

Music From WEST SIDE STORY®

(Prologue • Maria • Tonight • One Hand, One Heart • America • Somewhere)

BASSOON

Music by LEONARD BERNSTEIN®
Lyrics by STEPHEN SONDHEIM
Arranged by MICHAEL SWEENEY

"Prologue"
Deliberately

"Maria"
Moderately slow

Slower

Moderately fast

[17] "Tonight"

[25]

[33]

[41]

[48] "One Hand, One Heart"
Reverently

[56]

AMERICA • MARIA • PROLOGUE • SOMEBODY
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Music Its Story In The West

André de Quadros



Music Its Story In The West:

The Complete Book of 1950s Broadway Musicals Dan Dietz, 2014-07-02 The Broadway musical came of age in the 1950s a period in which some of the greatest productions made their debuts Shows produced on Broadway during this decade include such classics as *Damn Yankees* *Fiorello Guys and Dolls* *The King and I* *Kismet* *The Most Happy Fella* *My Fair Lady* *The Pajama Game* *Peter Pan* *The Sound of Music* and *West Side Story* Among the performers who made their marks were Julie Andrews Bob Fosse Carol Lawrence and Gwen Verdon while other talents who contributed to shows include Leonard Bernstein Oscar Hammerstein II Alan Jay Lerner Frederick Loewe Cole Porter Jerome Robbins Richard Rodgers and Stephen Sondheim In *The Complete Book of 1950s Broadway Musicals* Dan Dietz examines in detail every musical and revue which opened on Broadway during the 1950s In addition to providing details on every hit and flop that debuted during the decade this book includes revivals and one man and one woman shows Each entry contains the following information Opening and closing dates Plot summary Cast members Number of performances Names of all important personnel including writers composers directors choreographers producers and musical directors Musical numbers and the names of performers who introduced the songs Production data including information about tryouts Source material Critical commentary Tony awards and nominations Details about London and other foreign productions Besides separate entries for each production the book offers numerous appendices such as a discography film and television versions published scripts Gilbert and Sullivan operettas and lists of productions by the New York City Center Light Opera Company and the New York City Opera Company A treasure trove of information *The Complete Book of 1950s Broadway Musicals* provides readers with a complete view of each show This significant resource will be of use to scholars historians and casual fans of one of the greatest decades in musical theatre history *Music* Alan Kendall, 1980

The Great White Way Warren Hoffman, 2014-02-18 Broadway musicals are one of America's most beloved art forms and play to millions of people each year But what do these shows which are often thought to be just frothy entertainment really have to say about our country and who we are as a nation *The Great White Way* is the first book to reveal the racial politics content and subtexts that have haunted musicals for almost one hundred years from *Show Boat* 1927 to *The Scottsboro Boys* 2011 Musical mirror their time periods and reflect the political and social issues of their day Warren Hoffman investigates the thematic content of the Broadway musical and considers how musicals work on a structural level allowing them to simultaneously present and hide their racial agendas in plain view of their audiences While the musical is informed by the cultural contributions of African Americans and Jewish immigrants Hoffman argues that ultimately the history of the American musical is the history of white identity in the United States Presented chronologically *The Great White Way* shows how perceptions of race altered over time and how musicals dealt with those changes Hoffman focuses first on shows leading up to and comprising the Golden Age of Broadway 1927 1960s then turns his attention to the revivals and nostalgic vehicles that defined the final quarter of the twentieth century He

offers entirely new and surprising takes on shows from the American musical canon Show Boat 1927 Oklahoma 1943 Annie Get Your Gun 1946 The Music Man 1957 West Side Story 1957 A Chorus Line 1975 and 42nd Street 1980 among others New archival research on the creators who produced and wrote these shows including Leonard Bernstein Jerome Robbins Stephen Sondheim and Edward Kleban will have theater fans and scholars rethinking forever how they view this popular American entertainment

Music in the Shadows Sheri Chinen Biesen, 2014-05 Welcome to the world of noir musical films where tormented antiheroes and hard boiled musicians battle obsession and struggle with their music and ill fated love triangles Sultry divas dance and sing the blues in shrouded nightclubs Romantic intrigue clashes with backstage careers This book explores musical films that use film noir style and bluesy strains of jazz to inhabit a disturbing underworld and reveal the dark side of fame and the American Dream While noir musical films like A Star Is Born include musical performances their bleak tone and expressionistic aesthetic more closely resemble the visual style of film noir Their narratives unfold behind a stark noir lens distorted erratic angles and imbalanced hand held shots allow the audience to experience a tortured disillusioned perspective While many musicals glamorize the quest for the spotlight in Hollywood's star factory brooding noir musical films such as Blues in the Night Gilda The Red Shoes West Side Story and Round Midnight stretch the boundaries of film noir and the musical as film genres collide Deep shadows dim lighting and visual composition evoke moodiness cynicism pessimism and subjective psychological points of view

The Complete Book of 1960s Broadway Musicals Dan Dietz, 2014-04-10 While the 1960s may have been a decade of significant upheaval in America it was also one of the richest periods in musical theatre history Shows produced on Broadway during this time include such classics as Bye Bye Birdie Cabaret Camelot Hello Dolly Fiddler on the Roof How to Succeed in Business without Really Trying Oliver and Man of La Mancha Performers such as Dick Van Dyke Anthony Newley Jerry Orbach and Barbara Streisand made their marks and other talents such as Bob Fosse John Kander Fred Ebb Alan Jay Lerner Frederick Loewe Jerome Robbins and Stephen Sondheim also contributed to shows In The Complete Book of 1960s Broadway Musicals Dan Dietz examines every musical and revue that opened on Broadway during the 1960s In addition to providing details on every hit and flop Dietz includes revivals and one man and one woman shows that centered on stars like Jack Benny Maurice Chevalier Marlene Dietrich Danny Kaye Yves Montand and Lena Horne Each entry consists of Opening and closing dates Plot summaries Cast members Number of performances Names of all important personnel including writers composers directors choreographers producers and musical directors Musical numbers and the names of performers who introduced the songs Production data including information about tryouts Source material Critical commentary Tony awards and nominations Details about London and other foreign productions In addition to entries for each production the book offers numerous appendixes a discography film and television versions published scripts Gilbert and Sullivan operettas and lists of productions by the New York City Center Light Opera Company the New York City Opera Company and the Music Theatre of Lincoln Center A treasure trove of information this

significant resource will be of use to scholars historians and casual fans of one of the greatest decades in musical theatre history

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

The Finale in Western Instrumental Music Michael Talbot, 2001 The knowledge that finales are by tradition and perhaps also necessarily different from other movements has been around a long time but this is the first time that the special nature of finales in instrumental music has been examined comprehensively and in detail Three main types of finale labelled relaxant summative and valedictory are identified Each type is studied closely with a wealth of illustration and analytical commentary covering the entire period from the Renaissance to the present day The history of finales in five important genres suite sonata string quartet symphony and concerto is traced and the parallels and divergences between these traditions are identified Several wider issues are mentioned including narrativity musical rounding inter movement relationships and the nature of codas The book ends with a look at the finales of all Shostakovich's string quartets in which examples of most of the types may be found

Western Music and Its Others Georgina Born, David Hesmondhalgh, 2000 *Western Music and Its Others* will be taken as an important book signalling a new turn within the field It takes the best features of traditional rigorous scholarship and brings these to bear upon contemporary

more speculative questions The level of theoretical sophistication is high The studies within it are polemical and timely and of lasting scholarly value Will Straw co editor of *Theory Rules Art as Theory Theory and Art* The great value of this collection lies in the wealth of questions that it raises questions that together crystallize the recent concerns of musicology with force and clarity But it also lies in the authors resistance to the easy postmodernist answers that threaten to turn new musicology prematurely grey The editors comprehensive intellectually adventurous introduction exemplifies the sort of eager yet properly skeptical receptivity to scholarly innovation that fosters lasting disciplinary reform It alone is worth the price of the book Richard Taruskin author of *Stravinsky and the Russian Traditions A Biography of the Works Through Mavra* When cultural studies methods first appeared in musicology 15 years ago they triggered a storm of polemics that sometimes overshadowed the important issues being raised As the canon wars recede however scholars are finding it possible to focus on the concerns that led them to cultural criticism in the first place the study of music and its political meanings Western Music and Its Others brings together leading musicologists ethnomusicologists and specialists in film and popular music to explore the ways European and North American musicians have drawn on or identified themselves in tension with the musical practices of Others In a series of essays ranging from examination of the Orientalist tropes of early 20th century Modernists to the tangled claims for ownership in today s World Music the authors in this collection greatly advance both our knowledge of specific case studies and our intellectual awareness of the complexity and urgency of these problems A timely intervention that should help push music studies to the next level Susan McClary author of *Conventional Wisdom The Content of Musical Form* 2000 This collection provides a sophisticated model for using theory to interrogate music and music to interrogate theory The essays both take up and challenge the dominance of notions of representation in cultural theory as they explore the relevance of the concepts of hybridity and otherness for contemporary art music Sophisticated theory erudite scholarship and a very real appreciation for the specificities of music make this a powerful and important addition to our understanding of both culture and music Lawrence Grossberg author of *Dancing in Spite of Myself* [Performance, Trauma and Puerto Rico in Musical Theatre](#) Colleen Rua, 2023-08-11 This study positions four musicals and their associated artists as mobilizers of defiant joy in relation to trauma and healing in Puerto Rico This book argues that the historical trajectory of these musicals has formed a canon of works that have reiterated resisted or transformed experiences of trauma through linguistic ritual and geographic interventions These traumas may be disaster related migrant related colonial or patriarchal Bilingualism and translation ritual action and geographic space engage moments of trauma natural disaster incarceration death and healing community celebration grieving emancipation in these works The musicals considered are *West Side Story* 1957 2009 2019 *The Capeman* 1998 *In the Heights* 2008 and *Hamilton* 2015 Central to this argument is that each of the musicals discussed is tied to Puerto Rico either through the representation of Puerto Rican characters and stories or through the Puerto Rican positionality of its creators The author moves beyond the musicals to consider Lin Manuel

Miranda as an embodied site of healing that has been met with controversy as well as post Hurricane Maria relief efforts led by Miranda on the island and from a distance In each of the works discussed acts of belonging shape notions of survivorship and witness This book also opens a dialogue between these musicals and the work of island based artists Y no hab a luz that has served as sites of first response to disaster This book will be of interest to students and scholars in Latinx Theatre Musical Theatre and Translation studies

Music in the Western Kathryn Kalinak, 2012-05-22 Music in the Western Notes from the Frontier presents essays from both film studies scholars and musicologists on core issues in western film scores their history their generic conventions their operation as part of a narrative system their functioning within individual filmic texts and their ideological import especially in terms of the western's construction of gender sexuality race and ethnicity The Hollywood western is marked as uniquely American by its geographic setting prototypical male protagonist and core American values Music in the Western examines these conventions and the scores that have shaped them But the western also had a resounding international impact from Europe to Asia and this volume distinguishes itself by its careful consideration of music in non Hollywood westerns such as *Ravenous* and *The Good the Bad and the Ugly* and in the easterns which influenced them such as *Yojimbo* Other films discussed include *Wagon Master* *High Noon* *Calamity Jane* *The Big Country* *The Unforgiven* *Dead Man* *Wild Bill* *There Will Be Blood* and *No Country for Old Men* Contributors Ross Care Corey K Creekmur Yuna de Lannoy K J Donnelly Caryl Flinn Claudia Gorbman Kathryn Kalinak Charles Leinberger Matthew McDonald Peter Stanfield Mariana Whitmer Ben Winters The Routledge Music and Screen Media Series offers edited collections of original essays on music in particular genres of cinema television video games and new media These edited essay collections are written for an interdisciplinary audience of students and scholars of music and film and media studies

The Exotic In Western Music Jonathan Bellman, 1998 Exoticism has flourished in western music since the seventeenth century A blend of familiar and unfamiliar gestures this vibrant musical language takes the listener beyond the ordinary by evoking foreign cultures and forbidden desires In this pioneering collection distinguished musicologists explore the ways in which western composers have used exotic themes for dramatic and striking effect Interweaving historical musical and cultural perspectives the contributors examine the compositional use of exotic styles and traditions in the works of artists as diverse as Mozart and George Harrison The volume sheds new light on a significant yet largely neglected art form and it makes a valuable contribution to music history and cultural studies

The Tradition of Western Music Gerald Abraham, 2024-03-29 This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1974

American Musical Theatre Steven Porter, 2021-10-14 Split into four parts this book seeks to inform the reader teachers directors and students about American Musical Theatre Part I is a brief

history of the American Musical Theatre for it is only in the context of history that the material on which you work can be fully judged and mastered Part II is a brief discussion of the elements of production Knowing what ought to take place in a well planned show can go a long way toward counteracting what does not take place in a poorly planned one Part III is a brief discussion of how to evaluate the elements of craftsmanship one expects to find in the writing and performing of a musical The knowledge here is indispensable to the performer It is the feel of the piano to the pianist the touch of the key to the pianist It is in fact the very life blood of the art form Finally Part IV provides an opportunity to put into practice what previous study has taught

The Western Migration Pasquale De Marco, 2025-03-10 Western country music is a genre of music that originated in the American West in the early 20th century It is a blend of Western swing cowboy music and honky tonk and it has its roots in the struggles and triumphs of the American people This book tells the story of Western country music from its humble beginnings in the Dust Bowl migration of the 1930s to its rise to popularity in the 1950s and 1960s It is a story of the musicians who created this unique genre of music and of the fans who loved it Western country music is a music of the people It is the music of the working class the music of the people who built the American West It is a music that tells the stories of the American people stories of hardship and heartache but also stories of hope and triumph This book is a celebration of Western country music It is a book that will appeal to fans of all genres of music and it is a book that will leave readers with a greater appreciation for the unique and important role that Western country music has played in American culture In this book you will learn about The origins of Western country music in the Dust Bowl migration of the 1930s The rise of Western country music stars like Buck Owens Merle Haggard and Johnny Cash The impact of Western country music on American culture The legacy of Western country music and its continued popularity today Whether you are a lifelong fan of Western country music or you are just discovering this genre for the first time this book is the perfect way to learn more about its history its music and its people If you like this book write a review

Musical Listening in the Age of Technological Reproduction Gianmario Borio, 2016-04-29 It is undeniable that technology has made a tangible impact on the nature of musical listening The new media have changed our relationship with music in a myriad of ways not least because the experience of listening can now be prolonged at will and repeated at any time and in any space Moreover among the more striking social phenomena ushered in by the technological revolution one cannot fail to mention music's current status as a commodity and popular music's unprecedented global reach In response to these new social and perceptual conditions the act of listening has diversified into a wide range of patterns of behaviour which seem to resist any attempt at unification Concentrated listening the form of musical reception fostered by Western art music now appears to be but one of the many ways in which audiences respond to organized sound Cinema for example has developed specific ways of combining images and sounds and more recently digital technology has redefined the standard forms of mass communication Information is aestheticized and music in turn is incorporated into pre-existing symbolic fields This volume the first in the

series Musical Cultures of the Twentieth Century offers a wide ranging exploration of the relations between sound technology and listening practices considered from the complementary perspectives of art music and popular music music theatre and multimedia composition and performance ethnographic and anthropological research Music: Its Theologies and Spiritualities Edward Foley, 2020-11-25 This volume is an exploration of the varied and sometimes unrecognized ways in which music especially in ritual contexts can serve as both a spiritual conduit as well as a theological source With topics ranging from a Congolese choir in Ireland to the Orthodox chant in Georgia from postmodern reflections on new Passion compositions to reflections on the sacramentality of Black gospel music this volume offers a rich plumbing of very diverse yet well researched musical traditions case studies from around the globe for their spiritual and theological contributions

Women of the West Max Binheim, Charles A. Elvin, 1928 **Farm Mechanics ...**, 1929 **Focus: Choral Music in Global Perspective** André de Quadros, 2019-03-11 Focus Choral Music in Global Perspective introduces the little known traditions and repertoires of the world s choral diversity from prison choirs in Thailand and gay and lesbian choruses of the Western world to community choruses in the Middle East and youth choirs in the United States The book weaves together the stories of diverse individuals and organizations examining their music and pedagogical practices while presenting the author s research on how choral cultures around the world interact with societies and transform the lives of their members Through an engaging series of portraits that pushes beyond the scope of extant texts and studies the author explores the dynamic realm of world choral activity and repertoire These personal portraits of musical communities are enriched by sample repertoire lists performance details and research findings that reposition a once Western phenomenon as a global concept Focus Choral Music in Global Perspective is an accessible engaging and provocative study of one of the world s most ubiquitous and socially significant forms of music making **Catalog of Copyright Entries** Library of Congress. Copyright Office, 1962

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