

# Nouns Notes and Verbs

## The Language of Music

Note: We just heard a note. A note is a sound. Sound is air that is moving and vibrating.

We just heard a note higher than the first note. The air is vibrating faster.

The word NOTE is a Noun. A noun is a person, place or thing.

A noun or note tells us very little. It needs something to put it into action. Verbs do that!

The musical score is written for a full orchestra in 4/4 time. The instruments listed on the left are: Flute 1/2, Oboe, Clarinet in B♭ 1, Clarinet in Bb 2, Bassoon, Horn in F 1/2, Horn in F 3/4, Trumpet in B♭, Trombone 1,2,3, Timpani, Violin I, Violin II, Viola, Cello, and Contrabass. The score is divided into four measures. The first measure contains a single half note in each instrument's staff, marked with a dynamic of *mf*. The second measure contains a single half note in each instrument's staff, marked with a dynamic of *mf*. The third measure contains a single half note in each instrument's staff, marked with a dynamic of *mf*. The fourth measure contains a single half note in each instrument's staff, marked with a dynamic of *mf*. Vertical dashed lines connect the notes in the first three measures to the explanatory text above. The fourth measure contains a single half note in each instrument's staff, marked with a dynamic of *mf*.

1.) Just two or three words create a phrase or a sentence.

4.) Two or three notes grouped together form a motto.

5.) Listen to three examples of a motto. Same idea but stated in a different way.

6.) To put words on paper, we have an alphabet; 26 letters in the English language uniquely combined to describe persons, places or things and their actions.

2.) Cars move.

3.) People can walk.

The musical score is for a symphony orchestra and is divided into three measures. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (B $\flat$  Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B $\flat$  Tpt.), Trombone (Tbn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score features several annotations and dynamics:

- Flute (Fl.):** The first measure contains a melodic line starting with a dynamic marking of *f* (forte). The second and third measures contain a melodic line starting with a dynamic marking of *mf* (mezzo-forte).
- Oboe (Ob.):** The first measure contains a melodic line starting with a dynamic marking of *f*. The second and third measures are silent.
- Bassoon (B $\flat$  Cl.):** The second and third measures contain a melodic line starting with a dynamic marking of *mf*.
- Other instruments:** The Horn (Hn.), Trumpet (B $\flat$  Tpt.), Trombone (Tbn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts are silent throughout the entire score.

The score is written in a 4/4 time signature. The first measure is marked with a *f* dynamic, and the second and third measures are marked with a *mf* dynamic. The tempo is indicated as *a tempo* on the right side of the page.

*a tempo*

7 Moderato

7.) In music we have a scale; 7 different notes, or pitches that move up.

Fl. Or down. Of those 7 notes, 1, 3 and 5 are restful sounds.

Ob.

B $\flat$  Cl. 1 2 3 4 5 6 7 7 6 5 4 3 2 1

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *ff* They are like nouns.

Ob. *ff* 2 4 6 and 7 are notes of action. They're like verbs.

B $\flat$  Cl. 1 3 5 2 4 6 7

Bsn. *ff*

Hn. *ff*

B $\flat$  Tpt. *ff*

Tbn. *ff*

Timp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

With nouns and verbs, we have information. With other parts of language, like adverbs, we add life and interest. Cars move FAST. FAST tells us how the cars move. Adjectives further add interest. RACE cars move fast. "RACE" tells us what KIND of car moves fast. Now we can more fully communicate.

We do the same thing in music by combining rest and active notes to make melody in music. A melody is like a sentence; it has a beginning, middle and ending. Listen to this melody.

13

Andante moderato

(For demonstration purposes,  
play without expression.)

*mp*

The musical score is arranged in a standard orchestral format with the following instruments and staves from top to bottom:

- Fl. (Flute): Rested.
- Ob. (Oboe): Active part starting at measure 13 with a melodic line. Dynamic *mp*.
- B♭ Cl. (B-flat Clarinet): Rested.
- Bsn. (Bassoon): Rested.
- Hn. (Horn): Rested.
- B♭ Tpt. (B-flat Trumpet): Rested.
- Tbn. (Trombone): Rested.
- Timp. (Timpani): Rested.
- Vln. I (Violin I): Rested.
- Vln. II (Violin II): Rested.
- Vla. (Viola): Rested.
- Vc. (Violoncello): Rested.
- Cb. (Contrabass): Rested.

Measure numbers 13, 14, 15, and 16 are indicated at the beginning of the respective staves.

That was a nice melody but it was boring!  
We can add more life by adding adjectives and adverbs.  
To create **MUSICAL** adjectives or adverbs, we add dynamics, these are ever-changing louds and soft of music. They add **EXPRESSION!** Listen to the same melody played expressively.

The musical score for page 6 shows measures 17 through 20. The instruments and their parts are as follows:

- Fl.**: Rests in all four measures.
- Ob.**: Measures 17-18: Quarter notes G4, A4, B4, C5. Measure 19: Quarter notes D5, C5, B4, A4. Measure 20: Half note G4.
- B♭ Cl.**: Rests in all four measures.
- Bsn.**: Rests in all four measures.
- Hn.**: Rests in all four measures.
- B♭ Tpt.**: Rests in all four measures.
- Tbn.**: Rests in all four measures.
- Timp.**: Rests in all four measures.
- Vln. I**: Rests in all four measures.
- Vln. II**: Rests in all four measures.
- Vla.**: Rests in all four measures.
- Vc.**: Rests in all four measures.
- Cb.**: Rests in all four measures.

21

Fl.

(Played as marked.)

Ob.

*p* *mp* *mf*

B $\flat$  Cl.

21

Bsn.

21

Hn.

21

B $\flat$  Tpt.

Tbn.

21

Timp.

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

Let's create a sentence  
that matches the melody.  
The man, standing on the  
hill, can look beyond the  
vale and view the deep,  
blue sea and he can smile.

The musical score for page 8, measures 25-28, is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flute (Fl.):** Rests in all measures.
- Oboe (Ob.):** Features a melodic line starting at measure 25. The dynamics are *f* (forte) in measure 25, *mf* (mezzo-forte) in measure 26, and *p* (piano) in measure 27. The melody concludes in measure 28.
- B♭ Clarinet (B♭ Cl.):** Rests in all measures.
- Bassoon (Bsn.):** Rests in all measures.
- Horn (Hn.):** Rests in all measures.
- B♭ Trumpet (B♭ Tpt.):** Rests in all measures.
- Trombone (Tbn.):** Rests in all measures.
- Timpani (Timp.):** Rests in all measures.
- Violin I (Vln. I):** Rests in all measures.
- Violin II (Vln. II):** Rests in all measures.
- Viola (Vla.):** Rests in all measures.
- Violoncello (Vc.):** Rests in measures 25-27, then plays a short melodic phrase in measure 28.
- Contrabass (Cb.):** Rests in all measures.



2.) The man,

4.) standing on  
the hill,

6.) can look be-yond the vale and see,

8.) the beautiful,  
the beautiful,

29

Musical score for orchestra and voice, measures 29-32. The score is arranged in systems for various instruments and voice. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B<sup>b</sup> Tpt.), Trombones (Tbn.), Timpani (Timp.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), and Cello (Cb.). The Oboe and Cello parts have dynamics *p*, *mp*, and *mf*. The score includes lyrics for the voice part, which are: 2.) The man, 4.) standing on the hill, 6.) can look be-yond the vale and see, 8.) the beautiful, the beautiful. The measure number 29 is indicated at the beginning of the first system.

10.) wide blue sea      12.) and      he      can      smile.

There were several parts to the sentence. That included, 4 phrases. Let's listen to each phrase.

Each word phrase is matched by a musical phrase.

The musical score consists of 13 staves for different instruments. The Oboe (Ob.) and Violoncello (Vc.) parts are the only ones with musical notation. The Oboe part starts at measure 33 and features a melodic line with dynamic markings of *f*, *mf*, and *p*, and phrasing slurs. The Violoncello part mirrors this melody. All other instruments (Fl., B♭ Cl., Bsn., Hn., B♭ Tpt., Tbn., Timp., Vln. I, Vln. II, Vla., Cb.) have rests in all measures shown.

1.) Like the phrase, "the man," music makes a statement.

3.) Both the word phrase and the musical phrase build on that in the second phrase.

5.) Now the first twophrases are put into action.

7.) A new descriptive phrase is repeated for emphasis.

37

Fl.

2.) The man, 4.) standing on the hill, 6.) can look be-yond the vale and see,

Ob.

B♭ Cl.

37

Bsn.

37

Hn.

37

B♭ Tpt.

Tbn.

37

Timp.

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

9.) The words and music reach their peak "in the wide, blue sea." This is the moment of greatest excitement.

11.) All comes to rest at the end with the words, "and he can smile."

In the sentence and in the melody, we heard four phrases. We experienced a climactic moment, the moment of greatest tension. And we heard a cadence at the end, where all came to rest. The cadence is like a period in a sentence.

41

Fl.

8.) the beautiful, the beautiful, 10.) wide blue sea 12.) and he can smile.

Ob.

41

B♭ Cl.

41

Bsn.

41

Hn.

41

B♭ Tpt.

Tbn.

41

Timp.

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

That was the moment  
of highest tension.  
Like "Land of the  
free." in our National  
Anthem.

45

Fl.

Ob.

B $\flat$  Cl.

45

Bsn.

45

Hn.

45

B $\flat$  Tpt.

Tbn.

45

Timp.

45

Vln. I

Vln. II

Vla.

Vc.

Cb.

12.) and he can smile.

Detailed description: This is a page of a musical score, page 13, starting at measure 45. The score is arranged in a system with 15 staves. The instruments are: Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Horn (Hn.), B-flat Trumpet (B $\flat$  Tpt.), Trombone (Tbn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part has a melodic line starting in measure 45, with lyrics '12.) and he can smile.' written above it. The lyrics are aligned with the notes: '12.)' above a quarter note, 'and' above a quarter note, 'he' above a quarter note, 'can' above a quarter note, and 'smile.' above a half note. The other instruments have rests in all measures shown.

Any good story will include conversations between the characters. We can do that in music too. Let's hear a new melody played by the cellos.

49

Fl.

Ob.

B♭ Cl.

49

Bsn.

*p*

49

Hn.

49

B♭ Tpt.

Tbn.

49

Timp.

49

Vln. I

Vln. II

Vla.

*p*

Vc.

*p*

Cb.

Now let's hear the two melodies played together; like two characters having a conversation.

Musical score for page 15, measures 53-56. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 53-56 are shown. The Bassoon (Bsn.) and Viola (Vla.) parts contain active melodic lines, while other instruments are mostly silent.

Measure 53: Bassoon (Bsn.) and Viola (Vla.) play a melodic line starting with a quarter note G4 (Bsn.) and F4 (Vla.), followed by eighth notes. The Bassoon part has a sharp sign above the first note.

Measure 54: Bassoon (Bsn.) and Viola (Vla.) continue the melodic line with eighth notes and a quarter note. The Bassoon part has a sharp sign above the first note.

Measure 55: Bassoon (Bsn.) and Viola (Vla.) continue the melodic line with a quarter note and a half note. The Bassoon part has a sharp sign above the first note.

Measure 56: Bassoon (Bsn.) and Viola (Vla.) conclude the melodic line with a quarter note and a half note. The Bassoon part has a sharp sign above the first note.

57

Fl. *p* *mp* *mf*

Ob.

B♭ Cl. *p* *mp* *mf*

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

Vln. I *arco* *p* *mp* *mf*

Vln. II

Vla. *p*

Vc. *p*

Cb.



Now that you've  
learned a little  
about music.  
Let's hear the  
melody fully  
adorned.

This musical score page, numbered 17, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), and Trombone (Tbn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion part includes Timpani (Timp.). The score is divided into four measures. The Flute and Bass Clarinet parts are active, with dynamics marked as *f* (forte) in the first measure, *mf* (mezzo-forte) in the second, and *p* (piano) in the third. The strings also play, with the Violoncello and Contrabass parts showing more complex rhythmic patterns. The Oboe, Bassoon, Horn, B♭ Trumpet, Trombone, and Timpani parts are mostly silent, indicated by rests.

This musical score page contains measures 65 through 69 for an orchestra. The instruments and their parts are as follows:

- Fl.** (Flute): Starts at measure 65 with a *mf* dynamic. The line includes a rest in measure 66.
- Ob.** (Oboe): Starts at measure 65 with a *mf* dynamic.
- B♭ Cl.** (B-flat Clarinet): Starts at measure 65 with a *mf* dynamic.
- Bsn.** (Bassoon): Starts at measure 65 with a *mp* dynamic. The lower staff shows a *p* dynamic.
- Hn.** (Horn): Starts at measure 65 with a *p* dynamic.
- B♭ Tpt.** (B-flat Trumpet): Starts at measure 65 with a *mp* dynamic.
- Tbn.** (Tuba): Starts at measure 65 with a *mp* dynamic, transitioning to *mf* in measure 69.
- Timp.** (Timpani): Remains silent throughout the measures.
- Vln. I** (Violin I): Starts at measure 65 with a *mf* dynamic.
- Vln. II** (Violin II): Starts at measure 65 with a *mp* dynamic.
- Vla.** (Viola): Starts at measure 65 with a *mp* dynamic.
- Vc.** (Violoncello): Starts at measure 65 with a *mf* dynamic.
- Cb.** (Cello): Starts at measure 65 with a *mf* dynamic.

The score features various musical notations including slurs, accents, and dynamic markings. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The dynamic range spans from *p* to *mf*.

Now that we know a little about the language of music, let's hear a great story and let music help us FEEL the emotions of the story.

Musical score for orchestra, measures 70-72. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), Trombone (Tbn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 70: Flute, Oboe, Clarinet, Bassoon, Horn, and Violin I play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The rest of the orchestra provides harmonic support with sustained notes.

Measure 71: The melodic line continues with quarter notes D5, E5, and F5. Dynamics include *ff* (fortissimo) for the Flute, Oboe, Clarinet, Bassoon, and Violin I, and *f* (forte) for the Horn, Trumpet, Trombone, and Timpani.

Measure 72: The melodic line concludes with a half note G5. Dynamics include *mf* (mezzo-forte) for the Flute, Oboe, Clarinet, Bassoon, and Violin I, and *p* (piano) for the Horn, Trumpet, Trombone, and Timpani. The Violin II and Viola parts feature triplet patterns in the first half of the measure.

Dynamic markings: *ff*, *f*, *mf*, *p*, *pp*. Performance instruction: *rit.* (ritardando).