

R A F NUMBER



My dear pupils --

What makes music music -- Music

And why? ---

If you listen you will hear

Out of the corner of your ear

How the oboe she makes love to the bassoon

~~But~~ ^{and} the fife goes diddle diddle
and the fiddle's in the middle

And the dish ran away with the spoon!

(Ha!) That's what she did.

When you go the symphony do you hear the legato, the rubato,
the pizzicato, when you go? No. And why? Because you don't go.
Day after night you stay home by the radio and all you want to
hear is:

German skat. - Beat me daddy and I hit you back.

Where is the meaning? Where is the beauty?

Where is the oboe player? Out with the base player who just
lost his rosin. Oh! Well... let us take the symphony. Now
pupils, as you know, a symphony is not only music, it also
tells a story which has a beginning, a middle, and an end;
except the unfinished symphony, which has a beginning...

We will now take up all the instruments -- except of course,
the piano which is too heavy -- There's the trombone... and the
tuba... and the oboe... and the

saxophone, sousaphone
zither and xylophone
clarinet, buglehorn
fiddle and fluglehorn
tenor kazoo and the tympani too
and the

They are always all very busy, except the cymbal player, who just stands in the corner and looks around in disgust....PAH!

This brings us to Symphony number five, which comes naturally after symphony number four, which logically follows... it was written by great Czechoslovakian composer. Ec-----znic, the 2nd. Und this work was composed under a slight disadvantage... he had no talent...whatsoever. The orchestra settles down by tuning up....the conductor lifts his baton, and..(Poet and Peasant This is just mooood music. Now comes the first movement. Presto vivace argumto molto cantabile molto chococho molto--- fast but slow...und we have the first theme, which is introduced, naturally, on the first fiddle. (Pizz.) This represents a young girl, who lives with her wicked guardian, who is a French Horn. (Valse.) Now this young girl (Pizz.) who is a beautiful young girl (Pizz.) und her vicked guardian (Valse) live all alone on a farm, und all she has for company are a hen, (Fig.) a dog, (Giaconda) und a nanny-goat (Carmen). Now pupils, you see how all the themes on the various instruments they are being introduced -- Hello? -- which brings us to the middle of the movement which is the end of the afternoon, when the French Horn is upstairs busy working his coils. At this point along comes a handsome young trumpet, und when he clasps his eyes on the little fiddle, his heart goes Fluckchica--which is Czechoslovakian for thump! Und he gets so excited he has a solo passage - which is a big cadenza - in triple tongue (Carnival).

This brings us to the second movement, where the fiddle is happy (Pizz.), the trumpet is happy (Wm. Tell), the animals are happy (Themes), when suddenly out stalks the French Horn (Valse----eh?). The little fiddle was so putrified her bridge fell out, but the trumpet says (Wm. Tell -- Lohengrin). The French Horn is objectionable (Valse--double) but the trumpet blows his top (Wm. Tell). The French Horn is even more objectionable (Valse--triple). He is having terrible trouble with his valves und the trumpet yells (Wm. Tell -- ah sheddap) I know who you are -- you are not a French Horn at all -- the ta da ta da ta da had me fooled for a while, but the cluc-k-- the ah gave you away. You are a German glockenspeil in disguise beyond a doubt -- wanted by the police for drowning twelve little fiddles out!

What a chaotic, pubils, what a confusion, the glockenspeil tries to run up to his flat but the animals are too sharp for him.

Dog -- in the leg

Hen -- in the neck

Trumpet -- in the face

Nanny-goat -- in the other place.

The glockenspeil is trapped, his escape they are foiling
 And he falls into a kettle drum (Ha Ha!) which is boiling (Boing!)
 Hooray, the bad old glockenspeil is dead,
 Diddle, diddle, diddle, and the merry little fiddle and
 the trumpet are wed. (Czardas to end.)

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