

Carousel Vocal Score Revised Edition

""Oklahoma! premiered on Broadway on 31 March 1943 under the auspices of the Theatre Guild, and today it is performed more frequently than any other Rodgers and Hammerstein musical. When this book was first published in 2007, it offered the first fully documented history of the making of the show based on archival materials, manuscripts, journalism, and other sources. The present revised edition draws still further on newly uncovered sources to provide an even clearer account of a work that many have claimed fundamentally changed Broadway musical theater. It is filled with rich and fascinating details about the play on which Oklahoma! was based (Lynn Riggs's Green Grow the Lilacs); on what encouraged Theresa Helburn and Lawrence Langner of the Guild to bring Rodgers and Hammerstein together for their first collaboration; on how Rouben Mamoulian and Agnes de Mille became the director and choreographer; on the drafts and revisions that led the show toward its final shape; and on the rehearsals and tryouts that brought it to fruition. It also examines the lofty aspirations and the mythmaking that surrounded Oklahoma! from its very inception, and demonstrates just what made it part of its times.""--

I had always suspected the geographical authorities did not know what they were talking about when they located the battlefield of Munda in the county of the Bastuli-Poeni, close to the modern Monda, some two leagues north of Marbella. According to my own surmise, founded on the text of the anonymous author of the Bellum Hispaniense, and on certain information culled from the excellent library owned by the Duke of Ossuna, I believed the site of the memorable struggle in which Caesar played double or quits, once and for all, with the champions of the Republic, should be sought in the neighbourhood of Montilla. Happening to be in Andalusia during the autumn of 1830, I made a somewhat lengthy excursion, with the object of clearing up certain doubts which still oppressed me. A paper which I shall shortly publish will, I trust, remove any hesitation that may still exist in the minds of all honest archaeologists. But before that dissertation of mine finally settles the geographical problem on the solution of which the whole of learned Europe hangs, I desire to relate a little tale. It will do no prejudice to the interesting question of the correct locality of Monda. I had hired a guide and a couple of horses at Cordova, and had started on my way with no luggage save a few shirts, and Caesar's Commentaries. As I wandered, one day, across the higher lands of the Cachena plain, worn with fatigue, parched with thirst, scorched by a burning sun, cursing Caesar and Pompey's sons alike, most heartily, my eye lighted, at some distance from the path I was following, on a little stretch of green sward dotted with reeds and rushes. That betokened the neighbourhood of some spring, and, indeed, as I drew nearer I perceived that what had looked like sward was a marsh, into which a stream, which seemed to issue from a narrow gorge between two high spurs of the Sierra di Cabra, ran and disappeared.

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

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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.

This vintage book contains D. H. Lawrence's 1922 collection of short stories, entitled "England, My England". Written between 1913 and 1921, many of the stories revolve around war and will appeal to those with an interest in related literature. The stories of this collection include: "England, My England", "Tickets, Please", "The Blind Man", "Monkey Nuts", "Wintry Peacock", "You Touched Me", "Samson and Delilah", "The Primrose Path", "The Horse Dealer's Daughter", "Fanny and Annie", and more. David Herbert Richards Lawrence (1885 - 1930) was a seminal English novelist, poet, essayist, playwright, and literary critic. Many vintage texts such as this are increasingly scarce and expensive, and it is with this in mind that we are republishing this book now, in an affordable, high-quality, modern edition. It comes complete with a specially commissioned biography of the author.

(Vocal Collection). This is the perfect first collection for many voice students, whether they are teens or college singers or adults. Joan Boytim has selected songs appropriate for each voice type, and has chosen keys that suit the vocal needs of novice singers studying in traditional, generally classical lyric singing. The editions of the songs in these collections are short and straight-forward. Teachers have found these books invaluable. To make the collections even more useful, each volume is offered in a book/companion CD edition with piano accompaniments recorded by pianist Laura Ward. Contents: A Man and a Woman * A Wonderful Day Like Today * Bring Him Home * I Believe In You * I Could Write a Book * I Do Not Know a Day I Did Not Love You * Kansas City * Me And My Girl * My Heart Stood Still * My Romance * Oh, What A Beautiful Mornin' * Old Devil Moon * On The Street Where You Live * Once In Love With Amy * Plant a Radish * Stranger In Paradise * That's The Way It Happens * The Only Home I Know * Very Soft Shoes * We Kiss In a Shadow * When The Children Are Asleep * You've Got To Be Carefully Taught * Younger Than Springtime

Bring classic tales to life in these stunning 3D images! Enjoy a beloved children's classic and open up a whole new world of storytelling adventure. Readers can enjoy the story by reading the book from cover to cover the traditional way. Then, they can take the tale to a whole new dimension by opening the book a full 360 degrees and tying the covers together with the attached ribbon. The 3D art creates a unique storytelling experience that doubles as a beautiful decoration for any child's room.

This new second edition of Enchanted Evenings offers theater lovers an illuminating behind-the-scenes tour of some of America's best loved, most admired, and most enduring musicals. Readers will find such all-time favorites as Show Boat, Carousel, Kiss Me, Kate, Guys and Dolls, My Fair Lady, West Side Story, Sweeney Todd, Sunday in the Park with George, and Phantom of the Opera. Geoffrey Block provides a documentary history of each of the musicals, showing how each work took shape and revealing, at the same time, how the American musical evolved from the 1920s to today, both on stage and on screen. The book's particular focus is on the music, offering a wealth of detail about how librettist, lyricist, composer, and director work together to shape the piece. Block also includes trenchant social commentary and lively backstage anecdotes. Jerome Kern, Cole Porter, the Gershwins, Rodgers and Hart, Kurt Weill, Rodgers and Hammerstein, Lerner and Loewe, Frank Loesser, Leonard Bernstein, Stephen Sondheim, Andrew Lloyd Webber, and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision. The second edition includes a greatly expanded chapter on Sondheim, a new chapter on Lloyd Webber, and two new chapters on the film adaptations of the main musicals featured in the text (including such hard to find films as the original 1936 version of Anything Goes and the 1959 film adaptation of Porgy and Bess). Packed with information, including a complete discography and plot synopses and song-by-song scenic outlines for each of the

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fourteen shows, *Enchanted Evenings* is an essential reference as well as a riveting history. "A solid and fascinating work that should become a model of how to investigate and report on the evolution of a musical. Block's research is persuasive and his writing vivid. . . Indispensable for anyone who cares to know more about Broadway musicals than Playbill can provide." --Steven Bach, *The Los Angeles Times Book Review*

Carousel (1945), with music by Richard Rodgers and the book and lyrics by Oscar Hammerstein II, was their second collaboration following the surprising success of *Oklahoma!* (1943). They worked again with Theresa Helburn and Lawrence Langner of the Theatre Guild (producers), Rouben Mamoulian (director), and Agnes de Mille (choreographer). But with *Oklahoma!* still running to sell-out houses, they needed to do something quite different. Based on a play, *Liliom* (1909), by the Hungarian playwright Ferenc Molnár, *Carousel* took Broadway musical theater in far darker directions because of its subject matter-the protagonist, Billy Bigelow, is wholly an anti-hero-and also given its extensive music that some claimed came close to opera. The action is shifted from a gritty working-class suburb of Budapest to the New England coast (Maine), but the themes remain the same as two social misfits try to survive harsh economic times. Billy Bigelow is unemployed, prone to domestic violence, and dies in the course of committing a robbery; Julie Jordan sticks by him through thick and thin; and the show seeks some manner of redemption for both of them as Billy is given a day back on earth to do some good for his wife and their daughter. Troubling though these matters are nowadays, they fit squarely in the context of a country moving through the end of World War II to an uncertain future. Not for nothing had composers such as Giacomo Puccini and Kurt Weill already tried to persuade Molnár to release his play. It also led Rodgers and Hammerstein to new heights: songs such as "If I Loved You," Billy's "Soliloquy," and "You'll Never Walk Alone" transformed the American musical. In this book, we discover how and why they came about, and exactly what *Carousel* was trying to achieve.

The Magic Pony *Carousel* has come to town! Laura loves ponies, and she can't wait to ride Star the western pony. When she climbs on to Star's saddle, the ride takes them back in time to the Wild West, where they must save a baby calf! Will Laura and Star be able to save the day?

(Vocal Selections). Seven piano/vocal selections from this beloved musical: Happily Ever After * In a Little While * Normandy * Sensitivity * Shy * Very Soft Shoes * Yesterday I Loved You.

(Applause Libretto Library). In a Maine coastal village toward the end of the 19th century, swaggering, carefree carnival barker Billy Bigelow captivates and marries naive millworker Julie Jordan. Billy loses his job just as he learns that Julie is pregnant, and desperately intent upon providing a decent life for his family he is coerced into being an accomplice to a robbery. Caught in the act and facing the certainty of prison, he takes his own life and is sent "up there." Billy is allowed to return to earth for one day 15 years later, and he encounters the daughter he never knew. She is a lonely, friendless teenager, her father's reputation as a thief and bully having haunted her throughout her young life. How Billy instills a sense of hope and dignity in both the child and her mother is a dramatic testimony to the power of love. It's easy to understand why, of all the shows they created, *Carousel* was Rodgers and Hammerstein's personal favorite.

An expanded and updated edition of this acclaimed, wide-ranging survey of musical theatre in New York, London, and elsewhere.

For her first venture into music-theatre, Pulitzer Prize-winning playwright Marsha Norman, in collaboration with composer Lucy Simon, achieved Broadway success with the moving book and lyrics she adapted from Frances Hodgson Burnett's beloved 1911 novel, *The Secret Garden*. The story of 10-year-old orphan Mary Lennox and her search for friendship, love and an understanding of the past in her lonely uncle-

guardian's locked garden has often been dramatized for the stage, the screen, radio and television, but never before has it been so fully and imaginatively realized. Using the classic form of the traditional American musical, Norman has fashioned a faithful rendition of her source which is equally appealing to children and adults, to devotees of the novel and to Secret Garden newcomers as well.

Carousel The Complete Book and Lyrics of the Broadway Musical Applause Theatre & Cinema Book Publishers

Complete, easy-to-follow guide for managing your scoliosis during pregnancy! "An Essential Guide for Scoliosis and a Healthy Pregnancy" is a month-by-month guide on covering everything you need to know about taking care of your spine and your baby. The book supports your feelings and empathizes with you throughout your amazing journey towards delivering a healthy baby. By reading, you gain: - In-depth and up-to-date information on scoliosis and how it can affect your pregnancy. Week-by-week information on what to expect during your pregnancy. - Information that is suitable for all types of post-operative scoliosis cases and those that, to date, have not yet been operated on. - Clear, compassionate and comprehensive answers to the common questions about scoliosis and pregnancy. - Crucial decision making tools decisions for important issues including epidurals, birthing procedures, changes to the spine due to hormones, and more to protect your baby. - Tips to help you minimize unnecessary weight gain and keep your nutrient intake high. - The latest nutritional research that debunks pregnancy food myths and uncovers a number of surprising superfood choices. - Expert advice on staying fit and eating right during each trimester of pregnancy. Self-care tips for side effects including nausea and back pain. - Fun, fast, and safe scoliosis exercises during the month of pregnancy and postpartum. Tips for strengthening your pelvic floor, easing back pain, and losing belly fat postpartum. - Relaxation tips to reduce pain and increase your comfort. This book provides answers and expert advice for pregnant women suffering from scoliosis. Full of information to cope with the physical and emotional upheavals of pregnancy during scoliosis. From conception to birth and beyond, this guide will hold your hand until you become a happy and proud mother of a healthy newborn baby.

(Vocal Collection). Songs particularly suitable for and appealing to young voices selected from 5 volumes of The Singer's Musical Theatre Anthology, plus additional songs for teens from stage, film and television musicals.

Discusses the great Broadway hits, how they were conceived, written and performed.

This book explores the Broadway legacy of choreographer Agnes de Mille, from the 1940s through the 1960s. Six musicals are discussed in depth - Oklahoma!, One Touch of Venus, Bloomer Girl, Carousel, Brigadoon, and Allegro. Oklahoma!, Carousel, and Brigadoon were de Mille's most influential and lucrative Broadway works. The other three shows exemplify aspects of her legacy that have not been fully examined, including the impact of her ideas on some of the composers with whom she worked; her ability to incorporate a previously conceived work into the context of a Broadway show; and her trailblazing foray into the role of choreographer/director. Each chapter emphasizes de Mille's unique contributions to the original productions. Several themes emerge in looking closely at de Mille's Broadway repertoire. Character development remained at the heart of her theatrical work. She often took minor characters, represented with minimal or no dialogue, and fleshed out their stories. These stories added

a layer of meaning that resulted in more complex productions. Sometimes, de Mille's stories were different from the stories her collaborators wanted to tell, which caused many conflicts. Because her unique ideas often got woven into the fabric of her musicals, de Mille saw her choreography as an authorship. She felt she should be given the same rights as the librettist and the composer. De Mille's work as an activist is an aspect of her legacy that has largely been overlooked. She contributed to revisions in dance copyright law and was a founding member of the Stage Directors and Choreographers Society, a theatrical union that protects the rights of directors and choreographers. Her contention that choreographers are authors who have their own stories to tell offers a new way of understanding the Broadway musical.

Presents a history of the Broadway musical theater, including summaries of the shows, photographs of the stars, posters, sheet music, production stills, and essays by theater luminaries.

The much-loved tale of Maria and the von Trapp family is magically brought to life in this spectacular pop-up format. Based on the classic musical, this pop-up book transports the reader from the peaceful abbey to the lush green hills and breathtaking Austrian Alps. With intricate visual pops and lyrics from some of the memorable songs, such as 'My Favourite Things', 'Edelweiss', and 'Do-Re-Mi', The Sound of Music pop-up is sure to become a favourite thing in any family's library.

(Vocal Collection). More great theatre songs for singers in a continuation of this highly successful and important series, once again compiled and edited by Richard Walters. As is the case with the first volume, these collections are as valuable to the classical singer as they are to the popular and theatre performer. 41 songs, including: All Through the Night * And This Is My Beloved * Vilia * I Feel Pretty * Think of Me * and more.

(Piano/Vocal/Guitar Songbook). This giant collection features nearly 70 holiday classics, from traditional carols to modern Christmas hits: Blue Christmas * The Christmas Song (Chestnuts Roasting on an Open Fire) * Christmas Time Is Here * Deck the Hall * Feliz Navidad * Grandma Got Run over by a Reindeer * Have Yourself a Merry Little Christmas * I'll Be Home for Christmas * Jingle Bells * Little Saint Nick * The Most Wonderful Time of the Year * Nuttin' for Christmas * Rudolph the Red-Nosed Reindeer * Silent Night * The Twelve Days of Christmas * Wonderful Christmastime * and more.

Music Theory through Musical Theatre provides a way of teaching music theory by way of musical theatre. Not simply a traditional music theory text, the book tackles the theoretical foundations of musical theatre and musical theatre literature with an emphasis on preparing students for a professional career.

Richard Rodgers (1902–1979) was sixteen when he formed his famous partnership with Lorenz Hart. The ensuing years of toil and disappointment nearly convinced the young composer to abandon the theater for the security of a salesman's job in the clothing industry, but the overnight success of The Garrick Gaieties in 1925 determined his career. Ultimately, Rodgers wrote the scores for over forty Broadway musicals and collaborated with two of the world's greatest lyricists, the brilliantly talented but tormented Hart, and the sturdier but equally inspired Oscar Hammerstein II. These partnerships contributed a tremendous legacy to the musical theater, including Babes in Arms, On Your Toes, Pal Joey, Oklahoma!, Carousel, South Pacific, The King and I, and The Sound of Music . Musical Stages is more than the inside story behind Rodgers's prodigious successes; it is an honest, astute meditation on the influences and people who encouraged him. Filled with

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revealing glimpses of celebrities and packed with Broadway and Hollywood anecdotes, it also contains fascinating passages on the art of lyric writing and composing, and insights into the troubles and triumphs of collaboration. Through his songs Richard Rodgers has given pleasure to millions of people; Musical Stages is one more gift in that tradition.

Fifteen lovely, full-color stickers invite merry-go-round fans to surround themselves with prancing horses, a towering giraffe, a regal lion, and other familiar creatures.

(Piano/Vocal/Guitar Songbook). 39 favorites from contemporary Broadway hit shows are featured in this collection of piano/vocal/guitar arrangements. Includes songs from: The Addams Family * Aladdin * The Book of Mormon * Bright Star * A Bronx Tale * Come from Away * Dear Evan Hansen * Hamilton * Kinky Boots * Natasha, Pierre and the Great Comet of 1812 * Newsies * Something Rotten! * Waitress * and more.

In this revised and expanded edition of Bloodball, J. G. Van Tine probes the mind-set that dominates media sport. By uncovering covert games, tactics and payoffs, he redefines the hero worship that vaunts a tiny minority while luring the majority into conflicted passivity. As the sporting audience rarely glimpses those who run the corporations and own the teams, Bloodball attempts to ease this relation by revealing how and why the media disguise corporate control and power plays, among them the History Fob, Getting Wa-Wa, Branding, and Your Heart Belongs to Daddy.

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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.

Love was one of the legendary bands of the late '60s U.S. West Coast scene, and their masterpiece 'Forever Changes' still regularly appears in critics' polls of the greatest albums ever recorded. Yet the band never truly achieved its potential...and so, were never able to break through to the L.A. premier league; the one inhabited by groups like The Byrds, and The Doors. Now, Michael Stuart-Ware, drummer on LOVE's 'Da Capo' and 'Forever Changes', shares his inside perspective on the band's recording and performing career, and tells how money-wrangles, drugs and egos thwarted the success of one of the great rock ensembles of the burgeoning psychedelic era. The author also vividly portrays LOVE's life away from the stage and the recording studio - hanging out in Laurel Canyon, smoking weed and shooting the breeze with his fellow band members, back in the summer of love.

(From *The First Wives Club*) (Bette Midler, Goldie Hawn, Diane Keaton)

A revelatory portrait of the creative partnership that transformed musical theater and provided the soundtrack to the American Century. They stand at the apex of the great age of songwriting, the creators of the classic Broadway musicals *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*, whose songs have never lost their popularity or emotional power. Even before they joined forces, Richard Rodgers and Oscar Hammerstein II had written dozens of Broadway shows, but together they pioneered a new art form: the serious musical play. Their songs and dance numbers served to advance the drama and reveal character, a sharp break from the past and the template on which all future musicals would be built. Though different in personality and often emotionally distant from each other, Rodgers and Hammerstein presented an unbroken front to the world and forged much more than a songwriting team; their partnership was also one of the most profitable and powerful entertainment businesses of their era. They were cultural powerhouses whose work came to define postwar America on stage, screen, television, and radio. But they also had their failures and flops, and more than once they feared they had lost their touch. Todd S. Purdum's portrait of these two men, their creative process, and their groundbreaking innovations will captivate lovers of musical theater, lovers of the classic American songbook, and young lovers wherever they are. He shows that what Rodgers and Hammerstein wrought was truly something wonderful.

(Piano/Vocal/Guitar Songbook). All the pieces from the album *Disney Goes Classical* presented in classical versions of iconic Disney themes, arranged for solo piano, and piano/vocal/guitar where appropriate. Songs include: Almost There (from *The*

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Princess and the Frog) * The Bare Necessities (from The Jungle Book) * Beauty and the Beast * Can You Feel the Love Tonight? (from The Lion King) * Colors of the Wind (from Pocahontas) * Go the Distance (from Hercules) * How Far I'll Go (from Moana) * I See the Light (from Tangled) * Let It Go (from Frozen) * Overture from Mary Poppins * Part of Your World (from The Little Mermaid) * Reflection (from Mulan) * When She Loved Me (from Toy Story 2) * When You Wish Upon a Star (from Pinocchio) * A Whole New World (from Aladdin).

Written for teachers or parents of young children, Singing Lessons for Little Singers offers exciting songs and exercises based on proven pedagogical principles and healthy vocal technique for use in solo or group voice lessons. This revolutionary method was created to fill the great void of private singing lesson materials for children: it combines a system of voice-developing exercises with an ear-training and sight-singing course and a collection of enjoyable songs with entertaining lyrics and delightful illustrations. This powerful, comprehensive method has had great success in developing advanced singing skills, as well as creating many satisfying experiences for students.

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