

FANCIES

1. TELL ME WHERE IS FANCY BRED

Words: SHAKESPEARE
from The Merchant of Venice

Vivace, good expression (♩ = 120)

PIANO

The piano introduction consists of two staves. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment.

The piano accompaniment for the first vocal line, featuring a continuous eighth-note pattern in the left hand and chords in the right hand.

1. Tell me where is fancy bred
That doth perplex the brain,
And troubles some part of the world,
Which we call sense?

2. Tell me where is fancy bred
That doth perplex the brain,
And troubles some part of the world,
Which we call sense?

The first system of the song, featuring a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Vivace, good expression' with a metronome marking of 120.

Introduction: 1 Fl., 1 Cl., 1 Tr., 1 Str., 1 Bsn., 1 Tbn., 1 Bp., 1 Dp.

3. Tell me where is fancy bred
That doth perplex the brain,
And troubles some part of the world,
Which we call sense?

The second system of the song, continuing the vocal line and piano accompaniment.

The piano accompaniment for the third system, featuring a continuous eighth-note pattern in the left hand and chords in the right hand.

The fourth system of the song, concluding the vocal line and piano accompaniment.

Fancies Choral Work Vocal Score

Steven Suskin



Fancies Choral Work Vocal Score:

The Musical Times ,1908 *The Musical Times and Singing-class Circular* ,1912 *The Musical Times & Singing-class Circular* ,1914 **The Choral-Orchestral Works of Ralph Vaughan Williams** Stephen Town,2019-12-06

The Choral Orchestral Works of Ralph Vaughan Williams Autographs Context Discourse combines contextual knowledge a musical commentary an inventory of the holograph manuscripts and a critical assessment of the opus to create substantial and meticulous examinations of Ralph Vaughan Williams s choral orchestral works The contents include an equitable choice of pieces from the various stages in the life of the composer and an analysis of pieces from the various stages of Williams s life The earliest are taken from the pre World War I years when Vaughan Williams was constructing his identity as an academic and musician *Vexilla Regis* 1894 *Mass* 1899 and *A Sea Symphony* 1910 The middle group are chosen from the interwar period *Sancta Civitas* 1925 *Benedicite* 1929 *Magnificat* 1932 *Five Tudor Portraits* 1935 *Dona nobis pacem* 1936 written after Vaughan Williams had found his mature voice The last cluster *Thanksgiving for Victory* 1944 *Fantasia Quasi Variazione on the Old 104 Psalm Tune* 1949 *Sons of Light* 1950 *Hodie* 1954 *The Bridal Day Epithalamion* 1938 1957 typify the works finished or revisited during the final years of the composer s life near the end of the Second World War and immediately before or after his second marriage 1953 [George Whitefield Chadwick](#) Bill F. Faucett,2012 The definitive biography of a major American composer and musical leader **Choral-Orchestral Repertoire** Jonathan D. Green,David W. Oertel,2019-12-05 *Choral Orchestral Repertoire A Conductor s Guide Omnibus Edition* offers an expansive compilation of choral orchestral works from 1600 to the present Synthesizing Jonathan D Green s earlier six volumes on this repertoire this edition updates and adds to the over 750 oratorios cantatas choral symphonies masses secular works for large and small ensembles and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations Each entry includes a brief biographical sketch of the composer approximate duration text sources performing forces available editions and locations of manuscript materials as well as descriptive commentary a discography and a bibliography Unique to this edition are practitioner s evaluations of the performance issues presented in each score These include the range tessitura and nature of each solo role and a determination of the difficulty of the choral and orchestral portions of each composition There is also a description of the specific challenges staffing and rehearsal expectations related to the performance of each work *Choral Orchestral Repertoire* is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles [The British Catalogue of Music](#) ,1992 *Catalog of Copyright Entries, Third Series* ,1967 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc **Catalog of Copyright Entries** Library of Congress. Copyright Office,1907 *The Musical Leader* ,1927 **Musical Times and Singing Class**

Circular ,1897 **Show Tunes** Steven Suskin,2000 This comprehensive musical theatre reference book chronicles the work of Broadway's great composers from 1904 to 1999 Nine hundred shows and almost 9000 show tunes are included comprising the entire theatrical output of 36 important Broadway composers along with notable musicals by others

National Union Catalog ,1983 The Music to the Agamemnon of Aeschylus Charles Hubert Hastings Parry,1900

The Athenaeum ,1887 Dwight's Journal of Music ,1859 **The Opera Companion** George Whitney Martin,2008-03

Provides synopses of forty seven operas a history of the opera and a glossary of operatic terms *French Music in Britain 1830-1914* Paul Rodmell,2020-11-26 French Music in Britain 1830 1914 investigates the presence reception and influence of French art music in Britain between 1830 roughly the arrival of grand opera and op ra comique in London and the outbreak of the First World War Five chronologically ordered chapters investigate key questions such as Where and to whom was French music performed in Britain in the nineteenth century How was this music received especially by journal and newspaper critics and other arbiters of taste What characteristics and qualities did British audiences associate with French music Was the presence and reception of French music in any way influenced by Franco British political relations or other aspects of cultural transfer and exchange Were British composers influenced by their French contemporaries to any extent and if so in what ways Placed within the wider social and cultural context of Britain's most ambiguous and beguiling international relationship this volume demonstrates how French music became an increasingly significant part of the British musician's repertory and influenced many composers This is an important resource for musicologists specialising in Nineteenth Century Music Music History and European Music It is also relevant for scholars and researchers of French Studies and Cultural Studies **The Mirror of Music, 1844-1944** Percy A. Scholes,1970 *The Mirror of Music, 1844-1944: 1. The sight-singing century* Percy A. Scholes,1947

Enjoying the Beat of Phrase: An Mental Symphony within **Fancies Choral Work Vocal Score**

In a world used by screens and the ceaseless chatter of instantaneous interaction, the melodic elegance and psychological symphony produced by the published term usually disappear into the background, eclipsed by the constant sound and interruptions that permeate our lives. But, located within the pages of **Fancies Choral Work Vocal Score** a charming literary prize brimming with raw thoughts, lies an immersive symphony waiting to be embraced. Crafted by an outstanding musician of language, that captivating masterpiece conducts viewers on a mental trip, skillfully unraveling the hidden songs and profound impact resonating within each cautiously crafted phrase. Within the depths of this poignant examination, we can examine the book is main harmonies, analyze their enthralling writing style, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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