



SEESAW

THE MUSICAL

Seesaw A Musical

**Cy Coleman, Dorothy Fields, Michael
Bennett**



Seesaw A Musical:

Seesaw Cy Coleman, Dorothy Fields, Michael Bennett, 1975 Musical Music by Cy Coleman Lyrics by Dorothy Fields Book by Michael Bennett Based on the play *Two for the Seesaw* by William Gibson Characters 4 male 4 female mixed chorus From the composing team of Sweet Charity *Seesaw* is an intimate engaging love story and a big brassy musical comedy rolled into one delightful evening of theatre Jerry Ryan a handsome WASPish lawyer from Omaha who has left his wife and fled to New York meets Gittel Mosca a single loveable Jewish girl from the Bronx who s studying to be a dancer This unlikely pair meet fall in love and part in a bittersweet tale that is full of fun music and laughter through tears Sparkling musical numbers capture the excitement of New York street life and the up and down seesaw of Gittel and Jerry s affair A love of a show The New York Times

Seesaw, 1974 The Kennedy Center in association with Universal Presentations Inc Jane Friedlander producer presents John Gavin Lucie Arnaz in a musical love story *Seesaw* also starring Tommy Tune music by Cy Coleman lyrics by Dorothy Fields based on the play *Two for the Seesaw* by William Gibson scenic design by Robin Wagner costumes by Ann Roth lighting by Jules Fisher vocal arrangements by Don Pippin musical director Robert Billig dance arrangements supervised by Cy Coleman orchestrations by Larry Fallon production manager Edward Preston sound designed by Abe Jacob associate choreographers Bob Avian and Tommy Tune co choreographer Grover Dale originally produced on Broadway by Joseph Kipness and Lawrence Kasha James Nederlander George M Steinbrenner III written directed and choreographed by Michael Bennett

Seesaw, 1973 Uris Theatre under the direction of James and Joseph Nederlander and Gerard Oestreicher Joseph Kipness and Lawrence Kasha James Nederlander George M Steinbrenner III present Michele Lee Ken Howard in *Seesaw* a new musical music by Cy Coleman lyrics by Dorothy Fields based on the play *Two for the Seesaw* by William Gibson with Tommy Tune Cecelia Norfleet Giancarlo Esposito LaMonte des Fontaines scenic design by Robin Wagner costumes by Ann Roth lighting by Jules Fisher musical director and vocal arrangements by Don Pippin orchestrations by Larry Fallon dance arrangements supervised by Cy Coleman hairstyles Ernest Adler media art and photography by Sheppard Kerman sound Dick Maitland Bob Ring Lou Gonzales production associate Charlotte Dicker production stage manager Robert Borod associate choreographers Bob Avian Tommy Tune co choreographer Grover Dale written directed and choreographed by Michael Bennett

Vocal Selections from Seesaw Cy Coleman, 1992 He s She s Good for Me I m Way Ahead In Tune It s Not Where You Start My City Nobody Does It Like Me Poor Everybody Else Ride Out the Storm *Seesaw* Spanglish We ve Got It Welcome to Holiday Inn You re a Lovable Lunatic

Singer's Musical Theatre Anthology - Volume 5 Hal Leonard Corp., 2008-01-01 Vocal Collection The world s most trusted source for authentic editions of theatre music for singers has expanded with yet another volume Many of the songs are found in no other collections The 40 songs in each volume are in the original keys excerpted from vocal scores and piano conductor rehearsal scores Includes both recent shows and a deeper look into classic musicals Includes ALL AMERICAN Once Upon a Time ANNIE Something Was Missing ANYONE CAN

WHISTLE With So Little to Be Sure Of AVENUE Q Purpose I Wish I Could Go Back to College BARNUM There s a Sucker Born Ev ry Minute The Colors of My Life CHICAGO Razzle Dazzle CITY OF ANGELS Funny CURTAINS Coffee Shop Nights I Miss the Music DIRTY ROTTEN SCOUNDRELS Love Sneaks In DREAMGIRLS When I First Saw You FIDDLER ON THE ROOF If I Were a Rich Man 42ND STREET Lullaby of Broadway A FUNNY THING HAPPENED ON THE WAY TO THE FORUM Your Eyes Are Blue GREY GARDENS Marry Well HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING A Secretary Is Not a Toy LITTLE ME Real Live Girl LES MISERABLES Drink with Me To Days Gone By Javert s Suicide ON THE TWENTIETH CENTURY I Rise Again 110 IN THE SHADE Gonna Be Another Hot Day THE PRODUCERS The King of Broadway I Wanna Be a Producer RENT Santa Fe THE ROAR OF THE GREASEPAINT THE SMELL OF THE CROWD Look at That Face SEESAW It s Not Where You Start SHE LOVES ME Try Me Grand Knowing You MONTY PYTHON S SPAMALOT Robin s Song You Won t Succeed on Broadway SPRING AWAKENING All That s Known TARZAN No Other Way TICK TICK BOOM Real Life THE UNSINKABLE MOLLY BROWN Colorado My Home WEST SIDE STORY Jet Song Cool **In Her Own Words** Jennifer Kelly,2013-06-01 This collection of new interviews with twenty five accomplished female composers substantially advances our knowledge of the work experiences compositional approaches and musical intentions of a diverse group of creative individuals With personal anecdotes and sometimes surprising intimacy and humor these wide ranging conversations represent the diversity of women composing music in the United States from the mid twentieth century into the twenty first The composers work in a variety of genres including classical jazz multimedia or collaborative forms for the stage film and video games Their interviews illuminate questions about the status of women composers in America the role of women in musical performance and education the creative process and inspiration the experiences and qualities that contemporary composers bring to their craft and balancing creative and personal lives Candidly sharing their experiences advice and views these vibrant thoughtful and creative women open new perspectives on the prospects and possibilities of making music in a changing world Catalog of Copyright Entries Library of Congress. Copyright Office,1977 **The Esoteric Musical Tradition of Ferruccio Busoni and Its Reinvigoration in the Music of Larry Sitsky** Judith Michelle Crispin,2007 Explores an esoteric tradition of music composition which grew out of Ferruccio Busoni s concept of Junge Klassizitat or Young Classicality Building on research into the esoteric nature of Busoni s Junge Klassizitat this study traces the passage of the esoteric tradition along the Budoni Petri Sitsky line *Emma Lou Diemer* Ellen G. Grolman,2001-06-30 Emma Lou Diemer a composer who successfully combines a classicist s interest in form with a fresh contemporary harmonic vocabulary has produced a diverse sophisticated and largely unheralded opus including 350 works composed for orchestra symphonic band chamber ensemble keyboard chorus voices and solo and electronic instruments This complete guide to her extensive work examines her influences and her unique musical style reveals her philosophy of composing and offers the reader access to detailed information about her work Though her organ psalm settings and hymn preludes are considered

standard repertoire as are a number of her choral compositions Diemer has not received her due attention or acclaim an oversight fully corrected by this valuable addition to music scholarship Beginning with a brief biography that outlines Diemer's life and art this thoroughly cross referenced book goes on to enumerate the composer's many works and performances in a section divided by style and instrument A complete discography and bibliography round out the volume along with alphabetical chronological and genre specific indexes

Catalog of Copyright Entries, Third Series, 1967 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc

Recent American Art Song Keith E. Clifton, 2008-09-05 Recent American Art Song A Guide is a reference source devoted to songs with English texts by American composers written for solo voice and piano The book focuses exclusively on art song since 1980 a substantial period largely ignored by scholars This is the first study to examine this repertory in detail and many of the songs and composers are discussed in print for the first time Keith E Clifton has examined approximately 1000 songs by nearly 200 composers Many songs employ musical idioms well beyond traditional classical styles including references to jazz musical theater rap and rock roll and several songs blur the boundaries between recital and stage works Organized alphabetically by composer entries contain complete biographical and bibliographical information with major works and links to print resources and composer websites when available In addition Clifton provides detailed information on the vocal range musical style and appropriate voice type for individual songs The book concludes with a full discography and bibliography as well as indexes listing the works by poet song cycle title voice type and level of difficulty

Solo Vocal Works on Jewish Themes Kenneth Jaffe, 2011 Solo Vocal Works on Jewish Themes A Bibliography of Jewish Composers is a comprehensive and annotated compendium of stage concert and liturgical compositions written by Jewish composers from every known time period and country Kenneth Jaffe has amassed nearly 3 000 large scale musical works for solo voice's on Jewish themes written by Jewish composers The works include over 400 cantatas 150 oratorios almost 300 operas more than 100 sacred services 20 symphonies and more than 350 stage works including Yiddish theatre Purim and sacred plays multi media pieces and musical theatre In addition original song cycles and liturgical services arranged for a modest to large complement of instruments are also included The works are organized by composer and subdivided by genre and each entry is fully annotated detailing the title opus voicing and instrumentation text source commission year completed year and location of the premiere the year of publication and the publisher if any the location of scores and the duration of the work The works are then broken down by theme such as Biblical themes works for children works of the Holocaust or Jewish suffering and persecution interfaith works and wedding music They are then cross referenced by voice type arrangement and by title A list of libraries and publishing houses of Jewish music rounds out this invaluable reference

Oboe Unbound Libby Van Cleve, 2014-10-16 After decades of experimentation musicians have

begun to utilize a strikingly colorful palette of sounds on woodwind instruments Flute clarinet and saxophone players in many different musical settings regularly use sounds that were unheard of in the middle of the twentieth century Oboists in comparison have lagged somewhat behind their more adventurous colleagues In writing *Oboe Unbound Contemporary Techniques* author Libby Van Cleve opens up the tradition bound assumptions of the instrument's capabilities Not only does she include descriptions of the instrument's standard technique from range and reeds to the use of vibrato but she also discusses recent techniques such as multiphonics microtones altered timbres and extended range to name a few Van Cleve bolsters this book with numerous music examples and professionally tested fingering charts and concludes with basic information about the use of electronics for amplification recording and sound enhancement The book's appendixes include a substantial bibliography of music and literature and a discography including jazz non western and art music recordings The revised edition incorporates new information about resources now available through the internet and marks the launch of a website that includes examples of all the contemporary sounds as well as audio and video recordings of unreleased compositions

Guide to the Tuba Repertoire, Second Edition R. Winston Morris, 2006-11-08 *Guide to the Tuba Repertoire* is the most comprehensive investigation ever undertaken into the literature and discography of any single musical instrument Under the direction of R Winston Morris and Daniel Perantoni this publication represents more than 40 years of research by dozens of leading professionals throughout the world The guide defines the current status of the tuba and documents its growth since its inception in 1835 Contributors are Ron Davis Jeffrey Funderburk David Graves Skip Gray Charles A McAdams R Winston Morris Mark A Nelson Timothy J Northcut Daniel Perantoni Philip Sinder Joseph Skillen Kenyon Wilson and Jerry A Young

Music at Michigan, 1973 *Music for Piano and Orchestra* Maurice Hinson, 1993 Suitable for all admirers of the piano this work brings together more than 3 000 works for piano and orchestra It comes with a supplement containing over 200 new entries

Seesaw Cy Coleman, Dorothy Fields, 1973 **Brass Music of Black Composers** Aaron Horne, 1996-05-16 Aaron Horne provides the most comprehensive guide to brass music written by black composers He covers composers from around the world in the 19th and 20th centuries Included in the book is biographical information commission duration instrumentation date of publication premiere publisher discography for each piece bibliographical sources and an index which groups the music by numbers medium and ensemble This is the fourth volume in Aaron Horne's monumental effort to provide the most comprehensive guide to music composed by black composers In this volume he covers composers from around the world in the 19th and 20th centuries including William Grant Still Ulysses Kay Anthony Davis John Coltrane and other major figures from the world of classical jazz and popular music The main body of the book is divided into sections devoted to African American Afro European and Afro Latino composers Within each section composers are arranged alphabetically each entry provides biographical information as well as commission duration instrumentation date of publication premiere publisher discography for each composition Backmatter includes a Brass Music

Index which groups the music by numbers medium and ensembles a title index discography and bibliography As with the earlier volumes this is an essential reference tool for anyone with an interest in researching and or performing the music of black composers *The Synergy of Film and Music* Peter Rothbart, 2013 Although writers on film music frequently allude to specific parts of scores comprehensive examinations of entire scores are rare In addition most analyses of scores composed for the screen are discussed outside their cinematic context To best understand the role music plays in the production of a motion picture however it benefits the viewer to consider all of the elements that comprise the film experience In *The Synergy of Film and Music* Sight and Sound in Five Hollywood Films Peter Rothbart considers the aural and visual aspects of five representative films *West Side Story* *Psycho* *Empire of the Sun* *Altered States* and *American Beauty* For each film the author demonstrates how a variety of elements work together to create a singular experience After reviewing the various roles that music can serve in a film as well as providing an overview of the film scoring process Rothbart looks at each film examining them one musical cue at a time so the reader can watch the film while reading about each cue In these analyses timecode markings from commercial DVDs are provided in the margins alongside the text which allow the reader to correlate the on screen drama to the second Rothbart explains how music is used in a specific cue and why the decision was made to use that particular musical idea at that moment Consequently film music aficionados as well as students and composers of film music can gain real world perspective of how music is used in conjunction with other elements In this way the author raises awareness of music's relationship to virtually every other aspect of cinema dialogue sound effects costuming set design and cinematography to deepen the viewer's experience Written in a deliberately nontechnical way this book is intended for anyone interested in film to easily follow along At the same time the information can benefit professional filmmakers or composers because they can see with great detail how each cue unfolds along with all of the visual elements of the film This unique analysis makes *The Synergy of Film and Music* a fascinating and instructive volume that both casual viewers and students of cinema will appreciate *Organ and Harpsichord Music by Women Composers* Adel

Heinrich, 1991-06-30 This reference work catalogs music for organ and harpsichord written by more than 700 women composers from 40 countries Compiler Adel Heinrich has expanded the organ and harpsichord repertoire to include choir and instruments accompanying organ and harpsichord She provides more detailed information about each work than can be found in any other reference book on women composers In addition to biographies for each woman Heinrich supplies listings of individual compositions and includes descriptions and sources whenever possible Each composition is listed in both the Instrumentation Index and the Title Index Publishers library sources and recording companies with their addresses are also provided There is also a chronological listing of composers by country Two appendices list a large number of women who have either written music for organ and harpsichord with no specific titles known or have performed on one or both instruments This reference book is a valuable resource for organists harpsichordists teachers choral and instrumental

conductors and planners of festivals and recitals

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Table of Contents Seesaw A Musical

1. Understanding the eBook Seesaw A Musical
 - The Rise of Digital Reading Seesaw A Musical
 - Advantages of eBooks Over Traditional Books
2. Identifying Seesaw A Musical
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Seesaw A Musical
 - User-Friendly Interface
4. Exploring eBook Recommendations from Seesaw A Musical
 - Personalized Recommendations
 - Seesaw A Musical User Reviews and Ratings
 - Seesaw A Musical and Bestseller Lists
5. Accessing Seesaw A Musical Free and Paid eBooks
 - Seesaw A Musical Public Domain eBooks

- Seesaw A Musical eBook Subscription Services
- Seesaw A Musical Budget-Friendly Options
- 6. Navigating Seesaw A Musical eBook Formats
 - ePub, PDF, MOBI, and More
 - Seesaw A Musical Compatibility with Devices
 - Seesaw A Musical Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Seesaw A Musical
 - Highlighting and Note-Taking Seesaw A Musical
 - Interactive Elements Seesaw A Musical
- 8. Staying Engaged with Seesaw A Musical
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Seesaw A Musical
- 9. Balancing eBooks and Physical Books Seesaw A Musical
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Seesaw A Musical
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Seesaw A Musical
 - Setting Reading Goals Seesaw A Musical
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Seesaw A Musical
 - Fact-Checking eBook Content of Seesaw A Musical
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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