

**Title:** Young People's Concerts Scripts: Musical Atoms: A Study of Intervals  
[mimeograph on pink, typescript on white with emendations in blue pencil;  
"Rundown"/"Music Cues"]

**Name(s):** Bernstein, Leonard 1918-1990

**Resource Type:** text

**Note(s):** From: Young People's Concerts Television Scripts Series

**Subject(s):** Philharmonic Hall improvements  
Wagner: Lohengrin  
Baker, Julius  
Musical meaning  
Intervals  
Octaves  
Melody  
Harmony  
Inversion  
Brahms: Symphony No. 4  
Scales  
Major scales  
Minor scales  
Williams: Symphony No. 4

**URL** <http://lcweb2.loc.gov/diglib/ahas/loc.natlib.lbypc.0355>

Y P C # 1

R U N D O W N

VTR: 10/23/65

AIR: 11/29/65



EVENT	CARD	PAGE
1. PAN OF HALL... LB ENTRANCE	"MUSICAL ATOMS"	1
2. LB TALK		2
3. ORCH: WAGNER (2:30)		3
4. APPLS/TITLE	LOHENGRIN PRELUDE	
5. BLACK		
6. LB TALK/ORCH EXAMPLES	INTERVAL	5 - 9
7. LB TALK/PIANO EXAMPLES	INVERSION	9 - 18
8. LB TALK/ORCH EXAMPLES		18 - 21
9. ORCH: BRAHMS (12:30)		22
10. APPLS/TITLE	SYMPHONY NO. 4	
11. BLACK		
12. HALL/TITLE FOR STN I D	Y P C	23
13. LB TALK/PIANO & ORCH EXAMPLES		24 - 36
14. ORCH: VAUGHAN WILLIAMS (8:45)		37
15. APPLS/TITLE	SYMPHONY NO. 4	
16. BLACK		
17. WILD SHOTS, AUDIENCE & ORCHESTRA (1:30)		

NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS - Season 1965-1966

YPC No. 1, 1965-66: "Musical Atoms" (A Study of Intervals)

Tape Date: Oct. 23, 1965

Air Date: Nov. 29, 1965 (7:30 pm)



Music Cues

PART I (very short)

- 1. "Others of you may simply recognize it as the Prelude to the 3rd Act of Lohengrin."

Orch.: Full performance, LOHENGRIN

*p. 10 (2x)*  
*p. 12 (+)*  
*p. 14*  
*p. 19*  
*p. 33 (2x)*

PART II

- 2. "...our new solo flute player, Julius Baker" -  
 (Stand for a bow - stay standing)  
 "Mr. Baker, would you favor us with a sample of your art?"

Flute alone:

- .....
- 3-a. "Because with that one lonely note... nothing is happening".

Flute: Repeat above.

- .....
- F
- A
- S
- T
- .....
- b. "It's just floating in space. But once you have two notes - ":

Flute:

- .....
- c. "...and with three notes, that meaning increases:"

Flute:

- .....
- d. "...and before you know it:"
- .....

Orch.: BLUE DANUBE. Play these bars only:

Woodwind

Brass & Sn. Dr.

Strings

The musical score is arranged in three columns corresponding to the sections: Woodwind, Brass & Sn. Dr., and Strings. The woodwind section includes Fl. 1, Piccolo, Oboe, Clarinet in B-flat, Clarinet in C, and Bassoon. The brass and percussion section includes Horns in B-flat, Trumpets in F, and Snare Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. All parts are marked with a piano (pp) dynamic. The score shows the first few measures of the piece, with various rhythmic patterns and melodic lines.

PART II - cont'd.

C  
O  
N  
T  
I  
N  
U  
O  
U  
S

4-a. "Let's take C as our lowest note,  
our zero mark on the tape":

Contra-bsn.:

b. "and as we unreel one foot of tape  
we arrive at the next C":

Basses & bsn.:

c. "another foot brings us to the next":

Celli & bass clar.:

d. "and so on all the way up":

Vlas. & clar.:

Vlms. & oboe:

Vlms. & flute:

Vlms. & piccolo:

.....

5-a. "You know that ... between the 1st note ... and the 2nd note ...  
is the interval of the second":

Oboe:

b. "... from the first note to the third note is a third":

Horn:

C  
O  
N  
T  
I  
N  
U  
O  
U  
S

c. "... a fourth": Violin solo:

d. "A fifth": Trumpet: in Bb

e. "A sixth": Cello solo:

f. "A seventh": Clarinet:

g. "An octave": Orch., tutti

(Long talk with L.B. at the piano.)

more.....

PART II - cont'd.

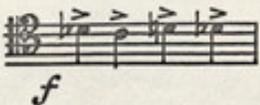
Examples 6 through 10: BRAHMS, Symph. No. 4, Mvt. I only

- 6. "... but does it make beautiful music? Well, just listen":  
Orch.: First 4 bars
- 7. "... and what do we find? Again, it's almost all built on thirds":  
Orch.: 4 before letter C (omit dbt.), to C, dbt.
- 8. "... like some great, mad German tango":  
Orch.: Letter C for 9 bars, dbt.
- 9. "... as though spread out against the sky for all to see":  
Orch.: Letter L until cut-off
- 10. "... one of the high points of Brahms' whole creative output":  
Orch.: Full performance, Mvt. I

PART III

(Long talk with L.B. at the piano.)

Examples 11 through 19: VAUGHAN-WILLIAMS, Symph. No. 4

- 11. "Listen to the whole theme now, in all its orchestral bite and strength":  
Orch.: Mvt. I, first 9 bars
- 12. "... like a great monster rising out of the sea":  
Orch.: Mvt. I, 4 before No. 1 to dbt. of No. 1
- ... 13-A "... fierce, gigantic uses of that tiny interval ... especially in its 4-note motto form":  
.  
.  
F One trombone:   
A  
S  
T  
13-B "... where there is a sad flute solo mostly made up of falling minor seconds":  
.  
.  
..... Flute alone: <sup>Mvt II</sup> No. 14, one bar  
^

more.....

PART III - cont'd.

P. 4

... 14. "... trombones... spell out the 4-note motto from the first movement":

F  
A  
S  
T

Trombones alone: Mvt. II, at No. 14, 4 bars -  
but each chord as if it were a quarter-note



15. "... in counterpoint, a whole network of minor seconds":

Flute and trombones: Mvt. II, at No. 14, 4 bars -  
as written

16. "... as if to show that this riddle of minor seconds is still not solved":

Orch.: Mvt. III, beginning to No. 1, plus two 8th notes  
(no bassoon at No. 1)

17. "... we finally get the feeling of having solved it, as it breaks in with this jolly tune":

Orch.: Mvt. IV, first 8 bars and fade-out

18. ~~"... like this jazzy one, which is nothing but a descending minor second":~~

~~Orch.: Mvt. IV, No. 2 for 6 bars~~

19. "... Ladies and Gentlemen, that's life":

Orch.: Full performance of Finale.