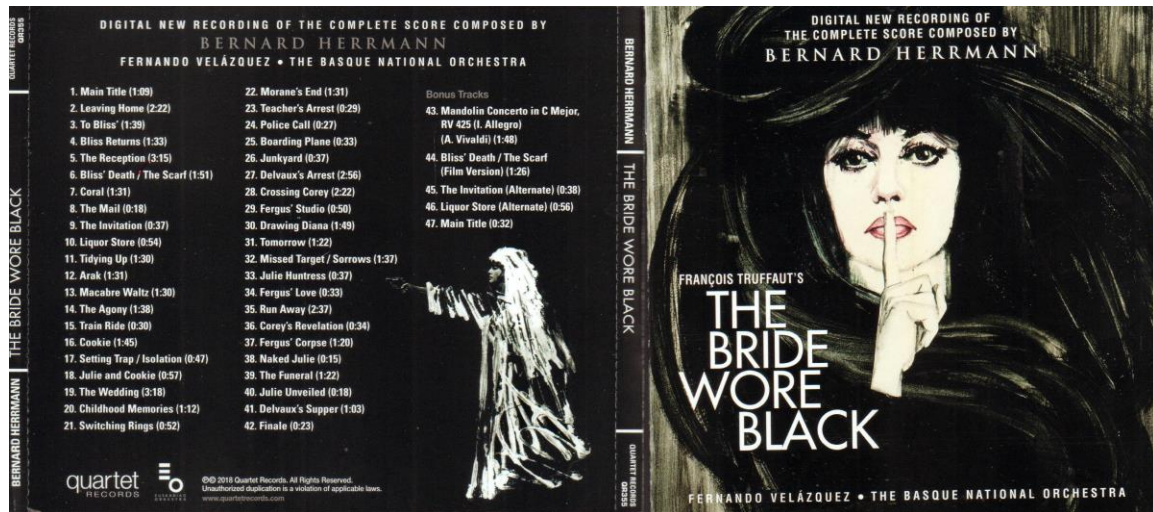


Quartet Records THE BRIDE WORE BLACK CD Review

Bill Wrobel [Film Score Rundowns]

[commenced Saturday, January 19, 2019 1:30 pm]



Two weeks before Christmas 2018, Quartet Records announced their new, highly secretive (no pre-release promotion) cd release of Bernard Herrmann's score for *The Bride Wore Black*.

<http://www.quartetrecords.com/the-bride-wore-black.html>

This compact disc came as a complete surprise to just about everyone in the film music universe. Those who may have knew about its production kept their lips sealed as tightly as the cellophane on the cd. On December 15, 2018, someone involved with Quartet Records named Jose (he did not give his management role) wrote a long explanation on the Film Score Monthly site about the cd production:

<https://www.filmscoremonthly.com/board/posts.cfm?forumID=1&pageID=8&threadID=132494&archive=0>

Jose explained that the genesis of the project was November 2016, finally being recorded mid- September 2017. Quartet Records had planned to do a promotion of this cd but held back when, on September 11, the Kickstarter of Tiomkin's *Dial M For Murder* was announced. Management decided to "....cancel the whole promotion prepared for the recording of "The

Bride Wore Black" so as not to steal any thunder away from Intrada's exciting project."

This is fine, I suppose, but personally I feel that it would have been okay, and nothing to worry about, to promote the Quartet Records cd then and especially even months earlier before that Kick Starter project was announced. The cat by then would've been out of the bag already, so to speak. It is quite natural to want to promote a good thing, even in its early conception. After all, Tadlow Music does this frequently with their heavily advance-promoted film music cds (including their Bernard Herrmann cd of *Obsession*)....

Curiously, it was quite an interesting coincidence that Quartet Records announcement came as it did on December 10 because midi expert Aleksandar Popović for a few weeks prior was already providing midi renditions of *Bride Wore Black* cues (largely unused in the movie) based on the materials of my personal research of the score. I created the videos of the midis on Vimeo that Alek posted on the Bernard Herrmann Society Discussions site on Facebook (that I call Farcebook since I no longer want an account there):

<https://www.facebook.com/groups/290378334468775/>

I usually also made a YouTube version of the Vimeo video that had no video clip content (just static images tied to the midis):

<https://www.youtube.com/user/FilmScoreRundowns>

At any rate, I was quite eager to hear the new re-recording of a long hoped-for release of *The Bride Wore Black*. The only other two Herrmann scores that deserve a re-recording includes *Endless Night* (that Quartet Records plans to release in 2019--but more on this later)....and *The Man Who Knew Too Much* because a lot of Herrmann material in those movies was never used (deleted). Another worthy movie definitely needing a re-recording is *Journey To the Center of the Earth*.

So I ordered the cd via SAE (Screen Archives Entertainment). Within two weeks (probably less) I got my copy thru the mail.

My initial impression after hearing the cd after two or three runs: A mixed assessment of pros & cons. I was hoping for a five out of five rating (as I gave to Bill Stromberg's Tribute Records rendition of *Fahrenheit 451*). Unfortunately, the cons seem to stick out more than the pros, so I give it at best 3 out of 5 rating (but edging more towards 2 out of 5 due to the many issues in this recording....). A shoe may be of fine quality but if there few pebbles in that shoe, the experience will be unpleasant until the situation is fixed. Unfortunately, the "pebbles" (errors) are now permanently attached to that shoe (cd) so they cannot be "fixed." I tweeted about this almost immediately. On my first Twitter post of the cd, I still recommended buying it but had strong reservations about it. And it especially sparked an associative idea: If this cd of *this* re-recording is riddled with avoidable errors, then what about the *next* re-recording planned in the Spring of this year (2019), *Endless Night* ??? Will Quartet Records' management have learned from the mistakes in *The Bride Wore Black*, do their diligent homework preparation, and create a far more error-free cd??? Note that I am not talking about subjective performance quibbles or anything of that nature (such as, Is the tempo too fast or slow to me, etc.). I am speaking of actual errors that were not caught in time (such as misplaced or missing instruments and bars).

Here below is the text from my two tweets dated December 22, 2018 (with additions now to the material). Remember that I am in attempting to offer a critique based on *informed* observations such as reference to the actual written score, and my long-term personal research into Herrmann music since 1982. I don't mean to be negative, just to call it as I see it and as I hear it. When I hear something pleasant or exceptional or top-quality, I will call that as I see or hear it. Good job! Remember I *want* to be "kind" and balanced ("merciful") rather than be "severe" on the other spectrum, but I always need to be honest in a review based on my present state of consciousness & the information that I have. The truth is, as I thus see it, is that Quartet Records tried to do their best (and I am glad they released the cd), but it was not really good enough once you examine the product. They really did not do their homework in many instances. They should've done a better job in the process, caught the mistakes in time, and I hope they do a much better job for *Endless Night*. Here is the text (now with added material) of my first tweet:

THE BRIDE WORE BLACK New Digital Recording of the Complete Score! Music by BERNARD HERRMANN. Conducted by Fernando Velázquez. Performed by The Basque National Orchestra. [@QuartetRecords](#)

On Thursday I received from SAE my cd copy of the (near-complete) re-recording of *The Bride Wore Black*. Music by Bernard Herrmann. Within a month or so I plan to write a full critical review of the cd when I next update my original FilmScoreRundowns site:

<http://www.filmscorerundowns.net/>

While I still need to fully go over the tracks, my initial impression of this re-recording is that overall it is fine in terms of overall performance, a good entry in your Herrmann cd library. The cd covers and booklet are quite attractive. However, while some tracks are quite excellent, the recording in general, while fine, is not great or particularly distinctive. Unfortunately this is due in part to a fair number of goofs & omissions.

For example, let's focus on Track #14 that they title "The Agony" (I would name the untitled cue "Death of Coral" or "2nd Murder"). In the Vimeo video Aleksandar Popović & I created of this track recently....

<https://vimeo.com/301625618> [Death of Coral]

..... In the new re-recording, the Pos (trombones) end a half note passage at the end of Bar 8 [cd 00:23-00:26] on the G minor triad but it is unexplainably extended past the half note duration written by Herrmann into what I call a "mystery bar." After a half & quarter rest in Bar 8, the clarinets & bass clarinets were supposed to start a passage starting on Bb [written C]. But, in this new recording, they wait nearly a whole bar (thru this mystery bar) before they come in, while the Pos are still oddly sounding that chord at least as half notes. See images below.

Instead of a mystery extra bar, the next goof in Track #14 is now a *missing* bar that was supposed to be there--Bar 12-- meant at the 00:36/00:37 location where those clarinets & bass clarinets were supposed to finish their passage on lowest note E [written F#] dotted half note. Instead they skip from the end of Bar 11 directly to Bar 13 with the violas continuing their passage on four quarter notes that was supposed to start with a small octave C# quarter note at the end of Bar 12. Moreover, the bass clarinets & Fags

Handwritten musical score for "Bride War Blues". The score is written on a grand staff with five systems, each containing a different instrument part: (a) C.A., (a) Clarinet, (a) Bass, (a) Fagot, 3 Pos, and C.B. The score is annotated with numerous handwritten notes and corrections in red ink.

Annotations and Corrections:

- Top of page:** "[Bride War Blues]" and "(Quartet Reads errors)".
- System 1:**
 - Red note: "mystery bar" with an arrow pointing to a bar in the C.A. part.
 - Red note: "should be played here" with an arrow pointing to a bar in the Clarinet part.
 - Red note: "not played as should" with an arrow pointing to a bar in the Bass part.
 - Red note: "Missing barred" with an arrow pointing to a bar in the Fagot part.
- System 2:**
 - Red note: "Correct placement" with an arrow pointing to a bar in the Pos part.
 - Red note: "but C.D mistake placed here" with an arrow pointing to a bar in the Pos part.
 - Red note: "mistakenly placed here" with an arrow pointing to a bar in the Pos part.
- System 3:**
 - Red note: "Pos still cannon" with an arrow pointing to a bar in the Pos part.
 - Red note: "mystery bar" with an arrow pointing to a bar in the Pos part.
 - Red note: "should not be here..." with an arrow pointing to a bar in the Pos part.
- System 4:**
 - Red note: "Violon" with an arrow pointing to a bar in the C.B. part.
 - Red note: "VS" with an arrow pointing to a bar in the C.B. part.
 - Red note: "not played" with an arrow pointing to a bar in the C.B. part.

5

Handwritten musical score for a film score. The score is written on multiple staves, including C.A., C.L.s, B.C.L.s, Fags, P.s, Viola, VC, and C.B. The notation includes various musical symbols such as notes, rests, and dynamic markings. A red handwritten note in the center reads "Hand copied by Bill Wachtel". The bottom of the page is numbered 12 through 23.

Funny how the Conductor or the Score Reconstructionist did not catch that at least on rehearsal. Even if it was a copyist error to the players, still, why wasn't it caught?Not paying due diligence or proof-reading attention.....

Another issue is the rather annoying habit in this cd to not record many bars that Herrmann scratched off due most likely to final film footage edits. McNeely cds tended to include *everything* overall, including deleted bars. Quartet Records omission practice happened many times in the recording-- except for some cues (but why only those cues?). If a re-recording is to be "complete" as advertised, then I say be really complete. This omission practice is arbitrary. Is it perhaps done to keep "true" to the final edit of the film? Yet it no longer has anything important or relevant to do with the film at this point of *music* restoration. The idea is to restore the complete music, not to keep true to how the music was used in the film since such music editing is often faulty or even deplorable, especially if coming from the director (as in this case with Truffaut).

So Quartet Records needs to have this brought to their attention if they are planning to do *Endless Night* next year because Herrmann did the same scratch or cross off procedure due to film edits (cuts). For a cd restoration, the idea is to keep all or most of) the originally written bars. Keeping them

will further restore the integrity of the music (as originally conceived). What destroyed the music integrity was director Truffaut messing with the music! You will hear more about this in my rundown of the score:

<http://www.filmscorerundowns.net/herrmann/bride-wore-black.pdf>

....Also I noticed performance errors in Track #3 starting at 00:49 with the Pos (Bars 52-55) but perhaps my ears are playing tricks...

Anyway, I still recommend this well-intentioned cd, but they need to do a better job next time when they do *Endless Night*.....

Bill Wrobel [Film Score Rundowns] [end Tweet #1]

Tweet # 2 dated 12-24-2018 [now with added material]: "More Quartet Records mistakes (noticed by long-distance friend, Markus Metzler) of the new *The Bride Wore Black* cd regarding Track #3 "To Bliss' " or cue III. Two bars (Bars 25-26) are unexplainably missing, and wrong placement of the contrabasses in Bars 21-22 (supposed to be in Bars 23-24), so the CB passage meant for the Ab minor chord is now clashing against the Eb minor chord."

By the way, Markus provided two parts of a review of this cd here:

<http://talking.bernardherrmann.org/talking/view.cgi?forum=thGeneral&topic=4440>

aka 'To Bliss' Track 3 CD (Quartet Records)

B. Hermann

aka 'To Bliss' Track 3 CD (Quintet Recording) B. Henman

(a) Flutes

(a) Clarinet

(a) Bassoon

(a) Fags

112

Horns

34

1, 2

3, 4

Violas

(sands)

VC

(sands)

CB

(sands)

Correct placement here but... → Incorrect placement in bars 20-22 on new CD clashes against E^b minor chord

Correct placement here

Pinbury 2304 CB v/cant here on CD

[Bride Wore Black]

III [First Aerial] [The Wraith]
aka "To Bliss" Track 3 CD (Quartet Records)

missing bars in new CD → Lento 00:56

OK

Hand-copied by Bill Wrobel

24 25 26 27

skipped to bar 27

I immediately knew "something was wrong" when I first heard this part of the track but I needed to refer to my written score to finally see the problem once Markus pointed out the discrepancy. How did the conductor or his score reconstructionist not catch this error on rehearsal at least? Couldn't they at least "hear" it?

Continuing my mini-review of the newly released Quartet Records cd of Bernard Herrmann's score to *The Bride Wore Black*.....

-I really liked Track #15 "Train Ride". It deserves ***** five stars out of 5 for a best rating, excellent. The descending bass clarinets have a great

depth & resonance, and the end bar *sords* horns are terrific. Kudos here to the Basque National Orchestra.

-I also really like Track #23 "Teacher's Arrest" but I have a quibble with that very end bar fermata hold. I think it was cut short, should've lingered longer.

-I overall liked Track #2 "Leaving Home" but according to my observant friend, Markus Metzler (who has a keen pitch ear & knows the score exceptionally well) there are probably some wrong notes at the 1:56 mark (Bars 75-76, page 10). Herrmann wrote A-G#-G-G# notes but the new recording apparently played A-G#-G-F#... For my own observation, I would have preferred that they kept Bars 37-38 just before the 12/8 section with the prominent harps. Arbitrary cut (despite Herrmann scribbling them out for edit or even personal aesthetic reasons).

-Track # 3 "To Bliss' "....Nice stopped horns, and especially from 00:30 thru 00:39. At 1:21 the vibe comes in one beat too soon, page 16, Bar 35. It was supposed to have a quarter rest at the start of that bar, *then* to sound the E/G#/Bb/D dotted half note. Sounds OK to the lay person but this is not what Herrmann intended or wrote. I also noticed in this track starting at 00:49 thereabouts (Bars 52-55) that the Pos (trombones) were a little "off" to my ears. Did you hear that as well?

-Track #4 "Bliss Returns" is good but I tend to prefer the strength of Herrmann's original recording. But I liked the bass clarinets.

-Track #5 "Reception" is very good. No orchestra-playing issues here. Good job.

-Overall fine-sounding cue *but* there are still issues. For example, Bars 44-45 with the timp prominent were deleted. Herrmann scribbled out Bars 42-43 and happily this cd included them but then unexplainably skipped to Bar 46. Moreover at 00:43 deleted Bar 50 (start of the Scarf/*Lento* section). Violas are supposed to start in Bar 51, waiting a bar (Bar 50). Quartet Records is not consistent in the practice of including or not including bars scribbled out by Herrmann. I suggest to simply be consistent, please! Herrmann may scribble out various bars for aesthetic reasons but....we don't have Herrmann around to ask specifically. But as long as the music sounds

fine and does not hurt the aesthetic whole of the piece, then I think it should be included in a preservation cd.

Moreover, as stated earlier, in most cases, it seems obvious to me that it is largely a film footage issue (edit cuts). I experienced that many times in my research of Herrmann's scores.

<https://vimeo.com/301866236> [The Balcony]

-Track #6 "Bliss' Death/The Scarf"

<https://vimeo.com/302854028> [The Scarf]

-Track#7 "Coral" (theme starts at 00:25). At the 1:00 point, the harps stop at least one beat too soon, maybe two beats.

<https://vimeo.com/301250361> [Intro To Coral]

-Track #8 "The Mail." Quartet Records rather messed up with the information about this cue in the booklet. The end of "Coral" is page 39 but cue V here is page 18 after Bliss Returns (segue to the Mandolin Concerto record Julie is playing). Director *Truffaut* (as I call him) artificially used this music out of place (out of proper sequence as Herrmann intended) in that scene. The written music clearly shows that it was meant for Reel 2 right after Bliss's Arrival to his condo (Track #4). So that brief backdrop mountain scene music was inserted there by Truffaut after Julie talks to the lady manager (in Reel 3 or even the start of Reel 4)--not where it was supposed to belong (in Reel 2). The booklet writer wrote, "Slated as M05, this cue was clearly intended for use earlier in the film." If he realized this, then why not directly point it out as Truffaut's meddling (and/or that of the music editor)? And why bring up this strange connection here about Hitchcock's *The Birds*--that it was "music as sound design"??? It makes no real sense to me in this music & scene for TBWB, and it ends up as being only a confusing or odd or head-scratching comment.....

To be clear here, I wish to state that overall I liked the cd booklet but I wish it went more into clear detail about all the places where the music was unused, and how the director messed with it. But I suppose there's only so much room in a booklet to fit into a cd case! :).....

-Track #9 "The Invitation" ["Theatre Ticket" as I name it] is ok enough but there are issues with the flute player. At 00:05 the second note of Bar 3 and also 4th note sound more like staccato but Herrmann wrote as legato notes in that 16th figure. Also cut Bars 9-10. Quartet Records also omitted those bars (probably only because Herrmann had scribbled them out for the final edit recording session). Alek & I restored those bars in the Midi rendition (see link immediately below).

<https://vimeo.com/301010184> [The Theatre Ticket]

-Track #10 "Liquor Store" [The Syringe" as I call it]

I did not catch it but Markus claims that the very first note of the violas in the grace bar is E but Herrmann wrote D. He offers more wrong notes at the 00:07-00:08 point, and at the 00:18 point in Bar 7 where the flute plays F instead of D that Herrmann wrote.

<https://vimeo.com/302336930> [The Syringe]

-Track #11 "Tidying Up" According to Markus, the violas play wrong note E (instead of correct D) in the grace bar to (Bar 1) F# up to A down to B up to E (all correct) to (Bar 2) A dotted half note to A (wrong, instead of correct B), and so on. Next track, Track # 12 "Arak, " has a similar problem, he states...

-Track #14 "The Agony" Note I already discussed this track earlier.

<https://vimeo.com/301625618> [Coral's Death]

-Track #15 "Train Ride." I call it [Westbound Train]. This track is excellent-sounding. I love the strong descending bass clarinets, and the pronounced *sords* horns at the end. Good job on that one!

-Track #16 "Cookie" is overall very good except that the rapid triplets section starting at 1:06 seems a bit strained, not quite aligned together with the various instruments playing the same pattern. I think this cue could've used another take in the recording sessions.

Track #17 "Setting Trap/Isolation" both unused cues but the booklet infers wrongly. They don't specifically identify where "Isolation" belongs but with that title they probably assumed that's when Julie locks up Morane. Wrong. It comes just before when Julie leaves Cookie and goes downstairs.

<https://vimeo.com/305106617> [The Phone Line] XVII (a)

<https://vimeo.com/301030347> [Julie Returns Downstairs] XVII (b)

-Track #18 "Julie & Cookie" is actually incorrect track information. It really should be titled "The Church" or "Flashback to Church. " Indeed, the bottom of that written cue states the next cue as the Wedding March. They made the mistake of assuming that this unused music was probably meant at the Cookie bedroom scene with Julie. If so (if they believed this), then why did they imply that the earlier cue/track ("Isolation") was meant for the *later* scene (when Morane is locked in)? Morane is locked is *after* Julie comes back down from Cookie's bedroom. Oh, well. My Vimeo video gives a Midi presentation of "The Church" by Aleksandar Popović

<https://vimeo.com/301228037> [The Church]

-Track #19 "The Wedding" ...This cd track has two mystery bars that should not be there at the end of page 67 at about 1:46. The non-tutti passages are the best in this recording, especially from 2:28 thru 3:03. Good performance there, although Markus & I noticed in the first six bars the harps were written to sound *ff* but here they are barely heard.

This brings up another issue that I am curious about. Did Quartet Records utilize the "close miking" technique anywhere in this recording? Herrmann usually required this balance miking in his movie & tv recordings in order to accentuate (in the final product) certain instruments during a performance, as intended in his written scores. A homogeneous or straight concert hall recording might drown out some instruments.

Markus also stated in his online commentary that in Bar 15 (00:16) horn I plays A# instead of G#. There are, to his keen ears, horn wrong notes in Bar 19, and Bars 31-32 (00:35 thru 00:37). Apparently C/E notes were supposed to be played but instead the horns sound D/F--one tone too high each. More issues at 00:53/00:54 with the Wedding march quotation.

-Track #20 "Childhood Memories" OK but Bar 2 seems to extend half a bar before Bar 3 when the violas are supposed to enter. Markus also commented on the dysjunct or out-of-synch playing here. In my opinion, with his great familiarity of this score (and especially *Endless Night*), I believe such conductor mistakes would not happen under the baton of Markus Metzler because of his great familiarity of the score...How about it, Quartet Records? Why not give Markus the job for *Endless Night*? The conductor for *The Bride Wore Black* had his chance. He tried his best under the circumstances. Now give the baton to Markus...

-Track #21 "Switching Rings" Fine.

<https://vimeo.com/304876796> [The Ring & Vow]

-Track #22 "Morane's End" is a very good sounding track, except perhaps for the last bar that should be the solo vibe sounding the Ab minor (Ab/Cb/Eb) whole note chord. But here in the recording it sounds like something else. Markus says it sounds like the A minor (A/C/E) instead.

-Track # 23 "Teacher's Arrest" sounds fine enough although Markus hears the horns being a bit out of tune for one horn at least at about the 4 second point.

-Track #24 "Police Call" is OK for me on initial hearing but Markus claims that the final ascending chords of the high register woodwinds are out of tune at the 00:12 point especially.

-Track # 26 "Junkyard"

The playing of the orchestra sounds fine as is *but* I (and Markus) have some doubts if all of the instruments are playing as they should be as written. For instance, horns I-II in the odd bars (1, 3,5 etc) are written to play stopped (+) notes (Markus calls them "stuffed"), and this re-recording does indeed play them right & nicely prominent. However, horns III-IV are written to play *sords* (muted) notes in the even bars. However, we cannot hear the harsh muted horns--more like *nat* or *naturale*.

Markus commented that the oboes did not play as they should in Bars 5-6. Apparently only the clarinets play that four-note figure. I cannot be certain about this based on my older ears! :).....but perhaps he is right. He also stated that in Bars 7-8, the clarinets & bass clarinets play the four-note

figure correctly except for the final note. It's supposed to be G# 8th note [written A#] but instead sounds F#. Perhaps he is right. I'm not sure.

<https://vimeo.com/305076968> [Morane Sealed In]

-Track #27 "Delvaux's Arrest" is overall fine but there are issues. In the *lento* end section flutes & clarinets are missing-in-action at around 2:30 point in Bar 75 while the vibe sounds the F# whole note. They should be there sounding Line 1 C/E quarter notes to half notes for the flutes, and small octave E/A notes for the clarinets. Indeed, what happened is that they start to play that three-note figure (that encompasses two bars) a bar too late. So the woodwinds play in Bars 76-77 instead of the correct placement in Bars 75-76. Why wasn't this caught by the conductor at rehearsal or by ???

Moreover, in Bars 13-14 (00:36 start) it appears that one of the Pos (trombones) is sounding a wrong note. Herrmann wrote small octave Ab/Bb/Line 2 D/F# but, according to Markus, horn II plays C# instead of D. The horns a bit later on make the same mistake, he claims.

-Track #28 "Crossing Corey"...I think it should be titled and placed [The Redhead] when Julie sees the redhead woman crossing the below the window. The track itself is fine. There are no issues with this track nor the next several tracks.

<https://vimeo.com/305508384> [The Redhead]

-Track #34 "Fergus' Love"

I would name this "Confession of Love." The track itself is ok but I did not like the end chord. Something sounds out of whack, out of tune to me (and to Markus who has a very keen ear!).

-Track #35 "Runaway" I would called it [Soiree] or [The Reception].

1:24 thru 1:31 is totally off & awkward. The bass clarinets came in 4 beats too early start of page 108, Bar 49. Moreover the harps are half a bar too early playing the arpeggiandos each of those 3X in the *Lento* section. So, in the first instance, the harps play half a bar too early starting at 00:42. They should've started at 00:44. The written music clearly shows an initial half rest in that bar for the harps. Why didn't the Conductor or ??? catch that ???

Most lay listeners would not notice anything there but, after all, this is supposed to be a faithful rendition of what Herrmann wrote. This was an easily avoidable error. Perhaps people were rushed in those three recording days, so not even one of them caught it. Or somebody (score reconstructionist, copyist?) provided the wrong sheets to the players (sheets not indicating initial half rests there for the harps). Or was it a problem of not being easily about to easily read the source manuscript to get the correct notes (smudged notes on paper)? I don't know.

-Track #37 "Fergus' Corpse" [Dead Fergus, as I name it]

<https://vimeo.com/305779418> [Dead Fergus]

-Track #38 "Naked Julie" I would name it [Photographed Mural] or [The Paintings]

Another case her of MIA instruments! :)

As Herrmann wrote this six-bar cue, after a half rest, the woodwinds and horns/Pos play “3” triplet value 8th notes to whole notes next bar tied to dotted half notes and then another “3” triplet (repeated next 2X). Well, in this Quartet Records version, those triplets are played the first two times but are missing the third time around at the end of Bar 5. They are obviously (or "nakedly") missing! :)....Why this wasn't caught somewhere in the process is "barely" known at this point...The details of the situation need to be "exposed"....

-Track # 39 "The Funeral" This track seems fine enough for me (although I like the movie version better). However, Markus claims that he hears some of the strings in Bar 4 at 00:11 playing an F whole note, although the notes should be G for the CB, G/C for the VC, E for lower violas, and Bb to A half notes for upper violas. Also he notes a wrong note played by a trombone in Bar 5... I don't know. Perhaps he is correct....

-Track #42 "Finale"

<https://vimeo.com/305975049> [Finale]

Most of the performances/tracks are fine or at least OK, and several are exceptional. The main issue is not the performance of the players

(occasionally it is) but the materials presented to them (wrong notes, wrong placements, omissions, etc). Again, were the written score materials hard to read?...Quartet Records needs to improve proof-reading & oversight, doing their due homework.....or research...or logical deduction in Herrmann's chord layout....when they attempt the next Herrmann project, *Endless Night*. I personally recommend Markus Metzler to take the Conductor job. He knows the score intimately!

[resume Wednesday, January 23, 2019 at 12:15 pm] :

Now: Regarding the *Endless Night* written score, let's discuss various dynamics of it that perhaps Quartet Records is not aware of or should reconsider.

Markus & I both researched the complete score, and we are both wondering if Quartet Records knows that there is no full score available of the final edit of the cue XIV cue "Greta." Perhaps there are copyist pages but I did not have access to them. So, in the final edit kept in the movie, is the start of "Greta" with ponticello bowed strings and stopped (+ horns). The official autograph full score does not indicate this. Apparently Herrmann changed his mind in the recording sessions and so this is not reflected in the written music (unless, as indicated, shown in new copyist sheets for the players). Indeed, another change is that Bars 1-2 were not used, nor end Bars 30 thru 36.

So my question is: Will Quartet Records re-record the cue as originally written (including the deleted bars)? And will they also record the movie version with the initial ponticello bowed trem and stopped horns? I certainly hope so! For a truly *complete* recording, this will be necessary...

I created a Vimeo video of both versions of "Greta" based on the midi work of Markus Metzler from about eight years ago. Below are images of my hand-copied renditions of the music. Quartet Records is free to use these.

<https://youtu.be/J2oy7RuxNk> [Greta] Midi by Markus Metzler

5m1 [Endless Wight]

~~XIV~~ [Greta] (film version, beginning) (special)

B. Henmann

Handwritten musical score for a symphony, featuring various instruments and dynamic markings. The score is written on multiple staves, with some parts marked "non-Term" (non-terminating). The instruments listed include Oboe, Clarinet (Clas), Bass Clarinet (Bass clx), Horns (Horns), Hand (Hand), Violin (Ving), Viola, Violoncello (VC), and Contrabass (CB). The score includes dynamic markings such as *molto sost.*, *mf*, *pp*, and *mf*. The score is divided into measures, with some measures marked with circled numbers (1, 2, 3, 4, 5, 6, 7, 8). The score is signed "P. Hermann" in the top right corner. A red note at the bottom right states: "[Hand-revised by Bill Wozel] (non-Term)".

[illegible]

5m1 [Endless Night]

XIV [Greta]

Bernard Hermann

molto sost $\text{♩} = 55$

Oboe

Clars (B♭)
2, 3

Bass clars (B♭)
1, 2

Harp

Vins
I
II

Violon
I
II

VC (K)

CB

[Hand-copied by B. H. W. R. 1964]

① → not used ← ② ③ ④ ⑤ ⑥ ⑦ ⑧

Solo (*molto Rubato*)

Clars
I
II
III

Bass clars
I
II

Vins
I
II

Violon
I
II

VC (K)

CB

[Hand-copied by B. H. W. R. 1964]

(11) (12) (13) (14) (15) (16)

(Cont.) Greta

Oboe

Clarinet I

Clarin II

Bassoon I

Bassoon II

Violins I

Violins II

Viola

Violoncello

Handwritten: [Hand-copied by Bill Wrobel]

Handwritten: Solo

Measures: 17, 18, 19, 20, 21, 22, 23, 24

Cont. Greta

Clarinet I

Clarinet II

Bassoon I

Bassoon II

Violins I

Violins II

Viola

Handwritten: (Greta)

Handwritten: Bittensmann

Handwritten: (Cont.)

Handwritten: [not used]

Measures: 25, 26, 27, 28, 29

Handwritten: [Hand-copied by Bill Wrobel]

Handwritten: [Measures 30-36 not used]

(Greta) Lento (sotto voce)

Violins I

Violins II

Viola

Violoncello

Handwritten: (Cont.)

Handwritten: [not used]

Measures: 30, 31, 32, 33

Another cue of interest is "Duo" or 8M1. In the movie version, only the first seven & a half bars were used. What about from the second half of Bar 8 thru end Bar 13? Will Quartet Records decide to do the complete cue? I hope so.

<https://vimeo.com/310811274> [Duo II (movie version) Midi by Markus Metzler

<https://vimeo.com/306515127> [Duo II (complete)] Midi by Aleksandar Popović

Handwritten musical score for "Duo" (XXIV) by B. Henmann. The score is for a Harp and strings (Violins I & II, Violas, VC, and CB). It includes tempo markings "Andante" and "Endless Night", and a note "8m1". The score is numbered 1 through 6 at the bottom. The score is marked "Hand copied by Bill W. Robel".

Hand-copied by Bill Wrobel

Hand-copied by Bill Wrobel

(end in movie)

Handwritten musical score for a film cue, featuring staves for Hand (H), I, II, V, VC, and CB. The score includes various musical notations such as notes, rests, and dynamic markings. A red arrow points to a section of the score labeled "NOT USED" with a double-headed arrow, indicating a section that was not used in the film version. The score is marked with circled numbers 8 through 13.

A short cue of interest is cue XX "The Gift" or 6M5. Note that in the film version, the clarinets & bass clarinet repeat Bars 1-2 in Bars 3-4 (but with the fermata hold at the end on Line 1 C). Will Quartet Records re-record just the film version or, hopefully, record the version as originally written by Herrmann? I hope, at least, the latter....

<https://vimeo.com/306446853> [The Gift] Midi by Aleksandar Popović

[Endless Night]

6ms XX [The Gift]

$d=45$

(3) Clans (B♭)

2, 2

Base Clans (B♭)

RR

(cont.)

↑ col

↑ col

③ ④

Not in the final edit of the movie,
Bars 3-4 Repeat Bars 1-2,
but last note held for a 2nd...

(The Gift) B. Hermann

Base Clans

Harp I

Harp II

I

Vlms (Sands)

II

Violas (Sands)

VC (Sands)

CB (Sands)

RR

③ ④

14 1/3

NOT USED

[Hand-copied by Bill Wadwell]

Another cue of interest is cue XXX "The Return" or 10M1. This cue was not used in the movie. Instead, for some reason, a decision was made (exactly by whom I don't know) to simply repeat cue IX that centered on Miss Townsend. Will Quartet Records decide to re-record this important cue, although not included in the final edit of the movie? I would expect so....

<https://vimeo.com/303362991> [The Return] Midi by Aleksandar Popović

[Endless night] 10m1 ~~XXX~~ The Return [not used]

Lento $\text{♩} = 70$ *B. Hermann* (120) *Allegretto (in 3)*

Eng Horn
Respi

I, II
(3) clars
(B \flat)
III

(2) Bass clars
(B \flat)

(1) Horn I
Solo
Respi

I
Vlns
Sando

II
Sando

Violas
Sando
Respi

VC
Sando

CB
Sando

(1) (2) (3) (4) (5) (6) (7)

(cont.)

Handwritten musical score for Cue XXIII "The Statue" or 7M1. The score is for Vibe, Harp, Moog, and 2 Solo VLNS. The tempo is marked $\text{♩} = 90$. The Vibe part has a circled measure 128. The Harp part has a circled measure 128. The Moog part has a circled measure 128. The 2 Solo VLNS part has a circled measure 128. The score is marked "Hand-copied by Bill W. Warbel".

Handwritten musical score for Cue XXIII "The Statue" or 7M1. The score is for Eng. Harp, Chorus, Basses, Horns, I, II, Violas, VC, and CB. The tempo is marked $\text{♩} = 95$. The Eng. Harp part has a circled measure 128. The Chorus part has a circled measure 128. The Basses part has a circled measure 128. The Horns part has a circled measure 128. The I part has a circled measure 128. The II part has a circled measure 128. The Violas part has a circled measure 128. The VC part has a circled measure 128. The CB part has a circled measure 128. The score is marked "Hand-copied by Bill W. Warbel".

Cue XXIII "The Statue" or 7M1 is only two bars in length. Nevertheless, this short cue was not used in the movie.

<https://vimeo.com/306225240> [The Statue]

Here below are several more cues done in Midi format available in my Vimeo video site:

<https://vimeo.com/311337433> [Ellie] Midi by Markus Metzler

<https://vimeo.com/311130827> [The Opening] Midi by Markus Metzler

<https://vimeo.com/311086631> [Pictures] Midi by Markus Metzler

<https://vimeo.com/311015317> [Miss Townsend] Midi by Markus Metzler

<https://vimeo.com/310975155> [The Balcony] Midi by Markus Metzler

<https://vimeo.com/310845569> [The Cats] Midi by Markus Metzler

<https://vimeo.com/310801077> [Prelude] Midi by Markus Metzler

<https://vimeo.com/306515127> [Devotion] Midi by Aleksandar Popović

<https://vimeo.com/304848147> [Miss T.] Midi by Aleksandar Popović

<https://vimeo.com/304391761> [Marriage] Midi by Aleksandar Popović

<https://vimeo.com/304165074> [Broken Glass] Midi by Aleksandar Popović

<https://vimeo.com/303748763> [Yellow Pill] Midi by Aleksandar Popović

So, altogether, I estimate there are at least 23 out of the 42 cues/tracks that have issues of some sort or anything (some are simply informational-booklet issues). That means more than 50% of the cd has some sort of problem. Some are connected to the orchestra playing but *most* are connected to management issues related to materials provided to the orchestra (such as wrong notes, wrong placements, missing bars, etc).

If the same exact same management will definitely do *Endless Night*, then I hope they learned from their mistakes from *this* cd, and go ahead and produce a most excellent cd for Herrmann's *Endless Night*. I would love to give it a five out of five ***** rating!

Bill Wrobel (Film Score Rundowns)



Completed Thursday, January 24, 2019 at 3:31 pm PST

(c) Copyright 2019 Bill Wrobel