

# LEONARD BERNSTEIN - SONGS

Found in popular, theatric, religious and classical context, the song may be considered the most prominent musical form. Widely acclaimed for their unforgettable melodies and genre-crossing appeal, the songs of Leonard Bernstein are an integral part of American musical culture, occupying as natural a place in an orchestral concert as on a Broadway stage.

Below you will find a comprehensive resource of songs which may be performed in a variety of contexts, from the intimate setting of solo voice and piano to the larger concert productions of choral and orchestral works.

## SONGS AND SONG CYCLES

*Songs and selections from song cycles are available for concert performance. For a complete list of songs and song cycles, please visit [http://www.leonardbernstein.com/works\\_songs.htm](http://www.leonardbernstein.com/works_songs.htm)*

### AFTERTHOUGHT (1945)

For voice and orchestra

2.2.2.2-4.1.0.0-timp-harp-strings



Recommended recordings:

Blanche Thebom/Leonard Bernstein - BMG / RCA Victor RCA 09026 681012

### MISSA BREVIS (1988)

For counter-tenor or boy alto soloists, six-part mixed chorus, timpani and percussion

*FP: 21 April 1988 - Atlanta, GA - Atlanta Symphony Chorus with members of Atlanta Symphony Orchestra; Robert Shaw, conductor*

### SONGFEST (1977)

20<sup>th</sup> Anniversary – 2016

A cycle of American poems for soprano, mezzo-soprano, alto, tenor, baritone, bass soloists, and orchestra

3(III=picc).2.corA.2.Ebcl.bcl.2.dbn-4.3.3.1-timp.perc(4-5):glsp/t.bells/vib/xyl/tom-t/anvil/finger cym/susp.cym/tam-t/tgl/guero/wdbl/3 rock drums(set)/2SD/tamb/TD-harp-pft(=cel,elec.pft)-fender bass-Strings


Reduced orchestration: 1(=picc).1(=corA).1(=Ebcl).bcl.2-2.2.2.0-timp.perc(2)-pft-strings

*FP: 9 October 1996 - 92nd Street Y, New York, NY - Kurt Ollmann, baritone; Luretta Bybee, mezzo-soprano; Rosa Vento, soprano; Stephanie Blythe, alto; Arthur Woodley, bass; Janus Ensemble; Michael Barrett, conductor*


This masterly cycle for six singers and orchestra draws from the writings of Walt Whitman, Julia de Burgos, Langston Hughes, June Jordan, Gertrude Stein, e.e. cummings, and others, touching in typical fashion on love, social issues, the joys and trials of daily life, and the creative impulse itself. While the integral cycle makes a superb addition to any program, the movements can be excerpted according to your available vocal forces:

**Soprano:** *A Julia de Burgos*      **Mezzo-soprano:** *Music I Heard with You*  
**Alto:** *What My Lips Have Kissed*      **Tenor:** *Zizi's Lament*  
**Baritone:** *The Penny Candy Store...*      **Bass:** *To What You Said*  
**Soprano and bass:** *Storyette H. M.*  
**Mezzo-soprano and baritone:** *I, Too Sing America; Okay "Negroes"*

II *Songfest* has been paired with Schuman's Academic Festival Overture, Symphony No. 2, and Barber's Cello Concerto

 Recommended recordings:

Nancy Williams/Neil Rosenshein/John Reardon/Donald Gramm/Rosalind Elias/Clamma Dale/Leonard Bernstein/National Symphony Orchestra - Deutsche Grammophon DGG B000001402

 9790051908905 (Vocal Score)

## WHITE HOUSE CANTATA (1976)

20<sup>th</sup> Anniversary – 2017

Scenes from 1600 Pennsylvania Avenue

Major roles:S,M,T,B,Bar;chorus (SATB)

3(II,III=picc).1.3(II=dbcl,ssax).1-2.2.2.1-perc(2):vib/SD/TD/low field dr /wdbl/tpl.bl/susp.cym/hi-hat/honk/gourd/ratchet/tam-t/tom-t/chime/choke cym/cowbell/cow bell/xyl;  
timp/cyms/BD/TD/tgl/chime/flex/3 pitched dr/motor vib/glsp/tamb/bones/slide whistle-harp-gtr(=elec.gtr)-banjo-pft(=synth)-strings

*FP: 8 July 1997 - Barbican Centre, London - London Symphony Orchestra and Chorus; Kent Nagano, conductor*

In 1976 Alan Jay Lerner and Leonard Bernstein presented their Broadway collaboration, 1600 Pennsylvania Avenue. The show proposed to retell the history of the first hundred years of White House residents: the Presidents and their wives upstairs and successive generations of a family of servants (at first slaves) downstairs. In its bicentennial year, America was not in the mood to examine its seismic flaws of racial injustice, and the show closed after only seven performances, leaving the greater part of the score to languish in obscurity. The work was given a second life in 1997 when the Lerner and Bernstein Estates agreed to fashion some of the numbers into a concert work for orchestra, soloists and choir. The new work, called A White House Cantata, was received with great success as Steven Suskin of *Variety.com* stated "1600 features some the finest music Bernstein ever wrote. Working in an impressive variety of styles, the composer outdid himself, creating an assortment far too good to be left on the shelf."

 Recommended recordings:

Thomas Hampson/June Anderson/Barbara Hendricks/London Symphony Orchestra/Kent Nagano - Deutsche Grammophon 463 448-2

# FOR VOICE AND PIANO

## ARIAS AND BARCAROLLES (1988)

25 Year anniversary – 2013

For piano four-hands, mixed vocal solos, and duets

*For mezzo-soprano and baritone, strings and percussion (Orchestrated with the assistance of Bright Sheng):* perc(2):xyl/glsp/vib/small cym/small SD/large SD/chimes/small BD/  
tamb/tgl/crotales/small tam-t/police whistle/small wdbl/large wdbl/  
small susp.cym/TD-strings

*For mezzo-soprano, baritone and chamber orchestra (Arranged by Bruce Coughlin):*  
1(=picc).1(=corA).1(=Ebcl,asax).1-2.1.0.0-perc(2):timp/SD/low tom-t/  
trap set(hi-hat cym/ride cym/BD)/cyms/susp.cym/low gong/crot/  
slapstick/rainstick/auto brake dr/police whistle/tamb/tgl/wdbl/  
glsp/xyl/vib-strings(8.8.6.6.3 or 1.1.1.1.1)

*FP (Four singers, SABB): 9 May 1988 - Equitable Center Auditorium, NY - Louise Edeiken, soprano; Joyce Castle, alto; John Brandstetter, baritone; Mordechai Kaston, baritone; Leonard Bernstein, piano; Michael Tilson Thomas, piano*


*FP (Two singers): 28 April 1989 - Musuem of Art, Tel Aviv - Amalia Ishak, soprano; Raphael Frieder, baritone; Irit Rub-Levy, piano; Ariel Cohen, piano*

After Bernstein's performance at the White House in 1960, President Eisenhower remarked, "You know, I liked that last piece you played: it's got a theme. I like music with a theme, not all them arias and barcarolles."

This eight-part song cycle for mezzo-soprano, baritone and piano four hands or two chamber orchestra versions was composed in 1988. The varied songs, most with lyrics by Bernstein himself, reflect the many compositional styles that make this cycle charming and entertaining.

 Recommended recordings:


Michael Barrett/Steven Blier/William Sharp/Judy Kaye - Koch KCH 7771


 9790051966004 (Voice, Piano)

## ART SONGS AND ARIAS

Song collection for voice and piano

These exciting new collections feature new transcriptions, previously unpublished material, and some selections never before published separately from complete vocal scores. High Voice edition features 29 selections and the Medium/Low Voice edition has 34.


 9790051933914 (High Voice, Piano)

 9790051933921 (Medium Voice, Piano)


## BERNSTEIN ON BROADWAY


Song collection for voice and piano

30 songs from Leonard Bernstein's revered Broadway shows, including West Side Story, Candide, On the Town, Wonderful Town, Peter Pan, and more, with plot notes, insightful facts, quotes from Bernstein and a biography. Includes a foreword by conductor John Mauceri, and the hit songs: *America*, *I Feel Pretty*, *Lonely Town*, *Maria*, *New York, New York*, *Ohio*, *One Hand, One Heart*, *Somewhere*, *Tonight*, and more.

 9790051933877 (Voice, Piano)


Four recipes for voice and piano


 Recommended recordings:  
Leonard Bernstein/Jennie Tourel - SONY 60697

 9790051922345 (Voice, Piano)

## I HATE MUSIC (1943)

A cycle of five kid songs for soprano and piano


 Recommended recordings:  
Leonard Bernstein/Jennie Tourel - SONY 60697

 See [Song Album](#)

## PSALM 148 (1935)


For voice and keyboard, text from the Bible, adapted by Leonard Bernstein

FP: 26 October 1993 - Alice Tully Hall, NY - Kathryn Krasovec, mezzo-soprano; Cristina Stanescu, piano

 This work is available for purchase from the Boosey & Hawkes Hire Library as a Special Print Item. To place an order or inquiry please visit:  
<http://www.boosey.com/cr/special-print/Leonard-Bernstein-Psalm-148/51685>




A collection of songs for voice and piano

Includes: I Hate Music; Plum Pudding; Queues de Boeuf; Tavouk Gueunkais; Civet à Toute Vitesse; Extinguish my eyes; When my soul touches yours; So Pretty; Piccola Serenata; Silhouette; from Mass: A Simple Song, and I Go On; from 1600 Pennsylvania Avenue: Take Care Of This House; from Candide: It Must Be So; from Peter Pan: Who Am I?, Peter, Peter, Never-Land, and My House

 9790051922376 (Song Album)


## Song collection for voice(s) and piano


A fantastic resource for Leonard Bernstein's rich theatre songs, from On the Town, Peter Pan, Wonderful Town, Candide, West Side Story, Mass, 1600 Pennsylvania Avenue, and other shows. Includes several songs cut from shows, songs never before published, and also new solo editions of some songs that have never before been available as stand-alone numbers. The songs have been newly engraved and edited, largely presented in authentic vocal score format (rather than piano/vocal sheet music arrangements).

-  9790051933884 (High Voice, Piano)
-  9790051933891 (Low Voice, Piano)
-  9790051933907 (Duets & Ensembles, Piano)

## On poems by Rainer Maria Rilke for solo voice and piano

Contains *Extinguish My Eyes* and *When My Soul Touches Yours*

 Recommended recordings:  
Joyce DiDonato/David Zobel - Eloquentia France EL0504

-  9790060076152 (Voice, Piano)

## FURTHER PROGRAMMING

- Present pre-concert discussion on Bernstein's collaborations with lyricists
- Hold panel discussions on the nature of lyrics and songs, with attention to their role in American music from Broadway and popular settings to the concert stage
- Program Bernstein songs and excerpts as theme for a gala evening
- Additional resources are available at [www.leonardbernstein.com/research.html](http://www.leonardbernstein.com/research.html)

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### **For more information, please contact:**

North America: Boosey & Hawkes, Inc.  
[composers.us@boosey.com](mailto:composers.us@boosey.com)  
Tel: 212/358-5361 Fax: 212/358-5306

Leonard Bernstein Office, Inc.  
[info@leonardbernstein.com](mailto:info@leonardbernstein.com)  
Tel: 212/315-0640 Fax: 212/315-0643

Rest of world: Boosey & Hawkes, LLC  
[composers.uk@boosey.com](mailto:composers.uk@boosey.com)  
Tel: +44 (0) 20 7291 7270 Fax: +44 (0) 20 7637 3490

German-speaking countries:  
Boosey & Hawkes/Bote & Bock  
[composers.germany@boosey.com](mailto:composers.germany@boosey.com)  
Tel: +49 (0) 30 2500 1300 Fax: +49 (0) 30 2500 1399