

The Music Super

4 hours of musical goodness are here! Don't forget that this bonus also includes three MINI-AUDIOS: Movie Music, Video Game Music, and Mostly Overtures.

Mostly Overtures:

Name the show each excerpt is from, and composer (for operas)

- 1)
- 2)
- 3)
- 4)
- 5)
- 6)
- 7)
- 8)
- 9)
- 10)
- 11)
- 12)
- 13)
- 14)
- 15)
- 16)
- 17)
- 18)
- 19)

Movie Mini-Audio

Name the movies, ranging from 1933-2001, from which the following 17 clips come; if the music appears in multiple films, write the first movie in which it appeared (do NOT write only the franchise)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.

Video Game Mini-Audio

Name the console and computer games, ranging from 1985-2003, from which the following 17 clips come; if the game is part of a series, you need only name the FRANCHISE (even if the music is game-specific)

- 1.
- 2.
- 3.
- 4.
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- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.

COMPOSER TRIVIA

Below you will see several pictures of famous composers, followed by a list of questions about them. It is your job to match the answers of these questions with the correct picture. You do not need to explicitly identify who is shown in each of the pictures, but that might be a good first step. Each composer may be used once, more than once, or not at all.

THE PICTURES

A



B



C



D



E



F



G



H



I



J



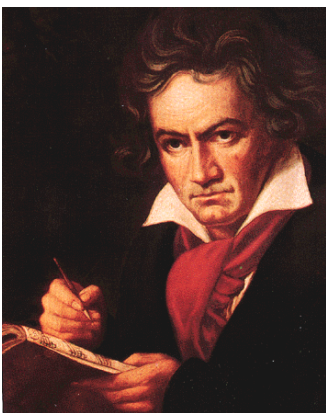
K



L



M



N



O



P



Q



R



S



THE QUESTIONS

(Remember, each answer will be the corresponding letter of one of the pictures shown above.)

Which one of these composers....

1. ...was famous for directing an orchestra made up entirely of orphaned girls?
2. ...when he died left the incomplete *Universe Symphony*, to be performed outdoors by orchestras on the tops of several hills?
3. ...died on the same day as Joseph Stalin, causing his death to go unreported for a week?
4. ...lived in a 14-room penthouse apartment on Riverside Drive in New York City, adjacent to his brother?
5. ...was asked to write a Requiem by a mysterious masked stranger, who turned out to be a messenger from an eccentric count who liked to pass off famous composers' works as his own?
6. ...was born in Poland but is known today almost exclusively by the French version of his name?
7. ...was also a successful farmer and served in the Italian legislature?
8. ...had an extremely generous patroness whom he never met face to face?
9. ...wrote works with titles such as "Flabby Preludes (For a Dog)," "Sketches and Exasperations of a Big Boob Made of Wood," "Three Pieces in the Shape of a Pear," and "Waltz of the Mysterious Kiss in the Eye"?
10. ...wrote the first piece of sheet music to sell more than one million copies?
11. ...wrote a ballet that caused a full-fledged riot when it was first performed?
12. ...when in America spent his summers in Spillville, IA, with his fellow expatriates?
13. ...was a favorite of Adolf Hitler?
14. ...when rejected by one woman, settled for marrying her sister?
15. ...was once evicted from his apartment when a neighbor accused him of playing the same "barbaric" chord 218 times in a row?
16. ...had a highly successful day job running an insurance company in New York?
17. ...had a famous affair with a feminist writer who used a male pseudonym, wore trousers and smoked cigars?
18. ...was the only living composer whose music was used in Walt Disney's *Fantasia*?
19. ...conducted the opening night of Carnegie Hall?

Sondheim

In honor of our very own Williams grad...

- 1) What was Sondheim's mother's maiden name (and resulting nickname)?
- 2) What was his first show, written in prep school?
- 3) What Williams prof acted as Sondheim's musical mentor?
- 4) What three shows did Sondheim write only lyrics for?
- 5) What was the original title of “A Funny Thing Happened On the Way to the Forum”?
- 6) Which show was a dramatic flop, losing a then-record almost \$800,000?
- 7) What makes up “Pirelli's Miracle Elixir”?
- 8) What painting by George Seurat partly inspired “Sunday in the Park with George”?
- 9) Which musical was written in entirety “in threes or subdivided into threes”?
- 10) Which character in Into the Woods did James Lapine describe as “in some ways the most honest of all”?

NEWSPAPER HEADLINES

Opera plots frequently feature lurid plots and unusual, dramatic deaths. Can you figure out which opera might be described by each of these fictional headlines? (Please supply both the opera's title and its composer.)

- 1. Bereaved Widow Rides Horse into Husband's Funeral Pyre; Gods' Palace Destroyed by Roaring Flames**
- 2. War Hero Pleads No Contest to Treason Charges, Sentenced to Death by Entombment**
- 3. Dark-Haired Beauty Murders Police Captain, Leaps to Her Death**
- 4. Ladies' Man Led to Hell by Statue**
- 5. Druid Priestess, Roman Lover Choose Death**
- 6. Gods Move Into New Home**
- 7. Consumptive Courtesan Dies in Lovers Arms**
- 8. Consumptive Woman Dies in Lovers Arms**
- 9. Court Jester Finds Daughter in Body Bag in Murder Plot Gone Awry**
- 10. Severed Head Anyone?**
- 11. Clown Kills Wife, Lover in Comedy Gone Wrong**
- 12. Young Bride Dies of Grief as Husband Departs in Swan Boat**
- 13. Brother and Sister Outsmart Witch, Rewarded with Tasty Surprise!**
- 14. Wedding Party Ends Abruptly in Murder-Suicide**
- 15. Blind Man Topples Pagan Temple With Bare Hands, All Inside Crushed to Death**

Lovers!

What's a decent musical/opera without some romance? Match these characters to their love interest. If they've got more than one, list as many as possible.

- 1) Pippin
- 2) Tamino
- 3) Pollione
- 4) Alfredo
- 5) Calaf
- 6) Mario Cavaradossi
- 7) Leo Bloom (and yes, we want the full name for this one...)
- 8) Siegfried
- 9) Billy Crocker
- 10) Cosette
- 11) Wotan
- 12) Radames
- 13) Rodolfo
- 14) Susanna
- 15) Ado Annie
- 16) Wayne Frake
- 17) Widow Corney
- 18) Christine Daae
- 19) Edgardo di Ravenswood
- 20) Florestan
- 21) Bobby Child

- 22)Ren McCormack
- 23)Tristan
- 24)Elsa
- 25)Papageno
- 26)Rose Smith
- 27)Sieglinde
- 28)Desdemona
- 29)Frank Butler
- 30)Elisabeth
- 31)Marguerite/Lady Blakeney
- 32)Cio-Cio-San
- 33)Luisa/The Girl
- 34)Tommy Marlowe
- 35)Senta
- 36)Chevalier des Grieux
- 37)Carmen
- 38) Il Duca di Mantova
- 39)Sarah Brown

Sheet Music

Name the song! (and composer, for classical pieces)

1)

58

Musical score for measures 58-63. The score is for a symphony orchestra. The instruments listed are: Eh. (Ehorn), Klar. I and II (Clarinets), Vl. I and II (Violins), Va. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score starts at measure 58. The Ehorn part has a melodic line with slurs. The Clarinet I and II parts have a rhythmic accompaniment. The Violin I and II parts have a melodic line. The Viola, Violoncello, and Kontrabaß parts have a harmonic accompaniment. The score includes dynamic markings such as *p*, *pp*, and *ppp*. There is a section marked "in B" starting at measure 61.

Musical score for measures 14-19. The score is for a symphony orchestra. The instruments listed are: Eh. (Ehorn), Klar. I and II (Clarinets), Fag. I and II (Fagotti), Vl. I and II (Violins), Va. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score starts at measure 14. The Ehorn part has a melodic line with slurs. The Clarinet I and II parts have a rhythmic accompaniment. The Bassoon I and II parts have a rhythmic accompaniment. The Violin I and II parts have a melodic line. The Viola, Violoncello, and Kontrabaß parts have a harmonic accompaniment. The score includes dynamic markings such as *pp*, *f*, *ppp*, *molto cresc.*, and *dim. > p*.

2)

A musical score for piano in a minor key. The bass line consists of a steady eighth-note accompaniment. The treble line features a melodic line with a long phrase marked *ppp*, followed by a phrase marked *f*, and then another phrase marked *ppp*. The score is written on three staves: a bass staff, a grand staff (treble and bass clefs), and another bass staff.

3)

Guitar

A guitar chord progression in treble clef, common time. The sequence of chords is: a triad of G4, B4, D5; a triad of A4, C5, E5; a triad of B4, D5, F5; a triad of C5, E5, G5; a triad of D5, F5, A5; a triad of E5, G5, B5; a triad of F5, A5, C6; and finally a triad of G5, B5, D6. The progression ends with a double bar line.

4)

A musical score for piano in a minor key. The treble staff contains a melodic line with four measures, each labeled with a chord: *Edim*, *Fm*, *Bb7*, and *Eb7*. The grand staff (treble and bass clefs) shows the corresponding harmonic accompaniment, with the bass line providing a steady accompaniment.

5)

Moderately, in 2

A musical score for piano in 2/4 time, marked *Moderately, in 2*. The score is written on two systems of grand staves (treble and bass clefs). The first system is marked *f* [Piano]. The music consists of a series of chords in the treble staff and a steady accompaniment in the bass staff.

6)

Allegro moderato 5

Flauti

Oboi

Clarineti in $\begin{matrix} A \\ La \end{matrix}$

Fagotti

Corni in $\begin{matrix} D \\ Re \end{matrix}$

Trombe in $\begin{matrix} E \\ Mi \end{matrix}$

Tromboni I e II

Trombone III

Timpani in $\begin{matrix} H \\ Si \\ Fis \\ Fa\# \end{matrix}$

Allegro moderato

Violino I

Violino II

Viola

Violoncello

Contrabasso

7)

Guitar

8)

Chords: Bbm, C, Fm, C, Fm

Dynamic: *mp*

9)

61 Allegro non troppo, ma con brio

53

Fag. *p*

Hr. 1 (C) 2 *p*

1.Viol. *poco f*

2.Viol. *poco f*

Br. *poco f*

Vcl. *mp*

K.B. *mp*

Allegro non troppo, ma con brio

10)

Moderate Rock ♩ = 120 (♩ = ♩♩)

N.C.(Bm)

mf

P.M. semi-clean tone

TAB

2 4 4 2 X 2 6 2 5 1/4 2 4 4 2 X 2 6 2 5 1/4 2 5 2 2 5 2 0 5 1/4

11)

Musical score for exercise 11. The top staff shows a melody with the following chords: F, G7, C, Ab, Gb, C, C7. The piano accompaniment includes dynamics markings: *Tutti f* and *mp*.

12)

Intro
Moderate Rock ♩ = 112
N.C.(D)
Gtr. 1 (slight dist.)

Musical score for exercise 12, guitar introduction. The melody is in treble clef with a *mf* dynamic. The fretboard diagram below shows the following fret numbers: 12, 12, 10, 12, 12, 11, 10, 10, 8, 10, 10.

13)

Musical score for exercise 13. The top staff shows a melody with the following chords: Eb, Ab, Bb, C, F, Bb, F, Bb. The piano accompaniment is shown in the lower staves.

14)

Interlude

mf *p*

G

D9 D+ Gmaj7

15)

Con brio $\text{♩} = 96$

C D F C D

[Guitar] [Synth.]

F C D F C

16)

Musical score for exercise 16, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a *pp* (pianissimo) dynamic marking. The score consists of two systems of staves.

17)

Musical score for exercise 17, featuring a vocal line and piano accompaniment. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 5/4. The piano part includes *mf* (mezzo-forte) and *f* (forte) dynamic markings. The score consists of two systems of staves.

18)

Musical score for exercise 18, featuring Tenor and Bass Guitar parts. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The Tenor part is marked with an 8. The score consists of two systems of staves.

Musical score for exercise 18 (continued), featuring Tenor (T) and Bass parts. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). Both parts are marked with a 6. The score consists of two systems of staves.

19)

Allegro con brio. (♩ = 108.)

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Cori in Es.

Trombe in C.

Timpani in C.G.

Allegro con brio. (♩ = 108.)

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

20)

Em7

Dm7

G7sus

G7

70

21)

Andantino grazioso

Violoncello *p*

Klavier I *pp*

Klavier II *pp*

3

Vc *p*

Klav. I *pp*

Klav. II *pp*

1360

M.F.

Im Zeitmaass.

Gr. Fl. *p* *cresc.* *ff dim.*

V. & Hob. *p* *cresc.* *ff dim.*

3 Cl. *p* *cresc.* *ff dim.*

Engl. Hr. *p* *cresc.* *ff dim.*

Hr. (F) *p* *cresc.* *ff dim.*

Fag. u. B. *p* *cresc.* *ff dim.*

Bs. Cl. *p* *cresc.* *ff dim.*

Tromp. *p* *cresc.* *ff dim.*

Bs. Tromp. *p* *cresc.* *ff dim.* 3. (Des.) *cresc.*

4 Trp. *p* *cresc.* *ff dim.*

3. (Des.) *p* *cresc.* *ff dim.*

4 Pon. *p* *cresc.* *ff dim.*

OB. Tub. *p* *cresc.* *ff dim.*

Fauk. (Ges. u. Des.) *p* *cresc.* *ff dim.*

3 Harfen. *p* *cresc.* *ff dim.*

Viol. *poco f*

Br. *poco f*

Vc. *p*

CB. *p*

24)

Intro
Moderately ♩ = 132 (♩ ♩ ♩ ♩)
*D+

[Voice]

Gtr. 1
(clean)
mf 3 3 3 3

T	10	10	10	10	10	10	10	10	10	10	10	10	10	10
A	11	11	11	11	11	11	11	11	11	11	11	11	11	11
B	X	X	X	X	X	X	X	X	X	X	X	X	X	X

Verse
G

Gtr. 1

T	6	6	6	6	6	6	5	3	4	6	6	6	6	6	6	5	3
A	7	7	7	7	7	7	5	3	4	7	7	7	7	7	7	5	3
B	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

25)

c

p *mf*

26)

Musical score for exercise 26. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat). The vocal line features a melodic phrase with a slur and a fermata. The piano accompaniment includes chords and a bass line with a steady eighth-note rhythm.

27)

Musical score for exercise 27. It features a vocal line and piano accompaniment. The key signature has two flats. The score includes tempo markings: *rit.*, *ten.*, and *a tempo*. Chord symbols *Ab* and *Bb7(-9)* are present above the vocal line. The piano accompaniment has a complex rhythmic pattern with slurs and ties.

28)

Guitar solo musical score for exercise 28. It is written on a single staff in treble clef with a common time signature. The key signature has two flats. The melody is a single-line guitar line with various rhythmic values and a repeat sign.

29)

Musical score for exercise 29. It includes parts for Voice and Piano. The key signature has two flats. The piano part is marked *mf* and includes chord diagrams for *C7-9*, *Fm7*, *Bb7*, and *Eb7*. The score also features a *rall.* marking and a triplet in the piano part.

I

Adagio. $\text{♩} = 66.$ a tempo, rit.

I. Flauti
II. Picc. (ad lib.)
Oboi I. II.
Clarineti I. II. in A.
Fagotti I. II.

Adagio. $\text{♩} = 66.$ a tempo, rit.

I. II. Corni in F.
III. IV.
Trombe I. II. in C.
I. II. Tromboni
e Tuba (ad lib.)
Timpani.

Adagio. $\text{♩} = 66.$ largamente a tempo, rit. ad lib.

Violoncello Solo.
ff *nobilmente* *sf* *sf* *dim.* *p* *ff* *p*

Adagio. $\text{♩} = 66.$ a tempo, rit.

Violini I.
Violini II.
Viola.
Violoncelli.
Contrabassi.

ff *pp* *p* *pp* *pp* *pp*
ff *p* *pp*

Arp. *riten.* 20

Cel. *riten.* 20

C.B. *riten.* 20

a tempo

Cor. *dolce cantabile* *p*

Vle. *molto cantabile* *p*

Celli *simile* *pp*

C.B. *simile* *ppizz.* *p*

Solo I.

C.I. *cre.* *scen.* *ff.*

Cor.

V.I. *pp*

Vle. *molto cantabile* *pp*

Celli *molto cantabile* *pp*

C.B. *molto cantabile* *pp*

80

C.I. *p*

Cor.

V.I. *mp*

Vle. *mp*

Celli *mp* *simile* *riten.*

C.B. *mp*

32)

A tempo

gentler
mp

This musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a final whole note G4. The lower staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a whole rest, then a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The piano part continues with a series of chords and moving lines in both hands, with dynamics markings 'gentler' and 'mp'.

33)

Vocals

Bass Guitar

This musical score consists of two staves. The upper staff is labeled 'Vocals' and contains a series of 'x' marks, indicating a vocal line that is not fully transcribed. The lower staff is labeled 'Bass Guitar' and shows a bass line in bass clef with a common time signature. The bass line starts with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, followed by a series of eighth and sixteenth notes.

Voc.

4

[Bass repeats, vocals
take new rhythm]

Bass

4

This musical score consists of two staves. The upper staff is labeled 'Voc.' and contains a series of 'x' marks, indicating a vocal line that is not fully transcribed. The lower staff is labeled 'Bass' and shows a bass line in bass clef with a common time signature. The bass line starts with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, followed by a series of eighth and sixteenth notes. The score includes a rehearsal mark '4' and a bracketed instruction: '[Bass repeats, vocals take new rhythm]'.

34)

Guitar

This musical score consists of a single staff labeled 'Guitar' in treble clef with a common time signature. The guitar line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a final whole note G4.

35)

Intro
Moderately Fast Rock ♩ = 144

Gtr. 1 (elec.)
N.C.(G) (C) (G) 1. (D)

mf
w/ clean tone
w/ pick & fingers

TAB

2.

(D) Verse
G C G

Rhy. Fig. 1

Gtr. 2 (acous.) *mf*

Gtr. 1 [Voice]
let ring

TAB

36)

Electric Bass

37)

Intro
Moderate Rock ♩ = 138

Gtr. 1
N.C. (E7)

mf

TAB

Fl. I.
Fl. II.
Ob. I.
Ob. II.
Bsn. I.
Bsn. II.
Cl. I.
Cl. II.
Bsn. III.
Bsn. IV.
Hr. I.
Hr. II.
Hr. III.
Hr. IV.
Tr. I.
Tr. II.
Viol. I.
Viol. II.
Vc. (vcl.)
Cb. (cel.)

47002 c
E. E. 6119

Fl. I.
Fl. II.
Ob. I.
Ob. II.
Bsn. I.
Bsn. II.
Cl. I.
Cl. II.
Bsn. III.
Bsn. IV.
Hr. I.
Hr. II.
Hr. III.
Hr. IV.
Tr. I.
Tr. II.
Viol. I.
Viol. II.
Vc. (vcl.)
Cb. (cel.)

47002 c
E. E. 6119

Fill in the second line of each of the following lyrical couplets. Partial credit will be given for naming the song. Please do NOT use internet search engines for this section, because that's just no fun.

- 1) So I waited with high hopes, and she walked in the place
- 2) You've got a real type of thing going down, getting down
- 3) Stella! Stella!
- 4) Wake up, kids, we got the dreamers' disease
- 5) One mile to every inch of your skin like porcelain
- 6) Grew a mustache and a mullet
- 7) But first it bent, and then it broke
- 8) I ain't talking about Playboy
- 9) Her folks they said our lives together sure was gonna be rough
- 10) And it turned out he was a missing person
- 11) There is a crack in everything
- 12) Fighting, and sometimes striving
- 13) You start a conversation and you can't even finish it
- 14) Last night I said these words to my girl
- 15) I try and try to forget you, girl
- 16) Every day they don't never come, correct?
- 17) Me and my mate, we were back at the shack, we had Spike Jones on the box
- 18) Dream if you can of a courtyard
- 19) Don't want to meet your daddy
- 20) Boom goes London, and boom Patee

And the special Broadway lyrics subsection:

- 21) They don't turn their heads as they see me ride by

- 22) And I soar through a world that is new, that is free
- 23) Jacob, Jacob and sons, depended on farming to earn their keep
- 24) Compassion to fashion to passion (when it's new)
- 25) Sometimes I stand in the middle of the floor
- 26) Diesel is for unbelievers
- 27) But what of the people who stay where they're put?
- 28) She thinks she's in love, she thinks she's in Spain
- 29) Rivers belong where they can ramble
- 30) A lass, a lass is what I lack
- 31) Nothing that's formal
- 32) And Sophie Tucker will shit, I know
- 33) I'd meet a man and I'd follow him blindly
- 34) I'm a toy balloon that is fated soon to pop
- 35) Just put your money in my hand

THE FINAL QUESTION (A REAL WHOPPER)

Name all of the characters in Wagner's four Ring Cycle operas in the order in which they appear. Do not list characters twice if they appear in more than one opera. We counted 36. (Partial credit will be given!)