

All Of Me Piano Score

Brendan G. Carr

All of Me Sheet Music John Legend, 2014-02-01 (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.

Loverly Dominic McHugh, 2012-06-08 Few musicals have had the impact of Lerner and Loewe's timeless classic *My Fair Lady*. Sitting in the middle of an era dominated by such seminal figures as Rodgers and Hammerstein, Frank Loesser, and Leonard Bernstein, *My Fair Lady* not only enjoyed critical success similar to that of its rivals but also had by far the longest run of a Broadway musical up to that time. From 1956 to 1962, its original production played without a break for 2,717 performances, and the show went on to be adapted into one of the most successful movie musicals of all time in 1964, when it won eight Academy Awards. Internationally, the show also broke records in London, and the original production toured to Russia at the height of the Cold War in an attempt to build goodwill. It remains a staple of the musical theater canon today, an oft-staged show in national, regional, and high school theaters across the country. Using previously-unpublished documents, author Dominic McHugh presents a completely new, behind-the-scenes look at the five-year creation of the show, revealing the tensions and complex relationships that went into its making. McHugh charts the show from the aftermath of the premiere of Shaw's *Pygmalion* and the playwright's persistent refusal to allow it to be made into a musical, through to the quarrel that led lyricist Alan Jay Lerner and composer Frederick Loewe to part ways halfway through writing the show, up to opening night and through to the present. This book is the first to shed light on the many behind-the-scenes creative discussions that took place from casting decisions all the way through the final months of frantic preparation leading to the premiere in March 1956. McHugh also traces sketches for the show, looking particularly at the lines cut during the rehearsal and tryout periods, to demonstrate how Lerner evolved the relationship between Higgins and Eliza in such a way as to maintain the delicate balance of ambiguity that characterizes their association in the published script. He looks too at the movie version, and how the cast album and subsequent revivals have influenced the way in which the show has been received. Overall, this book explores why *My Fair Lady* continues to resonate with audiences worldwide more than fifty years after its premiere.

Billboard , 1952-04-26 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled

reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Music and Copyright Robert Montgomery, 2007-01-01 Delius was born in 1862, twenty-four years before the signing in 1886 of the Berne Convention, the international convention for the protection of literary and artistic works. During Delius's lifetime came the birth of the record industry, the development of exercising the performing right, the introduction of the mechanical right and the advent of films and broadcasting. Robert Montgomery and Robert Threlfall chronicle Delius's dealings with his publishers and the Performing Right Society (PRS) through his copious correspondence. This book provides a selection of translations of the letters, most of which have never been seen before, and offers a unique insight into how a leading twentieth-century composer earned his living from composition in the changing environment of the world of music.

On My Own Mary V. DeMassa, 2010-01-22 I have decided to tell the story of my life. I intend to include information about my parents and my brother, and as I recall various events, I will include stories about other relatives and friends as well. We were an especially close family and our lives always revolved around one another. I believe this closeness was fostered by the love my parents had for each other, and they passed this love to each of us. In addition, Tommy and I were highly respected and encouraged by Mom and Dad all through their lives. They loved to take credit for all we achieved, as well they should have. We always did the best we could. But they gave us the chance and the backing we needed. Especially because Tommy and I were deeply loved by our parents, we gained confidence and assurance. We knew where we stood from the beginning. And we could always count on Mom and Dad for anything we needed. In addition, my parents deeply loved their families. They passed on this love to us through their close relationships with their brothers, sisters, cousins, and relatives in Italy and Romania, as well as their many friends. Family came first all through our lives. There may have been disagreements, but they were only occasional and the closeness returned. We were always thrilled to receive letters from the relatives overseas and the letters were read word for word to each other. I always felt part of the larger family, even though I did not understand the language. My mother interpreted for us, so we knew what was said and what the news was. Since my brother Tommy died so suddenly on November 14, 2003, I have felt a loss so deep I sometimes feel I can barely continue. The hurt never goes away. I want to share the reasons for my closeness to Tommy so our family and friends can better understand. For me, Tommy represented everything in life: my upbringing, my parents, and nearly all the things I experienced up to the present time. He was the one single family member to talk to who understood all of me. I never thought of life without Tommy. It has been a terrible blow, and of course I realize this is true for our family and friends, also. Further, since I have begun to think out what I want to write, I have expanded my goal to include additional stories and descriptions of our family, which will explain and bridge the generations of individuals who made up our lives. Perhaps other cousins and their children, and other friends, too, will be interested in my story. I hope to include pictures, letters, and other materials, which will be a history of our family to leave as my legacy to nieces and nephew and their children and to others. Even now, it is possible that only

three great-grandchildren will remember my mother, their great-Grandma, GG. She loved them dearly, and I hope to leave them some wonderful memories and important information they can pass on to their children. I think they need to know where they came from down through our European roots and what our family was like. Otherwise, I am afraid all would be lost. Who will be left to tell our story? There are very few relatives left even now who remember. So, I have decided to try to tell this larger story in addition to describing my life. There are other persons who know some of my life's history, also, and as time permits, I will talk to them to add or correct information—namely, Auntie Nina, Mom's sister, or her children; Jennie Ray, my first cousin and friend; and Octavia Lina Hirschmann, Mom's first cousin. Or Octavia's children, Carol Borthwaite (Colorado) or Fred Hirschmann (Alaska). In addition, my sister-in-law, Joann, will be of help as needed to give information about Tommy. Joann will have her story to tell also. As time passes, there are fewer and fewer people to ask about our history, and I hope to be as accurate as possible. Most everyone I have talked to about this project has been supportive. Several have even said that they too would like to leave some history for their families. So

Catalog of Copyright Entries Library of Congress. Copyright Office, 1974

Folio, 1884

The Choir, 1917

Virgil Thomson: The State of Music & Other Writings (LOA #277) Virgil Thomson, 2016-10-04 A Pulitzer Prize-winning music critic presents an unprecedented collection of the writings of the great composer-critic and father of American classical music, Virgil Thomson. Following on the critically acclaimed edition of Virgil Thomson's collected newspaper music criticism, The Library of America and Pulitzer Prize-winning music critic Tim Page now present Thomson's other literary and critical works, a body of writing that constitutes America's musical declaration of independence from the European past. This volume opens with *The State of Music* (1939), the book that made Thomson's name as a critic and won him his 14-year stint at the New York Herald Tribune. This no-holds-barred polemic—here presented in its revised edition of 1962—discusses the commissions, jobs, and other opportunities available to the American composer, a worker in a world of performance and broadcast institutions that, today as much as in Thomson's time, are dominated by tin-eared, non-musical patrons of the arts who are shocked by the new and suspicious of native talent. Thomson's autobiography, *Virgil Thomson* (1966), is more than just the story of the struggle of one such American composer, it is an intellectual, aesthetic, and personal chronicle of the twentieth century, from World War I-era Kansas City to Harvard in the age of straw boaters, from Paris in the Twenties and Thirties to Manhattan in the Forties and after. A classic American memoir, it is marked by a buoyant wit, a true gift for verbal portrait-making, and a cast of characters including Aaron Copland, Gertrude Stein, James Joyce, Paul Bowles, John Houseman, and Orson Welles. *American Music Since 1910* (1971) is a series of incisive essays on the lives and works of Ives, Ruggles, Varèse, Copland, Cage, and others who helped define a national musical idiom. Music

with Words (1989), Thomson's final book, is a distillation of a subject he knew better than perhaps any other American composer: how to set English—especially American English—to music, in opera and art song. The volume is rounded out by a judicious selection of Thomson's magazine journalism from 1957 to 1984—thirty-seven pieces, most of them previously uncollected, including many long-form review-essays written for The New York Review of Books. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

Music Trades, 1921

Musical Opinion and Music Trade Review, 1910

The Complete Books of F. Scott Fitzgerald (all his 5 novels + all 4 short story collections published during his lifetime) F. Scott Fitzgerald, 2023-12-30 The Complete Books of F. Scott Fitzgerald brings together the quintessence of Fitzgerald's literary genius, compiling all five of his novels alongside four short story collections published during his lifetime. Renowned for his lyrical prose and keen social commentary, Fitzgerald's works explore the complexities of the American Dream, the disillusionment of the Jazz Age, and intricate human relationships. From the opulence of 'The Great Gatsby' to the introspective narratives of 'Tender Is the Night,' this compendium provides an invaluable glimpse into the thematic richness and stylistic evolution of Fitzgerald's work, offering insight into the post-war American struggle for identity and belonging. F. Scott Fitzgerald, often heralded as the voice of his generation, was born in 1896 in Minnesota. His acute observations of high society, personal experiences with wealth and poverty, and tumultuous relationship with Zelda Sayre greatly influenced the narratives he crafted. His tumultuous life and the societal transformations of the 1920s shape the ambivalence evident in his writing, making his perspectives both poignant and prescient. Readers are highly encouraged to delve into this comprehensive collection, as it not only encapsulates Fitzgerald's literary mastery but also invites contemplation on timeless socio-cultural issues. This anthology serves as both an introduction to newcomers and a treasure trove for long-time admirers, offering authentic access to the complexities of human experience in a rapidly changing world.

Theatre Guild Quarterly, 1929

Music, Life, and Changing Times: Selected Correspondence Between British Composers Elizabeth Maconchy and Grace Williams, 1927-77 Jenny Doctor, 2020-03-25 At this book's core is a critical edition of letters exchanged over 50 years between Anglo-Irish composer Elizabeth Maconchy (1907-1994) and the Welsh composer Grace Williams (1906-1977). These two innovative and talented women are highly regarded for their music, their professional activities and their roles in British musical life. The edition comprises around 200 letters from 1927 to 1977, none of which have been published before,

along with scholarly introductions and contextualizations. Interwoven commentaries, in tandem with carefully constructed appendices, frame the letter texts. Moreover, the commentaries and introductory essays highlight and track the development of important themes and issues that characterize the study of twentieth-century British music today. This edition presents a dialogue, through both sides of a unique correspondence, offering an alternative commentary on musical and cultural developments of this period.

Adolf Busch ,

Louis Andriessen: De Staat Robert Adlington, 2017-10-03 Louis Andriessen is one of the foremost composers in the world today. His music, with its distinctive blend of jazz, minimalism, Stravinsky and the European avant-garde, has attracted wide audiences internationally and made him a sought-after teacher among younger generations of composers. *De Staat* ('The Republic') brought Andriessen to international attention in 1976, and it remains his best-known work. This book is the first extended, single-author study of Andriessen in any language. It opens with a detailed account of Andriessen's involvement in the political upheavals of the 1960s and 1970s which formed the basis for his later views on instrumentation and musical style. The following chapters assess the principal influences on his music and the musical structure of *De Staat*. The book closes with an extensive discussion of the meaning of *De Staat* in the light of the composer's firmly held socio-political views. The downloadable resources include a thrilling live recording of *De Staat* from the 1978 Holland Festival, plus two earlier works not previously commercially available on compact disc - *De Volharding* and *Il Principe*.

The Opera, History and Guide , 1925

Library of Congress Catalog Library of Congress, 1973 A cumulative list of works represented by Library of Congress printed cards.

Etude Music Magazine Theodore Presser, 1913 Includes music.

Music News , 1928

Unveiling the Magic of Words: A Report on "**All Of Me Piano Score**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**All Of Me Piano Score**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound impact on the souls

of its readers.

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