

West Side Story Vocal Score

Rebecca Schmid

WEST Side Story ,2001

West Side story ,

Leonard Bernstein: West Side Story Nigel Simeone,2017-07-05 One of the Broadway musicals that can genuinely claim to have transformed the genre, West Side Story has been featured in many books on Broadway, but it has yet to be the focus of a scholarly monograph. Nigel Simeone begins by exploring the long process of creating West Side Story, including a discussion of Bernstein's sketches, early drafts of the score and script, as well as cut songs. The core of the book is a commentary on the music itself. West Side Story is one of the very few Broadway musicals for which there is a complete published orchestral score, as well as two different editions of the piano-vocal score. The survival of the original copied orchestral score, and the reminiscences of Sid Ramin and Irwin Kostal, reveal details of the orchestration process, and the extent to which Bernstein was involved in this. Simeone's commentary considers: musical characteristics and compositional techniques used to mirror the drama (for example, the various uses of the tritone), motivic development, the use and reinvention of Broadway and other conventions, the creation of dramatic continuity in the score through the use of motifs and other devices, the unusual degree of dissonance and rhythmic complexity (at least for the time), and the integration of Latin-American dance forms (Mambo, Huapango and so on). Simeone also considers the reception of West Side Story in the contemporary press. The stir the show caused included the response that it was the angular, edgy score that made it a remarkable achievement. Not all reviews were uncritical. Finally, the book looks in detail at the making of the original Broadway cast recording, made in just one day, included on the accompanying CD.

West Side Story Leonard Bernstein,1957

Selections from West Side Story Leonard Bernstein,Carol Klose,2007 (Piano Duet Selections). Eight piano duets from the beloved musical: America * Cool * I Feel Pretty * Maria * One Hand, One Heart * Something's Coming * Somewhere * Tonight.

Sondheim's Broadway Musicals Stephen Banfield,1993 The first in-depth look at the work and career of one of the most important figures in the history of musical theater

Leonard Bernstein Paul Laird,2015-06-05 Beginning with an introductory essay on his achievements, it continues with

annotations on Bernstein's voluminous writings, performances, educational work, and major secondary sources.

Weill, Blitzstein, and Bernstein Rebecca Schmid, 2023 The first study to explore the crucial influence of Kurt Weill on operas and musicals by Marc Blitzstein and Leonard Bernstein. Theodor Adorno famously proclaimed that the model of Kurt Weill could not be repeated. Yet Weill's stage works set an inescapable precedent for composers on both sides of the Atlantic. Rebecca Schmid explores how Weill's formal innovations in particular laid the groundwork for operas and musicals by Marc Blitzstein and Leonard Bernstein, although both composers resisted or downplayed his aesthetic contribution to American tradition. Comparative analysis based on Harold Bloom's *Anxiety of Influence* and other modes of intertextuality reveals that the principles of Weill's opera reform would catalyze an indigenous movement in sophisticated, socially engaged music theatre. *Weill, Blitzstein, and Bernstein: A Study of Influence* focuses on works that represent different phases of Weill's mission to renew the genre of opera, evolving from *Die Dreigroschenoper* to the musical play *Lady in the Dark* and the Broadway Opera Street Scene. Blitzstein and Bernstein in turn defied formal boundaries with *The Cradle Will Rock*, *Regina*, *Trouble in Tahiti*, *Candide*, and *West Side Story* - part of a short-lived movement in mid-twentieth century America that coincided with a renaissance for Weill's German-period works following the premiere of Blitzstein's translation, *The Threepenny Opera*, under Bernstein's baton. The unpublished *A Prayer by Blecht*, for which Bernstein rejoined Stephen Sondheim and Jerome Robbins, his collaborators on *West Side Story*, deepens the connection of Bernstein's aesthetic to Weill.

Leonard Bernstein Paul R. Laird, 2002 Beginning with an introductory essay on his achievements, it continues with annotations on Bernstein's voluminous writings, performances, educational work, and major secondary sources.

West Side Story Vocal Score Hal Leonard Corporation, 2003-01-01 inch....this work is likely to become a standard work very quickly and is to be recommended to all schools where recorder studies are undertaken inch. (Oliver James, *Contact Magazine*) A novel and comprehensive approach to transferring from the C to F instrument. 430 music examples include folk and national songs (some in two parts), country dance tunes and excerpts from the standard treble repertoire of Bach, Barsanti, Corelli, Handel, Telemann, etc. An outstanding feature of the book has proved to be Brian Bonsor's brilliantly simple but highly effective practice circles and recognition squares designed to give, in only a few minutes, concentrated practice on the more usual leaps to and from each new note and instant recognition of random notes. Quickly emulating the outstanding success of the descant tutors, these books are very popular even with those who normally use tutors other than the *Enjoy the Recorder* series.

Musical Theatre, Realism and Entertainment Millie Taylor, 2016-04-29 What is it about musical theatre that audiences find entertaining? What are the features that lead to its ability to stimulate emotional attachment, to move and to give pleasure? Beginning from the passion musical theatre performances arouse and their ubiquity in London's West End and

on Broadway this book explores the ways in which musical theatre reaches out to and involves its audiences. It investigates how pleasure is stimulated by vocal, musical and spectacular performances. Early discussions centre on the construction of the composed text, but then attention is given to performance and audience response. Musical theatre contains disruptions and dissonances in its multiple texts, it allows gaps for audiences to read playfully. This combines with the voluptuous sensations of embodied emotion, contagiously and viscerally shared between audience and stage, and augmented through the presence of voice and music. A number of features are discovered in the construction of musical theatre performance texts that allow them to engage the intense emotional attachment of their audiences and so achieve enormous popularity. In doing this, the book challenges the conception of musical theatre as 'only entertainment'. Entertainment instead becomes a desirable, ephemeral and playful concept.

Music Theory through Musical Theatre John Franceschina, 2015-07-01 Music Theory through Musical Theatre takes a new and powerful approach to music theory. Written specifically for students in music theatre programs, it offers music theory by way of musical theatre. Not a traditional music theory text, Music Theory through Musical Theatre tackles the theoretical foundations of musical theatre and musical theatre literature with an emphasis on what students will need to master in preparation for a professional career as a performer. Veteran music theatre musician John Franceschina brings his years of experience to bear in a book that offers musical theatre educators an important tool in equipping students with what is perhaps the most important element of being a performer: the ability to understand the language of music in the larger dramatic context to which it contributes. The book uses examples exclusively from music theater repertoire, drawing from well-known and more obscure shows and songs. Musical sight reading is consistently at the forefront of the lessons, teaching students to internalize notated music quickly and accurately, a particularly necessary skill in a world where songs can be added between performances. Franceschina consistently links the concepts of music theory and vocal coaching, showing students how identifying the musical structure of and gestures within a piece leads to better use of their time with vocal coaches and ultimately enables better dramatic choices. Combining formal theory with practical exercises, Music Theory through Musical Theatre will be a lifelong resource for students in musical theatre courses, dog-eared and shelved beside other professional resource volumes.

Forging Repertoires Drew Edward Davies, 2025-04-23 Much engagement with the cathedral music of New Spain has been through lens of exoticism. This book challenges this view by uncovering how colonial repertoires mixed European aesthetics with locally composed pieces to create canons both tailored to local liturgies and shaped by European tradition. Building upon material from the archives of Mexico City, Durango, and Puebla cathedrals, author Drew Edward Davies examines how composers, some of them priests, communicated theological doctrine through music genres. The book also offers a new understanding of cultural encounter, both by assessing how music was used for indoctrination and by rethinking stereotypes

in villancicos through the lens of topic theory. Illuminating the unique mix of devotional subjects stressed in New Spain, Davies argues that topicality rather than style differentiated New Spanish musical repertory from that of Europe. Concluding with a history of the early music movement's revival of New Spanish music beginning in the 1960s, Davies suggests that exoticism and the imagination continue to shape performances in ways that may not be plausible historically, but nonetheless resonate with audiences in the contemporary world. In so doing, he invites performers and scholars alike to engage with broader repertoires of New Spanish music moving forward.

On the Road and Off the Record with Leonard Bernstein Charlie Harmon, 2019-06-18 Celebrating Leonard Bernstein's centenary with an intimate and detailed look at the public and private life of the Maestro written by his former assistant. Foreword by Broadway legend Harold Prince. An affectionate portrait of an eminent musician who was driven by demons. —Kirkus Reviews Harmon's personable and warm account of what it was like to work for one of the twentieth century's musical giants casts new light on Bernstein and his world. —Booklist This multifaceted perspective gives readers plenty of salacious gossip paired with insight into Leonard Bernstein's remarkable artistic achievements later in life. —Library Journal On the Road is a colorfully written, unforgettably entertaining and unputdownable book, and is available just in time for LB's 100th birthday. Unreservedly recommended. —Fanfare Magazine Leonard Bernstein reeked of cheap cologne and obviously hadn't showered, shaved, or slept in a while. Was he drunk to boot? He greeted his new assistant with What are you drinking? Yes, he was drunk. Charlie Harmon was hired to manage the day-to-day parts of Bernstein's life. There was one additional responsibility: make sure Bernstein met the deadline for an opera commission. But things kept getting in the way: the centenary of Igor Stravinsky, intestinal parasites picked up in Mexico, teaching all summer in Los Angeles, a baker's dozen of young men, plus depression, exhaustion, insomnia, and cut-throat games of anagrams. Did the opera get written? For four years, Charlie saw Bernstein every day, as his social director, gatekeeper, valet, music copyist, and itinerant orchestra librarian. He packed (and unpacked) Bernstein's umpteen pieces of luggage, got the Maestro to his concerts, kept him occupied changing planes in Zurich, Anchorage, Tokyo, or Madrid, and learned how to make small talk with mayors, ambassadors, a chancellor, a queen, and a Hollywood legend or two. How could anyone absorb all those people and places? Because there was music: late-night piano duets, or the Maestro's command to accompany an audition, or, by the way, the greatest orchestras in the world. Charlie did it, and this is what it was like, told for the first time.

Music, Books on Music, and Sound Recordings Library of Congress, 1989

Melodies of the Mind Julie Jaffee Nagel, 2013 In this book, Nagel invites us to take a journey on an aural and oral road that explores music and emotion, and their links to the unconscious.

Liber amicorum Isabelle Cazeaux Paul-André Bempéchat, 2003 Table of contents

Arias, Ensembles, & Choruses John Yaffé, David Daniels, 2011-11-17 Conductors John Yaffé and David Daniels have

created a one-stop sourcebook for orchestras, opera companies, conductors, and librarians who research and/or prepare programs of vocal excerpts—such as solos, ensembles, and choruses—for concert performance. In this book, readers will find detailed information on a vast repertoire of vocal pieces commonly extracted from operas, operettas, musicals, and oratorios—more than 1,750 excerpts from 450 parent works. Modeled on Daniels' *Orchestral Music, Arias, Ensembles, & Choruses* includes basic historical details about each parent work as well as extract titles, subtitles, voice types, keys, durations, locations in the original work (with page numbers in both full scores and piano-vocal scores), and exact instrumentation. It also lists the publishers that make available the orchestral materials for just the excerpt being programmed, independent of the full parent work. Until now, conductors and orchestra librarians commonly had to first leaf through full scores, searching for one elusive three-minute aria after another, only to then consult multiple publishers' catalogues to compile crucial information on all the excerpts proposed for a concert or recording. This book constitutes a single source for finding that information. In many cases, the individual entries include valuable insider information on common performance practice, including start- and stop-points, transpositions, and conventional cuts. Searching for repertoire is made easy with the detailed title index and appendixes devoted to ensemble excerpts, all categorized by personnel (e.g., duets, trios, quartets, quintets, sextets, choruses) and language (Czech, English, French, German, Italian, Latin, Russian). This book is the ideal tool for the working conductor and orchestral librarian, as well as music program directors at colleges and conservatories, opera companies, and symphony orchestras. As of October 2015, a new printing of this book has occurred to correct errors in the index. A PDF version of the new index is available to previous purchasers of the volume. Please contact Rowman & Littlefield's music editor for assistance.

Career Choices in Music beyond the Pandemic Julie Jaffee Nagel, 2023-01-30 “A must-read for musicians young and old as well as general readers.” — Joseph W. Polisi, President Emeritus, The Juilliard School Choosing a career is one of the most important decisions we make in our lifetime. Career choice is more than just working to earn a living but also an important window into how we feel about ourselves. In this groundbreaking and provocative book, musician and psychologist Julie Jaffee Nagel explores how musicians' work beyond the COVID-19 pandemic casts a light upon the necessity of rethinking, rebuilding, and possibly redesigning our concept of careers and music education in the arts. The book takes an interdisciplinary approach to a wide range of pressing topics such as career disillusionment, mental health in relation to lack of professional and personal security, the unavailability of jobs that reflect the depth of the musician's formal training and talent, and the healing role and value of musicians in a post-pandemic world. The pandemic was an unwelcome and sudden shock in the lives and careers of countless musicians, with many experiencing crises. Importantly, Nagel emphasizes that this trauma also has the potential to energize and expand horizons for rewarding, creative work. Musicians' gifts include resilience and discipline, and their art has important social value. Music has the power to be an aural antidote to some of

society's ills—during trying times, it is vitally important to express and share the musician's artistic imagination and creativity in teaching studios, on stage, and through off stage interactions with others.

The Leonard Bernstein Letters Leonard Bernstein, 2020-08-11 With their intellectual brilliance, humor and wonderful eye for detail, Leonard Bernstein's letters blow all biographies out of the water.— The Economist (2013 Book of the Year) Leonard Bernstein was a charismatic and versatile musician—a brilliant conductor who attained international superstar status, and a gifted composer of Broadway musicals (West Side Story), symphonies (Age of Anxiety), choral works (Chichester Psalms), film scores (On the Waterfront), and much more. Bernstein was also an enthusiastic letter writer, and this book is the first to present a wide-ranging selection of his correspondence. The letters have been selected for the insights they offer into the passions of his life—musical and personal—and the extravagant scope of his musical and extra-musical activities. Bernstein's letters tell much about this complex man, his collaborators, his mentors, and others close to him. His galaxy of correspondents encompassed, among others, Aaron Copland, Stephen Sondheim, Jerome Robbins, Thornton Wilder, Boris Pasternak, Bette Davis, Adolph Green, Jacqueline Kennedy Onassis, and family members including his wife Felicia and his sister Shirley. The majority of these letters have never been published before. They have been carefully chosen to demonstrate the breadth of Bernstein's musical interests, his constant struggle to find the time to compose, his turbulent and complex sexuality, his political activities, and his endless capacity for hard work. Beyond all this, these writings provide a glimpse of the man behind the legends: his humanity, warmth, volatility, intellectual brilliance, wonderful eye for descriptive detail, and humor. The correspondence from and to the remarkable conductor is full of pleasure and insights.— The New York Times Book Review (Editors' Choice) Exhaustive, thrilling [and] indispensable.— USA Today (starred review)

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

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