

# THEMES FROM ROMEO AND JULIET

BYOTR BLICH TCHADKOVSKY  
Arranged by  
CAROL LANE GRUNELLE  
LANSING

Andante mos.to (half-speed) moderate (♩ = 100)

Violin 1

Violin 2

Viola

Cello/Double Bass

Double Bass

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19 20

21 22 23 24 25 26 27 28 29 30

# Romeo And Juliet Vocal Score Paper

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## Romeo And Juliet Vocal Score Paper:

**Roméo Et Juliette** Charles Gounod,1911 [Princeton University Bulletin](#) ,1897 **The University Library ...**  
Princeton University,1898 *Musical Times and Singing Class Circular* ,1896 *The Musical Times & Singing-class Circular* ,1910 **Gounod's opera of Romeo and Juliet** Charles Gounod,1911 *A Runaway Girl* Lionel Monckton,Ivan Caryll,Seymour Hicks,Harry Nicholls,1898 *Rethinking Prokofiev* Rita McAllister,Christina Guillaumier,2020-01-23 Among major 20th century composers whose music is poorly understood Sergei Prokofiev stands out conspicuously The turbulent times in which Prokofiev lived and the chronology of his travels he left Russia in the wake of Revolution and returned at the height of the Stalinist purges have caused unusually polarized appraisals of his music While individual distinctive and instantly recognizable Prokofiev s music was also idiosyncratically tonal in an age when tonality was largely pass Prokofiev s output therefore has been largely elusive and difficult to assess against contemporary trends More than sixty years after the composer s death editors Rita McAllister and Christina Guillaumier offer *Rethinking Prokofiev* as an assessment that redresses this enigmatic composer s legacy Often more political than artistic these appraisals have depended not only upon the date of publication but also the geographical location of the writer Commissioned from some of the most distinguished and rising scholars in the field this collection highlights the background and context of Prokofiev s work Contributors delve into the composer s relationship to nineteenth century Russian traditions Silver Age and Symbolist composers and poets the culture of Paris in the 1920s and 30s and to his later Soviet colleagues and younger contemporaries They also investigate his reception in the West his return to Russia and the effect of his music on contemporary popular culture Still the main focus of the book is on the music itself his early experimental piano and vocal works as well as his piano concertos operas film scores early ballets and late symphonies Through an empirical examination of his characteristic harmonies melodies cadences and musical gestures and through an analysis of the newly uncovered contents of his sketch books contributors reveal much of what makes Prokofiev an idiosyncratic genius and his music intriguing often dramatic and almost always beguiling

**Complete Catalogue of Sheet Music and Musical Works published by the Board of Music Trade, etc** Board of Music Trade (UNITED STATES OF AMERICA),1870 *The Cingalee* Lionel Monckton,1904 [The Musical Times](#) ,1908 *The Spring Chicken* ,1905 **Masters in Music** ,1903 **Étude** ,1888 Includes music **The Messenger Boy** Ivan Caryll,Alfred Murray,1900 *Musical News* ,1894 **The Étude** ,1889 Includes music **Monthly Bulletin** St. Louis Public Library,1907 [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

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