

(Free) Pacific Overtures (Vocal Score): Piano/Vocal

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**From Alfred Music : Pacific Overtures (Vocal Score): Piano/Vocal** before purchasing it in order to gage whether or not it would be worth my time, and all praised Pacific Overtures (Vocal Score): Piano/Vocal:

2 of 2 people found the following review helpful. High level SondheimBy Interested ObserverI consider this to be among Sondheim's great scores. I regard Sweeny Todd and Sunday in the Park as co-first among equals in this regard, along with all the shows starting with Company (the first in which he achieves greatness), until the present with the exception of Assassins which I found ingenious but flat overall with an even more problematic ending. (It seems no accident that the book for both came from the same author, John Weidman.) Forum is fine work and part of the biggest commercial success but does not demonstrate the musical greatness of the later scores.I must take strong exception to the review of Mr. Briggs. This is by no means the weakest Sondheim score, A Funny Thing Happened On The Way

To the Forum, Anyone can Whistle, and Assassins are weaker. Nothing in these is even as good as "Someone in a Tree". The score stands well against any but the show itself has some issues. The main one is that the story line does not lend itself to a strong ending. After getting to a critical juncture between adaptation vs tradition (with the native Japanese character adopting new ways, the repatriated exile turning into a strictly traditional samurai then killing the other) the story stops with a quick jump to the present in the final number "Next" citing the progress and also the drawbacks of Japan's remarkable leap from closed feudal society to modern world power while never losing sovereignty. This just will never play like Maria gets the Captain crossing the alps, Curly wins Laurey after a fight to the death with Jud with a rousing tribute to Oklahoma or Nellie holding hands with Emile under the table as the curtain falls. On the other hand the degree and accuracy of cultural exposition makes the King and I (or the Mikado) look like a minstrel show. Another issue is that the original production used an all male cast in the Kabuki tradition with songs designed around the voice ranges of this cast. Actual Kabuki actors with experience playing female roles were used. This raises major difficulties for new productions. In an SF Bay Area mixed gender staging, the changing of keys to accommodate female singers added a noticeable shrillness to the score not heard on the cast recording. Nonetheless the show overcomes the extremely didactic nature of its subject and purpose to display effective characters, an engaging story line and outstanding musical numbers. The main thing I noticed after many listenings is that Pacific Overtures is softer with less edge than Sweeney Todd or Sunday in the Park. Show me any other show that so faithfully and deeply molds such different cultures into a composite of both that could even dream of running on Broadway (and tour as well). 9 of 10 people found the following review helpful. Sondheim's Masterpiece

By Daniel Baudin I don't tend to use the word "Masterpiece" very often because usually it's used with only "good" things. This is an Exception. "Pacific Overtures" appears to be the musical that Sondheim wrote to show the world exactly what he could do, to be a bit of a show off for his magnificent talent. The Score Succeeds in every way. The music paints pictures of the emotions it is trying to convey. The Lyrics, brilliantly written, add to the music perfectly creating an eerie feeling of completion. The Song that a previous reviewer describe as "one of his best songs ever" is a great example of the perfect melding of the music and lyrics. The Song, describing 3 british sailors attempting to lure a poor traditional Japanese girl (who they believe is "one of them Geisha girls") to sleep with them, is Beautiful by just passing but listening deeply in the music you hear the subtle minor chords and the lyrics of growing desperation and crudeness that underlay the truly unromantic and slightly disturbing scene. The music successfully attempts at utilizing, but never copies, traditional Japanese Music styles in order to create the appropriate feel for the show (but not end up sounding pretentious). As the story of the westernization of the Japan Begins the Japanese influence is very prominent in the songs (especially "Is there no other way" and "poems"). But as the play progresses and Japan becomes more influenced the west, the Japanese music styles slowly disappear. The number "Please Hello", describing 5 country representatives trying to persuade Japan to Trade with them (or they'll blow them up), is a humorous piece. Each Nation is represented by a certain style of music when they sing. America, rather normal indelible up beat music; Dutch, Funny little polka sounding; Russia, dark profound and luminous; France, follies Can-Can; and my personal favorite Britain which ingeniously parodies Gilbert and Sullivan's "I am the very pattern of a Modern Major-general". The Musical Ends With the song "Next". Many Say the song is rather inconsistent to the rest of the play but I think it works very well. It is a fast paced song depicting Japan as it hurtles itself into the modern age. If performed correctly it can send tremendous shivers down your spine. "Pacific Overtures" Was nominated for 8 tony's but only won 2. It was Robbed of it's tony for best score (losing to A Chorus Line which, IS a fine show, does not come close to the artistic integrity of Pacific Overtures). The Score is perhaps Sondheim most difficult, but to perform it is very satisfying. Plus the songs are written all for men so some of these are great audition/festival pieces. Like many of Sondheim's shows, specifically "follies", if you hear or see "pacific overtures" once you may not understand it's brilliance but after repeated listening/viewings you will have a tremendous respect for it. I also recommend the Original Cast Recording of the show Available here on and, if you can find it, the Original Cast was taped and subtitled and aired on Japanese TV it is EXTREMELY rare but if you can get a hold of it, it's worth every cent you pay for.

0 of 13 people found the following review helpful. Pacific Review

By Jason A. Briggs Out of all of Stephen Sondheim's musicals, this one is definitely his weakest. However, the exquisite touch that Sondheim puts into his work shines throughout this musical. The song "Pretty Lady" stands to be one of his best songs ever. Die hard Sondheim buffs will find enjoyment in this mediocre musical.

Titles include: The Advantages of Floating in the Middle of the Sea \* Four Black Dragons \* Welcome to Kanagawa \* Someone in a Tree \* Lion Dance \* Please Hello \* A Bowler Hat \* Pretty Lady \* Next and more.