTRA]**

**[KEEP SLIDE 77 UP UNTIL TEAR DOWN]**

## APPENDIX A

### INSTRUMENTATION REFERENCE (CHAMBER ORCHESTRA VERSION)

Flute  
Oboe  
Bb Clarinet  
Bassoon

2 F Horns  
C Trumpet  
Trombone  
Tuba

Timpani

#### Percussion (1 or 2 players):

Vibraphone, Glockenspiel  
Piccolo Snare Drum, Kick Drum (tightly tuned), Large Bass Drum, Bongos  
Crash Cymbals, Suspended Cymbal, Finger Cymbals, Metal Wind Chimes,  
Anvil, Triangle  
Claves, Whip, 2 Woodblocks (small and medium)

Harp

Narrator

Strings  
minimum 3.2.2.2.1

## APPENDIX A

### **INSTRUMENTATION REFERENCE (FULL ORCHESTRA VERSION)**

2 Flutes  
2 Oboes  
2 Bb Clarinets  
2 Bassoons

4 F Horns  
3 C Trumpets  
3 Trombones  
Tuba

Timpani

Percussion (2 or 3 players):

Vibraphone, Glockenspiel  
Piccolo Snare Drum, Kick Drum (tightly tuned), Large Bass Drum, Bongos  
Crash Cymbals, Suspended Cymbal, Finger Cymbals, Metal Wind Chimes,  
Anvil, Triangle  
Claves, Whip, 2 Woodblocks (small and medium)

Harp

Narrator

Strings