

## **Scene 1**

As the show opens, the composers are frozen in position on their pedestals.

### **Song A: The Overture**

During the overture, students enter wearing headsets from which they are hearing their favorite heavy metal, rock, or rap music. They act and move to their music. From out of nowhere, they are interrupted by classical music that dismays them. Each composer should slightly shift their position when their piece of classical music interrupts the rock sound. The students check out their headsets, shrug to each other, and so on. They become increasingly more confused and frustrated, dancing to the new music in spite of themselves, and eventually go to sleep. Their sleep is the cue for the composers to “wake up” and come down from their pedestals.

(Immediately after the song ends, all of the statues “come alive” and come down from their pedestals. The composers are all talking at once, admiring each other’s work. Some are arguing and upset about the fact that an earthly study has been done called the Mozart Effect and not the Beethoven, Brahms, Handel, or Haydn Effect.)

**Ludwig van Beethoven:** I can’t believe they made me stand there like that for all these years!

**George Frederick Handel:** Hallelujah! I’m glad to be out of that pose!

**Franz Joseph Haydn:** (*rubbing his neck*) I’ve got a Mozart Effect right here in my neck!

**Johann Sebastian Bach:** Mozart Effect! Bah humbug! Why not a Bach Effect?

**Carl Phillip Emanuel Bach:** Yeah! Why not a Bach Effect?!

**Felix Mendelssohn:** Or a Mendelssohn Effect?!

(*all of the composers go on to say their own name... “or a \_\_\_\_\_ Effect!”*)

**Wolfgang Amadeus Mozart:** (*looking at the sleeping students*) SHHHHH! Look!

**Handel:** Who are they?

**Peter Ilych Tchaikovsky:** Aliens?

**Haydn:** No, they're just kids.

**ALL COMPOSERS:** *(in hushed tones)* Oooo, scary!

**Richard Strauss:** Should we wake them up?

*(All composers ad lib quietly... "I don't know"... "maybe not"... "maybe we should just be quiet"...etc.)*

**Beethoven:** *(loudly)* Of course we should wake them up! Hit it, maestro!

### **Song #1: Hello Everybody**

*(Based on themes by Mozart, J.S. Bach, and Beethoven)*

*(The music for Song #1 starts and the students are startled awake as the composers begin to sing and dance, much to the dismay of the students.)*

Hello everybody, and welcome to our show,  
We're mighty glad you came to hear our oratorio.  
Welcome everybody, we're going to have a ball,  
As long as you love music, you are gonna love it all.  
Music, music is what it's all about,  
If you love music, then give a great big shout!....

*(No Response from Audience)*

Hello everybody, we're glad you're here because  
We always sing much better when we hear your loud applause.  
We're here to entertain you, we'll sing a song or two,  
And you'll just have to sit until this show of ours is through.  
Music, music is what it's all about,  
If you love music, then give a great big shout!....

*(A few people clap, unenthusiastically)*

Music, music is what it's all about,  
If you love music, then give a great big shout!.....

*(Students clap a little bit)*

Give a great big shout!

*(Students clap more enthusiastically)*

**ALL COMPOSERS:** Thank you, thank you very much!

First we'll give you Mozart, he'll have a big effect. You'll recognize his melodies, they're just what you'd expect.

*(Mozart walks to stage center as all applaud politely.)*

**Mozart:** Yes my name really is Amadeus, clap along to each song and repay us. Your reaction will never dismay us. Never mind, just rewind and replay us.

*(All applaud as Mozart bows)*

Next we offer Bach, he's as solid as a rock. He'll have to use piano 'cause his harpsichord's in hoch!

*(Bach comes forward as everyone applauds)*

**Bach:** I'm glad to be in this new show, maybe they'll let me sing solo. I wrote a fugue or two for this new revue, any fugue will do.

*(All applaud as Bach bows.)*

*(Beethoven pushes Bach out of the way and sings...)*

**Beethoven:** Out of my way! Out of my way!

**Handel:** Oh no, it's Beethoven again.

*(Beethoven pushes Handel out of the way)*

**Beethoven:** Out of my way! Out of my way!

“I’m Felix Mendelssohn. I’m George Handel. I’m Brahms...” (*All composers call out their names in rapid succession.*)

**Haydn:** Well then, I guess we’re all here.

Hello everybody, and welcome to our show,  
We’re mighty glad you came to hear our oratorio.  
Welcome everybody, we’re going to have a ball,  
As long as you love music, you are gonna love it all.  
Music, music is what it’s all about,  
If you love music, then give...a...great...big...shout!

Hooray!

**Handel:** Thank you! Thank you very much!

-----

**Student #1:** Wow! That was the wildest thing I’ve ever seen!

**Student #2:** (*unsure*) I don’t think we’re in Kansas anymore.

(*All of the composers laugh... “Oh that’s very funny!”... “Not in Kansas indeed!”...etc.*)

**Beethoven:** (*loudly*) What’s a Kansas?!

**Handel:** Quiet down, Ludwig. You’re scaring them!

**Tchaikovsky:** Don’t worry. His bark is much worse than his bite.

*(All the composers scowl at Beethoven, who scowls back at them.)*

**Student #3:** Who are you people anyway?

**Student #4:** Yeah! And what's with the get-ups?

*(All the composers check their costumes & wigs)*

**ALL COMPOSERS:** Who are WE? Who are YOU?!

**Johann Strauss:** And what's with your "get-up"? *(He looks at one student who has a particularly colorful hairstyle or outfit.)*

**Student #4:** Well, that's easy. We're students and we're here to research our independent projects for music class.

**Student #5:** Can't you tell? We're supposed to be writing a report on our favorite music from some other period, like classical or romantic. You know, that boring stuff.

**ALL COMPOSERS:** *(the composers gasp in horror)* Boring?!

**Mozart:** *(almost swooning)* Hold me up, Johann, I'm feeling faint!

**Beethoven:** *(roughly)* Boring! What do you mean, boring?!

**ALL COMPOSERS:** *(in a warning manner as if they want Beethoven to behave)*  
Ludwig...

**Beethoven:** *(super sweetly)* Boring! What do you mean, boring?

**Student #6:** Well, it's just that we're really not that interested in music written by a bunch of old dudes who have been dead for hundreds of years.

**ALL COMPOSERS:** Old dudes?!

**Beethoven:** *(roughly)* What do you mean, dead?!

**Handel:** *(in a friendly manner)* What Ludwig means is...

**ALL COMPOSERS:** *(roughly)* What do you mean, dead?!

**Student #6:** All of you...Handel, Bach, Mozart, Strauss, Beethoven, you've all been dead for a long, long time.

**ALL COMPOSERS:** *(in disbelief)* We have?!

**Tchaikovsky:** Haven't you heard, kid? Writers of great music never die, they just decompose!

*(All of the composers laugh uproariously and slap their knees. They say things like, "oh Tchaikovsky, that's a good one!" ... "They just decompose!" ... "Ha ha ha!" etc.)*

**Student #7:** *(like a Valley Girl)* This is, like, getting totally weird!

**Brahms:** Look, kids. It's okay if I call you kids, isn't it? I was born in 1833 you know.

**Student #8:** Hey, you're Johannes Brahms!

**Brahms:** Bingo! *(then to the audience)* I am Brahms, it's true, and these are all my composer friends.

*(Each composer steps forwards and gives their full name and dates.)*

**J.S. Bach:** Johann Sebastian Bach 1685-1750. I'm very "well-tempered".

**C.P.E. Bach:** Carl Philipp Emanuel Bach, 1714 - 1788. I'm not so "well-tempered."

**Mozart:** Wolfgang Amadeus Mozart 1756-1791. Child prodigy, if I do say so myself.

**Handel:** George Frederick Handel 1685-1759.

**Haydn:** Franz Joseph Haydn 1732-1809.

**Vivaldi:** Antonio Vivaldi 1678-1741. My “Four Seasons” is one of the best-known works in Italian music history!

**Johann Strauss:** Johann Strauss, Jr. 1825-1899. The Waltz King!

**Tchaikovsky:** Peter Ilyich Tchaikovsky! 1840-1893. Russian!

**Brahms:** And you’ve already met Beethoven.

**Beethoven:** 1770-1827!

**Brahms:** *(each of the composers waves or bows)* And that’s Mussorgsky, the other Strauss, Richard, Franz Schubert, and so on and so on.

**Johann Strauss:** So, what can we do to help you kids?

**Richard Strauss:** We know a few things about music, you know.

**Student #9:** Wow! We don’t even know where to start.

**Richard Strauss:** Well, a good report will need a grand opening, don’t you think? and I’ve got just the thing!

*(R. Strauss conducts in the air as “Also Sprach Zarathustra” plays.)*

### **Song 1A: Also Sprach Zarathustra**

*(All of the composers give a huge round of applause)*

**J.S. Bach:** Look, Strauss! You call that an opening? Bah, that sounds like something from outer space!

**R. Strauss:** And I suppose you think that you can do better, J.S.?

**J.S. Bach:** Stand back, young man, and let a true master show you how it’s done!  
*(He sits down at the organ and Tocatta and Fugue in D minor plays.)*

### **Song 1B: Toccata and Fugue in D Minor**

*(All of the composers applaud when he finishes)*

**J.S. Bach:** Now, that's an opening! Thank you all for my well deserved applause!

**Mendelssohn:** Now hold on a minute, everyone. No offense, Bach, but that piece could scare everyone away. Now, I've got an opener that'll leave 'em standing in the aisle!

**Handel:** Oh, go ahead Felix, but not another one of those "songs without words," if you don't mind.

**Mendelssohn:** No, this one is sure to "tie the knot" or my name isn't Felix Mendelssohn!

*(He plays a short excerpt of "the Wedding March." Everyone applauds.)*

### **Song 1C: Wedding March**

*(All of the composers applaud when he finishes)*

**Handel:** I do! *(slight pause)* I mean, I don't understand how we're ever going to decide on an opening theme for these reports!

*(All of the composers start arguing about how wonderful their ideas and contributions are.)*

**Beethoven:** Get a Handel, grip! I mean...get a grip, Handel! I'm sure we'll figure it out.

**Student #10:** *(tentatively)* Excuse me. But I know that to start her day, my mother just loves to play a little Mozart as she drinks her coffee and reads the paper in the morning.

**Mozart:** *(a little put out)* Suddenly, I'm background music.

**Richard Strauss:** I agree that Mozart is a fantastic way to start the day. Let's give it a whirl. Hit it, Wolfgang!

## **Song #2: A Mostly Mozart Morning**

||: It's a mostly Mozart morning. On a mostly Mozart day.

So good for your heart, every day you start with a mostly Mozart Morning. :||

Lu lu lu lu lu lu lu...

Lu lu lu lu lu lu lu...

It's a mostly Mozart morning. On a mostly Mozart day.

So good for your heart, every day you start with a mostly Mozart Morning.

Oh this is a piece composed by our Wolfgang Amadeus Mozart to you

If you're classically trained.

And it's Eine Kleine Nachtmusik and if you're inclined

A little night music will do just the same.

It's a mostly Mozart morning.  
On a mostly Mozart day.  
So good for your heart,  
Every day you start,  
With a mostly Mozart morning.

Mozart morning,  
Mozart day.  
So good for your heart,  
Every day you start,  
With a mostly Mozart morning.

It's a mostly Mozart morning.  
On a mostly Mozart day.  
So good for your heart,  
Every day you start,  
With a mostly Mo...zart morn...ing.

Mozart morning,  
Mozart day.  
So good for your heart,  
Every day you start,  
With a mostly Moz...art morn...ing.

-----

**Student #1:** That was wonderful! What a terrific way to start the day and my report. I'm definitely going to stick with Mozart for my assignment!

**Mozart:** Wise choice, kid. Studies show that I can have quite a profound (slight pause) "effect" on you.

**J.S. Bach:** (*proudly steps forward to get everyone's attention*) Well! I wrote more than 200 Cantatas, several masses, three wedding chorales, 186 arrangements for four voices, 69 sacred songs for one voice and basso continuo, 6 motets, 45 chorales for organ, and dozens of preludes, fugues, sonatas, and so on.

**Beethoven:** He also had 2 wives and 20 kids!

**C.P.E. Bach:** And I'm one of those kids!

**Handel:** Bach and I were both very busy writing music during what we all know as the Baroque period. Wouldn't someone like to do a report on us?

**Student #2:** Oh yes, Mr. Handel! I remember singing one of your songs! (*he sings loudly and off key*) Hallelujah! Hallelujah!

**Handel:** (*looking worried*) I wrote that?

**Student #2:** (*very excited*) Oh yes, sir! And it's one of my favorites. (*He sings again*) Hallelujah! Hallelujah!

**Handel:** (*defensively*) Well, I only had 21 days to write it, you know.

**Student #3:** A report on the Baroque period is a wonderful idea! I think I'll call it, "Going For Baroque!"

**Handel and J.S. Bach:** Splendid!

**Student #4:** Or how about "If it ain't Baroque, don't fix it?"

(All groan)

**Student #5:** I like "Getting a Handel on Bach."

(All groan)

**Student #6 and Student #7:** How about "Bach to the Future?"

**J.S. Bach & C.P.E. Bach:** (*to Handel*) Now look what you've started....

### **Song 3: A Fairly Friendly Fugue**

We'd like to sing a fugue for you, but not just an fugue will do.  
Bach made the fugue an art, now we'll do our part in a friendly fashion.  
We'll try to sing our best for you,  
Not singing just one part, but two.  
We will not take a rest, if we do our best, show us some compassion.

||: We would like to do a friendly fugue for you.  
If we do, we all think you'll find it grand.  
In the end we think Bach  
Wrote too many, many notes,  
But we'll do the best we can,  
Oh yes,  
We'll do the best we can  
And hope you understand  
We know you'll understand. :||

||: We would like  
To do a friendly fugue for you.  
If we do, we all think  
You'll find it grand.  
In the end we think Bach wrote too many  
Many notes, but we'll do the best we can. :||

Now you can see our fugue is through.  
And we hope you enjoyed it, too.  
Bach made this fugue an art,  
And we did our part,  
For this little revue.  
We tried to sing our best for you.  
Not singing just one part, but two.  
We'll sing it round the clock,  
When it comes to Bach,  
Any fugue will do.

-----

**Student #8:** Whew! That was a lot to keep up with.

**J.S. Bach:** You kids were fantastic! You make an old composer proud. (*He almost tears up.*)

**Beethoven:** Now don't start getting Romantic, Johann! That's my territory!

**Schubert:** Don't leave me out, Ludwig. When people think Romantic, Franz Schubert is one of the first names that comes to mind.

**Beethoven:** Yeah, but you could never finish anything!

**Schubert:** (*terribly offended and hurt*) Oh right, throw that right in my face. You always have to bring up that one symphony. You know I wrote seven before that!

**J.S. Bach:** (*eagerly*) I had 20 kids!

**Student #9:** Alright, settle down everybody! Didn't any of you write any good dance music?

**Student #10:** Wait a minute...so far, all of you composers are men. What about the women composers?

**Student #11:** You're right! When someone talks about famous composers from long ago, aren't there women composers too?

**Student #12:** (*loudly*) Of course there are! (*Softer and slower*) There are, aren't there?

(Enter Amy Beach, Kassia, Clara Schumann, Nadia Boulanger, Hildegard of Bingen, Dame Ethel Mary Smith)

**Amy Beach:** Hello kids! You asked about women composers? Of course there were women composers! My name is Amy Beach and these are some other female composers of the past.

**Clara Schumann:** I'm Clara Schumann. You may have heard of my husband, Robert Schumann. He was a brilliant composer. (*In a loud whisper*) But I am sometimes considered the "famous one" during our marriage.

**ALL KIDS:** Really?

**C. Schumann:** Yes. I composed quite a bit growing up. Twenty-three piano works. I also performed, and my concerts would usually include something that I wrote.

**A. Beach:** She also knew everyone! Mendelssohn, Wagner, and Listz would frequently come to her house for dinner. And Brahms was her best friend.

**Brahms:** It's true. She inspired most of my music.

**Student #13:** And who are the rest of you?

**N. Boulanger:** (*In a serious tone*) My name is Nadia Boulanger. And besides being a famous French composer, I am regarded by many as the most influential music teacher of the 20th century.

**ALL KIDS:** Wow!

**N. Boulanger:** Yes, quite impressive, isn't it? At the time of my career, in the late

1800s and early 1900s, by law, women in France were paid half as much as men doing the same work! So I got around this by working twice as hard.

**C. Schumann:** And just like the rest of us, she was frequently singled out just because she was a woman.

**N. Boulanger:** (stiffly) I've been a woman my entire life. I've gotten over my initial astonishment. It's a wonder others don't...

**C. Schumann:** It's taken a long time for women to break in to the composing world and be considered equals.

**Hildegard of Bingen:** Yeah...even though there have been women composers since long ago. Like me for instance. Hildegard of Bingen. I'm from Germany and not to brag, but not only was I a composer, but also an artist, author, counselor, scientist, AND a physician.

**Amy Beach:** Yep. Hildegard was born in 1098.

**Hildegard:** And even before me, women were writing music. Kassia has been around for centuries - - born around the year 800!

**Kassia:** Yes I have. And a lot of music can still be seen today. I wrote pieces that are still sung today.

**Dame Ethel Mary Smyth:** Hey! Don't forget me. I may be the youngest out of all of you, but I'm certainly not any less important.

**Beach:** Oh, sorry Ethel.

**ALL KIDS:** How old are you?

**Smyth:** Well, it's not really polite to ask an adult that...but I guess I'll tell you. I just celebrated my 157th birthday in April.

**Hildegard:** This is Dame Ethel Mary Smyth. Born in 1858. Lived until 1944. She was an English composer and a leader for women's rights.

**Smyth:** Yes, I wrote operas, symphonies, and works for choir. My song, “March of the Women,” was very popular among women of the time.

**Student 14:** Ethel Smyth...wait a minute! Didn't you go to jail?

**Smyth:** Yes, that's right. When working for the rights for women, along with other people, I broke the windows of politicians that were against the movement. So I was in jail for two months. But I didn't just sit there and do nothing.

**C. Schumann:** Yep. During that time, women continued to march and protest. Some even protested outside of the jail. And Ethel would stick her hand out of the window and conduct them with a toothbrush!

**Student 11:** So women DID play an important part in composing, too!

**All Women Composers:** Yes, they did!

**Student 12:** Let's hear it for women composers!

**Smyth:** Hip, hip...

**All:** Hooray!

**Smyth:** Hip, hip...

**All:** Hooray!

**Smyth:** Hip, hip...

**All:** Hooray!

**Student 12:** Settle down, everyone! We need to get these reports done!

**Student 7:** But it's all, like, just so exciting!!!

**Student 15:** Yeah! And Mrs. Seals is looking forward to reading our reports soon!

**Student 14:** So we've heard about women composers, songs for different occasions, slow and fast songs...

**Student 11:** Didn't any of you write any good dance music?

**Student 10:** Yeah, dude! I'd like to do my report on some hot and happenin' dance tunes.

*(All of the composers look at each other and ad lib: "Hot?...Happenin'?...What?")*

**J. Strauss:** Did somebody say dance music?

**Beethoven:** Oh boy! Here we go!

**J. Strauss:** Johann Strauss, at your service! *(He takes a grand bow.)*

**Student 1:** What kind of dance music did you write, Mr. Strauss?

**Student 2:** Hip Hop?

**Student 3:** Rock?

**Student 4:** Rap?

**J. Strauss:** *(confused and taken aback, looking at the other composers)* What language are they speaking?!

**Tchaikovsky:** Johann Strauss is quite famous for writing over 500 dances of all kinds!

**Brahms:** But he is most remembered for his fabulous collection of waltzes.

**All of the Students:** *(Shocked)* WALTZES?!?!?

**J. Strauss:** *(proudly)* You see, Johannes! I told you they'd love them!

## Song 4: Come Waltz with Me

### **J. Strauss and a few other composers:**

Come waltz with me, under the stars, circling around like Saturn or Mars.  
Come waltz with me, and you will see, what you can do when you count to three.

**ALL:** 1-2-3, 1-2-3, turning round and round. 1-2-3, 1-2-3, almost off the ground.  
Dancing, dancing, try and you will see, just what can happen when you waltz with me.

**J. Strauss:** Come on, Beethoven. Cut a rug, why don't you?

**Beethoven:** Oh no, I couldn't possibly.

**J. Strauss:** For pete's sake, compose yourself, Ludwig! Compose yourself!

**J. Strauss and a few other composers:** Come waltz with me,  
We'll take it slow. You won't believe the places we'll go.  
Come waltz with me, just take a chance.  
Great things will be when you start to dance!

**ALL:** 1-2-3, 1-2-3, turning round and round. 1-2-3, 1-2-3, almost off the ground.  
Dancing, dancing, try and you will see, just what can happen when you waltz with me.

May I have a chance... To join in the dance... Can you feel my pulse...  
When I do a waltz?  
Can I take a spin... Again and again...  
Can this be the ball...when we all...fill our hearts and start to waltz once again?

**Tchaikovsky:** May I cut in? I wrote a few waltzes in my day, you know.

**J. Strauss:** Of course Peter. Be my guest!

**ALL:** 1-2-3, 1-2-3, turning round and round. 1-2-3, 1-2-3, almost off the ground.  
Dancing, dancing, try and you will see, just what can happen when you waltz with me.

Just what can happen when you...waltz with me!

-----

**Student 5:** Okay! Okay! I admit, that was a lot of fun. But please don't tell my parents that you saw me enjoying a waltz, or my reputation is shot!

**Student 6:** I think I'm actually starting to like some of your music, even though I've always been told you should never trust anybody over 150 years old!

*(Action shifts to one side of the stage where one student is sitting at the piano playing an excerpt of Beethoven's "Für Elise.")*

### **Song 4A - Für Elise**

**Beethoven:** *(spoken over the music)* Hey! Hey! Hey! They're playing my song!

*(When the student finishes, everyone applauds and Beethoven shakes the student's hand.)*

**Beethoven:** Well done! Well done! That's one of my favorite pieces and you played it splendidly.

**Piano Player:** Thank you, Mr. Beethoven! You have always been my very favorite composer!

**Beethoven:** You have exquisite taste!

**Piano Player:** But tell me, Mr. Beethoven...I am confused. Are you a Classical composer like Mr. Mozart, or are you a Romantic composer like Mr. Brahms?

**Beethoven:** How nice of you to ask. In answer to your question...

**J.S. Bach:** *(to audience)* Oh boy! Here we go again...

**Beethoven:** In answer to your question, my friend, many people like to think that I was the composer that bridged the gap between the Classical Era and the Romantic Period. While I utilized the forms for the Classical Period, I like to think that I continually pushed their limits to the boundaries and transformed them into something entirely new!

**ALL STUDENTS:** Awesome!

**Beethoven:** (*smugly*) Aren't I, though?

**Brahms:** As he has told you, Ludwig is absolutely right that he led the way for those of us in the Romantic Period to spread our wings. Consequently, we quit worrying so much about the form of the music as to its content.

**Tchaikovsky:** And he composed most of his music never being able to hear it.

**Students:** (*shocked*) What?!

**Tchaikovsky:** Yes! It's true. For a good part of his life, Ludwig van Beethoven was completely deaf.

**Amy Beach:** He started going deaf in his late twenties.

**Mendelssohn:** But even after he could no longer hear the music, he continued composing!

**Student 3:** Oh...so he would audiate it in his head and write it down?

**Brahms:** Exactly! And after he would conduct a concert, he would turn around to face the audience and see the standing ovation that was being given to him!

**Student 12:** That's amazing that he could audit and write such amazing pieces without hearing them first!

**All:** Yeah!

**Schubert:** Anyway...whether Classical or Romantic, our hats off to you, Mr. Beethoven, truly one of the greatest of us all!

### **Song 5: Ode to Joy**

*(Beethoven dramatically conducts as a recording of Ode to Joy is played. After he finishes, the composers and students give him a huge round of applause, and Beethoven takes a grand bow.)*

**Student 7:** Well, no doubt about it...like, you old guys wrote some pretty terrific stuff!

**Mussorgsky:** Stuff?

**Student 7:** So what do you guys, like, think of the music we listen to?

**Student 8:** Yeah, we've listened to your fugues and minuets and waltzes...how about doing a little of OUR music?

**Mendelssohn:** Well, what is YOUR music?

**Brahms:** Sure, tell us. We'll give anything a try.

*(The students look mischievously at each other.)*

**All students:** We like Rap!

**All Composers:** Rap??

**Mendelssohn:** What do you mean, Rap?

**Student 9:** We mean Rap music!

**Student 10:** Yeah, come on dudes! We'll show you what we mean. Get a beat going and let's get it on!

**Clara Schumann:** Rap music. Hmmm...How is that spelled?

**Students 1,2,3,4:** Give me an R!

**All:** R!

**Students 5,6,7:** Give me an A!

**All:** A!

**Students 8,9,10,11:** Give me a P!

**All:** P!

**Students 12, 13, 14, 15:** What does that spell?

**All:** RAP!!!!

**Handel:** My goodness! They are enthusiastic!

### **Song 6: Composer Rap**

**Mike:** My name is Mike. I'm the leader of the pack.  
What you give to me, I'm gonna give it right back.  
Now I get into music, but I like it real loud,  
So you can always hear me, even if you're in a crowd!

**Tchaikovsky:** Well, isn't that the most clever thing?

**Mendelssohn:** Let's hear another!

**Sue:** Hi, I'm Sue and they say I'm really bad.  
But being here with you is making me pretty glad.  
I was feeling worried, I was feeling sad,  
But today's the best music day that I have ever had.

**R. Strauss:** Fantastic! But she doesn't sound that bad at all to me.

**Student 1:** Go ahead Schubert. Why don't you give it a whirl?

**Schubert:** Oh no...no...okay!

**Schubert:** My name is Schubert, but you can call me Franz.  
I like to play piano with both my "hanz."  
I wrote a lot of symphonies and wrote a lot of songs.  
With a melody by Schubert you cannot go wrong.

**Mussorgsky:** With a name like Mussorgsky, you had to be good.  
If you want to make music in the neighborhood.  
My first name is Modest, but before you scoff,  
Go and see my famous opera, Boris Gudonov!

**All:** Bravo, bravo!

**Mahler:** (*making an entrance*) Never fear! Mahler here!

**Student 2:** Who's that?

**Brahms:** Gustav Mahler, 1860-1911. Wonderful composer and the conductor of the Vienna Opera. If he's showing up, there's no telling who might follow!

**Mahler:** Yes, I'm Mahler from Bohemia, I conducted opera in Vienna.  
All my orchestras were really large,  
Hardly fit them on a stage,  
Barely fit them on a barge!

**Stravinsky:** Mover over, everyone. Let's get some young blood in here!

**Handel:** Good heavens, it's Igor Stravinsky! 1882-1971. If Bela Bartok shows up here, I'm history!

**Mozart:** You ARE history, Handel. We all are!

**Stravinsky:** With my music I could cause a riot.  
New ideas were my steady diet.  
I wrote tunes using just twelve tones.  
Don't listen to my tunes without a chaperone.

**Verdi:** Yo, my name is Giuseppe Verdi,  
Leading opera writer of the nineteenth century.  
I can't stay long, cause I really gotta go  
And catch a new rendition of my Rigeletto.

*(Philip Glass, famous minimalist composer, takes center stage.)*

**Philip Glass:** Glass! Glass! Glass! Glass! Glass! Glass! Philip Glass!

**J.S. Bach:** Eins, zwei, three und four.  
Sauer brauten, wiener schnitzel und more.  
Achtung! Mein Herr, I'm the German on the block.  
Ach, du leiber my name ist Bach!

**Student 3:** What was that?

**Brahms:** Oh no, it can't be!

**ALL COMPOSERS:** Wagner!

**Wagner:** Listen everybody cuz I wrote a little song.  
As a matter of fact, it's really pretty long.  
To sing in my opera you better be strong.  
Get in "The Ring Cycle" and you can't go wrong.

**All:** Bravo, bravo!

**Composers:** *(shrug)* So that's rap?

**Kids:** *(shrug)* That's rap!

**Composers:** *(fold arms)* So that's rap?

**Kids:** (*fold arms*) That's rap!

**All:** That's rap.  
It's a rap.  
That's rap.  
Yo!! (*fold arms*)

-----

**Student 3:** I don't know about the rest of you, but I have plenty to get started on my report about famous composers.

**Student 4:** Me too! I can hardly wait to get started.

**Beethoven:** That's our cue, fellows. It's time for us to wrap this up.

*(Some of the composers are having a bit of a private discussion off to one side. Out of it, Brahms is finally pushed toward the center of the stage.)*

**Schubert:** You have to do it Brahms. You have to.

*(Brahms looks very nervous)*

**Brahms:** But I...I...I...

**Smyth and Boulanger:** Do you need a woman to do your job?!

**Hildegard:** It's not that hard, Brahms.

**Student 5:** What is it, Mr. Brahms? What's the matter?

**Brahms:** Well, before you kids get going on your papers, I...I...

**Beethoven:** (roughly) Snap to it Johannes! You know you have to do it!

**Brahms:** Okay! Okay! Don't rush me! *(He clears his throat.)* Before you kids get going on your term papers, I need you to listen to one last melody.

**Student 6:** (*friendly and encouraging*) Go ahead, Mr. Brahms. We're all ears.

**Brahms:** Okay. Here goes.

### **Song 7: Lullaby (Weigenlied)**

**Brahms:** (*singing solo*) Lullaby and goodnight, lovely flowers surround you.  
And the dreams in your head  
Comfort you 'til morning's light.  
Lullaby and goodnight, precious ladies and men.  
And by dawn's tender light,  
You will wake once again.

*(The students lie down or sit yearning against the pedestals. They stretch and yawn, eventually going to sleep.)*

**All composers:** (*singing*) Lullaby and goodnight,  
You'll be guarded by angels,  
With the soft and golden light,  
Of a halo o're your head.  
Go to sleep, little ones.  
Now you're safe in your bed.  
Lullaby and goodnight,  
Gentle dreams fill your head.

Lullaby and goodnight, gentle dreams fill your head.

*(After the song ends, the bell rings and the kids wake up to go back to class)*

**Student 7:** Wake up everybody! It's time to go to class!

**Student 8:** Wow, you wouldn't believe the dream I had! All of these composer statues came alive and helped us all with our music reports!

**Student 2:** (*sarcastically*) Oh yeah, right! And I suppose Newton helped you with your science project too!

**Student 8:** No! No, really! They came alive and sang with us and we waltzed and some of them even did a rap!

**Student 10:** Gee, dude! The pressure really is getting to you, isn't it? Come on everybody, let's go!

*(All of the kids exit except Student 8 who goes slowly around looking closely at all of the statues. Student 8 waves a hand in front of their faces, gently pokes them to see if they are alive. Eventually student 8 shrugs and exits, too.)*

**Mozart:** *(whispers loudly)* Psssst! Are they gone?

*(The composers become "alive" again very slowly and lean to look where the students went. Then, they look at the audience. They raise their arms up and then pull their fists down to their sides as all together they say...)*

**All composers:** YES!!!!

### **Final Song: So Long Everybody**

So long ev'rybody, it's time for us to go  
We're mighty glad you came to hear our oratorio.  
So long ev'rybody, we hope you had a ball,  
As long as you love music you are going to love it all!  
Music, music, is what it's all about  
If you love music, then give a great big shout!

*(slow kick line)* So long ev'rybody, we're glad you came because,  
We always sing much better when we hear your loud applause  
We hope we entertained you, with a song or two.  
Thank you for all staying 'til this show of ours was through.  
Music, music is what it's all about.  
If you love music, the give... a... great... big... shout!

Hoo-ray!