

# TEEKO

by Mark Owen

Vocal and Piano score

The following characters appear in *Teeko*:

John Scarne (*Alto/Tenor*)  
Walter Scott (*Tenor*)  
James J Braddock (*spoken only*)  
Fred Neuner (*spoken only*)

A chorus consisting of at least two each of altos, tenors and basses is also required.

Total duration: approximately ten minutes.

Score set using Philip Hazel's PMW system

*To the accompaniment of the overture James J Braddock speaks the text below. Experiment will determine the point at which he should start to speak in order to finish in time with the repeated bar at the end of the overture.*

JJB: Millions of game fans, present and future, young and old, in all parts of the world, will be ever grateful to John Scarne for his many years of untiring effort in bringing *Teeko* to them. For in *Teeko* they will find the most fascinating and educational game of all time. I know this, for I have been playing *Teeko* for years. My family plays it, my neighbours play it and I heartily recommend *Teeko* to everyone, young and old. The creation of *Teeko* is the result of fifteen years of hard work, of experimenting with friends, (*JJB hesitates as he realises the double-entendre*) of exploring every known principle in games of skill – and hours and hours of mathematical deductions. I know this because I have watched John Scarne, my good friend since childhood days, go through all these periods of development in order to perfect *Teeko*, and I was one of the first few who played the game when the board was much smaller than at present and was crudely drawn on a piece of cardboard. That was in my training camp in Michigan in 1937 when I was preparing to defend my World's Heavyweight title against Joe Louis, the Brown Bomber. Fifteen years later, after a *Teeko* session here at the Fairview *Teeko* Club, John Scarne said to me, "Jim, I have finally succeeded. *Teeko* now is much more interesting and stimulating than Checkers and as great strategically."

For the benefit of those who do not know the amazing John Scarne: he is one of the world's foremost magicians and stands entirely alone as the outstanding game authority in the world today. Featured articles naming Scarne as America's leading magician and the world's foremost authority on games have appeared in all the major magazines: "Life", "Time", "Saturday Evening Post", "McCall's" and many others. I heartily agree with John Lardner, the famous sports columnist, who has this to say about John: "Scarne is to games what Einstein is to advanced physics."

# Overture

Positive ♩ = 125

1

2

1 2 **A** Stately ♩ = 72

*rit.*

**B**  $\text{♩}$  Jolly ♩ = 160

*f* *p*

1 to Coda

**Coda** ♩ = 100 *repeat as necessary*

*D.S. al Coda* *rit.* *p*

*attaca*

Detailed description: This is a piano score for an Overture. It begins with a 'Positive' section in 4/4 time, marked with a tempo of ♩ = 125. The first two systems show a melodic line in the right hand and a bass line in the left hand. The third system introduces a 'Stately' section (marked A) in 3/4 time, with a tempo of ♩ = 72, featuring a 'rit.' (ritardando) marking. The fourth system continues this section. The fifth system begins a 'Jolly' section (marked B) in 2/4 time, marked with a tempo of ♩ = 160, starting with a forte (*f*) dynamic. The sixth system continues the 'Jolly' section and includes a 'to Coda' instruction. The seventh system is the 'Coda' section, marked with a tempo of ♩ = 100 and the instruction 'repeat as necessary'. It includes a 'D.S. al Coda' (Da Segno al Coda) marking, a 'rit.' (ritardando) marking, and a piano (*p*) dynamic. The score concludes with an 'attaca' instruction.

# Why Do You Recommend Teeko for the Sick?

 Morose ♩ = 100

John  
Scarne

Alto

*mp*

Why do you re - com - mend Tee - - - ko for the sick?

Tenor

*mp*

Why do you re - com - mend Tee - - - ko for the sick?

Bass

*mp*

Drop drop drop drop Point drop drop drop

JS

*mf*

Tee - ko builds con - cen - tra - tion power: — the

A

*p*

Why does he re - com - mend Tee - - - ko for the sick?

T

*p*

Why does he re - com - mend Tee - - - ko for the sick?

B

*p*

Drop point drop drop Point point drop drop

JS  
fo - cus - ing \_\_\_ of all men - tal pro - cess - es on

A  
Why does he re - com - mend Tee - - - ko for the sick?

T  
Why does he re - com - mend Tee - - - ko for the sick?

B  
Drop drop point drop Point drop point drop

JS  
one i - dea \_\_\_ to the ex - clu - sion of all o - thers.

A  
Why does he re - com - mend Tee - - - ko for the sick?

T  
Why does he re - com - mend Tee - - - ko for the sick?

B  
Drop point point drop Point point point drop

**D**

JS *In my home town of Fair - view, New Jer - sey*

A *Why does he re - com - mend Tee - - - ko for the sick?*

T *Why does he re - com - mend Tee - - - ko for the sick?*

B *Drop drop drop point Point drop drop point*

JS *My ve - ry good friend, Doc - tor Vi - det - ti*

A *Why does he re - com - mend Tee - - - ko for the sick?*

T *Why does he re - com - mend Tee - - - ko for the sick?*

B *Drop point drop point Point point drop point*

JS *has pre-scribed Tee - ko to*

A *Why does he re - com - mend Tee - - - ko for the sick?*

T *Why does he re - com - mend Tee - - - ko for the sick?*

B *Drop drop point point Point drop point point*




JS *pa - tients as a means of get - ting their minds off their*

A *Why does he re - com - mend Tee - - - ko for the sick?*

T *Why does he re - com - mend Tee - - - ko for the sick?*

B *Drop point point point Point point point point*



**E**

JS  
ills.

A  
That's why he re - com - mends Tee - - - ko for the sick!

T  
That's why he re - com - mends Tee - - - ko for the sick!

B  
*mf* Drop drop drop drop Point drop drop drop

JS

A  
That's why he re - com - mends Tee - - - ko for the sick!

T  
That's why he re - com - mends Tee - - - ko for the sick!

B  
Drop point drop drop Point point drop drop



JS

A

T

B

That's why he re - com - mends Tee - - - ko for the sick!

Drop drop point drop Point drop point drop

JS

A

T

B

That's why he re - com - mends Tee - - - ko for the sick!

Drop point point drop Point point point

# Teeko is Good for all Children

**F** Sycophantic, with weighty triplets ♩ = 120

The image displays a piano score for the piece "Teeko is Good for all Children". The score is written in 4/4 time and consists of six systems of music, each with a grand staff (treble and bass clefs). The tempo is marked as ♩ = 120. The key signature is one flat (F major/D minor). The score features a variety of musical textures, including chords, single notes, and triplets. The bass line is characterized by a steady, rhythmic pattern of quarter notes, often with a fermata over the first note of each measure. The treble line features more complex rhythmic patterns, including triplets and chords. The overall mood is described as "Sycophantic" and "weighty".

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with dotted half notes.

**G**

A

T

B

Ah Ah Ah Ah

Ah Ah Ah Ah

Vocal staves for the first system. The Soprano (A) staff is empty. The Tenor (T) and Bass (B) staves each contain a long, sustained note with the syllable 'Ah' written below. A box containing the letter 'G' is positioned above the Soprano staff.

Piano accompaniment for the second system, identical in structure to the first system, with a melodic right hand and a dotted half-note bass line.

A

T

B

Ah Ah Ah Ah

Ah Ah Ah Ah

Is

Vocal staves for the second system. The Soprano (A) staff is mostly empty, ending with a single note and the syllable 'Is'. The Tenor (T) and Bass (B) staves each contain a long, sustained note with the syllable 'Ah' written below.

Piano accompaniment for the third system, identical in structure to the first and second systems, with a melodic right hand and a dotted half-note bass line.

JS

♩

A

*(first time only)*  
Tee - ko a game for boys or girls? —

T

Ah Ah Ah Ah

B

Ah Ah Ah Ah

JS

1. Tee - ko is good for all chil - dren The  
2. Tee - ko is good for all chil - dren The

A

Ah

T

Ah Ah Ah Ah

B

Ah Ah Ah Ah

JS  
ma - the - mat - ic - al as - pects ap - peal to the  
bat - tle: at - tack and re - treat ap - peals to the

A  
Ah Ah Ah Ah

T  
Ah Ah Ah Ah

B  
Ah Ah Ah Ah

JS  
me - chan' - c'ly min - ded  
im - ag' - na - tive

A  
Ah Ah Ah - ah - ah - Ah

T  
Ah Ah

B  
Ah Ah Ah Ah

JS  
*child.*  
*child.*

A  
*Ah*

T  
*Ah*

B  
*Ah*

to Coda

D.S. al Coda

Coda

While the first bars of “The Game” are being repeated, Walter Scott speaks the following text:

WS: Welcome to the final game in the playoff for the Fairview *Teeko* Championship. On my left, with the black pieces, is the amazing Mr John Scarne, the outstanding *Teeko* player with advanced proficiency in clever dodges and subtleties is manœuvring; on my right, with the red pieces, Harold Wurst, undoubtedly one of the finest *Teeko* players in this country. The score stands at seven-nil to Mr Scarne. The game will be played in three move standard style.

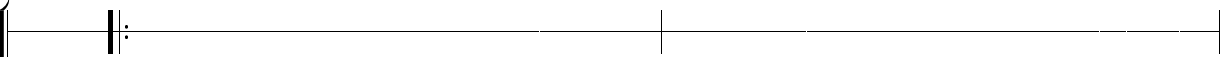

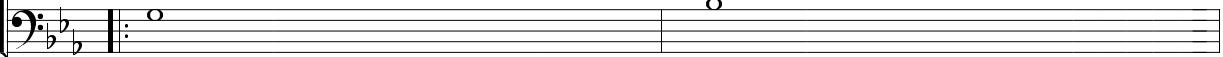
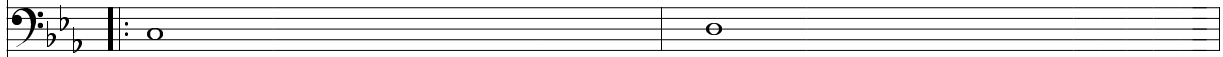

On winning the game, JS shouts “Teeko”.

## The Game

à la Elton John ♩ = 125  
repeat as necessary

Perc. 7/8

**H** à la Philip Glass ♩ = 125

FN				
	1.Black	drops	on	13;
	2.Black	drops	on	8;
	3.Black	drops	on	7;
	4.Black	drops	on	22;
	5.Black	22	to	23;
	6.Black	23	to	18;
	7.Black	13	to	9;
	8.Black	7	to	13;
	9.Black	9	to	15;
	10.Black	8	to	7;
	11.Black	15	to	19;
	12.Black	18	to	12;
	13.Black	19	to	18;
	14.Black	13	to	17;
	15.Black	17	to	22.
A				
	6. Black	free - zes	red's	_____
	7. Forced	to a - void	a	_____
	10. That	was _____	red's	_____
	11. Black	has _____	formed	a _____
	13. Black	forms a	dou - - - - - ble	_____
T				
	6,7,10,11,13.	Ah		Ah
B				
	6,7,10,11,13.	Ah		Ah
				



FN

*Red drops on 12;*  
*Red drops on 18;*  
*Red drops on 17;*  
*Red drops on 3;*  
*Red 18 to 19;*  
*Red 17 to 11;*  
*Red 19 to 14;*  
*Red 12 to 17;*  
*Red 17 to 22;*  
*Red 22 to 23;*  
*Red 23 to 24;*  
*Red 11 to 6;*  
*Red 3 to 8;*  
*Red 14 to 13;*

A

*three and twelve.*  
*two way trap.*  
*los - - - - - ing move.*  
*strong cen - tre wedge.*  
*two way trap.*

T

*Ah Ah*

B

*Ah Ah*

**I** **Stately** ♩ = 72

WS

So I de - clare Mis - ter Scar - ne to have

JS

Thank you, \_\_\_\_\_ Mis - ter Wurst, for that

WS

won.

JS

game: you played well. But now, I can say, I have

JS

no-thing\_\_ more to learn \_\_\_\_\_ a - bout that \_\_\_\_\_ game!

At some point in the introduction to “*Teeko is Rapidly Sweeping the World*”, John Scarne starts to speak the following text:

JS: The ever-increasing popularity of *Teeko* is constantly being brought to my attention by the the tremendous flow of letters received from *Teeko* players not only in the United States but in far distant parts of the world. American soldiers, sailors, marines and members of the Air Force are helping spread *Teeko*'s popularity to remote corners of the globe.

The most interesting and unusual example of the far-flung growth of *Teeko*'s popularity was brought to my attention by Adrian “Ace” Williams, noted director-producer, who introduced *Teeko* to the Bavenda tribe in the northeast section of South Africa while he was on location for the filming of tribal ceremonial rites. Several months later he passed through the village again, and found that the whole tribe had succumbed to the lure of the game. And, to top it off, he discovered not one but five *Teeko* clubs constantly active in the village!

## Teeko is Rapidly Sweeping the World

Boppy ♩ = 250

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The first system is marked with a mezzo-piano (*mp*) dynamic. The tempo is indicated as 'Boppy' with a quarter note equal to 250 beats per minute. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the final system. The piece concludes with a final cadence in 7/8 time.

**J**

A *pp* Tee - ko is ra - pid - ly swee - ping the world; \_\_\_\_\_

T *pp* Tee - ko is ra - pid - ly swee - ping the world; \_\_\_\_\_

B *pp* Tee - ko is ra - pid - ly swee - ping the world; \_\_\_\_\_

A Tee - ko is ra - pid - ly swee - ping the world. \_\_\_\_\_

T Tee - ko is ra - pid - ly swee - ping the world. \_\_\_\_\_

B Tee - ko is ra - pid - ly swee - ping the world. \_\_\_\_\_

to Coda

**K**

A *mp* Tee - ko is ra - pid - ly swee - ping the world; \_\_\_\_\_

T *mp* Tee - ko is ra - pid - ly swee - ping the world; \_\_\_\_\_

B *mf* Lon - - - - don Pa - - - - ris To -

A  
Tee - ko is ra - pid - ly swee - ping the world.

T  
Tee - ko is ra - pid - ly swee - ping the world.

B  
-ron - - - - to Mon - tre - al

**L**

A  
Tee - ko is ra - pid - ly swee - ping the world;

T  
Tee - ko is ra - pid - ly swee - ping the world;

B  
Ri - - - - o de Jan - eir - - - - o Ha -

A  
Tee - ko is ra - pid - ly swee - ping the world.

T  
Tee - ko is ra - pid - ly swee - ping the world.

B  
-va - - - - na Cai - - - - ro

**M**

A Tee - ko is ra - pid - ly swee - ping the world; \_\_\_\_\_

T Tee - ko is ra - pid - ly swee - ping the world; \_\_\_\_\_

B Bue - - - - nos Air - - - - es \_\_\_\_\_

A Tee - ko is ra - pid - ly swee - ping the world. \_\_\_\_\_

T Tee - ko is ra - pid - ly swee - ping the world. \_\_\_\_\_

B A - - - - thens San Juan \_\_\_\_\_

**N**

A Tee - ko is ra - pid - ly swee - ping the world; \_\_\_\_\_

T Tee - ko is ra - pid - ly swee - ping the world; \_\_\_\_\_

B Cape Town Am - ster - dam \_\_\_\_\_

A  
Tee - ko is ra - pid - ly swee - ping the world.

T  
Tee - ko is ra - pid - ly swee - ping the world.

B  
Frank - - - - furt Tri - - - - - este

**O**

A  
Tee - ko is ra - pid - ly swee - ping the world;

T  
Tee - ko is ra - pid - ly swee - ping the world;

B  
Lis - - - - - bon Li - - - - ma Rome

A  
Tee - ko is ra - pid - ly swee - ping the world.

T  
Tee - ko is ra - pid - ly swee - ping the world.

B  
Tel A - viv Mex - i - co

**P**

A *Tee - ko is ra - pid - ly swee - ping the world;*

T *Tee - ko is ra - pid - ly swee - ping the world;*

B *Bar - - - - - cel - - - - - o - - - - - na Cal -*

A *Tee - ko is ra - pid - ly swee - ping the world.*

T *Tee - ko is ra - pid - ly swee - ping the world.*

B *-cut - - - - - ta To - ky - o.*

**D.S. al Coda**

**Q** Coda

A *mf Tee - ko is ra - pid - ly swee - ping the world;*

T *mf Tee - ko is ra - pid - ly swee - ping the world;*

B *mf Tee - - - - - ko is ra - pid - ly*



A  
Tee - ko is ra - pid - ly swee - ping the world.

T  
Tee - ko is ra - pid - ly swee - ping the world.

B  
swee - - - - ping the world.

**R**

A  
Tee - ko is ra - pid - ly swee - ping the world; \_

T  
Tee - ko is ra - pid - ly swee - ping the world; \_

B  
Tee - - - - - ko is ra - pid - ly

A  
Tee - ko is ra - pid - ly swee - ping the world.

T  
Tee - ko is ra - pid - ly swee - ping the world.

B  
swee - - - - ping the world.

**S**

A  
Tee - ko is ra - pid - ly swee - ping the world; —

T  
Tee - ko is ra - pid - ly swee - ping the world; —

B  
Tee - - - - - ko is ra - pid - ly

*mf*

A  
Tee - ko is ra - pid - ly swee - ping the world. —

T  
Tee - ko is ra - pid - ly swee - ping the world. —

B  
swee - - - - - ping the world. —

**T**

A  
Tee - ko is ra - pid - ly swee - ping the world; —

T  
Tee - ko is ra - pid - ly swee - ping the world; —

B  
Tee - - - - - ko is ra - pid - ly

A

Tee - ko is ra - pid - ly swee - ping the world.

T

Tee - ko is ra - pid - ly swee - ping the world.

B

swee - - - - ping the world.

1

1

1

ff

A

swee - ping the *ff* world.

T

swee - ping the *ff* world.

B

the *ff* world.

2

2

2

3

3

3

ff

ff

The first performance of *Teeko* was produced by Alan Sheppard and given on 29 January 1991 in the Old Combination Room, Trinity College, Cambridge. The players on that evening were as follows:

John Scarne	Tom Gamblin
Walter Scott	Robert Hunt
James J Braddock	Alec Edgington
Fred Neuner	Alan Sheppard
Harold Wurst	Frazer Jarvis
Chorus	Grace Webber, Robert Hunt Richard Tucker, Gerard Thompson Stephen Turner, Frazer Jarvis
Piano	Matthew Selby

Financial assistance from the Trinity Mathematical Society for this production is gratefully acknowledged.