

# 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."
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### 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!"
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### 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!"
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### 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?"
-

# Trombone 3

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 3

CUE 3

Link Up/Moves

## Come to Play

Thomas Cabaniss

Steadily ♩ = 92

1 Bn. 1

2 con sord. *mp*

Audience Cue

Moving forward ♩ = 96 As before ♩ = 92

3-4

5 7-11 12-15 18 5 18-22

23 Bn. 1

2 3 23-24 27-29

30 senza sord. *mf* 3 32-34

35 Freely; out of time *p* rit.

39 Maestoso ♩ = 72 *mf*

Moving forward ♩ = 80

45 con sord. *mp* 2 50 Audience Cue 48-49

51 senza sord. *mf* 3 55 52-54 *mf*

59 Con moto ♩ = 126 *p* *mp* *f* rit.

**Trombone 3**

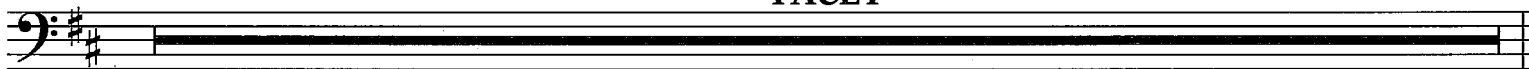
CUE  4

Link Up/Moves

**Blue Danube**

Johann Strauss, Jr.  
arr. Thomas Cabaniss

TACET



Trombone 3

CUE 5

Link Up/Moves

OPEN 2 PAGES

Danzón No. 2

Arturo Márquez

Danzón  $\text{♩} = 116$

10 11 8 19 Hn. 2

1-10 11-18

23 34 8 42 Hn. 1

23-33 34-41

45 Tbn. 2

51 52 Poco più mosso  $\text{♩} = 124$

stacc.

55 accel.  $\text{♩} = 132$

59 accel. 60  $\text{♩} = 136$

stacc.

64 accel. 66  $\text{♩} = 144$

*p* *f* stacc.

69 accel.

*p* sub.

74 Con fuoco  $\text{♩} = 160$

*f* *mf*

80 82

Musical staff 80-85 in bass clef with a key signature of one sharp (F#). It contains six measures of music with various note values and rests. A box containing the number 82 is positioned above the second measure.

86 88

Musical staff 86-91 in bass clef with a key signature of one sharp (F#). It contains six measures of music. A box containing the number 88 is positioned above the second measure.

92 94 100 106

5 6 4

95-99 100-105 106-109

Musical staff 92-109 in bass clef with a key signature of one sharp (F#). It contains eight measures of music. Measures 95-99, 100-105, and 106-109 are indicated by thick black bars. Above these bars are the numbers 5, 6, and 4 respectively. Boxes containing the numbers 94, 100, and 106 are placed above the first, fifth, and sixth measures.

110 *Bns.* 112 8 *Picc. 3* *3* *3* *3* *3*

112-119 *f*

Musical staff 110-119. The first measure (110) is in bass clef with a key signature of one sharp (F#) and contains a whole note chord. The second measure (111) is a whole rest. The third measure (112) is a whole note chord. The fourth measure (113) is a whole rest. The fifth measure (114) is in treble clef with a key signature of one sharp (F#) and contains a triplet of eighth notes. The sixth measure (115) is a whole rest. The seventh measure (116) is in bass clef with a key signature of one sharp (F#) and contains a triplet of eighth notes. The eighth measure (117) is a whole rest. The ninth measure (118) is in bass clef with a key signature of one sharp (F#) and contains a triplet of eighth notes. The tenth measure (119) is in bass clef with a key signature of one sharp (F#) and contains a whole note chord. Labels include *Bns.*, *Picc. 3*, and *f*. Boxes containing the numbers 112 and 8 are placed above the second and third measures.

123

Musical staff 123-126 in bass clef with a key signature of one flat (Bb). It contains four measures of music with various note values and rests.

127

Musical staff 127-130 in bass clef with a key signature of one flat (Bb). It contains four measures of music with various note values and rests.

131

Musical staff 131-134 in bass clef with a key signature of one flat (Bb). It contains four measures of music with various note values and rests. The fourth measure (134) contains a triplet of eighth notes.

135

Musical staff 135-138 in bass clef with a key signature of one flat (Bb). It contains four measures of music with various note values and rests. The fourth measure (138) contains a triplet of eighth notes.

139 146 *Hns.*

6

140-145

Musical staff 139-145 in bass clef with a key signature of one flat (Bb). It contains seven measures of music. Measures 140-145 are indicated by a thick black bar. A box containing the number 6 is placed above the second measure. A box containing the number 146 is placed above the sixth measure. The label *Hns.* is placed above the sixth measure.

148 *Tpts.*

Musical staff 148-151 in bass clef with a key signature of one flat (Bb). The first measure (148) is a whole note chord. The second measure (149) is a whole rest. The third measure (150) is a whole note chord. The fourth measure (151) is a whole note chord. The label *Tpts.* is placed above the first measure. The dynamic *mf* is placed below the fourth measure.

152

Musical staff 152-155 in bass clef with a key signature of one flat (Bb). It contains four measures of music with various note values and rests. The dynamic *ff* is placed below the third measure, and *fff* is placed below the fourth measure.

**Trombone 3**

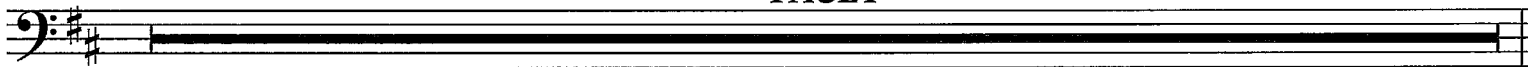
CUE **6**

Link Up/Moves

**Barcarolle**

Jacques Offenbach

**TACET**



Trombone 3

CUE 7

Link Up/Moves

# Toreador Chorus & Variations

Georges Bizet  
arr. Thomas Cabaniss

## CHORUS

$\text{♩} = 112$   
Vc.

1 2 3 4 5 6 7

*f* *ff*

6-12

## Var. A

1 Presto; terrified  $\text{♩} = 144$

1 2 3 4 5 6 7 8 9

*mp*

2-5 6-14

## Var. B

1 Adagio; bored  $\text{♩} = 80$  (with a little swing)

1 2 3 4 5 6 7 8

*f*

3-6 7-14

No swing

## Var. C

1 Triste; sad; sorrowful  $\text{♩} = 120$

1 2 3 4 5 6 7 8 9 10 11

*p*

3-10 11-18

19 *colla voce*

19-24

*pp*

Vc.

## Var. D

1 Joyously; a dance  $\text{♩} = 126$

1 2 3 4 5 6 7 8 9 10

*mf* *ff*

3-4

7-10



Trombone 3

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 *mf* > *p* > *mf* > *p* >

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

48 *f*

52 Tbn. 1

57 1. *ff* 2. *ff*

Trombone 3

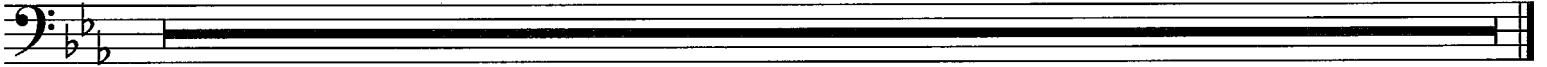
CUE

Link Up/Moves

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

Ludwig van Beethoven

TACET



**Trombone 3**

CUE 10

Link Up/Moves

**Un, dos, tres**

Angélica Negrón

TACET



*cut*

Trombone 3

CUE 11

Link Up/Moves

Cidade Maravilhosa

André Filho  
arr. Thomas Cabaniss & David Rosenmeyer

Tempo di samba ♩ = 126

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

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

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

40 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*

Trombone 3

CUE

Link Up/Moves

**Overture to the Marriage of Figaro**

Wolfgang Amadeus Mozart

TACET

