

CARNEGIE HALL
Weill Music Institute

Link Up

A Program of Carnegie Hall's Weill Music Institute
for Students in Grades Three Through Five

The
Orchestra

Moves

Seventh Edition



Student Guide

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WEILL MUSIC INSTITUTE

Joanna Massey, *Director, Learning & Engagement Programs*

Amy Mereson, *Assistant Director, Learning & Engagement Programs*

Hillarie O'Toole, *Manager, Learning & Engagement Programs*

Matt Frey, *Associate, Learning & Engagement Programs*

Hannah Santisi, *Coordinator, Learning & Engagement Programs*

PUBLISHING AND CREATIVE SERVICES

Natalie Slack, *Senior Editor, WMI*

Raphael Davison, *Senior Graphic Designer*

CONTRIBUTORS

Thomas Cabaniss, *Composer*

Daniel Levy, *Writer*

Tanya Witek, *Writer*

Amy Kirkland, *Editor*

Sophie Hogarth, *Illustrator*

Scott Lehrer, *Audio Production*

RPP Productions, Inc., *Video Production*

Carnegie Hall's Weill Music Institute
881 Seventh Avenue, New York, NY 10019
Phone: 212-903-9670 | Fax: 212-903-0758
Email: linkup@carnegiehall.org
carnegiehall.org/LinkUp

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Weill Music Institute





This book belongs to:



ICON KEY



The Singing Icon indicates that you can sing the piece at the culminating concert.



The Recorder and String Instrument Icon indicates that you can play the piece on soprano recorders or string instruments at the culminating concert. Optional bowings (■ √) are shown on the applicable music.



The Recorder Star Icon indicates that the piece is geared toward more experienced recorder players. Advanced string players can also play these parts.



The Movement Icon indicates that there are accompanying movements that you can learn along with the music.



Come to Play



Recorder Notes Needed:

Part 1 (Advanced): D, E, F#, G, A, B, C, High D

Part 2 (Basic+): G, A, B, C, D (opt. D, E, F#)

Part 3 (Advanced): D, E, F#, G, A, B, C, High D, High E

Thomas Cabaniss

Steadily *mf*

Part 1

1 2 3 4 1 2 3 4 Winds blow _____

Part 2

1 2 3 4 1 2 3 4

Part 3

1 2 3 4 1 2 3 4

4

Trum - pets sound - ing _____

7

Strings sing _____ Drum - mers p p p p p p pound - ing



10

Drum - mers p p p p p p pound - ing

Come to play, Join

13

sound with sound Come to sing we'll shake the ground with

16

song Come to play, Join

Come to play, Join

19

sound with sound Come to sing we'll shake the ground with

sound with sound Come to sing we'll shake the ground with

22

song with song LEADER

song with song What do you do ___ with time ___

25

AUDIENCE

Make it groove make it move make it rhyme

LEADER

Make it groove make it move make it rhyme What do you do ___ with song

Make it groove make it move make it rhyme

28 AUDIENCE

Make it sing make it ring make it strong make it long

Make it sing make it ring make it strong make it long

Make it sing make it ring make it strong make it long

31 LEADER AUDIENCE

What do you do with sound Make it cry make it fly

Make it cry make it fly

Make it cry make it fly

34

make it gleam Make it your dream

make it gleam Make it your dream

make it gleam Make it your dream

Orchestra interlude

37 *mf*

8

Winds blow trum - pets sound - ing

8

8

47

Strings sing Drum - mers p p p p p p pound-ing Drum - mers p p p p p p pound-ing

50 *mf*

Winds blow trum - pets sound - ing Strings sing

mf

Come to play, Join sound with sound Come to sing we'll



53

Drum-mers p p p p p p pound-ing Drum-mers p p p p p p pound-ing Winds blow

shake the ground with song Come to play, Join

Come to play, Join

56

trum - pets sound - ing Strings sing Drum - mers p p p p p p pound-ing

sound with sound Come to sing we'll shake the ground with

sound with sound Come to sing we'll shake the ground with

59

Drum - mers p p p p p p pound - ing shake the ground with song!

song with song, with song!

song with song, with song!

The Blue Danube



Recorder Notes Needed:
D, E, F#, G, G#, A, B, High D

Johann Strauss II

Andante

21 *p*

A beau - ti - ful

24 stream so clear and blue A

27 beau - ti - ful dream of me and

30 you The stars seem to float a -

33 bove the sky With us as we

36 go they fly so high. *f* We're

39 up in the air up in the

42 air As high as we dare high

45 as we dare *ff* We'll ne - ver come

48 down we will stay

51 — Un - til night be - comes the

54 day! **15**

71 *p* A beau - ti - ful stream so

74 clear and blue A beau - ti - ful

77 dream of me and you The

80 stars seem to float a - bove the

83 sky, With us as we go they

86 fly so high *f* We're up in the

89 air up in the air as

Second time only

92 high as we dare high as we

95 dare We'll ne - ver come down _____

98 — we will stay _____ Un - til

101 night be - comes the day. Ba-dum - bum!

Detailed description: The image shows a musical score for a song in G major (one sharp). It consists of four staves of music. The first staff (measures 92-94) has lyrics 'high as we dare high as we'. The second staff (measures 95-97) has lyrics 'dare We'll ne - ver come down _____' and includes a fortissimo (ff) dynamic marking. The third staff (measures 98-100) has lyrics '— we will stay _____ Un - til'. The fourth staff (measures 101) has lyrics 'night be - comes the day. Ba-dum - bum!' and ends with a double bar line. The music features various note values, rests, and phrasing slurs.

The Blue Danube



Recorder Notes Needed:

D, E, F#, G, A, B, High D

Johann Strauss II

Andante

1 23

p

26

29

32

35

38

f

41

44

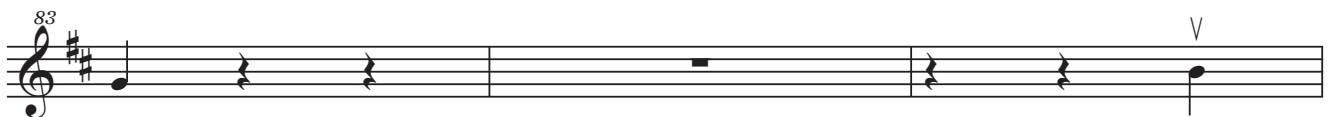
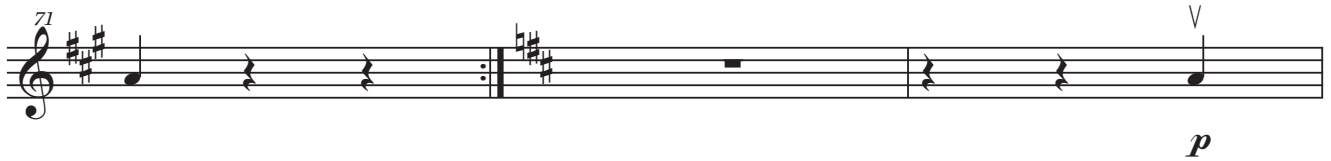
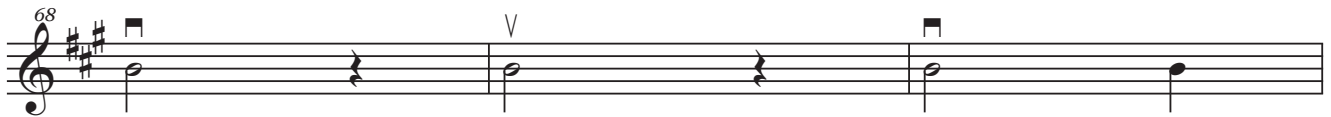
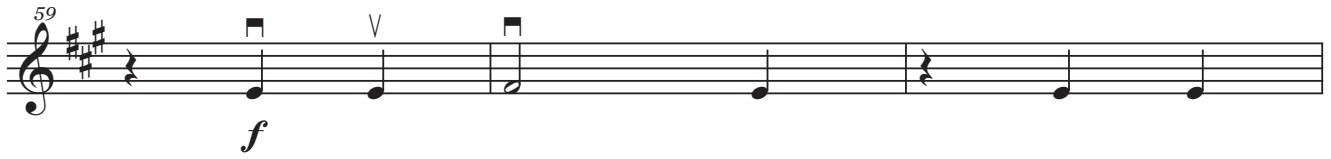
47

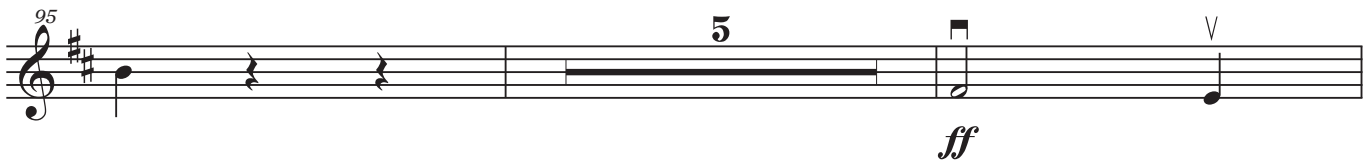
ff

54

pp

3





Nocturne



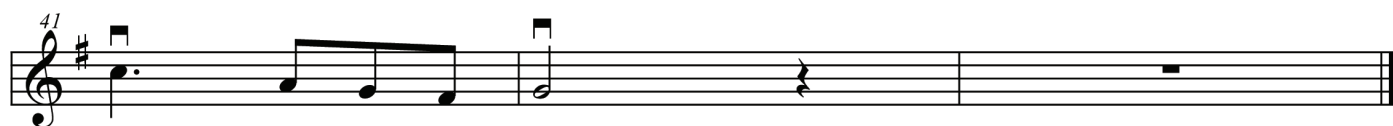
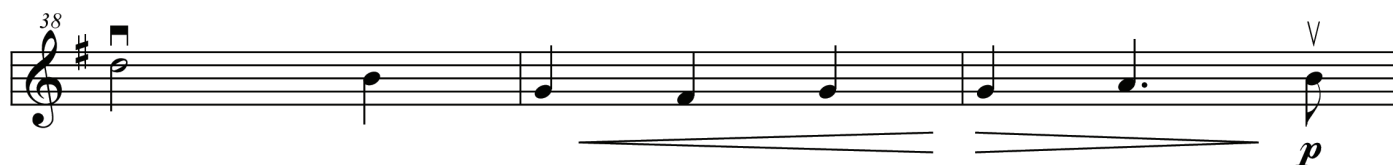
Recorder Notes Needed:
D, F#, G, A, B, C, High D

from *A Midsummer Night's Dream*

Felix Mendelssohn

Andante

Musical score for Recorder, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Andante". The score consists of eight staves of music, with measure numbers 3, 6, 9, 12, 15, 26, and 29 indicated at the beginning of their respective staves. The music includes various note values, rests, and dynamic markings such as *p* (piano). There are also performance instructions like *V* (vibrato) and *9* (a nine-measure rest). The score concludes with a double bar line at the end of the eighth staff.



Nocturne



Recorder Notes Needed:
G, A, B

from *A Midsummer Night's Dream*

Felix Mendelssohn

Andante

p

3

6

9

12

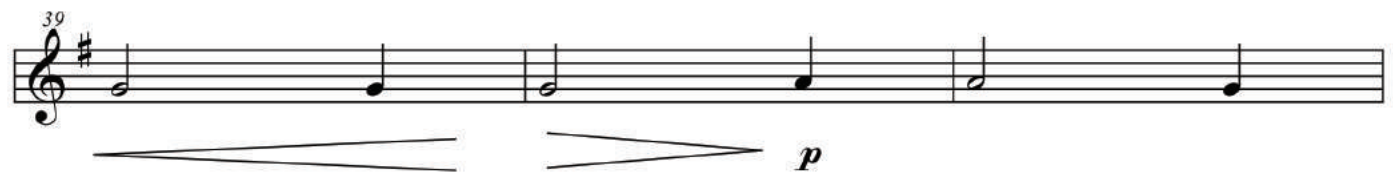
15

p

27

30

10



Away I Fly



Thomas Cabaniss

Brightly

1 4 3 *mp*

"Get

9 up, Get up,

12 "Get up," I hear faint - ly but I

15 fall back back to sleep

18 back to sleep! _____ I

21 dream once a - gain that I know how to

24 fly _____ I

27 dream once a - gain I am o - ver the



30
o - - - cean I

33
dream once a - gain I'm a bird in the

36 **3** *mf*
sky But

41
now I am fal - - - -

44
ling I'm spin - - - - ning a -

47
round I hear

50
some - one say, "Get up!" But

53
I'm still sleep - - - -

56
ing I'm still

Begin choreography (see SG22).

59

down

8 80

149

3 *mp*

"Come

154

down, Come down,

157

Come down," I hear faint - ly but I

160

stay here on my branch

163

on my branch I

166

dream once a - gain I'm a kid on the

169

ground



172

Run - ning and jump - ing and not car - ing

175

where I go

178

Tum - bling and laugh - ing, the world's filled with

181

sound 3 *p* But

186

now I am ri - - - -

189

sing I'm float - - - - ing up

192

high I hear

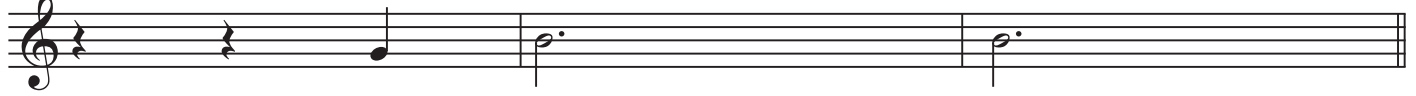
195

some - - one say, "Come down!" A -

198

way, A - way,

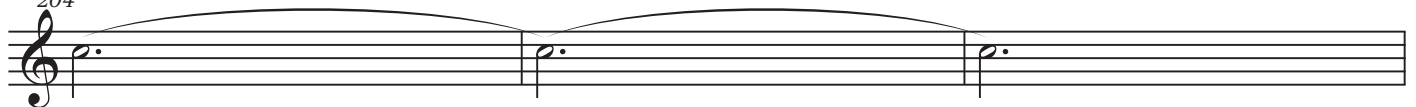
201



A - way I

Musical staff for measure 201, treble clef, 3/4 time signature. The staff contains a quarter rest, followed by a quarter note G4, a dotted quarter note F4, and a dotted quarter note E4.


204



fly! _____

Musical staff for measure 204, treble clef, 3/4 time signature. The staff contains a dotted quarter note G4, a dotted quarter note F4, and a dotted quarter note E4, all connected by a slur. Below the staff is a horizontal line with the text 'fly!' at the beginning.

207



6

Musical staff for measure 207, treble clef, 3/4 time signature. The staff contains a whole note G4. The number '6' is written above the staff.



“Away I Fly” Choreography

Counts 1 and 2



Start seated and raise your arms for two counts with palms up.

Counts 3 and 4



For the third and fourth count, make a swimming motion. There are two “swims” for each count.

Count 5



For count five, reach across your body with your left arm and pull your right arm across.

Count 6



For count six, circle your torso forward and to the right.

Count 7



For count seven, stack your hands on top of each other and circle them like you are stirring a pot.

Count 8



For count eight, bump your fists in front of your body.

Note: There are 10 eight-count phrases in the “Away I Fly” dance interlude. Repeat this combination, moving the body higher and higher with each count so that on the tenth repeat, you are standing tall.



Toreador

from *Carmen*



Georges Bizet

A soloist will sing two verses in the concert. You will sing along on the chorus.

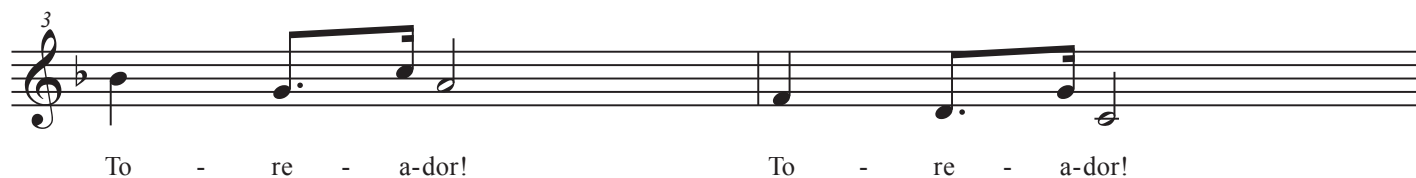
CHORUS

1 *p*



Tor - re - a-dor, on gu - - - - ard!

3



To - re - a-dor! To - re - a-dor!

5



And, as you fight just think that from a - bove

7 *mf*



Dark eyes send their re - gard _

9 *p*



With prom - is - es of love, To - re - a - dor,

11 *pp*



with prom - is - es of love!

Cidade Maravilhosa



André Filho

Allegro *mf*



Pronunciation: Ci - da - de _____ ma - ra - vi - lho - sa
See dah jee _____ mah - rah - vee - lyoh - suh



chei - a _____ deen - can - tos mil, Ci - da - de _____ ma - ra - vi -
shay - ah _____ jeein kan - toos meeyoo See dah jee _____ mah - rah - vee -



lho - sa co - ra - cao do meu Bra - sil. Ci -
lyoh - suh ko - ra - sowhn doo mayoo brah - seeoo See



da - de _____ ma - ra - vi - lho - sa chei - a _____ deen - can - tos
dah jee _____ mah - rah - vee - lyoh - suh shay - ah _____ jeein kan - toos



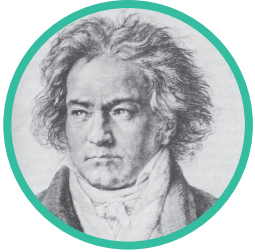
mil, Ci - da - de _____ ma - ra - vi - lho - sa
meeyoo See dah jee _____ mah - rah - vee - lyoh - suh



co - ra - cao do meu Bra - sil.
ko - ra sowhn doo mayoo brah - seeoo.

This chorus repeats three times.

About the Composers



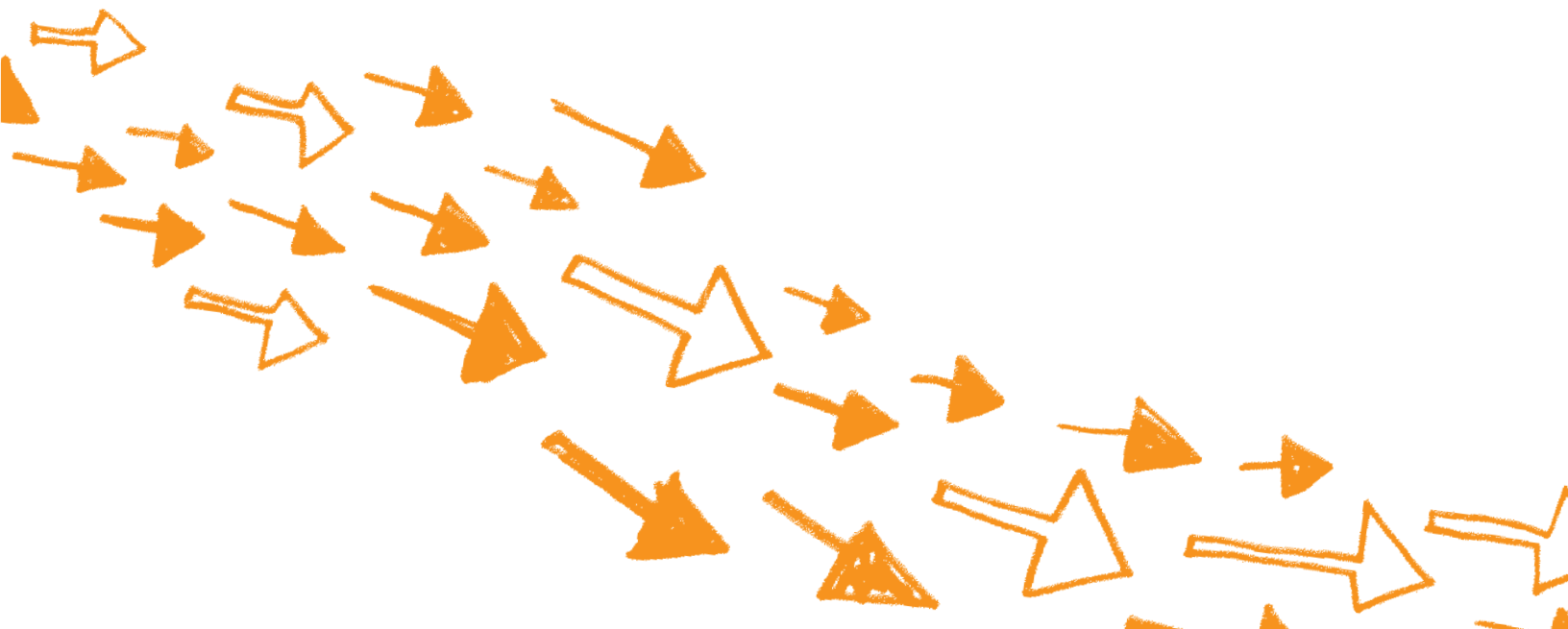
Ludwig van Beethoven (1770–1827) was born in Bonn, Germany. After beginning his piano studies at an early age with his father, Beethoven quickly became a famous pianist and composer in Germany. By the age of 12, he was earning a living for his family as an organist, violist, pianist, and composer. Although Beethoven began to suffer from hearing loss as early as his 20s, he continued to compose, creating some of his most famous musical works after he had become deaf. Beethoven's originality and innovation inspired others to change the way they composed. He amplified the power of orchestral music, and his music acted as a transition into the Romantic era of music composition. Fun fact: One of Beethoven's favorite foods was a special kind of macaroni and cheese!



Georges Bizet (1838–1875) was a French composer with a musical family. His mother, a pianist, and his father, a composer and voice teacher, recognized Bizet's talent early. When he was nine, his father enrolled him in the Paris Conservatory of Music, where he was known as a masterful pianist and an award-winning composer. He wrote more than 150 compositions for the piano, as well as a symphony, orchestral suites, operas, and songs. His final masterpiece, *Carmen*, an opera that caused an uproar at its 1875 premiere, is now celebrated and performed all over the world.



Thomas Cabaniss (b. 1962) is a composer and educator born in Charleston, South Carolina. Residing in New York City, Cabaniss teaches at The Juilliard School and leads arts education programs throughout the city. His music ranges from chamber music to operas and film scores. He is the host and composer-in-residence for Carnegie Hall's Link Up program, and helped launch Carnegie Hall's Lullaby Project, which helps pregnant women, new mothers, and their families write songs for their children. Cabaniss uses his music to encourage collaboration and help institutions support partnerships between artists and communities.





André Filho (1906–1974) was a Brazilian actor and musician who composed many popular Brazilian songs. A violinist, singer, guitarist, pianist, mandolinist, and banjo player, Filho was an active performer and composer. He wrote “Cidade Maravilhosa” (“Wonderful City”) for the Rio de Janeiro Carnival in 1935. The song was made popular by Carmen Miranda, a Brazilian-born Broadway singer and actress, and became the anthem of Rio de Janeiro.



Felix Mendelssohn (1809–1847) was born in Hamburg, Germany, to a musical family who encouraged him and his sister Fanny to be musicians. Mendelssohn started piano lessons at a young age and composed prolifically as a boy. Fun fact: He composed five operas and 11 symphonies for string orchestra during his childhood! An active conductor, Mendelssohn began his conducting career at the age of 20 with a choral society in Berlin. Mendelssohn and his sister were active composers and musical inspirations to each other. Mendelssohn’s musical career allowed him to travel, and his trips to other countries inspired some of his great works, including the “Scottish” and “Italian” symphonies. Mendelssohn founded the conservatory of music in Leipzig, where he taught composition until his death.



Wolfgang Amadeus Mozart (1756–1791) was a child prodigy born in Salzburg, Austria. Hailing from a musical family, Mozart began studying music with his father, Leopold, an accomplished musician who wrote a book about violin playing and technique. Mozart was immensely talented; he began writing his first piano concerto at the age of five and was performing violin, harpsicord, and viola for Austrian royalty one year later with his sister, Maria Anna (nicknamed Nannerl). At the age of seven, Mozart traveled around Europe with his sister and father, performing in over 15 cities and publishing his first compositions. Mozart’s talent led him to work as a commissioned opera composer in Italy, a court musician in Salzburg, and a musician for the archbishop in Vienna. A prolific composer, Mozart mastered many different styles, including Italian opera and music in the Austrian tradition, and composed over 600 works in his almost 36 years.

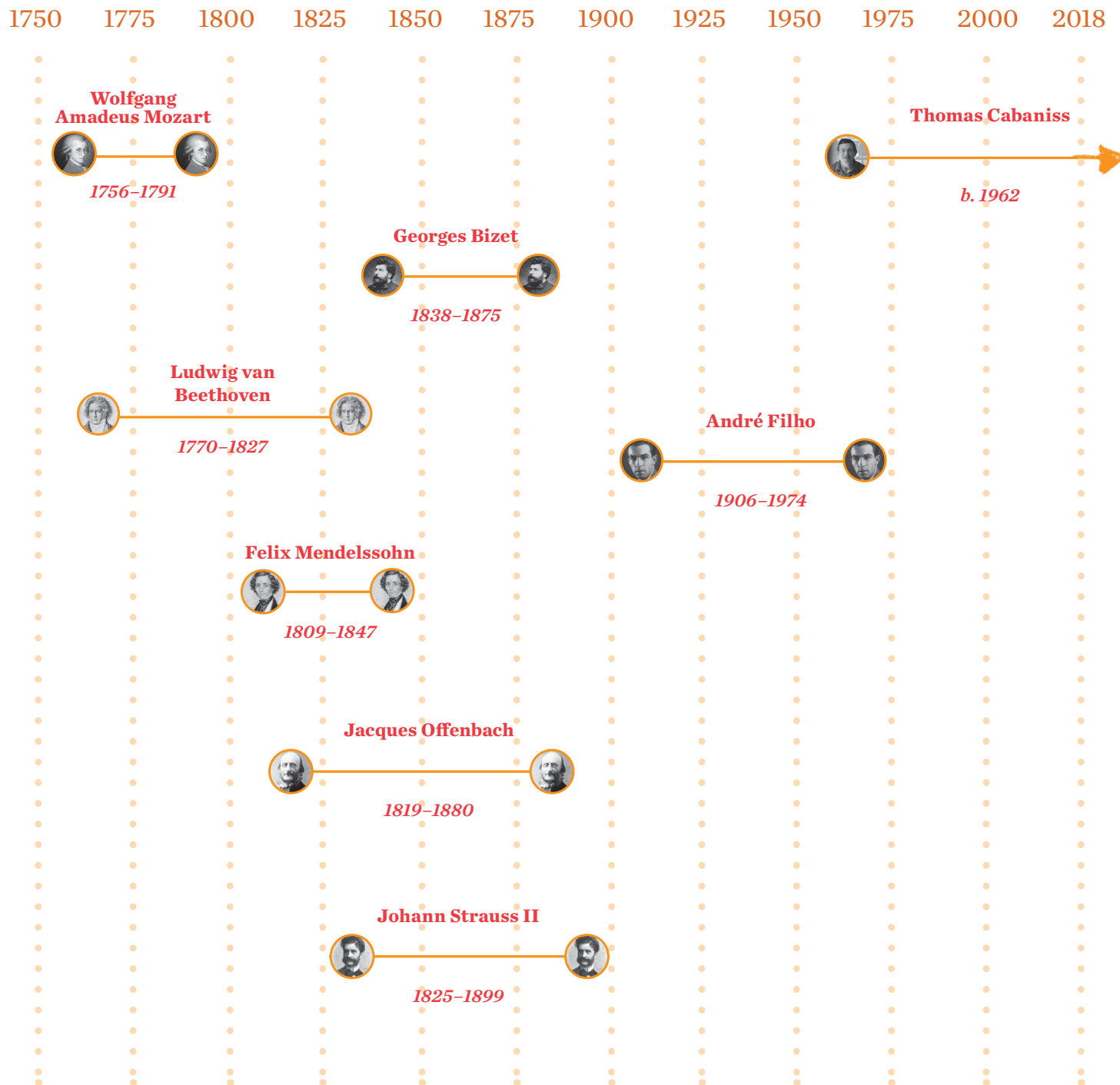


Jacques Offenbach (1819–1880) was a German-born French composer who grew up with a large musical family. His father, the cantor at the Cologne Synagogue, began teaching him music when he was young. Offenbach enjoyed performing with his many siblings, and quickly exhibited his strong musical talent. He enrolled as a cello student at the Paris Conservatory of Music at the age of 14. Though he did not graduate from the conservatory, Offenbach remained an active performer and composer. As a conductor at the Théâtre Français, Offenbach produced many of his own operas, which were known for their infectious melodies and comedic fun. He is also known as the father of the French operetta, a form of light opera similar to American musical theater.



Johann Strauss II (1825–1899) was born in Vienna, where his father was a famous musician. Although his father urged him not to pursue music (he wanted him to become a banker), Strauss rebelled against the idea and studied violin in secret. At the age of 19, Strauss started his own orchestra and conducted his first public concert. He went on to become a productive composer and tour internationally with his orchestra. Known as the “Waltz King,” he wrote over 500 waltzes, polkas, quadrilles, and other types of dance music, as well as many operettas.

Composer Timeline



Instrument Family Portraits

Woodwinds

(wooden or metal tubes, blown)

Bassoon
Sounds like: _____

Clarinet
Sounds like: _____

Flute
Sounds like: *high and light*

Oboe
Sounds like: _____

Piccolo
Sounds like: _____

Brass

(metal tubes, buzzed lips)

Trombone
Sounds like: _____

French Horn
Sounds like: _____

Trumpet
Sounds like: _____

Tuba
Sounds like: _____

Percussion

(struck, shaken, or scraped)



Timpani

Sounds like:

Triangle



Sounds like:



Snare Drum

Sounds like:



Bass Drum

Sounds like:

Xylophone



Sounds like:

Strings

(wooden bodies with strings that are bowed or plucked)



Bass

Sounds like:



Viola

Sounds like:



Violin

Sounds like:



Cello

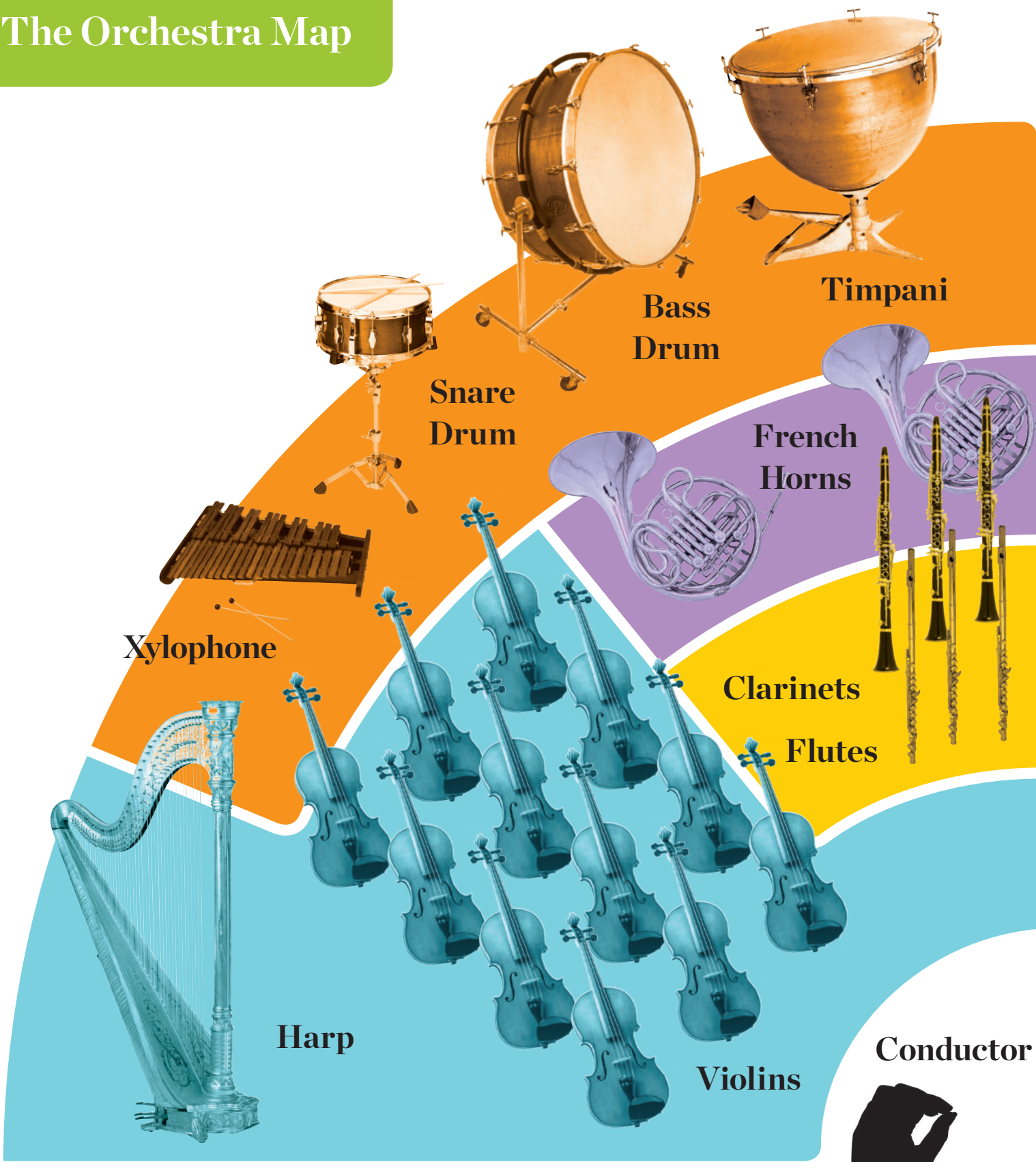
Sounds like:



Harp

Sounds like:

The Orchestra Map



Snare Drum



Bass Drum



Timpani



Xylophone



French Horns

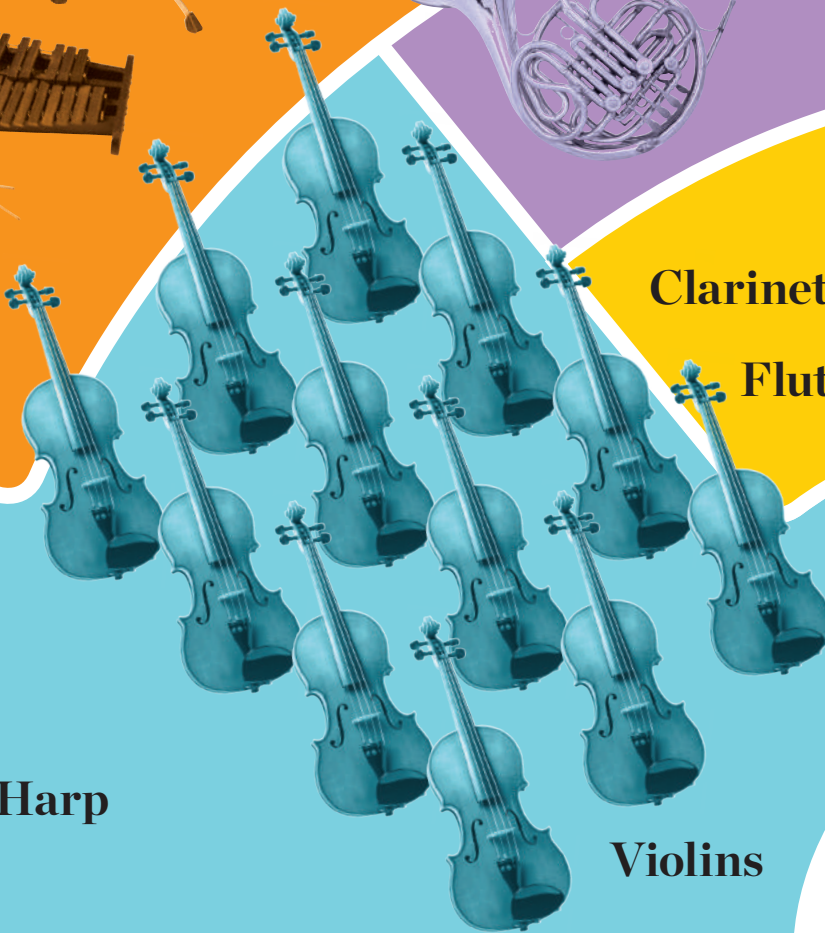


Clarinets

Flutes



Harp



Violins

Conductor



Trumpets

Trombones

Tubas

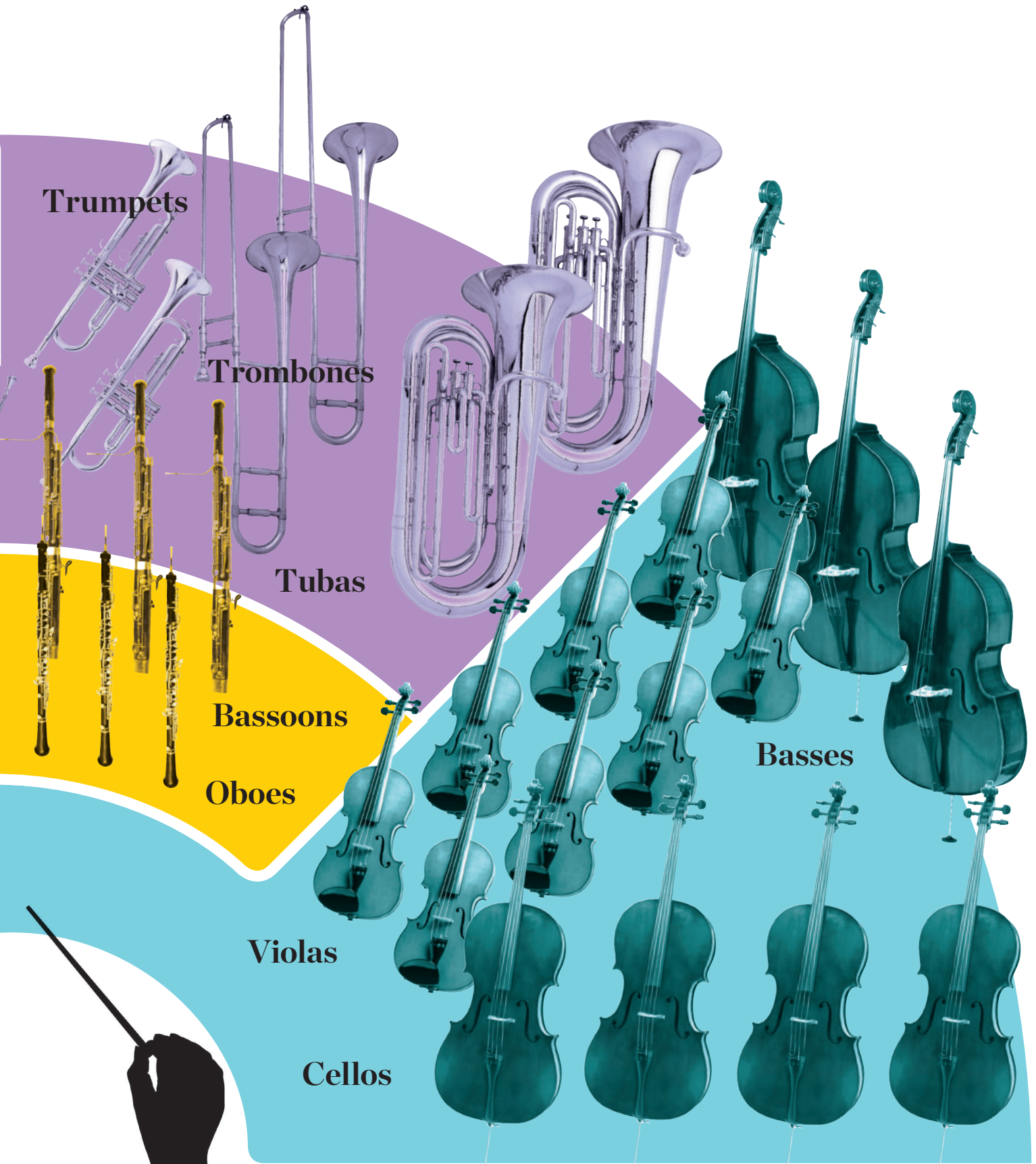
Bassoons

Oboes

Basses





Violas






Cellos



Instrument Identification (Visual)

Look at the pictures below and write each instrument's name and family. In the last column, list one musical fact about the instrument. An example is given for you below.

	Instrument Name	Instrument Family	Musical Fact
	<i>clarinet</i>	<i>woodwinds</i>	<i>Makes sound by blowing on a single reed</i>
			
			
			

	Instrument Name	Instrument Family	Musical Fact
			
			
			
			
			



Instrument Identification (Audio)

Listen carefully to each instrument example. Write the name and family of the instrument that you hear. You may use the Word Walls for clues. An example is given for you below.

	Instrument Name	Instrument Family
1	<i>trumpet</i>	<i>brass</i>
2		
3		
4		
5		
6		
7		
8		

Instrument Word Wall		
bass	French horn	trumpet
bassoon	harp	tuba
cello	oboe	viola
clarinet	timpani	violin
flute	trombone	xylophone

Instrument Family Word Wall
woodwinds
brass
percussion
strings

My Own Orchestra

Name of orchestra:

Type of music:

Instruments included:

Reasons for instrumentation:

Stage setup (draw):



My Repertoire List

	Singing	Playing	Listening or Moving
“Come to Play”			
“Can-Can” from <i>Orpheus in the Underworld</i>			
<i>The Blue Danube</i>			
Nocturne from <i>A Midsummer Night’s Dream</i>			
Overture to <i>The Marriage of Figaro</i>			
“Toreador” from <i>Carmen</i>			
Symphony No. 5, First Movement			
“Away I Fly”			
“Cidade Maravilhosa”			

ACKNOWLEDGMENTS

Scores

“Come to Play” music and lyrics by Thomas Cabaniss. Published by MusiCreate Publications. Performed by the Brooklyn Youth Chorus and Moran Katz.

The Blue Danube by Johann Strauss II, lyrics by Thomas Cabaniss. Performed by Wiener Philharmoniker conducted by Willi Boskovsky. Courtesy of Decca Music Limited under license from Universal Music Enterprises. Student performance tracks performed by Moran Katz, Amy Justman, and Shane Schag.

Nocturne from *A Midsummer Night’s Dream* by Felix Mendelssohn. Performed by Chicago Symphony Orchestra conducted by James Levine. Courtesy of Deutsche Grammophon GmbH, Hamburg under license from Universal Music Enterprises. Student performance tracks performed by Moran Katz, Phil Bravo, and Shane Schag.

“Away I Fly” by Thomas Cabaniss. Published by MusiCreate Publications. Performed by Shane Schag, Moran Katz, and Amy Justman.

“Toreador” from *Carmen* by Georges Bizet. Performed by Alan Titus and Slovak Radio Symphony Orchestra, courtesy of Naxos of America. Student performance tracks performed by Amy Justman and Shane Schag.

“Cidade Maravilhosa” by André Filho and Nick Lamer. © 1936, renewed 1964 Robbins Music Corp. Rights assigned to EMI Catalog Partnership. All rights controlled and administered by EMI Robbins Catalog Inc. (Publishing) and Alfred Music Publishing Co., Inc. (Print). All rights reserved. Used by permission. Student performance arranged by Thomas Cabaniss, performed by Amy Justman, Shane Schag, and Justin Hines. Pronunciation guide spoken by Christian Figueroa.

Allegro con brio from Beethoven’s Symphony No. 5 performed by Eugen Jochum, Symphonieorchester des Bayerischen Rundfunks. Courtesy of Deutsche Grammophon GmbH, Hamburg under license from Universal Music Enterprises.

“Can-Can” by Jacques Offenbach. Music performed by the RFCM Symphony Orchestra conducted by Dr. Keith J. Salmon—<http://www.royalty-free-classical-music.org>.

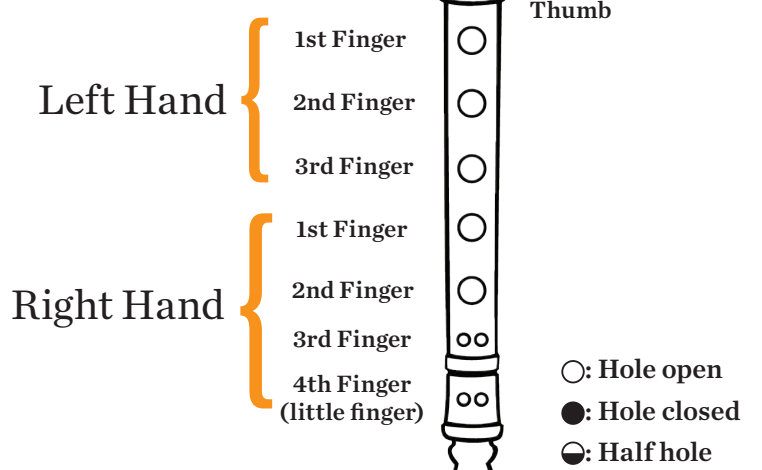
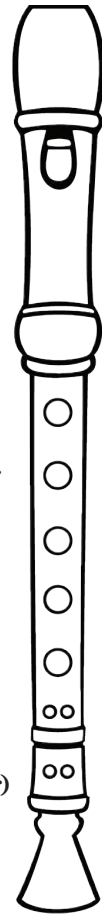
The Marriage of Figaro Act I: Overture by Wolfgang Amadeus Mozart. Performed by Nicolaus Esterhazy Sinfonia conducted by Michael Halasz. Courtesy of Naxos of America. Excerpts and narration by Daniel Levy.

The Young Person’s Guide to the Orchestra by Benjamin Britten. © 1947 by Hawkes & Son (London) Ltd. Courtesy of Boosey & Hawkes. Instrument excerpts performed by The Fountain Ensemble and narrated by Hillarie O’Toole. Theme performed by London Symphony Orchestra and Stuart Bedford. Courtesy of Naxos of America.

Special Thanks

Special thanks to Hilary Easton for her choreography to “Away I Fly”; Maria Schwab and the students of PS 84Q; Carey White and the students of Elizabeth Morrow School for their participation in the creation of video resources for Link Up: *The Orchestra Moves*; and to Dianne Berkun, Travis Horton, and the Brooklyn Youth Chorus for their participation in the creation of audio resources. Thanks to Stephen Malinowski for creating and granting permission for the Music Animation Machine. Thanks to Alejandro Aldana and David Rosenmeyer for assistance on “Cidade Maravilhosa” pronunciation.

SOPRANO RECORDER FINGERING CHART



C C# Db D D# Eb E F F# Gb G

G# Ab A A# Bb B C C# Db D D# Eb

E F F# Gb G G# Ab A A# Bb B C

