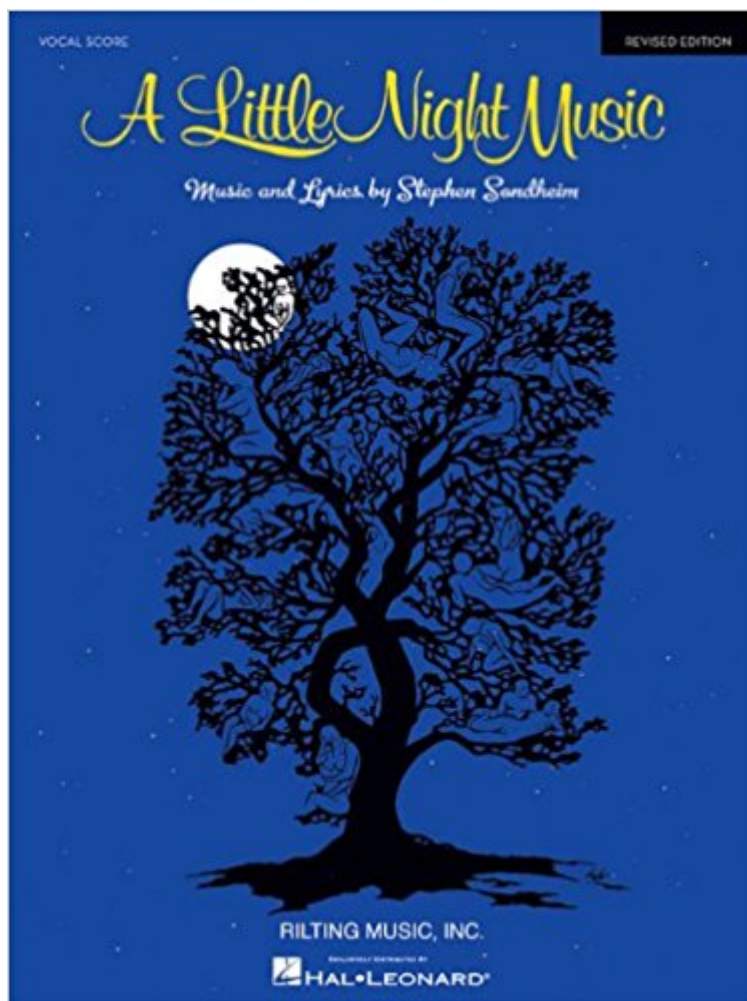




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A Little Night Music Vocal Score Revised Edition



Synopsis

(Vocal Score). Sondheim's 1973 hit show *A Little Night Music* is currently enjoying a successful revival on Broadway. The revised vocal score is based on the composer's piano/vocal manuscript sources and features all music in clean new engravings.

Book Information

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Customer Reviews

Very clear score, well printed. Wish these revised scores had the original text/music inserted in the scenes in an "ossia" style, as some productions still use the original. The revisions aren't too plentiful, but it would have been great to have access to some of the original material in this. Appendix, perhaps?

Good

Good buy

great music and it is bound well.

Wonderful score!!

Stephen Sondheim and Hal Prince etched their names on the cornerstone of American history

during the first half of the 1970's by winning Best Musical three years in a row with "Company", "Follies" and "A Little Night Music". (In 1974, Judd Warren, who won best composer for "Two Gentlemen of Verona" began his speech by thanking Stephen Sondheim for NOT having a show on Broadway that year.) The amazing thing about these three shows is that they are all still fresh today, they are moving and challenging and without being told it's impossible to tell the same composer wrote them. "A Little Night Music" is based on Ingmar Bergman's film "Smiles of a Summer Night" and the storyline is very much the same (as is the premise) however, where Bergman's film is dark and filled with foreshadowing, "Night Music" is like whipped cream with knives. Writing this show gave Stephen Sondheim an opportunity to sincerely prove himself not just as a great song writer, but as a brilliant and serious composer. Though many won't notice it, virtually every single song in the score is written in three. Three-four, six-eight, nine-eight, twelve³-eight and combinations of all the above. If there is a cleverness than be done with the math, he does it. The score is difficult to play and sing but this should not deter you. All musicians should work their way through this on the piano and if you need to, buy the recording and study the theory at the same time. (The first London production is the best recording I have found) Each and every song defines the character, moves along the plot and when you have polished a piece and played it for someone they will find you to be a virtuoso. The Waltzes are clever and though they're written with an undertone of turn of the century chamber music there is a great deal of hemiola and syncopation which makes the music fun and atypical. After that, learn to sing with it. There is not much that is more fun than playing a singing "In Praise of Women" or "Everyday a Little Death" We all know "Send In the Clowns" and it is at last here where the song makes sense since an important element of the song's meaning is spoken before the final verse. The lyrics are filled with theatre references because the woman who sings it (It was written for Glynnis Johns so this is a song that was written for someone who cannot sing- who could ask for a better audition piece) is an actress. When an act is failing on stage it's given the hook and the producers send out clowns to bring the audience back. The price for this score is really quite good. I first purchased mine in 1981 for \$75. That's come down substantially as the score for "Sweeney Todd" climbs closer and closer to \$140. Whether you perform, have an interest in Sondheim and theatre, or simply love to be challenged at the piano, this is one that you will adore and I promise, by the time you're done with it you'll be twice as good as when you started. I apologize for the typos- I have a severe neurological disorder and my hands no longer function. (You should hear the mistakes I make playing the score for "Night Music")

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