

# Let's Play Dungeons and Dragons!

*For Tuba and Euphonium Quartet*

Commissioned by Michael Baker

Gracie Fagan

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### Program Note Option 1

There is almost no greater social joy for me than getting to play Dungeons and Dragons (or any flavor of table top role play game) with my friends on the weekends. For a little while, I get to be a part of a fantastical story that we all contribute to. A Dungeon Master's role is to facilitate the storyline, keep track of statistics, and make sure every player gets to feel like a main character. The Players contribute a rich identity to the world and decide their actions - with the outcome based on dice rolls. It's a form of escapism in the best way.

### Program Note Option 2

How to play Dungeons and Dragons:

1. Be a cool character that knows how to kick some goblin butt.
2. Have the fate of your character rest on chance in the form of numbered dice.
3. Annoy the Dungeon Master at any chance you get.

### Materials

- Two twenty-sided dice (D20)
- A surface to roll these dice
- Optional amplification for narrator

## Performance Notes

### General

This piece is a hybrid mini stage play and low brass quartet. The goal is to be as dramatic as you can, and really sell it. Lean into the silliness. If you think you're hamming it up enough, double it! Get goofy!

### Acting

Interspersed between chunks of music are scripts to be acted by the ensemble and narrator/dungeon master. The ensemble can remain seated or standing in their formation. The narrator should stand off to one side or the other of the ensemble - not behind or in front - and can optionally be amplified. The narrator should have some sort of stand on which to roll dice, preferably something that makes noise as the dice roll (metal stand, wooden stool, etc.). Boxed text within the staves are speaking cues that have been placed at approximately where they need to happen. Work together as an ensemble on timing these out. In addition, there are a few circle x note heads indicating a few spoken phrases in time.

**\*\*The speaking parts must be heard at all times! Use dynamic extremes, but also be mindful of dialogue.**

### Playing

This piece is meant to touch the extremes for maximum emotional impact. Dynamics shift rapidly - this is intentional. There are minimal extended techniques that are notated as follows:

- Large X noteheads indicate intentionally fracking a note. The note can be of any register unless indicated otherwise.
- Square notehead in the staff indicate stomping the ground. Optionally, you may find some other way to create an obnoxious crashing noise.
- Upside down triangle noteheads indicate buzzing through half valves. Pitch can follow the contour of the line in the staff or be more extreme. This should feel choked.

You may also feel free to add extra elements to this work, such as movement and choreography, sound effects, visuals, cosplay, etc., so long as the core material remains the same.

Lastly, this work does not offer individual parts. So much of the narrative relies on keeping track of how dialogue fits together, and the best way to do so is to read directly off the score. It's recommended to read this work off of a tablet if possible.

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***Stage lights up from black***

*(optional)*

**Dungeon Master**

Are we ready to begin the session?

**Ensemble**

(all nod heads and look at DM)

**Dungeon Master**

Your party is walking through the dense thicket of the wilderness. The sticky aroma of pine and the dry taste of iron overwhelm your senses.

**Ensemble**

(begin measure 1)

♩ = 128 With great annoyance... vamp

Euphonium in B♭ 1 *mf*

Euphonium in B♭ 2 *mf*

Tuba 1 *mf*

Tuba 2 *mf*

Voice

It's been days since you've seen food or water.  
You're beginning to wonder if you'll ever see  
your village again.

6

*pp* *ff*

*pp* *ff*

*pp* *ff*

*pp* *ff*

11 **A**

Finally, you're catching a break!

*pp* *mf*

*p* *pp* *mf*

*p* *pp*

(look past the audience with tremendous hope)

(look past the audience with tremendous hope)

"of..."

But the forest opens to a clearing at the edge of a cliff, and your village is just on the other side...

**DM**

...a very long and rickety bridge.

**Ensemble**

(all sigh, exclaim disgruntledly, verbal confirmations of annoyance and irritation)

*\*examples include "Dang it!" "C'mon!" "Ugh, not again!" etc.*

**Euph 2**

(concerned)

That can't be good.

**Tuba 1**

I'd like to make an investigation check to see how structurally sound the bridge is.

**DM**

(roll dice)

It's an 11. There are large gaps between the planks and rot riddles the remaining pine and rope, but you do have advantage on athletics if you'd like to try your luck at crossing.

**Tuba 1**

Sure, I'll cross.

**DM**

(roll two dice)

With your advantage, it's a 14. Good luck!

**B** ♩ = 112 With impending peril!!!

17

*ff* *fp*

*ff* *mp*

*ff* *mp*

*ff* *mp*

"yes?" "No!"

"oh God!"

"you take a step" "it's a rot-ten plank"

21

*ff* *ff* *ff*

*frack highest pitch* *ff* *ff*

"shit." *frack highest pitch* *ff*

"cra-cking now!"

**DM**

(roll dice)

Our Rogue has made it halfway across the bridge, and suddenly..

**Ensemble**

(all gasp)

**DM**

...you hear the snap of wood.

**Euph 1**

No!

**DM**

Coming from the woods behind you.

**Tuba 2**

[NAME OF TUBA 1] stay where you are!

**DM**

A horde of three goblins from the River Clans emerge from the woods, armed and poised to attack. Remember when you stole their gold three sessions ago?

**Euph 1**

*That was who that was?*

**DM**

And they look vengeful. You have two options...

24 **C** ♩ = 128 We're in deep shit!

*mf* *mf* *p cresc.* *p cresc.* *p cresc.*

...stand and fight, or risk the bridge. One is readying their bow.

**Tuba 1**

Okay, so I'm halfway across the bridge?

**Euph 1**

Right.

**Tuba 2**

And they're definitely coming for us?

**Euph 2**

100%.

**Tuba 1**

We could use our ranged weapons and attack while crossing. DM, what do you think?

**DM**

You...

**Ensemble**

(look with intent and hope at DM)

**DM**

...could certainly try.

**Ensemble (groans) while DM**

Rolling initiative! (roll dice)