

# Link Up: The Orchestra Moves

## Run Sheet

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### OVERTURE TO THE MARRIAGE OF FIGARO

- 1 Orchestra comes on stage, "tunes," looks around for CONDUCTOR, confused.  
ORCHESTRA MUSICIAN: "Um....do any of you have any music? And....where is the conductor?"  
Video begins. Students distribute "music" to MUSICIANS and to CONDUCTOR, who then cues the Overture.
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### ORCHESTRA FAMILIES

- 2 CONDUCTOR: "Now it's my great pleasure to introduce the star of our show — the \_\_\_\_ Orchestra!"
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### COME TO PLAY

- 3 HOST: "OK everyone, get ready to play or sing an A. Two fingers on top, thumb in back, nice, deep breath ... That sounds great. Are you all ready to play our Link Up theme song *Come to Play*? Let's do it."
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### BLUE DANUBE

- 4 HOST: "Music! Of course! Are you all ready to play and sing?" (*Onstage students stand.*)  
"[CONDUCTOR] will cue you when it's time to come in."
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### DANZÓN NO. 2

- 5 HOST: "I think we're ready to hear Marquez's *Danzón*. As you're listening, feel free to clap the clave rhythm when you hear it."
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### BARCAROLLE

- 6 HOST: "Venice! Where the streets are made of water, and the taxis are gondolas. What better way to transport ourselves there than with Offenbach's *Barcarolle*. Let's get our recorders out and get ready to play. Remember there's an introduction, so watch [CONDUCTOR] for your cue."
- 

### TOREADOR CHORUS & VARIATIONS

- 7 CONDUCTOR: "He is triumphant!"  
*Cast members, overlapping:* "He is strong!" "Bold!" "Commanding!" "Confident!" "Brash!"  
HOST: "Let's hear him!"
- 

### TOREADOR SONG (COMPLETE)

- 8 HOST: "Now let's sing our Toreador song together just the way Bizet wrote it in his opera *Carmen* — confident, brash and proud!"
- 

### SYMPHONY NO. 5, MVT. 1

- 9 HOST: "Terrific. So let's listen all closely and see if we can follow the motive as it ping pongs from one family of the orchestra to the other. Here is the famous, the iconic, Fifth Symphony by Ludwig van Beethoven."
- 

### UN, DOS, TRES

- cut  
10 CONDUCTOR: "First, you'll sing along. Then, you'll play three notes on your recorder. And finally, there's a special, windy sound you can make on your recorder by holding it sideways, blowing into the thumb hole, and moving all your other fingers."  
HOST: "Just watch the screen — and me — for your instructions. Ready? Here we go!"
- 

### CIDADE MARAVILHOSA

- 11 HOST: "You know, we've made so much music together today. I think it's time we celebrated! Let's bring it all together, with music that moves us, and that really gets us moving. Are you ready to sing and dance — the samba?"
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Trombone 2

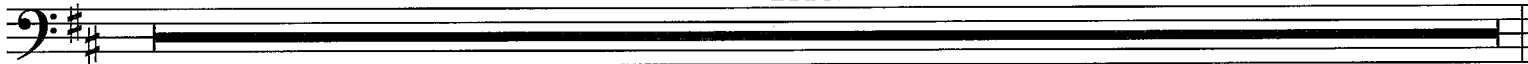
CUE

Link Up/Moves

**Overture to the Marriage of Figaro**

Wolfgang Amadeus Mozart

TACET



# Trombone 2

CUE 2

Link Up/Moves

## Orchestra Families

Thomas Cabaniss

1 **Maestoso** ♩ = 76 String player introduces section

5 Wind player introduces section Bn. 1

BRASS PLAYER:  
"I'm [NAME] and my instrument is the  
[INSTRUMENT]. The trumpets, horns,  
trombones, and tuba - we are the brass family."

8 Brass player introduces section

11 Perc. player introduces section

Trombone 2

CUE 3

Link Up/Moves

Come to Play

Thomas Cabaniss

1 **Steadily** ♩ = 92 **Bn. 1**

2 **con sord.**

**Audience Cue**

**Moving forward** ♩ = 96 **As before** ♩ = 92

3-4 **mp**

5 **7-11**

4 **12-15** **Bn. 1**

18 **5** **18-22**

23 **2** **23-24** **Bn. 1**

3 **27-29**

30 **senza sord.** **mf**

3 **32-34**

35 **Freely; out of time** **p** **rit.**

39 **Maestoso** ♩ = 72 **f**

45 **Moving forward** ♩ = 80 **con sord.** **mp**

2 **50 Audience Cue**

48-49

51 **mf** **52-54** **mf** **55 senza sord.**

59 **Con moto** ♩ = 126 **rit.** **p** **mp** **f**

**Trombone 2**

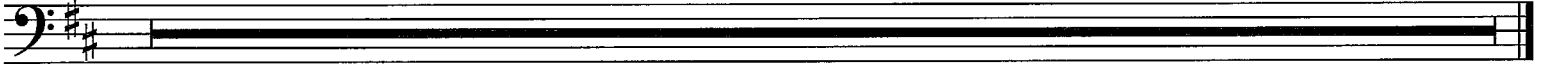
CUE  4

Link Up/Moves

**Blue Danube**

Johann Strauss, Jr.  
arr. Thomas Cabaniss

**TACET**



Trombone 2

CUE 5

Link Up/Moves

OPEN 2 PAGES

Danzón No. 2

Arturo Márquez

Danzón ♩ = 116

10 11 8 19 Hn. 2

1-10 11-18

21 23 11 34 8

23-33 34-41

42 Hn. 1

47

52 Poco più mosso ♩ = 124 accel. ♩ = 132 accel.

2 3

53-54 56-58

60 ♩ = 136 accel. Tbn. 3 66 ♩ = 144

4

60-63 *f stacc.*

68

72 accel. 74 Con fuoco ♩ = 160

*p sub.* *f mf*

77

82

86 88

Musical staff 86-88 in bass clef with a key signature of one sharp (F#). It contains quarter notes with accents and rests.

90

Musical staff 90 in bass clef with a key signature of one sharp (F#). It contains quarter notes with accents and rests.

94 100 106

5                      6                      4

95-99                      100-105                      106-109

Bns.

Musical staff 94-109 in bass clef with a key signature of one sharp (F#). It features a series of rests for measures 95-99, 100-105, and 106-109, followed by a triplet of eighth notes. The label 'Bns.' is positioned above the final notes.

112

8

Picc. *3* *3* *3* *3*

112-119

*p*

Musical staff 112-119 in bass clef with a key signature of one sharp (F#). It features a rest for measures 112-119, followed by a treble clef staff with a Piccolo (Picc.) part consisting of four triplet eighth notes. The dynamic *p* is indicated at the end.

123

*f poco stacc.*

Musical staff 123 in bass clef with a key signature of one flat (Bb). It contains eighth notes with accents and slurs.

127

Musical staff 127 in bass clef with a key signature of one flat (Bb). It contains eighth notes with accents and slurs.

131

Musical staff 131 in bass clef with a key signature of one flat (Bb). It contains eighth notes with accents and slurs, including a triplet of eighth notes.

135

Musical staff 135 in bass clef with a key signature of one flat (Bb). It contains eighth notes with accents and slurs.

139 146 Hns.

6

140-145

Musical staff 139-145 in bass clef with a key signature of one flat (Bb). It features a rest for measures 140-145, followed by a triplet of eighth notes. The label 'Hns.' is positioned above the final notes.

148

Tpts.

*f*

Musical staff 148 in bass clef with a key signature of one flat (Bb). It contains eighth notes with accents and slurs. The dynamic *f* is indicated below the staff.

152

*ff* *fff*

Musical staff 152 in bass clef with a key signature of one sharp (F#). It contains eighth notes with accents and slurs. The dynamics *ff* and *fff* are indicated below the staff.

**Trombone 2**

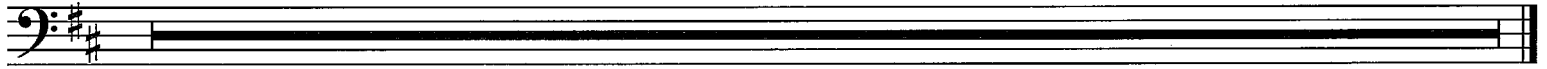
CUE **6**

Link Up/Moves

**Barcarolle**

Jacques Offenbach

**TACET**





Trombone 2

CUE 7

Link Up/Moves

# Toreador Chorus & Variations

Georges Bizet  
arr. Thomas Cabaniss

## CHORUS

♩ = 112  
Vc.

*f*

6-12 *ff*

### Var. A

1 Presto; terrified ♩ = 144

*mp*

2-5 6-14

### Var. B

1 Adagio; bored ♩ = 80 (with a little swing)

*f*

3-6 7-14

3 No swing

### Var. C

1 Triste; sad; sorrowful ♩ = 120

*p*

3-10 11-18

19 *colla voce*

*pp*

19-24

### Var. D

1 Joyously; a dance ♩ = 126

*mf*

3-4 *ff*

*f*

7-10 *ff*

Trombone 2

CUE 8

Link Up/Moves

**Toreador Song**

Georges Bizet  
arr. Thomas Cabaniss

Allegro molto moderato ♩ = 108

1. *ff*

5

9 **4** 9-12 *ff* *ff* *ff*

17 **3** 18-20 *ff* *ff* *f* *ff*

25 **4** 25-28 Tbn. 3

33 **36** ♩ = 112 **10** *colla voce a tempo* 36-45 *f*

48 *f*

52 Tbn. 1

57 1. *ff* 2. *ff*

Trombone 2

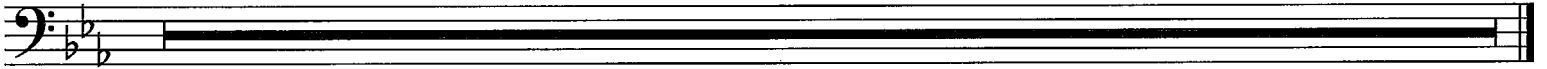
CUE  9

Link Up/Moves

**Symphony No. 5, Mvt. 1**

Ludwig van Beethoven

TACET



Trombone 2

CUE 10

Link Up/Moves

**OPEN 2 PAGES**

**Un, dos, tres**

Angélica Negrón

Fun and lively ♩ = 84

**3**

1-3

Tbn. 1

7

*cut*

**9**

**3** Tbn.

10-12

**4**

15-18

**19** Hn. 1

23

*mf*

*f*

28 Tbn. 1

**31**

*f*

34 **35**

*ff*

Trombone 2

CUE 11

Link Up/Moves

Cidade Maravilhosa

André Filho  
arr. Thomas Cabaniss & David Rosenmeyer

Tempo di samba ♩ = 126

5 4 9 8 17 Bn. 1  
1-4 5-8 9-16

5 24 8 32 Hn. 1  
19-23 24-31

35  
*mf* *mp* *f* *p*

40 7 48 7  
40-46 *f* 48-54

56  
*p*

62 64  
*f* *p*

68 72 8  
72-79

80 Tuba 81  
*ff* *mp*

84  
*f* *ff*