

George Gershwins Songbook Gershwin George Imslp

Titles: * Grand Canyon Suite: Sunrise * Painted Desert * On the Trail * Sunset * Cloudburst

One of the most distinguished lyric-writers of his time, Ira Gershwin wrote for his brother George as well as Jerome Kern, Kurt Weill, Harold Arlen and others. Limelight presents a selection of stage and screen lyrics written for sundry situations and now arranged in arbitrary categories, to which have been added many informative annotations and disquisitions on their why and wherefore, their whom-for, their how, and matters associative. "Gershwin's comments, witty and irreverent, and his anecdotes about the making of many favorites, are invariably interesting and frequently surprising." Chicago Tribune

Explores how Gershwin's iconic music was shaped by American political, intellectual, cultural and business interests as well as technological advances.

(P/V/G Composer Collection). This book contains 46 classics from the pens of George and Ira Gershwin, arranged for piano/vocal. Songs include: Bess, You Is My Woman * But Not for Me * I Can't Get Started * I've Got a Crush on You * Let's Call the Whole Thing Off * Long Ago (and Far Away) * The Man I Love * The Man That Got Away * My Ship * Oh, Lady Be Good * Rhapsody in Blue * Someone to Watch Over Me * Strike Up the Band * Summertime * They All Laughed * They Can't Take That Away from Me * Tschaikowsky (and Other Russians) * and many more.

In this pathbreaking book, Allen Forte uses modern analytical procedures to explore the large repertoire of beautiful love songs written during the heyday of American musical theater, the Big Bands, and Tin Pan Alley. Covering the work of such songwriters as Jerome Kern, Irving Berlin, Cole Porter, George Gershwin, Richard Rodgers, and Harold Arlen, he seeks to illuminate this extraordinary music indigenous to America by revealing its deeper organizational characteristics. In so doing, he aims to establish it as a unique corpus of music that deserves more intensive study and appreciation by scholars and connoisseurs in the broader fields of American popular music and jazz. Expressing much of the traditional tonality associated with European music in the eighteenth and nineteenth centuries, the love songs of the Golden Age are shown to draw on a rich variety of elements--popular harmony, idiomatic lyric-writing, and Afro-American dance rhythms. His analyses of such songs as "Embraceable You" or "Yesterdays" in particular exemplify his ability to convey the sublime, unpretentious simplicity of this great music.

14 songs, featuring: A Foggy Day * I Got Plenty of Nuttin' * Nice Work If You Can Get It * They Can't Take That Away From Me.

The wind accompaniment to George Gershwin's popular piano solo, Rhapsody in Blue, is based upon the 1924 and 1926 Grofe editions for jazz band and theatre orchestra.

Donald Hunsberger has scored this edition for 23 players which produces a leaner and more muscular version to serve as a companion to Thomas Verrier's setting for full concert band or wind ensemble. (See Verrier listing above under Grade IV-V.)

(Easy Piano Songbook). A keepsake collection of 26 timeless Gershwin tunes, all arranged for easy piano and presented with beautiful full-color illustrations! Highlights include: An American in Paris * But Not for Me * Embraceable You * Fascinating Rhythm * I Got Rhythm * Love Is Here to Stay * The Man I Love * Rhapsody in Blue * Someone to Watch over Me * Summertime * They Can't Take That Away from Me * and more.

(P/V/G Composer Collection). 30 titles, including: Bess You Is My Woman * A Foggy Day * It Ain't Necessarily So * Let's Call the Whole Thing Off * Nice Work If You Can Get It * Shall We Dance * They Can't Take That Away From Me * many more. 144 pages.

When the heat in Brooklyn climbs to a hundred, there's only one thing worse than being a delivery man for HomeMade Cakes. It's being a delivery woman for Homemade. Because Anna, the feisty heroine of this earthy and irreverent novel, has to put up with things that her male co-workers can't imagine, from a boss who despises women to storekeepers who feel her up when they aren't trying to rip her off for the price of a carton of Chocos. As realized by Susan Jerden, Anna is a true representative of blue-collar, no-glitz New York, a valiant single mother, whose attempts to keep her head above water—and her dignity intact—are both hilarious and uplifting. Let 'Em Eat Cake is a novel for anyone who has ever worked at a demeaning job and dreamed of dancing on the merchandise, a book as real as a corner bodega and as refreshing as an open hydrant in the middle of a scolding summer.

Presents an illustrated tribute to the lives and legacies of the Gershwins that is presented through the stories of twelve of their most enduring songs including "Strike Up the Band" and "Love Is Here to Stay."

For voices and piano, with chord symbols.

Contains songs with piano acc., piano improvisations of popular songs, and a selection of works for piano: Preludes 1 - 3, Two waltzes in C, Impromptu in two keys, and Rhapsody in blue.

(P/V/G Composer Collection). 50 of the most memorable songs from this famed songwriting duo in arrangements for piano, voice and guitar. Includes: Bess, You Is My Woman * But Not for Me * Clap Yo' Hands * Do It Again * Embraceable You * Fascinating Rhythm * How Long Has This Been Going On? * I Got Rhythm * I Loves You, Porgy * I've Got a Crush on You * Let's Call the Whole Thing Off * Love Is Here to Stay * The Man I Love * Nice Work If You Can Get It * Of Thee I Sing * Rhapsody in Blue * Someone to Watch over Me * Strike up the Band * Summertime * Swanee * They All Laughed * They Can't Take That Away from Me * and more.

This special enhanced eBook includes twelve Gershwin classics performed by Michael Feinstein and commentary from the author on the music and the lives of George and Ira Gershwin. From celebrated entertainer Michael Feinstein comes a beautifully illustrated account of the lives and legacies of the Gershwins—told through stories of twelve of their greatest songs. The “Ambassador of the Great American Songbook” Michael Feinstein was just twenty years old when he got the chance of a lifetime: a job with his hero, Ira Gershwin. During their six-year partnership, the two became close friends. Feinstein blossomed under Gershwin’s mentorship and Gershwin was reinvigorated by the younger man’s zeal for his and his brother George’s legacy. Now, in *The Gershwins and Me*, the only book of its kind, Michael Feinstein shares unforgettable stories and reminiscences from the music that defined American popular song, along with rare Gershwin memorabilia he’s collected through the years. From “Strike Up the Band” to “Love Is Here to Stay,” each of the twelve chapters highlights one of the Gershwins’ classic songs, exploring the brothers’ lives, illuminating what the music meant to them, and telling the stories of how their iconic tunes came to life. Throughout the star-studded narrative, Feinstein unfolds the moving chronicle of his own life with the Gershwins, describing his vision for their enduring presence today. No other writer could give us such an authoritative inside perspective on these titans of American culture—and no other writer could include such a soulful collection of music as Feinstein’s original recordings of the twelve songs. A timeless classic and the definitive account of the Gershwins and their legacy, *The Gershwins and Me* will have you humming with every turn of the page.

(Vocal Collection). A collection of Gershwin songs, curated for today's singer, transposed into appropriate keys, based on original sources. TENOR CONTENTS: Blah, Blah, Blah * But Not for Me * By Strauss * Embraceable You * Fascinating Rhythm * A Foggy Day (In London Town) * He Loves and She Loves * How Long Has This Been Going On? * I Got Rhythm * I'll Build a Stairway to Paradise * I've Got a Crush on You * Isn't It a Pity? * Let's Call the Whole Thing Off * Love Is Here to Stay * Love Walked In * Maybe * Nice Work If You Can Get It * 'S Wonderful * Somebody Loves Me * Someone to Watch Over Me * Soon * Summertime * They All Laughed * They Can't Take That Away from Me * Who Cares? (So Long As You Care for Me)

In *A Fine Romance*, David Lehman looks at the formation of the American songbook—the timeless numbers that became jazz standards, iconic love songs, and sound tracks to famous movies—and explores the extraordinary fact that this songbook was written almost exclusively by Jews. An acclaimed poet, editor, and cultural critic, David Lehman hears America singing—with a Yiddish accent. He guides us through America in the golden age of song, when “Embraceable You,” “White Christmas,” “Easter Parade,” “Bewitched, Bothered and Bewildered,” “Can’t Help Lovin’ Dat Man,” “My Romance,” “Cheek to Cheek,” “Stormy Weather,” and countless others became nothing less than the American sound track. The stories behind these songs, the shows from which many of them came, and the composers and lyricists who wrote them give voice to a specifically American saga of love, longing, assimilation, and transformation. Lehman’s analytical skills, wit, and exuberance infuse this book with an energy and a tone like no other: at once sharply observant, personally searching, and attuned to the songs that all of us love. He helps us understand how natural it should be that Wizard of Oz composer Harold Arlen was the son of a cantor who incorporated “Over the Rainbow” into his Sabbath liturgy, and why Cole Porter—the rare non-Jew in this pantheon of musicians who wrote these classic songs shaped America even as America was shaping them. (Part of the Jewish Encounter series)

(Piano Solo Songbook). 23 jazzy arrangements of Gershwin gems, including: Embraceable You * Fascinating Rhythm * A Foggy Day (In London Town) * How Long Has This Been Going On? * I Got Rhythm * I Loves You, Porgy * Let's Call the Whole Thing Off * Love Is Here to Stay * Love Walked In * The Man I Love * Nice Work If You Can Get It * Oh, Lady Be Good! * 'S Wonderful * Someone to Watch Over Me * Summertime * They Can't Take That Away from Me * and more. Includes chord symbols.

The Chappell Authentic George Gershwin Edition.

A collection of articles, biographical reminiscences, reviews, musical analyses, and letters relating to the life and music of George Gershwin.

The many moods of George Gershwin are featured in this volume which includes classic ballads like *The Man I Love* * *That Certain Feeling* plus favorites like *It Ain't Necessarily So* * *'S Wonderful* * *Fascinating Rhythm* * *High Hat* and many more. 216 pages in all.

The first comprehensive collection of the letters of one of the most successful American songwriters of the twentieth century From *Anything Goes* to *Kiss Me, Kate*, Cole Porter left a lasting legacy of iconic songs including "You're the Top," "Love For Sale," and "Night and Day." Yet, alongside his professional success, Porter led an eclectic personal life which featured exuberant parties, scandalous affairs, and chronic health problems. This extensive collection of letters (most of which are published here for the first time) dates from the first decade of the twentieth century to the early 1960s and features correspondence with stars such as Irving Berlin, Ethel Merman, and Orson Welles, as well as his friends and lovers. Cliff Eisen and Dominic McHugh complement these letters with lively commentaries that draw together the loose threads of Porter's life and highlight the distinctions between Porter's public and private existence. This book reveals surprising insights into his attitudes toward Hollywood and Broadway, and toward money, love, and dazzling success.

From Irving Berlin to Cy Coleman, from “Alexander’s Ragtime Band” to “Big Spender,” from *Tin Pan Alley* to the MGM soundstages, the Golden Age of the American song embodied all that was cool, sexy, and sophisticated in popular culture. For four glittering decades, geniuses like Jerome Kern, George Gershwin, Cole Porter, and Harold Arlen ran their fingers over piano keys, enticing unforgettable melodies out of thin air. Critically acclaimed writer Wilfrid Sheed uncovered the legends, mingled with the greats, and gossiped with the insiders. Now he’s crafted a dazzling, authoritative history of the era that “tripled the world’s total supply of singable tunes.” It began when immigrants in New York’s Lower East Side heard black jazz and blues—and it surged into an artistic torrent nothing short of miraculous. Broke but eager, Izzy Baline transformed himself into Irving Berlin, married an heiress, and embarked on a string of hits from “Always” to “Cheek to Cheek.” Berlin’s spiritual godson George Gershwin, in his brief but incandescent career, straddled *Tin Pan Alley* and Carnegie Hall, charming everyone in his orbit. Possessed of a world-class ego, Gershwin was also generous, exciting, and utterly original. Half a century later, Gershwin love songs like “Someone to Watch Over Me,” “The Man I Love,”

and "Love Is Here to Stay" are as tender and moving as ever. Sheed also illuminates the unique gifts of the great jazz songsters Hoagy Carmichael and Duke Ellington, conjuring up the circumstances of their creativity and bringing back the thrill of what it was like to hear "Georgia on My Mind" or "Mood Indigo" for the first time. The Golden Age of song sparked creative breakthroughs in both Broadway musicals and splashy Hollywood extravaganzas. Sheed vividly recounts how Cole Porter, Richard Rodgers, Jerome Kern, and Johnny Mercer spread the melodic wealth to stage and screen. Popular music was, writes Sheed, "far and away our greatest contribution to the world's art supply in the so-called American Century." Sheed hung out with some of the great artists while they were still writing—and better than anyone, he knows great music, its shimmer, bite, and exuberance. Sparkling with wit, insight, and the grace notes of wonderful songs, *The House That George Built* is a heartfelt, intensely personal portrait of an unforgettable era. A delightfully charming, funny, and most illuminating portrait of songwriters and the Golden Age of American Popular Song. Mr. Sheed's carefully chosen depictions and anecdotes recapture that amazingly creative period, a moment in time in which I was so fortunate to be surrounded by all that magic." —Margaret Whiting

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

Rhapsody in Blue catapulted George Gershwin into a world-famous career. It brought jazz into the concert hall using a musical language that was fresh, spontaneous, and uniquely American. This edition is based on the piano solo version, first published in 1924 by Warner Brothers Music Corporation. Editorial pedal and fingerings are included. 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.

Stuart Nicholson's biography of Ella Fitzgerald is considered a classic in jazz literature. Drawing on original documents, interviews, and new information, Nicholson draws a complete picture of Fitzgerald's professional and personal life. Fitzgerald rose from being a pop singer with chart-novelty hits in the late '30s to become a bandleader and then one of the greatest interpreters of American popular song. Along with Billie Holiday, she virtually defined the female voice in jazz, and countless others followed in her wake and acknowledged her enormous influence. Also includes two 8-page inserts.

Alvin Theatre, Alvin Theatre Corp., owners, Alex. A. Aarons and Vinton Freedley, lessees. Alex. A. Aarons and Vinton Freedley present "Girl Crazy," the new musical comedy, book by Guy Bolton and John McGowan, music by George Gershwin, lyrics by Ira Gershwin, staged by Alexander Leftwich, dances and ensembles by George Hale, costumes by Kiviette, settings by Donald Oenslager. "Red" Nichols and his orchestra, Roger Edens at the piano. Orchestra under the direction of Earl Busby.

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 late 1920s 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.

(MIXED). Containing well over 100 songs from George and Ira Gershwin, this is an invaluable resource for all musicians and fans of the Gershwin legacy. As with all books in the Just Real Book series, each arrangement is done to the highest standards. This new edition was produced with the full cooperation and approval of the Gershwin estate. Comb bound. Songs include: 's Wonderful * Bess You Is My Woman Now * Do It Again * Embraceable You * Fascinating Rhythm * Feeling Sentimental * Funny Face * He Loves and

She Loves * How Long Has This Been Going On? * I Can't Be Bothered Now * I Can't Get Started * I Got Plenty O' Nuttin' * I've Got a Crush on You * * It Ain't Necessarily So * Let's Call the Whole Thing Off * Let's Kiss and Make Up * Love Is Here to Stay * Love Walked In * Nice Work If You Can Get It * Oh, So Nice * Rhapsody in Blue * Somebody Loves Me * Someone to Watch Over Me * Soon * Strike Up the Band! * Summertime * They All Laughed * A Woman Is a Sometime Thing * and more.

(P/V/G Composer Collection). A great collection of Gershwin favorites, including: I Got Rhythm * Let's Call the Whole Thing Off * 'S Wonderful * The Man I Love * Rhapsody in Blue * Summertime * Somebody Loves Me * and 19 more of this century's most popular and best-loved songs.

To the perennial question "which comes first, the music or the words?" Ira Gershwin always responded, "the contract." The jest reveals both Ira's consummate professionalism and the self-effacing wit with which he ducked the spotlight whenever possible. Yet the ingeniously inventive melodies George Gershwin composed for such classic songs as "Someone to Watch Over Me," "Embraceable You," "Fascinating Rhythm," "It Ain't Necessarily So," and "Love is Here to Stay" live on in no small part because of the equally unforgettable lyrics of Ira Gershwin, lines crafted with a precision that earned him the sobriquet "The Jeweller" among his Broadway peers. In *Ira Gershwin: The Art of the Lyricist*, the older and less flamboyant of the Gershwin brothers at last steps out of the shadows to claim his due as one of American songwriting's most important and enduring innovators. Philip Furia traces the development of Ira Gershwin's lyrical art from his early love of light verse and Gilbert and Sullivan, through his apprentice work in Tin Pan Alley, to his emergence as a prominent writer for the Broadway musical theater in the 1920s. Furia illuminates his work in satirical operettas such as *Of Thee I Sing* and *Strike Up the Band*, the smart "little" revues of the 1930s, and his contributions to the opera *Porgy and Bess*. After describing the Gershwin brothers' brief but brilliant work in Hollywood before George's sudden death--work that produced such classics as "They Can't Take That Away From Me" and "Let's Call the Whole Thing Off"--Furia follows Ira's career through such triumphs as *Lady in the Dark* with Kurt Weill, *Cover Girl* with Jerome Kern, and *A Star is Born*, with Harold Arlen. Along the way, Furia provides much insight into the art of the lyricist and he captures the magic of a golden era when not only the Gershwins, but Irving Berlin, Cole Porter, Jerome Kern, Oscar Hammerstein II, Gertrude Lawrence, Fred Astaire, and other luminaries made the lights of Broadway and the Hollywood screen shine brighter than ever before. From his first major success, the now-classic "The Man I Love" (1924) to his last great hit, "The Man That Got Away" (1954), Ira Gershwin wrote the words to some of America's most loved standards. In *Ira Gershwin: The Art of the Lyricist*, Philip Furia illuminates the craft behind this remarkable achievement to reveal how Gershwin took the everyday speech of ordinary Americans and made it sing.

Nine of Gershwin's most significant songs have been simplified for the beginning pianist, beautifully engraved, and printed on high quality paper. A very elegant edition. Titles are: Fascinating Rhythm * Embraceable You * Oh, Lady Be Good * Summertime * Blues * I Got Rhythm * Somebody Loves Me * But Not for Me * The Man I Love.

Transcribed from the 1926 and 1928 disc recordings made by the composer. Titles: * Clap Yo' Hands * Maybe * 'S Wonderful * and more! This is a major addition to American piano literature.

"Rialto Ripples" is George Gershwin's first published instrumental and his only piano rag. It has all the hallmarks of Gershwin's piano style merging ragtime with a piano novelty number. It's fun, it's delightful, it's a toe-tapper, and smile-maker. This wonderful rag is accessible to intermediate level pianists but will attract advanced players, too. A great addition to recital and encore lists!

A terrific collection of songs by George Gershwin that the composer has arranged as piano solos. Ideal for the intermediate pianist and a great insight into the mind of one America's greatest composers.

Titles: The Man I Love * I'll Build a Stairway to Paradise * Do It Again * Fascinating Rhythm * Oh, Lady Be Good * Somebody Loves Me * Sweet and Low Down * Clap Yo' Hands * Do Do Do * My One and Only * 'S Wonderful * Strike Up the Band * I Got Rhythm * Who Cares? * That Certain Feeling * Liza

The Man I Love, I Got Rhythm, A Foggy Day, Let's Call the Whole Thing Off, Nice Work If You Can Get It, They All Laughed, 'S Wonderful, The Man That Got Away ... make a list of Ira Gershwin's songs, and the names themselves sound a familiar melody. The most literate and word-loving of our great lyricists, Ira Gershwin described his writing as simple, colloquial, rhymed conversational lines. Yet these simple lines were so irresistibly witty and enticing that dozens of them have made their way into the musical vernacular of the 20th century, the common memory of a song-loving culture.

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