

Title: Young People's Concerts Scripts: The Anatomy of a Symphony Orchestra
[typescript with emendations in red & black penci & ink; [Music Cues]]

Name(s): Bernstein, Leonard 1918-1990

Resource Type: text

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

Subject(s): The Symphony orchestra
Respighi, Ottorino
Respighi: The Pines of Rome
Movie music
String instruments
The Violin
The Viola
The Cello
The Bass
Pizzicato
The Woodwind
The Flute
The Oboe
The English horn
The Clarinet
The Bassoon
The Double bassoon
Brass instruments
The French horn
Percussion instruments
Doubling
Mutes
Tone painting
The Cadenza
Buccine

URL <http://lcweb2.loc.gov/diglib/ahas/loc.natlib.lbypc.0524>

Outp. 4, cues
H A thru D

add 4 I (pp2), p.3 (Tuba, w. 81.)

NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS, 1969-70

p. 6

No. 3: "The Anatomy of a Symphony Orchestra" Tape Date: Feb. 14, 1970

(PINES OF ROME)

Air Date: May 24, 1970

cut 4 I (sacre)
20, 24

PART I

16 & 18 C) one hand

1. Top of show -- Tutti, Finale: last 6 bars. 19

STRINGS

2. A. "The strings are the main body...in basic responsibility."

ALL STRINGS STAND

B. "...ranging from the violins to the basses over there."

ALL STRINGS SIT

gentlemen be seated

C. "Usually the highest parts...first violins, like the sopranos of a chorus:

VLN. I play high E, fp, and hold.

top space

take down 8^{va}

D. "The next highest to the 2nd. violins...like altos:

VLN. II play G#, 6th. below, fp, and hold.

first line

E. "...the tenors of this orchestral chorus;

VLAS. play middle B, fp, and hold.

F. "...like the baritones:

CELLI play low E, fp, and hold.

G. "the basses are, of course, the basses:

D.B.s play low E, fp, and hold.

from the back

H. "...violins can also play low as well as high:

NADIEN - play low open G and hold.

LB cuts off entire stry. cd.)

I. "...and the cello can also play high as well as low:

MUNROE - play G, two octaves above violin.

(Both Nadien and Munroe are cut off by L.B.)

LB has back to strings!

3. A. "They are also capable of playing very loudly:

ALL STRINGS ad lib one chord, fff.

B. "and very softly:

STRGS. ad lib one chord, ppp.

C. "or of hammering out notes"

STRGS. ad lib repeated down-bow chord.

D. "or of plucking sounds, called in the trade pizzicato:

STRGS. ad lib repeated pizz.

cut

E. "...or playing near the bridge:

STRGS. ad lib soft chord, sul pont.

WOODWINDS

4. A. "...to the woodwinds...flexible dept. of the orch.:

ALL Wws STAND ~~SIT~~

B. "...and ~~very different from one another:~~

ALL Wws ~~SIT~~ (except Flute)

*some Wws
are even made
of wood:*

C. "For instance, the flute, which is made of silver: (~~stand~~)

Mr. Baker shows the Flute.

D. "and is held laterally:

FLUTE, play one note.

E. "...which is more than any soprano I know can do:

FLUTE, show range from low C to highest note.

F. "It's one of the hardest instruments to play: (stand)

OBOE, play one note.

"...low C and soaring up above high C:

OBOE, show range from low C to highest note. (SIT)

G. "...he can go lower & higher, & faster & funnier. (stand)

CLAR., play a wild doodle.

(SIT)

H. "...like the oboe, but much longer & gloomier: (stand)

BSN., show low range only.

5. *B. adds: can soar up to alto & even soprano heights:* "...a smaller higher flute called the piccolo:

PICC. stands and plays one note. (SIT)

*CUT
SACRE opening
(for moving
reh., try)
(SIT)*

"...a larger oboe...the English Horn:

E. HN. stands and plays one note. (SIT)

"...a larger clar. called the Bass Clarinet:

BS. CLAR. stands and plays one note. (SIT)

"...much lower Bassoon called the Double Bassoon:

DB. BSN. stands and plays one note. (SIT)

BRASS

6. A. "Here are the big, beautiful brass:

ALL BRASS STAND.

B. "This is the big sound, called in at climaxes:

BRASS ad lib a chord, ff.

C. "The highs are the trumpets:

one, play note
TRPTS. SIT.

D. "The lows are the trombones:

one, play note
TRBS. SIT.

(Note: HNS. *TUBA* remain standing)

*Add:
Tuba
And of course the lowest of all, which is the Tuba*

E. "All by themselves..there's no mistaking them:

ALL HNS. play TIL EULEN. theme, then SIT.

PERCUSSION

7. A. "They are headed by...kettledrums:

TIMP. play a few notes.

B. "There's the triangle: (play)

- "The Snare Drum: "
- "The Tenor Drum: "
- "The Bass Drum: "
- "Wood-blocks: "
- "Temple-blocks: "
- "Cymbals: "
- "Gongs: "

*only one sound!
clash & damp*

C. "...which can play tunes very well -

- "The Xylophone: *Dixie* (play)
- "The Glockenspiel: *Twinkle, Twinkle*
- "The Chimes: *London Bridges*

*London Bridges
Twinkle, Twinkle
Yumlee*

PART II

MVT. I ("Villa Borghese")

8. "Here's how it begins:

Tutti: from the beginning thru the bar of Reh. No. 1 (omitting upb. at end).

9. A. "...squeal, made by trills in the strings & oboes:

STRGS. & OBS.: from the start for c. 5 bars, until cut-off

B. "...leaping & running made by figurations...percussion instruments:

FLS., CLARS., PNO., HP, CELESTA, BELLS: from the start for c. 5 bars.

C. "...general clangor, caused by the triangle:

TRIANGLE alone, until cut-off.

D. "...telling us that we're playing soldiers:

TRPTS., about 5 bars, until cut-off.

- LB must speak to Trpts. re flutter-tongue

10. "Put that all together, & you have the opening...:

Tutti: from the start thru Reh. No. 1 (repeated).

11. A. "This doubling combo consists mainly of cellos:

CELLOS: 2nd bar of No. 1, with upb., thru dbt. of 12th bar

played 12 bars

B. "...which are doubled by the English Horn & the low bsn. playing way up high

Add → BSN. - cut Ziegler

EH: 2nd bar of No. 1, with upb., for a few bars only

C. "and the bassoon...in an unnatural register:

BSN.: 2nd bar of No. 1, with upb., thru dbt. of 5th bar (or until cut-off)

D. "...doubling not the tune, but the main notes... *accenting* stressing those notes:

FR. HN.: 2nd bar of No. 1, with upb., thru dbt. of 5th bar

E. "Now listen to the whole combo together:

CELLI, BSN., FR. HN.: 2nd bar of No. 1, *with upb.* thru dbt. of 10th bar

"playing the main notes of the tune"

not so loud

12. "...sound-picture of kids playing in the Villa Borghese:

ORCH.: from start to dbt. of bar 19 (11 after No. 1).

12A *By. Chair instr:* *add Ratchet Ex. talking pokes at*

13. "...kids in the park are poking each other, ~~in the ribs:~~

ORCH.: No. 5, to dbt. of 8th bar.

14. A. "These jabs are made mainly by the strings:

STRGS., 5th bar of No. 5, for 4 bars.

B. "The violins are playing *this:*

VLNS., 5th bar of No. 5, for 4 bars.

C. "whereas the cellos are playing way up here:

CELLOS, 5th bar of No. 5, for 4 bars.

"cellos up in their high register can sound so nasty!"

D. "Furthermore, these string-jabs are doubled by WW jabs:

WWs., 5th bar of No. 5, for 4 bars.

whistle tongue accent on these jabs

E. "...even nastier by the reinforcement of the horns:

FR. HNS., 6th bar of No. 5, for 3 bars.

F. "...these horns are playing muted, that is, with mutes stuck into them:

HNS. SHOW MUTES

- (polish so that they shine)

G. "...here are the horns without the mutes, open:

HNS., play 6th bar of No. 5, senza sord.

H. "And now with the mutes *closed:*

HNS., play 6th bar of No. 5, con sord.

15. Now let's hear the whole thing...and jabs *together*

ORCH.: No. 5, for 14 bars, to dbt. of 15th bar.

MVT. II ("Una Catacomba")

16. "...mysterious atmosphere sustained by high-muted strings:

STRGS. and OFF-STAGE TRPT. at Piu Mosso (8 bars after No. 10), for 4 bars (fade out on 4th bar).

17. "This is done by low strings...clarinets & horns:

CELLI, VCs., HN., CLAR.: at Ancora piu mosso, 1 bar only.

Change ↓
- 6 - ~~along with winds & horns!~~
~~in the strings & woodwinds & strings.~~

18. A. "...fast chant figure...except the very lowest:
HNS., WWS., STRGS. (minus CBS.): 4th bar of No. 11,
1 bar only

B. "...now blared out by 3 trombones in unison:
TRBS., 4th bar of No. 11, for 2 bars

C. "...a bell-like bass line...aided by the double bassoon:
CELLI, CB., DBL.-BSN., 4th bar of No. 11, for 2 bars.

D. "...made more ponderous by the addition of the piano:
PNO., 4th bar of No. 11.

E. "...the great organ...those low booming tones:
ORGAN, 4th bar of No. 11.

19. "Now listen to the climax, all put back together:
ORCH.: 4th bar of No. 11, for 4 bars (and fade)

MVT. III ("del Gianicolo")

20. "...a pearly romantic cadenza over...muted strings:
PIANO, STGS: Bar 2, for 2 bars. - cut off earlier

21. "...like some mythical night-bird...to the moon:
CLAR. (H strgs): upb. to No. 13, for 3 bars.

22. "Yes, a phonograph record...singing in real Rome:
GRAMOPHONE: Play until cut-off.

MVT. IV ("della via Appia")

23. "Here are those fateful footsteps...and the piano:
LOW STRGS., TIMP., PNO.: from the start for 2 bars.

perhaps 1? (one bar)

- 7 -



24. Here's one lament, in those...muted horns:

~~HNS.: 2 before No. 18, for 2 bars.~~

cut

25. ~~"Here's another..."~~ in the muted violins:

VLN.II: No. 18, one bar only.

26. "Why are all oriental laments on the English Horn?":

ENG. HN.: 4 before No. 19, for 2 bars.

27. "...fanfares...starting in low horns and bassoon:

HNS. III & IV, BSN. I: No. 20, for 2 bars plus dbt.

28. "...another fanfare...offstage brass instruments:

OFFSTAGE BRASS: 5 after No. 20, for 2 bars plus dbt.

face bells into hall?

29. "You may also know a little bit more...than you did before.

cue: X-Ray eyes I sure hope so.:

ORCH.: Full performance of entire work.

#####