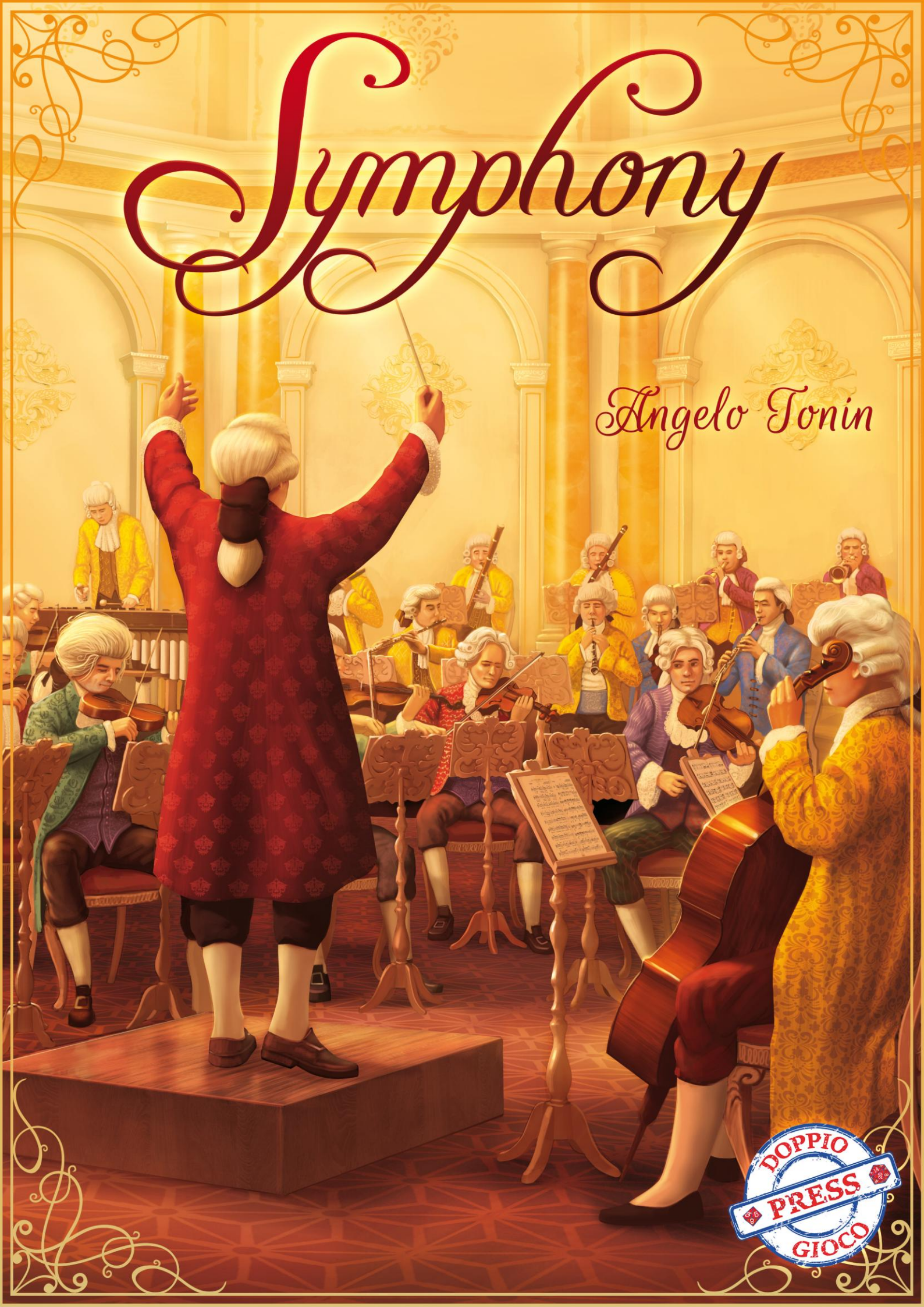
Symphony

Angelo Tonin



DOPPIO GIOCO PRESS

SYMPHONY

COMPREHENSIVE RULEBOOK

by Angelo Tonin

Any doubt?
Watch our tutorials on the **Doppio Gioco Press** website.

Your little company of musicians has been invited to an important show! Form a real orchestra by joining the musicians of the other rival companies, then play the programmed Symphony and prove to be the most talented artists on stage! And remember, all's fair in music and war (except for those written here!).

"Without music, life would be a mistake". *Friedrich Nietzsche*

*If it's the first time you play Symphony, I strongly recommend you to read the **Easy Rulebook**. In this way you will be able to start playing immediately with a pre-set Orchestra, using only the main game elements.*

*When you feel ready (or even immediately, if you are particularly daring) you can focus on this **Comprehensive Rulebook**, which will add the Conductor, the Concertmaster (including the divine Masters from the past), the Instruments Draft, the Virtuosity cards, the Variable Score Tokens, and, for the toughest players, the Clefs variant (beware of the clashes!).*

INSTRUMENT CARD ELEMENTS

Note Spaces: each Instrument has 1 to 5 **Note spaces**, which can be **white**, **grey** or **black**.

During the **Preparing the Orchestra Phase**, the player who will take control of the Instrument, will place a disc of his (her) colour on each white Note space and a black disc on each black Note space not connected by a thin white line.

If the Instrument is **well placed** (see below), he (she) will also place a disc on every Note space connected by a thin white line (a disc of his or her colour if the space is grey; black if the space is black).

If the Instrument has the **Protection** ability, he (she) will place a black disc under each disc of his (her) colour.

Basic Abilities: each Instrument has 1 or 2 **basic abilities**, whose symbols can be identified because they are not connected to an half-dot by a white line.

The basic Instrument abilities are permanently active (it's not necessary to unlock them).

Instrument: the Instrument picture is purely aesthetic and has no effect on the game.

Small Circle: the number inside identifies the Instrument (see the **Appendix I**) and the colour, the complexity (pale: basic; dark: advanced) that is only needed with the **Easy Rulebook**.

Unlockable abilities: each Instrument has 1 or 2 **unlockable abilities**.

When an ability symbol is connected to the half-dot through a white line, is an **unlockable ability**, which is unlocked only if the Instrument is **well placed**, i.e. if the half-dot on the edge of the card matches with the dot on the seat where the Instrument is placed.

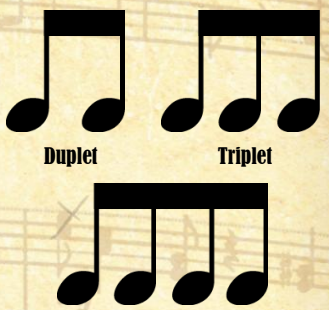
Colour and Category: the background colour of an Instrument identifies its category: **Strings** are **purple**, **Brass** are **yellow**, **Wood-winds** are **brown**, **Percussions** are **green**, **Soloist** Instrument are **white** and the **Choirs** are **blue** (also, the **Conductor** and the **Concertmaster**, who work almos alike the usual Instruments, are **black**).

The position of the unlockable abilities dots, is determined by the Instrument category (each Category has the dots in specific positions).

Clefs: on the lower right, each Instrument has 1 to 3 **Clefs** (see figure on the left).

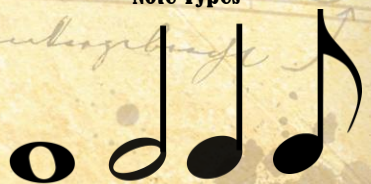
For now you can almost completely ignore them: they become important with some of advanced rules (**Demanding Audience** and **Clefs**).

Tuplets



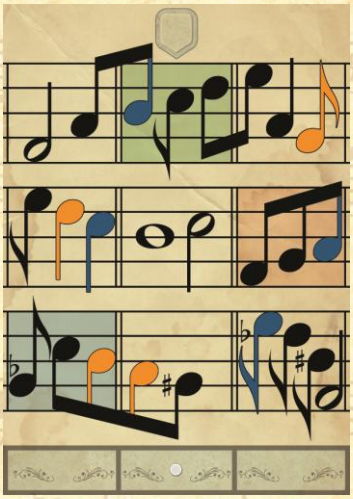
Clefs

Note Types

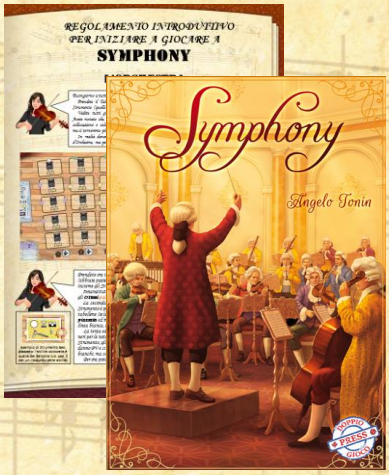


COMPONENTS

1 Orchestra Board (double-face)



4 Score Sheets (double-face)



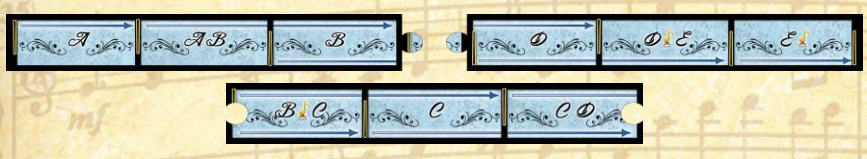
2 Rulebooks
(Easy and Comprehensive)

60 Instrument cards (12x Strings, 12x Brass, 12x Woodwinds, 12x Percussions, 6x Soloist, 4x Choirs 2x Special)

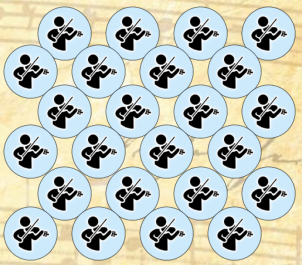
10 Master cards

15 Virtuosity card

5 Stage cards

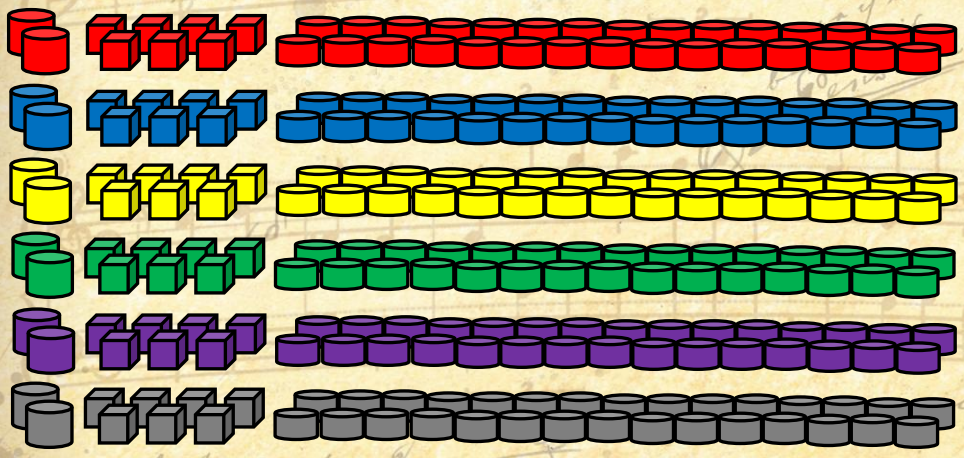


Movement Outline (3 pieces)



24 Musician Bonus tokens
(8 types in 3 copies)

2 Batons



6 Player wooden sets (in the 6 player colours)
(each set includes: 2 Scorekeepers cylinders, 7 Track cubes, 30 Note discs)

6 Score tokens (3 Sheet + 3 Voice)

3 Circle tokens

1 Neutral wooden set
(35 Note discs + 1 First Player token)

SETUP

1) Game Mode: choose if and which Variants to use: **Clefs**, **Instruments Draft** (recommended), **Masters**, **Variable Score Tokens**, **Demanding Audience**, **Progressive Orchestra**.

The Variants are explained in detail towards the end of this Rulebook, just before the **Appendices**.

2) Orchestra: place the **Orchestra Board** in the middle, on the side suitable for the current number of players: the small 25 seats-Orchestra (**2-4 players**) or the big 30 seats-Orchestra (**5-6 players**).

3) Stage: in a 2-player game, place the 5 **Stage cards** on the board to cover the third row of Instrument seats.

13) Audience: if you are using the Demanding Audience Variant, perform one or both of the following steps:
1) **Private Objectives:** every player receives **2** face-down **Virtuosity cards**.
2) **Public Objective**: place, face-up, **1 Virtuosity card** face-up in the space reserved for it (bottom center) of the Board.

Now everything is ready to Prepare the Orchestra!

12) the player who most recently went to the Opera is the **First Player** and receives the **First Player Token**.

This determines the **turn order**, from the **First Player** clockwise to the **Last Player** (the one who sits to the right of **the First Player**).

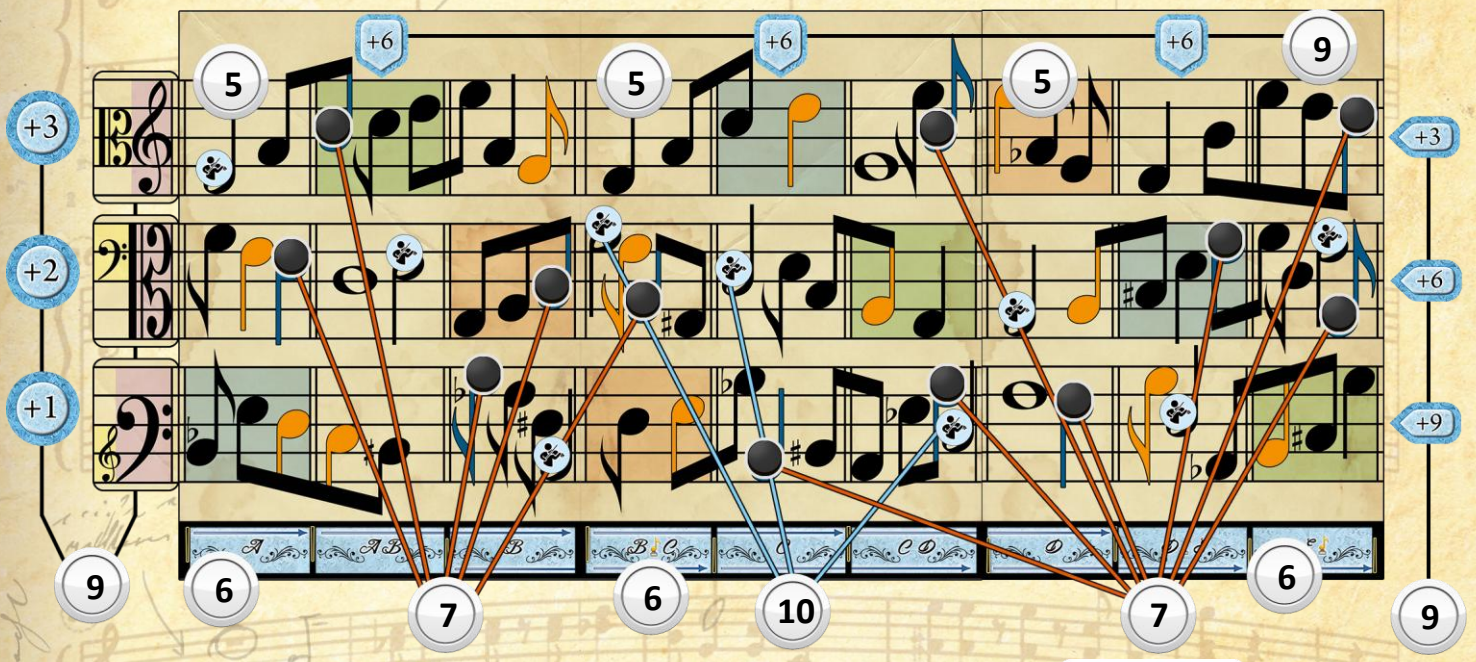
Take the **Black disc note**, cover the 3 black Note spaces next to the **Concertmaster**, then keep available the remaining black discs and the 2 **Batons**.

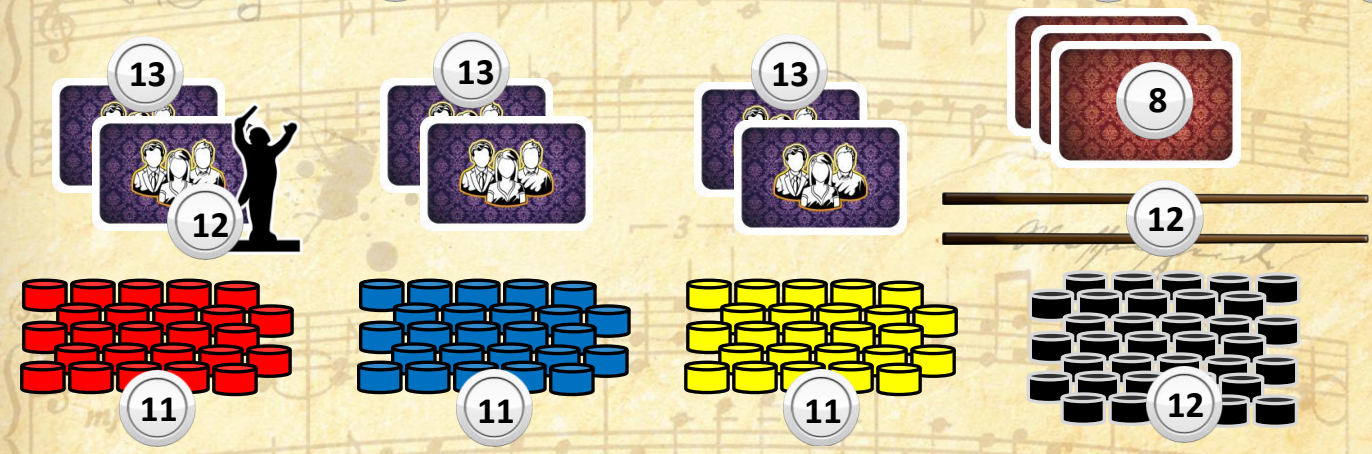
11) each player chooses a colour and receives the related **Player wooden set**:
a) **2 Scorekeeper cylinders**, to be placed on the '00' (balcony, to count the tens) and '0' (stalls, for units) spaces of the Orchestra Board to mark the player VPs;
b) 6/7 **Track cubes**, to be placed on the initial (cyan) spaces of the 3 **Note Tracks** (on the left) and of the 3 **Zone Tracks** (on the right), and, if you are using the Clefs Variant, also on the **Clash Track** (top to the right);
c) 30 **Note discs**, to keep in front of you (they will go on your Instrument cards).

4) Master: if you are using the Masters Variant, randomly draw a Master card and place it on the the **Conductor** space (the black space on the right).

5) Music Score: choose any 3 **Score Sheets** and arrange them, next to each other, to form the **Music Score**: for an homogeneous Score do not use the side with the black circlet; for an heterogeneous Score use black or white circlets sides indifferently (only for expert players).

6) Movement Outline: form it by joining the 3 parts and place it under the Score, or more precisely, in the specific space, located in the lower part of the 3 Score Sheets.





10) Musician Bonus: place 5 randomly taken **Musician tokens** on the space under each of the 5 Orchestra Columns.

Put a quantity of randomly taken face-down **Musician tokens** equal to the number of players +1 in on the spaces next to the pentagon symbol.

Place a randomly taken **Musician token** on each Minim note of the Score (there are 3 per Sheet).

Finally, reveal all the **Musician tokens** just placed on the Orchestra Board and on the Music Score.

9) Score Markers: place the 3 **Circle tokens** before each Voice (that are the 3 staves).

Place the **3 Sheet Score tokens**, at the top of each Score Sheet, on the '+6' side.

Place the **3 Voice Score tokens**, after each Voice, on the '+3'/'+6'/'+9' side.

If you are using the Variable Score Tokens Variant, flip the Score tokens by your choice.

If you are using the Clef Variant, choose one of the sets consisting of 3 **Clef cards** (the cards of the same set have the same backs). Then place a Clef card of the chosen set before each Voice, between the corresponding Circle Token and the first Score Sheet.

7) Score Arrangement: in a 2-4 player game, cover every blue note on the Score with a black Note disc.

In a 2-player game, also cover every orange note on the Score with a black Note disc.

During the game you can ignore these notes: all the notes covered with black discs cannot be played by Instruments.

8) Instrument cards: keep the Instrument deck for the Orchestra Phase.

If you are not using the Progressive Orchestra Variant, remove the 2 special black Instrument cards from the game: **Conductor** (00) and **Concertmaster** (01).

GAME FLOW

After the **SETUP**, the game is divided into 3 Phases:

1) **ORCHESTRA PHASE**: in this Phase the Orchestra is formed, as the players place their Instrument cards, in order to get the best seats. When a player takes control of an Instrument, he Or she) places his (or her) Note discs on it (in the number provided by the Instrument) to mark his or her possession.
2) **SYMPHONY PHASE and MIDGAME SCORING PHASES**: the Symphony Phase is divided into 5 **Movements** (A, B, C, D, E), where the Instruments of the relative Column (A, B, C, D, E) play. Each Column plays only on a specific part of the Music Score and each Instrument, when is played, moves its Note discs from the Orchestra to the Music Score, trying to score as many VPs as possible.
   At the end of 3 of these Movements (B, D and E), a Midgame Scoring Phase also occurs.
3) **ENDGAME SCORING PHASE**: it is the conclusive Phase, where the end-game VPs are scored and the winner appointed.

ORCHESTRA PHASE

*If you are not using the Progressive Orchestra Variant you can decide to skip this Phase, using instead the preset Starting shown at the end of the **Easy Rulebook**.*

*However, I advise you not to do so: the **Orchestra Phase** is the most strategic part of the game and a professional musician poses at this Phase the conditions for the victory! Memento sonare semper!*

Now you have to place the Instrument cards on the Orchestra's seats and take the control of your favorite Instruments.

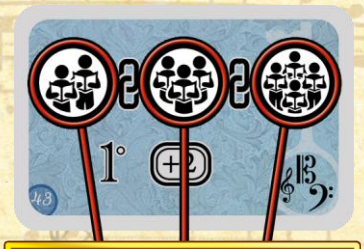
1) **FIRST ROW**: after setting aside the Choirs cards (**blue**), occupy the first row (the lowest seat of each Column) with random Instrument cards.
   Depending on the number of the players, some Columns must remain empty: in 2-4/5-6 players, occupy only the ABDE/ACE Columns (see the figure aside).

Note: the First Row setup in a 2-4 players game.

*This method grants a great variability and interesting combinations, so I would recommend it. However, if you want to respect entirely the setting (and, for example, you don't want to see Percussions in the 1st row), then, when you place the Instrument cards in the 1st row, you randomly draw Instrument cards until you get one of the category appropriate to the Column: Columns A and E: **Strings** (purple); Columns B and D: **Brass** (yellow), Column C: **Woodwinds** (brown).*

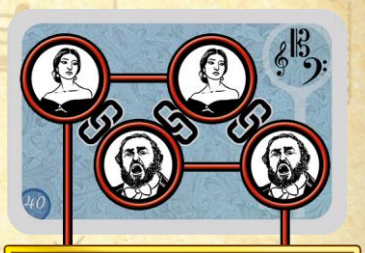
2) **CHOIRS**: in a 2-3 players game remove the Instrument cards of the Choir type (**blue**) from the game.
   In a 4/5/6 players game, you'll have to use some Choirs cards and in particular: 1/1/2 **2 Parts Choirs** and 0/1/1 **3 Parts Choirs**, randomly face-down sorted between those available with the corresponding number of Parts.
   The **Last Player** looks at the sorted Choir chards, chooses one, takes it in his (or her) hand, and gives the remaining cards, face down, to the player on his (or her) right, which does the same until the cards run out.
   Finally, remove from the game the Choir (**blue**) Instrument cards that have not been sorted.

3 Parts Choir



Each Part of this Choir has 1 Note space.

2 Parts Choir



Each Part of this Choir has 2 Note space.

*Choir cards are special Instrument cards on which several different players can place their own discs. Each Choir has 2 or 3 **Parts**, and a certain number of Note spaces are assigned to each Part, which are those showing the same symbol (see figure above).*

Each Choir Part can be controlled by a different player, even if this is not mandatory: a player can control even more Parts within the same Choir.

3) **INSTRUMENTS DISTRIBUTION**: depending on whether you are playing in 2/3/4/5/6 players, each of them receives, 8/7/5/5/4 random Instruments face down cards respectively (if you are using the **Masters Variant**, the cards pool to be distributed could be partially pre-established). The remaining Instrument cards are removed from the game.

If you are not using the **Instruments Draft Variant**, the distributed cards form each player's **hand**.

If you you are using the **Instruments Draft Variant**, each player receives 1 extra, facedown, card ( ). Then, the players' hands are formed with a draft.

Essentially, each player secretly chooses an Instrument card from the distributed ones to add to his (or her) hand. When everyone has done, at the same time, each player passes the unselected cards on his (her) left.

This procedure is repeated until players receive the last 2 cards: one to be added to the hand and the other to be discarded face down (instead of passing it). All discarded cards are then removed from the game without looking at them.

*Note: the parameters for the **First Row**, the **Choirs** (with 2/3 Parts) and the **Instruments Distribution** (the last row indicates the number of placements per player) are summarized on the Board.*

Each player hand is formed by Choir card (possibly obtained in step 2 in a 4-6 players game) and by the other Instrument cards (obtained in step 3). Since the distribution of the Choir cards is asymmetric, the last players may have 1 Instrument card more than the previous ones. This is intended to be one of the compensations for playing last (the other consists in reverse turn order to assign the Spread Compensation bonuses).

Ah, please, draft me! I'm playing Instrument No 2: the Violin.

4) **SEATS ALLOCATION**: starting from the **First Player**, proceeding in turn order, until all Instruments are controlled, each player must:

a) **Occupy an Orchestra Seat**, choosing 1 Instrument card from his (or her) hand and placing it on a free Instrument seat.

If the player has no more cards in his (or her) hand, skip this step and go directly to step b.

There is only one **placement restriction**: if the player doesn't take control of the Instrument he (she) just placed (see step b), then, it must be played **well placed**, if possible (see the image on the right).

*Example: the **Bass Clarinet** (19), on the left, is not **well placed**. The **Piccolo** (22), on the right, is **well placed**.*

b) **Take Control of an Instrument**, choosing an Instrument card (not already controlled by someone) on an Orchestra seat and taking control of it by placing a Note disc on each (circular) Note space of the Instrument card.

In the case of the **Choirs** (blue Instruments) it is possible to take control of the Note spaces of one of the Parts that is not already controlled (even if there are already controlled Parts).

The 2 pre-printed black cards (**Concertmaster** and **Conductor**), are Instruments that you can take control of.

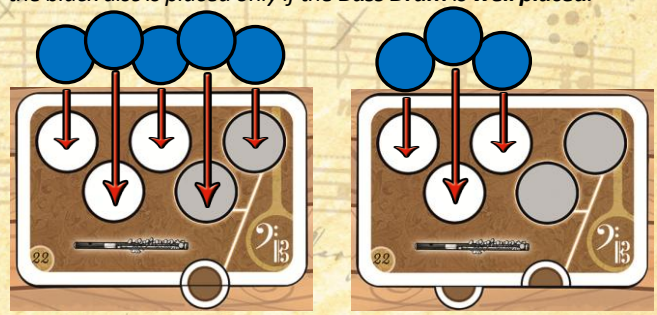
The colour to of the disc to be placed depends on the Note space of the Instrument:

If the Note space is **white** or **grey**, it should be covered by discs of the player's colour (the grey spaces must remain empty if the Instrument is not **well placed**).

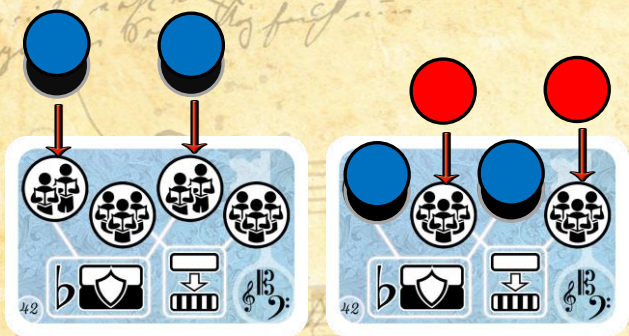
If the space is **black**, it should be occupied by a black Note disc, taken from the general supply (the 3 black circular spaces next to the **Concertmaster** are 3 black Note spaces). If the black Note space is connected through a thin white line, the black disc should be placed only if the Instrument is **well placed**.

If the Instrument has the **Protection ability** (as basic/unlocked ability), place a black Note disc under each player colour Note disc.

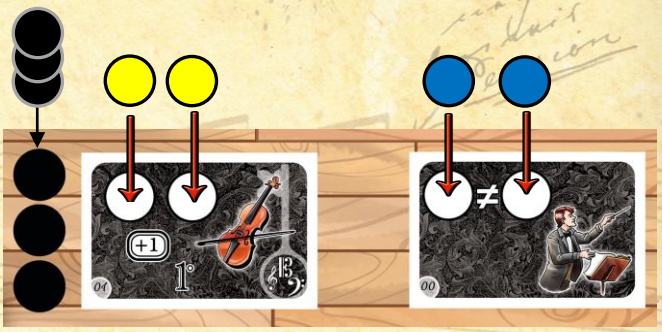
*Example: On the black Note spaces only black discs can be placed. The **Bass Drum** (28), on the right, has the **Protection** ability, so the red players have to place a black disc under the red disc. Note that since the black Note space is connected through a thin white line, the black disc is placed only if the **Bass Drum** is **well placed**.*



*Example: on the **Piccolo** (22) the blue player must place 3/5 discs, depending on whether the Instrument is/isn't **well placed**.*



*Example: on this **2-Parts Choir** (42), the Blue player chooses a Part and places his (or her) Note discs to control it. The Red player does the same on the remaining Part.*



*Example: although they are pre-printed on the board, it is possible to take control of the **Conductor** (00) and the **Concertmaster** (01) in the same way as the normal Instruments.*

*We have seen that an Instrument is **well placed** when the half dot on the Instrument card matches the dot on the Orchestra seat where it is placed. However, the central seats of the Orchestra (C Column) have 2 dots and some Advanced Instruments have 2 half-dots along the card edge. The general rule is that an Instrument is **well placed** when at least one of the half-dots of the card matches at least one dot of its seat. Essentially, the seats and the Instrument with double (half-) dots are more versatile than normal counterparts.*

5) **MUSICIAN BONUSES ASSIGNMENT**: now that the Orchestra is complete, you can assign the **Musician Bonuses**:

a) **Minority Compensation**: for each Orchestra Column, assign the Musician Bonus which is next to the Column label (for example: 'A'), to the player who placed fewer discs of his (or her) colour in that Column (keep in mind that a player with no controlled Instrument in the Column does not compete and the black Note discs are not counted).

In case of a tie on a Column, the player who controls the Instrument that plays last wins (i.e. the Instrument most backwards and, in the case of a Choir, the player with the rightmost disc Note).

b) **Spread Compensation**: any player who controls at least one Instrument in each of the 5 **Columns** of the Orchestra (A, B, C, D, E) receives one of the Musician Bonuses next to the pentagon symbol (keep in mind that the **Conductor** and the **Concertmaster** are not part of any Column).

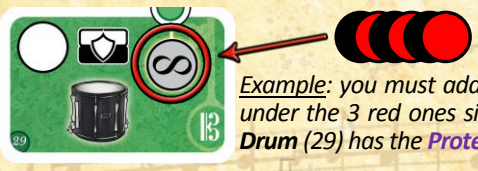
If more than one player has to receive the Bonus, the **Last Player** chooses first, proceeding counter-clockwise, in reverse turn order, up to the **First Player**.

After all eligible players have taken their Musician Bonus, take off the leftover Musician Bonuses from the Board and remove them from the game.

Note: the highest Musician Bonuses, at the base of each Column, are assigned for the Minority of coloured Note disc on the respective Column.

The lower Musician Bonuses, in a row to the right of the pentagon symbol, are assigned for the Spread on all the 5 Columns.

6) **ABSOLUTE INSTRUMENTS**: each player who controls an Instrument with the basic or unlocked **Absolute** ability, stacks 3 Note discs own colour on the ability symbol.



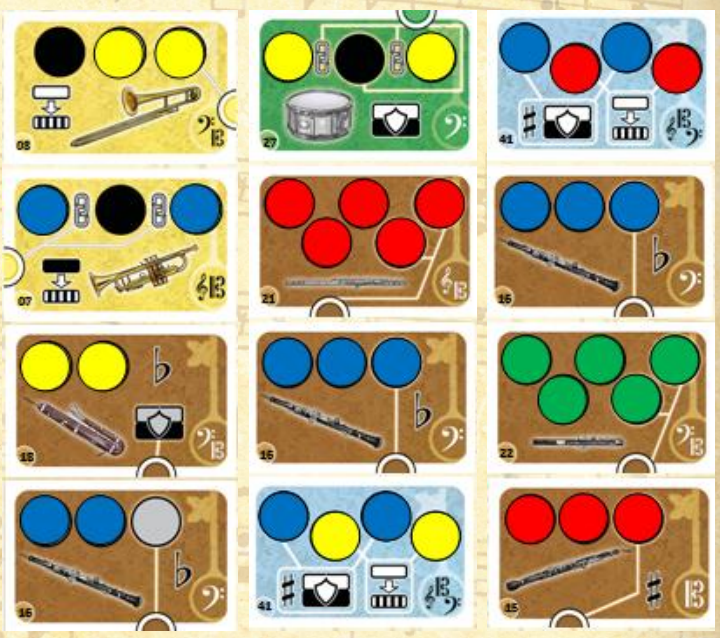
*Example: you must add the 3 black discs under the 3 red ones since the **Tom-tom Drum** (29) has the **Protection** ability.*

7) **OBJECTIVES**: if you are using the **Demanding Audience Variant** with the Private Objectives, then each player reveals one of his (or her) **Virtuosity cards**: he (or she) scores the VPs for the **Orchestra Bonus** and removes it from the game (see the **Appendix II** for the Bonus summary).

The other Virtuosity card is instead kept face down (it will scores VPs for the **Symphony Bonus** in the **Endgame Scoring**).

If you are using the **Demanding Audience Variant** with the Public Objective, all players also score the VPs for the **Orchestra Bonus** of the Public Objective.

8) **TIEBREAKER**: the player who controls the **Concertmaster** receives the First Player token.



*Example: here are some cases of **Minority Compensation**:*

*a) on the **first Column** there is a tie (4 yellow discs vs 4 blue discs), but the Yellow wins for having the most backward Instrument.*

*b) on the **second Column** Yellow wins for having only 4 discs (the black disc does not count) versus 5 Red and 5 Blue discs.*

*c) on the **third Column** there is a tie (3 players have 5 discs): the green does not compete, because Red and Blue have the most backward Instrument (Choir). Red wins for having the rightmost disc on it.*

SYMPHONY PHASE

During the **Symphony Phase** the players play on the Music Score with the Instruments on the Orchestra, moving the Note discs from their Instruments to the notes on the Score, scoring the consequent VPs.

The Symphony Phase splits in 5 **Movements** (A, B, C, D, E) and in each of them only the Instruments of the specific Column (A, B, C, D, E) play.

Each Movement is divided into the following points:

1) **BATONS PLACEMENT**: the letters on the Movement Outline indicate on which bars each Movement plays (see example on the side).

   Place the 2 **Batons** vertically on the Score, on the bar lines that mark the bars on which you can play, or the so-called **Placement Area**.

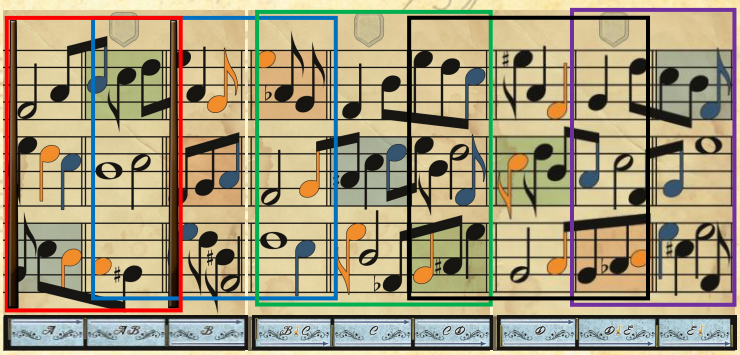
2) **MOVEMENT PERFORMANCE**: progressively all the Instruments of the Column play all their Note discs, starting from the most forward Instrument, and proceeding upwards (but the **Concertmaster** opens the Movement, and, potentially, the **Conductor** can intervene).

   The placement of the Note discs is subject to a variety of rules and restrictions listed in detail below.

   The Movement performance ends when the last Note disc on the Movement Column is moved on the Score.

3) **MIDGAME SCORING**: at the end of some Movements (B, D, E) a **Midgame Scoring Phase** occurs.

   Basically, this happens every time a sheet of the Score is completed, so you can score it.



*Note: the **Movement Outline** shows an A on the first and second Bars, so the **Placement Area** of the A Movement is marked in **red** and the Batons must be placed as shown.*

*Similarly, the **Placement Area** of Movements B, C, D and E are delimited, respectively, in **blue**, in **green**, in **black** and in **violet**.*

*For an easy reading, on the **Movement Outline** are also shown the position shifting of the Batons, Movement after Movement.*

*The **trophy symbol** between the B and the C indicates that a **Midgame Scoring** occurs between Movement B and Movement C.*

MOVEMENT PERFORMANCE

Playing the notes is the heart of the game: it is not only important to play long, but rather know how to play! A toccata and fugue is lovable! Essentially, rather than playing many notes, take care of where you play, since a lot of extra VPs are assigned for particular majorities, and, if you are using Demanding Audience Variant, for the Virtuosities required by the Objectives.

To play in the best way it is important to exploit the talents of the individual musicians, who are represented, in the game, by the Musician Bonuses and who introduce a notable tactical element.

First of all it's important to understand the **playing order**, that is the order in which the discs in the Column are played.

a) **Attack**: at the beginning of the Movement all the Instruments of the Column with the basic/unlocked **Imminent** ability are entitled to play once. Only for this rule, the **Concertmaster** is considered to be part of all the Columns, so he plays once at the beginning of each Movement.

If there are more Instruments with the **Imminent** ability, the topmost Instrument plays first, then proceed downward (then finally the **Concertmaster**).

b) **Body**: after the initial Attack, all the Instruments in the Column progressively play, starting from the most forward one and then upwards. After that, all the Instruments in the Column play a second time (then a third time, and so on), always from the bottom to the top. If an Instrument runs out its Note discs, it is skipped.

Continue this way until all the Instruments run out of all their Note discs (except the discs stacked on the **Absolute** ability symbol, which are not played yet).

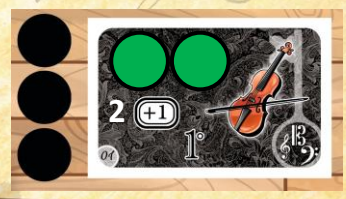
c) **Coda**: finally, at the end of the Movement, the Instruments with the **Absolute** ability play, one at a time, all their discs stacked on the ability symbol. If there are more Instruments with the **Absolute** ability in the Column, they all play once, from bottom to top, and then again a second and finally a third time.

*Example: Here is the **playing order** in which the notes of the Column are played: a) first play once all the **Imminent** Instruments, from top to bottom (note 1 from the **Euphonium** and as note 2 anyone disc from the **Concertmaster**).*

b) then the bulk of the notes, from the bottom (in the first instance the notes 3, 4, 5 and then the notes 6 and 7).

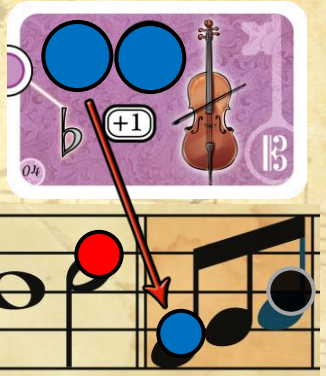
*c) finally, the notes on the **Absolute** Instruments (the 3 notes 8 of the **Celesta**).*

*The **Concertmaster** has 5 Note discs (3 of which are black), and plays one disc at the beginning of each Movement.*

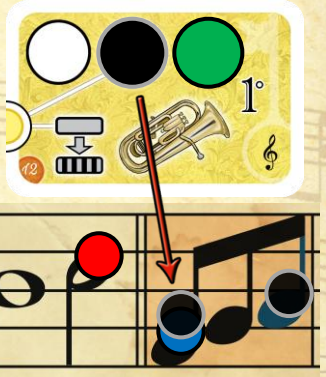


When an Instrument has to play, resolve the following steps:

1) **Instrument Check**: if there are no Note discs left on the Instrument, you immediately proceed to the next Instrument (skip the other steps completely).
2) **Musician**: the player controlling it, may decide to place a **Musician token** on it, which is placed on the Instrument image.
   A maximum of 1 Musician token **can** be played on each Instrument (but none can be played on the **Conductor** and the Choir cards).
   Thanks to the talents of the Musicians who play them, the Instruments receive extra abilities that enhance them (see **Appendix II** for a full summary of the **Musician tokens**).
3) **Play**: the player controlling the Instrument **must** take the leftmost Note disc (even if it is black) on the card and move it on a note on the Music Score, in full compliance with all placement restrictions (see the box below).
   In the case of the **Concertmaster** (if only black discs remain, the First Player token remembers who controls it), the player chooses which of the leftover discs to move.
   Alternatively, if the player also controls the **Conductor**, he may decide to move a Note disc from it rather than from the Instrument, playing it as if it was moved from the Instrument (that is, placing it according to the Instrument abilities).
   The ≠ symbol among the discs of the basic **Conductor** indicates that its 2 note Discs must be assigned to 2 different Instruments. However, if you are using the **Masters Variant**, the **Conductor** discs may have special restrictions (see **Appendix IV** for a full summary of the **Masters**).
   If the disc cannot be placed due of **placement restrictions** (see below), and only in this case, that disc is removed from the game and the next Instrument plays.
4) **VPs**: if he (or she) places one or more Note discs of his (or her) colour (not the black ones), the player scores 3/2/1 PVs (for each disc played) if he (or she) plays a note on the 1st/2nd/3rd Voice, as indicated by the **Circle tokens** +1/2/3 next to each Voice.
   However, Note discs placed above other discs, by the **Overwriting** or **Strong Overwriting** (or on the Semibreves), score 1 VP, regardless of the Voice.
   Moreover, the stacked Note discs, placed with the **Absolute** ability during the Movement **Coda**, don't score any direct VP (they can also score VPs with majorities, Score Tracks and, if you are using the **Demanding Audience Variant**, with the Objectives).



*Example: the **Violin** (04) play its disc on the triplet in the Orange Zone.*



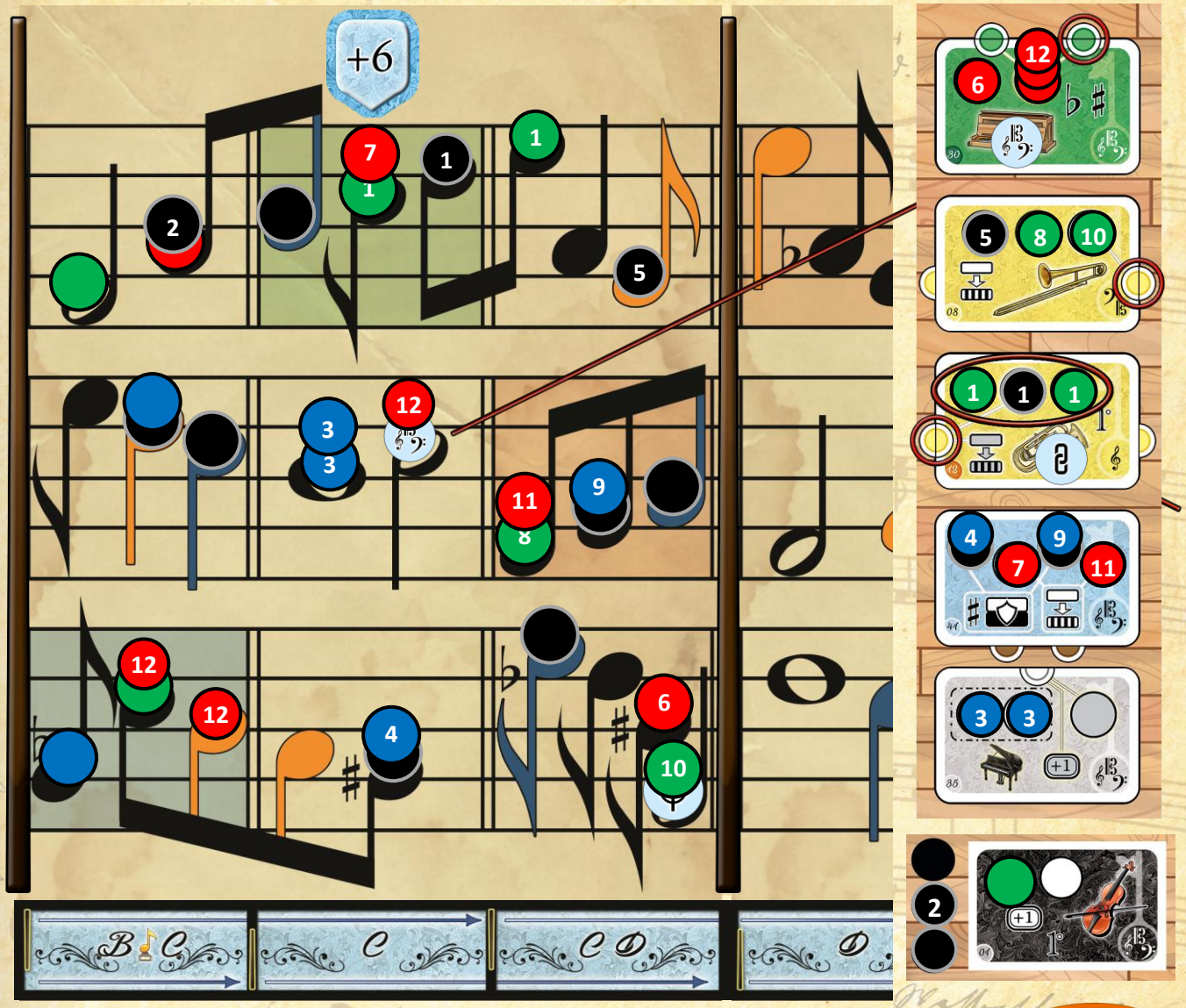
*Example: The **Euphonium** (12) over-writes the blue disc thanks to the **tuplet power** (see the Placement Restrictions).*

*Since they don't score VPs, what is the function of the black Note discs? Well, they have different uses such as hindering opponents (sometimes you can overwrite them with the **tuplet power**) or gain time to see what opponents do and adjust your play accordingly (this is especially useful if you control some specific Instruments). Moreover, the black discs are more useful, you are using some advanced variants as **Demanding Audience**, **Variable Score Tokens** and **Masters**.*

PLACEMENT RESTRICTIONS

1) **Area Restriction**: each Note disc must be placed inside the current **Placement Area** bounded by the 2 Batons.
2) **Note Restriction**: you can move a single Note disc on each note of the Music Score (except for the Instruments with **Protection**, **Overwriting** or **Strong Overwriting** abilities or the Semibreves notes, as detailed in the step 6).
3) **Note Space Restriction**: when an Instrument plays, you can move disc(s) from a single Note space at a time (except for the Instruments with **Chaining** and **Soloist** abilities).
4) **Semitones Restriction**: the notes of the Music Sheet marked with the **Flat** (*b*) or the **Sharp** (#) **symbols** cannot be occupied (except by Instruments with the **Flat** or the **Sharp** symbols).
5) **Minim Restriction**: who first moves a Note disc of his (or her) colour on a Minim note, takes also the Musician token on it, and puts it, face-up, in front of him (or her). Note that black discs cannot be moved on these notes to take the tokens (however, they may be placed above other discs, to overwrite, or underneath, by the **Protection** ability).
6) **Semibreve Restriction**: you can play these notes only moving 2 Note discs taken from different Note spaces and placed with a single move (thanks to the **Chaining** or the **Soloist** ability, but not the **Protection** one because the black disc is taken from the same space Note, nor the **Absolute** one because the discs are moved separately). Keep in mind that the Note disc placed on top is considered overwriting, so scores only 1 VP.
7) **Tuplet Power**: a player with a not overwritten Note disc of his (or her) colour on a Tuplet note (**Duplet**, **Triplet** or **Quadruplet**), can overwrite with a disc of his (or her colour), any opponent Note disc (not black) positioned on another note from the same Tuplet, as if it has the **Overwriting** ability.
   Likewise, if a black Note disc is positioned on a Tuplet note, any player can overwrite any Note disc (not black) positioned on another note of the same Tuplet (see example above) by placing another black disc.
8) **Clef Restriction**: if you are using the **Clefs Variant**, the Clef cards next to each Voice limit the placement of the Note discs, according to the Instrument Clefs (see the **Clefs Variant**).

*Note that, unlike the Semibreve and Minim notes, the Crotchet and Quaver notes don't have specific placement restrictions, but are ... 'normal' notes. However, some cards from the **Demanding Audience** and **Masters** variants, can differentiate them, introducing specific rules or extra VPs for this notes.*



After the last page, you seemed in a panic, so, here is a full placement example of the Column C of the Orchestra.

First of all, note that some discs are already present at the beginning of the Movement: on the blue notes there are the black Note discs since the game is for 2-4 players. Furthermore, on the first bar there are some discs placed during the Movement B.

Attack:

*a) the **Euphonium** (42) begins, thanks to the **Imminent** ability: the green player places a **Chaining Bonus** on it, that gives the **Chaining** ability to the Instrument, so the Instrument can place 1 disc with a single placement, and he does so on the 1st Voice (3 + 0 + 3 = 6 PV). Note that, since the 2 green discs were not adjacent, they cannot both go in the **Green Zone**.*

*b) the **Concertmaster** (01) is up next, and chooses to place a black Note disc, the number 2, and overwrite a red disc of the 1st Voice (0 VPs, since the disc is black). The disc can overwrite thanks to the duplet's **tuplet power**.*

Body:

*a) the **Piano** (35) must place the two 3-discs with a single placement, so he (or she) covers the **Semibreve** (2nd Voice: 2 + 1 = 3 VPs).*

*b) the **Choir** (41) can cover the Sharp note with the disc 4 (3rd Voice: 1 VP); since the disc is protected (the 1st Part of the **Choir** has **Protection** and **Sharp** abilities) put a black disc under it.*

*c) the disc 5 of the **Trombone** (08) is placed without special rules (0 VPs, since it is black).*

*d) the disc 6 of the **Celesta** (30), thanks to **Sharp** ability, can cover the second and last Sharp note (1st Voice: 1 VP).*

*e) the disc 7 overwrites the disc 1 (1 VP for overwriting) since the 2nd Part of the **Choir** has the **Overwriting** ability,*

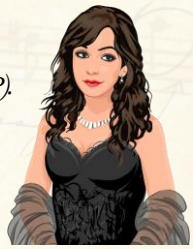
*f) the disc 8 is placed in the **Orange Zone** without special rules (in fact, even if the **Trombone** has the **Overwriting** ability, now there is no overwritable disc; 2nd Voice: 2 VPs).*

*g) the disc 9 is placed, protected from by black Note disc, in the **Orange Zone** (2nd Voice: 2 VPs).*

*h) the disc 10 is placed on the minim: the player collects the **Eclectic Bonus** (3rd Voice: 1 VP).*

*i) the disc 11 overwrites the disc 8 since the 2nd Part of the **Choir** has the **Overwriting** ability (overwriting: 1 VP).*

***Coda:** **Celesta** concludes, thanks to **Absolute** ability: the 1st 12-disc is placed on the **Minim** to collect the **Clef Bonus** (2nd Voice: 2 VPs), which is then immediately played on the **Celesta** (3 Clefs: 6 VPs). The 2nd 12-disc is placed on the quadruplet (3rd Voice: 1 VP), finally, the 3rd 12-disc is placed on the quadruplet, in order to overwrite a green disc (thanks to the **tuplet power**; overwriting: 1 VP).*



Yes, but look at the image above and not at my evening gown!

MIDGAME SCORING PHASES

As recalled by the symbol on the **Movement Outline**, at the end of the B, D and E Movements the 1°/2°/3° Sheet is **completed**. This means that the **Placement Area**, or, in other words, the backmost Baton oversteps the Sheet, so it is no longer possible to place discs on it.

Each time a Sheet is **completed**, a **Midgame Scoring Phase** occurs and the Sheet is evaluated as follows:

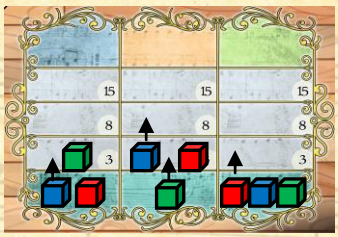
a) **Note Tracks**: each player advances his (or her) cube 1 step up on the Tracks ***b***, **#** and **O** for each note, of the related type, that he (or she) covers with a Note disc of his (or her) colour.

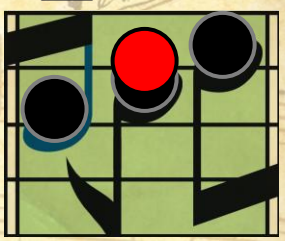
b) **Coloured Zone Tracks**: for each Coloured Zone of the Sheet (**Blue**, **Orange** and **Green Zone**) see which player (or even more tied players) has/have the majority of Note discs placed inside it. The player(s) with the majority advance(s) 1 step his/her/their cube(s) up on the related **Score Track**.

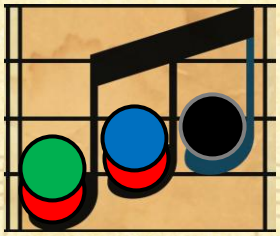
c) **Sheet Scoring**: for each Sheet, the player (or even more tied players) with the majority of Note discs on the Sheet score(s) the VPs prize shown onto the Sheet Scoring token on its top.

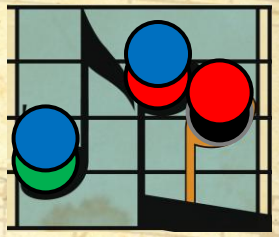
Essentially, each Sheet scores 6 VPs as majority prize, but if you are using the Variable Score Tokens Variant the VPs prize depends on specific requirements.

Important Note: black and overwritten discs are not counted in steps a), b), c).









*Example: in the **Green Zone** the Red has the majority, thanks to his (or her) disc on the Quaver (black discs don't count).*

*In the **Orange Zone** the Green and the Blue tied with 1 disc (the 2 of the Red don't count since overwritten).*

*In the **Blue Zone** the Blue wins with 2 discs versus 1 Red disc and 0 Green discs (overwritten discs don't count). Note that the Red presence with 1 disc is not enough to advance on the Track.*

***Note Tracks** are evaluated in a similar way, except for the fact that there is no tie: each note is a step.*

*For more examples, see the **Easy Rulebook**.*

ENDGAME SCORING PHASE

After the Movement E, and the consequent 3rd and last **Midgame Scoring Phase**, the **Endgame Scoring Phase** occurs:

a) **Voice Scoring**: for each Voice, the player (or even more tied players) with the majority of Note discs on the Voice score(s) the VPs prize shown onto the Voice Scoring token at the end of this Voice.

Essentially, the 1st/2nd/3rd Voice scores 3/6/9 VPs respectively as majority prize, but, if you are using the Variable Score Tokens Variant, the VPs prizes depends on specific requirements.

Also in this case, overwritten or black discs are not counted.

b) **Leftover Musician tokens**: each player receives 1 VP for each unused Musician token yet in his (or her) possession.

c) **Objectives**: if you are using the Demanding Public Variant, add the Virtuosity cards VPs.

If you are using the **Public Objective**, all the players score the VPs for the **Symphony Bonus** of this card.

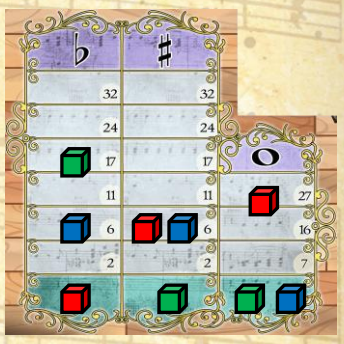
If you are using the **Private Objectives**, all the players show the Virtuosity card in their possession and score VPs for the **Symphony Bonus** of that card.

For a complete summary of the Virtuosity cards see Appendix III.

d) **Score Tracks**: each player scores positive VPs from the position of their cubes on the 3 **Note Tracks** (on the left) and on the 3 **Coloured Zone Tracks** (on the right) and, if you are using the Clefs Variant, negative VPs from the position of his (or her) cube on the **Clash Track**.

The value of VPs scored/lost is indicated by the number printed in the space where the cube is positioned.

The player with most VPs is the **winner**.



*Example: for the **Note Tracks**, the Red scores 33 VPs (0 + 6 + 27), the Blue 12 VPs (6 + 6 + 0) and the Green 17 VPs (17 + 0 + 0).*

*The other **Score Tracks** are evaluated in a similar way.*

TIEBREAKER

In the event of a tie, the **First Player token** is the **Tiebraker** (the winner is the first tied player in clockwise order, starting from the player with the First Player token).

Perhaps you will be interested to know that I love having dinner with the winner ... as long as he or she pays! Caviar and champagne, please!

VARIANTS FOR EXPERT PLAYERS

This section is for true connoisseurs of the Orchestra: we suggest you to read it only when you'll be sure that you want to dare yourselves with very hard challenges. Be warned...

*Ah...about the Clefs Variant, the hard-nosed guys play without the clashes: if you feel up to it, ignore the **Clash Track** and ... good luck!*

INSTRUMENTS DRAFT

This variant eliminates the luck due to the initial Instruments distribution and increases the strategic planning.

Changes to the **Orchestra Phase** (step 3):

a) each player receives 1 extra Instrument card.

b) Instrument cards you receive are not your **hand**: your hand is instead built through a draft mechanic, in which the last card is removed from the game (without revealing it to the others).

You can have a **secret draft**, if the chosen cards are kept face-down (classic way) or a **public draft**, if they are simultaneously revealed just after being chosen (at the end of the draft, however, they are all turned face-down).

*Once you become familiar with the Instruments and their skills, I recommend you to always use this variant, at least the **secret draft**, since it allows you to build the best hand for your plans (with an eye, if you are using certain variants, also to Virtuosity cards, Variable Score and the Master card, in order to choose the suitable Instruments.*

DEMANDING AUDIENCE

This variant consists of 2 parts: **Public Objective** and **Private Objectives**, which you can use separately (recommended) or together. In any case, this variant requires the **secret draft** of the Instruments Draft Variant.

In both cases you must use the **Virtuosity cards**, which score VPs in 2 ways: through an **Orchestra Bonus** (for the Instruments placement in the Orchestra) and through a **Symphony Bonus** (for the Note discs placement on the Music Score). Each Private Objective can score only one of these Bonuses, at the player's choice (see Appendix IV for a detailed summary of Virtuosity cards).

Changes to **Setup**:

a) **Public Objective**: reveal 1 random Virtuosity card and place it on the Game Board.

b) **Private Objectives**: give each player 2 random Virtuosity cards.

Changes to the **Orchestra Phase** (step 7):

a) **Public Objective**: each player scores the VPs for **Orchestra Bonus** of the Public Objective card.

b) **Private Objectives**: each player chooses and reveals one of his (or her) Private Objectives. He (or she) scores the VPs for the **Orchestra Bonus** of the revealed card, and then removes it from the game.

Changes to the **Endgame Scoring Phase** (step c):

a) **Public Objective**: each player scores the VPs for **Symphony Bonus** of the Public Objective card.

b) **Private Objectives**: each player reveals the remaining Private Objective and scores the VPs for the **Symphony Bonus**.

Important Note: when you score for the **Symphony Bonus** the overwritten Note discs count, too.

Example: in a 6-player game, a player receives:

So he (or she) plans to draft the greatest number of Brasses, and, in absence of these, the greatest numbers of different colours.

*After the draft and the **Seats Allocation**, the player controls these Instruments:*

*The player controls 3 Brasses (3 x 4 = 12 PV) and 4 colours (4 x 3 = 12 PV). Since he scores the same from both cards, he chooses to keep the Objective more congenial for him (or her), which is the Quaver Objective, so he (or she) discards the right Objective to score 12 VPs for the **Orchestra Bonus** (4 colours).*

*At the end of the game, the player scores the **Symphony Bonus** of the other Objective (3 VPs per Quaver covered with his or her discs).*

VARIABLE SCORE TOKENS

This variant increases the depth of the gameplay and works better with the Instruments Draft Variant.

During the **Setup**, by mutual agreement, choose how many and which Sheet/Voice Score tokens turn over.

On the new side, the majorities VPs prizes are not fixed, but they depend on specific conditions (see Appendix VI for a detailed summary of the Variable Score tokens).

MASTERS

This variant increases the gameplay depth and works better with the Instruments Draft Variant.

During the **Setup**, randomly select 1 Master card and place it to cover the **Conductor**.

Each Master has a specific number of Note spaces and:

a) assigns its discs to the Instruments of the player controlling it, in a different way as compared to the basic Master.

b) introduces a rule that changes the drafted cards pool or the discs placement on the Music Score.

See Appendix V for a detailed summary of Master cards.

PROGESSIVE ORCHESTRA

This variant is designed to decrease the strategic weight in favour of the tactical one, in order to make the players who prefer to progressively build the Orchestra happy.

Changes to **Setup**:
1) in 4-players games, use the Game Board on the side for 5-6 players (since you use this side, do not cover the blue notes).
2) in 5-6 players games, place 2 Stage cards on the 3rd Instrument from the bottom of Columns B and D.

Changes to **Orchestra Phase**:
1) Skip the **First Row** (1) and the **Choirs** (2) steps: no starting Instrument is placed on the 1st row and no Choirs are used.
2) During the **Instruments Distribution** (3), always use the **Instruments Draft Variant**, giving 11/9/8/6/5 Instruments in 2/3/4/5/6 players respectively, including also the 2 Instrument cards **Conductor** and **Concertmaster** (reminder: the number of Instrument cards to split up is equal to the number of Orchestra seats divided by the number of players). In the draft, instead to discard it, also pass the last card.
3) Skip the **Seats Allocation** (4), **Absolute Instruments** (6) and **Objectives** (7) steps. During the **Tiebreaker** (8) step, who has the **Concertmaster** card becomes the **First Player**.
4) During the **Musician Bonuses Assignment** (5) step assign only the Musician tokens next to the pentagon symbol: each player is freely entitled to one of them (as usual, in reverse turn order, starting from the **Last Player**).

During the **Symphony Phase**, at the beginning of each Movement, resolve the following additional steps:
1) **Seats Allocation**: in turn order, starting from the player with **Concertmaster** (which is forced to take control of it with his or her first placement), each player has to:
   a) **Fill a Seat**, as usual, but the player can only place one of his (or her) Instruments on a Seat in the current Column (the ongoing Movement).
   Alternatively, if he (or she) has it, he (or she) can discard in front of him the **Conductor** or **Concertmaster** card, in order to take the control of the related space.
   b) **Take Control of an Instrument**: the player must take control of the Instrument he (or she) has just placed (this new restriction, very limiting, substitutes the usual **placement restriction**).

   The **Seats Assignment** no longer ends when all the Orchestra Instruments are controlled, but when all in the the current Column are: the round is interrupted and the next player who is up to receives the First Player token (this occurs at the end of Column E too, so the First Player token properly returns to the player who controls the **Concertmaster**, as stated in the **Tiebreaker** step).
2) **Absolute Instruments**: stack the Note discs on the **Absolute** Instruments of the current Column (as usual).
3) **Minority Compensation**: assign the current Column Musician Bonus to the player with fewer Note discs of his (or her) colour (break the ties as usual).
4) If you are using the **Demanding Public Variant**, during the **Movement Performance** step, every time a player moves the last Note disc from an Instrument he (or she) controls, he (or she) takes the card and put it in a face-down stack in front of him (or her), placing it upside down if the Instrument is not **well placed** (this is important for some Objectives).

Changes to the **Endgame Scoring Phase**:
If you are using the **Demanding Public Variant**, during the **Objectives** (c) step, the **Public Objective** (if present) scores VPS for both the **Orchestra Bonus** (every player reveals the pile in front of him) and the **Symphony Bonus**.
If you are using the **Private Objectives**, each player reveals his (or her) 2 Virtuosity cards, choosing one to score its **Orchestra Bonus** and the other to score its **Symphony Bonus**.

CLEFS PROMO

You can find this promo at the fairs and events or download the print&play *version from* Doppio Gioco Press website.

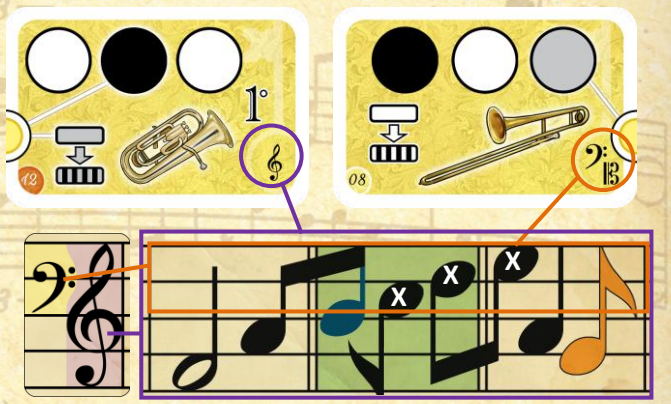
Changes to **Setup**:
a) take a set of 3 **Clef** cards (the cards of the same set have identical backs) and randomly place a face-down Clef card in front of each Voice of the Score, then reveal the 3 cards.
b) each player puts his (or her) 7th cube on the **Clash Track**.

Each Clef card, shows 2 Clefs:
a) a **Main Clef** (big, on the right, with a **purple** background), which refers to all the 7 note positions of the Voice.
b) a **Minor Clef** (little, on the left, with a **yellow** background) which refers only to 3 adjacent note positions of the Voice (the 3 upper, the 3 central or the 3 lower positions).

During the **Symphony Phase**, there is a further **placement restriction** due to Clefs: an Instrument can move one of its disc on a note, only if the note position is compatible with at least one Clef of the Instrument (if there are not legal placements, the disc is, as usual, removed from the game).

If you are using this variant, the Musician token **Clef Bonus** is different: It no longer scores VPs, but it gives all Clefs to the Instrument to which is associated.

Up to 3 times per game, each player may decide to do a **clash**, ignoring the Clef restriction, and placing a Note disc freely: however, every time he (or she) does it, the player advances 1 step on the **Clash Track** (at the end of the game this Track scores negative VPs).



*Example: The **Euphonium** (12) has the **G-Clef**, so it can play only the notes compatible with this Clef. However, on the Voice in the figure, the G-Clef is the **Main Clef**, so the **Euphonium** can play all the notes of the Voice (**purple** area).*

*The **Trombone** (08) has the **F-Clef** and the **C-Clef**, so it can play only the notes compatible with these 2 Clefs. However, on the Voice in the figure, the F-Clef is not present and the C-Clef is the **Minor Clef**, being associated only with the 3 upper note positions of the Voice (**yellow** area). Therefore, the notes that the **Trombone** can play are those in this area, that are marked with a **X**.*

So, the Instruments with a few Clefs are more restricted, while those with all the 3 Clefs can be placed freely.

THE DESIGNER

Angelo Tonin lives since 1982 in the province of Vicenza, in the remote Chiampo valley.

He marries the beautiful Valeria, but he discovers only a few years later she does not like boardgames. So, he begins a period of clandestine gaming to hide his obscure secret, but this behaviour leads to a double personality rising inside him.

So, during the day Angelo works as a mechanical illustrator and designer; but after midnight he becomes Angelazzo 'the crazy inventor' (but the people have the habit to omit 'inventor'). Wandering aimlessly, he collects cubes at the corners of the sidewalks and steals pawns in the playroom.

Dosing and pouring them in the right quantities, he creates awful prototypes that he uses to have fun with the clique of his trustworthy playtesters. About Melody, it seems to be a collective hallucination repeatedly appeared during the Symphony playtests. She tried to teach to the gang concepts like metric, rhythm and intonation, but ... without any success.

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We'd like to thank our testing team: Andrea, Gianluca, Teowolf, Milo, Robson, Maurizio, Martina, Agnese, Enrico, Matteo, Antonio, Paolo, Arcavio, Nicola, Sergio, the Doppio Gioco Gang (Morena, Daniele and Maurizio), the Acchittocca (Flaminia Brasini and Virginio Gigli), the Board Games Friends (Albus, Cissinho, Kuldran), Sabrina & Veronica Volpini and Cesare Zanetta.

For extra rules, support and info, see:
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APPENDIX I: INSTRUMENT CARDS

	N°	Instrument	Copies	Dot	Notes	Basic Abilities	Unlockable Abilities	Clefs
	00	Conductors	1x	-	2	*he adds his Note discs to the Instruments*		-
	01	Concertmaster	1x	-	2	●●● 1°	(+1) / (+2)	𝄞𝄢𝄡
STRINGS	02 02	Violin	2x/2x		2	(+1)	(+1)	𝄞
STRINGS	03 03	Viola	2x/1x		2	(+1)	●	𝄢
STRINGS	04	Cello	2x		2	(+1)	♭	𝄡
STRINGS	05	Double Bass	2x		2	(+1)	♯	𝄡
STRINGS	06	Octobass	1x		2	♭ ♯	(+1)	𝄢
BRASS	07	Trumpet	2x		2	●		𝄞𝄡
BRASS	08	Trombone	2x		1	●	●	𝄡𝄢
BRASS	09	Tuba	2x		1		#	𝄞𝄢
BRASS	10	Timbasso	2x		1		♭	𝄞𝄢
BRASS	11	French Horn	2x		2			𝄡𝄢
BRASS	12	Euphonium	1x		2	1°	●	𝄞
BRASS	13	Bass Tuba	1x		1		●	𝄞

WOOLWINDS	14	Clarinet	2x		2	1°	♭ ♯	𝄞
	15	Cor Anglais	2x		2	♯	●	𝄡
	16	Oboe	2x		2	♭	●	𝄢
	17	Bassoon	1x		2	♯		𝄞 𝄢
	18	Contrabassoon	1x		2	♭		𝄡 𝄢
	19	Bass Clarinet	1x		2	●	♭	𝄞 𝄡
	20	Saxophone	1x		2	●	♯	𝄞 𝄢
	21	Tranverse Flute	1x		3	-	● ●	𝄞 𝄡
	22	Piccolo	1x		3	-	● ●	𝄡 𝄢
PERCUSSIONS	23	Vibraphone	1x		2		● ♭	𝄞 𝄡
	24	Xylophone	1x		2		● ♯	𝄡 𝄢
	25	Tubolar Bells	1x		1	♭ ♯	●	𝄞 𝄢
	26	Kettledrums	1x		2		● ●	𝄢
	27	Snare Drum	1x		2		●	𝄢
	28	Bass Drum	1x		1		●	𝄢
	29	Tom-tom Drum	1x		1			𝄡
	30	Celesta	1x		1	♭ ♯		𝄞 𝄡 𝄢
	31	Triangle	1x		2		1°	𝄞
	32	Pandeiro	1x		2		●	𝄞
	33	Crash Cymbals	1x		2		● ●	𝄞
	34	Gong	1x		2			𝄡
SOLOIST	35	Piano	2x		2		● (+1)	𝄞 𝄡 𝄢
	36	Harpsichord	1x		2		1°	𝄞 𝄡 𝄢
	37	Harp	1x		2		♭ ♯	𝄞 𝄡 𝄢
	38	Clavichord	1x		2	(+2)		𝄞 𝄡 𝄢
	39	Organ	1x		3	●		𝄞 𝄡 𝄢
CHOIR	40	Soprano and Tenor (2-Part Choir)	1x	-	2/2		-	𝄞 𝄡 𝄢
	41	2-Part Choir	1x	-	2/2	♯ /	-	𝄞 𝄡 𝄢
	42	2-Part Choir	1x	-	2/2	♭ /	-	𝄞 𝄡 𝄢
	43	3-Part Choir	1x	-	1/1/1	1° (+2)	-	𝄞 𝄡 𝄢

APPENDIX II: MUSICIAN TOKENS

Prolonged Bonus: the Instrument receives 1 additional Note disc (choose if black or of your colour) .

If the Instrument has a not unlocked Note space of that colour (in the case of a not **well-placed** Instrument with a grey or black Note space connected by the thin white line) you can put the extra Note disc on it. If you don't want, put the extra Note disc to the left of all the other discs (it is the first one to be played, so you had to play it now).

The extra disc gains all the Abilities of the Instrument (i.e: if the Instrument has the **Chaining**, ability, the extra disc is chained to the disc immediately on the right).

If you place it on the **Concertmaster** replace Instead one of the black discs with one of your colour (or vice versa).

Note: the discs added by the **Conductor** work exactly in the same way (but they can be added to the Choirs).

Flat/Sharp Bonus: the Instrument gains the **Flat** and the **Sharps** abilities: apply them to all the leftover discs (see **Appendix VI: Instrument Abilities**).

Apply this ability also to the black Note disc of the Instrument (including the **Concertmaster** black discs).

Chaining Bonus: the Instrument gains the **Chaining** ability (all leftover Note discs are chained each other: see **Appendix VI: Instrument Abilities**).

Cannot be played on the **Concermaster.**

Protection Bonus: the Instrument gains the **Protection**: apply it to all the leftover discs (see **Appendix VI: Instrument Abilities**).

Virtuosity Bonus: the Instrument gains the **Virtuosity** ability (1 VP). Apply it to all the leftover discs (see **Appendix VI: Instrument Abilities**).

Note: if the Instrument already has the **Virtuosity** ability, the effects are cumulative.

Overwriting Bonus: you can place it only on an Instrument with 2 or less leftover Note discs of your colour (ignore the blacks discs and those stacked with **Absolute** ability): the Instrument gains the **Overwriting** ability: apply it to all the leftover discs of your colour (not the black ones), but not to those stacked with **Absolute** ability (see **Appendix VI: Instruments Abilities**).

Note: do not apply the **Overwriting** ability of this Bonus to the black discs of the Instrument.

Eclectic Bonus: the Instrument counts as **well placed** (even if it is in the first row), regardless of the dot.

If you place it on an Instrument with unlocked gray or black Note spaces (and not covered by extra Note discs), immediately place on each of them a Note discs of the related colour..

It can not be placed on an Instrument without the dot (Choirs, **Conductor** and **Concertmaster**).

Clef Bonus: <u>if you are not using the **Clefs Variants**</u>, score 2 VPs per Clef (C-, F- or G-) of this Instrument.

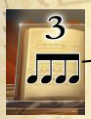
<u>If you are using the **Clef Variant**</u>, this Instrument gains all the 3 Clefs and can therefore play on each note position of the Music Score.

APPENDIX III: VIRTUOSITY CARDS

SYMPHONY BONUS SUMMARY

Pivotal Duplets: you score 3 VPs per Note disc of your colour that you placed inside a Duplet.

Pivotal Triplet: you score 4 VPs per Note discs of your colour that you placed inside a Triplet.

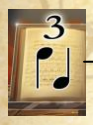


Pivotal Quadruplet: you score 3 VPs per Note disc of your colour that you placed inside a Quadruplet.

Chromatic Dominance (Orange): you score 4 VPs per disc of your colour that you placed on the 2 notes before and/or after the **Orange Zone**.

Chromatic Dominance (Green): you score 4 VPs per disc of your colour that you placed on the 2 notes before and/or after the **Green Zone**.

Chromatic Dominance (Blue): you score 4 VPs per disc of your colour that you placed on the 2 notes before and/or after the **Blue Zone**.



Allegro Air: you score 3 VPs per Note disc of your colour that you placed on a Crotchet.

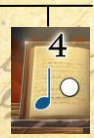
Vivace Air: you score 3 VPs per Note disc of your colour that you placed on a Quaver.

Andante Air: you score 3 VPs per Note disc of your colour that you placed on a Minim.

Melodious Fusion: you score 4 VPs per Note disc of your colour that is overwritten (including those you place underneath on the Semibreves).

Pivotal Orange Notes (2 versions): you score 4 VPs per Note disc of your colour that you placed on a note immediately before/after an orange note.

Pivotal Blue Notes (2 versions): you score 4 VPs per Note disc of your colour that you place on a note immediately before/after a blue note.



Melodic Ubiquity: you score 2 VPs per Bar in which you placed at least 1 disc of your colour and 2 VPs per Music Scheet majority.

Note: apply the **Simphony Bonus** also to the overwritten Note discs.

ORCHESTRA BONUS SUMMARY

String Quintet: you score 4 VPs per String (**violet** Instrument) you control.

Brass Trill: you score 4 VPs per Brass (**yellow** Instrument) you control.

Woodwinds Fugue: you score 4 VPs per Woodwinds (**brown** Instrument) you control.

Martial March: you score 4 VPs per Percussion (**green**) you control.

Capriccio and Counterpoint: in 2-4/5-6 players you score 4/6 VPs per **white**, **black** o **blue** Instrument (they count 1 also if you have more Parts) you control.

Ample Assortment: you score 3 VPs per different colour among the Instruments you control (there are 7: **violet**, **yellow**, **brown**, **green**, **white**, **blue**, **black**).

Clef Master: you score 3 VPs per different combination of Clefs among the Instruments you control (the different combinations are 7).

Little Orchestra: you score 4 VPs per Instrument in which the number in the small circle is a multiple of 5.

Troublesome Clef (3 versions): you score 2 VPs per Instrument you control without the related Clef (**Conductor** included).

Experimental Placement: you score 5 VPs per Instrument not **well placed** you control, including those in the 1st row (don't count **blue** and **black** Instruments).

Heavenly Glissando: you score 2 VPs per Instrument you control with at least an unlocked gray Note space.

Neutral Melody: you score 4 VPs per Instrument with al least an unlocked black Note space you control (**Concertmaster** included).

Group of Talents: you receive a Musician token of your choice among those remaining from the Game Board assignment, then you score 3 VPs per Musician token you control.

APPENDIX IV: MASTER CARDS

Hector Berlioz: the player who controls him adds 1 extra Note disc to 2 different Instruments and 1 extra Note disc to 1 Choir (after placing and playing the Berlioz extra disc, the next time the Choir has to play, it is up to the same player, this time with the disc positioned on the Choir).

During the Orchestra Phase, give all the Instrument cards to the players (except for unused Choir cards and leftover cards to equal distribution, which must be discarded face-down). Once the player hand is built, the players discard face-down the additional cards, until they have the usual number of cards in their hands.

Before assigning the Musician Bonus, each Instrument of which there is a single copy in the deck (see **Appendix I: Instrument cards**), gains 1 extra Note disc on the left, before the others.

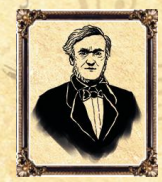
Leonard Bernstein: the player who controls him adds 1 extra Note disc to a String and 1 extra Note disc to a Percussion (in preferred order).

During each Movement, each Note disc must be placed inside the Placement Area, on the leftmost free position of the chosen Voice (as usual, if there are not legal placements, the Instrument burns a Note disc and it is up to the next Instrument).

Hans von Bülow: the player who controls him adds 1 extra Note disc to 2 different Soloist Instruments (**white** Instruments).

During the Orchestra Phase, include all the Soloist Instruments among the cards given to players.

All the Soloist Instruments gain **Protection**.



Wilhelm Furtwängler: the player who controls him adds 1 extra Note disc to 2 different Percussions (**green** Instruments).

During the Orchestra Phase, include all the Percussions among the cards given to players.

Whenever a player places his (o her) discs on a Semibreve, he (or she) takes a Musician token of his (or her) choice, among those unused in this game.

Herbert von Karajan: the player who controls him adds 1 disc to 2 different Woodwinds (**brown** Instruments).

During the Orchestra Phase, include all the Woodwinds Instruments among the cards given to players.

Each Woodwind can overwrite the black discs (also those on the orange and blue notes).

Carlos Kleiber: the player who controls hims adds 1 extra Note disc to an Instrument with the **Flat** ability and 1 extra Note disc to an Instrument with the **Sharp** ability (in the order he, or she, prefers; the Instrument can be the same).

During the Orchestra Phase, include all the Instrument with the **Flat** and/or **Sharp** abilities among the cards given to the players.

Whenever a player places a disc on a note with a Flat, his (or her) left neighbour has to give a Musician token to him (if he or she has).

Whenever a player places a disc on a note with a Sharp, his (or her) right neighbour has to give a Musician token to him (if he, or she, has).

Gustav Mahler: the player who controls him adds 1 extra Note disc to a Brass and 1 extra Note disc to a Woodwind (in the order he, or she, prefers).

Whenever a player places a disc on a Quaver, he (or she) can immediately play again with the same Instrument, chaining to the just placed disc (if the player places on adjacent Quavers, the effect can be triggered more times).

Joseph Willem Mengelberg: the player who controls him adds 1 extra Note disc to 2 different Instruments; in addition he adds 1 extra black Note disc to a third different Instrument (in the order he, or she, prefers).

When a player places a Note disc of his colour on a Quaver, he places also a black disc underneath (it has **Protection**).

Arturo Toscanini: the player who controls him adds 1 extra Note to 2 different Woodwinds (**violet** Instruments).

During the Orchestra Phase, include all the Strings Instruments among the cards given to players.

Each String counts as **well placed**, regardless of its seat (also if it is in the first row).

Wilhelm Richard Wagner: the player who controls him adds 1 extra disc to 2 different Brasses (**yellow** Instruments).

During the Orchestra Phase, include all the Brass Instruments among the cards given to players.

Every time a player overwrites or strong overwrites (also with a black disc) scores 2 extra VPs.

Note: if you are also using the **Demanding Audience Variant**, and the drawn Master forces the inclusion of all the Instruments of a given colour, remove the Virtuosity card with the **Symphony Bonus** which scores 4 VPs per Instrument of that colour (i.e. **Woodwinds Fugue** with **Herbert von Karajan**).

APPENDIX V: VARIABLE SCORE TOKENS

Black Discs: you score 1 VP per black Note disc inside the Sheet (for any reason, including those placed underneath with the **Protection** ability).

Chained Discs: inside the Sheet find the most long sequence of adjacent Note discs of your colour (excluding the overwritten discs; the Semibreves counts 1): you score 2 VPs per Note disc belonging to that sequence.

Stacked Discs: you score 1 VP per Note discs stack (regardless of the colour) inside the Sheet (thanks to the **Protection**, **Overwriting**, **Strong Overwriting** abilities or placed on a Semibreve).

Recurring Position: find the note position inside the 1st Voice on which you have placed more discs of your colour: you score 2 VPs per disc of your colour on that position (the Semibreves count 1).

Black Discs: you score 1 VP per black Note disc inside the 2nd Voice (for any reason, including those placed underneath with the **Protection** ability).

Opponent Discs: you score 1 VP per Note discs of the colours of your opponents placed on the 3rd Voice (excluding the overwritten discs; the Semibreves counts 1).

APPENDIX VI: STRATEGIC NOTES

Instruments Draft

- build an hand with a variety of different colours to raise the chances of obtain **well placed** Instruments.
- if you are in doubt, choose the Instruments with a lot of Note spaces (more Note discs often means more VPs).
- if the draft is **public**, be careful about the colours: avoid those more abundant than related seats (since many of them cannot be **well placed**).
- if the draft is **public**, choose the cards most useful to your opponents, unless they are useless for you.

Seats Allocation

- try to obtain as many **well placed** Instruments as possible.
- always try to place your Instrument on all the 5 Columns: this give you a **Musician Bonus** and allows you to have more tactic control on the game.
- when you place your last Instrument, try, if possible, to win the **Musician Bonus** of the Column (sometimes, it requires you to place an Instrument more backward than normally desired). Essentially, aim for the minority in the Columns containing the Bonuses that fit with your Instruments. .
- a more forward position in the Columns give you more placement choices (because they place first), while the more backward positions, while giving less choices, grants you greater weight. Even if you are, wrongly, led to think that placing early is an advantage, some abilities work better early (**Soloist**, **Chaining**, **Protection**, **Flat**, **Sharp**) others later (all types of **Overwriting** and **Immediate**).
- in Columns B, C, D, if possible, you should place your Instruments with **Protection**: in fact, it is in these Columns that most of the Instrument with **Overwriting** are placed (since they are **well placed** here).
- the Instruments on the Columns D, E are tactical because, since they place the last discs, are decisive for the Voice majorities, especially if they have **Overwriting**.
- If there are too many discs on a Column, probably someone will not play (unless there are several Instruments with the **Overwriting** ability). This is true especially for Column E, which is the final and narrow.
- You should place the Instruments with **Absolute** ability last on the Columns, when you are sure that they do not contain too many Note discs (and preferably not on Columns A and E, that play on narrower areas of the Music Score), otherwise you risk not to be able to place all your discs during the **Coda**.
- The **Concertmaster** is perfect to take the **Musician Bonuses** from the Music Score.

Abilities and Musician Bonus Use

- If you want an **Eclectic Bonus**, consider placing and/or take control of Instruments in the first row: the **Crash Cymbals** (33) in the first row, with the dot active, can have an effect ... spectacular! And a **Gong** (34) in a similar position can silence the Column's one-note Instruments.
- Unless you use it to play the Semibreves, the **Chaining** ability is often not very powerful since it is difficult to find multiple adjacent and playable notes: in many cases a sequence of notes is interrupted from Flat, Sharp or inactive (blue and orange) notes. Therefore it is a good idea to add the **Flat & Sharp Bonus** to the Instruments with the **Chaining** ability, or add the **Chaining Bonus** on the Instrument with the **Flat** and/or **Sharp** ability (or with many Note discs).
- Instrument with 4 or 5 Note spaces, obviously, are perfect for the **Virtuosity Bonus** and the Instruments with 3 Clefs for the **Clef Bonus** (<u>if you are not using the **Clefs Variant**</u>, otherwise they are perfect for the Instruments with only 1 Clef).
- The **Protection Bonus** is perfect on Instruments placed on the Columns (usually B, C and D) where there are the opponent Instruments with **Overwriting**.
- As a result to a rational balance, the Instruments with the most powerful abilities have fewer Note spaces: so they are a perfect target for the **Prolonged Bonus**. It is useful for you to add a black Note disc only on Instruments with the **Black Overwriting**, or when you can exploit the **Tuplet Power** on an already placed black disc.
- If you have not unlocked a gray Note space, and it is inside a dotted line from the **Soloist** ability, you can alternately unlock it with a **Prolonged Bonus**.
- Since the **Concertmaster** plays during the **Attack**, the **Flat & Sharp Bonus** is perfect for it, as it is for all Instruments with **Imminent** ability.
- The **Chaining Bonus** is perfect for Instruments with the **Imminent** ability, since you can potentially play all the Note discs of these Instruments during the **Attack**.
- What said for the **Prolonged Bonus** applies likewise to the **Conductor**, which, essentially, is a double **Prolonged Bonus** and can be also cumulated with it.

Playing the Symphony

- the best way to ensure you advance on the **Score Tracks** is to place your discs on the notes in the related zones, by the **Protection** or the **Overwriting** abilities: in this way you cannot be overwritten, too.
- when you play the last discs, remember that the notes on the positions that are about to be overstepped by the **Placement Area** can no longer be contested: occupy them, if it is good for you.
- If you are the only player that can play a Flat note, a Sharp note and/or a Semibreve (always keep in mind the possible use of **Flat & Sharp Bonus** and/or of **Chaining Bonus**), play the first Note discs of the Instrument elsewhere, where you compete with your opponents: you can quietly occupy the above-mentioned note later, with the last discs.
- If you are advancing on a **Score Track**, continue to advance on it, if possible: each additional step has a growing increase in VPs.
- When a Sheet (or the game) is near to be completed, try to obtain the majority on it (or on a Voice, especially the lower ones that score more VPs).

Demanding Audience Variant

The **Public Objective** is a priority: not only are VPs you score, but also VPs not scored by your opponents.

- look carefully at the draft, which being **public**, allows you to understand what are the **Orchestra Bonuses** (and, consequently, the **Symphony Bonuses**) of your opponents, and, so, to hinder them (i.e.: if a player chooses many Brasses, do not let he, or she, get others, and if he, or she, decides not to declare that **Symphony Bonus**, compete with him, or her, for the Quavers on the Score).
- already from the starting Columns, look carefully at the opponents placements, trying to understand their **Symphony Bonus** and hinder them, while trying to score your Bonus and/or the notes related to the **Score Tracks** (i.e. if you must play the Quavers and see that another player frequently places on the notes before and after the **Orange Zones**, hinder him playing the Quavers, the Semibreves and the Flat/Sharp notes positioned near the **Orange Zones**).

APPENDIX VII: INSTRUMENT ABILITIES

Basic Note: cover this Note space with Note discs of your colour. You score immediate VPs when you place these discs.

Neutral Note: cover this Note space with black Note discs. You do not score VPs when you place these discs. The black discs cannot be overwritten.

Overwriting: each Note disc of your colour of this Instrument can be placed on a Note disc of an opponent colour (not of your colour or black), provided that the overwritten disc is not already on another disc.

Note discs placed with this ability score 1 VP, regardless of the Voice.

Black Overwriting: like the previous ability, but it is instead applied to each black disc of the Instrument (these discs are black, so they do not score any VPs).

Strong Overwriting: it is like the Overwriting, but it allows you to overwrite on the 3rd level (so you can overwrite a disc with Protection or which have been overwritten), Semibreves excluded. However, you can place a disc only if it overwrites (if you cannot, burn the disc and it is up to the next Instrument).

Black Strong Overwriting: like the previous ability, but instead it is applied to each black disc of the Instrument (these discs are black, so they do not score any VPs).

Protection: when you place a Note disc of your colour (not a black Note disc) from this Instrument, place underneath it a black Note disc: in this way, it cannot be overwritten.

However, if this Instrument has the ability Overwriting or Strong Overwriting too, and you overwrite with one of its Note discs (or two of them on a Semibreve), then underneath do not place any black Note disc.

Note: since both discs are taken from the same Note space, a single protected discs cannot be used to play a Semibreve.

Flat: this Instrument can place its Note discs on the notes preceded from the Flat symbol.

Sharp: this Instrument can place its Note discs on the notes preceded from the Sharp Symbol.

Imminent: regardless of position in its Column, this Instrument plays once early, during the **Attack** Movement.

If there are more Instruments with this ability, then the Instrument backward plays first (the **Concertmaster** always play last since it considers itself in front of everyone).

Note: if this ability is not unlocked, you can unlock it by playing an Eclectic Bonus also at the beginning of the Movement, just before the **Attack**.

Virtuosity: each Note disc of your colour (so not the blacks, but include those placed during the **Coda** with the Absolute ability) taken from this Instrument scores 1/2 extra VPs (even if the disc exploits ability like Overwriting or Strong Overwriting and is place above another disc).

Soloist: when the Instrument plays, if the leftmost disc is inside the dotted line, all the discs inside the line must be placed together (you have no choice: it is mandatory).

The discs inside the dotted line are independent and can play non-adjacent notes. They can also be stacked to play a Semibreve (if the 2 discs are of different colours, you can place the black disc underneath).

Chaining: when the Instrument plays, together with the leftmost disc, you can (but it is not mandatory) chain to it any number of the following Note discs (in the same order, from left to right).

All chained discs have to be placed **adjacent**, meaning that each disc have to be placed on a note to the right or left (but not above) to the note on which the last disc is placed.

Two chained discs can be stacked, to play a Semibreve (if the 2 discs are of different colours, you can place the black disc underneath).

On some Choir cards, discs of different players. are chained. Essentially, when a player places a Note disc, the other, if he (or she) wants, can chain to it his (or her) Note disc, to the right or left (but not above) of the previous one, and so on, until the last disc is played or some player decides to not chain his (or her) disc.

Absolute: during the step **Absolute Instruments** (5) of the **Orchestra Phase** place the 3 Note discs stacked on the symbol ability of the Instrument (any extra Note disc can not be added to these).

Stacked Note discs can only be played during the Movement **Coda**.

If there are more Instruments with this ability, then they play, once each, from the bottom to the top.

Discs placed with this ability score 0 VPs and never benefit of the Overwriting ability (due to an Overwriting Bonus placed on this Instrument).

Obsessive: immediately after this Instrument has placed a Note disc (and only in this case), the next Instrument to play is not the next of the Column, but the previous Instrument of the Column (if this Instrument has no more discs, it is up to the next Instrument).

Disturbing: when this Instrument plays its first Note disc, all other Instruments of the Column (including yours) immediately remove its leftmost disc from the game (excluding those stacked on the Absolute ability symbol).

Note: except for the Neutral Note and Soloist (which remain unchanged), the ability symbols are gray when they are **unlockable**.