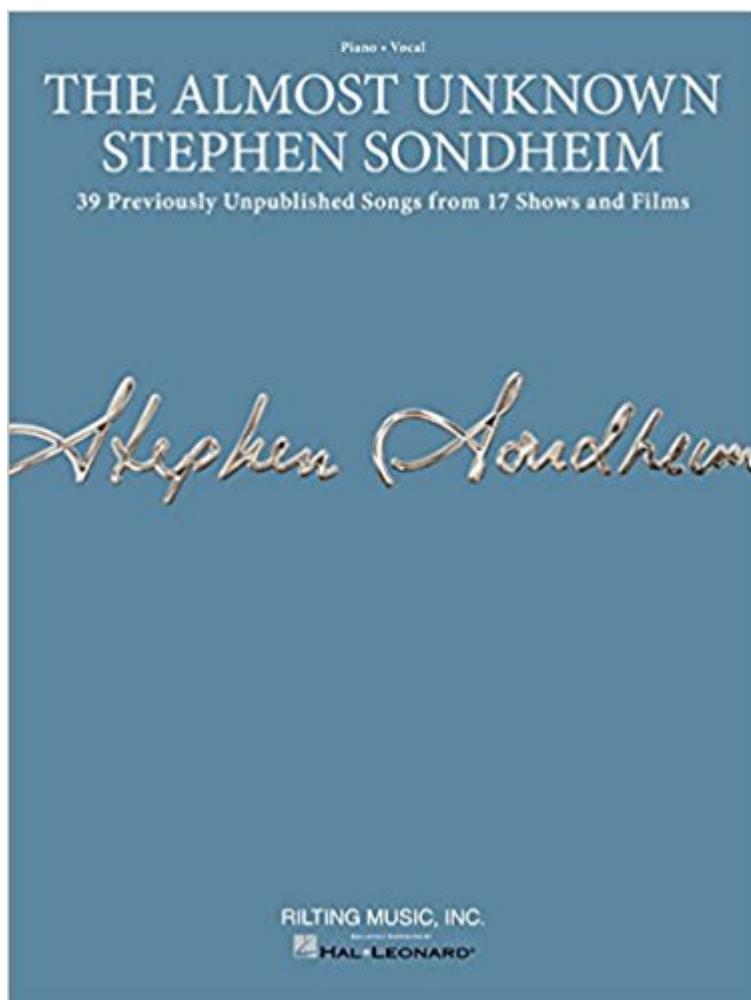


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The Almost Unknown Stephen Sondheim: 39 Previously Unpublished Songs From 17 Shows And Films



Synopsis

(P/V/G Composer Collection). The "Almost Unknown" in the title of this collection refers to the fact that some of the songs, though never before published, have been recorded, and might be known to the most knowledgeable of Sondheim connoisseurs. However, it is safe to say that the songs in this landmark collection are among the least known of Sondheim's creations. This book includes contents by show or film title as well as by song title, an introduction about Sondheim, a preface by the editor, and detailed notes about each work and the show it came from. The piano/vocal editions were all personally approved by Sondheim.

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Customer Reviews

Here is the song list: Boom Crunch (cut from INTO THE WOODS) Bounce (from BOUNCE) The Boy From... (from THE MAD SHOW) Darling (cut from MERRILY WE ROLL ALONG) Don't Laugh (from HOT SPOT) Echo Song (cut from A FUNNY THING HAPPENED ON THE WAY TO THE FORUM) Farewell (cut from A FUNNY THING HAPPENED ON THE WAY TO THE FORUM) First Vaudeville (from the 1998 reading WISE GUYS) Flag Song (cut from ASSASSINS) God (from SONDHEIM ON SONDHEIM) A Hero Is Coming (cut from ANYONE CAN WHISTLE) High Life (from the unproduced musical THE LAST RESORTS) The House Of Marcus Lycus (cut from A FUNNY THING HAPPENED ON THE WAY TO THE FORUM) I Must Be Dreaming (from ALL THAT GLITTERS) I Wish (from the unproduced Jim Henson film INTO THE WOODS) I Wouldn't Change A Thing (from the unproduced musical THE LAST RESORTS) Invocation (Forget War) (cut from A FUNNY THING

HAPPENED ON THE WAY TO THE FORUM) The Lame, The Halt, And The Blind (cut from ANYONE CAN WHISTLE) A Little House For Mama (from WISE GUYS) Looks (from the unproduced film musical SINGING OUT LOUD) Love Is In The Air (cut from A FUNNY THING HAPPENED ON THE WAY TO THE FORUM) Make It Through The Night (from WISE GUYS) My Husband The Pig (cut from A LITTLE NIGHT MUSIC) My Two Young Men (from WISE GUYS) The Natives Are Restless (cut from ANYONE CAN WHISTLE) Next To You (from WISE GUYS) The Night Is The Best Time Of The Day Night Waltz III (cut from A LITTLE NIGHT MUSIC) The One On The Left (cut from SUNDAY IN THE PARK WITH GEORGE) Pour Le Sport (from the unproduced musical THE LAST RESORTS) Prayers (cut from PACIFIC OVERTURES) Rich And Happy (cut from MERRILY WE ROLL ALONG) Second Midnight (Original Version) (cut from INTO THE WOODS) Singing Out Loud (from the unproduced film musical SINGING OUT LOUD) Soldiers And Girls (cut from SUNDAY IN THE PARK WITH GEORGE) Thank You For Coming (cut from MERRILY WE ROLL ALONG) There's Always A Woman (cut from ANYONE CAN WHISTLE) There's Something About A War (cut from A FUNNY THING HAPPENED ON THE WAY TO THE FORUM) Window Across The Way (cut from A FUNNY THING HAPPENED ON THE WAY TO THE FORUM)

Someone thoughtfully above listed the contents so I'll skip that. This volume is a must for scholars as they've read about these cut songs, or seen them in out of print scores ("Rich And Happy" from the firstMerrily) or in scores never published. (Bounce and Road Show are two seperate scores and neither has been commercially published. I have Bounce only because of playing it in Chicago). I haven't seen "The Boy From" since playong "Side By Side By Sondheim" in 1981. The cut numbers from Forum and Whistle most of us have never seen before. It's great to see "My Husband The pig" and Night Waltz III from A Little Night Music as they fill in theblanks for us. The same is true with the minor character songs from "Sunday" which were truncated and turned into "The Day Off". There is nothing here from "Passion" which isn't surprising given how carefully it was scored, nor "Sweeney Todd" for the same reason. (The two cut numbers from Todd are in the appendix of the vocalscore.)The Flag song, cut from "Assassins" is almost an early development of "Another National Anthem" though strongly different enough to be included here. Gussie's big solo from 1981 Merrily is here, however nothing from the 1984 Jim Lapine production is here, Growing Up is NOT here for example. However, the song that came before Bobby and Jackie and Jack are here.This is typical Sondheim. What's written here was proofed and approved by Sondheim and unless you're a pianist who's usedto reading Sondheim, this'll kick your butt. But like all of Sonheim, it is well worth

it.

The songs I have looked at in this collection are all first-rate, superior to those of most other composer-lyricists. It's just that they were dropped because they were not quite right for the show or because of time constraints. Occasionally, they were replaced by a superior song. For example, the first time we saw *Into the Woods*, we were impressed by Bernadette Peters' rendition of "Boom Crunch." But when the recording came out, it was clear that "The Last Midnight" was the superior song. It is great to see "Boom Crunch" in print at last. Highly recommended for singers and other musicians who are Sondheim fanatics like me. Many of these songs have been recorded in Sondheim tribute concerts, and it is great to have them in print. Nonetheless, people whose idea of Sondheim stops at "Send in the Clowns" may not enjoy this collection as much as the rest of us.

Fabulous. Superb. A few years ago four collections of Sondheim's songs were made available, called All Sondheim vols. 1-4. Then there is a collection of Stephen Sondheim--Film and Television Songs. Get them all if you can. And, by all means, get this one. I've waited forty years alone for The Echo Song, a clever duet written for the original *A Funny Thing Happened...*; used in the 1971 revival with Phil Silvers (originally cast as Pseudolus in 1962), which I was lucky enough to have seen; and was the single funniest evening in the theater I have ever had. It's a sure thing that you'll never find any of these songs again once this incredible collection goes out of print. Don't wait. If you love musical theater, this collection is a rarity. The folks at Hal Leonard have done it again. Will we ever see a complete Jule Styne or Cy Coleman or, yes, Anthony Newley (...Heironymous Merkin..., Chaplin, Quilp)? The Rodgers and Hammerstein people do this sort of thing right--virtually everything they wrote is in print; the same can be said of Gershwin, Porter, Kurt Weill and (almost all) Leonard Bernstein. But Harold Arlen is sketchy, as are Burton Lane, Arthur Schwartz, and you get the message. The Great American Songbook, guys. Just keep doing what you do best--this sort of thing. Thanks, again.

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