
Winter Lullabies Vocal Score

A Winter Lullaby

Scenes from The Song of Hiawatha

Catalog of Copyright Entries

Handel's Oratorio "Saul ... in Vocal Score with a Separate Accompaniment for the Organ Or Piano Forte, Arranged by V. Novello

The Amateur Entertainer

The Musical World

Musical Courier and Review of Recorded Music

Bulletin

Holiday Songs and Winter Adventures

The Monthly Musical Record

The British Catalogue of Music

Show Tunes

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Dictionary Catalog of the Music Collection

MTR; Music Trades Review

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Encyclopedia of Music in Canada
Fly, Light Winged Swallow
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The Complete Catalogue of Music Published by Novello, Ewer and Co
The Musical Times
Catalog of Copyright Entries
Catalogue of the Allen A. Brown Collection of Music in the Public Library of the City of
Boston
The American Booksellers Guide
The National Union Catalog, Pre-1956 Imprints
Catalog of Copyright Entries. Fourth Series
French Musical Life
Musical Times and Singing Class Circular
The Garland Encyclopedia of World Music
Faust
The Supervisors Service Bulletin
Lullaby of Birdland
The Musical Times & Singing-class Circular

The Musical Monitor
Music Supervisors' Journal
Bibliographic Guide to Music
The Musical Times and Singing-class Circular
The Boston Composers Project

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TOWNSEND CINDY

A Winter Lullaby Oxford University
Press

Show Tunes fully chronicles the shows, songs, and careers of the major composers of the American musical theatre, from Jerome Kern's earliest interpolations to the latest hits on Broadway. Legendary composers like Gershwin, Rodgers, Porter, Berlin, Bernstein, and Sondheim have been

joined by more recent songwriters like Stephen Schwartz, Stephen Flaherty, Michael John LaChiusa, and Adam Guettel. This majestic reference book covers their work, their innovations, their successes, and their failures. Show Tunes is simply the most comprehensive volume of its kind ever produced, and this newly revised and updated edition discusses almost 1,000 shows and 9,000 show tunes. The book has been called "a concise skeleton key to the Broadway musical" (Variety) and "a ground-breaking reference work with a

difference" (Show Music)-or, as the Washington Post observed, "It makes you sing and dance all over your memory." The eagerly anticipated Fourth Edition, updated through May, 2009, features the entire theatrical output of forty of Broadway's leading composers, in addition to a wide selection of work by other songwriters. The listings include essential production data and statistics, the most extensive information available on published and recorded songs, and lively commentary on the shows, songs, and diverse careers. Based on meticulous research, the book also uncovers dozens of lost musicals-including shows that either closed out of town or were never headed for Broadway-and catalogs hundreds of previously unknown songs, including a

number of musical gems that have been misplaced, cut, or forgotten. Informative, insightful, and provocative, Show Tunes is an essential guide for anyone interested in the American musical. *Scenes from The Song of Hiawatha* Scarecrow Press

**** This monumental work, first published in 1981, is a comprehensive guide to all aspects, historical and current, of popular, folk, religious, concert, and other forms of music in Canada, and is cited in BCL3, Sheehy, and Walford. The present revised and updated edition adds 820 new entries, and expands such entries as ethnomusicology and the discography sections throughout. Some 200 old entries have been eliminated, others condensed. Warning: this reference is

habit-forming. 9.25x12.25". Annotation copyright by Book News, Inc., Portland, OR
Catalog of Copyright Entries MIT Press
The bibliography lists nearly 5,000 compositions by 200 composers of jazz and "art" music, indicating where scores or realizations can be purchased, rented, or borrowed, and which Boston area libraries have them in their collections.
Handel's Oratorio "Saul ... in Vocal Score with a Separate Accompaniment for the Organ Or Piano Forte, Arranged by V. Novello Oxford University Press
Fall/Winter Lessons and Concerts are made fun and easy with these delightful activities and recordings. Children learn about life above and below the snow as they sing, move, play and create music. Lynn Kleiner shares her creative lesson

ideas for young children that capture the wonderful power and excitement of interactive musical learning. This is a collection that is successful from preschool through elementary grade 3. Includes options for Orff and Recorder. Vocal and separate accompaniment tracks are included for all songs.
The Amateur Entertainer A&C Black
The repertoire files of the late Dr. Barbara Doscher, in which she noted her tips, observations on each particular piece, and notes on how to best teach it, comprise a unique trove of wisdom unmatched by any other source. Laboriously transcribed and annotated by John Nix, one of Doscher's students, the notes are presented here as a companion volume to her best-selling text, *The Functional Unity of the Singing*

Voice. Entries are divided by broad category (art song, arias, folk songs, oratorio, musicals, etc.) and are arranged by song title. Each entry includes author, poet or librettist, key(s) available, ranges (for each key), tessitura, difficulty level, voice types, comments, a summary of the text, and notes as to genre, language, and editions available. Five comprehensive indexes facilitate searching. As a guide to selecting vocal repertoire, this book's practical and sometimes colorful comments on each song or aria will assist the vocal instructor in matching the student's ability and range to the appropriate piece. This distillation of Barbara Doscher's many years of experience in the teaching studio is a necessary addition to any vocal

instructor's collection, as well as a valuable resource for the individual singer.

The Musical World Routledge
Pianist George Shearing is that rare thing, a European jazz musician who became a household name in the US, as a result of the "Shearing sound"—the recordings of his historic late 1940s quintet. Together with his unique "locked hands" approach to playing the piano, Shearing's quintet with guitar and vibraphone in close harmony to his own playing revolutionized small group jazz, and ensured that after seven years as Melody Maker's top British pianist, he achieved even greater success in America. His compositions have been recorded by everyone from Sarah Vaughan to Miles Davis, and his best

known pieces include "Lullaby of Birdland", "She" and "Conception". His story is all the more remarkable because Shearing was born blind. His candid reminiscences include a behind the scenes experience of New York's 52nd Street in its heyday, as well as memories of a vast roll-call of professional colleagues that includes all the great names in jazz.

Musical Courier and Review of Recorded Music

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Bulletin

The Garland Encyclopedia of World Music is a ten-volume reference work, organized geographically by continent to represent the musics of the world in nine volumes. The tenth volume houses reference tools and descriptive information about the encyclopedia's structure, criteria for inclusion and other information specific to the field of ethnomusicology. An award-winning reference, its contributions are from top researchers around the world who were active in fieldwork and from key institutions with programs in ethnomusicology. GEWM has become a familiar acronym, and it remains highly revered for its scholarship, uncontested in being the sole encompassing reference work with a broad survey of

world music. More than 9,000 pages, with musical illustrations, photographs and drawings, it is accompanied by 300+ audio examples.

Holiday Songs and Winter Adventures

Explicitly or not, the historical musicology of post-Revolutionary France has focused on Paris as a proxy for the rest of the country. This distorting lens is the legacy of political and cultural struggle during the long nineteenth century, indicating a French Revolution unresolved both then and now. In light of the capital's power as the seat of a centralizing French state (which provincials found 'colonizing') and as a cosmopolitan musical crossroads of nineteenth-century Europe, the struggles inherent in creating sustainable musical cultures outside Paris, and in composing

local and regionalist music, are ripe for analysis. Replacement of 'France' with Paris has encouraged normative history-writing articulated by the capital's opera and concert life. Regional practices have been ignored, disparaged or treated piecemeal. This book is a study of French musical centralization and its discontents during the period leading up to and beyond the "provincial awakening" of the Belle Époque. The book explains how different kinds of artistic decentralization and regionalism were hard won (or not) across a politically turbulent century from the 1830s to World War II. In doing so it redraws the historical map of musical power relations in mainland France. Based on work in over 70 archives, chapters on conservatoires, concert life,

stage music, folk music and composition reveal how tensions of State and locality played out differently depending on the structures and funding mechanisms in place, the musical priorities of different communities, and the presence or absence of galvanizing musicians. Progressively, the book shifts from musical contexts to musical content, exploring the pressure point of folk music and its translation into "local color" for officials who perpetually feared national division. Control over composition on the one hand, and the emotional intensity of folk-based musical experience on the other, emerges as a matter of consistent official praxis. In

terms of "French music" and its compositional styles, what results is a surprising new historiography of French neoclassicism, bound into and growing out of a study of diversity and its limits in daily musical life.

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