

## **YOUNG PERSON'S GUIDE**

( A narration intended to replace the original 1946 version)

### **AFTER TUNING, BEFORE START**

**You heard at the start a tuning-up noise  
Which ev'ry orchestra enjoys.  
Practising in different keys  
Lots of flights of bumble bees.  
Then the riot turns to quiet  
And the maestro says, "Let's try it".  
All this metal, wood and string  
Suddenly beings to sing -  
Chaos turns to ordered glory.  
Let's investigate the story,  
Meet the characters as well.  
First the plot - it's by Purcell  
(Who never knew the tune he'd written  
Would be taken up by Britten,  
Altered, and played far and wide  
And renamed the Young Person's Guide).**

**Britten takes each different gang  
Who scrape or blow or pluck or bang  
The woodwind, and the brass and strings,  
Percussion too - and gives them wings.  
But first, before we hear each team  
The whole lot play the mighty theme.**

**THEME A. 10 BARS.**

**BAR 11.**

**The woodwind play their reedy pipes  
They're neat and tidy, seedy types.  
They take a breath, then purse their lips,  
And from their tongues sweet music trips.**

**THEME B. 7 BARS.**

**BAR 8.**

**The brass, upon the other hand  
Call the orchestra, "The Band".  
They read the Sun in lengthy rests  
Live in Essex, and wear vests.**

**THEME C. 6 BARS.****BAR 7.**

**The strings - a crazy, gipsy bunch  
Wild-eyed and frankly out to lunch.  
And then the harp - which can instead  
Be used to slice a loaf of bread.**

**THEME D. 7 BARS.****BAR 8.**

**Percussion do not play that often  
So make no attempt to soften  
What they do, but lay on thick  
Here they give Purcell some stick.**

**THEME E. 7 BARS.****THEME F. 9 BARS.****BAR 10.**

**Let's take apart the orchestration -  
Let each play a variation.  
The flute has asked to have first go  
With little brother piccolo.**

**VARIATION A. 24 BARS.**

**The oboe is a tricky thing  
But worth it if you make it sing.**

**VARIATION B. 7 BARS.**

**BAR 8.**

**Next, the agile clarinet.  
See how agile it can get.**

**VARIATION C. 16 BARS.**

**BAR 17.**

**The poor bassoon - it plays with style  
But somehow people always smile.**

**VARIATION D. 16 BARS.**

**BAR 17.**

**And now the strings - the violin  
Alone can sound extremely thin.  
But when two lots of them all play  
It usually sound okay.**

**VARIATION E. 23 BARS.**

**BAR 24 (PLAYED 3 TIMES)**

**Here the viola plays the tune.  
This happens once in a blue moon.**

**VARIATION F. 18 BARS.**

**BARS 19 & 20.**

**Too big to fit beneath your jaw  
The cello rests upon the floor  
And plays delicious melodies  
From in between the cellist's knees.**

**VARIATION G. 22 BARS.****BAR 23**

**And finally the double bass  
(Which piccolos think is a waste of space).**

**VARIATION H. 46 BARS.****BAR 47.**

**Forty-seven strings and seven  
Pedals make a sound like heaven.  
Heavenly harps are all very well  
But keeping them in tune is hell.**

**VARIATION I. 11 BARS.****BARS 12 & 13**

**So loudly does the French horn play  
They make it face the other way.**

**VARIATION J. 14 BARS.****BARS 15 & 16**

**The trumpet calls the world to war -  
It has a lot to answer for.**

**VARIATION K. 35 BARS.**

**BARS 36 & 37 (RPT.) 38, 39, 40 & 41.**

**The trombone or tuba's a confident chap -  
Of all of the band he is worth most for scrap.**

**VARIATION L. 22 BARS.**

**BARS 23 - 28.**

**Percussion deserves a book by itself  
Using everything found on the kitchen top shelf  
Be it animal, vegetable, mineral or metal.  
We'll start with the timps - the drums they call kettle.**

**VARIATION M.**

**BAR 11    The bass drum and the cymbals jangle  
BAR 15    The tambourine and small triangle  
BAR 21    The side drum and the Chinese block  
BAR 28    The shining xylophone or glock  
BAR 33    The castanets and gong  
BAR 38    Now  
BAR 39    all play along -  
BAR 40    all let rip  
BAR 41    Or we'll crack the whip!**

**13 BARS PERCUSSION**

**BARS 14 - 21**

**So - now that we've dismantled it  
Let's reassemble, bit by bit -  
We'll play a fugue - a sort of chase,  
A grand orchestral relay race.  
We'll take a tune and just pass that on  
( 'Cause he won't let us use his baton)  
First the piccolo and then the flute.**

<b>BAR 18</b>	<b>Then the oboe follows suit</b>	<b>B</b>
<b>BAR 25</b>	<b>The clarinet takes up the tune</b>	<b>C</b>
<b>BAR 39</b>	<b>And down below it, the bassoon</b>	<b>D</b>
<b>BAR 53</b>	<b>Now the first and second fiddle</b>	<b>E</b>
<b>BAR 64</b>	<b>The poor viola in the middle</b>	<b>F</b>
<b>BAR 70</b>	<b>The cello enters for the race</b>	<b>G</b>
<b>BAR 77</b>	<b>And finally the double bass</b>	<b>H</b>
<b>BAR 94</b>	<b>And as the harp begins to play</b>	
	<b>That's all that I have time to say</b>	
	<b>For soon you wouldn't hear a thing</b>	
	<b>As everyone begins to sing</b>	
	<b>Together - when of course they are</b>	
	<b>One instrument - the Orchestra.</b>	

**BAR 101 TUTTI TO END.**

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