

Power of Expression

Maestoso $\text{♩} = 80$

The score is for a full orchestra and includes the following parts:

- Flute 1: *ff*, melodic line with triplets.
- Flute 2: *ff*, melodic line with triplets.
- Oboe: *ff*, rhythmic accompaniment with triplets.
- Clarinet in B \flat 1: *ff*, rhythmic accompaniment with triplets.
- Clarinet in B \flat 2: *ff*, rhythmic accompaniment with triplets.
- Bassoon: *ff*, melodic line with triplets.
- Horn in F 1: *f*, melodic line with triplets.
- Horn in F 2: *f*, melodic line with triplets.
- Trumpet in B \flat : *ff*, melodic line with triplets.
- Trombone: *f*, rhythmic accompaniment with triplets.
- Tuba: *f*, melodic line with triplets.
- Timpani: *f*, rhythmic accompaniment with triplets.
- Mallets (Xylophone): *ff*, melodic line with triplets.
- Percussion: *f*, rhythmic accompaniment with triplets.
- Violin I: *ff*, melodic line with triplets.
- Violin II: *ff*, melodic line with triplets.
- Viola: *ff*, melodic line with triplets.
- Cello: *ff*, melodic line with triplets.
- Contrabass: *ff*, melodic line with triplets.

This page of a musical score, numbered 3, contains the following parts and details:

- Fl. 1 & 2:** Flute parts with dynamic markings *ff*, *f*, and *ff*, and triplet markings.
- Ob.:** Oboe part with dynamic markings *ff*, *f*, and *ff*.
- B♭ Cl. 1 & 2:** Bass Clarinet parts with dynamic markings *ff*, *f*, and *ff*.
- Bsn.:** Bassoon part with dynamic markings *ff*, *f*, and *ff*.
- Hn. 1 & 2:** Horn parts with dynamic markings *ff*, *f*, and *ff*.
- B♭ Tpt.:** Trumpet part with dynamic markings *ff*, *f*, and *ff*.
- Tbn.:** Trombone part with dynamic markings *ff*, *f*, and *ff*.
- Tuba:** Tuba part with dynamic markings *ff*, *f*, and *ff*.
- Timp.:** Timpani part with dynamic markings *ff*, *f*, and *ff*.
- Mal.:** Mallet part with dynamic markings *ff*, *f*, and *ff*.
- Perc.:** Percussion part with dynamic markings *ff*, *f*, and *ff*.
- Vln. I & II:** Violin parts with dynamic markings *ff*, *f*, and *ff*.
- Vla.:** Viola part with dynamic markings *ff*, *f*, and *ff*.
- Vc.:** Violoncello part with dynamic markings *ff*, *f*, and *ff*.
- Cb.:** Contrabasso part with dynamic markings *ff*, *f*, and *ff*.

The score includes various musical notations such as dynamics (*ff*, *f*), articulation (*v*), and complex rhythmic patterns including triplets and sixteenth-note runs. The woodwinds and strings play a prominent role in the texture.

That was a display of symphonic splendor. It was played by these magnificent musicians. That music was majestic and powerful. Let's discover the Power of Expression. We'll hear the music once again but played but in a different way.

7

Senza espressione

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. *mp*

Hn. 1 *mp*

Hn. 2 *mp*

B♭ Tpt. *mp*

Tbn. *mp*

Tuba *mp*

Timp. *mp*

Mal. *mp*

Xylophone

Perc. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description of the musical score: This page contains the musical notation for measures 7-9 of a symphony. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo/mood is marked 'Senza espressione'. The dynamic level is consistently mezzo-piano (mp). The woodwind section (Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bassoon) features melodic lines with triplets and slurs. The brass section (Horns 1 & 2, Trumpets, Trombones, Tuba) provides harmonic support with sustained notes and chords. The percussion section includes Timpani and Xylophone. The string section (Violins I & II, Viola, Violoncello, Contrabass) plays a rhythmic accompaniment with triplets and sustained notes. The score is marked with measure numbers 7, 8, and 9 at the beginning of each measure.

This page of a musical score, numbered 5, contains measures 10 through 12. The score is arranged in a standard orchestral format with the following instruments and parts:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line in measure 10, followed by a triplet in measure 11, and a sixteenth-note run in measure 12.
- Oboe (Ob.):** Plays a similar melodic line to the flutes, with triplets in measure 11.
- Clarinet 1 (B♭ Cl. 1) and Clarinet 2 (B♭ Cl. 2):** Both parts play a melodic line, with triplets in measure 11.
- Bassoon (Bsn.):** Plays a melodic line with triplets in measure 11.
- Horn 1 (Hn. 1):** Plays a melodic line with triplets in measure 11.
- Horn 2 (Hn. 2):** Plays a sustained chord in measure 10 and 11, then a melodic line in measure 12.
- Trumpet (B♭ Tpt.):** Plays a melodic line with triplets in measure 11.
- Trombone (Tbn.):** Plays a melodic line with triplets in measure 11.
- Tuba:** Plays a melodic line with triplets in measure 11.
- Timpani (Timp.):** Plays a rhythmic pattern in measure 10 and 11, then a melodic line in measure 12.
- Maracas (Mal.):** Plays a rhythmic pattern in measure 10 and 11, then a melodic line in measure 12.
- Percussion (Perc.):** Indicated by a double bar line in measure 10 and 11, then a melodic line in measure 12.
- Violin I (Vln. I) and Violin II (Vln. II):** Both parts play a melodic line with triplets in measure 11.
- Viola (Vla.):** Plays a melodic line with triplets in measure 11.
- Violoncello (Vc.) and Contrabass (Cb.):** Both parts play a melodic line with triplets in measure 11.

The score is written in a key signature of two flats (B♭ major or F minor) and a common time signature (C). Measure numbers 10, 11, and 12 are clearly marked at the beginning of their respective staves.

The second version was not exciting at all. The music was dull, boring...dead. So, what's the difference? The first time the musicians played with expression. That gave the music interest and power. How did each musician know how and when to make the music more expressive? Let's explore that question. Listen to this short example of music.

13

Fl. 1

Fl. 2

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn.

Tuba

Timp.

Mal.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

That music can be changed in many ways. If the composer wants the notes to be separated, dots are placed above or below the notes. That tells the musicians to shorten each note creating a series of separated notes. That's called STACCATO.

If the music is to be played smooth and connected, a curved line is placed over the music. Then the music would sound like this.

15

Fl. 1

Fl. 2

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn.

Tuba

Timp.

Mal.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

The composer can mix connected and separated notes for added effect.

Dots and curved lines are called articulations. Articulation tells the musicians how to begin each note.

20

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

20

Hn. 1

Hn. 2

B♭ Tpt.

Tbn.

Tuba

20

Timp.

Mal.

20

Perc.

20

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

Music gets more dramatic and interesting when we add dynamics. Dynamics are the ever-changing louds and softs in the music. Forte means loud.

Piano means soft.

Fortissimo means very loud.

Pianissimo mean very soft.

These are words that come from Italy, the home of music.

24

Fl. 1
Fl. 2
Ob.
B \flat Cl. 1
B \flat Cl. 2
Bsn.
Hn. 1
Hn. 2
B \flat Tpt.
Tbn.
Tuba
Timp.
Mal.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *ff* *p* *pp*

Now let's hear the melody played with articulation and dynamics marked in the music. You will hear that makes the music expressive.

28

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

B♭ Tpt.

Tbn.

Tuba

Timp.

Mal.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *ff* *p* *f*

The musical score is for measures 28, 29, and 30. The key signature has two flats (Bb and Eb). The score includes parts for Flutes 1 and 2, Oboe, Clarinets 1 and 2 (Bb), Bassoon, Horns 1 and 2, Trumpets (Bb), Trombones, Tuba, Timpani, Mallets, Percussion, Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings have melodic lines with dynamic markings: *p* (piano), *ff* (fortissimo), and *f* (forte). The woodwinds and strings also feature articulation marks such as accents and slurs. The percussion parts are mostly rests.

One more thing, then we will move onto a story. Take this sentence. I read that book. You could say this in several different ways. If you emphasize a certain word, the sentence has more meaning.

I read that book. That tells who read the book. If you emphasize the word **READ**, that says you have finished the book. Or, if you want to emphasize that you've read a **BOOK**, rather than a magazine or seen a movie about the story. A composer may choose to emphasize a certain note by placing an accent mark on that note. Here are three examples.

Now that you've learned a little about dynamics and articulation, it's time for the story of Cinderella told with music to more fully release the Power of Expression.

31

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

B♭ Tpt.

Tbn.

Tuba

Timp.

Mal.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I read that book. I **READ** that book. I read that **BOOK**.

The musical score is arranged in a standard orchestral layout. It includes staves for Flutes 1 and 2, Oboe, Clarinets in B-flat 1 and 2, Bassoon, Horns 1 and 2, Trumpets in B-flat, Trombone, Tuba, Timpani, Mallets, Percussion, Violins I and II, Viola, Violoncello, and Contrabass. The vocal line is placed above the strings. The score is in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The measure number 31 is indicated at the beginning of each system. The vocal line features three examples of emphasis: 'I' (first measure), 'READ' (second measure), and 'BOOK' (third measure), each with an accent mark (>) above the corresponding note.

This page of a musical score, numbered 12, contains measures 34 through 36. The score is arranged in a system with multiple staves for different instruments. The woodwind section includes Flute 1 and 2, Oboe, Bass Clarinet 1 and 2, Bassoon, Horn 1 and 2, Trumpet in B-flat, Trombone, and Tuba. The percussion section includes Timpani, Mallets, and Percussion. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The brass instruments provide harmonic support with chords and rhythmic figures. The score includes dynamic markings such as *ff* and *f*, and articulation marks like accents and slurs. The key signature is one flat, and the time signature is 4/4.