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Pride & Prejudice: Music From The Motion Picture Soundtrack



Synopsis

(Piano Solo Songbook). 12 piano pieces from the 2006 Oscar-nominated film, including: Another Dance * Darcy's Letter * Georgiana * Leaving Netherfield * Liz on Top of the World * Meryton Townhall * The Secret Life of Daydreams * Stars and Butterflies * and more.

Book Information

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Customer Reviews

This 40-page piano solo book is a wonderful translation of Dario Marianelli's simple but poignant score to the 2005 film "Pride and Prejudice." The book includes 12 of the 17 tracks that appear on the P&P soundtrack CD, and the transcriptions are pretty much exactly as you hear it on the recording. The soundtrack is piano-based with an orchestra, but the songs translate very well into piano solos. Many of the songs are only approximately 2 pages long, which at first glance was disappointing; however, realize that most of the CD tracks are only 1 or 2 minutes in length. So the sheet music stays true to the soundtrack CD. They have chosen the best tracks to put in this book. (I would've liked to have "A Postcard to Henry Purcell" in the book, but that is more of a violin piece, anyway.) Pretty much each has its own distinct theme, yet just like Marianelli's score, they have a unified sound. The sound is a fresh, modern take on Jane Austen's 19th Century England. The music is simple -- scales, trills, and arpeggios, hardly a chord in there. But in its simplicity there is a great emotional depth for pianists to experience. The music is easy to (mostly-)intermediate: simple enough for the novice (at least for someone with 2 years' playing experience and much practicing) but rich enough for an advanced player to really make the notes shine. (Just listen to the fantastic performance by pianist Jean-Yves Thibaudet on the soundtrack CD to see how much can be made

of this simple score.)Where the songs are difficult to play is this: sweeping arpeggios that require intuitive fingering and favor larger hands; quick grace notes; having to play with crossed hands; occasional fast tempos (e.g. "moderately fast, in 4" on "Georgiana").

Since my first hearing of it, I have become addicted to this music. A literal addiction; I can't fall asleep if I haven't listened to the soundtrack at least once during the day. Unfortunately, I have not watched the movie, so what caught me about this music wasn't the pivotal movie scene it reminded me of, it was that feeling of beauty transcending time, getting lost in the flurry of arpeggios, legato chords, and sharp piano melodies. Luckily, the feeling is not lost in the transition to piano sheet music. Although the music does not sound the same without the Chamber Orchestra, it by no means sounds worse. Marianelli did a wonderful job in filling in the orchestrated parts with the piano. Unlike many other "music to sheet music" transitions, the songs do not lose their impact when these other instruments are lost. This happens with many Broadway songs; they start to sound thin. And instead of trying to impress us with elaborate translations, he maintains the simplicity which made the music so emotionally complex. The pieces may be about intermediate in technical difficulty, but it is not easy to convey the intricate mood and to play it with a feeling that would be comparable to the quality which Jean-Yves Thibaudet played the music. My favorite pieces are The Living Statues of Pemberly and The Secret Life of Daydreams. The left hand in the Living Statues of Pemberly sets the dramatic tone with its rolling notes while the right hand plays a longing melody with held out single notes that seems to vibrate through your hand. The Secret Life of Daydreams has an airy feeling that is just so enjoyable to play. It has a flowing rhythm that is hard to capture but worth the practice to get.

There is no longer the need for trying to transcribe the songs on the soundtrack anymore. Dario Marianelli finally released the sheet music for his beautiful and sensual soundtrack: *Pride and Prejudice*. It was known for its luscious swells of the strings, and soft tinkle of piano to set the scene of the movie. There are splashes of melancholy, childishness and cheerfulness, sensuality and boldness here and there. It took a while for my copy to arrive, but it was worth the wait! The pieces may look simple, and easy, but at a closer glance, it's all simply intricate. Out of the 17 songs on the CD, the songbook possessed 12 of the compositions (A POSTCARD TO HENRY PURCELL, CAN'T SLOW DOWN, THE MILITIA MARCHES IN, YOUR HANDS ARE COLD, and CREDITS are not in there). Not bad. DAWN starts off slow with arpeggios and then fast with alternate hands playing; ARRIVAL AT NETHERFIELD: with both the left and right hands are constantly moving with

even more arpeggios, and chords near the end of the song; STARS AND BUTTERFLIES is played slowly, and softly through out; MERYTON TOWNHALL is played light and cheery with the right hand setting the melody; GEORGIANA is played with the left hand as the repeated arpeggios accompaniment, and right hand the sweet and childish melody; LIZ ON TOP OF THE WORLD with both hands in unison, builds up to the large swell in the middle with its large scale, and slowly retreated back to its slow and soft pace; LEAVING NETHERFIELD, though short, is not as simple as it looks.

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