

Summertime From Porgy And Bess Sheet Music Great Scores

DIVEssays on film soundtracks composed of popular music (rather than the composed film score) both in relation to the films, and circulating separately on record./div

A new play by the Pulitzer Prize-winning author of Topdog/Underdog.

Captures a moment in one family's life as they enjoy the simple pleasures of a sunny summer's day on the plantation, in a picture book that includes the score of the song

Porgy and Bess

Summertime: George Gershwin's Life in Music

Orchestral "Pops" Music

Featuring I Got Plenty O' Nuttin', It Ain't Necessarily So, Summertime, Crab Man, and Bess, You Is My Woman Now

Lady Day at Emerson's Bar & Grill

The haunting lullaby from the beloved folk opera Porgy and Bess resonates in Wimmer's lush, epic oil paintings of plantation life and a southern family. Includes the musical score for the song. Full color.

Illustrations and the song "Summertime" from the "Porgy and Bess" musical depict a family's routine summer day.

The time is 1959. The place is a seedy bar in Philadelphia. The audience is about to witness one of Billie Holiday's last performances, given four months before her death. More than a dozen musical numbers are interlaced with salty, often humorous reminiscences to project a riveting portrait of the lady and her music.

Blackness in Opera

Act I, Scene 1. From "Porgy and Bess"

Summertime (a Minor)

A Social Experience

The 100 Songs That Defined America

This life is a chronology of the most famous songs from the years before rock 'n' roll. The top hits for each year are described, including vital information such as song origin, artist(s), and chart information. For many songs, the author includes any web or library holdings of sheet music covers, musical scores, and free audio files. An extensive collection of biographical sketches follows, providing performing credits, relevant professional awards, and brief biographies for hundreds of the era's most popular performers, lyricists, and composers. Includes an alphabetical song index and bibliography.

American composer George Gershwin, an icon of the American Jazz Age, indelibly marked 20th-century music, with many of his works becoming standards in the popular and jazz music repertory. This major bibliography includes a brief biography, which examines Gershwin's influence and situates him within the cultural context of his time, a complete cross-reference list of all his compositions, a discography of more than 1,150 items, and a descriptive filmography. The extensive bibliography includes writings by both George and Ira and more than 2,100 entries about George's compositions.

In this second edition of Orchestral "Pops" Music: A Handbook, Lucy Manning brings forward to the present her remarkable compendium of information about this form of orchestral music. Since the appearance of the first edition in 2008, this work has proven critical to successful "pops" concert programming. With changes in publishers and agents, the discontinuation of the publication of certain original material or, worst of all, presses going out of business, music directors, orchestra conductors, and professional instrumentalists face formidable challenges in tracking down accurate information about this vast repertoire. This revised handbook alleviates the time-consuming task of researching these changes by offering a list of works for orchestral "pops" concerts that is comprehensive, informative, and current. Manning's emphasis on clarity and accuracy gives users an indispensable tool for gathering vital information on the style, instrumentation, and availability of the repertoire listed, as well as notes on its performance. The user-friendly appendices include expanded instrumentation choices, easy-to-find durations, and handy title cross-references. In addition to corrections and updates, this new edition of Orchestral "Pops" Music includes at least 1,000 new title listings. Orchestral "Pops" Music: A Handbook is the ideal tool for working conductors and orchestral librarians, as well as music program directors at colleges, conservatories, and orchestras.

The American Musical

From Porgy and Bess

From "Porgy and Bess"

Essays on Film and Popular Music

Summertime (from Porgy and Bess) Sheet Music

The life of a beloved American composer reflected through his music, writings, and letters. New York City native and gifted pianist George Gershwin blossomed as an accompanist before his talent as a songwriter opened the way to Broadway, where he fashioned his own brand of American music. He composed a long run of musical comedies, many with his brother Ira as lyricist, but his aspirations reached beyond commercial success. A lifetime learner, Gershwin was able to appeal to listeners on both sides of the purported popular-classical divide. In 1924—when he was just twenty-five—he bridged that gap with his first instrumental composition, Rhapsody in Blue, an instant classic premiered by Paul Whiteman's jazz orchestra, as the anchor of a concert entitled “An Experiment in Modern Music.” From that time forward his work as a composer, pianist, and citizen of the Jazz Age made him in some circles a leader on America's musical scene. The late1920s found him extending the range of the shows he scored to include the United Kingdom, and he published several articles to reveal his thinking about a range of musical matters. Moreover, having polished his skills as an orchestrator, he pushed boundaries again in 1935 with the groundbreaking folk opera, Porgy and Bess—his magnum opus. Gershwin's talent and warmth made him a presence in New York’s musical and social circles (and linked him romantically with pianist-composer Kay Swift). In 1936 he and Ira moved west to write songs for Hollywood. Their work was cut short, however, when George developed a brain tumor and died at thirty-eight, a beloved American artist. Drawing extensively from letters and contemporaneous accounts, acclaimed music historian Richard Crawford traces the arc of Gershwin's remarkable life, seamlessly blending colorful anecdotes with a discussion of Gershwin's unforgettable oeuvre. His days on earth were limited to the summertime of life. But the spirit and inventive vitality of the music he left behind lives on.

The music from this timeless masterpiece has fascinated generation after generation. Oddly enough, at its premiere the critics presented mixed reaction: some calling it the pioneering work of a new folk-opera genre, and others condemning it as merely a succession of hit songs. Fortunately, time has secured its place in history. James Barnes has skillfully crafted a wonderful scoring of I Got Plenty O' Nuttin', It Ain't Necessarily So, Summertime, Crab Man, and Bess, You Is My Woman Now. Gershwin at his best! (8: 19) **Blackness in Opera** critically examines the intersections of race and music in the multifaceted genre of opera. A diverse cross-section of scholars places well-known operas (Porgy and Bess, Aida, Treemonisha) alongside lesser-known works such as Frederick Delius's Koanga, William Grant Still's Blue Steel, and Clarence Cameron White's Quanga! to reveal a new historical context for re-imagining race and blackness in opera. The volume brings a wide-ranging, theoretically informed, interdisciplinary approach to questions about how blackness has been represented in these operas, issues surrounding characterization of blacks, interpretation of racialized roles by blacks and whites, controversies over race in the theatre and the use of blackface, and extensions of blackness along the spectrum from grand opera to musical theatre and film. In addition to essays by scholars, the book also features reflections by renowned American tenor George Shirley. Contributors are Naomi André, Melinda Boyd, Gwynne Kuhner Brown, Karen M. Bryan, Melissa J. de Graaf, Christopher R. Gauthier, Jennifer McFarlane-Harris, Gayle Murchison, Guthrie P. Ramsey Jr., Eric Saylor, Sarah Schmalenberger, Ann Sears, George Shirley, and Jonathan O. Wipplinger.

and, A woman is a sometime thing : from Porgy and Bess

Music-drama in Three Acts and a Prelude = Götterdämmerung

Selections from Porgy & Bess : for violin and piano

(from "Porgy and Bess")

Phallacies

Offers special insight into some of the most popular songs of the twentieth century

We are what we listen to. That's the premise of this study of 100 songs that have shaped and defined the American experience, from the Colonial period to the present.
• Takes an entertaining approach to understanding the cultural tides in American history
• Covers a wide range of songs from the Colonial period through the present to depict political and social perspectives as represented in music
• Explores numerous subtopics related to the songs
• Engages and educates as it gives historical context and meaning to songs with which readers have long been familiar
• Uses a research-based approach to explore the historical and cultural background behind America's hits

Gershwin's Summertime, like The Beatles' Yesterday, is one of the most often covered songs in popular music, with almost 3,000 different versions recorded. This version, in A minor, is a tone lower than the original B minor version.

The Dusk of the Gods

Listening to Media

(Piano)

Hit Songs, 1900_1955

Kal 25 Summertime from Porgy and Bess

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.

Basis for light opera Porgy and Bess. Story of crippled Negro beggar and his friends and enemies in Charleston, S.C.

Titles: * Do Nothin' Till You Hear from Me * Embraceable You * How Long Has This Been Going On? * The Lady Is a Tramp * Love Is Here to Stay * The Man I Love * Moonlight in Vermont * Nice Work If You Can Get It * Summertime (from Porgy and Bess) * You Do Something to Me

Duhose Heyward

Summertime

His Life and Work

American Popular Music of the Pre-Rock Era

The Soundtrack Album

Jon Stratton provides a pioneering work on Jews as a racialized group in the popular music of America, Britain and Australia during the twentieth and early twenty-first centuries. Rather than taking a narrative, historical approach the book consists of a number of case studies. Looking at the American, British and Australian music industries. Stratton's primary motivation is to uncover how the racialized positioning of Jews, which was sometimes similar but often different in each of the societies under consideration, affected the kinds of music with which Jews have become involved. Stratton explores race as a cultural construction and continues discussions undertaken in Jewish Studies concerning the racialization of the Jews and the stereotyping of Jews in order to present an in-depth and critical understanding of Jews, race and popular music. Captures a moment in one family's life as they enjoy the simple pleasures of a sunny summer's day on the plantation, in a picture book that includes the score of the song.

Phallacies: Historical Intersections of Disability and Masculinity is a collection of essays that focuses on disabled men who negotiate their masculinity as well as their disability. The chapters cover a broad range of topics: institutional structures that define what it means to be a man with a disability; the place of women in situations where masculinity and disability are constructed; men with physical and war-related disabilities; male hysteria, suicide clubs, and mercy killing; male disability in literature and popular culture; and more. All the authors regard masculinity and disability in the historical contexts of the Americas and Western Europe, with particular attention to the nineteenth and twentieth centuries. Taken together, the essays in this volume offer a nuanced portrait of the complex, and at times competing, interactions between masculinity and disability.

The Collaboration of George and Ira Gershwin

George Gershwin

A Bio-bibliography

Smash Hits: The 100 Songs That Defined America

Porgy

"Summertime and the living is easy"-lyrics from the well loved song "Summertime," a highlight of George Gershwin's famous PORGY AND BESS opera. Now a children's illustrated lullaby brought to life by Marica Natali Thompson, author/illustrator of ONE TREAT AFTER ANOTHER and OH MY SWEET BABY. Rock to sleep with this 32 page rhythmic gem. Full watercolor illustrations.

This comprehensive biography of George Gershwin (1898-1937) unravels the myths surrounding one of America's most celebrated composers and establishes the enduring value of his music. Gershwin created some of the most beloved music of the twentieth century and, along with Jerome Kern, Irving Berlin, and Cole Porter, helped make the golden age of Broadway golden. Howard Pollack draws from a wealth of sketches, manuscripts, letters, interviews, books, articles, recordings, films, and other materials—including a large cache of Gershwin scores discovered in a Warner Brothers warehouse in 1982—to create an expansive chronicle of Gershwin's meteoric rise to fame. He also traces Gershwin's powerful presence that, even today, extends from Broadway, jazz clubs, and film scores to symphony halls and opera houses. Pollack's lively narrative describes Gershwin's family, childhood, and education; his early career as a pianist; his friendships and romantic life; his relation to various musical trends; his writings on music; his working methods; and his tragic death at the age of 38. Unlike Kern, Berlin, and Porter, who mostly worked within the confines of Broadway and Hollywood, Gershwin actively sought to cross the boundaries between high and low, and wrote works that crossed over into a realm where art music, jazz, and Broadway met and merged. The author surveys Gershwin's entire oeuvre, from his first surviving compositions to the melodies that his brother and principal collaborator, Ira Gershwin, lyricized after his death. Pollack concludes with an exploration of the performances and critical reception of Gershwin's music over the years, from his time to ours.

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Jews, Race and Popular Music

Broadway

Fascinating Rhythm

Music

A Handbook

Enhanced with bold illustrations and inspired by the folk opera "Porgy and Bess," this picture book captures a moment in one family's life as they enjoy the simple pleasures of a sunny summer's day on the plantation. Reprint.

The Soundtrack Album: Listening to Media offers the first sustained exploration of the soundtrack album as a distinctive form of media. Soundtrack albums have been part of our media and musical landscape for decades, enduring across formats from vinyl and 8-tracks to streaming playlists. This book makes the case that soundtrack albums are more than promotional tools for films, television shows, or video games— they are complex media texts that reward a detailed analysis. The collection's contributors explore a diverse range of soundtrack albums, from Super Fly to Stranger Things, revealing how these albums change our understanding of the music and film industries and the audio-visual relationships that drive them. An excellent resource for students of Music, Media Studies, and Film/Screen Media courses, The Soundtrack Album offers interdisciplinary perspectives and opens new areas for exploration in music and media studies.

(Piano Vocal). This sheet music features an arrangement for piano and voice with guitar chord frames, with the melody presented in the right hand of the piano part, as well as in the vocal line.

Jazz Vocal Solos with Combo Accompaniment

The Book of Grace

Soundtrack Available

Porgy and Bess: *Summertime; I Got Plenty of Nuttin'; Bess, You Is My Woman Now; It Ain't Necessarily So*

Porgy and Bess (cat.)

Music: A Social Experience offers a topical approach for a music appreciation course. Through a series of subjects—from Music and Worship to Music and War and Music and Gender—the authors present active listening experiences for students to experience music's social and cultural impact. The book offers an introduction to the standard concert repertoire, but also gives equal treatment to world music, rock and popular music, and jazz, to give students a thorough introduction to today's rich musical world. Through lively narratives and innovative activities, the student is given the tools to form a personal appreciation and understanding of the power of music. The book is paired with MySearchLab, featuring listening guides with streaming audio, short texts on special topics, and sample recordings and notation to illustrate basic concepts in music. From Porgy and Bess this is perhaps Gershwin's best loved song. This version is in the original key of B minor.

Historical Intersections of Disability and Masculinity