



Tracks 1-6

Come to Play



Recorder Notes Needed:

Part 1 (Advanced): D, E, F#, G, A, B, C, High D

Part 2 (Basic+): G, A, B, C, D (opt. High D, E, F#)

Part 3 (Advanced): D, E, F#, G, A, B, C, High D, High E

Thomas Cabaniss

Steadily *mf*

Part 1

1 2 3 4 1 2 3 4 Winds blow _____

Part 2

1 2 3 4 1 2 3 4

Part 3

1 2 3 4 1 2 3 4

4

Trum - pets sound - ing _____

7

Strings sing _____

Drum - mers p p p p p p pound - ing



10

Drum - mers p p p p p p pound - ing

Come to play, Join

13

sound with sound Come to sing we'll shake the ground with

16

song

Come to play, Join

Come to play, Join



19

sound with sound Come to sing we'll shake the ground with

sound with sound Come to sing we'll shake the ground with

22

song with song

song with song

LEADER

What do you do___ with time___

25

AUDIENCE

Make it groove make it move make it rhyme

Make it groove make it move make it rhyme

LEADER

What do you do___ with song

Make it groove make it move make it rhyme



28 AUDIENCE

Make it sing make it ring make it strong make it long

Make it sing make it ring make it strong make it long

Make it sing make it ring make it strong make it long

31 LEADER AUDIENCE

What do you do with sound Make it cry make it fly

Make it cry make it fly

Make it cry make it fly

34

make it gleam Make it your dream

make it gleam Make it your dream

make it gleam Make it your dream



37 **Orchestra interlude** *mf*

8

Winds blow trum - pets sound - ing

8

8

47

Strings sing Drum - mers p p p p p p pound-ing Drum - mers p p p p p p pound-ing

50 *mf*

Winds blow trum - pets sound - ing Strings sing

mf

Come to play, Join sound with sound Come to sing we'll



53

Drum-mers p p p p p p pound-ing Drum-mers p p p p p p pound-ing Winds blow

shake the ground with song Come to play, Join

Come to play, Join

56

trum - pets sound - ing Strings sing Drum - mers p p p p p p pound-ing

sound with sound Come to sing we'll shake the ground with

sound with sound Come to sing we'll shake the ground with

59

Drum - mers p p p p p p pound - ing shake the ground with song!

song with song, with song!

song with song, with song!



Tracks 41–42

Go BIG or Go HOME



Recorder Notes Needed:

A

Jessica Meyer

The sheet music below represents the call and response section of the piece, which is 18 measures long. Note that there are two basic recorder parts with small variations in the pitches.

Sheet music for the call and response section of the piece, measures 1–18.

Tempo: $\text{♩} = 145$

Measures 1–8: Percussion section (X's on a staff). Measure 8 is marked with a large '8'. Measures 9–10 are marked with '3' above groups of three X's. Measures 11–18: Recorder parts. Measure 11 is marked with a '1' in a box. Measure 12 is marked with a '2' in a box. Measure 15 is marked with a '3' in a box. Measure 16 is marked with a '4' in a box. The music includes various note values (quarter, eighth, sixteenth notes) and rests. A dynamic marking *f* (forte) is present in measure 12. A crescendo hairpin is shown in measures 17–18.

The percussion section will rock out for the first eight measures alone. The percussion section will then play the rhythms in measures 9–10 in unison to signal to the students that they should get ready with their recorders. Students will then play along with the percussion section for measures 11–18.

After measure 18, students will rock out with the percussion section for another eight measures or so using their own variations of rhythms 1–4 according to their comfort level, either using a single pitch, or using A4, B4, or C5. However, students are also encouraged to “Go BIG” and step outside of their comfort zones by trying a rhythm or sequence that they previously thought was too hard for them.



Tracks 41–42

Go BIG or Go HOME



Recorder Notes Needed:

A, B, C

Jessica Meyer

The sheet music below represents the call and response section of the piece, which is 18 measures long. Note that there are two basic recorder parts with small variations in the pitches.

Sheet music for the call and response section of the piece, measures 1–18.

Tempo: $\text{♩} = 145$

Measures 1–8: Percussion section (rock out) with a steady 8-measure rhythm.

Measures 9–10: Percussion section plays rhythms 1–4 in unison to signal students to get ready with their recorders.

Measures 11–18: Recorder section (Go BIG or Go HOME) with two basic recorder parts (1 and 2) and their variations (3 and 4).

Measures 11–18: Recorder section (Go BIG or Go HOME) with two basic recorder parts (1 and 2) and their variations (3 and 4).

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After measure 18, students will rock out with the percussion section for another eight measures or so using their own variations of rhythms 1–4 according to their comfort level, either using a single pitch, or using A4, B4, or C5. However, students are also encouraged to “Go BIG” and step outside of their comfort zones by trying a rhythm or sequence that they previously thought was too hard for them.



Tracks 16–19

La Follia



Recorder Notes Needed:

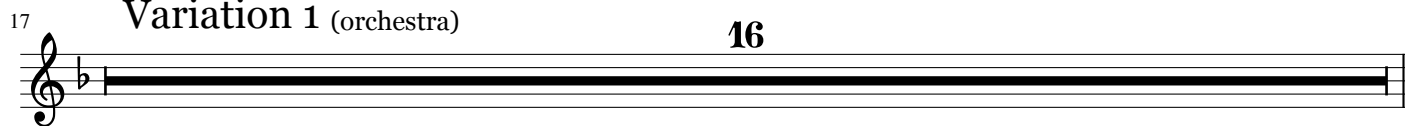
D, E, F, G, A, C, High D

Antonio Vivaldi, arr. Thomas Cabaniss

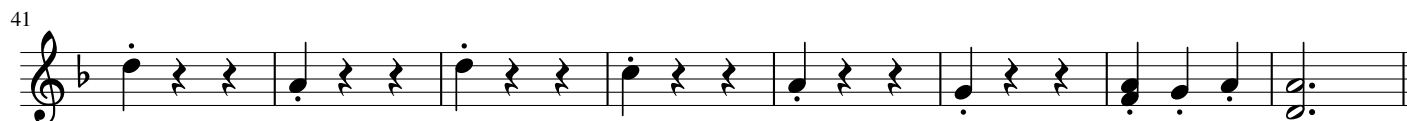
Theme (recorders and orchestra)



Variation 1 (orchestra)



Variation 2 (recorders and orchestra; faster)



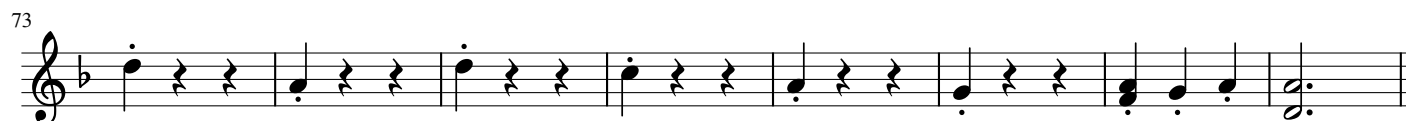
Variation 3 (orchestra)



*upper notes are optional for basic recorder



65 **Variation 4** (recorders and orchestra; a repeat of Variation 2)



81 **Variation 9** (orchestra)



97 **Variation 12** (recorders and orchestra; a repeat of the Theme)



113 **Coda** (recorders and orchestra)





Tracks 8, 10, and 11

Anvil Chorus

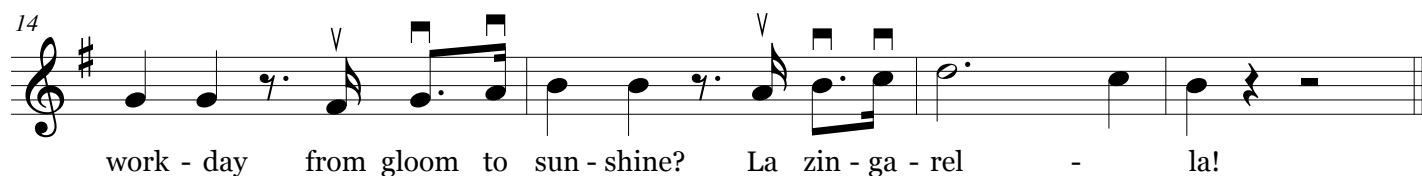
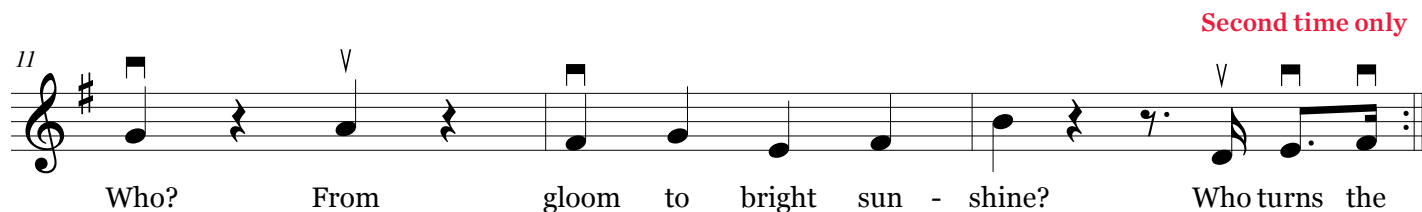
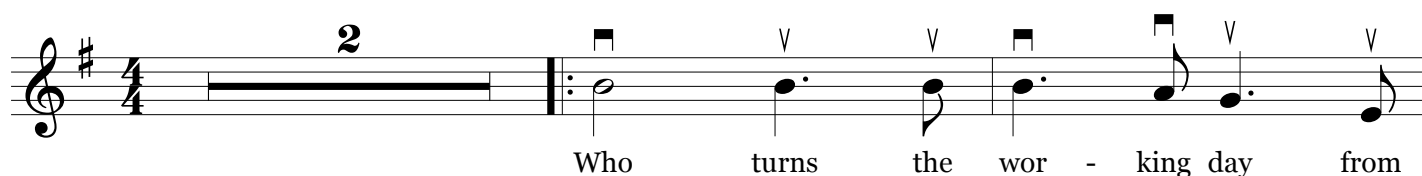
from *Il trovatore*



Recorder Notes Needed:

D, E, F#, G, A, B, C, High D

Giuseppe Verdi





Tracks 9 and 11

Anvil Chorus

from *Il trovatore*



Recorder Notes Needed:
G, A, B

Giuseppe Verdi

2

5

sim.

8

11

14

Second time only



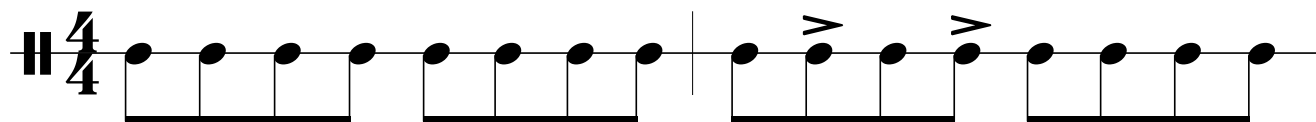
Tracks 12–15

Dance of the Adolescents

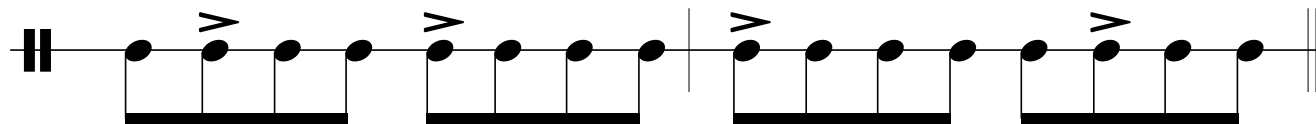
from *The Rite of Spring*

Igor Stravinsky

Clapping



3



For an extra challenge, add a stomp on each accented note!



Tracks 20–24

Recorder Notes Needed:

D, E, F, G, A

O Fortuna

from *Carmina Burana*



Carl Orff

Time signature intentionally omitted.

Largo *f*

O For - tu - na, vel - ut Lu - na
oh fohr - too - nah, veh - loot loo - na

3 sta - tu va - ri - a - bi - lis,
sta - too vah - ree - ah - bee - lees,

5 Andante *p*

sem - per cres - cis aut de - cres - cis;
sehm - pehr kreh - skees ahoot deh - kreh - skees

9 vi - ta de - te - - - sta - bi - lis
vee - tah deh - teh - - - stah - bee - lees

13 nunc ob - du - rat et tunc cu - rat
noonk ohb - doo - raht eht toonk koo - raht

17 lu - do men - tis a - - ci - em,
loo - doh mehm - tees ah - - tsee - ehm,

21 e - ge - sta - tem, po - te - sta - tem
eh - gheh - stah - tehm, poh - teh - stah - tehm

25 dis - sol - vit ut gla - ci - - - em.
dee - sohl - veet oot glah - tsee - - - ehm.

29 *mp*

sem - per cres - cis aut de - cres - cis;
seh - pehr kreh - skees ahoot deh - kreh - skees

33

vi - ta de - te - - - sta - bi - lis
vee - tah deh - teh - - - stah - bee - lees

37

nunc ob - du - rat et tunc cu - rat
noonk ohb - doo - raht eht toonk koo - raht

41

lu - do men - tis a - - ci - em,
loo - doh mehn - tees ah - - tsee - ehm,

45

e - ge - sta - tem, po - te - sta - tem
eh - gheh - stah - tehm, poh - teh - stah - tehm

49

dis - sol - vit ut gla - ci - em.
dee - sohl - veet oot glah - tsee - ehm.

53

e - ge - sta - tem, po - te - sta - tem
eh - gheh - stah - tehm, poh - teh - stah - tehm

57

dis - sol - vit ut gla - ci - - - em.
dee - sohl - veet oot glah - tsee - - - ehm.

61 *f*

sem - per cres - cis aut de - cres - cis;
 sehm - pehr kreh - skees ahoot deh - kreh - skees

65

vi - ta de - te - - - sta bi - lis
 vee - tah deh - teh - - - stah bee - lees

69

nunc ob - du - rat et tunc cu - rat
 noonk ohb - doo - raht eht toonk koo - raht

73

lu - do men - tis a - - - ci - em,
 loo - doh mehn - tees ah - - - tsee - ehm,

77

e - ge - sta - tem, po - te - sta - tem
 eh - gheh - stah - tehm, poh - teh - stah - tehm

81

dis - sol - vit ut gla - ci - em.
 dee - sohl - veet oot glah - - - tsee - ehm.

85

e - ge - sta - tem, po - te - sta - tem
 eh - gheh - stah - tehm, poh - teh - stah - tehm

89

dis - sol - vit ut gla - - - - - ci - em.
 dee - sohl - veet oot glah - - - - - tsee - ehm.

Recorders play G.
Singers sing B-flat.

Students hold this note until the
orchestra finishes playing.



“O Fortuna” Translation

Translation (Latin to English)

O Fortuna

O Fortuna
velut luna
statu variabilis,

semper crescis
aut decrescis;
vita detestabilis,
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

O Fortune

*O Fortune,
like the moon
you are changeable,

ever waxing
and waning;
hateful life
first oppresses
and then soothes
as fancy takes it;
poverty
and power
it melts them like ice.*





Tracks 25–27

Drumlines



Thomas Cabaniss

Students copy all snare drum rhythms by clapping and all bass drum rhythms by stomping.

Steadily; with a groove ♩ = 126
Percussionists shout:

The Drumline Percussionists

Audience

Fo - cus! Chal-lenge! Con - cen - tra - tion!

Snare Dr.

(audience claps)

(Clap, clap, clap, clap)

5 Snare Dr. Bass Dr. Snare Dr. Bass Dr.

Perc.

Audience

(Clap, clap, clap, stomp)

(Clap, clap, stomp, stomp)

9 Snare Dr. Bass Dr. Bass Dr.

Perc.

Audience

(Clap, stomp, stomp, stomp)

(Stomp, stomp, stomp, stomp)

Concert Challenge Game

1. During the concert, the drumline percussionists will shout: “Yo! Challenge: We go, then you go!”
2. The drummers will play a rhythm, and audience members should try their best to imitate.
3. Eventually, the rhythms may get too fast and complicated to imitate, but that will be half the fun!
4. Try creating your own challenges in the classroom.



Tracks 43-48

Johnny B. Goode



Chuck Berry

$\text{♩} = 150$ C

Go! Go!___ Go,___ John-ny, go___ go!___ Go!_

5 F C

___ John-ny, go___ go!___ Go!___ John-ny, go___ go!___ Go, _

9 G C

___ John-ny, go,___ go!___ John-ny B. Goode. ___