

Sherlock Holmes

The Game is Afoot!

Barry E. Kopetz

1 Full Score	4 Bb Trumpet 1
8 Flute	4 Bb Trumpet 2
2 Oboe	3 F Horn
1 Bassoon	6 Trombone
4 Bb Clarinet 1	2 Baritone B.C.
4 Bb Clarinet 2	2 Baritone T.C.
1 Bb Bass Clarinet	4 Tuba
2 Eb Alto Saxophone 1	1 Timpani
2 Eb Alto Saxophone 2	3 Percussion 1: Snare Drum, Bass Drum
2 Bb Tenor Saxophone	2 Percussion 2: Wood Block, Tambourine
1 Eb Baritone Saxophone	2 Percussion 3: Tam-tam, Triangle, Suspended Cymbal
	2 Bells

Extra Part - P3018151

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PUBLICATIONS

3018152



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Program Notes

Perhaps no two names in detective literature are more inextricably combined than Sir Arthur Conan Doyle and Sherlock Holmes. From the very first, the British public (and eventually the entire world) could not get enough of the remarkable mystery-solving character known today simply as “Sherlock.” It seemed only fitting to compose a piece that captures the personalities of Doyle’s three primary characters: Holmes, Dr. Watson, and the evil and shadowy Professor Moriarty.

All three characters are appropriately illustrated in *Sherlock Holmes* – from the mysterious theme representing Holmes, a more comical theme that highlights Dr. Watson, to the dark, brooding theme of Moriarty. “The game is afoot!” The culmination of the piece combines all three themes into a twisted potpourri of which even the esteemed author would be intrigued. Clearly, Sir Arthur Conan Doyle created personae that are forever emblazoned in the psyche of past and present generations of readers of the mystery genre.

About the Composer

Barry E. Kopetz is Professor of Music and Head of the Music Department at Mississippi State University. Previously, he was Professor of Conducting and Director of Bands at the Capital University Conservatory of Music in Columbus, Ohio. He conducted the Symphonic Winds, Wind Symphony and Chamber Winds and taught both graduate and undergraduate conducting. Kopetz has taught at the University of Utah, the University of Minnesota, Bowling Green State University (Ohio) and in the public schools of South Carolina and Ohio.

Achievement Series Lesson Guide

Every selection in the Wingert-Jones *Achievement Series* features concise learning objectives that support the **National Standards for Arts Education**.

SHERLOCK HOLMES

Barry Kopetz

National Standards addressed through this publication:

- #2 Performing on instruments, alone and with others, a varied repertoire of music.
- #5 Reading and notating music.
- #6 Listening to and analyzing and describing music.
- #9 Understanding the music in relation to history and culture.

LEARNING OBJECTIVES

This selection provides an opportunity to introduce the students to one of the most famous and most popular literary figures in English literature. Tempo changes, style changes, and dynamic changes introduces this famous detective and main characters. It is important to pay strict attention to style indicators and dynamic markings.

MUSIC THEORY

KEY: Concert g minor. Review the scale and arpeggio which is printed at the top of each player's part.

Key of G Minor

Concert G Minor
Scale and Arpeggio



TIME SIGNATURE

4/4

- The upper number indicates that there are four beats in each measure, and the lower number indicates that a quarter note receives one beat.

DYNAMIC MARKINGS

pp (pianissimo) – very soft

p (piano) – soft

mp (mezzo piano) – moderately soft

sfp (sforzando piano) – start the note with a strong accent, and immediately play softly

crescendo, cresc. () – gradually get louder

diminuendo, decrescendo () – gradually get softer

mf (mezzo forte) – moderately loud

f (forte) – loud

ff (fortissimo) – very loud

STYLE INDICATORS

accent () – emphasis on a note or chord. Accented notes are separated

staccato () – play detached, separated and light

OTHER MARKINGS

slur - a curved line that indicates that the notes under it should be played connected

tie - a curved line that joins two or more notes of the same pitch

fermata () – indicates that a note or rest should be held longer than its normal duration

(work sheet is on the inside of the score's back cover)

5 Holmes

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[illegible]

Sherlock

13

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

13

Tpt. 1
2

F Hn.

Tbn.

Bar.

Tba.

Timp.

Perc. 1

Triangle

Perc. 2

Tambourine

Perc. 3

Bells

13 14 15 16 17 18 19

22

Sherlock

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpt. 1
2

F Hn.

Tbn.

Bar.

Tba.

Timp.

Perc. 1
(Tamb.)

Perc. 2
3

Bells

p *f* *mf* *mp* *tr* *a2* *Play* *Tpt. 1*

Sherlock

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sx. 1
2

T. Sax.

B. Sx.

Tpt. 1
2

F Hn.

Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2
3

Bells

p

p

mf

p

f

mf

p

f

mf

p

f

mf

p

f

pp

f

p

p

mf

p

f

p

f

Cl. 1 a2

a2

a2

Tri.

W. Blk.

26

27

28

29

30

31

Comically ♩ = 102

Sherlock

32

Watson

Fl. *mf*

Ob. *mf*

Bsn. *mp*

Cl. 1 2

B. Cl.

A. Sx. 1 2 *mf* Ob. Cue

T. Sax. *mf* Hn. Cue

B. Sx.

32 Comically ♩ = 102

Tpt. 1 2 *mf* a2

F Hn. *mf*

Tbn. *mp* Bar. cue

Bar. *mp*

Tba. *mp*

Timp.

Perc. 1 *p*

(W. Blk.)

Perc. 2 3 *mp*

Bells *mf*

32

33

34

35

36

37

38 39 40 41 42 43

Sherlock

46 Darkly ♩ = 52

Moriarty

Fl. *mp* *f* *mp* *mf* *mp*

Ob. *mp* *f*

Bsn. *mp* *f* *ff* a2

Cl. 1 *mp* *f* *ff* Cl. 1 A. Sx. 1 cue (1 player) *mp* *mp*

B. Cl. *mp* *f* *ff*

A. Sx. 1 *mp* *f* *ff* A. Sx. 2 (one player) *mp* *p* *mp* A. Sx. 1 (one player)

T. Sax. *mp* *f* *mp* *p*

B. Sax. *mp* *f* *ff* *mp* *p*

Tpt. 1 *mp* *f* *ff* a2

F Hn. *mp* *f* *ff* *mp* *p*

Tbn. *mp* *f* *mp* *p*

Bar. *ff* *mp* *p*

Tba. *mp* *f* *ff* *mp* *p*

*Delete part from 46-57 if retuning is not possible.

Timp. *mp* *p*

Perc. 1 *p* *mf* *ff* Tam-tam (or lrg. Susp. Cym.) Suspended Cymbal (yarn mlts.)

Perc. 2 *p* *mf* *mf* *f* *ff* *p* *pp* *pp* *p*

Perc. 3

Bells

44 *mf* 45 *f* 46 47 48 49

Sherlock

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sx. 1
2

T. Sax.

B. Sx.

Tpt. 1
2

F Hn.

Tbn.

Bar.

Tba.

Timp.

Perc. 1

Perc. 2
3

Bells

mp *mf* *mp* *mf* *mp* *p*

mp *p*

Play

p *p* *pp*

pp

Tpt. 1 Solo

mp

pp

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

57

The Return of Sherlock Holmes

The Return of Sherlock Holmes

Fl.

Ob.

Bsn.

a2

Cl. 1
2

mf

B. Cl.

mf

A. Sx. 1
2

A.Sx. 1 (Moriarty)

mp

mf

T. Sax.

mf

B. Sx.

f

sfp

57 ♩ = 156

a2

Tpt. 1
2

mf

f sfp f sfp

F Hn.

mf

f sfp

Tbn.

f sfp

Bar.

f sfp

Tba.

mf

f

sfp

dampen

Timp.

f

p

Perc. 1

Tam-tam
(or lrg. Susp. Cym.)

f

p dampen

Perc. 2
3

mp

dampen

Bells

f

57 58 59 60 61 62

Sherlock

64

(Moriarty)

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Bsn. *f*

Cl. 1 *f* *mf* *a2*

Cl. 2 *f* *mf*

B. Cl. *f* *mp*

A. Sx. 1 *f* *mp*

A. Sx. 2 *f* *mp*

T. Sax. *f* *mp*

B. Sx. *f* *mp*

64 Tpt. 1 (Watson) *mf*

64 Tpt. 2 *mf*

F Hn. *mf* (Holmes)

Tbn. *f* *mp*

Bar. *f*

Tba. *f* *mp*

Timp. *f*

Perc. 1 *mp*

Perc. 2 *mp* Wd. Blk.

Perc. 3 *mp*

Bells *mp*

63 64 65 66 67 68

Sherlock

72

Fl. *mf* *f* *f* bring out

Ob. *mf* *f*

Bsn.

Cl. 1 2

B. Cl.

A. Sx. 1 2 Hn. Cue *mf* *f*

T. Sax. *f*

B. Sx.

Tpt. 1 2 *mf* *f* a2 a2

F Hn. *mf* *f*

Tbn.

Bar. *mf* *f*

Tba. *mf* *f*

Timp.

Perc. 1 *p* *f*

Perc. 2 (Tri.)

Perc. 3 *mf*

Bells

69 70 71 72 *f* bring out 73 74

The image displays a musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each containing two staves. The first system shows the beginning of the piece, with the piano part starting on a low note and the voice part entering with the melody. The second system continues the melody, with the piano part providing harmonic support. The third system shows the piano part playing a more active role, with the voice part continuing the melody. The fourth system concludes the piece, with the piano part playing a final chord and the voice part ending on a high note. The score is marked with "mp" (mezzo-piano) and "tr" (trill) throughout.

13

Sherlock

81

Fl. *f*

Ob. *f*

Bsn. *mf*

Cl. 1 *f* a2

Cl. 2 *f*

B. Cl. *mf*

A. Sx. 1 Play *mf*

A. Sx. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

81 *f*

Tpt. 1 *mf* div.

Tpt. 2 *mf*

F Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tba. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Bells *mf*

81 82 83 84 85 86

Sherlock

87

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Bsn. *f* *p* *p* *ff* *a2*

Cl. 1 *ff* *ff* *p* *ff*

B. Cl. *f* *p* *ff*

A. Sax. 1 *a2* *ff* *p*

2 *ff* *p*

T. Sax. *ff* *p*

B. Sax. *f* *p* *p*

87

Tpt. 1 *a2* *ff*

2 *ff*

F Hn. *unis.* *ff* *ff*

Tbn. *f* *p* *ff*

Bar. *f* *p* *ff*

Tba. *f* *p* *p* *ff*

Timp. *f* *p* *ff*

Perc. 1 *f* *p* *p* *ff*

2 *f* *p* *mf* *p* *ff*

3 *f* *p* *ff*

Bells *p*

87

88

89

90

91

92

Name _____ Date _____

Instrument _____

Sherlock Holmes

Hit the right note! (2 points each)

Fill in the #s and bs in the concert scale below. You only have to complete the scale written in the clef for your instrument.

1. g minor Scale



or



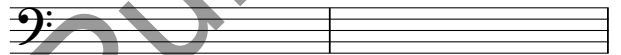
Transpose Scales for YOUR instrument! (2 points each)

Now it's time to write each concert scale as you play it on your instrument. Write the notes, including #s and bs, in the clef for your instrument. *Don't forget to transpose if you need to! Make sure you have the correct starting note!*

2. g minor Scale



or



Musical terms you should know! (1 point each)

Choose a term that best matches the definition.

3. $\frac{4}{4}$ indicates how many beats per measure?
a. 4
b. 8
c. 16
8. Fortissimo (**pp**) is an Italian term meaning ...
a. medium soft
b. soft
c. very soft
4. The following is an Italian term meaning gradually get softer:
a. crescendo
b. diminuendo
c. mezzo
5. This symbol →  is called what?
a. an accent
b. a fermata
c. a staccato
6. The symbol in question no. 5 indicates that a note should be ...
a. played louder
b. played softer
c. held longer than its normal duration
7. A $\frac{4}{4}$ in the bottom of a time signature indicates that a ____ gets one beat.
a. half note
b. quarter note
c. whole note