

THE CONDUCTOR'S SPELLBOOK

FOR NARRATOR AND CHAMBER ORCHESTRA

PAUL DOOLEY
(2016)

SNARE DRUM *lunga*

fp

Good morning and welcome to this [NAME OF ORCHESTRA] performance of *The Conductor's Spellbook!*

Does anybody know what this big room is called? That's right — it's the [NAME OF CONCERT HALL]!

Has anyone been here before?
A few?, great!

Does anybody know what's special about this hall?
That's right!

But it's also full of *magical...!*

3 ♩ = 60

FLUTE *f*

OBOE, BASSOON *p espr.*

HORNS, STRINGS *fp*

...mystical...!

...mythical!

6

BRASS *p espr.*

f

FLUTE *mf*

BRASS, STRINGS *fp*

absolutely spellbinding, unbelievably fantastical musical powers!

90

10 In a Baroque Style

STRINGS *f*

TIMPANI

STRINGS

13

STRINGS

TIMPANI

TIMPANI

18 ♩ = ♩ (♩ = 60)

17

STRINGS

TIMPANI

26

STRING QUARTET

STRINGS, Tutti

p

I want to tell you a story. Last year, a group of children, children just like you,

34

VAMP

SUSPENDED CYMBAL

p

visited this very concert hall.
Conductor [CONDUCTOR'S NAME]
and the fine musicians of the
[NAME OF ORCHESTRA] brought
to life these extraordinary instruments
with sounds of sweet
sonority!

pp

p *f*

But after the concert, when
the teachers rounded
everyone up to go home,
young Tony Stradivarius
wasn't there.

Tony
snuck
away.

39 (♩ = ♩)

ANVIL

LARGE BASS DRUM

STRING QUARTET

f

p *f*

f

3

Tony patiently waited until all the orchestra members had

43

STRINGS

ANVIL

LARGE BASS DRUM

ANVIL

p

p *f*

p

3

3

3

3

left the concert hall too

Tony was finally alone...
or so he thought...

♩ = 60

47

STRINGS, pizz.

50

♩ = 60

STRING QUARTET

TIMPANI

fp *pp* *mf* *f* *p* *più f*

But just then Tony saw
beautiful string instruments
resting behind the stage slowly
begin to come to life!

51

Next, Tony saw springing to life instruments that blow AIR into!

58

WOODWINDS

BASS

f *p*

66

Then big, beautiful, curvy French horns joined in the fun!

74

STRINGS, Tutti

p

HORNS

f espr., majestic

p

and shimmering
percussion too!

80

f

p

Pretty soon, EVERY instrument was alive and playing!

86 Maestoso, l'istesso tempo

WOODWINDS, STRINGS

più ff

LOW WINDS, STRINGS

più ff

92

ff

p

97 Finding the book

♩ = 60

5

HIGH STRINGS
*ben **fff***

FIRST VIOLINS

BONGOS
p f p

But Tony wondered what exactly these instruments were and just how they worked.

So Tony crept over to the conductor's podium

and found a huge, weighty book, resting high upon it.

101

f sub.

p

(pointing at the book)

On the cover of the book, the title read in big, bold letters:
"THE CONDUCTOR'S SPELLBOOK"

Grasping the book, Tony felt it begin to rumble!

105

BASSOON
mp espr.

tr

mp

108

STRINGS, tremolo
f p

gliss.

WINDS
pp

Tony carefully opened the book's magical pages...

111 ♩ = 84

VIOLAS

VIOLINS enter (8va)

f sempre

II ...and as Tony began flipping through the chapters, suddenly the string instruments on stage sprang to life once more!

114

HORNS, stopped

p

f

II The book showed Tony how to conduct!

117

p

f

II It went like this: DOWN! LEFT! RIGHT! UP! DOWN! LEFT! RIGHT! UP!

(demonstrate conducting pattern in sync with conductor. Facing the audience, conduct with left hand: down, right left, up, so the mirror image looks correct to the audience)

122

p

f

p

mf

II DOWN! LEFT! RIGHT! UP! Let's all conduct like Tony! Just use your right hand and follow along!

(continue demonstrating conducting pattern)

123

WOODWINDS, STRINGS

SNARE DRUM

WOODWINDS, STRINGS

DOWN! LEFT! RIGHT! UP! DOWN! LEFT! RIGHT! UP! DOWN! LEFT! RIGHT! UP!

126

SNARE DRUM

WOODWINDS, STRINGS

SNARE DRUM

WOODWINDS, STRINGS

SNARE DRUM

TIMPANI

f
(stop conducting)

Well done! Then the book said:
"The conductor shows the music's tempo and
must give clear instructions to the orchestra so
they can make thrilling music together as one."

DOWN! LEFT! RIGHT! UP! DOWN! LEFT! RIGHT! UP!

129

VIOLINS, WOODWINDS

BASSOON, LOW STRINGS

accel.

With his conducting pattern,

Tony tried "cueing" instruments
to make music:

"VIOLAS, CLARINET, BASSOON: let's play!"

132 ♩ = 96

f CLARINET, BASSOON, VIOLA

più f

CELLOS, BASSES, you too!

137

VIOLINS

II and VIOLINS!

140

HARP

STRINGS

II Tony hollered out, "Wow! Listen to all of this marvelous music we are making together! How about you

144

II brass instruments, will you play?! TUBA!

(pointing at the Tuba)

TUBA

149

151

VIOLINS

STRINGS

CLARINET, BASSOON, VIOLA

TROMBONE

II Alright! Come on TROMBONE: show us what you've got!

154

STRINGS

fp *f* *f* *fp* *f*

+TUBA

f *fp* *f*

Well what are you all waiting for?!

160

HORNS, TROMBONE (+ TRUMPET *8va*)

f *fp* *f* *fp* *f*

164

BRASS, STRINGS

f *fp* *f* *fp* *f*

HORNS and TRUMPET!

167 The Woodwinds; ♩ = 84

165

WOODWINDS

p *f*

Tony thought:
Now what about those instruments
with all those clickety clackety keys!?
Let's see what you can do!"

168

VIOLIN II, VIOLA

p *f*

WOODWINDS

f *p*

171 *p* *f* *fp* *f* *3* *3* *3* *3* *3* *fp* *f*

175 SNARE DRUM

STRINGS

II Wow— I guess the conductor really DOES have control over the orchestra!

$\text{♩} = 96$ **181** VIOLIN

HARP *mp*

(*p*) BASSOONS, LOW STRINGS *p* *mf* *p*

(loudly whispered)

II Tony made his conducting pattern very small, and thought, maybe this will help them to play *very softly*....

184 BRASS *f* *brash!* *fp* *f* *f* *fp* *f*

BRASS, STRINGS

f (startled)

II "Whoa, BRASS: who said you all could play so loud?!" Tony shouted.

188

$\text{♩} = 60$

STRINGS, pizz.

TIMPANI

p *f* *fp* *f*

"Brass, you're not listening to me!"
Tony tried conducting very slowly
to see if he could get the orchestra
back under control.

192

f *p* *f*

"I am the conductor!" Tony shouted.

"I control the orchestra!"

195 Angry Tony; $\text{♩} = 96$

BRASS

p *f* *fp*

TIMPANI

198

WOODWINDS

CLAVE

TIMPANI

ff *f* *pp* *f*

"Windy instruments!
You're not following me
either!"
"Why, I oughta!"

202

203

HORNS, TRUMPET, VIOLAS

WOODWINDS, BRASS, GLOCKENSPIEL

HARP

gliss.

TIMPANI

gliss.

STRINGS

p

ff

206

HORNS

p

WOODWINDS, BRASS, GLOCKENSPIEL

ff

TIMPANI

p

STRINGS

p

|| "Don't you know I AM the conductor?!"

"I AM THE BOSS OF YOU ALL!"

210

HORNS

p

WOODWINDS, BRASS, GLOCKENSPIEL

ff

STRINGS

ff

TIMPANI

p

HARP

f

gliss.

TIMPANI

p

|| Tony shouted.

215

STRINGS

p

STRINGS

p

WIND CHIMES

pp

|| And with that, Tony had lost complete control of the orchestra, and the instruments fell silent

(pointing at the book)

So Tony reopened The Conductor's Spellbook, and thought he had better start back at the beginning this time

(mysteriously)

Page 1, Tony read: "BEWARE the power of the orchestra"

Each magical instrument works and sounds in a special way, so the conductor must be careful with what he or she shows and asks of them

219 $\text{♩} = 80$

BRASS *p* *f* STRINGS *p* CELLOS *mf espr.* *pp*

(sinister) (inquisitive)

"OR ELSE..." "Do you know what music really is?"

Listen and you'll soon find out...

short

223 Violin Cadenza VIOLIN SOLO *mp espr.* HARP, STRINGS *pp*

What is Music?

226 Violin Cadenza VIOLIN SOLO *mp espr.* rit.

"Did you know that in ancient times Music was considered both an Art and a Science?"

227 HARP, STRINGS *pp* VIOLIN I *p* LOW STRINGS

228 $\text{♩} = 92$

The Spellbook continued:
"Music can be defined as ORGANIZED SOUND."

230 SOLO VIOLIN *mf espr.* CLARINET, BASSOON, STRINGS, pizz. *pp*

232

234

fp

SOLO VIOLIN

mf espr.

CLARINET, BASSOON, STRINGS, *pizz.*

II

"Huh.." Tony thought,
 "Yes, ORGANIZED SOUND
 definitely seems like a combination of
 Art and Science. But wait a second:
 Just what exactly IS sound?"

238

3

II

The Spellbook said:
 "If you're not sure, sound is
 something that we can
 HEAR or FEEL through
 VIBRATION."

242

VIOLIN I

p

p

mp

p

245

246

VIOLINS

mf

p

CLARINET, BASSOON, STRINGS, *pizz.*

pp

II

"Sounds are
 anything from your
 friends talking
 to your cat meowing,

FLUTE, HARP

249

mf

rit.

to the wind outside howling...

Let's see how each of these instruments vibrates to produce

254

WIND CHIMES, HARP, STRINGS

VIOLINS

mf espr.

WIND CHIMES, HARP, STRINGS

VIOLAS

mf espr.

its own special sound.

Let's take the strings, for example. We have the VIOLINS

and the VIOLAS!

260

WIND CHIMES, HARP, STRINGS

LOW STRINGS

mf espr.

the CELLOS and BASSES

WIND CHIMES, HARP, STRINGS

All these instruments have STRINGS; they pull the BOW back and forth to make the strings VIBRATE.

265

STRINGS

f *p* *f* *p* *f* *p* *f* *p*

rit.

269 Harp Cadenza

HARP, ♩ = 80 accel.

268

fpp *p* *p*

"But wait!" Tony thought.
"What's that string instrument
back there?"

♩ = 120 rit. ♩ = 80 accel. cresc.

♩ = 160 rit. ♩ = 80

ff *dim.*

270

(♩ = 96)

STRINGS, pizz.

rit.

arco

(HARP)

p *f* *mp*

Does anyone know what
that instrument is called?
That's right - it's the HARP!
Now, instead of using a bow, the
harp strings are plucked like a
rubber band. This makes them
vibrate.

They move their fingers
up and down the length
of the string to change
its pitch

But sometimes the VIOLINS,
VIOLAS, CELLOS and BASSES
also like to pluck their strings to
make them vibrate.

274 a tempo

STRINGS *gliss.* *p* *f* *p* *f*

LOW STRINGS (sul C) *gliss.* *p* *f* *p* *f*

HIGH STRINGS *gliss.* *p* *f* *p* *f*

The longer strings
vibrate slower,
and sound LOWER

The shorter strings
vibrate faster,
and sound HIGHER

And when they all play
the same notes, it sounds
like this

♩ = 40

accel.

282 ♩ = 120

17

280 STRINGS

SOLO VIOLIN

VIOLINS *f espr* *p*

Violin Cadenza

♩ = 52

accel.

♩ = 80

283

LOW STRINGS *ff* *f > p* *pp*

Tony tried conducting the solo violin

284 ♩ = 144

CLAVES *f* *p*

LOW STRINGS *fp*

SOLO VIOLIN *f*

HIGH STRINGS, pizz. *p*

HARP

Tony wanted it to play really fast!

290

HIGH STRINGS, pizz. *f*

HARP

HIGH STRINGS, pizz. *f*

But Tony wanted it to play even faster!

295 ♩ = 160

rit.

(SOLO VIOLIN)

CLAVES *f*

HARP *mf*

VIOLIN II

Tony was
getting the

Tony Stradivarius
was confident that
solo violin could put
on quite a show!

f

Tony couldn't help himself and skipped forward to the section on conducting fast music!

CLARINET, BASSOON, VIOLINS

LOW STRINGS

It showed Tony to move like this..

329

SOLO VIOLIN

(LOW STRINGS)

(demonstrate conducting pattern in sync with conductor, conduct with left hand)

DOWN! DOWN! DOWN! DOWN! DOWN! DOWN!

335

Let's all conduct like Tony!

DOWN! DOWN! DOWN! DOWN! DOWN!

TIMPANI

343

BRASS

347

BASSOON, BASS, pizz.

DOWN!

(continue demonstrating conducting pattern)

361

HARP
mf
+TIMPANI
p

BRASS
fp

BASSOON, BASS, pizz.
f

|| hand tied behind my back!

(continue demonstrating conducting pattern)

369

OBOE

FLUTE

CLAVES

(continue demonstrating conducting pattern)

(stop conducting) *(frustrated)*
 "Wait...!" Tony gasped.

375

p sub.

accel.

f

What's going on? Those trouble-making woodwind instruments have a mind of their own!!!!

380

BRASS

386 $\text{♩} = 100$ lunga

$\text{♩} = 100$

HARP

WOODWINDS

VIOLIN II, BASS, pizz.

ff

p

pp

mp

"Oh no," Tony thought. "I don't know what to do to!"
 I guess it's back to The Conductor's Spellbook.
 There, in Chapter 1, Tony read:
 "BEWARE the power of the instruments
 with clickety clackety keys, they are called the woodwinds."
 "Each woodwind has its own special power."
 "The following SPELLS must be used
 with EXTREME CAUTION!"

Repeat after me:

WOODYLY... (wait for children to repeat)

WHISTLY... (wait for children to repeat)

WOODYLY... (wait for children to repeat)

WOULD!...

389 STRINGS, pizz.

HARP

(spoken in eighth notes)

(indicate children should repeat the spell in this measure)

WOO-DLY WIN-DY IF YOU COULD!

rit. $\text{♩} = 50$ 394 $\text{♩} = 100$

WOODWINDS

VIOLIN II, BASS, pizz.

STRINGS, pizz.

pp *mp* *pp*

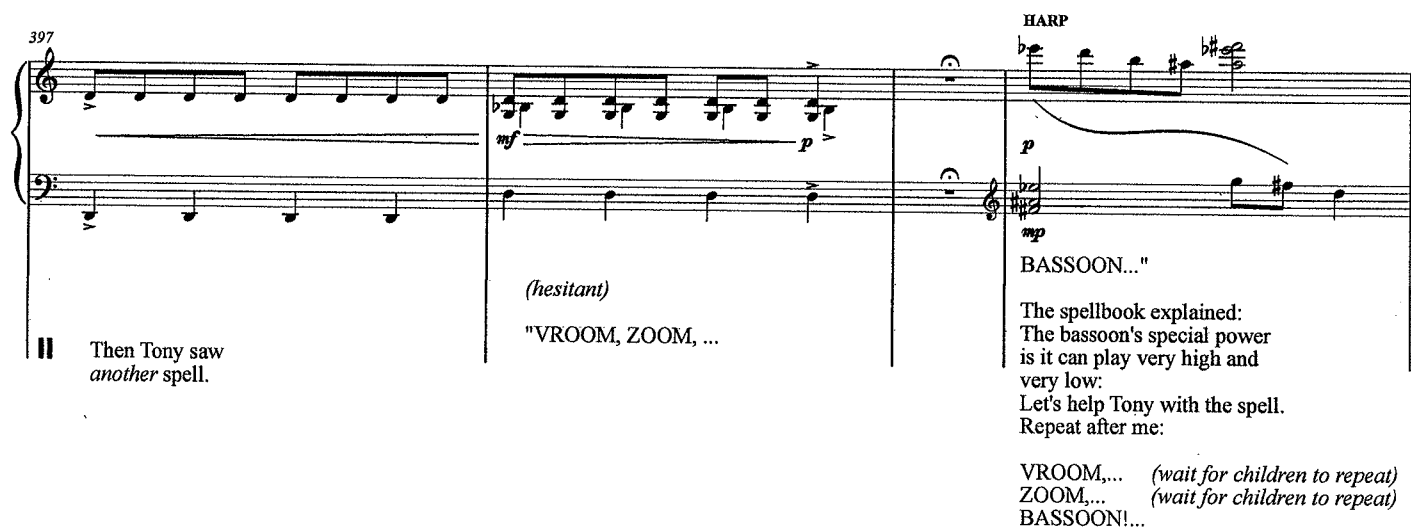
f *mp* *p* *pp*

If you could *what?*

Repeat after me:
 Fly UP!

Fly DOWN!

397



II Then Tony saw another spell.

(hesitant)
"VROOM, ZOOM, ..."

HARP

BASSOON..."

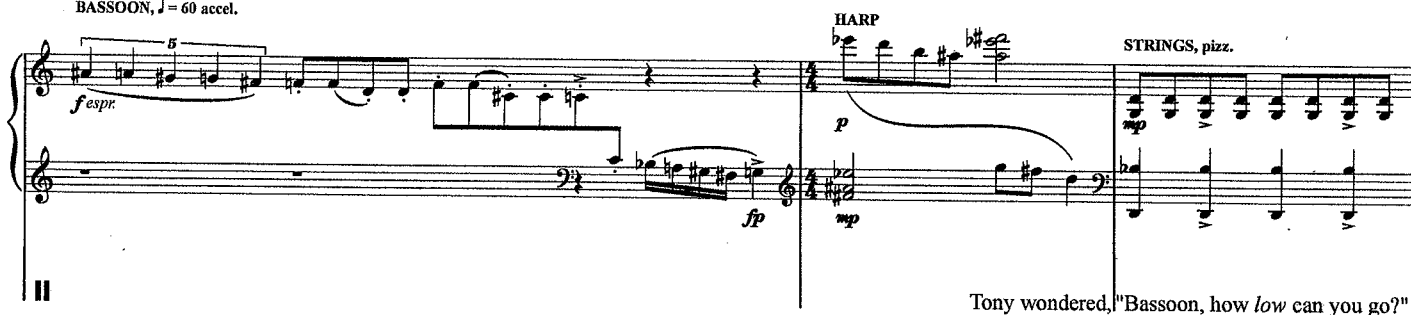
The spellbook explained:
The bassoon's special power
is it can play very high and
very low:
Let's help Tony with the spell.
Repeat after me:

VROOM,... (wait for children to repeat)
ZOOM,... (wait for children to repeat)
BASSOON!...

401 Bassoon Cadenza

BASSOON, $\text{♩} = 60$ accel.

a tempo; $\text{♩} = 100$



II

Tony wondered, "Bassoon, how low can you go?"

Bassoon Cadenza

a tempo, $\text{♩} = 100$
WOODWINDS

404



BASSOON, $\text{♩} = 60$, accel.

STRINGS, pizz.

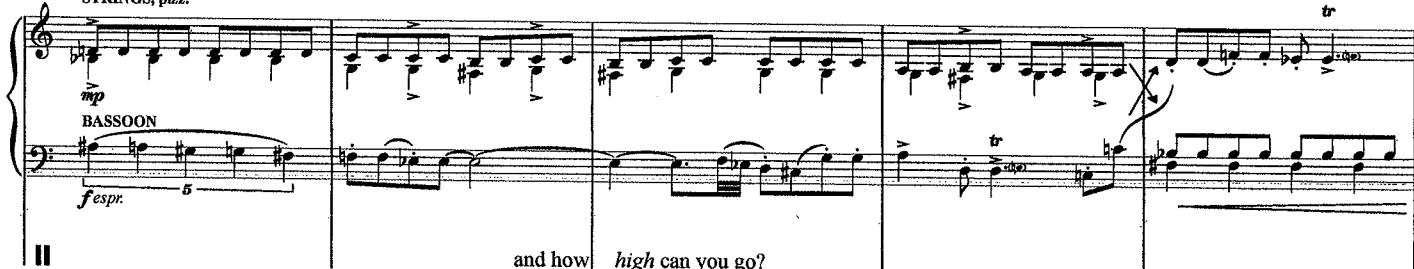
WOODWINDS

CELLO

and how high can you go?

407

STRINGS, pizz.



II

and how high can you go?

412 rit. $\text{♩} = 60$ short

OBOE

STRINGS

mf *p* *p < f > p* *mp* *p*

Even higher?!

Tony read onward to the next woodwind spell.

417

OBOE

418 The Oboe; $\text{♩} = 84$; in Two

OBOE

CLARINET, BASSOON, HARP

pp *p espr.* *mf*

Let's try this one like Tony:

ROCOCO,... (wait for children to repeat) GO!...

OBOE,... (wait for children to repeat)

421

(- HARP)

p *mf espr.*

429

VIOLINS

p *p espr.*

432

OBOE

CLARINET, BASSOON, LOW STRINGS

f

The Oboe's special power is its ability to play long, sweet melodies without taking many breaths...

(pause 3 seconds, and look back at oboe)

Some say it can play forever! Let's try this one again:

ROCOCO,... (wait for children to repeat)

OBOE,... (louder, wait for children to repeat)

GO!... (loudest)

434

ff

441

446

p

FLUTE

mf 3 3 3

447

CLARINET, BASSOON, LOW STRINGS

FLUTE

mf 3 3 3

p

452

VAMP

p

pp

p 2 2

2

II

Tony noticed another woodwind instrument *insistent* on being heard.
So Tony tried the next spell in The Conductor's Spellbook:
Repeat after me!:

PRESTISSIMO... (wait for children to repeat)
FLUTISSIMO...!

457 Flute Cadenza

FLUTE; $\text{♩} = 84$

f BASS, pizz.

p

rit. $\text{♩} = 52$

458 *tr* as fast as possible

p *f*

The flute's
special power
is its speed.

The Flute can play
faster than all the
other woodwind
instruments.

459 $\text{♩} = 84$; Flute Cadenza

FLUTE

ff WHIP (lunga)

f

STRINGS, pizz.

(quickly spoken)
Tony tried the Flute spell again;
PRESTISSIMO FLUTISSIMO...!

(pause 2")

Hmm...that didn't seem to work.
Let's try this all together:

PRESTISSIMO... (wait for children)
FLUTISSIMO...! (louder)

461

STRINGS, pizz.

ff

HARP *p*

464 poco più mosso

FLUTE

f

CLARINET, BASSOON

mp

468

accel.

MEDIUM WOOD BLOCK

FLUTE

♩. = 96

473

STRINGS, pizz.

FLUTE

476

VIOLINS

CLARINET, BASSOON, VIOLAS

CELLOS, BASSES

(louder)

VIOLINISSIMO...!

Wow! That was really fast!
But Tony remembered that the
violins can play very fast as well.
So Tony used the flute spell for the
violins!

Let's try this one:

PRESTISSIMO... (wait for children to repeat)

477

FLUTE

VIOLINS

482

FLUTE

VIOLINS

CELLOS

489

487 **VAMP**

STRINGS

HORNS

pp

(frantically)

This being Tony's first original spell, there were a few side effects. The strings were off to the races, but the woodwind instruments used their special powers to battle for the spotlight, paying no attention to their conductor, Tony!

492

FLUTE

STRINGS

496

FLUTE

STRINGS

FLUTE

STRINGS

501

$\text{♩} = \text{♩} (\text{♩} = 144); \text{ in Three}$

HARP

STRINGS

VIBRAPHONE, HARP

508 STRINGS *p* FLUTE *ff* 510 *mf*

511 OBOE *f espr.* (OBOE) *ff* *f* *ff*

Oboe Cadenza *rit., freely* 516 $\text{♩} = 160; \text{ in Three}$ FLUTE *f espr.* CLARINET, BASSOON *p*

520 HIGH STRINGS *p* *mp* *p* $\text{♩} = 54$ (*-VIOLIN I*) *rit.* CELLO *mf espr.*

The book continued, "Before getting carried away with spells, the conductor must understand how the woodwinds work, how they vibrate and create sounds in order to make special music."

525 Clarinet Cadenza $\text{♩} = 52$ CLARINET, *mp espr.* WOODWINDS *p*

(inquisitively)

Tony flipped the page, and read: "Let's remind ourselves: What is Music? Do you remember?"

What is Music?

Music is an Art and a Science, and can be thought of as organized sound.

But what is Sound?

Sound is anything we can hear or feel through what??...

Yes, VIBRATION!

♩ = 80

528 HARP STRINGS

f *pp* *p*

For instance, when a clarinet player blows into the instrument,

the air bounces around inside and vibrates, producing its smooth, silky tone.

Let's try the Clarinet spell!: Repeat after me:

CHALUMEAU... (wait for children to repeat)
CLARINETTO... (wait for children to repeat)
MISTICO!...

532 CLARINET

p espr.

BASS

533 The Clarinet; poco più mosso; ♩ = 88

536 tr

STRINGS, pizz. *mp*

BASS

1. 3. *pizz.* *mp* *pp*

The Clarinet's special power

is its invisibility cloak.

The clarinet can vibrate so softly

Clarinet Cadenza

CLARINET, lunga

540

f *p* *f* *p*

BASS

that it can disappear...

...and reappear!

542 ...CLARINET

549

550 accel.

VIOLINS

LOW STRINGS, pizz.

f

mp

And when the woodwinds

press different KEYS. they can

press different KEYS, they can

552 WOODWINDS

HIGH STRINGS

mp espr., sub.

accel.

This musical score is for the song "The Rose Tree" from the 1928 film *Flamingo Girl*. It is a piano accompaniment in 2/4 time, featuring a key signature of one flat (B-flat major or D minor). The score is written for two staves, with the right hand playing a melody and the left hand providing harmonic support. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes a prominent trill in the final measure. The left hand features a steady eighth-note accompaniment in the first system, which transitions into a more complex, arpeggiated pattern in the second system. The score is marked with a tempo of "Moderato" and a dynamic of "F" (forte). The piece concludes with a final chord and a fermata over the last note.

The musical score is for a piece titled "The Flute and the Clarinet" by Tony. It is in 3/4 time and consists of 562 measures. The score is divided into two main sections: measures 1-560 and measures 561-562. The first section (measures 1-560) is marked with a tempo of 84 and a key signature of one sharp (F#). It features a piano introduction with a melody in the right hand and a bass line in the left hand. The second section (measures 561-562) is marked with a tempo of 72 and a key signature of one flat (Bb). It features a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

560

♩ = 84

562 ♩ = 72

CLARINET

VIOLINS

f

p

pp

II

Tony continued reading:
Even though the flute can play
quickest, some say the clarinet
is swiftest!

565

rit.

But Tony wanted the clarinet's swiftness to be quickest!

573 a tempo

CLARINET

VIOLINS

p sub. *mp* *p* *mp* *p* *mp*

The musical score for measures 573-578 is written for Clarinet and Violins. The key signature has one flat (B-flat). The tempo is 'a tempo'. The score includes various musical notations such as triplets, slurs, and dynamic markings. The Clarinet part begins in measure 573 with a forte (f) dynamic, playing a triplet of eighth notes. The Violins enter in measure 573 with a piano (p sub.) dynamic, playing a steady eighth-note pattern. The dynamics for the Violins change to mezzo-piano (mp) in measure 574, piano (p) in measure 575, mezzo-piano (mp) in measure 576, piano (p) in measure 577, and mezzo-piano (mp) in measure 578. The Clarinet part continues with various rhythmic patterns, including triplets and slurs, throughout the measures.

Clarinet Cadenza

579 *freely*

This musical score is for a Clarinet Cadenza, measures 579-588. It is written for a single staff in treble clef with a key signature of one flat (B-flat). The tempo/mood is marked 'freely'. The music begins with a dynamic of *p* (piano). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several slurs over the melody, and a large slur spanning measures 579-588. A fermata is placed over the final note of the piece. The piece ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a steady eighth-note pattern. The score is marked with a "6" above the first measure of the melody, indicating a sixteenth-note rhythm. The title "The Rose Tree" is written in a decorative font at the top of the page.

GLOCKENSPIEL, HARP

And it worked!

Tony was feeling

more and more

POWERFUL

with his RADICAL new spells.

587 In a Baroque Style

TONY STRADIVARIUS WAS FEARLESS,
SO HE TRIED SPELLS THAT WERE THE
WEIRDEST:
LET'S TRY THIS ONE:

WOODWINDISSIMO... (wait for children to repeat)
WEIRDISSIMO!...

WOODWINDISSO... (wait for children to repeat)
SPOOKISSIMO!

accél. ♩ = 126 (♩ = ♩)

596

HIGH STRINGS

p

And with every unsound spell, the orchestra continued to swell!

600 The Orchestra Continued to Swell!;
(♩ = 84)

STRINGS *f* *p*

BASSOON, BASS *p*

Tony shouted: VROOM! ZOOM!!

606

RO - COCO!!! CLARI - NETTO!!!

611 + WOODWINDS *f*

(indicate children should repeat the spells)

616

618

p sub.

p sub.

(loud) MISTICO!!

(louder) PRES - TISSIMO!!!

(shout!) VIOLI - NISSIMO!!!!

625

+ HORNS

ff

ff

(indicate children should repeat the spells)

632

+ TRUMPETS, TROMBONES

+ TUBA, CELLO

639

Maestoso; l'istesso tempo

WINDS, BRASS

+ TIMPANI

647

+ STRINGS

rit. $\text{♩} = 42$

in Two

658 a tempo, in One (♩ = 84)

35

WOODWINDS, VIOLINS

piu ff

BRASS, LOW STRINGS

piu ff

665

672 ♩ = 72

HIGH STRINGS

fff

p sub.

LARGE BASS DRUM

p

HARP

f cresc.

HORNS, TRUMPET

gliss.

TUBA, TIMPANI, LOW STRINGS

fff

(quick and frantic)

The Conductor's Spellbook
rumbled intensely and
began to levitate!

[house lights flash / flicker]

676

gliss.

HIGH STRINGS

p

TIMPANI

p

HARP

f cresc.

HORNS, TRUMPET

gliss.

TUBA, TIMPANI, LOW STRINGS

fff

The orchestra played
so loud that the lights
began to flicker!

♩ = 52 [house lights dimmed] **685** Dark as Night; ♩ = 90

VIOLINS *gliss.* WOODWINDS, BRASS *fff*

WOODWINDS, BRASS *pp sub.* HARP *ff* LARGE BASS DRUM *p* rim taps TIMPANI *p*

681

II

Suddenly the [Name of Concert Hall] was dark as night. To Tony, everything sounded spookier in the dark.

686

CLARINET, BASSOON, HARP *p* TIMPANI CLARINET, BASSOON, HARP

(ominously)

II Are YOU afraid of the dark??

Tony reached for the Conductor's Spellbook.

691

TIMPANI CLARINET, BASSOON, HARP TIMPANI

II It had fallen off the podium and began rumbling along the stage floor, Clutching the Spellbook, Tony began

696

CLARINET, BASSOON, HARP

TIMPANI

II crawling along the dark floor.

Tony crawled past the string instruments,

past the brass instruments,

past the woodwind instruments,

rit.

703 meno mosso

701

CLARINET, BASSOON, HARP

HORNS

gliss.

p mp p f p

II to the back of the stage...

And there, in the darkness, Tony made out some interesting new instruments.

Percussion Cadenza

♩ = 60-72, freely

♩ = 90

WIND CHIMES CLAVES FINGER CYMBAL TRIANGLE CYMBAL, scrape ANVIL GLOCKENSPIEL CLARINET, BASSOON, HARP

p < f p < f p f p f mp

II Tony saw mallets, drums, cymbals, and other noisemakers.

707 HIGH STRINGS
TIMPANI

p (point to the timpani)

mf And there, HUGE towering drums, the timpani, were

mp rumbling in the dark. And the rumbles

gliss. turned to roars!

ff

ff *p* *ff*

713 *più mosso* (♩ = 96)
STRINGS, pizz.

mf Tony peered at The Conductor's Spellbook, and began to read

f about the PERCUSSION section.

Tony read, "Percussion is anything you can SHAKE, SCRAPE, or

718 VIBRAPHONE

mp

STRIKE. Tony tried STRIKING an instrument made of metal bars, known as the Vibraphone"

723

Seeing a pair of small drums, the bongos, Tony tried STRIKING them with his hands.

728

FLUTE

BONGOS

f espr.

gliss.

ff

p

He tried

STRIKING the drums harder,
with lots of energy,

732

HORNS

FLUTE

p

mf

p

f

p

...and then

softer, with less energy.

Tony found a
shaker,

STRINGS, pizz.

f espr.

737

EGG SHAKER

736

CLARINET, BASSOON, HARP

p

p

and SHOOK it
ever so gently.

740

TIMPANI

mf

p

CLARINET, BASSOON, HARP

p

Tony read again,

"You can

SHAKE, SCRAPE, or
STRIKE anything."

744 rit. 746 **meno mosso** HORNS

ANYTHING?, Tony thought. I wonder if I can use my hands??

748 accel. $\text{♩} = 90$ CLAVES

CLARINET, BASSOON, HARP TIMPANI

Let's ALL practice together like Tony. Let's try SCRAPING our hands together, softly using just a

752 (HORNS ENTER)

(demonstrate softly rubbing hands together) (create more sound)

little energy. And then louder, using lots of energy

757 lunga 758 $\text{♩} = 52$; in One GLOCKENSPIEL

STRINGS, snap pizz.

(at first, still rubbing hands together, then stop rubbing hands together)

Wow, I wonder what other sounds we can make using only our hands?

...I think I heard it, clapping!

Are there any other sounds we can make? I hear that too, snapping! Let's all snap together VERY softly... VERY softly

(snap fingers together softly)

And with all of those magical snaps, the lights came back on!

And now louder?
And louder!
And LOUDER?!

[house lights up]

763

CLARINET, BASSOON

p *f*

II Tony wanted to conduct a heroic ending to this Symphony

771 accel.

770

TIMPANI

STRINGS

GLOCKENSPIEL

p

II So Tony turned to the last chapter of The Conductor's Spellbook It was about the powerful

783 In a Baroque Style; $\text{♩} = 80$

777

BRASS

HORNS, TRUMPET

TUBA

ff

II shiny instruments

784

STRINGS

p

II

Tony read, "if you remember, sound comes from vibration. BRASS players create vibration by buzzing their lips into the mouthpieces."

791 BRASS

WOODWINDS

796 STRINGS

HARP *gliss.*

f *f* *p*

II

The FRENCH HORN, with its circular tubing, changes the vibration from buzzing lips into glorious golden sounds

798

HORNS

WOODWINDS

805

f

mf *espr.* *mf*

811

f

mf *espr.* *mf*

817

STRING QUARTET

p

And the TRUMPET presses its keys to change the vibration from buzzing lips into majestic melodies

825

FLUTE, CLARINET, VIOLINS

f

TRUMPET

f molto espr.

837

843 STRINGS

BRASS

HARP gliss.

p *f*

The Spellbook continued, BRASS instruments don't have lots of keys like the woodwind instruments, but they can still play all of the notes. The secret is something called..... the HARMONIC SERIES.

II

848 Trombone Cadenza

TROMBONE

p *f*

A TROMBONE player can change notes using nothing but their lips!

This group of notes makes up the HARMONIC SERIES!

II

a tempo

851 BRASS

STRINGS

p *f* *p*

The TROM- BONE can

II

857

use its silly slide to well..., SLIDE ..between the notes!

p

II

863

TROMBONE

f *espr.*

7 7

869

gliss.

875

p *f* *fp* *p* *p*

TUBA, lunga, freely

p *espr.*

882 Tuba Cadenza

(TUBA), ♩ = 50, rubato

mf *mf* *mf*

rit.

The TUBA with its long pipes, can vibrate the slowest so its warm and round notes are the lowest

884 In a Renaissance Style; ♩ = 160

+ TROMBONE

pp *f*

Tony was now ready to build a big ending, starting with the TROMBONE and the TUBA

892

896

HORNS

TIMPANI

TROMBONE

TUBA

fp

meno f

And then Tony added the FRENCH HORNS

900

TIMPANI

fp

And then the TRUMPET!

908

BRASS

meno f

+ TRUMPET

916

922

Maestoso; l'istesso tempo

WOODWINDS, STRINGS

TIMPANI

fp

BRASS

And finally the WHOLE orchestra!

954

V

VIOLENS

960

accel.

966 Grandioso; $\text{♩} = 108$

fff

BASSOON, TUBA, TIMPANI, BASS

ff

(If sitting, STAND UP at this moment! Using left hand, demonstrate conducting pattern: down, down, down, etc. in half notes in sync with conductor. Indicate audience should follow!)

971

rit.

BRASS

fff

(LH: Show hold) (Show final hit!)

Guided Question and Answer Session

NARRATOR:

What did you think of this performance by the [NAME OF ORCHESTRA]? Did you like it?
Now let's see if you were paying attention...

Does anyone know the name of the main character in The Conductor's Spellbook?
That's right!
Can anyone tell me what kind of adventure Tony had?

Tony learned so much from The Conductor's Spellbook.
Does anyone remember how The Conductor's Spellbook describes sound? What is sound?

Vibration, yes!

Now, here to tell about how these magical, musical instruments make their own individual sound
is our conductor [NAME OF CONDUCTOR]!

CONDUCTOR:

[IF COMPOSER IS PRESENT]
Alright! Did you like the music?!
You know how when you've got your favorite book, it's written by an author?
Well your favorite pieces of music are written by a special type of person.
Does anyone know the name of the person who writes music?

That's right! The composer writes the music and the conductor and the musicians bring it to life!
We're really fortunate, the composer, the person who wrote the music that you heard today, is with us.
So please give a big round of applause to Mr. Paul Dooley!

[OR START FROM HERE]

To play this music we have an orchestra. An orchestra is made up of families of instruments.
Let's go through the families one more more time, let's start with the brass family.

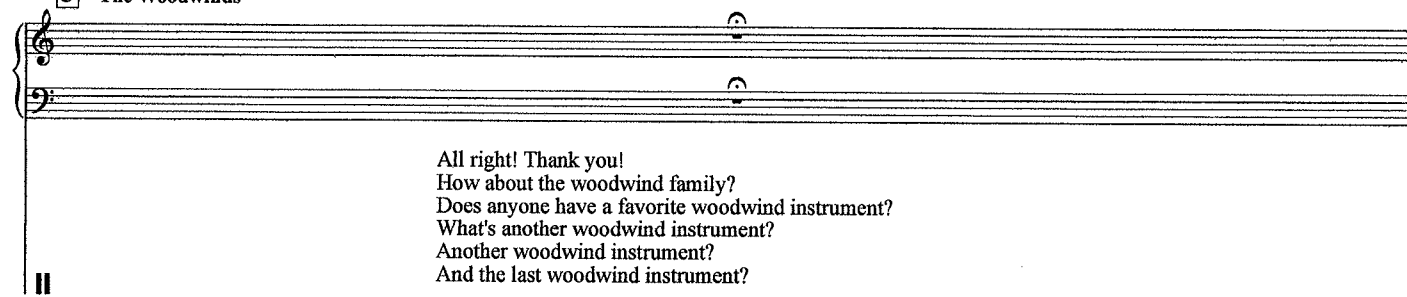
Does anyone have a favorite brass instrument?
What's another brass instrument?
What's another brass instrument?
What's another brass instrument?

Remember, brass players buzz their lips on the mouthpiece which creates vibration, and glorious sounds.
And they play a thing called the HARMONIC SERIES.
They can play a bunch of notes without using any of the valves.

Listen to how many notes the Tuba can play without using any of the valves, this is the HARMONIC SERIES.

2 The Brass; Tuba solo

5 The Woodwinds



All right! Thank you!
How about the woodwind family?
Does anyone have a favorite woodwind instrument?
What's another woodwind instrument?
Another woodwind instrument?
And the last woodwind instrument?

Now, does anyone remember some of these instrument special powers?

The Flute! Yes, it can play the fastest, like this!:

[OR]...

The Oboe! Yes, it can play long melodies without taking many breathes, like this!:

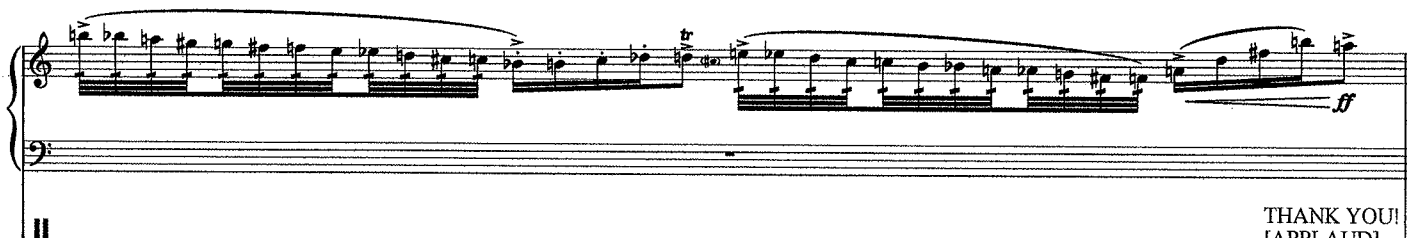
[OR]...

The Clarinet! Yes, it has an invisibility cloak, and can disappear and reappear, like this!:

[OR]...

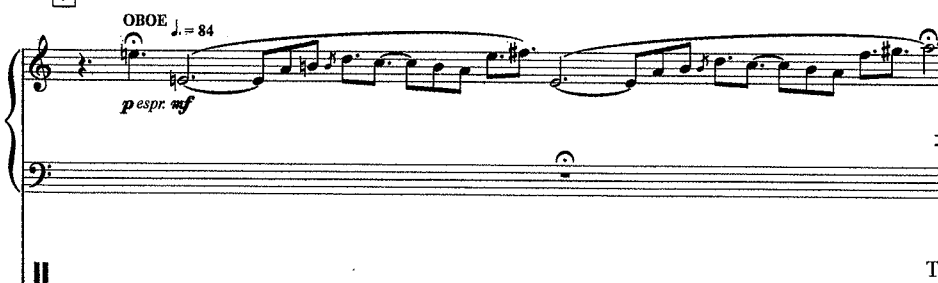
The Bassoon! Yes, it has a large range, and can play very high and very low, like this!:

6 The Flute

THANK YOU!
[APPLAUD]

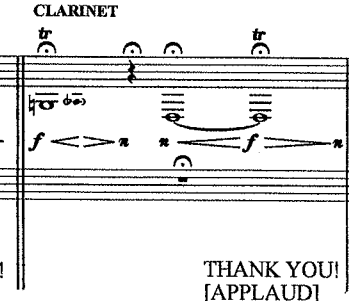
7 The Oboe



OBOE $\text{♩} = 84$
p espr. mf

THANK YOU!
[APPLAUD]

8 The Clarinet



CLARINET
f

THANK YOU!
[APPLAUD]

9 The Bassoon

10 The Percussion

BASSOON, $J = 60$, accel.
f espr.

TIMPANI, $J = 108$
f *p* *f*

THANK YOU!
[APPLAUD]

Now what about our percussion family?
Remember the Spellbook described percussion
as anything you can "shake, scrape or strike"

Let's listen to the percussion section strike some
instruments, like the Timpani, Bass Drum and Anvil.

EGG SHAKER
f

CYMBAL, bowed
 $J = 60$
p *f*

Now, can you think of something we can shake?

Percussion can shake things like a shaker,
which has a great dance rhythm!

What's an example of something we can scrape?
What did we do in The Conductor's Spellbook?

[RUBBING HANDS TOGETHER]
That's right, we can scrape our hands together.
And we all became instruments!

ISN'T THAT
COOL ?!

Now, in the orchestra, a percussionist can scrape
something like the cymbal.

Listen quietly to this amazing sound!

16 The Strings

$J = 96$
VIOLINS
f

VIOLAS
f

What about the string family?
We have the Violins, Violas, Cellos and Basses

Does anyone remember how
string instruments make sounds?

What do they pull back and forth to
make the strings vibrate?

That's right, the BOW!

Let's listen to that!

21

LOW STRINGS

Now, did you notice something?
When we went from the smaller instruments to the
bigger instruments, and the strings got longer,
did the sound go up or down?

Should we vote?

Well... let's see did I get all the instruments in the string family?

No! Who did I forget?

Yes, the Harp!
Let's listen to the harp.

24 The Harp

$\text{♩} = 160$
HARP

OK, look at all the strings on the harp.
Let's listen carefully- what happens
if we pluck the shortest ones?

Was that high or low?

And now what about the
longest ones?

That's right, those are the
low notes.

So the longer strings vibrate
slower, so the pitch is lower.

25

(HARP)

$\text{♩} = 120$

OK, look at all the strings on the harp.
Let's listen carefully- what happens
if we pluck the shortest ones?

Was that high or low?

And now what about the
longest ones?

That's right, those are the
low notes.

So the longer strings vibrate
slower, so the pitch is lower.

29

30 Fast Music; $\text{♩} = 96$

VIOLINS

CLARINET, BASSOON, VIOLAS

And when we are talking about the speed of things,
we can also talk about the tempo of the orchestra.
Do we play fast or slow.

Let's play a fast passage.
I want you to think about the mood.
What does this music sound like to you?

33

FLUTE

3

3

3

VIOLINS

37

||

Alright, what does that sound like. What's the character, what's the mood?

Now what happens if we take that same music and we play it really slowly.
Let's see how the mood changes.

38 Slow Music; $\text{♩} = 60$, in Three

VIOLINS

f

CLARINET, BASSOON, VIOLAS

mp

45

46 Soft Music (Strings); $\text{♩} = 84$

VIOLINS

p

LOW STRINGS, pizz.

p

||

Same music, but does it sound happy and exciting anymore?
No!

Let's do another example, how about one where the orchestra plays really softly.
Now listen to the mood of this music.

48

II

Alright what does that make you think of?

When we talk about music, sometimes we talk about things called DYNAMICS, which means LOUD or SOFT.

So, what if we play that music really loud, let's see what happens.

51 Loud Music; $\text{♩} = 84$

FLUTE, OBOE, VIOLINS

LOW STRINGS, pizz. *f*

55

II

The mood sounds different right?!

The character of the music changes so much by changing the dynamics and the tempo.

TIMPANI
fp

NARRATOR:

Thank you all, we hope you had a blast, and please come back and visit us anytime!

You all have been a great listening audience, thank you for paying attention, and helping us with all our questions!

You never what kind of adventure you will find at the [NAME OF CONCERT HALL] with the fine musicians of the [NAME OF ORCHESTRA]

58 In a Renaissance Style

WOODWINDS, STRINGS

ff HIGH BRASS

accel.

65

71 $\text{♩} = 108$

72

rit.
BRASS