

# Power of Expression

Maestoso  $\text{♩} = 80$

Flute 1 *ff*

Flute 2 *ff*

Oboe *ff*

Clarinet in B $\flat$  1 *ff*

Clarinet in B $\flat$  2 *ff*

Bassoon *ff*

Horn in F 1 *f*

Horn in F 2 *f*

Trumpet in B $\flat$  *ff*

Trombone *f*

Tuba *f*

Timpani

Mallets (Xylophone) *ff*

Percussion

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

Contrabass *ff*

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

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

The score includes various musical notations such as dynamics (*ff*, *f*), articulation (*v*), and complex rhythmic patterns (triplets, sextuplets). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.

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. *Xylophone* *mp*

Perc. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

This page of a musical score, numbered 5, contains measures 10 through 12. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The instruments listed on the left are: Fl. 1, Fl. 2, Ob., B<sup>b</sup> Cl. 1, B<sup>b</sup> Cl. 2, Bsn., Hn. 1, Hn. 2, B<sup>b</sup> Tpt., Tbn., Tuba, Timp., Mal., Perc., Vln. I, Vln. II, Vla., Vc., and Cb. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *f*. Measure 10 begins with a forte (*f*) dynamic. Measures 11 and 12 contain complex rhythmic patterns, including triplets and sixteenth-note runs. The woodwinds and strings play active parts, while the brass instruments provide harmonic support. The percussion section includes maracas and a snare drum. The score concludes with a repeat sign and a fermata over the final notes of measure 12.

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.

Hn. 1

Hn. 2

B♭ Tpt.

Tbn.

Tuba

Timp.

Mal.

Perc.

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 for measures 28-30 features a melodic line primarily in the B♭ Clarinet 1, B♭ Trumpet, and Violin I parts. The dynamics are marked as *p* (piano), *ff* (fortissimo), *p* (piano), and *f* (forte). The score includes staves for Flutes 1 and 2, Oboe, Clarinets 1 and 2, Bassoon, Horns 1 and 2, Trombones, Tuba, Timpani, Mallets, Percussion, Violin II, Viola, Violoncello, and Contrabass. The key signature has two flats and the time signature is 4/4.

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 3/4 time with a key signature of one flat (B-flat). The first measure of each staff is marked with a rehearsal mark '31'. The vocal line features three phrases: 'I read that book.', 'I **READ** that book.', and 'I read that **BOOK**.'. In each phrase, an accent mark (>) is placed over the first note of the word 'I', 'READ', and 'BOOK' respectively. The rest of the staves contain rests, indicating that the instruments are silent during this passage.

34

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.

*ff* *f* *ff* *f* *ff*

3 3 3 3 3 3

6

3 3 3 3