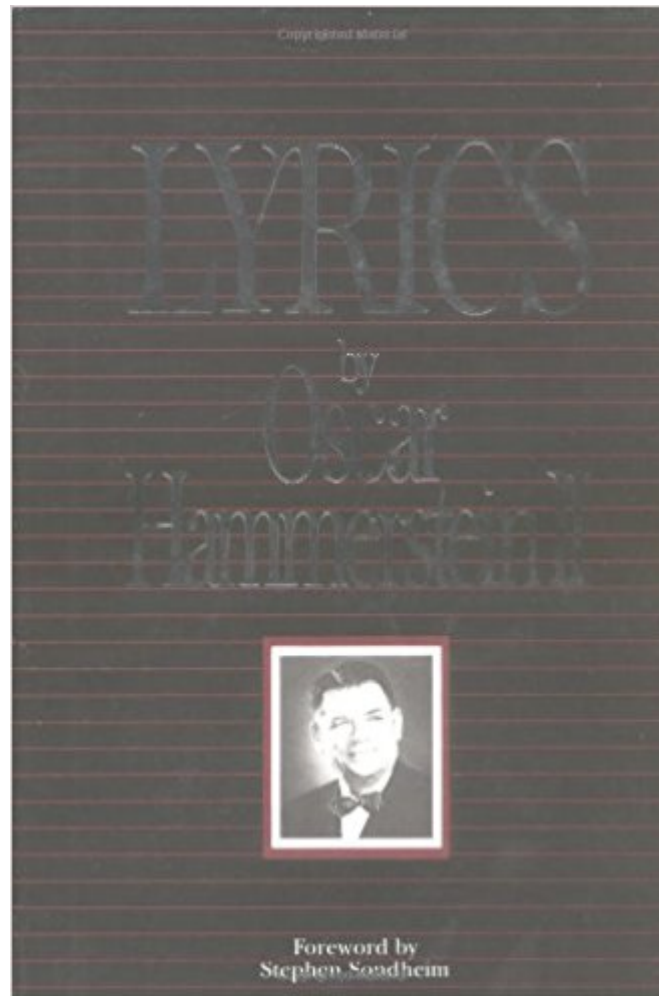




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Lyrics By Oscar Hammerstein II



Synopsis

This volume, edited by William Hammerstein, encompasses lyrics from Oscar Hammerstein's entire canon; from the early "Indian Love Call" written in 1924 with Otto Harbach and Rudolph Friml, to his final song, "Edelweiss," written with his long-time collaborator Richard Rodgers in 1959. Oscar Hammerstein's introduction, Notes on Lyrics, has been an acknowledged classic text for musical theatre enthusiasts since 1949 and remains a definitive work today. To say Oscar Hammerstein II made a significant contribution to the art of lyric-writing is understating the case. He, with his lyrics, and his collaborators, with their music, rewove the fabric of the musical theatre for all time.

Book Information

Hardcover: 292 pages

Publisher: Hal Leonard; Rev Sub edition (October 1, 1985)

Language: English

ISBN-10: 0881883794

ISBN-13: 978-0881883794

Product Dimensions: 6 x 0.9 x 9 inches

Shipping Weight: 1.2 pounds

Average Customer Review: 3.7 out of 5 stars 10 customer reviews

Best Sellers Rank: #121,056 in Books (See Top 100 in Books) #4 in [Books > Arts &](#)

[Photography > Music > Songbooks > Popular](#) #4 in [Books > Humor & Entertainment > Sheet](#)

[Music & Scores > Composers > Hammerstein](#) #9 in [Books > Humor & Entertainment > Sheet](#)

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Customer Reviews

I was both pleased and a little disappointed with this book. Oscar Hammerstein, II, was one of the greatest lyricists of our time, and others have said that his words inspired Richard Rodgers to write some of his most soaring melodies. Hammerstein was gracious in sharing many of his experiences honestly with the reader--which many celebrities will not do--and tells very succinctly how to strive for the best lyrics of which you might be capable of achieving. The book, edited by his son, lists all of his lyrics, written for several different composers. You can learn a lot by reading his words and hearing how he composed them. I was a bit disappointed, though, that Hammerstein's instructions were only about 50 pages or so. To learn more about songwriting, I have turned to other sources. But, this book is truly a classic and should be in the collection of anyone who admires the highest quality of talent, especially in literature and the theater. I would recommend it to anyone.

This book contains all of the incomparable lyrics of the master, Oscar Hammerstein. Even without the music they were composed for, the words sing and breathe a life of their own. For many, perhaps most, of them, it is impossible to read the beautiful, witty, clever, imaginative, exciting, poignant, happy, sad, provocative, etc. lyrics without also hearing in your mind the music for which they were written. However, among lyricists, there have been, in my opinion, few, if any, others of the high caliber of Oscar Hammerstein, no matter for whom he was writing. These poetic words will live forever and they are a joy to read, to absorb, to provoke, to remember, and they add to the richness and fullness of life in graphic form, much as fine music or great art that appeals to the senses if you open your mind and accept.

I like the happy mood of these songs, flirty, sweet, but sophisticated. The music is interesting. No two songs are just alike. The French language is nice to listen to and because I'm a writer who doesn't speak French I can listen to this music for the mood without getting distracted by the words. For me listening to French is like listening to instrumental music.

LYRICS by Oscar Hammerstein II remains the definitive manual for anyone writing lyrics for the music theatre. This update with new lyrics and forward by the author and preface by Steven Sondheim is the classic companion to Lehman Engel's book on the making of a musical. And no matter how far we look there will never be a better source for what works in the theatre. Mr. Hammerstein's lyrics remain the quintessential guide to writers, young and old alike, writing for characters on the stage. God bless Oscar!

This an absolutely fabulous book on song writing. I'm a song writer and this practical advice is valuable to me. I encourage all song writers to read this book by a legend of music.

If you love musical theater, this is a great book to have in your library. Noting super about it though.

A good presentation of such a great musician!

If you write lyrics (or just love reading them) this is a fascinating read. It's much more than a collection of lyrics, it is the author's commentary on how he went about creating them, plus his views on what makes good lyric-writing and what does not. A little gem, this book is.

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