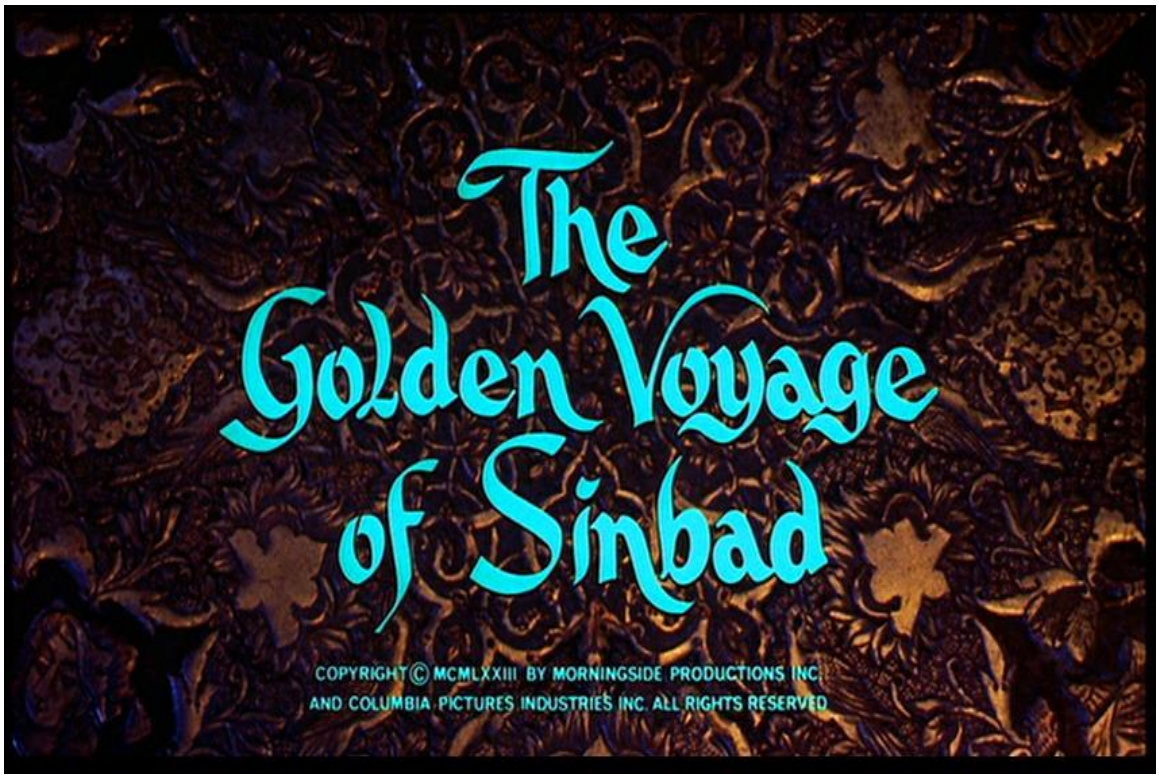


Music by
Miklos Rozsa

[NOTE: This rundown analysis was edited and expanded (adding about 8 pages) in early September 2009] [images added January 27, 2016]

The following is a cue rundown analysis of Miklos Rozsa's exotic, colorful score to the Ray Harryhausen 1974 motion picture, *The Golden Voyage of Sinbad*.

I thank Sony Music (and especially David Horne) for pulling the material and letting me research at the Turner Bldg., Room 306, located at 10100 Venice Blvd., Culver City (between Overland and Robertson). Thankfully (unlike Universal Studios), Sony Studios has an open door policy towards film music researchers. You can contact David at: sonymus@pacbell.net if you wish to study and take notes of a Columbia/Sony score. [Note: David no longer works there but I believe you can still use that e-mail account, but I am not sure right now…]

Now: Rozsa's score is located within a large folder in Box 393 (Pallet 282) in 8 1/2 X 14 (legal size) xerox format. It was in rather faded condition but still readable (except at a few localized areas). The autograph sketch (in Rozsa's hand writing) score, the autograph fully orchestrated score (from which the xeroxes were run), and the

piano-conductor score were not available at Sony. Some other researcher(s)will need to supply information as to their precise whereabouts (I assume Syracuse University in central New York State).

The orchestrator for the complete score was Larry Ashmore, a British arranger/orchestrator who has a credits site within: www.musiciansgallery.com/ The only problem I had, especially in conjunction with this faded xerox smaller copy of the score, is that Ashmore's "natural" accidental symbol/glyph often tended to look like a "flat" accidental. Otherwise it was quite readable. Again I wish I had access to the full-length autograph (or even xeroxed) version.

There was a note in the research box indicating that Miklos Rozsa stayed at the Devere Hotel in Los Angeles. #876-6916.

As a reference, I will use the DVD format of the movie, although the final pic version is riddled with unfortunate deletions and dial outs. Moreover, the score was often not appreciated due to the rather poor performance and original recording in Italy. But a masterful score it is, deserving some day of a masterful and *complete* rerecording. This would include the alternate (original) Main Title (Version I or "Opening Titles 1M1) which of course was not used ("Titles, Version II" was used); the complete "Storm" cue [1M5] in which the first 1:12(48 bars) were deleted; the complete "Destiny" cue [2M13], the complete "Koura's Farewell [9M30] in which only 8 of its 97 bars were used, etc. It would be a huge score to record (80 minutes at least), and if you consider the exotic instrumentation, it would be a rather daunting experience for a cd producer! However, this score is a prime, worthy candidate for (proper) rerecording.

I personally found the DVD quite enjoyable, a favorite in my collection. The picture quality is superb, and the audio is quite fine. It is preferred over the "Jason & the Argonauts" dvd (picture quality excellent, audio not nearly as good). It is definitely preferable over "The 7th Voyage of Sinbad" dvd: Older pic so it suffers from visual quality, and the audio is mono despite stereo tracks being available (despite stereo tracks being used in the VHS "Family" version). So I would enthusiastically recommend the GVOS dvd. Though inferior in the shadow of, say, "Jason & the Argonauts" great stature, the movie is still "good fun." I especially delighted in the casting of Tom Baker (the 4th "Doctor Who") as the evil wizard, Koura. John Philip Law did an adequate and believable Sinbad, though not as memorable as Kerwin Mathews' Sinbad (but not as unmemorable as Patrick Wayne's later Sinbad).

Now: In certain terms, this Rozsa score is rather *too* good for this film. It seems a bit displaced in time for this 1974 fantasy. The score is, very interestingly, almost like a strange bleed through from the past (Thirties & Forties), somewhat like a time projection appearing out of place in this mid-Seventies film. Imagine, as an analogy, Erich Wolfgang Korngold (if he was still alive and working then) scoring this 1974 film. It would've been glorious I'm sure, but curiously out-of-place. That probable score, like Rozsa's actual one, would overall likely bring too much attention to itself in comparison to the quality standing of the film itself. GVOS was, however, a strong associative pull

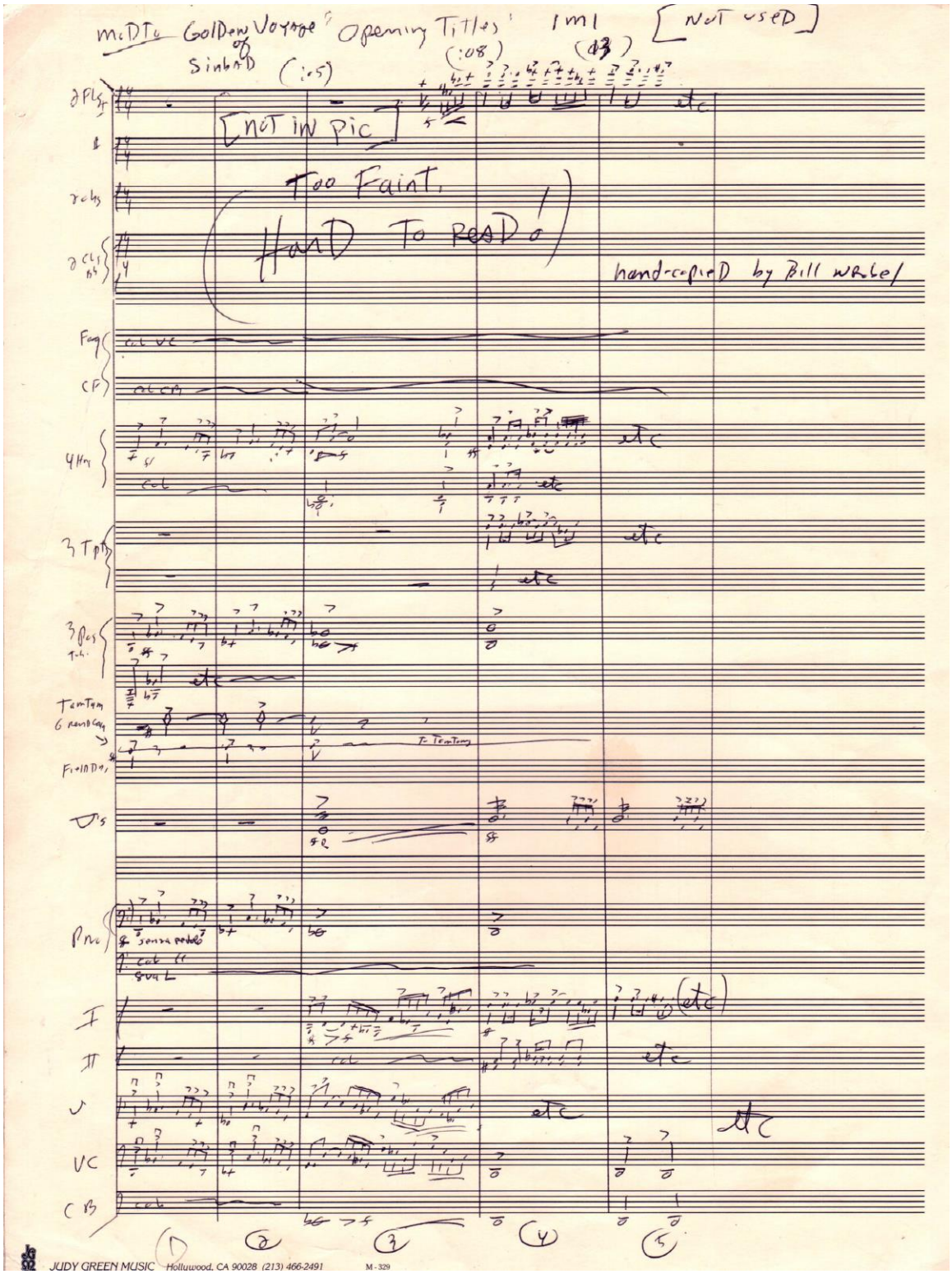
for Rozsa, and the great energy and talent of his being "brought up" this exotic score (reminiscent, say, of his Sabu film), pulled from the banks of his rich psyche. Yet I am of course delighted that he did indeed score this motion picture, and that it brought out such a marvelous score for us to enjoy!

"THE GOLDEN VOYAGE OF SINBAD"

[1M1] "Opening Titles" *Modto* in 4/4 time, 29 bars, 7 pp., 1:24.

This Main title was not used in the final pic due to Rozsa himself opting for a Version II. The thematic material is rather like the Koura motif that you hear throughout the total score (first encountered in "The Dream" cue). I did not have time to focus beyond the first five bars in my specific note taking. Besides, the xerox-reduced copy was especially faint and hard to read in comparison to the other cues. However, this Main Title is noticeably different than the official Main title we know and love in the final or official film version.

Bassoon/contra bassoon/4 horns/ 3 trombones/tuba/piano/viole/VC/CB play the introductory one-bar phrase. Using the lower strings as a guide (other instruments double up on the phrase, same pitch but different registers), we find the Fags/C. Fag/Pos/top staff piano/VC/CB playing Great octave D rinforzando-marked (> above the note) quarter note on the down-bow up to the rinforzando Bb dotted quarter note (also on the forceful



down-bow) to descending rinforzando 8th notes A-G-D (in sequence melodically or horizontally, not harmonically or vertically). [Note: If you are reading my rundowns for the first time, normally (except for some of my earliest rundowns) when I designate a harmonic chord, I use a slash (/) between notes. When I want to designate a melodic or

horizontal movement, I use a hyphen (-) between notes] Violas and horns play this in the small octave register. For instance, horns play small octave D [written small octave A] rinforzando-marked quarter note up to Bb [written Line 1 F] dotted quarter note, and so forth. The tuba and bottom staff piano plays this in the Contra-octave register. The gran casa sounds *ff* a rinforzando quarter note (followed by a quarter and half rest) and repeated next bar. After a half rest in Bar 1, the Tam Tam sounds a diamond-headed half note rinforzando-marked tied to half note in Bar 2 and then sounding another rinforzando half note tied to 8th note next bar.

The theme phrase in Bar 1 is repeated in Bar 2 starting a half tone higher. So we find the Fags/C. Fag/VC/CB/etc playing Great octave Eb quarter note up to the C dotted quarter note to descending 8ths Bb-A-F. Incidentally, the piano is *senza pedale* since Bar 1.

In Bar 3, the violins join in with a subsidiary flourish of small octave G 8th *ff* up to Line 1 D 8th tied to D 16th (part of a 16th figure of descending 16ths D-C-Bb-G > *f*) up to the next 16th figure Line 1 F-Eb-Bb up to A (connected as a figure by two crossbeams) to next figure of G-Eb up to Bb-Line 2 C. The violas play the same notes and register while the celli and bassoons play this an octave lower register. The contra bassoon and contrabasses play Great octave Eb whole note > *f* and then crescendo (<) to (Bar 4) B whole note. The trombones play Great octave Eb/Bb rinforzando whole notes to (Bar 4) Great octave and small octave D rinforzando whole notes. The timp is rolled *ffp* < on Great octave G rinforzando whole note to (Bar 4) small octave D dotted half note rill *ff* to D down to Great octave A up to small octave D down to Great octave D rinforzando 16ths (repeated next bar). The piano in Bar 3 plays Contra-octave and Great octave E rinforzando whole notes to (Bar 4) D whole notes. So combined you hear the Eb maj (Eb/G/Bb) tonality in Bar 3. Horns I & II (top staff horns, though technically in classical circles these may be designated as the "odd" numbered players or horns I & III, while bottom staff horns are many times designated as horns II & IV players) play small octave G 8th up to Line 1 D 8th tied to half note, then rinforzando dyad Bb/Eb quarter notes. Horns II & IV (bottom staff) play low small octave Eb/G dotted half notes to same quarter note dyad rinforzando. After a half & dotted 8th rest in Bar 3, flutes play *f* < Line 2 16th to 16th figure (connected by two crossbeams) G-Eb up to Bb-Line 3 C.

In Bar 4, the Koura theme is heard in variation by the flutes/horns/trumpets/violins. Flutes play Line 3 D rinforzando quarter note to same D rinforzando dotted 8th to D 16th figure to next figure of Eb 16th (followed by a 16th rest mark) to the Eb 8th tied to a 16th (part of a 16th note figure of Eb-Eb-Bb-Eb). The violins (etc.) play the theme in triadic fashion. So D maj 1st inversion (F#/A/D) rinforzando quarter note chord to same dotted 8th/16th figure to the Eb maj 1st inversion (G/Bb/Eb) figure, and so forth. Specifically, violins II in Bar 4 play Line 1 F#/A to same F#/A rinforzando quarter notes to B/Bb 16ths (followed by a 16th rest) to G/Bb 8th to G/Bb to G/Bb 8ths. Violins I play Line 2 D rinforzando quarter note to D dotted 8th to same D 16th

figure to Eb rinforzando 16th (followed by a 16th rest) to same Eb 8th tied to Eb 16th to a resounding of Eb down to Line 1 Bb up to Line 2 Eb 16ths to (Bar 5) F rinforzando quarter note to F dotted 8th to F 16th to F#-D 16ths to F# 8th figure, and so forth.

Etc.

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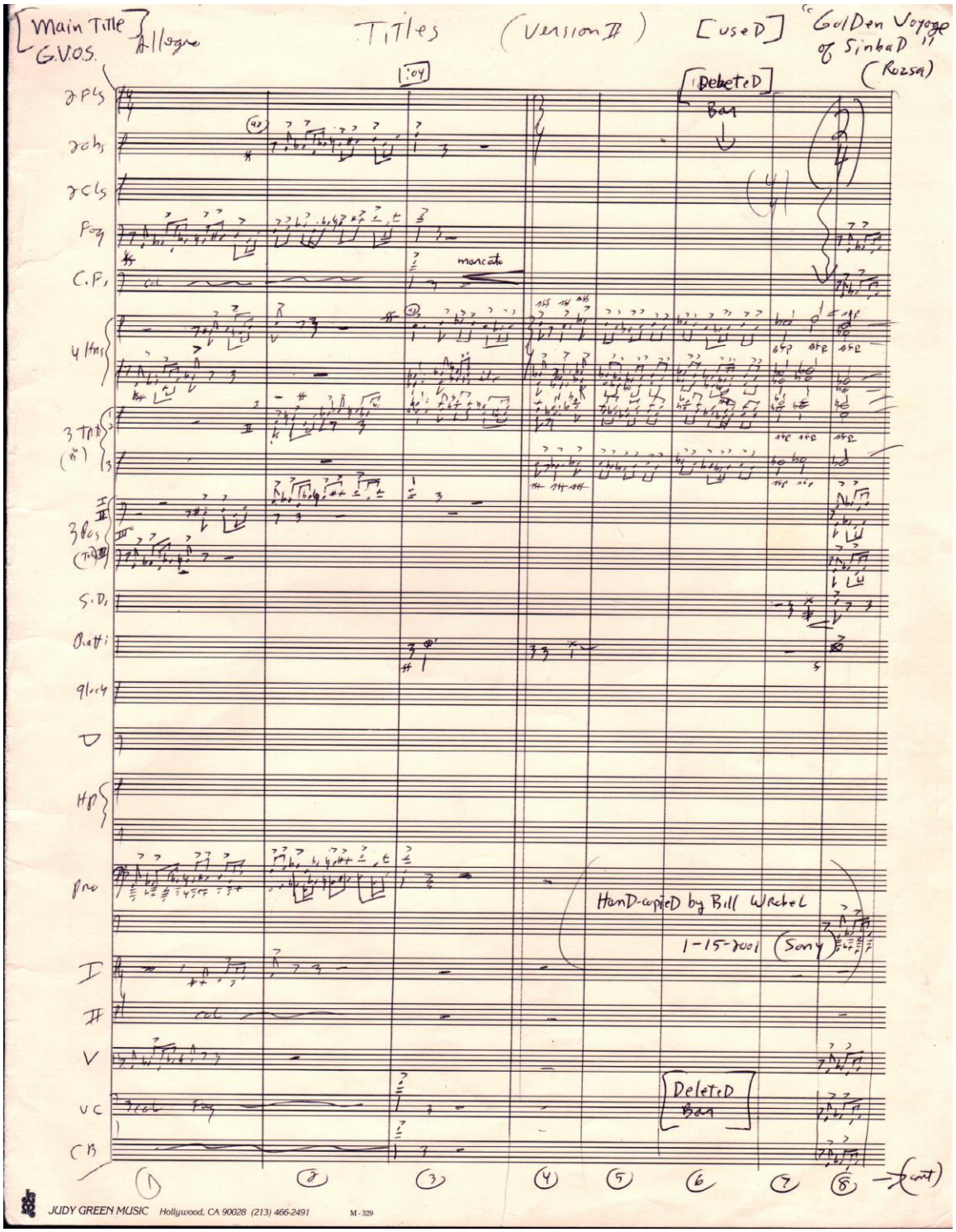
[1M1] "Titles (Version II)" Allegro in 4/4 time. 34 bars, 7pp, 1:29. This is the official Main Title version used in the picture, starting as the Columbia statue-lady logo appears. The actual Golden Voyage theme commences in Bar 9 as the movie title appears on the screen.

The Fag/C.Fag/horns III & IV/Pos III/piano/violas/VC/CV commence with the half-bar buildup introductory phrase followed at a higher pitch by horns I & II/Pos II/violins. So, after an 8th rest, they play stand-alone Great octave G (small octave for the horns and violas) rinforzando 8th note to three-note crossbeam-connected figure of rinforzando Ab 8th down to F up to Bb 16ths to stand alone rinforzando B 8th (for the horns/Pos II/viole). The Fag/CF/VC/CB continue the phrasing, also joined by horns I & II/Pos II/violins. The piano plays that figure with notes an octave apart (so Contra-octave and Great octave G 8th note to Ab 8ths, and so forth).

The Fag/C. Fag/piano etc continue the introductory phrase with the B to C# rinforzando 8ths to new figure of D 8th down to B up to E 16ths. After a half & 8th rest, horns I & II/Pos II/violins play C# 8th to the three-note figure of D 8th to D-E 16ths.

In Bar 2, the phrase continues at a higher pitch, now joined by the oboes/trumpets II/Pos I. Horns/Pos II & III are temporarily tacet for that bar. So oboes (etc) after an 8th rest, play Line G (Line 1 for oboes, small octave for Pos I) 8th to three-note figure of Ab 8th down to F up to Bb 16ths to new crossbeam rinforzando 8ths B to C# to last figure of D (d") 8th to B-E 16ths. Trumpets I joined in on the 2nd half of Bar 2. Then a triumphant fanfare is played for five bars by the horns & trumpets (customary "Bb" trumpets here). [Note: Interestingly, the trumpets are indeed Bb trumpets in the Main title, but "C" trumpets for the rest of the score. I had to transpose the trumpets for this Main Title, but not for the rest of the score The "C" was written in on each subsequent cue. [Note: Of course, for purposes of analysis and identification here in this rundown, I transpose the alto flute/clarinets/EH/horns/ to "C" Concert pitch. The written Bb clarinets & trumpets are converted down to "C" a major 2nd lower (e.g., written C on clarinet = Bb concert pitch); the horns and E H written notes are converted down a perfect 5th (e.g., written note C on horn = F concert pitch) etc]

The brass soli fanfare is played rinforzando marked in Bar 3 with the horns playing full triads, while trumpets I & II play dyads of course. So horns play the Db maj 2nd inversion (small octave Ab/Line 1 Db/F) dotted quarter note chord (piatti crash *ff* on the 2nd beat) to the Eb maj 2nd inversion (Bb/Eb/G) 8th note chord. Then the unusual Fb maj 2nd inv (Cb/Fb/Ab) 8th note chord back to the Eb maj 2nd inv 8th chord (both chords connected by a crossbeam). Then the next figure of Db maj 2nd inv 8th chord to



the Cb maj 2nd inv (Gb/Cb/Eb) 16th back to the Db maj 2nd inv 16th chord. Trumpets play Line 2 Db/F dotted quarter note dyad to Eb/G 8ths, etc.

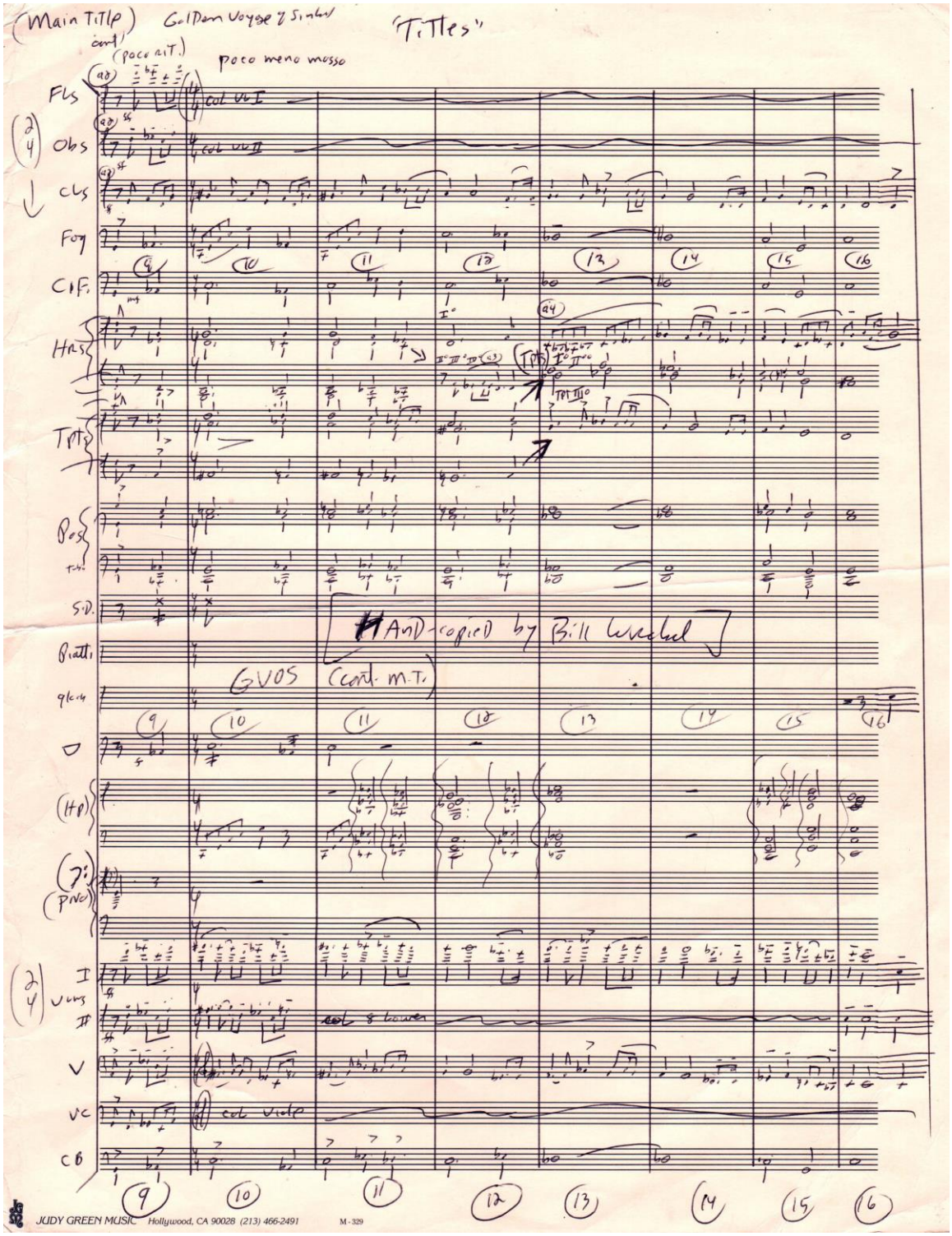
This moves to Bar 4 (now 3/4 time) again with the Eb maj 2nd inv 8th note chord *sff* (sforzando, for greater emphasis) and rinforzando-marked as well, followed by an 8th

rest. Then the Db maj 2nd inv dotted quarter note chord *sff* & rinforzando, to the Fb maj 2nd inv 8th to (Bar 5) the Eb maj 2nd inv 8th chord to the Db maj 2nd inv 8th chord. Then a new 8th note figure of Cb maj 2nd inv to Db maj 2nd inv. Then new figure of Eb maj to Db maj.

This line continues pretty much as same in the original Bar 6, but that bar was deleted in the final film version. So we go to Bar 7 (back to 4/4 time) with the Fb maj 2nd inv half note chord *sfp* to the Gb maj 2nd inv (Db/Gb/Bb) half note chord *sfp* to (Bar 8, now 2/4 time, cut down from the original 4/4 time). Here the horns/trumpets play the half note chord *sfp* < (crescendo) but unfortunately I could not read the faded notes clearly. Includes the Gb/Cb/Db notes probably. After an 8th rest, the Fag/C.Fag/Pos/strings play a response figure of stand-alone G 8th rinforzando to crossbeam figure of Ab 8th to F-Ab 16ths to (Bar 9) the G note.

In Bar 9, after an 8th rest, the flutes/oboes/clarinets/violins/violas/celli commence the Golden Voyage theme (as in the golden tablets central to the plot, the golden-helmeted Vizier, etc). Played "poco rit" in Bar 9 the flutes/violins I play *ff* (oboes/violins II octave lower/violas and celli two octaves lower in the Line 1 register) Line 3 D stand alone 8th note tenuto-marked to crossbeam figure Eb tenuto 8th to Line 3 C 16th up to F 16th. This continues in Bar 10 (4/4 time, *poco meno mosso*) to the F# dotted quarter note to stand alone G 8th tied to 8th note, part of a crossbeam figure of that G 8th down to tenuto D to new crossbeam figure of tenuto Eb 8th to C up to F 16ths. Then, in Bar 11, we find F# dotted quarter note to G 8th up to rinforzando Bb quarter to crossbeam figure of Ab 8th to 16th Bb/Ab to (Bar 12) G quarter note to G half note down to Eb dotted 8th to Eb 16th to (Bar 13) F dotted quarter note tied to 8th. Then Ab rinforzando quarter to new figure notes of G 8th to 16ths Ab-G to (Bar 14) F quarter to F half note. Viole and clarinets play the theme it largely in the Line 1 register in the treble clef starting in Bar 10 (Celli also in the treble clef).

Back in Bar 10 (*poco meno mosso*), the brass play the single C major tonality (C/E/G) dotted half note chord to the Fmin7 (F/Ab/C/Eb) quarter note chord, usually 1st inversion (Ab/C/Eb/F) with the Ab emphasized by the Fag/CF/tuba/piano/timp/CB (they emphasized the C note in the previous dotted half note chord). In Bar 11, they play the C maj half note chord to the Eb maj (Eb/G/Bb) quarter note chord to the Db maj (Db/F/Ab) quarter note chord. Specifically, in Bar 10, the trombones play Great octave G/small octave C/E dotted half notes to Ab/C/Eb quarter notes to (Bar 11) G/C/E half notes to Bb/small octave Eb/G quarter notes to Ab/small octave Db/F quarter notes to (Bar 12) G/C/E dotted half notes to Bb/Eb (Pos II-III on Great octave Bb) to (Bar 13) Ab/small octave Db/F (Db maj 2nd inversion) whole notes tied to whole notes in Bar 14. The tuba plays Great octave C dotted half note down to Contra-octave Ab quarter note up to (Bar 11) C half note up to Eb to Bb quarter notes to (Bar 12) C dotted half note up to Eb quarter note to (Bar 13) Db whole note tied to whole note next bar. Trumpets in Bar 10 play Line 1 E/G/Line 2 C [written F#/A/D] dotted half notes to Eb/Ab/C quarter notes to (Bar 11) E/G/C half notes to Eb/G/Bb quarter notes to (trumpets II-III) Db/F quarter notes while trumpet I plays Ab 8th to Bb-Ab 16ths to (Bar 12) Line 1 D/E/G dotted half notes to Eb/G/Bb quarter notes. Etc. Horns in Bar 10 play small octave C/E/G/middle C



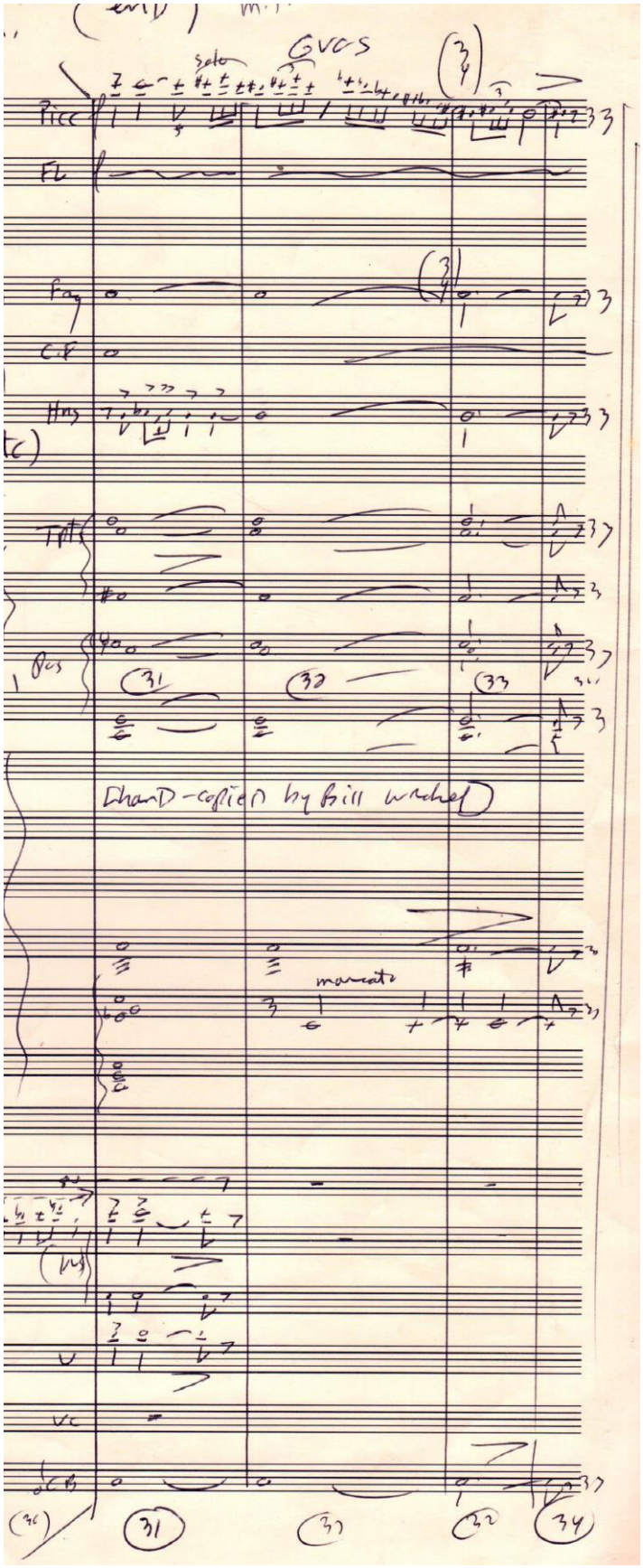
[written small octave G/B/Line 1 D/G] dotted half notes to G/Eb/F/C quarter notes, and so forth.

The harp is largely arpeggiando (vertical wavy line rolled chord) on those quarter note chords in Bar 11, then 12 and 13 (Db maj7 whole note chord in Bar 13, or notes

Db/F/Ab/C). Specifically, in Bar 10, we find Great octave C-G-small octave C-E 8ths up to G quarter note (followed by a quarter rest) to (Bar 11) the same initial C-G-C-E 8ths to now arpeggiando quarter notes Great octave Eb/Bb/small octave Eb/Bb/Line 1 Eb/G/Bb to Great octave Db/Ab/small octave Db/Ab/Line 1 Db/F/Ab arpeggiando quarter notes to (Bar 12) Great octave C/G/small octave C/G/Line 1 Db/E/G dotted half notes to Great octave Eb/Bb/small octave Eb/Bb/Line 1 Eb/G/Bb arpeggiando quarter notes to (Bar 13) Great octave Db/Ab/small octave Db/Line 1 F/Ab/Line 2 C whole notes arpeggiando (the harp is silent in Bar 14).

The bassoons plays Great octave C up to G up to small octave C to E legato 8th notes up to G down to Great octave Ab quarter notes down to (Bar 11) the same C-G-C-E 8ths up to G to F quarter notes to (Bar 12) E dotted half note to Eb quarter note to (Bar 13) Db whole note tied to whole note next bar to (Bar 15) C down to Great octave G half notes up to (Bar 16) C whole note. The C. Fag and CB play small octave C dotted half note down to Great octave Ab quarter note up to (Bar 11) C half note up to Eb to Db quarter notes to (Bar 12) C dotted half note to Eb quarter note to (Bar 13) Db whole note tied to whole note next bar. The timp in Bar 10 is rolled on small octave C dotted half note down to Great octave Ab quarter note roll back up to (Bar 11) C half note (not rolled) followed by a half rest and rests next bars.

Skipping now to the near end of the Main Title, in Bar 31 the trumpets/Pos/harp settle on C maj. Specifically, trumpets play Line 1 E/G/Line 2 D [written F#/A/Line 2 D] whole notes decrescendo hairpin and tied to whole notes next bar and tied to (Bar 33 in 3/4 time) dotted half notes and tied to 8ths in Bar 34 (followed by an 8th and two quarter rests). Pos play this on Great octave C/G/small octave C/E tied notes. The harp is arpeggiando in Bar 31 on Great octave C/G/small octave C/Line 1 E/G/Line 2 C whole notes. After a quarter rest in Bar 32, the harp is *marcato* on middle (Line 1) C half note to C quarter note tied to (Bar 33) quarter note to C half note tied to 8th note next bar. After an 8th rest in Bar 31, the horns play a final rinforzando phrase of stand alone Line 1 C [written Line 1 G] 8th to three-note figure of Db 8th to Ab-Db 16ths to C quarter to C quarter tied to full note next bar, then still tied to dotted half note in Bar 33 (in 3/4 time) tied to the 8th note in final Bar 34. The timp is rolled on small octave C whole note (repeated next bar) and (in Bar 33) dotted half note roll tied to 8th note next bar. Fag/CF/CB are tied on small octave C. The piccolo & flute are highlighted with an exotic Middle Eastern-idiom phrase. We find in Bar 31 Line 3 C rinforzando quarter note to C half note tied to 8th note forte to C#-E-C# 16ths to (Bar 32) B# 8th to C#-E-C# 16th figure (repeat this four-note figure) to descending 16ths Cb-A-Ab-G to F#-Eb-D-C# to (Bar 33 in 3/4 time) Line 1 B# 8th to Line 2 C#-E-C# 16ths to B# half note (enharmonic C) tied to quarter note in Bar 34. Violins I in Bar 31 play Line 3 C rinforzando quarter note to same C rinforzando half note tied to 8th note (followed by an 8th rest and then full rests in the last three bars. Violins II and violas play this in the Line 2 register. Celli are silent. CB play small octave C whole note tied thru Bar 34 as given earlier.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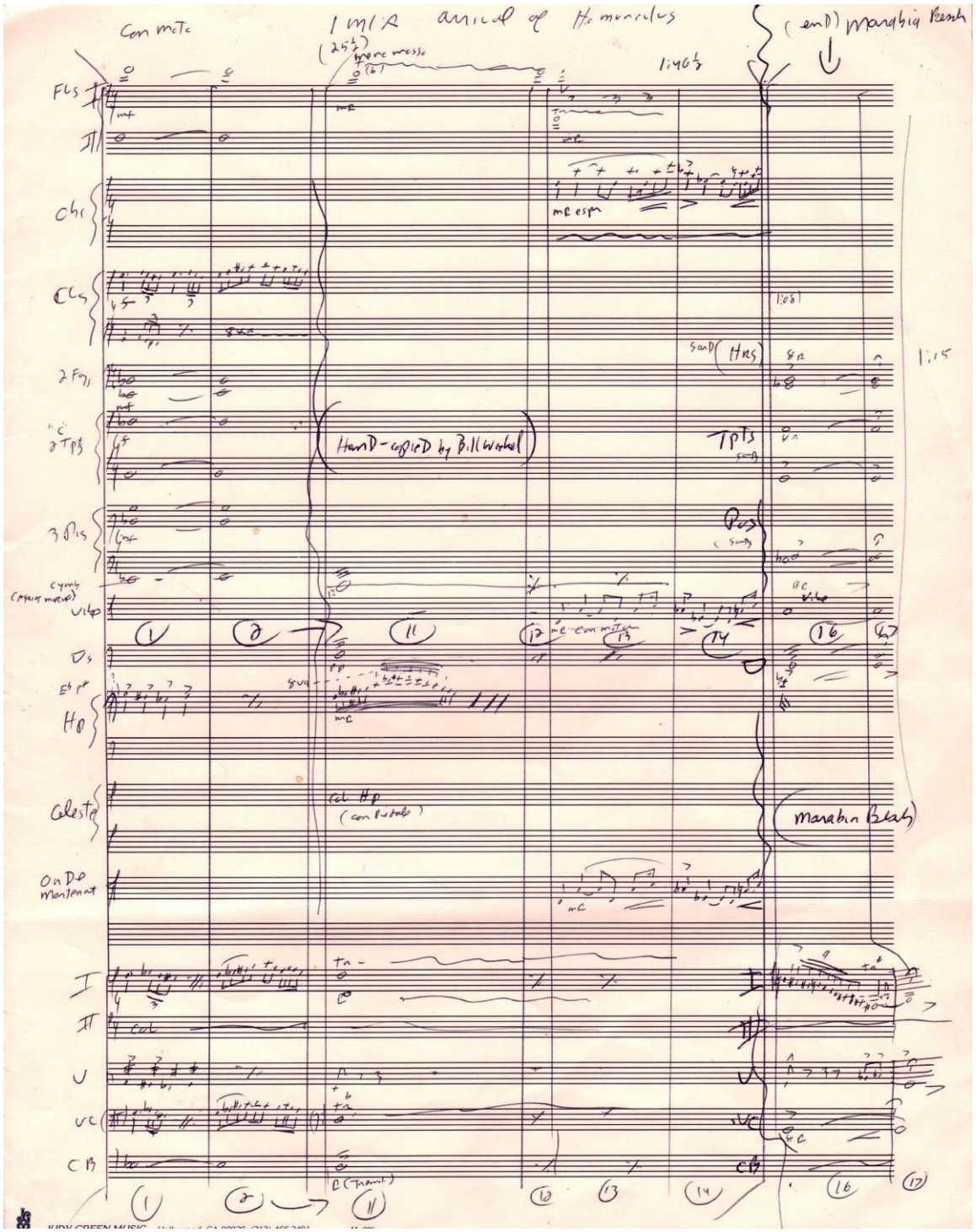
[1M1A] "Arrival of Homunculus" *Con moto* in 4/4 time, 34 bars, 5pp, 1:46 duration. This cue seques from the Main Title, although the first bar is somewhat dialed out. Scene: L.S. of Sinbad's ship at sea. Shortly (Bar 11) a weird, bat-like creature holding a golden amulet hovers above the ship.

Clarinets/violins/VC play the two-bar Middle eastern-idiom melody phrase. Clarinets I/violins play it Line 2; clarinets II/celli play it Line 1 register (celli on the tenor "F" clef). So we find the violins and clarinet I play Line 2 D dotted quarter note played *f* (forte) to triplet 16th descending figure of Eb-D-C# (repeat this four-note pattern in the second half of this bar) to (Bar 2) D-Eb-F#-G 8ths (crossbeam connected) to A-G 8ths (crossbeam connected) to new figure of double crossbeam connected 16ths F#-G-F#-Eb. As given, celli and clarinet II play this in the Line 1 register.

The CB establishes the root of the chord with the small octave Eb whole note tied to next bar. The Pos play *mf* the Eb maj full note triad (Eb/G/Bb) but spaced apart as Great octave Eb/Bb/small octave G. Two "C" trumpets play Line 1 G/Bb whole notes tied to next bar as well. Bassoons play *mf* Great octave Eb/B tied whole notes. Flutes play *mf* Lines 2 & 3 D whole notes tied to next bar. The harp plucks rinforzando quarter notes small octave G-F#-Eb-F# (repeated next bar). Violas play those quarter notes bowed tremolo and also rinforzando-marked.

Skipping to Bar 11(:25 "meno mosso"), the Homunculus flying music is first



heard (not the Homunculus theme per se). Most noticeably heard is the high-pitched, rapidly played "14" 32nd note run figures (four figures per bar). Played by the harp and celeste (*con pedale*), the harp plays *mp* the rising & falling notes starting on Line 3 register D. So we have Line 3 D-Eb-F#-G-A-Bb-Line 4 C#-D-C#-Line 3 Bb-A-G-F#-Eb. Flutes play a high Line 3 D trill *mp* whole note (to b or flat) tied to next bar and tied to 8th note in Bar 13. The cymbal is rolled *p*. The timp is rolled *pp* on small octave D

whole note (repeated next few bars). Violins are trill *p* on whole notes Lines 1 & 2 D whole notes tied to next few bars. Celli (back on normal bass clef) is trill on small octave D tied whole notes. CB is *p (tremolo)* on small octave D whole note (repeated next bars).

In Bar 13, the Homunculus motif is first heard, played principally by the oboes, but also in part by the vibe (*con motor*) and ondes martenot [Note: this is an electronic keyboard instrument invented by Maurice Martenot in 1922, an infinitely variable pitch and peculiar lingering sound being its hallmarks. Messiaen used it in his *Turangalila*. You can see a description of it in "Musical Instruments of the World"(1976)]

So the oboes play *mp espr* Line 2 D quarter note up to A quarter note tied to 8th note back down to D 8th (previous two 8ths connected by a crossbeam) up to A dotted 16th down to D 32nd, back up to A up to Line 3 C 16ths. Those previous four notes are connected by a double crossbeam. This motif continues in Bar 14 on Line 2 rinforzando Ab quarter note down to Eb quarter note tied to 8th, then to D 8th, then up to 16th note figure A-D-Ab-Line 3 C. The vibe and ondes plays a slight variation of this figure. They play *mp* Line 1 D quarter note up to A quarter note tied to 8th note down to D 8th up to A dotted 8th up to Line 2 C 16th down to (Bar 14) Ab rinforzando quarter note down to Eb quarter note tied to 8th note to D 8th up to A dotted 8th up to Line 2 C 16th. The first flute ends the trill in Bar 13 on Line 3 D 8th followed by rests but flute II take over the trill on Line 3 D whole note.

Etc.

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[1M3] "The Vision" *Modto* in 3/2 time. 30 bars, 4pp, :51. This cue seques from the previous one.[DVD location: Chapter 2, 1:42] Scene: Sinbad picks up the golden amulet and sees a vision of veiled Margiana with the eye symbol tattooed on her right palm.

In Bar 1, divisi horns play *p* the Eb maj whole note chord of small octave Eb/G/Bb/Line 1 Eb [written small octave Bb/Line 1 D/F/Bb] to the F maj half note chord of small octave F/A/middle C/F. The VC/CB play descending half notes small octave D-Great octave A-D. That end D half note, added to the horns F maj triad, creates the D min7 sound (D/F/A/C). The first D half note, added to the horns' Eb maj triad, creates the Eb maj 7 tonality (Eb/G/Bb/D).

In Bar 2 (now Cut time, or C with the vertical line through the middle), we hear the precursor to the Margiana theme played by the oboe/vibe/violas. First the divisi violins II are *trem sul pont* on whole notes Line 1 G/Bb/Line 2 C/E (the C Dom 7th 2nd inversion sound). Violins I, however, play *pp* Line 2G/Bb/Line 3 D#/F# whole notes in the same special effect. If you consider the fact that the harp & celeste are playing the same notes as a "14" note figure of descending to ascending 32nd notes Line 3 F#-D#-Line 2 Bb-G-E-C-Line 1 Bb-G (then ascending), this substantiates that Rozsa is adding dissonance via polychords to create a disjunctive (vision) effect. Celli are trill *pp* on

Contra-octave C whole note tied to whole notes next several bars. Pos play the C maj whole note chord (Great octave C/G/small octave C/E) tied to next three bars at least. Horns play small octave G/B/Line 1 D#/F# whole notes tied to next several bars.

After a quarter rest in Bar 2, the oboe/vibe/violas (bowed trem *sul pont*) play the variation of the Margiana theme. The solo oboe is the key instrument playing *mf espr* Line 1 G half note up to Bb quarter note to (Bar 3) Line 2 C half note (these last three notes are under the legato slur/phrase line) to C half note tied to quarter note next bar to Db half note down to Line 1 Bb back up to Line 2 Db 8ths to (Bar 5) C half note, and so forth. After a quarter rest in Bar 2, the violas play these notes *sul pont* bowed trem.

Skipping to Bar 12 (when the Homunculus interferes with Sinbad's vision), the flutes are trill on Line 3 C half note to descending triplet 16ths C-B-Bb to A-Ab-G to Gb-F-E to Eb-D-Db to (Bar 13) Line 2 C sforzando-marked 8th (followed by rests). The onde(s) martenot also plays on Line 3 C (quarter note) *mf* < *f* to a descending gliss. The cymbal (against metal rod) is rolled *p* < *mf*. After a quarter rest, violins play *espr mf* < Line 1 D# tenuto quarter note on the down-bow to E tenuto quarter note down to C# up to F# 8ths, and so forth.

In Bar 17, the violins play the Golden Voyage motif on Line 1 F# dotted half note (on the down-bow) to G# quarter note tied to quarter note next bar down to D# legato to E tenuto quarter notes to C#-F# 8ths to (Bar 19) F# dotted half note to G# quarter note, and so forth. After a quarter rest in Bar 17, the harp and celli play a secondary response figure of Great octave G# up to small octave E quarter notes to D#-C# 8ths up to (Bar 18) G# half note down to E half note. CB plays small octave C# whole note tied to Bar 18. Etc.

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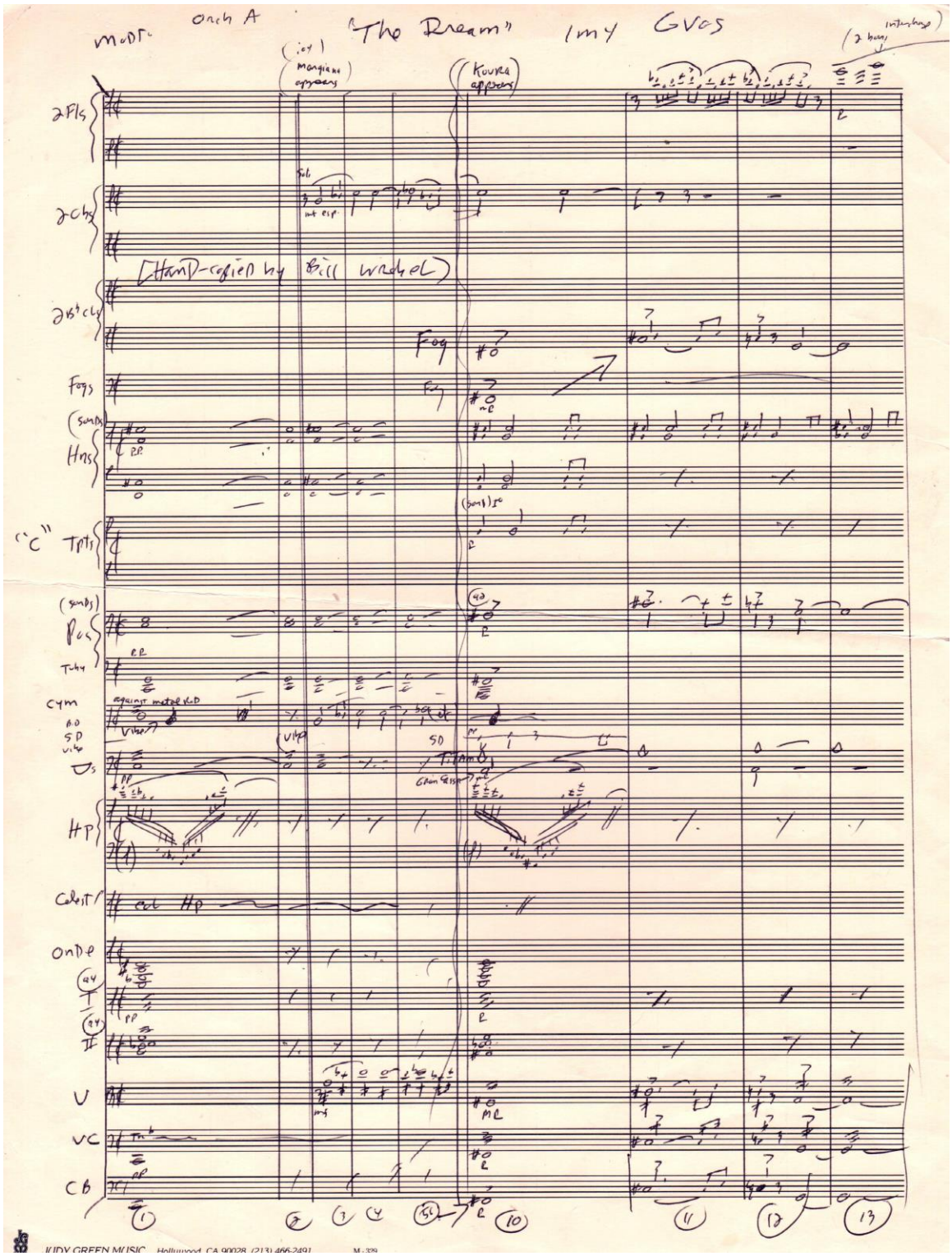
[1M4] "The Dream" *Modto* in Cut time, 36 bars, 6pp, 1:13. [DVD location: Chap 3, :31] Scene: That stormy evening, Sinbad is on his bunk sleeping restlessly. He again has a vision of Margiana that is soon eclipsed by the image of a veiled Koura.

For the first nine bars, we return to the exact pattern given in "The Vision" starting in Bar 2. In Bar 3 (:04), "Margiana appears" is written on top of the page. In Bar 10, the orchestrator writes "Koura appears." Here the Koura theme is first heard played by Fags/Pos/tuba/viole/VC/CB. They play Line 1 (small octave for VC/CB/bassoons) F# whole note (viole & celli are bowed trem) to (Bar 11) C# rinforzando dotted half note tied to 8th to E 8th to (Bar 12) C rinforzando quarter note (followed by a quarter rest) to the G rinforzando half note tied to whole note next bar and to half note in Bar 14. Then they play the F# half note up to (Bar 15) C# half tied to 8th (part of a four-note crossbeam figure of 8ths) to tenuto F# up to C# then to E 8ths. In Bar 11, C half note to 8th notes Db-C-B-Bb to (Bar 17) G whole note tied to next bar. Etc.

Back in Bar 10, the muted (*sords*) horns play a rhythmic figure of



quarter/half/8th/8th, repeated next bar, utilizing notes small octave Bb/Line 1 C#/E/F#. Trumpets I plays *p* that rhythm on G. The harp & celeste play descending-ascending 32nd notes Line 3 G-E-C-Line 2 G-E-C-Line 1 Bb down to ascending F#-Bb-Line 2 C-E-

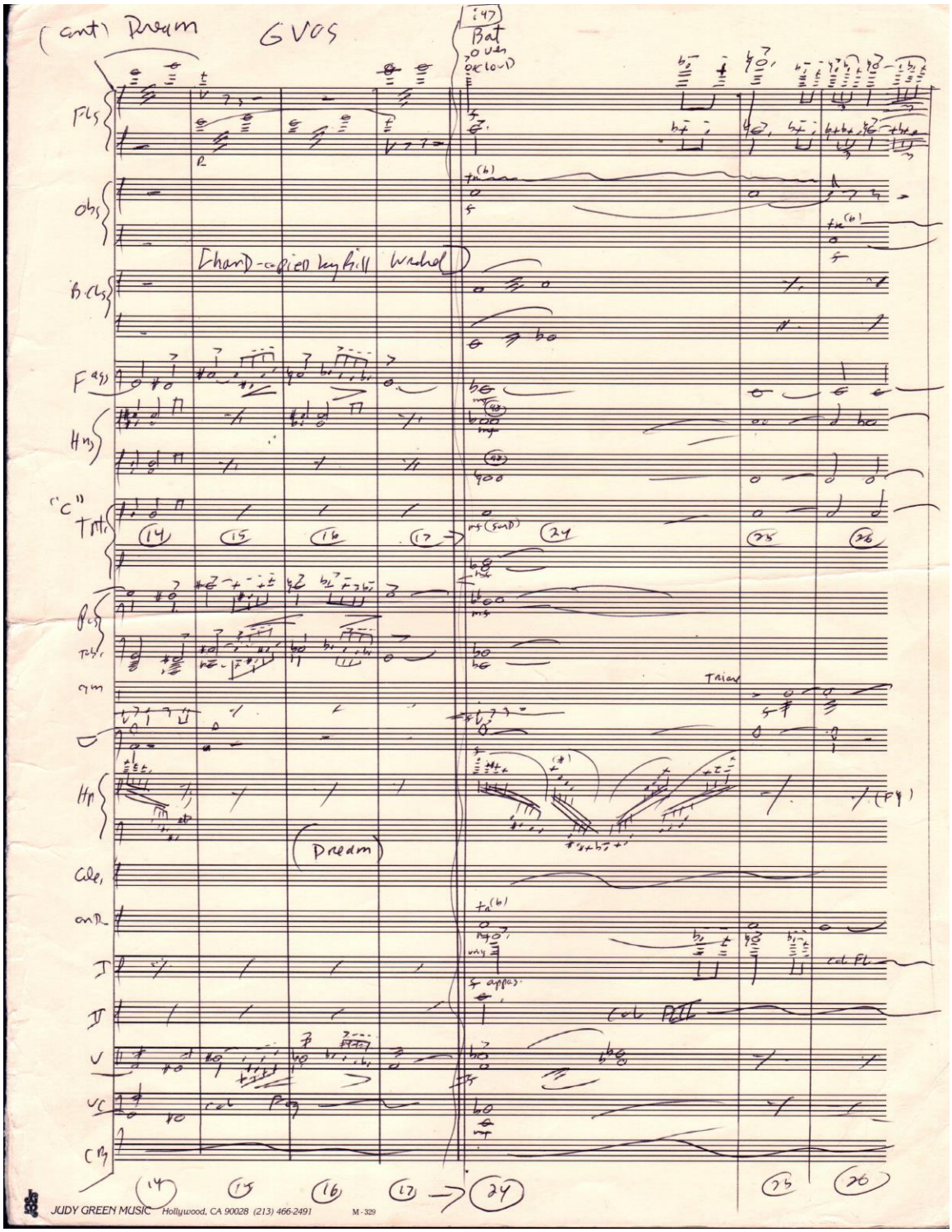
G-Line 3 C-E. Repeat same bar, and repeat next bar. Tom Toms and gran casa and snare drum also sound.

After a quarter rest in Bar 11, the flutes play a flourish figure representing the Homunculus flying about in Sinbad's disturbed dream. So Line 2 16th notes Bb-G-Bb-Line 3 C to Bb to G 8ths and then Bb-G-Bb-C 16ths to (Bar 12) Line 2 Bb to G 8ths to Bb-G-Bb-Line 3 C 16ths to Bb-G 8ths (followed by a quarter rest).Then flute I is legato tremolo (notated like a fingered trem of the strings) *p* between whole notes Line 3 E-G (repeated in Bar 14) to (Bar 15) E 8th (followed by rests). Flute II takes over the pattern in Bars 15-17.

In Bar 24 (:47) or DVD location 1:17 in Chapter 3 (when Sinbad sees the bat, the stone face, and then the golden crown), the violins and flutes (flute I is *col* violins I; flute II is *col* violins II) are impassioned ("appas") forte on high notes A (Line 2 A for violins II, and Line 3 A for violins I) dotted half note rinforzando to tenuto Ab 8th note to G 8th to (Bar 25) A dotted half note rinforzando to Ab-G 8ths to (Bar 26) “3” triplet value 8ths A-Ab-G to A half note (tied to triplet value 8th, part of triplet notes A-Ab-G).

The oboes in Bar 24 are trill forte on Line 1 A (to flat) whole note tied to next bar and tied to 8th note in Bar 26 (followed by rests). The first bass clarinet is legato trem (also called “shakes” by old-time players!) between Line 1 Eb-G [written F-A] whole notes (repeated next few bars), while bass clarinet plays this between small octave Bb-Line 1 Db [written C-Eb] whole notes. Bassoons play *mf* Great octave Eb whole note tied to whole note next bar and tied to (Bar 26) half note, etc. Horns are tied on small octave G/Line 1 Db [written Line 1 D/Ab] notes as just given, while *sords* trumpets are tied on Line 1 Eb/G/A notes, and trombones on Great octave Bb/small octave Db/Eb notes, and tuba on Great octave Eb. The harp plays descending 32nd notes Line 3 A-E-C#-Line 2 A-G-D#-C-B (but I am not totally certain about these notes, so I will decline to further delineate the figures). The ondes is trill on Line 1 A whole note (like the oboe) tied to next bar. Violas are fingered trem between small octave G/Line 1 Db whole notes and Bb/Eb whole notes (repeated next bars). VC play Great octave E/Bb whole notes tied to next bars. CB are *col* the celli.

Etc.


(cont) Dream
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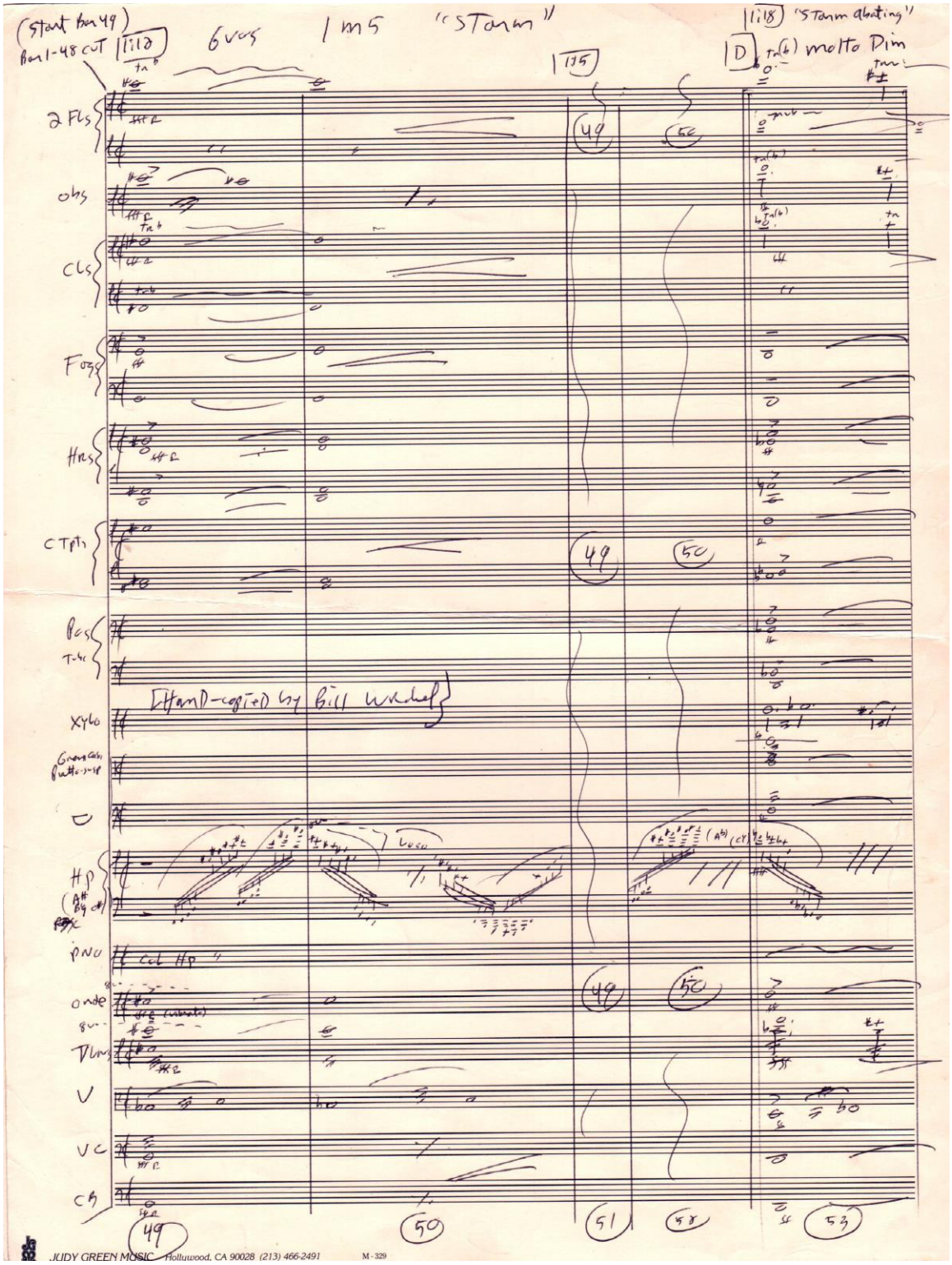


[1M5] "Storm" *Con moto, agitato* in Cut time, 75 bars, 12pp, 1:51. Scene: Sinbad is awakened by Rachid to help save the ship from the tumultuous seas.

Lamentably, the first 48 bars (1:12 duration) were deleted. Only Bars 49-75 (pp 9-

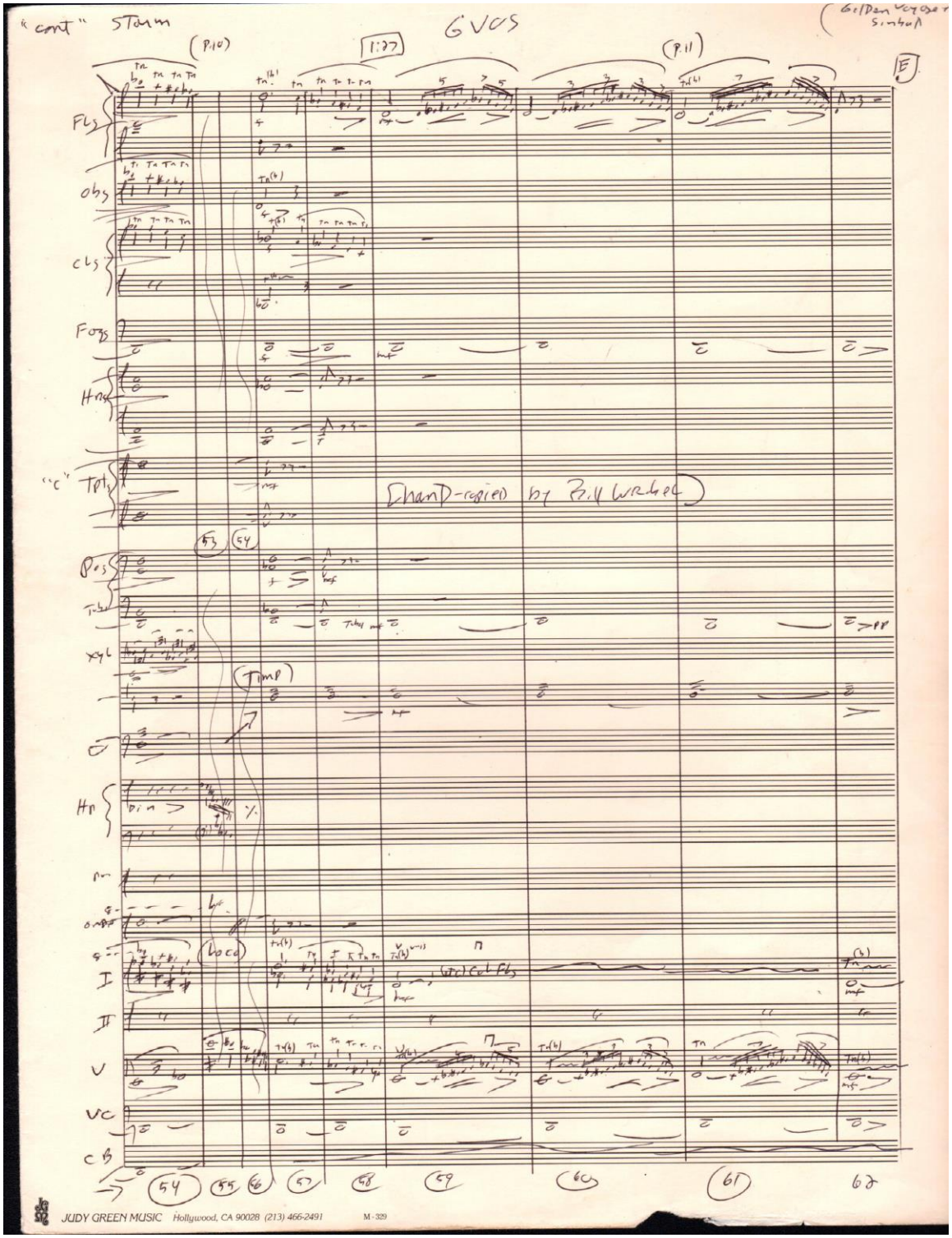
12 or 1:12-1:51) were used. I would've preferred hearing the music (even though "drowned" out by the tempest sea sound effects).

Flutes and clarinets are trill *fffp* < on whole note C# tied to next bar (Line 3 for the flutes; Line 2 for clarinet I; Line 1 for clarinet II). Oboes are legato trem between Line 3 C#-Line 2 A# whole notes. Fags play Great octave G rinforzando whole note tied to next bar. Violins are trem *vibrato* on Line 3 & 4 C# tied whole notes. Violas are fingered trem between small octave Gb-B whole notes (repeated next bar). Celli are bowed trem *fffp* < on Great octave G whole note; CB non-trem on Great octave G. Horns play *fffp* the C# half dim 7th 1st inv (small octave E/G/B/Line 1 C#) tied whole notes. The “C” trumpets play the F# maj triad (Line 1 F#/A#/Line 2 C#) whole note chord tied to next bar. So we have a dissonant polychord effect to portray the sea's tempest.

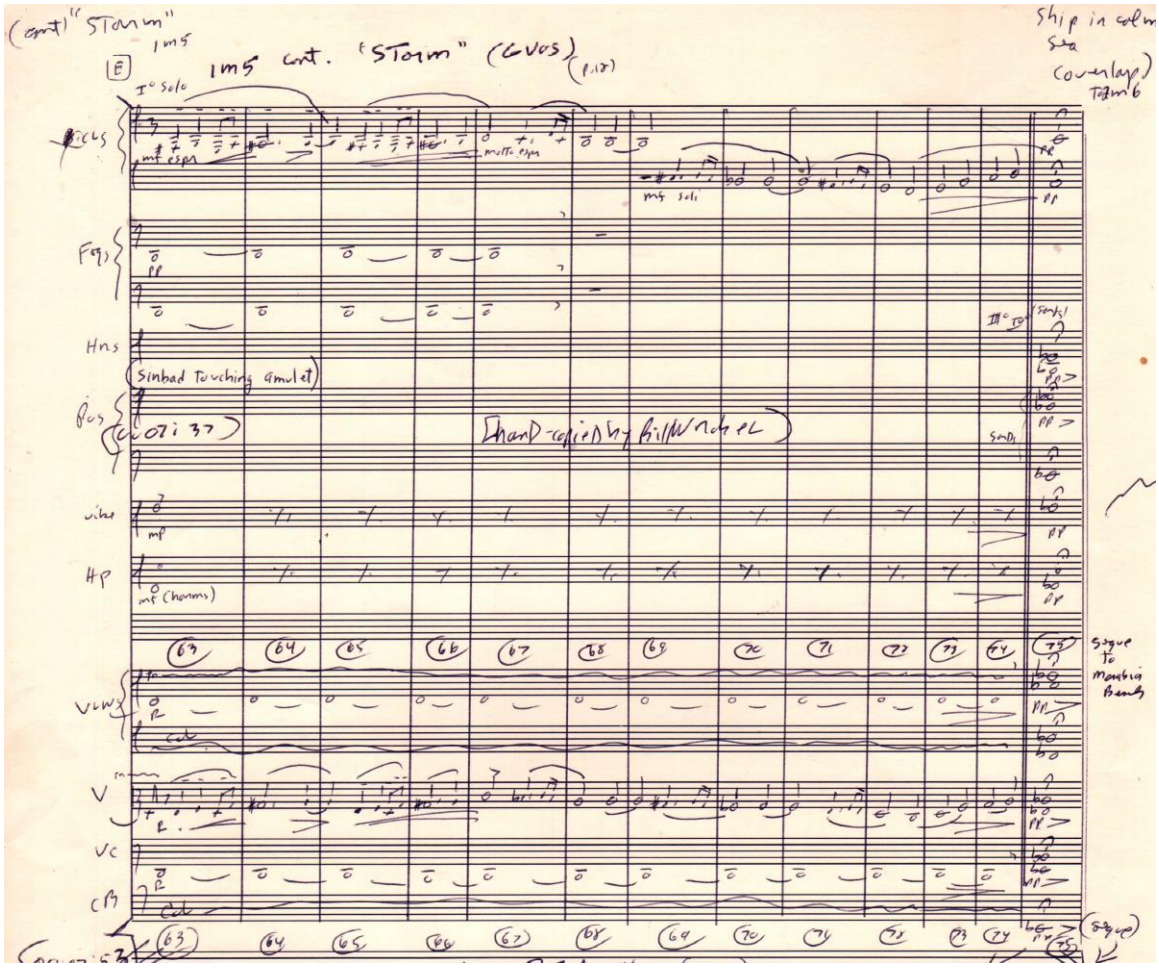
After a half rest, the harp and piano play two rising 32nd figures then (Bar 50) two descending ones followed by descending-rising figures. Bars 51-52 = Bars 49-50, except that the harp in Bar 52 plays four rising figures of notes D-E-G-B-C#-F#-A#-C.

In Bar 53 (1:18) *molto dim* and listed "storm abating," violins play *fff* decrescendo hairpin the Line 2 Ab-Line 3 D dotted half note trem to G/C# quarter note trem to (Bar 54) descending quarter note tremolo dyads Fb/Bb to Eb/A to D/G# to Bb/F. Next two bars repeat but "loco." Flutes/oboes/clarinets are similar descending trill notes. By Bar 59 (1:27), the flutes/violins/viole play three-bar rapid settling figures. We find the D (Line 1 D for violins; small octave D for violas) half note trill on the up-bow tied to quintuplet value 16th, part of a "5" rising 16th figure crescendo of notes D-Eb-F#-G-A to decrescendo quintuplet figure (on the down-bow) of 16th notes Bb-A-G-F#-Eb. In Bar 60, they return to the D half note trill but followed by rising & falling sextuplet figures of D-Eb-F#, G-A-Bb to descending figure notes C#-Bb-A, G-F#-Eb. In Bar 6, back to the D trill half note to "5" irregular grouping of 32nd notes D-Eb-F#-G-A to Bb-C#-D-C#-Bb etc, cres-desc (< >). Bassoon/tuba/rolled timp/VC/CB are sustained on D.

In Bar 63 ("Sinbad touching amulet") the Golden Voyage theme is played by clarinet I and viole. So tenuto small octave E quarter note to F tenuto quarter note to D to G 8ths to (Bar 64) G# dotted half note to A quarter tied to next bar, etc. Violins are trill *p* on Line 1 D whole note tied thru Bar 74. Bassoons/VC/CB are sustained (tied) on whole note Great octave D tied thru Bar 74 as well. The vibe sounds *mp* Line 2 D rinforzando whole note (repeated thru Bar 74). The harp plays *harms.* And *mf* Line 1 D whole note (with the tiny circle above the note) repeated thru Bar 74.



The last bar is dialed out as the music overlaps to the next cue. However, we see Eb/Bb and Ab/Db whole notes held fermata (P5 and P4 intervals). The clarinets play *pp* small octave Bb/Line 1 Eb whole notes. *Sords* horns III-IV play small octave Eb/Ab whole notes held fermata. Muted trombones play Great octave Eb/Bb/small octave Eb whole notes. The vibe sounds Line 2 Db whole note held fermata, and the harp harmonics



on Line 1 Db. Violins I play *pp* > Line 1 Ab/Line 2 Db whole notes held fermata, and violins II on Line 1 Db/Bb whole notes. Violas play small octave Eb/Ab whole notes. VC play Great octave Eb/Bb whole notes, and CB on Great octave Eb whole note.

This is then was supposed to "overlap" to 2M6 (the "Marabia Beach" cue).

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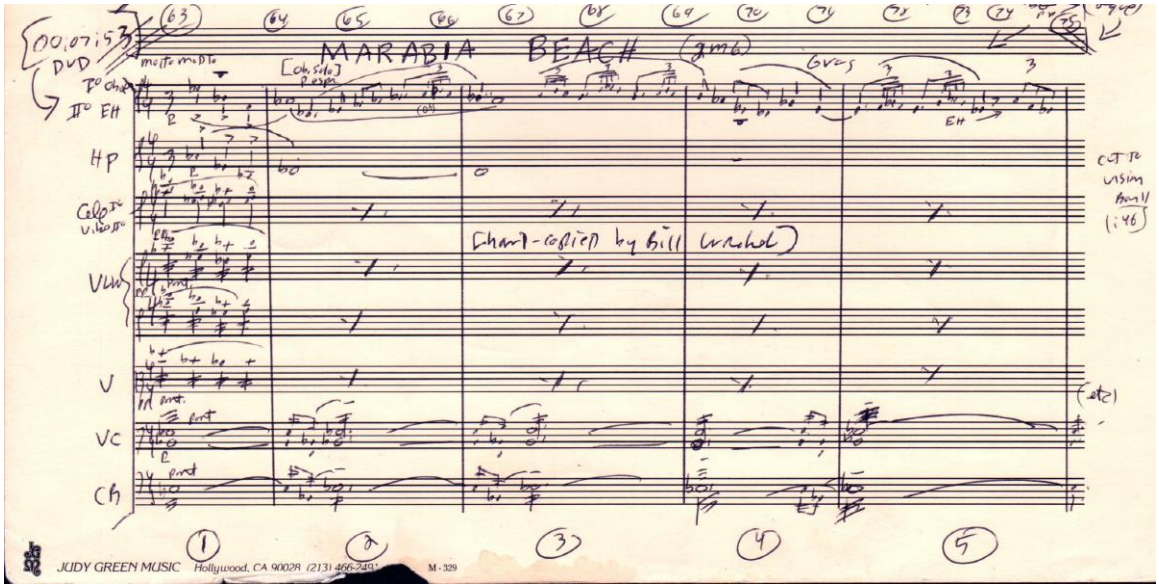
[2M6] "Marabia Beach" *Molto modto* in 4/4 time. 17 bars, 4pp, 1:15.
Scene: Sunny morning outside the coastal city of Marabia. Sinbad swims out to shore.

The cue opens with the celeste/vibe/bowed violins playing a leisurely one-bar repeated quarter note pattern. We find Ab/Bb/Db quarter note triad to Eb/F/Bb, Db/Eb/Ab, back to Eb/F/Bb. Except for the 1st triad, it is a maj 2nd/perfect 4th pattern of intervals (Eb to F is maj 2nd; F to Bb is perfect 4th). The lowest & highest notes have a perfect 5th interval (e.g., Eb to Bb, Db to Ab). So the preponderance of perfect intervals connotes the sunny morning (in relation to the stormy night). Oboe/E H/harp join in after a quarter rest in bar 1. Then the oboe plays the melody line in Bar 2. Celli are bowed trem whole note on Bb/Eb. CB is trem sul pont on Eb.



In Bar 2, the solo oboe plays *p espr* the rather pastorale melody line ("Blue Acres" or sea rather than "Green Acres"!). So we see Line 1 Db dotted quarter to stand alone Eb 8th up to Gb-Ab 8ths (connected by a crossbeam) to new figure of the Bb dotted 8th to triplet 16ths C-Db-C (c") to (Bar 3) double dotted quarter note. Etc.

The cue ends when Sinbad dives overboard. In Bar 16, the *sords* horns play *ffp* small octave Ab/middle C [written Line 1 Eb/G] rinforzando whole notes tied to (end Bar 17) whole notes held fermata. *Sords* trumpets play this on Line 1 E/F tied whole notes. *Sords* trombones play small octave Eb/F tied whole notes. The vibe plays Line 1 A whole note tied to whole note next bar held fermata. The timp is rolled on Great octave G whole note tied to whole note next bar. The harp plays Line 3 Cb 32nd note followed by rests. The violins in Bar 16 play descending "9" 32nd notes Line 1 B-A#-G#-G-F-E-D-C#-small octave C# to G# half note trill (to A) tied to whole note held fermata next bar. Violas play small octave F sforzando-marked (^) 8th note (followed by an 8th-quarter-8th rest) to Ab-Bb rinforzando-marked 8ths down to (end Bar 17) F whole note held fermata. VC/CB play *ffp* Great octave G whole note rinforzando tied to whole note next bar held fermata.

End of cue. [added material. Break at 1:31 pm Labor Day 2009, Monday Sept 7]

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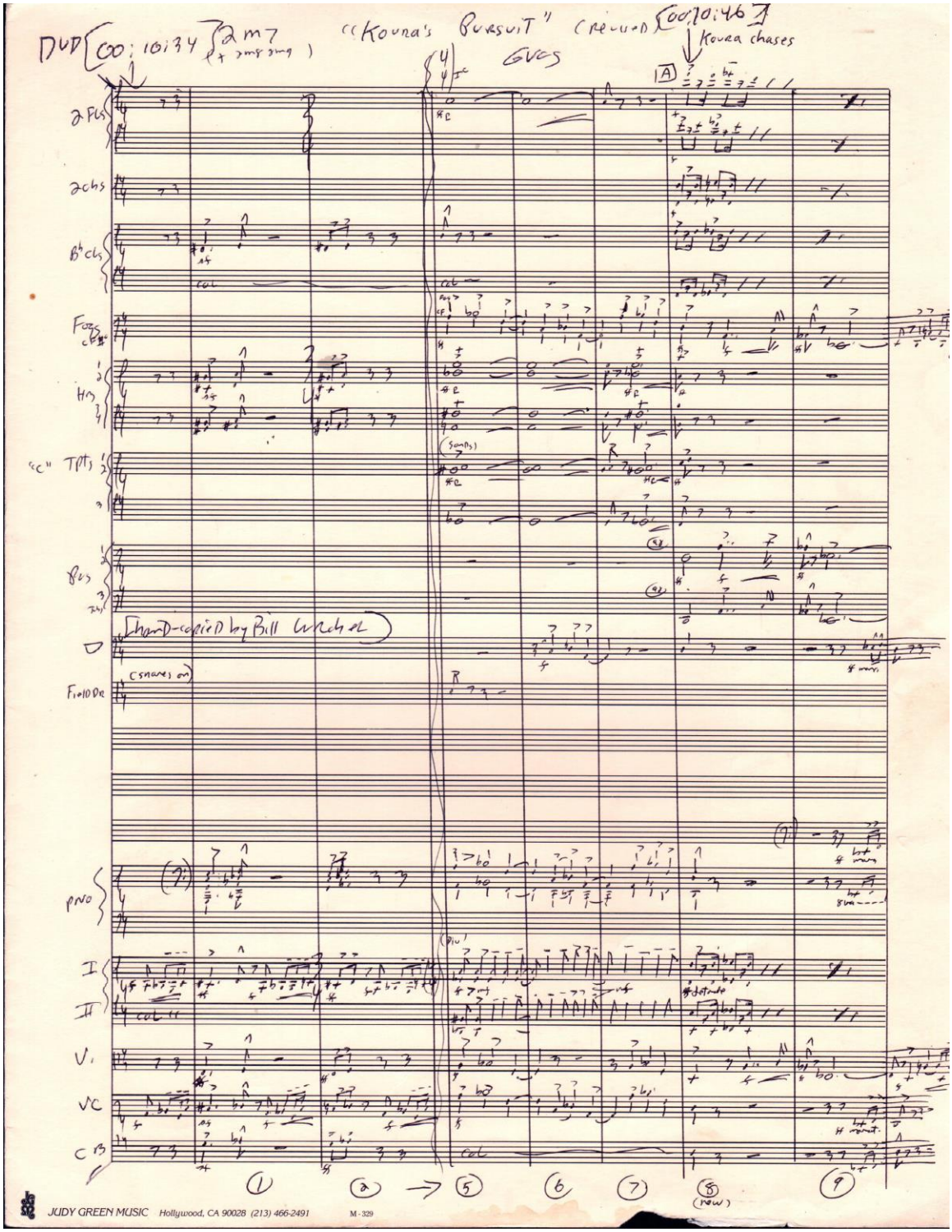
[2M7] "Koura's Pursuit" 62 bars, 15 pp, 1:52. [Note: This cue incorporates 2M8 & 2M9] Scene: Sinbad pretends to give in to Koura's threat if he doesn't hand over the amulet. Then Sinbad scares Koura's horse, toppling him. A horse pursuit follows. [DVD location: Chapter 5 at 1:09]

The violins and celli play forte an agitato variation of the Golden Voyage motif. [Note: Rozsa is a highly leitmotiv driven composer (at least in this score), much like Max Steiner, Korngold, and other Romantic composers. Herrmann, in most cases, was not (being a Romantic dramatist at heart but Modernist by technique). Notice the repeated



Golden Voyage motif, the Koura motif, the Homunculus motif, the Margiana motif, the Vizier motif, the Green Men motif, etc.]

In the grace bar, they play the A (small octave A for violins, Great octave A for celli) stand alone 8th to tenuto three-note figure of Bb 8th to G-C 16ths to (Bar 1) C#

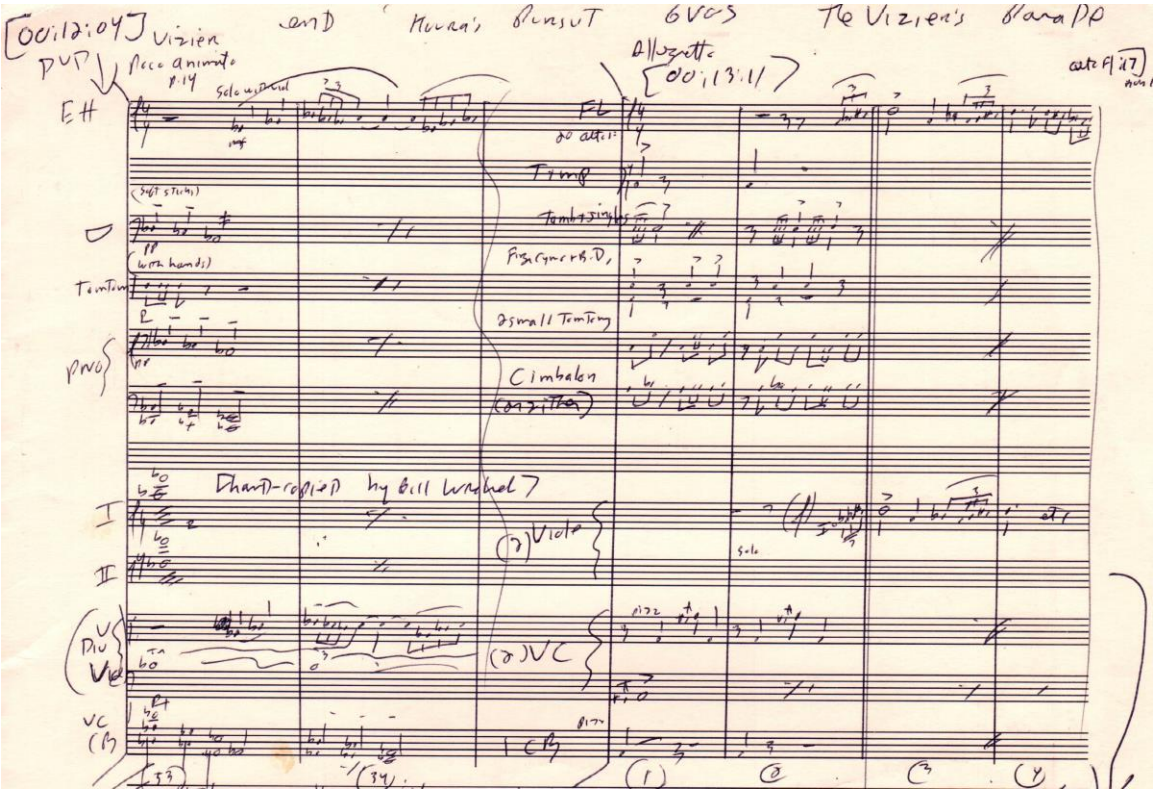
rinforzando dotted quarter (cres to *ff*) to D 8th sforzando-marked (followed by an 8th rest). Then repeat the grace bar notes for the rest of Bar 1. Etc.

In Bar 1, the piano strikes on Contra-octave G/Great octave G/small octave C/E dotted quarter notes rinforzando (C maj) to Ab/Ab/Db/F 8th note sforzando (Db maj). The horns, however, play the piano pattern as F# maj (small octave F#/A#/Line 1 C#) to G maj (G/B/Line 1 D), thus creating a polychordal dissonance device (common with many film composers, including Herrmann) meant to convey the disruptive nature of the scene. Clarinets in Bar 1 play *sf* Line 1 C# [written D#] rinforzando dotted quarter note to D sforzando-marked 8th note (followed by a half rest) to (Bar 2 in 3/4 time) C#-D rinforzando 8ths (followed by two quarter rests). Horns play the same pattern on small octave F#/A#/Line 1 C# notes to G/B/Line 1 D notes. The piano plays Contra-octave G/Great octave G/small octave C/E dotted quarter notes to Ab/Ab/Db/F 8ths, and so forth. Violas play *ff* small octave E rinforzando dotted quarter note to F 8th (followed by a half rest) to (Bar 2) E-F rinforzando 8ths (followed by two quarter rests). CB play *sf* small octave G dotted quarter note to Ab 8th (followed by a half rest) to (Bar 2) G-Ab 8ths (followed by rests).

In Bar 5, as Sinbad mounts Achmed's (Koura's sidekick) horse, horns are stopped on rinforzando-marked whole notes small octave Bb/Line 1 Eb/G#/A tied to next bar and tied to 8ths in Bar 7, etc. Muted trumpets play Line 1 Eb/G#/A whole note triad tied similarly. Flutes are *ffp* on Line 1 A tied whole notes and tied to 8th note in Bar 7. Fag/C. Fag/piano/violas/VC/CB play a three-bar bridge phrase of rinforzando small octave A quarter note to rinforzando Bb half note down to F quarter note tied to next bar, down to C up to Db quarter notes, etc. Meanwhile, the violins play a three-bar rhythmic pattern of rinforzando small octave Bb/Line 1 Eb/G#/A 8ths to rinforzando quarter notes to two tenuto quarter notes to 8ths tied to 8ths next bar to tenuto quarter note to two 8ths, etc.

The old or original Bars 8-9 were cut. The new Bar 8 (old 10) is section "A" ("Koura chases"). Here the Koura motif reemerges as Koura chases Sinbad, played fully at first by the Pos/tuba, but quickly joined by the Fag/CF/viole. Pos I & II play the small octave D half notes (d) while Pos III & tuba play it an octave lower Great octave D. So D half note up to rinforzando double dotted A to rinforzando C 16th crescendo to (Bar 9) the Ab 8th sforzando (followed by an 8th rest) then down to the rinforzando Eb dotted half note tied to next bar. Etc.

Meanwhile, in Bar 8,the flutes/oboes/clarinets/violins play the chase rhythmic repeat figures. Violins II play *ff detache* middle or Line 1 C/Line 2 C rinforzando 8ths (followed by a 16th rest) to the same Lines 1 & 2 C 16ths to Db 8th (followed by a 16th rest) to C 16th (this two0note figure is played 3 X). Violins I play the figure a maj 2nd interval higher on Lines 1 & 2 D 8ths (followed by a 16th rest) to same D 16th to Eb 8th (followed by a 16th rest) to D 16th (this second figure played three times). Repeat next bar. So we have a dissonant interval rhythm (2nd intervals and 7th intervals are normally the most dissonant intervals) suggesting something that seems to want to move on (like a horse chase!) but not resolving. At the end of Bar 9, the timp/piano/VC/CB play *ff marcato* the Eb to F 16ths to (Bar 10) the D 8th. Repeat again in a few bars.



Violas in “new” Bar 8 play small octave D rinforzando quarter note (followed by a quarter rest) up to A double-dotted quarter note *f* < to middle C 16th down to (Bar 9) Ab sforzando-marked 8th note *ff* (followed by an 8th rest) down to Eb dotted half note tied to (Bar 10) 8th note (followed by an 8th rest) to D rinforzando quarter note up to A quarter note tied to 16th note down to D-A-middle C tenuto 16ths to (Bar 11) Ab quarter notes, etc. Bassoons play small octave D quarter note (followed by a quarter rest) down to Great octave double-dotted quarter note to small octave C 16th down to (Bar 9) Ab sforzando 8th (followed by an 8th rest) down to Eb rinforzando dotted half note tied to 8th note next bar (followed by an 8th rest) to D quarter note up to A quarter note tied to 16th to D-A-small octave C tenuto-marked 16ths. Pos play *ff* Great octave and small octave (tuba is Great octave) D half note up to A double-dotted quarter note to C 16th down to (Bar 9) Ab sforzando 8th (followed by an 8th rest) down to Eb dotted half note tied to 8th next bar, and so forth. This motif reminds me slightly of a theme used a lot in *The Rifleman* tv series starring Chuck Connors, composed by Herschel Burke Gilbert.

Eventually Sinbad reaches the safety of Marabia's walls. In Bar 53 (marked "Vizier") we see a slow procession coming forward, the Vizier (temporary Lord of the land) being escorted. The Vizier theme is played *mf* by the English Horn and viole. First the timp (soft sticks) plays *pp* the small octave Db to Cb tenuto quarter notes down to Great octave Ab half note roll (repeated next bar). Tom Toms ("with hands") play an 8th/16th/16th/8th rhythmic pattern. Repeat. Piano plays low tenuto Great octave Db/Ab/small octave Db quarter notes to Cb/Gb/Cb quarters to Ab/Eb/Ab half notes. Violins I are bowed trem on Line 2 Ab/Line 3 Db whole notes, and violins II on Line 2 and Line 3 D whole notes (repeated next bar at least). Violas II are trill on Line Ab I

believe (hard to read). VC/CB play small octave Db/Ab to Cb/Gb quarter notes to Great octave Ab/small octave Eb half notes. Repeat next bar.

After a half rest in Bar 53, the english horn & violas I play small octave Ab up to Line 1 Cb quarter notes up to (Bar 54) descending "3" triplet value 16ths Eb-Db-Cb to Db 8th tied to quarter note & tied to 8th (part of an 8th crossbeam figure of Db-Ab-Cb-Db). Etc.

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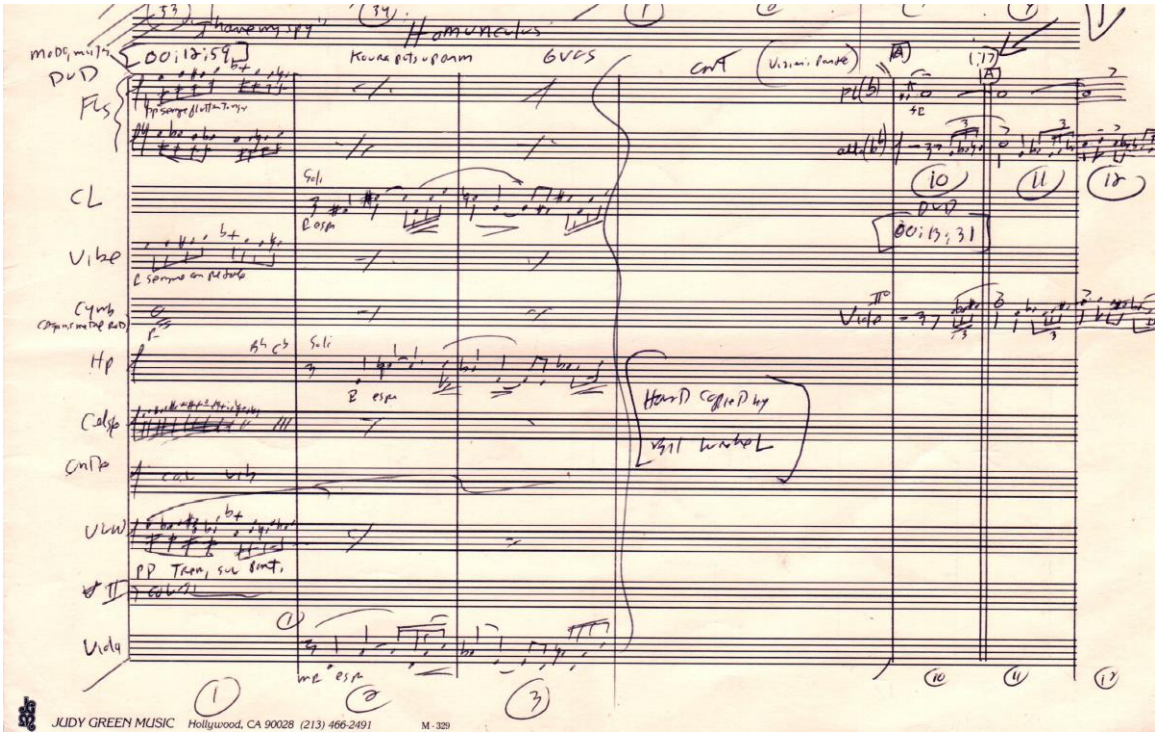
[2M10] "Homunculus" *Modto, misterioso* in 4/4 time. 6 bars, 2 pp, :13. Scene: Koura rides back to talk to Achmed, summoning his Homunculus on his arm to spy for him at the Vizier's Lower Chamber.



Flutter tongue flutes/*sul pont* trem violins/onde/vibe (*con pedale*) play the Homunculus flying music motif in 8th notes while the celeste plays the "14" ascending & falling 32nd note pattern. So flute I plays *pp* "sempre flutter tongue" ascending 8th notes Line 2 E-F-F#-G up to descending 8th notes Ab-G-F#-F. Repeat next two bars at least. Flute II plays contrary motion of descending Line 2 E-Eb-D-Db to ascending C-Db-D-Eb. Repeat. Violins play the same contrary motion figures. Vibe & Onde(s) play *p* the flute I line. The cymbal is rolled *p* whole note ("against metal rod"). Celeste plays 32nds Line 2 E-F-F#-G-G#-A-A#-B then descending to F, played 4 X per bar. Very rapid!

As "Koura puts up arm" in Bar 2, clarinet I/harp/viola I play the Homunculus theme. So, after a quarter rest, Line 1 (small octave for violas) E quarter note up to B quarter note tied to 16th (part of a 16th figure of B down to E up to B to D) to (Bar 3) Bb quarter note down to F quarter note tied to 8th, etc.

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[2M11] "The Vizier's Parade" *Allegretto* in 4/4 time, 52 bars, 7 pp, 1:37. This cue seques from the previous one. Scene: Sinbad is escorted by the Vizier to the palace. A multi-rhythmic cue with flute I/viole I playing the melody line, then the alto flute/viole II take over the melody line in Bar 10. A small example of the written music is in the previous image on "Homunculus" above.

The Cimbalom (Hungarian dulcimer) or zither (whatever is available) plays the main rhythmic pattern along with two small tom toms. I believe the Cimbalom plays small octave A to Bb 8ths twice then A 8th to two Bb 16ths, then back to A-Bb 8ths. Timp beats a rinforzando A quarter note on the 1st beat (followed by rests). CB plucks *pizz* also on Great octave A quarter note (followed by a quarter and half rest), repeated next bar. VC II (one instrument) plays acciaccatura (grace note) Great octave G# to the A whole note rinforzando. After a quarter rest, VC II (one instrument) plays *pizz* on Great octave A quarter note up to small octave G# acciaccatura to small octave A quarter note

down to Great octave A quarter note. Tambourine & jingles play a sort of four-stroke ruff (three grace notes to half note rinforzando), repeated same bar.

After a half/quarter/8th rest, the flute/viole I (one instrument on the treble clef) play the exotic melody line. We find ascending “3” triplet value 8ths A-Bb-C# to (Bar 3) D rinforzando half note to A quarter note up to new figure of Bb 8th to “3” triplet 16ths A-Bb-Line 2 C# to (Bar 4) D dotted quarter note to E 8th to E-C# 8ths to Line 1Bb 8th to A-Bb 16ths. Etc.

At the end of Bar 10 (1:17), the alto flute & viola II (normal alto clef) take over the melody line. So Line 1 D-Eb-F# [written Line 1 G-Ab-B for the alto flute] “3” triplet value 16ths to (Bar 11) G half note, and so forth. The flute plays Line 1 G# grace note *fp* to A whole note tied to whole notes next two bars. Etc.

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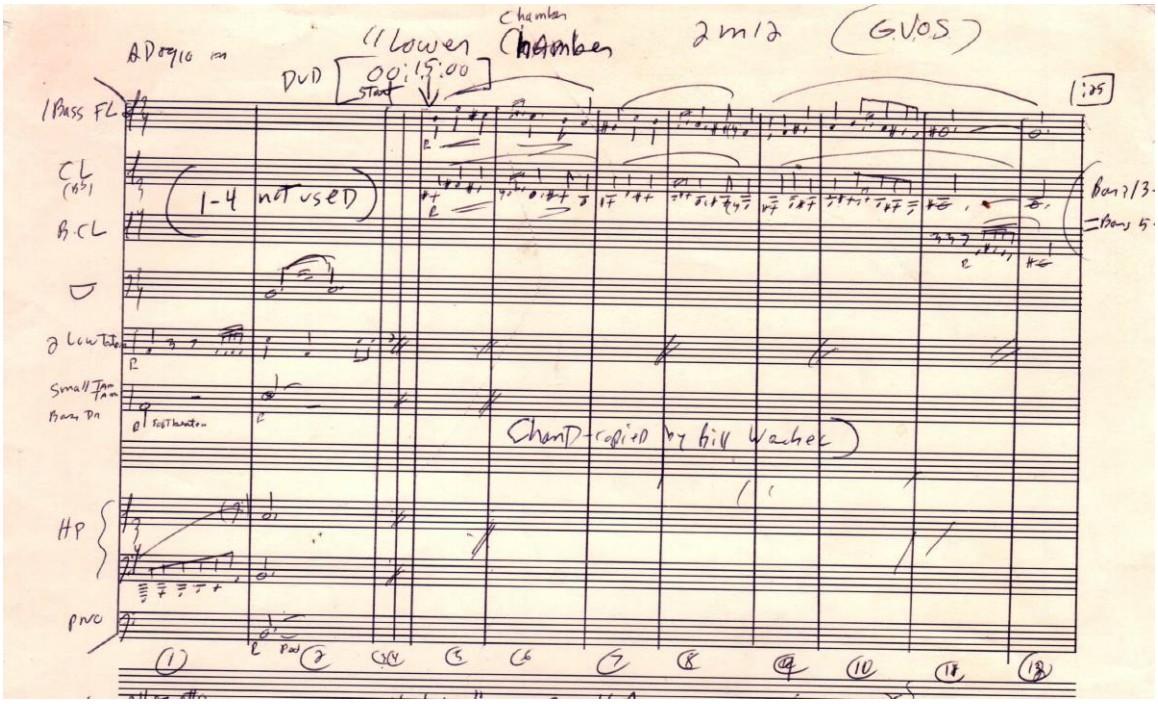
[2M12] "Lower Chamber" *Adagio* in 3/4 time, 22 bars, 4 pp, :46.
Scene: The Vizier lights a torch and leads Sinbad past screeching metal doors down to a lower chamber/cave where another golden amulet piece is housed.

This quiet cue is one of my favorites in this superb score. In the final edited version, the first four bars were deleted. So you immediately hear on the dvd the melody line played by the bass flute and clarinet (along with the rhythmic accompaniment). In its original or intended form, you first hear the two-bar rhythmic pattern soli played 2 X before you hear the melody line.



To great aural effect, the harp plays *p* ascending 8th notes Contra-octave E-A-B-Great octave D-E-A to (Bar 2) the B/small octave C dotted half note dyad. Repeat these two bars throughout the cue. The bass drum plays *p* a half note ("soft beaten") notated on the bottom space of the staff (followed by a half rest). In Bar 2, the small Tam Tam sounds a half note (notated on the second space of the staff from the top). Repeat throughout. The piano plays *p* "ped" Great octave B dotted half note in Bars 2, 4, 6 (even-numbered bars). The timp rolls between the Great octave B/small octave C dotted half notes in Bars 2, 4, 6, etc. In Bar 1, two low Tom Toms play. On the first beat, a tom tom plays a quarter note (located for convenience on the lowest or space 1 of the staff). After a quarter & 8th rest, it plays four 32nd notes. In Bar 2, the other tom tom hits a quarter note (located on Space 3 above). The first tom tom then plays a quarter note, then two 8ths above on Space 3. Repeat throughout.

Bars 3-4 = Bars 1-2.

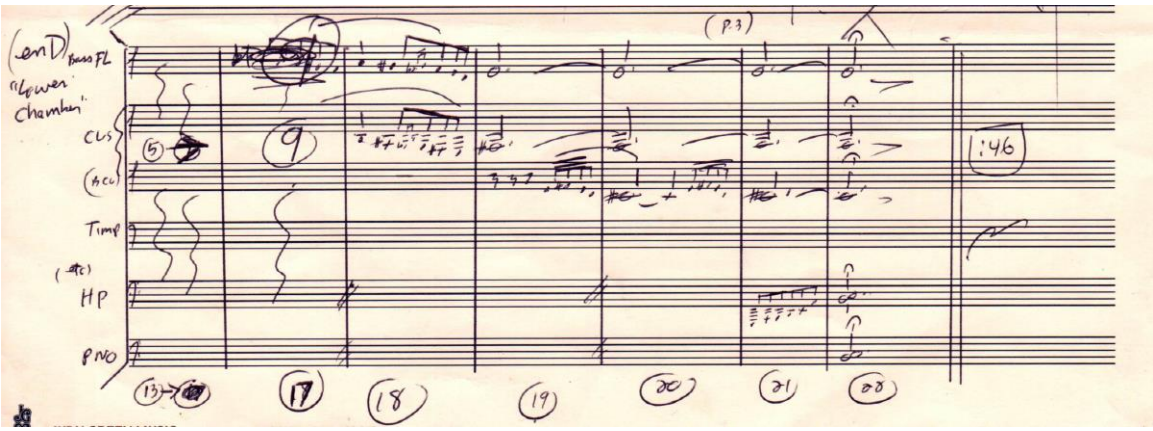
In Bar 5, the melody line commences, starting on quarter note Line 1B for the bass flute, though sounding an octave lower, and small octave B for clarinet). So we find B up to E to C# quarter notes, *p* < (crescendo) to (Bar 6) grace notes C-Db to C

dotted quarter to B 8th to A quarter. All these notes are played under the legato phrase line, crescendo-decrescendo (< >).

In Bar 7, they play G# up to C to B quarter notes to (Bar 8) grace notes A-B to A dotted quarter to G# 8th to F quarter note.

In Bar 9, E-F-G# quarter notes to (Bar 10) A quarter note to B 8th to grace notes A-B to A-G#-F 8ths to (Bar 11) G# dotted quarter note tied to dotted quarter next bar. As a response figure in Bar 11, the bass clarinet plays *p* (after two quarter notes & 8th rest marks) 32nd notes Line 1 D-E-D-C to (Bar 12) small octave B [written Line 1 C#] dotted half note.

Bars 13-17 = Bars 5-9.



In Bar 18, the melody line finishes with the A quarter note to G# 8th to grace notes Fb-G to 8ths Fb-E-D to (Bar 19) E dotted half tied thru Bar 22 (held fermata). The bass clarinet plays the same response figure as before, but the half note is tied to quarter note, then the same 32nds again to (Bar 21) the B dotted half note tied to final bar.

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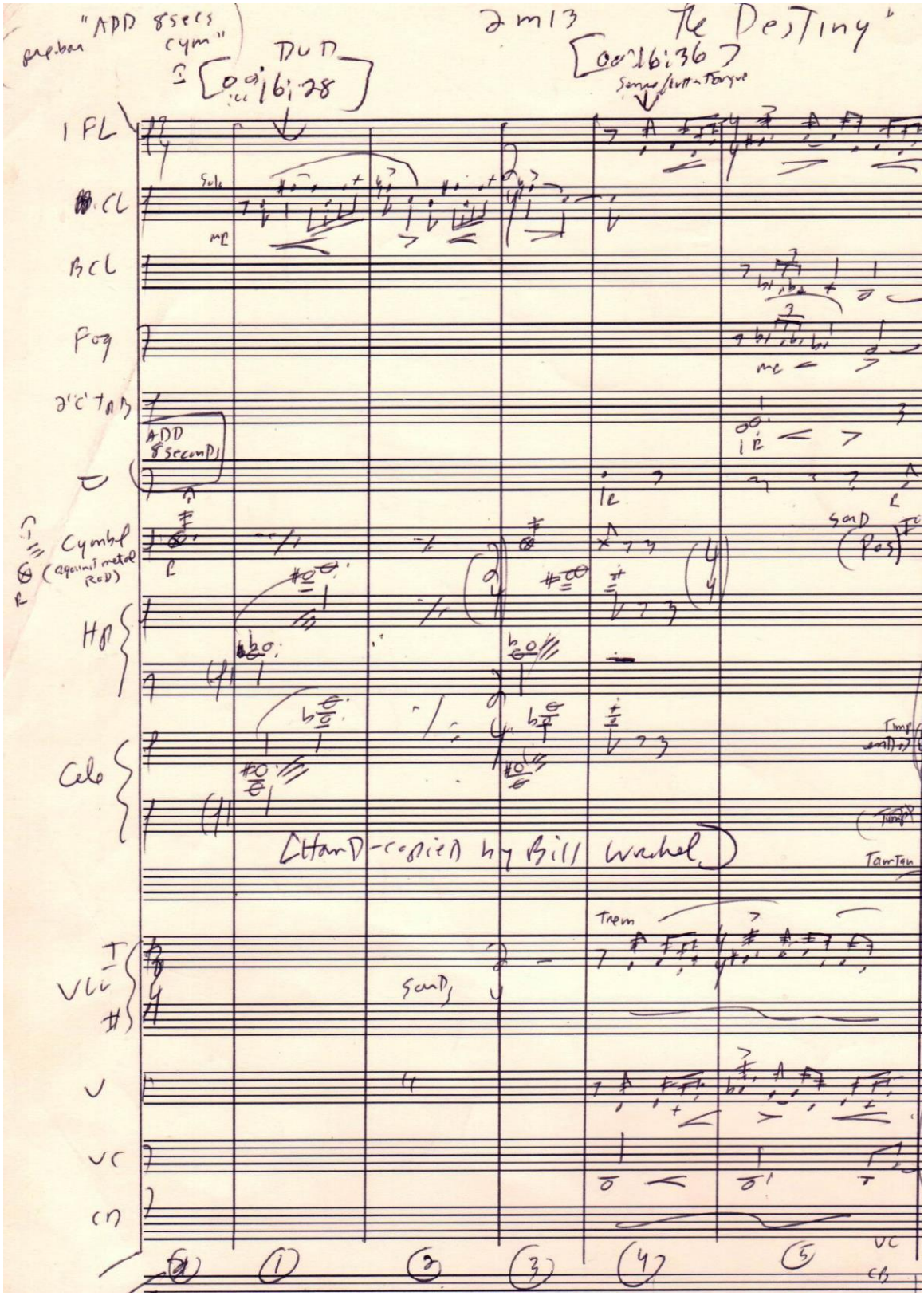
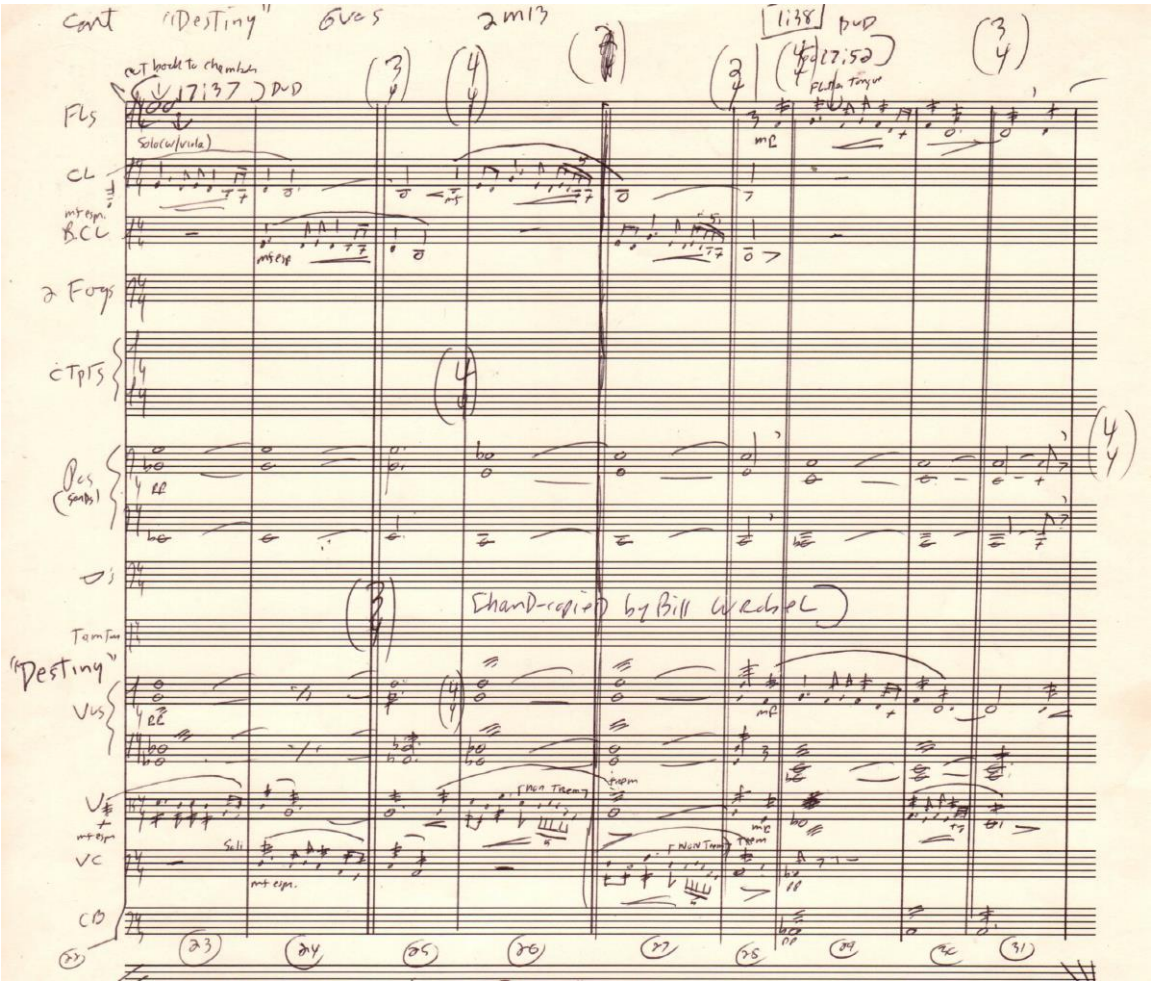
[2M13] "The Destiny" 44 bars, 10 pp, 2:36. Scene: As the Vizier and Sinbad converse, we see the POV off the ledge above where the Homunculus appears. This cue was edited at various spots. Bars 1-11 were used. Bars 12-23 were cut. When the Vizier says, "I pray to Allah that he [Koura] does not hear me," the music resumes in Bar 24 thru Bar 43.

In the grace bar, there is an indication to "add 8 seconds" to the rolled cymbal



held fermata, although it was deleted in the film (or at least I couldn't hear it if it was quite that low). In Bar 1, the harp & celeste are legato trem (notated like a fingered trem

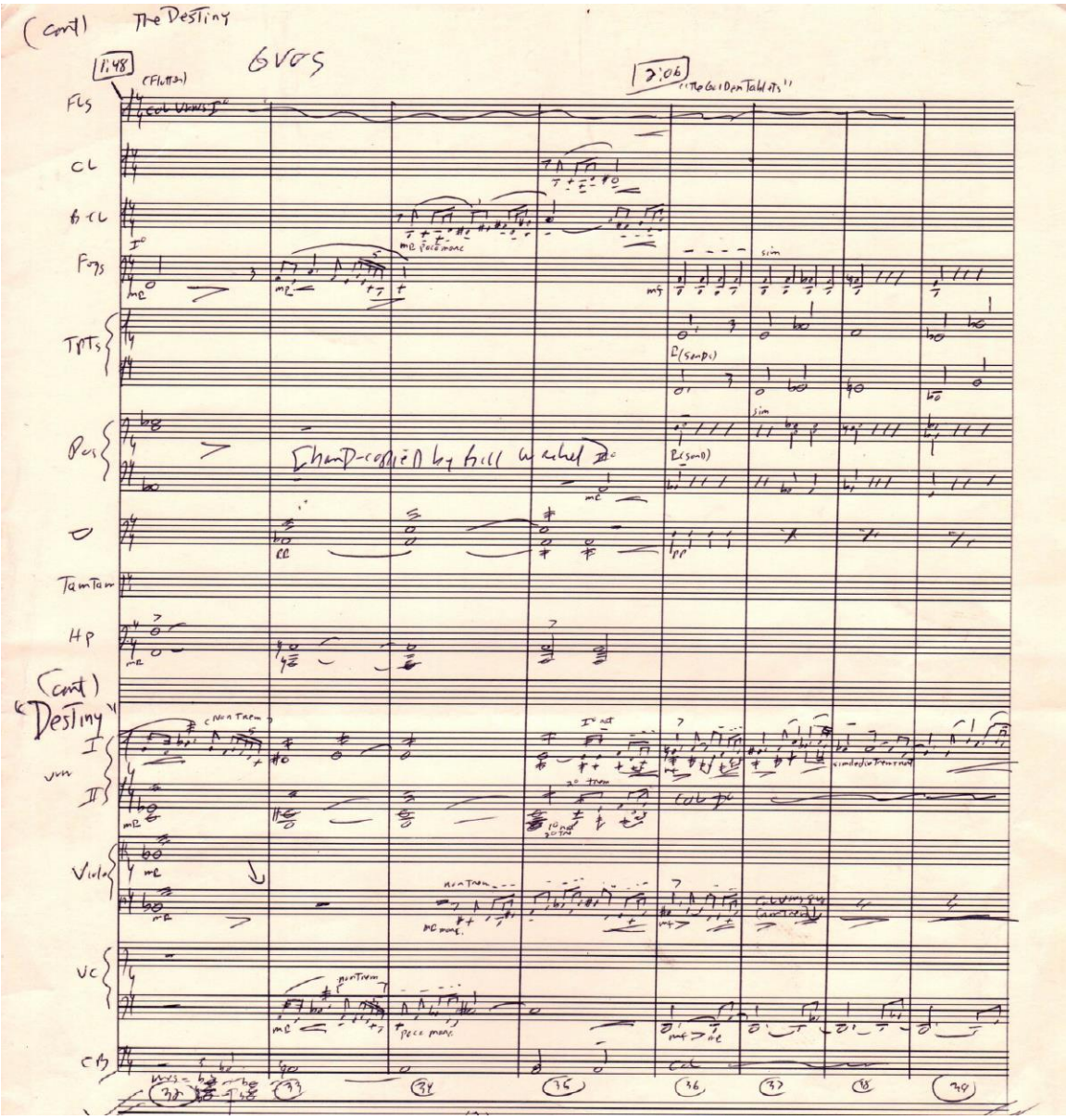


of the strings) between Line 2 A/Bb dotted half note dyad to the Line 3 D#/E (for the harp) while the celeste it's between Line 2 A/Line 3 D# to Bb/E.

After an 8th rest, the solo clar plays *mp* Line 1 A [written B] 8th up to Line 2 E [written F#] quarter note tied to 16th down to A up to E and G 16ths (connected by a crossbeam) to (Bar 2) Eb 8th down to Bb quarter note, etc.

Shortly the flute ("sempre flutter tongue") and trem violins & viole play the Golden Voyage theme. So we find Line 1 E (small octave for the violas) stand alone 8th to F 8th to D-G 16ths to (Bar 5) G# dotted quarter note rinforzando to A 8th tied to 8th, etc. After an 8th rest in Bar 5, the bass clarinet & bassoon play a response figure of descending triplet 16ths Line 1 (small octave for the bassoon) Db-C-Cb to Bb quarter note to A half note, etc. Two "C" trumpets softly play *p* the Line 1 D/E dotted half note dyad, cres-desc (< >). After an 8th rest in Bar 11, *sord* (muted) Pos I plays the Golden Voyage motif fragment of Great octave A 8th up to Bb tenuto 8th to G-Bb 16ths to small octave C# dotted quarter note rinforzando. Etc.

In Bar 24, you finally hear the music dialed back in with the bass clarinet playing in progress. The clarinet alternates passages. Muted Pos are sustained (tied) on Eb maj (Eb/G/Bb) but spaced apart as Eb/Bb/G (g). Violins are bowed trem (II = Eb/Bb; I = G/D).

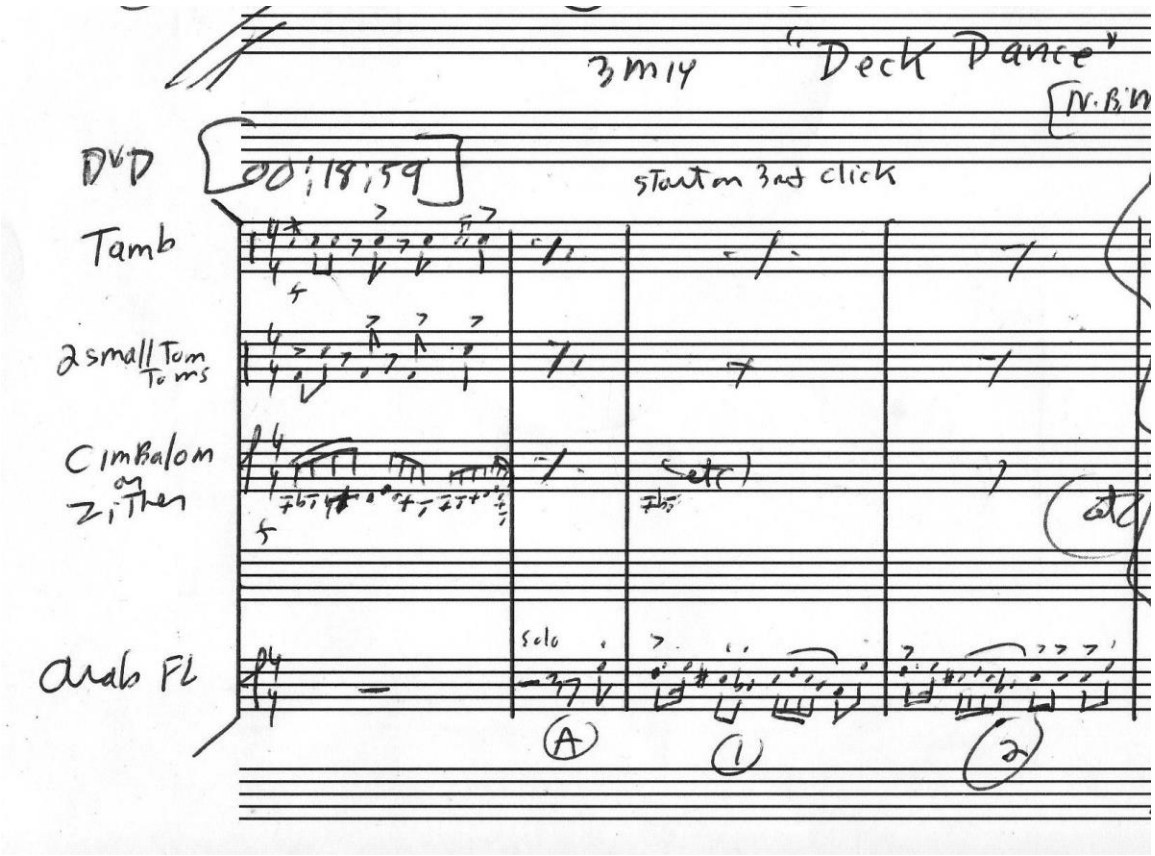


At the end of Bar 28, the flutter tongue flute and trem violins I play *mp* the development of the Golden Voyage theme. So Line 1 F quarter note to (Bar 29) G dotted quarter to F 8th to G 8th to F quarter to D-C 16ths to (Bar 30) F quarter to D dotted half note tied to next bar. In Bar 30, the viole play the same note pattern played in Bar 29 by the flute/violins. Etc. Altri strings are bowed trem on combined Ab maj chord (Ab/C/Eb).

In Bar 36 (original 2:06 timing) when Sinbad says "The golden tablet [DVD location: Ch 7, 5:06], the timp beats four D quarter notes, repeated next several bars. Bassoons play *mf tenuto* quarter note dyads small octave D/A thru mid-Bar 37, then dyad D/Ab for two beats, then back to (Bar 38) D/A to (Bar 39) D/G. Muted Pos play tenuto Bb/D/G, then Ab/C/Eb mid-Bar 37, etc. Meanwhile, the flutes/violins/viole play the Golden Voyage theme, cutting down to half trem.

****

[3M14] "Deck Dance" 4/4 time. 17 bars, 3 pages. Scene: After Sinbad discovers the nautical coordinates inherent in the tablets' design, the scene cuts to his ship where a dancer entertains the crew with her deck dancing. A note is made on the score: "N.B. Make separate tamb. tracks."



Instrumentation: Tamb., 2 small tom toms, cimbalom(or zither), Arab flute(?). The tambourine plays forte the following rhythm: grace note to two 8ths, 8th rest, 8th note rinforzando, 8th rest, 8th note, 2 grace notes, quarter note rinforzando. Repeat throughout. The tom toms play the same but the grace notes absent. Cimbalom plays ascending to descending 16ths small octave A-Bb-middle C-D, E-D-C-Bb. Repeat. The

Arab flute plays Line 2 E staccato 8th to next bar's D dotted 8th rinforzando to E 8th figure, then C# to Bb staccato 8ths to 16ths C#-D-C#-Bb to A up to E 8ths, etc.

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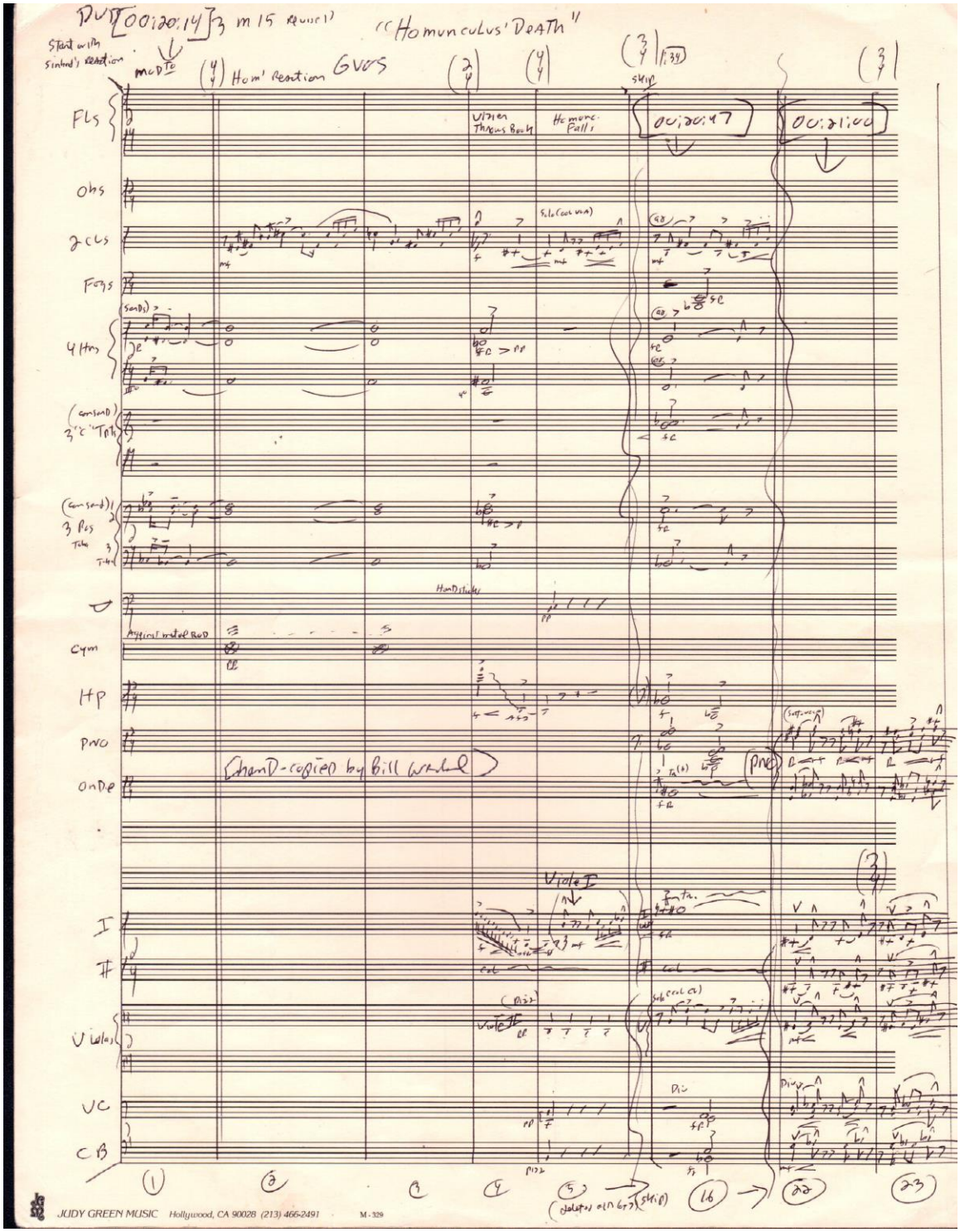
[3M15] "Homunculus' Death" *Modto* in 2/4. 34 bars, 8pp, 1:21. Scene: The Vizier & Sinbad finally notice the Homunculus. The Vizier throws a small book at its wing, after which the creature falls wounded to the floor. Sinbad finally catches it but it puffs into ashes.[DVD location: Chapter 8 at :31]

When the noise from the creature is detected, three muted horns & three muted Pos play an alarm chord figure, not of minor triads, but major ones. However, Rozsa creates a dissonant effect by employing bitonality.

The horns play *p* the F maj 1st inversion 16th note chord rinforzando (small octave A/Line 1 C/F) to tenuto E maj 1st inv (G#/B/E) dotted 8th chord (both chords connected by a crossbeam) tied to quarter notes and tied to (Bar 2, now 4/4 time) whole notes. The trombones, however, play the root position Cb maj small octave Cb/Eb/Gb) 16th chord to the Bb maj (Bb/D/F) chord. Neat device employed by such old standbys



such as Rozsa here, Steiner, Herrmann (although Herrmann tended to use minor chords much more frequently) and further back to Charles Ives, etc.

The cymbal is rolled whole note *pp* ("against metal rod") in Bar 2. After an 8th

rest, the clarinets play *mf* the Homunculus theme. We find Line 1 D# acciaccatura (grace note) to E 8th up to A# grace note to B quarter note tied to dotted 8th down to E 16th up to 16th figure notes B-E-B-D to (Bar 3) Bb quarter down to F dotted quarter, etc.

When the Vizier throws the book at the creature in Bar 4 (2/4 time), the harp is gliss from Line 3 F rinforzando quarter note gliss wavy line down to small octave B *f* < *sfz*. Violins play the corresponding descent run of 32nd notes Line 2 F-E-D-C-Line 1 B-A-G-F-E-D-C to small octave B rinforzando quarter note tied to next bar. Pos is rinforzando on Db maj 2nd inv (Great octave Ab/small octave Db/F) half note chord *ffp* > *p*. The horns add the bitonality dissonance with the G maj 2nd inversion (small octave D/G/B/Line 1D actual notes).

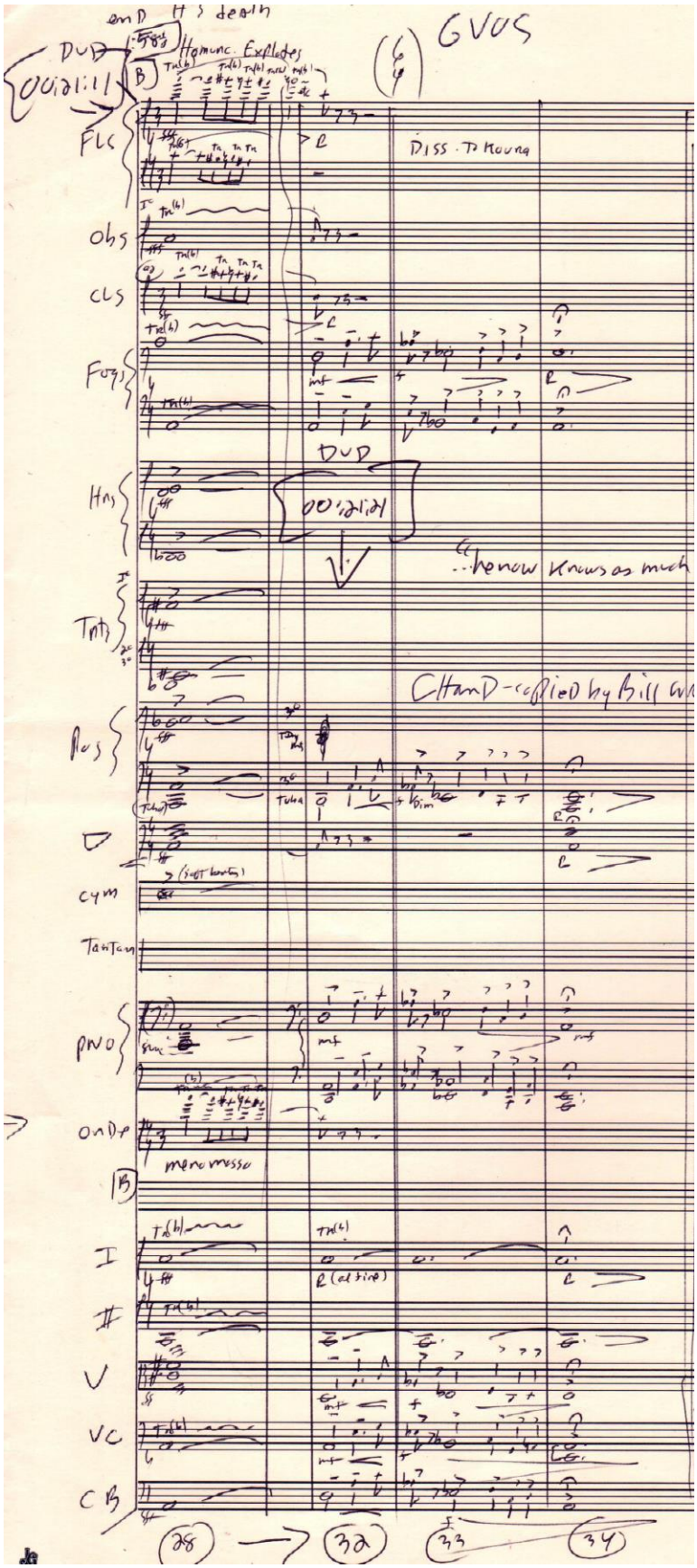
In Bar 5, the timp is *pp* (hard sticks) on repeat quarter note dyad B/C. Pizzicato viole II on small octave C-C-C-C quarter notes; pizzicato celli on double stopped Great octave C/B quarter notes played 4X; violins pizzicato on B. The solo clarinet & viole I play the Homunculus escalated phrase development. Some of the bars are deleted in the final film version (e.g., Bars 6-7, 21, etc).

By Bar 16 (original :34) the violins are trill *fp* on Line 2 G# whole note. The Onde is trill Line 1 G#. Clarinets & violas are still soli on the Homunculus phrasing.

In Bar 22(1:17 on DVD) the strings & piano (sotto voce) are soli playing an interesting polytonal (or bitonality) combinations. Violins/viole play the F# maj (F#/A#/C#) quarter note chord (on the up-bow) to the sforzando G maj (G/B/D) 8th (followed by two 8th rests). Specifically, viole = small octave F#; violins II =small octave A#; violins I = middle C#, etc. Then back to F# 8th chord up to the A maj (A/C#/E) 8th note chord sforzando (followed by an 8th rest).

Meanwhile, VC/CB play the G maj (G/B/D) quarter note chord *mf* < on the up-bow (specifically CB on small octave G; VC on Great octave B/small octave D) to the Ab maj (Ab/C/Eb) 8th. After two 8th rests, G maj 8th to the Bb maj (Bb/D/F) 8th. The top staff (yet bass clef) of the piano plays F#/A# to G/B; bottom staff (also bass clef) plays G/D to Ab/Eb, etc.

In Bar 28 ("Homunculus Explodes"), the flutes/clarinets/Onde play *fff* Line 3 A for flute I & Onde; Line 2 A for flute II) quarter note trill tied to 8th, to descending 8th trill G#-G-F#, etc. Bassoons/piano/VC/CB are whole note trill (but no trill for CB) on largely Great octave (small octave for Fag I) A; violas on middle C#/F#; violins II on small octave A; violins I on Line 1 A trill. Pos play Contra-octave A/Great octave A/Bb/small octave C#; trumpets on Bb/Line 1 C#/F#. Horns on small octave Eb/G/A.


Harmonic Expletives
GVUS
DISS. To Hound
DUD
Hns
Tmpt
Cymb
TamTam
Pno
Vl
Vc
CB

In Bar 32, bassoons/Pos III/tuba/piano/V/VC/CB play the Koura theme (but in dyad format) as the violins are till *p* (al fine) on small octave and Line 1 A whole notes tied to (Bar 33 in 6/4 time) dotted whole note and tied to (end Bar 34) dotted whole note held fermata. Fag I/tuba/violas/CB/part of piano line play the upper note of the dyad. So, focusing on the piano bottom line, Great octave D/A tenuto half notes up to A/small octave E tenuto dotted quarter notes to C/G 8ths up to (Bar 33 in 6/4 time) Ab/Eb 8th rinforzando (followed by an 8th rest) to Eb/Bb half notes rinforzando to tenuto quarter note dyads F/C to C/G to D/A to (Bar 34) Contra-octave A/Great octave E whole note dyad held fermata. Etc.

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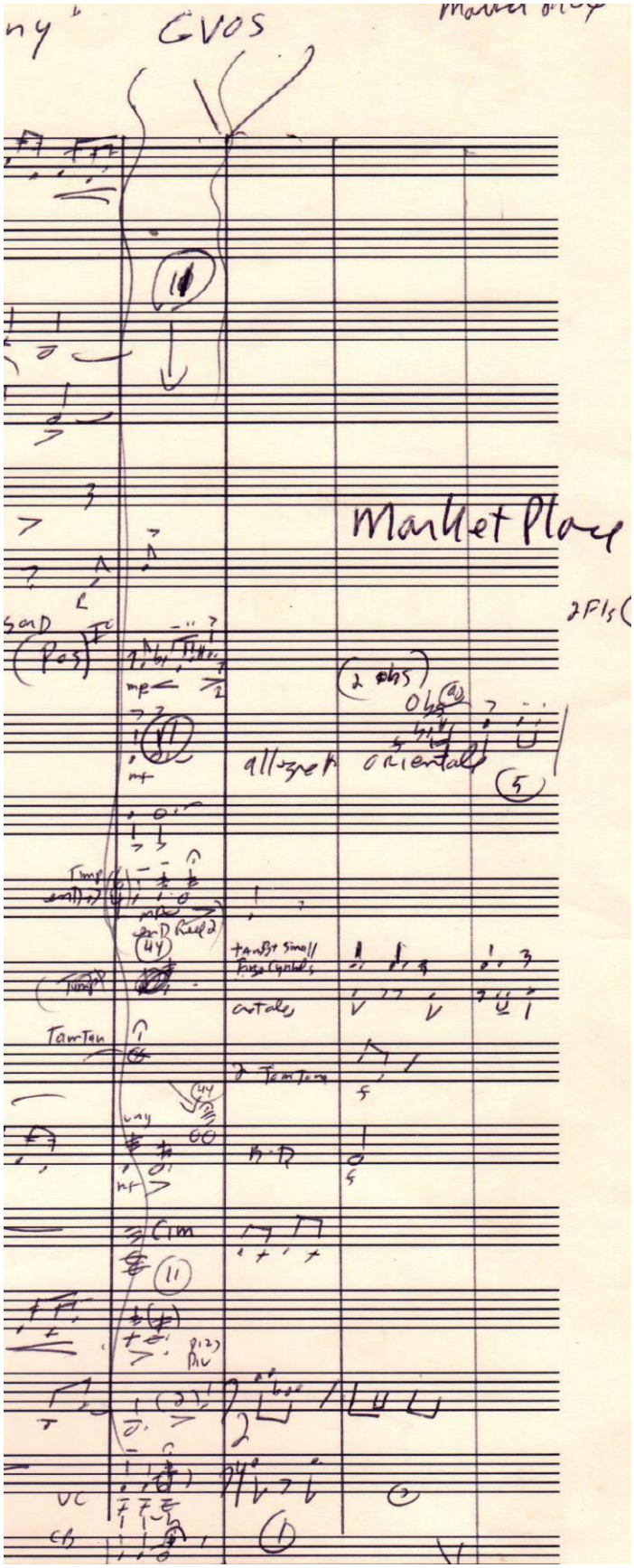
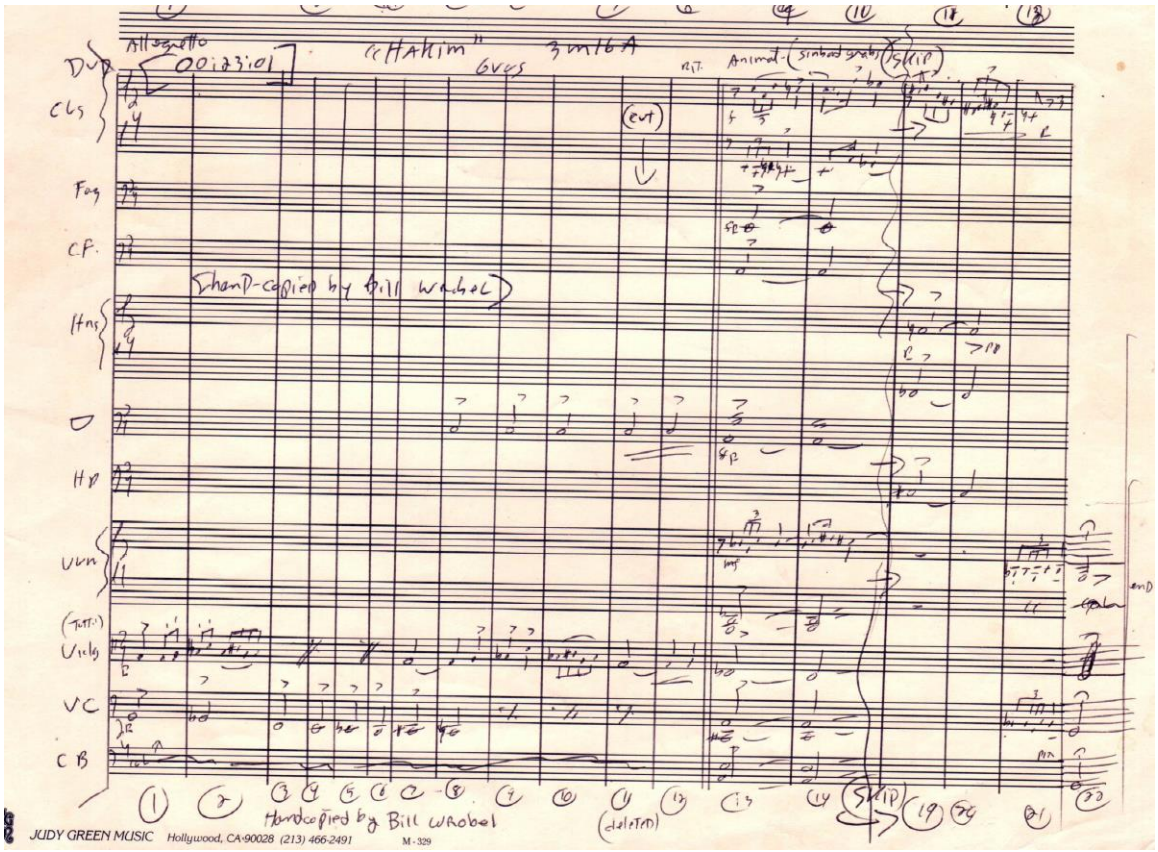
[3M16] "Market Place" *Allegretto Orientale* in 2/4 time. 48 bars, 6pp, 1:12. Instrumentation: flutes, oboes, tamb., small finger cymbals, crotales, 2 tom toms, bass drum, cimbalom, celli, etc. Celli play rhythmic pattern of small octave G/A down to Db/E 8th note dyads played 2X in Bar 1, then in the next bar 8th/two 16ths/two 8ths, etc. Cimbalom play Line 1 D to C repeat 8th note figures. Two oboes play the light melody line of Line 1 Bb to Line 2 C# 16ths to (Bar 5) D quarter note rinforzando to two staccato D 8ths, etc. Starting in Bar 10, two flutes take over the melody line.


CVOS
Market Place
2 Fls
(2 obs)
Obs
allegretto orientale
Timp
Tam Tam
Cim
Vc
Cb

****

[3M16A] "Hakim" *Allegretto* in 2/4 time. 22 bars, 3pp, :24. Scene: Sinbad, realized he's being followed in the marketplace, dashes out of view. Haroun's father and large servant seek him out. [DVD location: Chap 9, 1:00] Delightful little cue, and somewhat Herrmannesque in the first 12 bars.



Tutti viole basically play a two-bar variation of the Market theme, repeated two more times. Viole play small octave G rinforzando quarter note to staccato G to A 8ths to (Bar 2) Bb to D staccato 8ths to legato 16th notes Bb-C#-A-Bb. Repeat in Bars 3-4, and Bars 5-6.

Meanwhile, VC/CB play *p* descending rinforzando (>) half notes Great octave G to (Bar 2) Gb to (Bar 3) F, then E in Bar 4 , Eb in Bar 5, D in Bar 6. In Bar 7, the viole settle on the G half note tied to quarter note next bar to A rinforzando quarter note to (Bar 9) Bb up to Line 1 D quarter note to (Bar 10) Bb-C#-A-Bb 8ths to (Bar 11) G half note tied to quarter note in Bar 12, then A quarter note ("rit").

In Bar 7, the VC/CB play Great octave C# half note to C in Bars 8 (repeating Bar 8 thru Bar 12). The timp beats small octave C half note rinforzando in Bar 8-12.

In Bar 13 *animato* ("Sinbad grabs"), the pace of the cue picks up with the clarinets & violins playing the action figures as Sinbad (an action figure himself!) grabs his big follower and throws him against a display. So, after an 8th rest, they play (clarinet II an octave lower than clar I) *mf* "3" triplet value 16ths Line 1 Bb-G-Line 2 E to rinforzando Bb quarter note tied to (Bar 14) dotted 8th up to D# 16th (for violins; Eb for clarinets) to C# quarter note (for violins; enharmonic Db for clarinets). Etc.

When the big fellow is covered with vegetables, a comic relief solo phrase is played by I believe the bassoon, then by the clarinet in Bars 19-20. So the clarinet plays grace note Line 1 B to rinforzando C 8th to descending staccato 8ths A to F# etc. Then the violins & celli play the conclusion figure of small octave (Great octave for the celli) Bb 8th to "3" triplet value 16ths Bb-G-C to Bb quarter note to (Bar 22) G half note held fermata. CB are *pizz* in Bar 22 on Great octave G half note held fermata.

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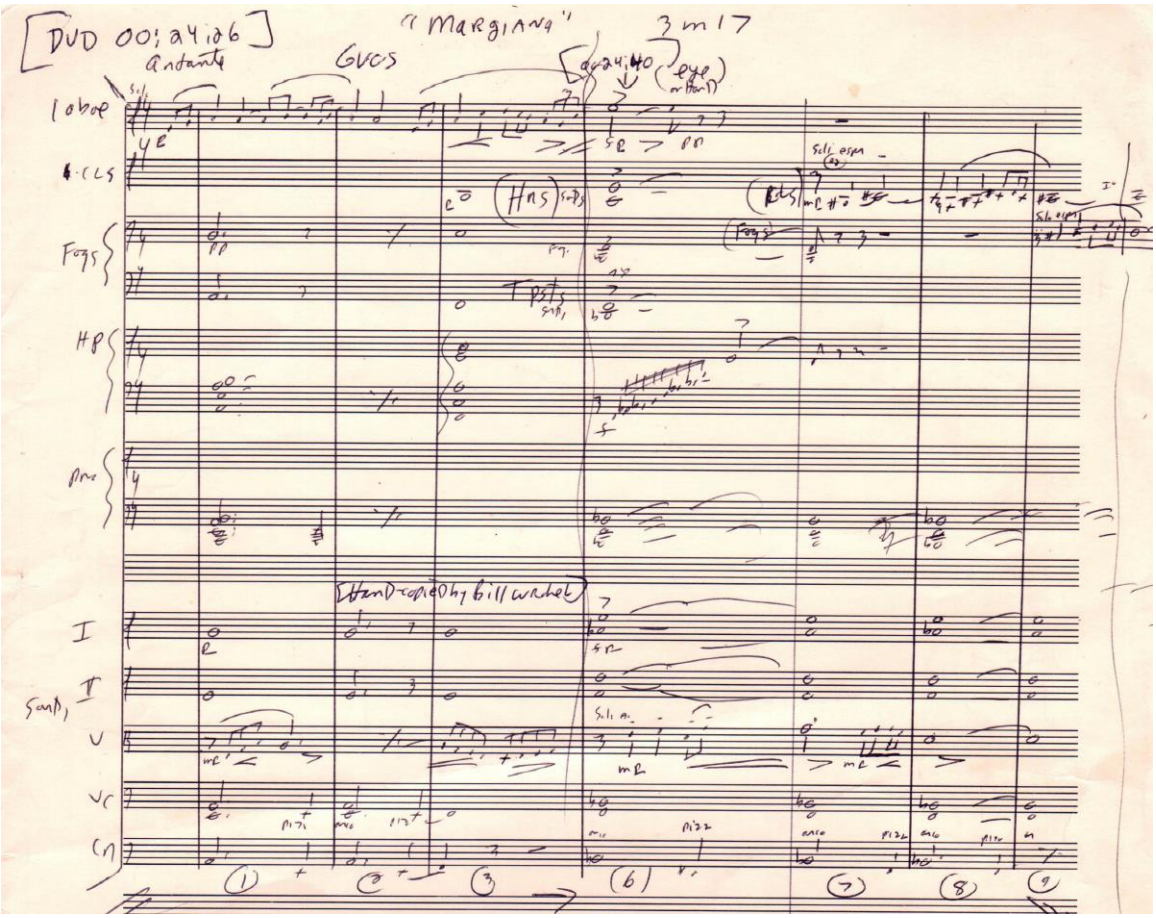
[3M17] "Margiana" *Andante* in 4/4 time, 36 bars, 9 pp, 1:54. Scene: As Sinbad discusses taking Haroun off Hakim's hands, the slave girl, Margiana, appears with refreshments. Sinbad sees the eye on the palm of her right hand. [DVD ch 9, 2:25]

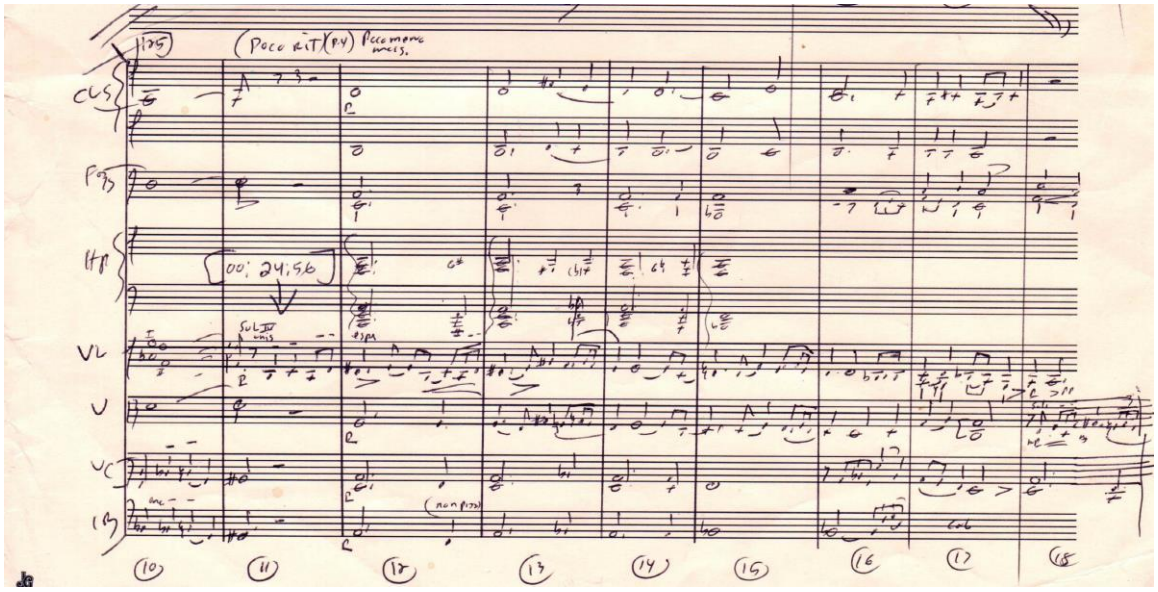
The solo oboe plays the Margiana theme, with the viole (Rozsa, as you can see by



now, is *quite* partial with violas!) playing response figures. The oboe plays Line 1 E up to G 8th notes in the grace bar to (Bar 1) A quarter note , then A quarter note tied to 8th to B 8th tied to new figure of 8th to G 16th to B 16th to (Bar 2) A quarter note to same A half note down to E-G 8ths, and so forth. In Bar 1, after an 8th rest, violas play *mp* crescendo hairpin ascending 8ths small octave E-G-B to A dotted half note decrescendo (repeated next bar). Bassoons play *pp* the Great octave A/Bb dotted half note dyad (followed by a quarter rest), repeated next bar. The harp plays Great octave A/small octave E/A/B whole notes let vibrate (repeated next bar) while the piano plays Contra-octave A/Great octave E/A/B dotted half notes to Contra-octave and Great octave E quarter notes (repeated next bar). Violins I play *p* Line 1 G whole note to (Bar 2) G dotted half note (followed by a quarter rest) to (Bar 3) G whole note. Violins II play Line 1 E whole note to E dotted half note next bar to (Bar 3) E whole note again. VC play Great octave E/A dotted half notes in Bar 1 to pizzicato E quarter note to (Bar 2) E/A dotted half notes to E quarter note to (Bar 3) F whole note. CB play Great octave A dotted half note down to E quarter note up to (Bar 2) A dotted half note down to E quarter note to (Bar 3) F quarter note (followed by rests). After an 8th rest in Bar 1, violas play *mp* < small octave E-G-B legato 8ths to A half note decrescendo (repeated next bar).

In Bar 6, when Sinbad sees the eye tattoo, muted horns & trumpets sound, and the piano/violins/VC/CB add to a combined Bb maj 7th sound (Bb/D/F/A) or Bb Dom 7th

(Bb/D/F/Ab). The writing was faint so I'm not sure. Anyway, after a quarter rest in Bar 6, the harp plays a run upward of 32nd notes Great octave F-Ab-Bb-D-F-Ab-Bb-D to Line 1 E half note. Violins I play *fp* Line 1 Ab/Line 2 E rinforzando whole notes tied to whole notes next bar (repeated next two bars), while violins II play this on Line 1 F/Line 2 D tied whole notes. After a quarter rest, soli violas play *mp* crescendo tenuto Line 1 E to F quarter notes to D to G 8ths to (Bar 7) G dotted half note decrescendo hairpin to F-G 8ths *mp* < to G-F 16ths to (Bar 8) D whole note decrescendo tied to whole note next bar. VC play Great octave F/Bb whole notes. CB play Great octave Bb dotted half note down to F# quarter note pizz (repeated next bars). Clarinets, after a quarter rest in Bar 7, play *soli espr mp* part of the Golden Voyage theme of small octave A# quarter note to B half note tied to quarter note next bar to G to G# quarter notes, etc. In Bar 9, the solo bassoon takes over for two bars, small octave C# to D quarter notes to F 8th to G-F 16ths to D whole note in Bar 10.



In Bar 11 of "Margiana," unison violins "sul IV" (4th string or sul G) play the primary Golden Voyage motif. We see tenuto small octave B to middle C quarter notes down to A up to D tenuto 8ths to (Bar 12) *espr* D# dotted quarter note to E 8th tied to 8th, etc. In Bar 12, clarinets play the small octave A/middle C whole note dyad, bassoon Great octave E/A. Violas play small octave F dotted half note to F quarter note; celli on Great octave E/A dotted half notes to F quarter note; CB on Great octave A dotted half note down to F quarter note. The harp is arpeggiando on Contra-octave A/Great octave E/A/small octave F/A dotted half notes. So you here the F maj 7 tonality (F/A/C/E). The D# of the violins add a maj 7th interval dissonance temporarily. Etc.

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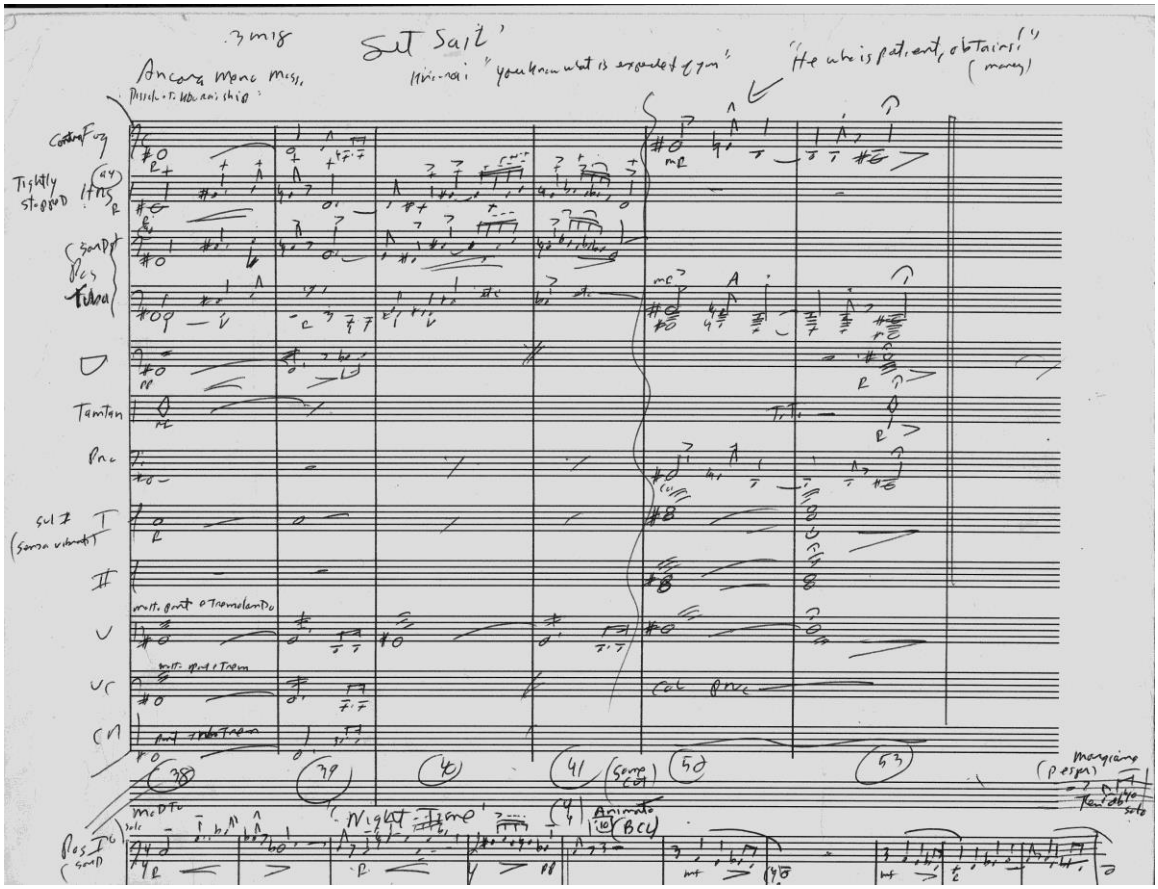
[3M18] "Set Sail" *Moderato* in 2/4 time. 53 bars, 13pp, 2:09. Scene: Sinbad comes aboard ship with Margiana & the drunken Haroun.



In Bar 9 (:18) "trumpeters blow," unison horns & trumpets play *ff* a fanfare announcing the arrival of the Vizier. Pos play sustained (tied) rinforzando Great octave Db/Ab/small octave Eb whole notes to (Bar 10) same whole notes play sounded *p* and tied to whole notes in Bar 11. After a quarter & 8th rest, horns & "C" trumpets play Line 1 (small octave for horns) two Ab 16ths up to rinforzando Line 2 Eb dotted quarter note to Eb to Gb 16ths to (Bar 10) Eb rinforzando dotted quarter note down to two Ab 16ths up to Eb 8th rinforzando down to two Ab 16ths, etc.

In Bar 13 (*piu animato*) after a quarter rest, violins & viole play on the up-bow ascending "3" triplet value 8ths small octave B-Line 1 E-F# to B rinforzando quarter note on the down-bow back down to a repeat of the triplet to (Bar 14) B dotted quarter note to C# 8th to descending 8ths D-C#-B-A, etc. VC play descending rinforzando quarter notes Great octave E-D-E followed by a quarter rest (repeated next bar) while CB play this an octave lower written (small octave register).

Skipping to Bar 38 ("Dissolve to Koura's ship"), we come again to the evil Koura motif. Horns are "tightly stopped" and Pos are muted as they play *p* the F# half note up to C# dotted quarter to the E 8th to (Bar 39) C 8th rinforzando (followed by an 8th rest). Then down to the rinforzando E dotted half note tied to (Bar 40) 8th, then F# quarter up

to C# quarter tied to 16th (part of 16th figure of C#-tenuto C#-F#-C#-E) to (Bar 41) C quarter to descending 16ths Db-C-Cb-Bb to G half, etc.

Back in Bar 38 (*Ancora meno mosso*), violas are *molto pont e tremolando* on small octave F# whole note tied to dotted half note next bar down to C dotted 8th to C 16th (these two bars repeated in Bars 40-41). VC play this an octave lower register (Great octave register). CB are *pont and non-trem* on Great octave F# whole note tied to dotted half note next bar up to small octave C dotted 8th to C 16th (repeated next two bars). The Tam Tam sounds *pp* a diamond-headed whole note (repeated next bars). The timp is rolled on Great octave F# whole note tied to dotted half note next bar, etc. *Tightly stopped* horns play *p* small octave F# [written Line 1 C#] half note up to middle C# dotted quarter note up to E 8th down to (Bar 39) C 8th (followed by an 8th rest) down to small octave G dotted half note tied to 8th note next bar to F# quarter note up to C# quarter note tied to 16th down to F# up to C# to E 16ths. Muted Pos play the same an octave lower register. The tuba largely plays this pattern as well.

What I really liked about this cue, however, is the Herrmannesque timbre coloring at the end of the cue when Koura tells the Captain, "He who is patient, obtains," pouring gold coins into his hand from a bag.

So we see in Bar 52 the viole bow trem whole notes on middle C# tied to whole note next bar and held fermata. Violins II are bowed trem as such on Line 1 E/G# tied whole notes; violins I on Line 2 C#/E. The C.Fag/Pos II/tuba/piano/VC/CB effectively play the deliciously sinister sounds of the Koura theme winding down. The contra bassoon plays *mp* Great octave G# half note rinforzando to sforzando G 8th down to D quarter note tied to (Bar 53) quarter note to same D 8th staccato (followed by an 8th rest) to the ominously held C# half note (held fermata). The piano/VC/CB are *col* the C. Fag. At least Pos III (if not all three) are *col* the C. Fag, and the tuba plays this an octave lower register. The tonality is the C# min (C#/E/G#). [end revision session Labor Day 1009 at 10:56 pm]

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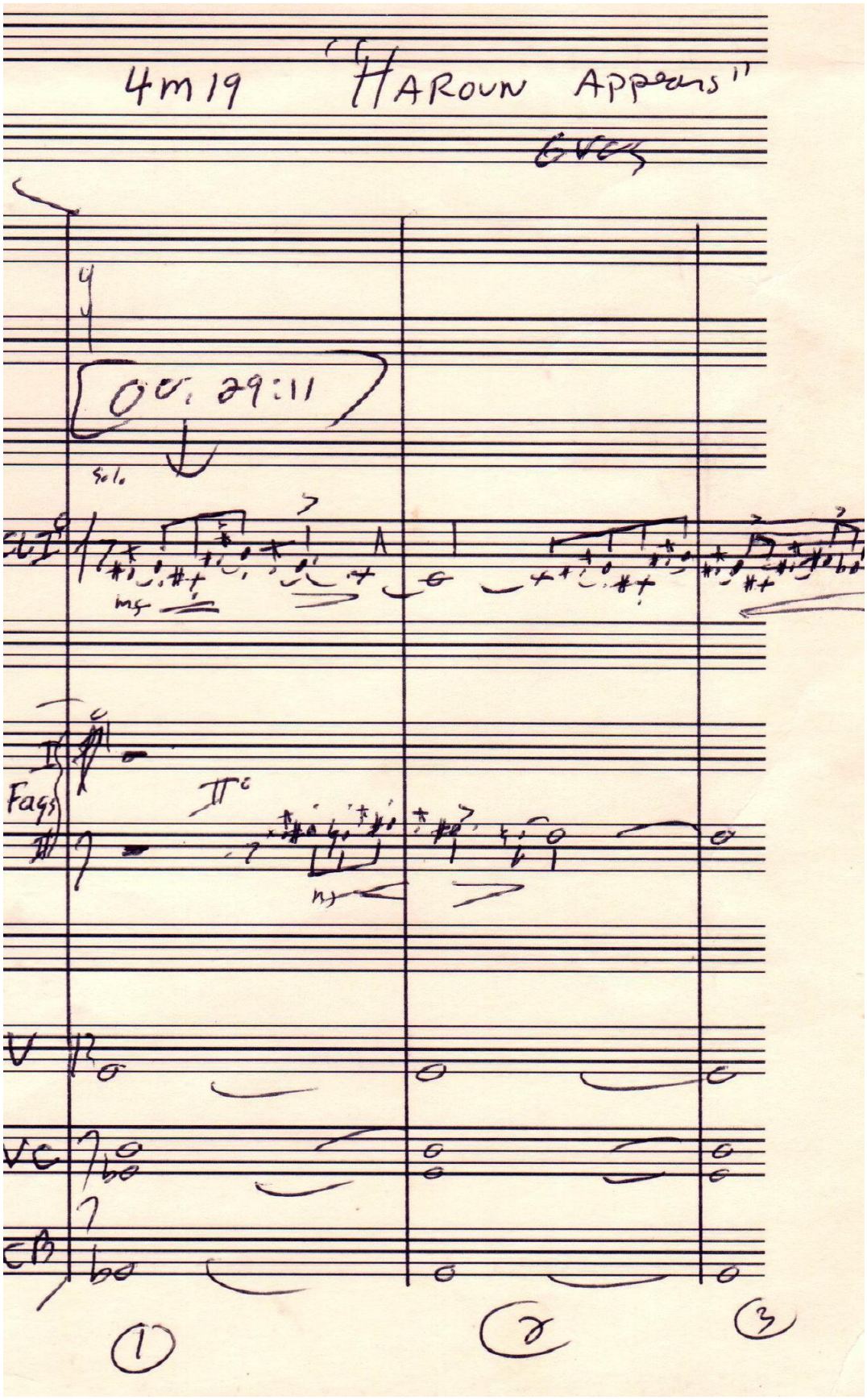
[4M19] "Haroun Appears" 4/4 time. 18 bars, 6pp, :40. Scene: Sinbad gives a pep talk on deck but cautions that every man must carry his weight and even more. Suddenly a hatch pop opens from below: Haroun pops up, sober but confused. [DVD location: Ch 10 at1:05]

Here comic relief music is played first by clarinet I, followed by bassoon I. After an 8th rest, the clarinet plays *mf* Line 1 C# grace note to staccato D 8th down to staccato B 8th up to E grace note to F staccato 8th (8ths connected by a crossbeam) to C grace note to D dotted quarter note rinforzando to B 8th tied to half note next bar, etc. After a half


4m19 "HAROUN APPEARS"
Ob. 29:11
Solo
mf
II
Fags
mf
V
Vc
CB
1
2
3

& 8th rest, the bassoon plays grace note to staccato small octave G# to F 8th to grace to A# 8th to (Bar 2) grace to G# dotted quarter to F 8th tied to half and tied to whole note next bar. The clarinet then continues the grace to 8th note pattern. Violas in Bar 1 play small octave F whole note tied to at least the next three bars, while celli play Great octave Gb/small octave D tied whole notes, and CB on Great octave Gb. Etc.

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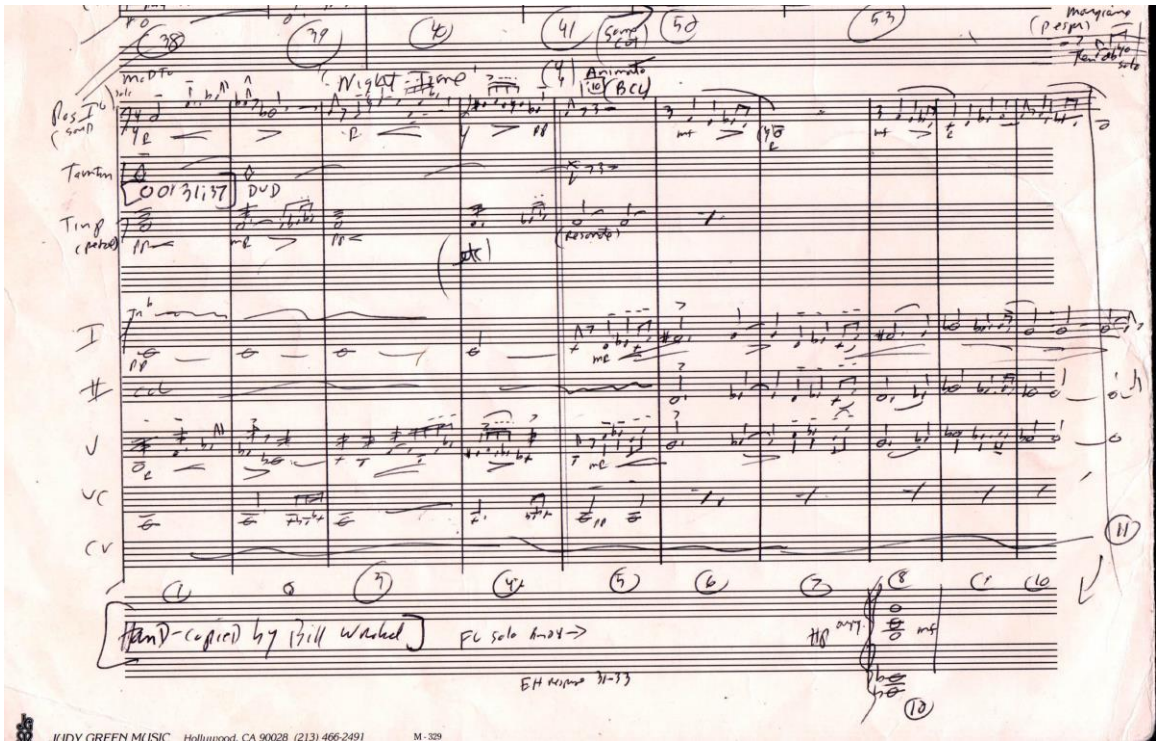
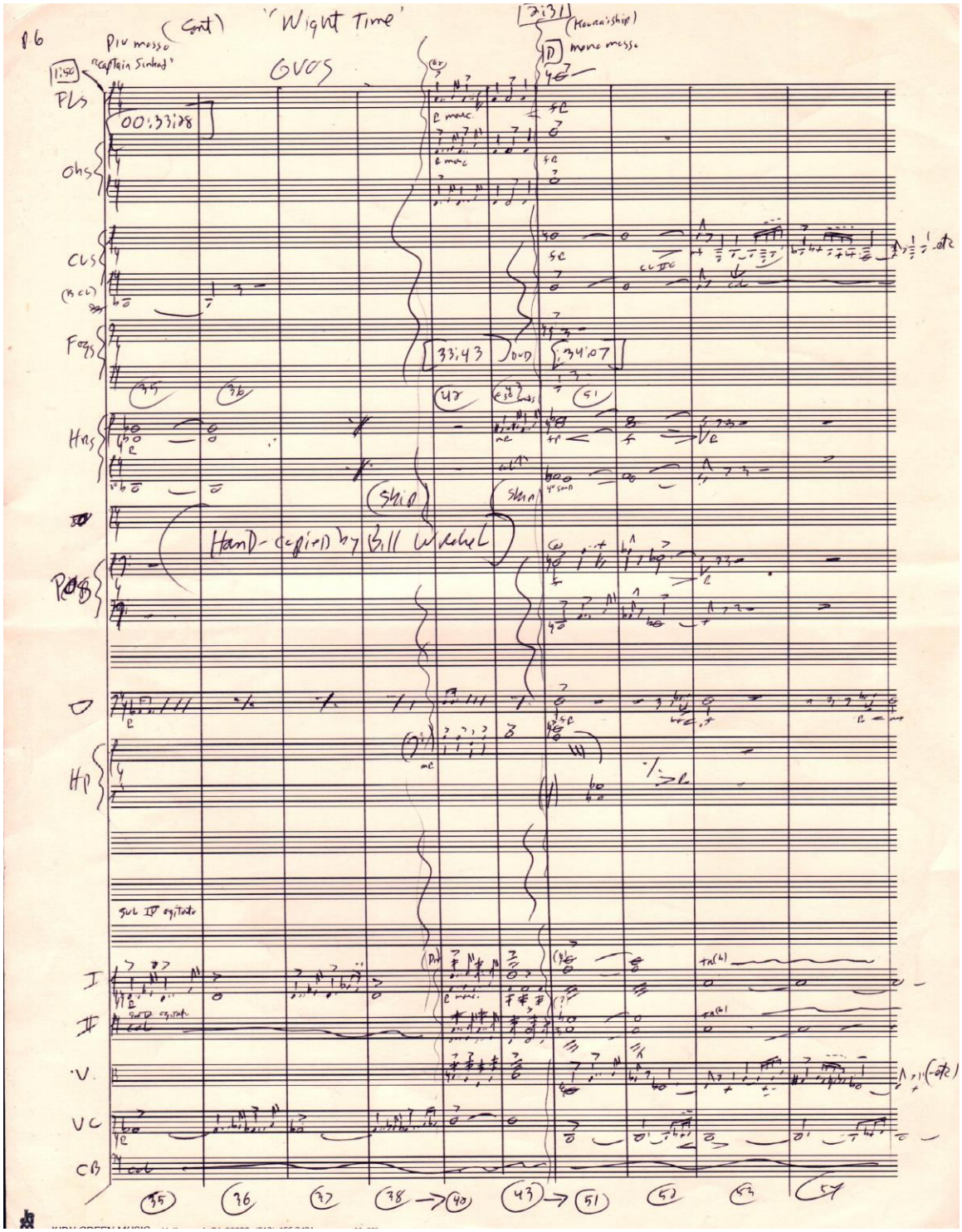
[4M20] "Night Time" *Modto* in 4/4 time. 60 bars, 9 pages, 3:01 duration. [DVD location: Chapter 10 at 3:30] Scene: Night on Koura's ship spy-glassing Sinbad's ship. Then a scene of Margiana & Sinbad in his cabin.



Muted Pos I and trem viole play the Koura motif. We find small octave C tenuto half note up to G double-dotted quarter note up to Bb 16th to (Bar 2) Gb sforzando 8th (followed by an 8th rest) down to Db dotted half note tied to 8th note next bar (followed by an 8th rest) up to G quarter note tied to 16th to C-G-Bb 16ths. The timp (pedal) is rolled *pp* < on small octave C whole note tied to (Bar 2) dotted half note tied to 8th to Db-Eb 16ths to (Bar 3) C whole note trem, and so forth. Tam Tam sounds a diamond-headed whole note and tied to next four bars. Violins are trill *pp* on middle or Line 1 C whole note tied to whole notes next two bars and tied to (Bar 4 in 2/4 time) half note and tied to (Bar 5) 8th note (followed by an 8th rest). More shortly on the violins then playing the Golden Voyage motif. VC/CB play on Great octave C whole note to (Bar 2) C dotted half note tied to 8th to Db-Eb 16ths down to (Bar 3) C whole note tied to dotted quarter note next bar, etc.



In Bar 5 ("animato"), we return to Sinbad's ship cruising along. The Golden Voyage motif is logically heard, played by the violins & viole, with the bass clarinet making response descent figures. So violins/viole play tenuto Line 1 D to Eb quarter notes to tenuto C-F 8ths crescendo to (Bar 6) rinforzando F# dotted half note to G quarter note tied to next bar, etc. Violins II, in Bar 6, play a major third interval lower with the

Line 1 D dotted half note to Eb half note tied to half note next bar. Then it plays unison again to Bar 8, etc. After a quarter rest in Bar 6, the bass clarinet plays *mf* >the response figure of Line 1 Eb to D quarter notes to Db-C 8ths to (Bar 7) A whole note.

At the end of Bar 11, the solo oboe plays *p espr* the Margiana theme in the Line 1 register. In Bar 12, the harp is arpeggiando *mf* on the Ab maj (Ab/C/Eb/G) half note chord, but spaced apart as Contra-octave Ab Great octave Eb/G/small octave C/G. In Bar 24, the flute takes over the solo melody line. The english horn plays the response figure in Bars 31-33. Etc.

In Bar 35 (1:50) *piu mosso* when Rachid says "Captain Sinbad!" (to alert him about a ship following them), the timp beats *p* a constant Ab 16th to A dotted 8th figure played 4X per bar, and repeated several bars. The horns play *p* small octave Eb/Gb/middle Cb whole notes tied to next bar (The Cb maj tonality) but the VC/CB on Great octave Ab makes the combined sound that of the Ab min 7 (Ab/Cb/Eb/Gb) befitting the mild tension in the scene.

Violins are "sul IV agitato" *p* on rinforzando Line 1 D double dotted quarter note to rinforzando Eb 16th, then back to double dotted D up to F 16th down to (Bar 36) D whole note rinforzando. Etc.

The Koura theme is played again starting in Bar 51 (2:31) when the Vizier says "Koura's ship" played by the Pos and (you guessed it) the viole! They play small octave D (Great octave D for Pos II) half note up to A double dotted quarter note to C 16th to (Bar 52) Ab quarter sforzando (followed by an 8th rest) to Eb half note tied to 8th next bar. Violins I are bowed trem on Line 2 F/A whole notes tied to next bar and then (in Bar 53) Line 1 A whole note trill tied to next several bars. Etc. Then the violas & clarinets are soli continue the Koura motif. Etc.

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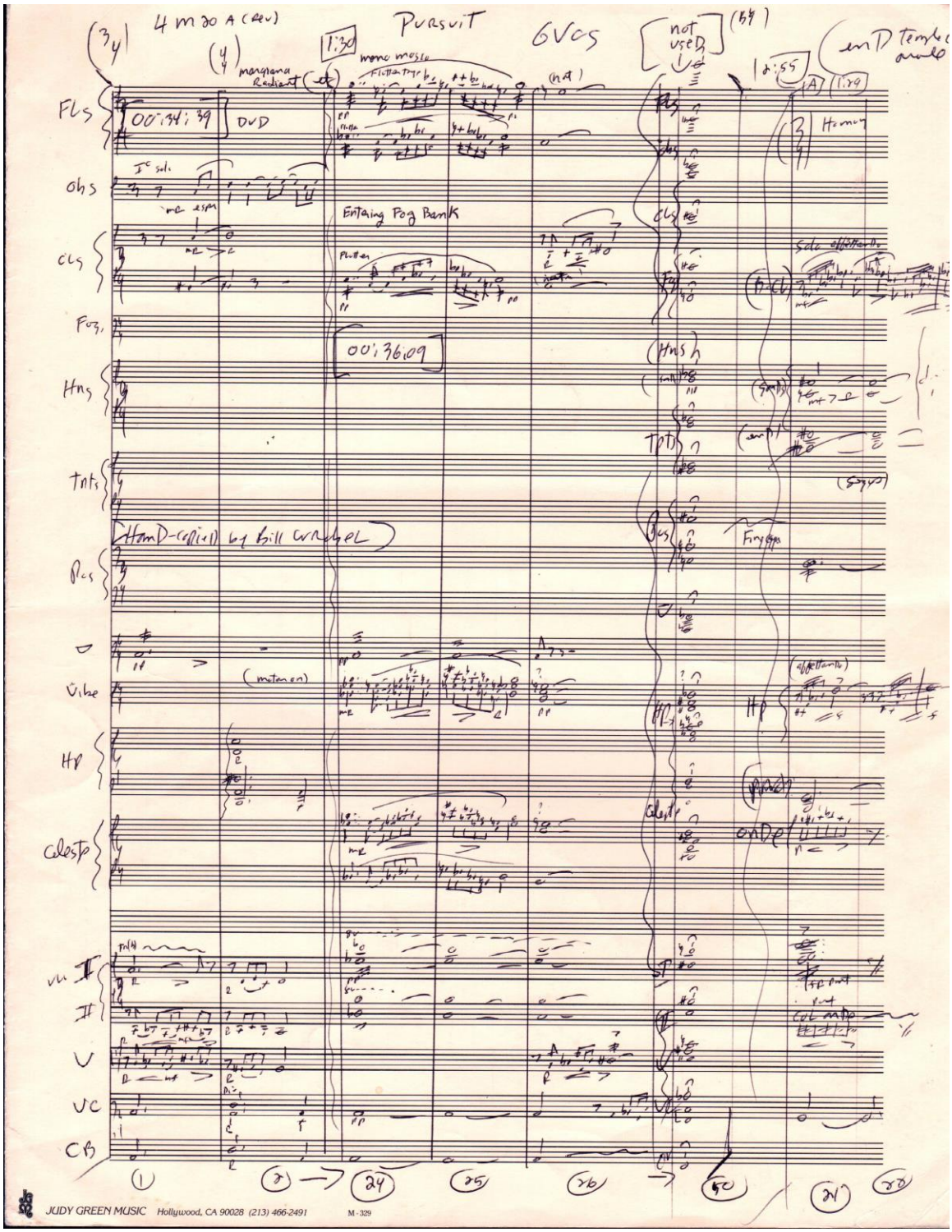
[4M20 A] "Pursuit" 44 bars, 10 pp, 2:55. [DVD location: Chap 11, 2:36]
Scene: The music seques when the Vizier says, "But if you can outwit him." Then we cut to his cabin pouring over charts with a “radiant” Margiana behind him [Note: Above the flute staff in Bar 2 of the full score is the inscription, “Margiana Radiant”]

Violins I are trill on Line 1 A half note *p* > tied to 8th note (followed by an 8th rest) while violins II & viole play a one-bar bridge phrase *p* < *mf* > *p* on the Golden Voyage motif. So we find (after an initial 8th rest in Bar 1 in 3/4 time) small octave stand-alone A 8th to Bb 8th to A-middle C 16ths to C#-Bb 8ths. VC/CB play Great octave A dotted half note. The timp is rolled *pp* > on Great octave A dotted half note (silent next bar). After two quarter rests, clarinet I plays *mp* > *p* Line 1 G quarter note to (Bar 2 in 4/4



time) A whole note, while clarinet II plays E [written F#] quarter note to (Bar 2) F# quarter note (followed by rests). At the end of Bar 1 (after two quarter rests), oboe I is solo *mp espr* Line 1 A to C 8ths to (Bar 2 in 4/4 time) D quarter note to same D quarter note tied to 8th to E 8th tied to 8th to C-E 16ths (playing the Margiana theme). The harp in Bar 2 is arpeggiando on D maj (actual dotted half notes Great octave D/A/small octave

F#/Line 1 D/A) to Contra-octave and Great octave A quarter notes. After an 8th rest, the violins & viole play *p* a response figure on the same chord (combined notes). So violins I play Line 1 D-E-C 8ths to D half note, while violins II play small octave A-middle C-small octave G 8ths to A half notes. Violas play small octave F#-G-E 8ths to F# half note. This is not a melodic (horizontal) harmony per se in succession (as, say, in a harp arpeggio) but a vertical (standard) harmony. So the first 8th notes are F# (viole), A (violins II), D (violins I) which transitions to the C maj, and so forth.

Skipping to Bar 24 (1:30), "entering fog bank," the vibe (*motor on*) is highlighted with the celeste & flutter tongue flutes and clarinet II. They play *mp* the Eb maj 2nd inv (Line 1 Bb/Line 2 Eb/G) double-dotted to quarter note chords to the C maj 2nd inv (G/Line 2 C/E) 8th chord tied to 8th to the Eb maj again to Gb maj 2nd inv (Line 2 Db/Gb/Bb) 8th back to the Eb maj 8th, continuing in the next two bars (see the flutes and clarinet II lines below for delineations).

Flute I is flutter tongue *pp* in Bar 24 (*meno mosso*) playing Line 2 G double-dotted quarter note down to E 16th tied to E 8th up to G up to Bb down to G 8ths crescendo hairpin to (Bar 25) Line 3 C#-Line 2 Bb-Gb-E 8ths legato to Gb half note trem (flutter tongue) to (Bar 26) E whole note *nat.* Flute II is flutter tongue on Line 2 Eb double-dotted quarter note down to C 16th tied to 8th up to Eb up to Gb down to Eb 8ths up to (Bar 25) A-Gb-Eb-G 8ths to Eb half note to (Bar 26) C whole note natural (no longer flutter=tongued). Clarinet II is also flutter on Line 1 Bb [written Line 2 C] double-dotted quarter note down to G 16th tied to 8th up to Bb up to Line 2 Db to Bb up to (Bar 25) Fb-Db-Line 1 Bb-G 8ths to Bb half note decrescendo to (Bar 26) G whole note *nat.* After an 8th rest in Bar 26, clarinet I shows up to play *p* < small octave A 8th to Bb 8th down to G-C 16ths to C# half note rinforzando.

The timp is trem rolled *pp* in Bar 24 on Great octave A whole note tied to whole note next bar and tied to 8th note in Bar 26 (followed by rests). The celeste play as given for the flutes and clarinet II. So we find the celeste sounding *mp* Line 1 Bb/Line 2 Eb/G double-dotted quarter note, and so forth. Violins I are bowed trem *pp* on Line 3 Eb/Bb whole notes tied to whole notes next two bars at least, while violins II are bowed trem on Line 2 Bb/Line 3 G tied whole notes. VC/CB play *pp* Great octave A whole note tied to whole note next bar and tied to (Bar 26) half note (followed by a quarter rest) to Bb 8th down to G-small octave C 16ths. After an 8th rest in Bar 26, the violas play *p*< > small octave A 8th bowed trem to Bb 8th to G-middle C 16ths to C# half note rinforzando bowed trem. Etc.

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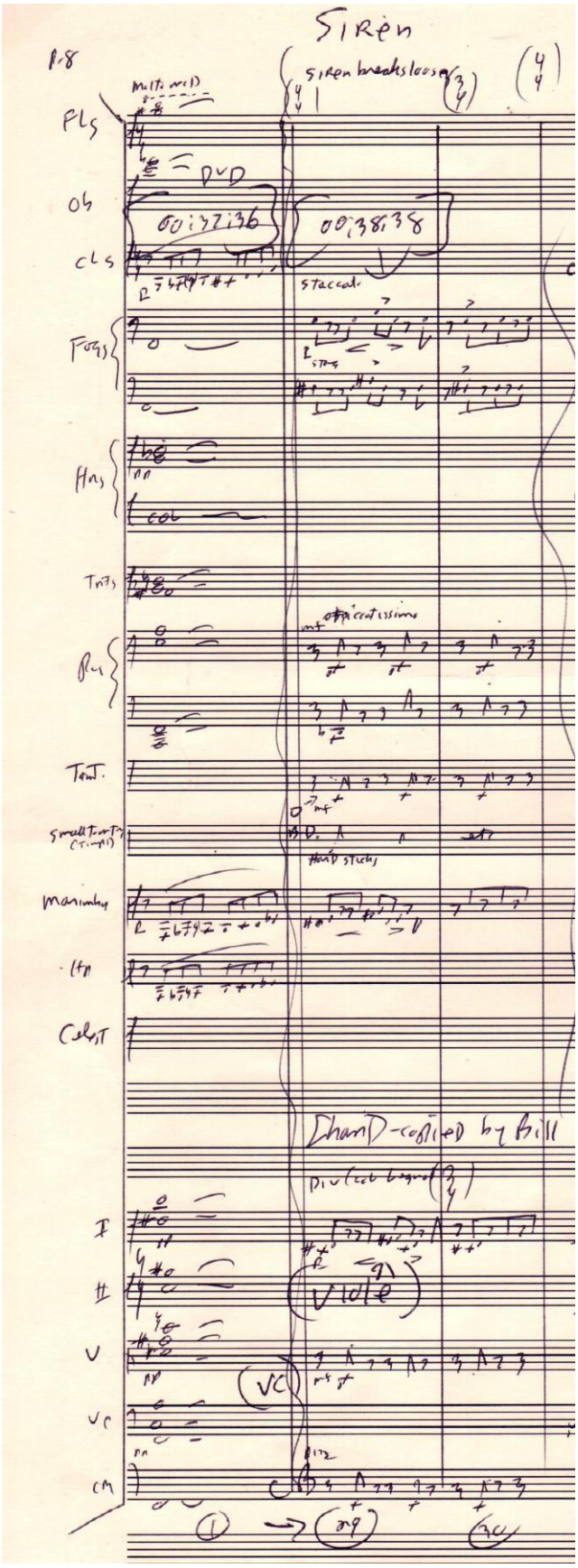
[5M20B] "The Siren" *Molto modto* in 4/4 time, 98 bars, 19 pp, 3:55. Scene: Koura dons his magic cape and summons the wood figurehead (The Siren) on Sinbad's ship to come to life (in order to steal the chart). [DVD location: Ch 11 at 5:34]

Flutes/oboes/bassoons/horns/Pos/strings play what appears to be polychords. The


Siren
Fls
Ob
Cls
Fgs
Hns
Trts
Perc
Tenor
Marimba
Vln
Celli
Vla
Vc
Cb

CB plays Great octave F whole note that would tend to identify the root note. We see the F/A/C/E/G#/B/D# chord notes (all combined). This can show an F maj 7th (F/A/C/E) with the G min (G#/B/D#), or the F maj (F/A/C) with the E maj 7 (E/G#/B/D#). This is not unusual to surmise since it is similar to what Rozsa did earlier with the atypical 5/4 meter in a previous cue, with Rozsa separating them as the 2/4-3/4 emphasis. If you wish to go to an extreme, then we have perhaps the F maj 7#9#11 (F/A/C/E/G#/B) with the altered 13th (D#) added on. A chord that is a bit too much congested!

Anyway, after an 8th rest, the clarinets/marimba/harp play ascending 8th notes small octave F-Gb-A (crossbeam connected) to B-C-D-Eb. Violins I play *pp* Line 2 D#/B whole notes tied to next bar, violins II on Line 2 C/G#, violas on Line 1 D#/G#/B, and celli on Great octave F/small octave C/A whole notes. Trombones plat Great octave F/small octave E/A whole notes, trumpets on Line 1 F/G#/B, and horns on middle C/Eb. The tuba predictably (as a foundation tone) plays Contra-octave F whole note. The bassoons play Great octave F whole note. Oboes play Line 3 C/Eb (?) whole notes, and flutes on Line 3 G#/B.

Skipping to Bar 29 ("siren breaks loose"), Rozsa employs orchestral devices meant to connote a "wooden" effect (like the Siren in question). Viole are divisi *col legno* (with the wood) that creates a rather dry, wood brittle tone (used, for example, at the beginning of Holst's "The Planets"). The players bounce the stick of the bow on the string of the viole instead of normally by the hair of the bow.

So viole play small octave D#/E 8th dyad (followed by two 8th rests) to D#/E once again , then F#/G dyad back to D#/E, etc. After a quarter rest, VC plays Great octave D#/E 8ths (followed by an 8th and quarter rest) to D#/E 8ths (followed by an 8th rest). CB are pizzicato on Great octave E 8ths on those two same placements. Trombones are *staccatissimo* on Great octave dyads. Fags also staccato on small octave D#/E 8ths (followed by two 8th rests) to D#/E 8ths up to F#/G rinforzando 8ths down to D#/E 8ths (followed by an 8th rest) to D#/E 8ths. The marimba of course is prominent for that wooden effect and plays as the violas but in the Line 1 register. The bass drum with “hard sticks” on the two 8th note placements as given, as also the timp (on Great octave E). Etc.

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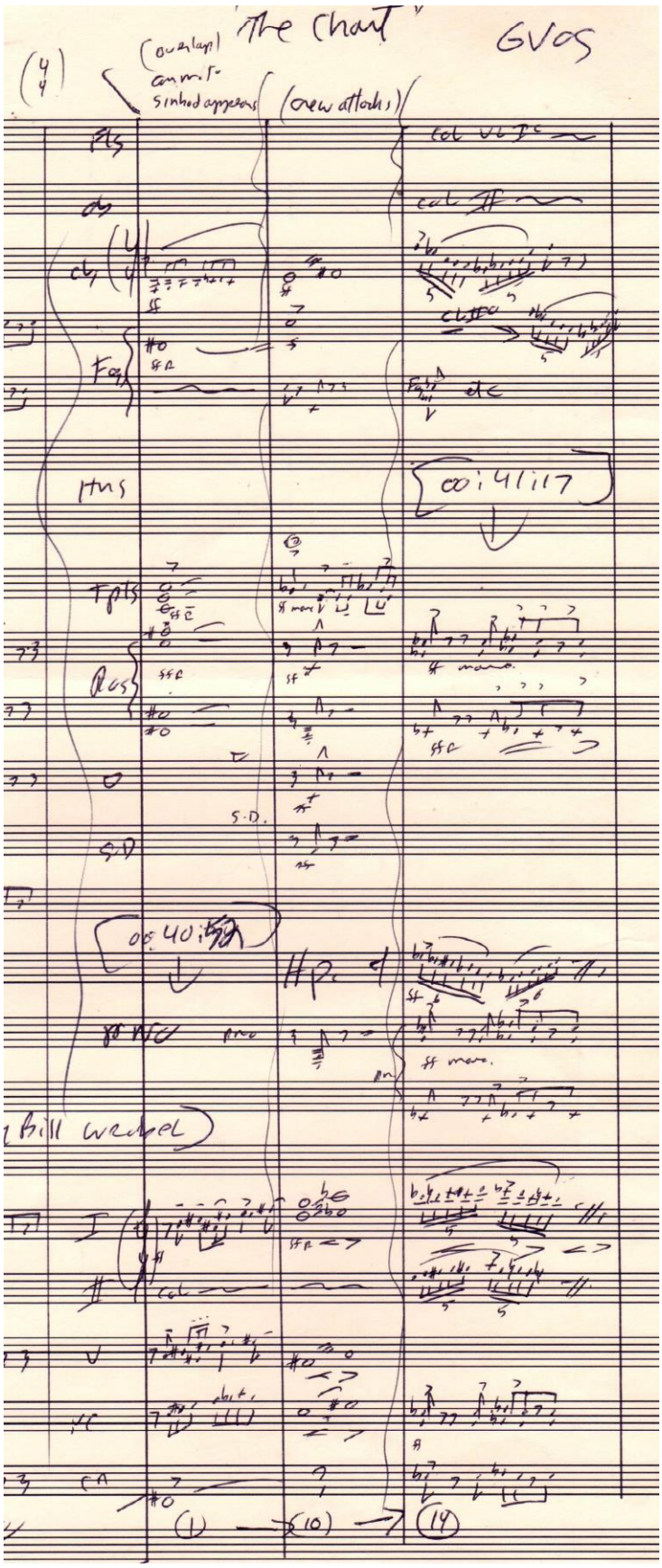
[5M20C] "The Chart" *Con moto* in 4/4 time. 140 bars, 21 pp, 4:36. [DVD location: Ch 12, 3:12] Scene: Seques from the previous cue in which Sinbad appears & tells his men not to worry about the chart the siren seized, but instead to attack it with torches.

Fags/contrabasses are sustained (tied) on Great octave F# whole note. Pos play *ffp* the F# Dom 7 (Great octave F#/A#/small octave C#/E); trumpets on the A min 1st inversion (Line 1 C/E/A). After an 8th rest, the violins & viole play the Golden Voyage fast paced & agitato with the tenuto Line 1 (small octave for violas) B 8th to F quarter note to A#-D# 16ths to E dotted quarter note to F# 8th tied to next bar, etc. After an


The Chart
GVOS
(overlap)
(new attacks)
Bill Wechel

initial 8th rest in Bar 1, clarinets & celli play ascending 8th note figures of small octave Eb-F-G to A-Bb-C-Bb, etc.

In Bar 14, the siren protects her from the flames. Flutes/clarinets/harp/violins play furious rising & falling running figures of largely quintuplets, but also sextuplets (harp). Violins I play rising to falling "5" quintuplet figures of 16th notes Line 2 Bb-B-Line 3 C-C#-D to falling rinforzando (first note) Eb-D-C#-C-B, crescendo-decrescendo hairpins. Repeat in the second half of this bar. Violins II play rising to falling figures as well but on Line 2 E-F-F#-G-G# to falling A-G#-G-F#-F, repeated again. Clarinet I plays contrary motion (falling to rising figures) of Line 2 Eb-Db etc on the first two beats, then clarinet II takes over on the 3rd & 4th beats (meant of course for consideration of the players' need for breath pauses). The harp plays "6" sextuplet 16th note figures fortissimo, descending-ascending on Line 2 Eb-Db-C#-Line 1 Bb-A-G to ascending Fb-G-A-Bb-C#-Db. Flute I is *col* violins I; flute II is *col* violins II.

Fags/Pos/piano/VC/CB play the agitated rinforzando rhythmic pattern (8th/8th rest/8th rest/8th/8th/8th rest/8th). Repeat. For example, trombones play *ffp* < > Great octave Eb/Bb/small octave Eb rinforzando 8ths (followed by two 8th rests) to Eb/Bb/Eb stand alone 8ths to Fb/Cb/Fb 8ths to Eb/Bb/Eb 8ths (followed by an 8th rest) to Eb/Bb/Eb 8ths (all 8ths are punctuated with the rinforzando designations (> symbol above each chord).

Skipping to Bars 57 (2:03 in Cut time), "siren sinking," we hear clarinet I & clarinet II alternating quintuplet figures. Harp also joins in. So clarinet I plays descending 16ths Line 1 Eb/Db/small octave Bb/A/G to stand alone Fb. After a quarter rest, clarinet II plays ascending notes small octave Fb-G-A-Bb-Db to the stand alone Eb 16th. Repeat the pattern. The piano (top staff) plays descending “3” triplet value 8th notes small octave Eb-Bb-G played 4X per bar. The bottom staff of the piano plays Contra-octave and Great octave Eb whole notes (repeated next bar). VC/CB are sustained on Great octave Eb whole note tied to next bar. The Tam Tam sounds *pp* a whole note tied to whole note next bar. Fags play *pp* Great octave Eb half note tied to 8th note (followed by rests).

In Bar 62 (2:25), "siren rising," the clarinets & harp slow down, so to speak, notationally to falling & rising triplet 8th figures of Line 1 D-C-Ab down to rising Eb-Ab-C. Repeat same bar. Piano as well. VC/CB trill on Great octave Eb whole note. Etc.

In Bar 80 (2:48),"Koura collapsing," the flutes are trill *pp* on Line 1 & 2 Eb tied to whole notes next two bars. Timp is rolled *pp* between small octave Eb-Great octave Bb. Celeste is trem between Eb-Eb (Line 2). Tam-Tam sounds a whole note tied to next two bars. Violins are trem *sul pont* on Line 1 & 2 Eb whole notes in Bar 80 only. VC/CB sustained on Eb/Ab. The bass clarinet (I believe)/low Onde play the Koura theme starting on Eb whole not tied to whole notes next two bars. Shortly (end of Bar 82) the timp plays *mf marc* a response figure of Great octave Bb-Bb 8ths up to (Bar 83) Fb quarter note to Eb-Bb 8ths up to Bb to Eb quarters down to (Bar 84) Bb whole note rolled. Etc. End of Reel 5 .

Skipping to Bar 123 (4:09), clarinet, violins and violas play the same phrase. Clarinet I plays *p* < Line 1 E [written F#] rinforzando dotted half note to E quarter note to (Bar 124) F# rinforzando quarter note to E quarter note (followed by a quarter rest) to E quarter note, and so forth. Clarinet II plays Line 1 C [written D] dotted half note to C quarter note to (Bar 124) D to C quarter notes (followed by a quarter rest) to C quarter note. Bassoons play Great octave F# whole note tied to whole note next bar. Horns play middle C [written G] tied whole notes. VC play Great octave B/small octave F# tied whole notes. Violins I play divisi small octave A/Line 1 A dotted half notes to same A quarter notes to (Bar 124) B to A quarter notes (followed by a quarter rest) to A quarter notes to (Bar 125) Lines 1 & 2 C down to A quarter notes, and so forth. Divisi violas play middle C/E dotted half notes to C/E quarter notes to (Bar 124) D/F# to C/E quarter notes (followed by a quarter rest) to C/E quarter notes.

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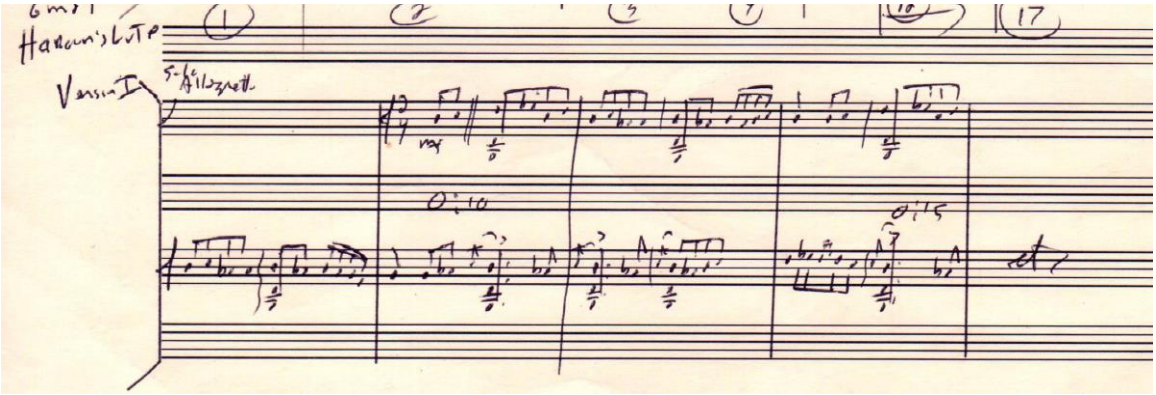
[6M21] "Haroun's Lute" *Allegretto* in 2/4 time. :21. There are two versions. Version I is the cue used [DVD location: Ch 12 at 1:52] Scene: Seque from the previous cue. Haroun is playing the lute at night on deck before the crew spots Lemuria. Played *mf*, we find Line 1 B to Line 2 C 8ths in the grace bar to (Bar 1) small octave G/Lines 1 & 2D 8ths to Line 2 Eb 8th down to B 8th up to D 8th. Etc.



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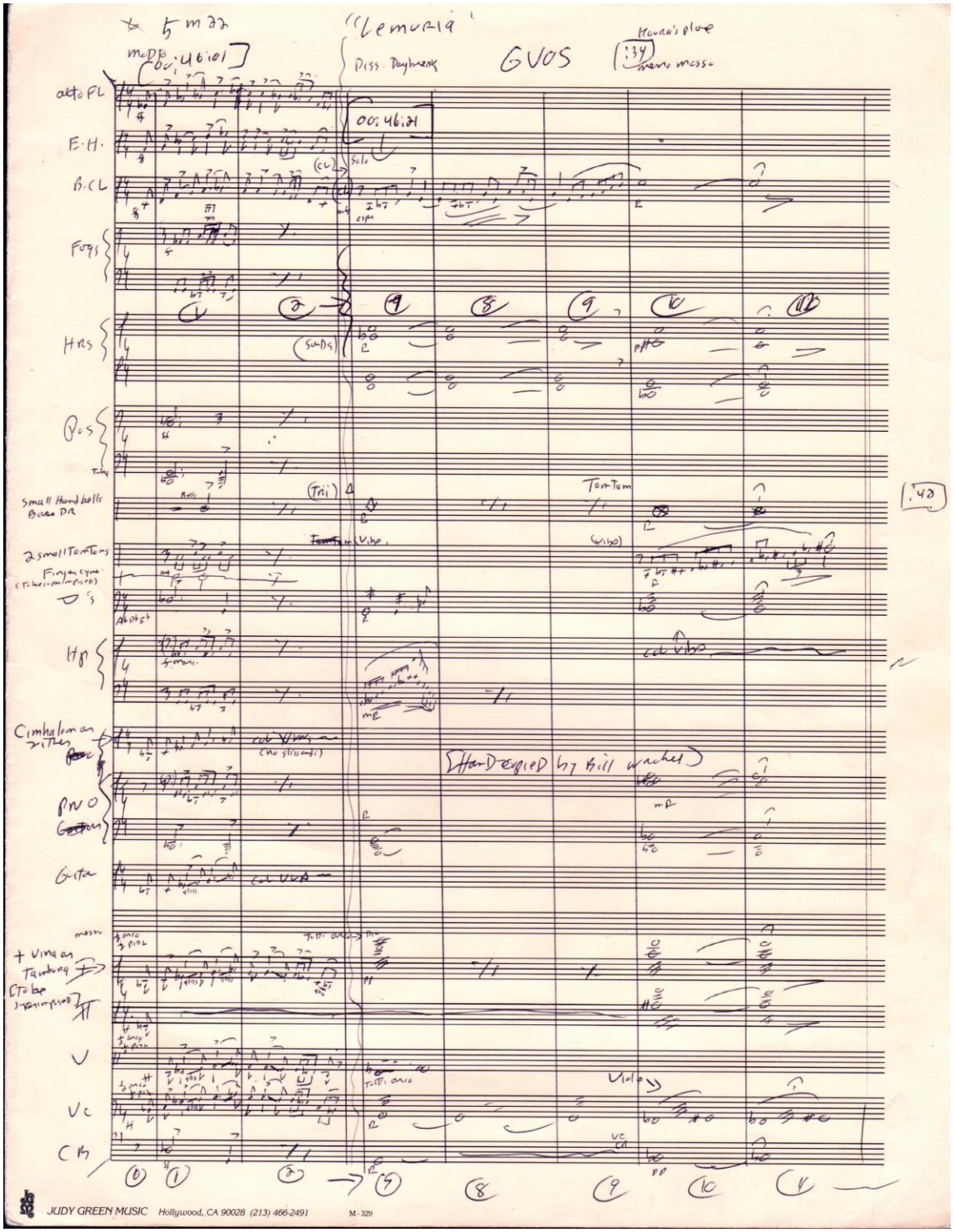
[6M22] "Lemuria" *Modto* in 4/4 time, 11 bars, 3 pages, :42. [DVD location: Chapter 12 at 8:20] Scene: Land is sighted. It's legendary Lemuria in the distance. Strangely, the last two bars of this cue are edited into the beginning of this cue (and also kept at its rightful end). More on this later.



In Bar 1, you hear dialed in the exotic instruments of this Lemuria cue. You hear the alto flute, english horn, bass clarinet, bassoons, trombones, small hand bells, bass drum, two small tom toms, finger cymbals, tambourine ("to be superimposed"), timp, harp, cimbalom (or zither), piano, guitar, vina (or tambura), strings. The vina is an Indian stringed instrument consisting of a fingerboard with two gourd resonators. I assume he used the South Indian type with the wider neck and wood body in place of a second gourd resonator. The tambura is a large lute.

The alto flute/EH/bass clarinet/cimbalom/guitar/vina/violins/viole/VC play in the grace bar small octave (Great octave for celli) Bb 8th to (Bar 1) Line 1 C 8th to Eb quarter note to F 8th (guitar/strings are short gliss from Eb to F) and then G dotted quarter note to Ab 8th (gliss of the guitar/strings). In Bar 2, we then find G 8th to G quarter note down to F (gliss of guitar/strings), etc. Fags/tom toms/harp/piano play the rhythm (quarter rest/two 8ths/two 16ths & 8th figure/two 8ths figure). Pos play *ff* on dotted half notes Db/G/Ab/C. Not a standard chord. However, it shows a dual perfect 5th interval (C to G, Db to Ab) suggesting a Middle Eastern feel.

In Bar 7 ("Diss daybreak"), the muted horns also play the chord (as small octave G/Ab/middle C/Db whole notes tied to whole notes next two bars). Still the perfect 5th intervals, although you can look at it in terms of minor 2nd dissonance (C/Db, G/Ab). The focus is on note G (played by the VC/CB & rolled timp). The harp plays rising to falling 16th figures (Great octave G-Ab-small octave C-D, F-G-Ab-C, etc). The clarinet is solo playing *mf espr* a variation of the Golden Voyage theme. After an 8th rest in Bar 7, the *solo* clarinet plays small octave G-Ab-middle C 8ths up to F rinforzando quarter note down to D quarter note tied to (Bar 8) 8th note down to small octave G-Ab-middle C 8ths up to F down to D 8ths up to G rinforzando 8th to G-D 16ths to (Bar 9) F quarter note down to D-Eb 8ths to F-G-Bb-Line 2 C 8ths legato to (Bar 10) D [written E] whole note *p* and tied to whole note held fermata and decrescendo hairpin in end Bar 11.Horns in Bar 10 now play *pp* small octave Eb/F#/A/Line 1 D [written small octave Bb/middle C#/E/A] whole notes tied to whole notes held fermata next bar. The Tam Tam in Bar 10 sounds a whole note tied to next bar held fermata. The timp is rolled in Bar 10 on Great octave Bb whole note tied to next bar. The piano in Bar 10 sounds *mp* Contra-octave and Great octave Bb/small octave Eb/F#/A whole notes tied to whole notes in end Bar 11. Violins I are bowed trem in Bar 10 on Line 2 A/Line 3 D whole notes tied to whole notes held fermata next bar, while violins II are trem on Line 2 F#/Line 3 D tied whole notes. Violas are fingered trem between small octave Eb-F# whole notes (repeated next bar and held fermata). VC/CB in Bar 10 sound *pp* Great octave Bb whole note tied to whole note held fermata in end Bar 11.

After an 8th rest in Bar 10, the vibe plays *p* ascending 8th notes small octave A-Bb-middle C (crossbeam connected) to D-Eb-F#-G to (Bar 11) A-Bb 8ths to “3” triplet value 8ths Line 2 C#-D-Eb 8ths decrescendo hairpin to F# half note held fermata.

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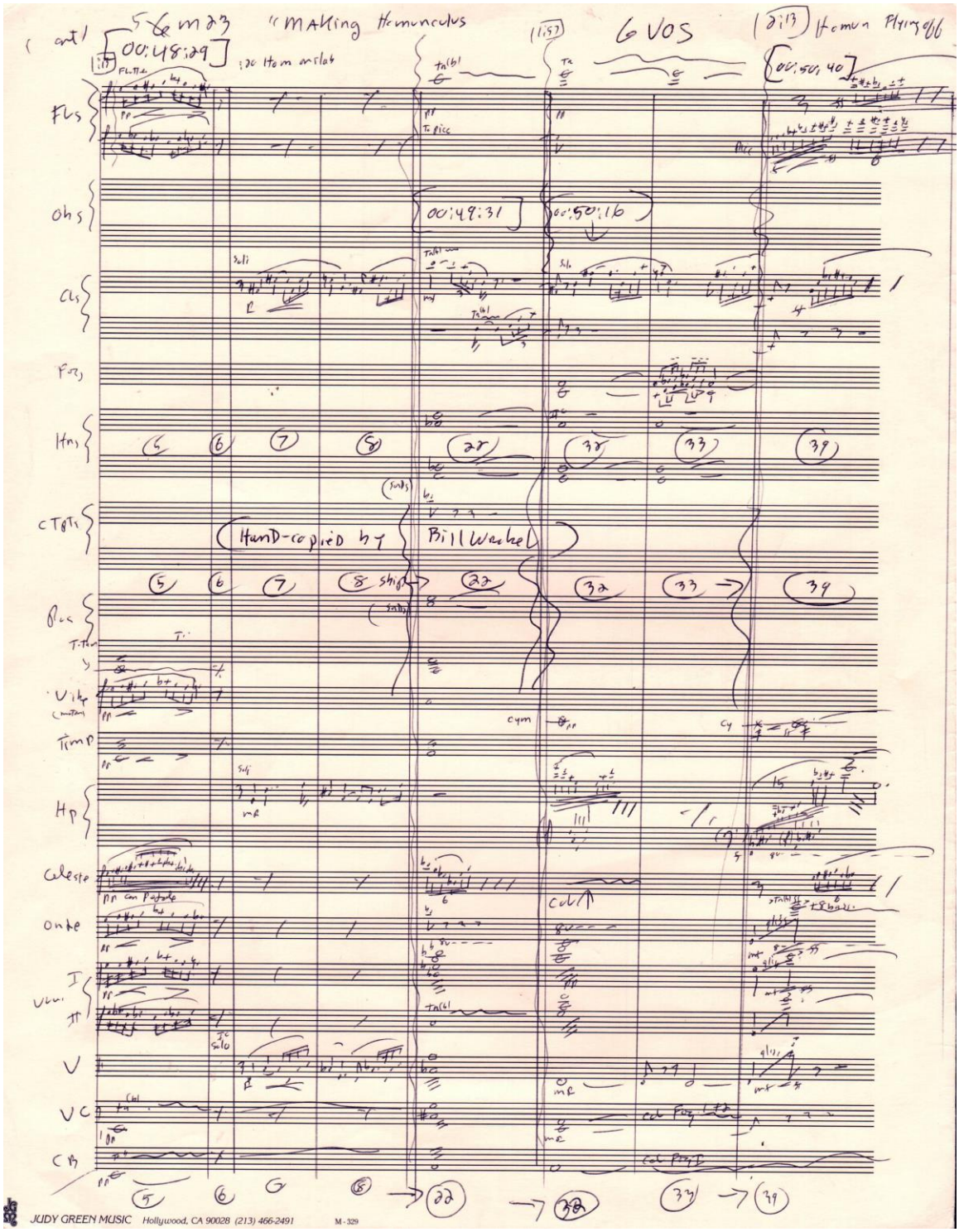
[6M23] "Making Homunculus" 4/4 time, 46 bars. 9 pp, 2:38. [DVD location: Ch 13 at 1:42]

The violins and CB make a low trembling trill on small octave (Great octave for CB) A whole note *pp* tied through the next three bars (dotted half note in Bar 3 in 6/4 time). The timp contributes with two Great octave A half note rolls rinforzando, repeated next bar, to (Bar 3 in 6/4 time) three half note rolls to (Bar 4 back in 4/4 time) two half note rolls. The Tam Tam sounds a whole note tied to next bars, and the bass drum beats *pp* two half notes (decrescendo each beat), and so forth as given. The celli are highlighted *mp marcato* playing the Koura theme as rinforzando 8th notes. Nice creative varied touch by Rozsa. So we find Great octave A 8th (followed by an 8th & quarter rest) up to small octave E 8th (followed by two 8th rests) up to G 8th to (Bar 2) Eb 8th (followed by an 8th rest) down to Bb 8th (followed by an 8th & quarter rest) down to A 8th (8th rest) up to (Bar 3) E 8th, etc.

In Bar 5 (:13), flute I is flutter tongue rising 8ths Line 2 E-F-F#-G up to descending 8ths Ab-G-F#-F. Repeat next bars. Flute II plays contrary motion flutter tongue descending Line 2E-Eb-D-Db down to ascending 8ths C-Db-D-Eb. Repeat. Vibe/Onde/violins I play *pp* < > the flute I line. Violins II play the flute II line. Tam Tam is sounded. Timp is rolled *pp* < > on Great octave E. VC/CB is still low rumbling trill on Great octave E. Celeste (*pp* con pedale) plays the "14" rising to falling 32nd note run played 4 X per bar (E-F-F#-G-G#-A-A#-B, then descending).

In Bar 7, the clarinets & viola (one instrument) plays *p* < the Homunculus theme. After a quarter rest, we see Line 1E quarter note up to B quarter note tied to 16th (part of 16th figure of B down to E back to B to D) to (Bar 8) Bb quarter note down to F dotted quarter note, etc. Harp and onde play a similar line: Line 1 E quarter note up to B double-dotted quarter note to D 16th, etc. As given earlier, flute I is flutter tongue (since Bar 5) *pp* < > on Line 1 E-F-F#-F (crossbeam connected) up to descending Ab-G-F#-F (repeated again next bars). Flute II plays this in contrary motion of Line 1 E-Eb-D-Db to C-Db-D-Eb. The vibe with motor on plays the flute I notes. The celeste plays 32nd notes figure *pp con pedale* of Line 1 E-F-F#-G-G#-A-A#-B-A#-A-Ab-Gb-F#-F-Eb played 4X per bar. Violins I are bowed trem following the flute I line, while violins II follow the flute II line of notes.

Skipping to Bar 22 [DVD location 2:58 in Chapter 13), clarinet I plays *mf* Line 2 A quarter note trill tied to 8th followed by descending “3” value 16th note triplet notes G-Eb-Bb to A 16th (followed by a dotted 8th & half rest). But clarinet II picks up on the last A 16th as a trill tied to 8th to ascending triplet 16ths Bb-Eb-G, etc. Flute I is trill on Line 2 A whole note. Horns play the Eb Dom7th 2nd inv (small octave Bb/Line 1 Db/Eb/G) whole note chord tied to next bar (violins bowed trem on that as well). Pos also sound. etc. Celeste plays a "6" sextuplet figure of descending Line 2 Bb-G-Eb-B back to Eb-G 16th played 4X per bar.



When (in Bar 39) the Homunculus flies off from Koura's arm out to Lemuria, the onde(s) is the most prominent sound with Line 1 E up to Line 3 E gliss *mf* < *ff*. Violins II play the gliss those registers, but violins I are an octave higher. Viole also gliss. Piccolo plays a rapidly rising 32nd note run *f* < *ff* on Line 2 E-F-G-Ab-Bb-Line 3 C-C#-D# on

the 1st beat. Then it plays a "6" sextuplet 16ths of Line 3 E-F-F#-G-F#-F. The flute plays contrary motion of Line 3 E-C#-Line 2 Bb-G-Bb-C# while clarinets are on Line 1 F-Bb-Db-E-Db-Bb. Celeste is on the piccolo line (but octave lower). The harp also plays a "15" run to dotted half note trem between Lines 3 & 2 E. Etc.

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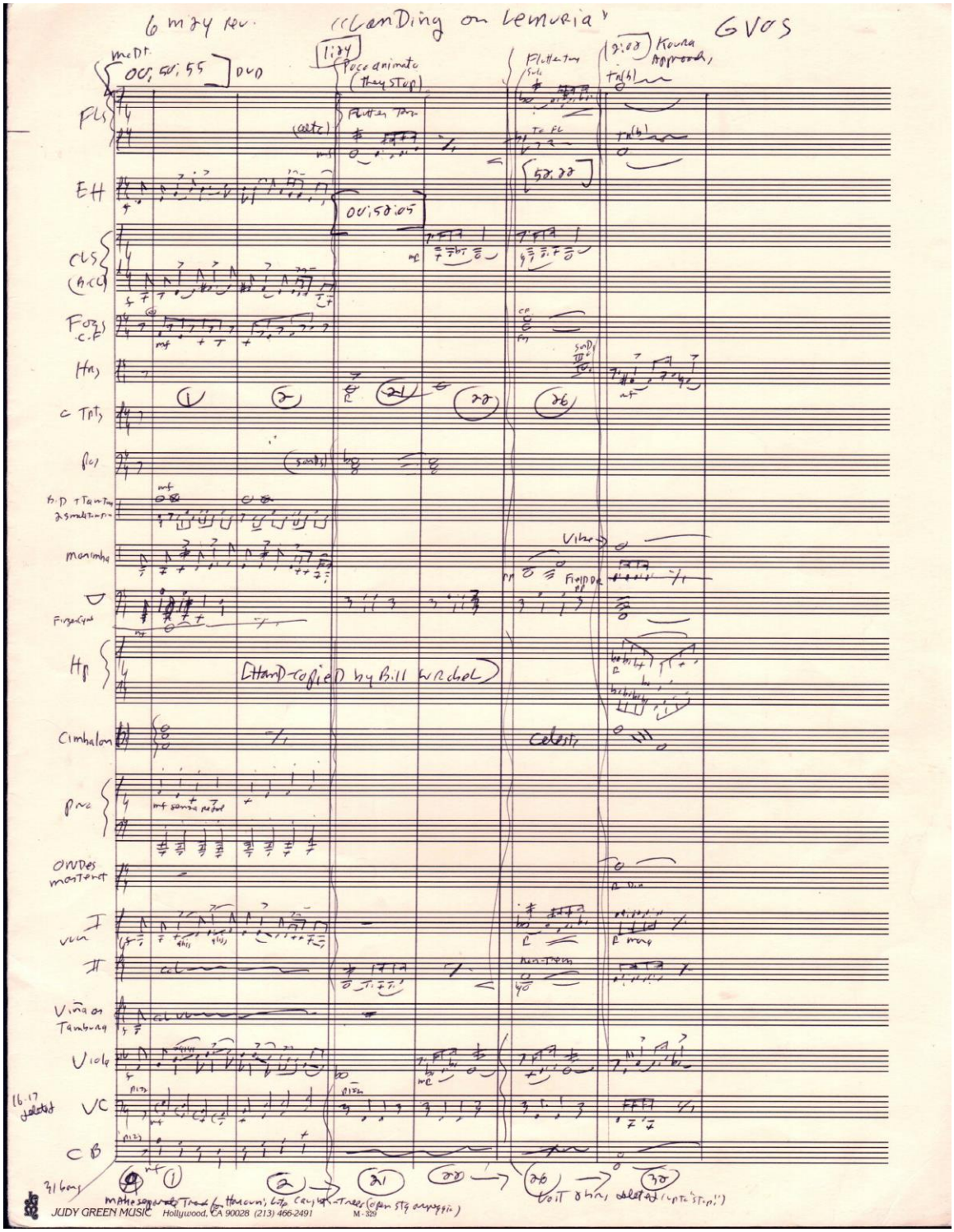
[6M24] "Landing on Lemuria" *Modto* in 4/4 time. 58 bars, 10pp, 3:40 [DVD location: Ch 14, :00] Scene: Seque from previous cue. We see Sinbad's crew landing on Lemuria.

Pretty much similar music & instrumentation as the "Lemuria" cue. However, the english horn/bass clarinet/violins/violas play the melody line (with the short glissandi) on a lower pitch. So violins play forte the small octave G 8th on the grace note to (Bar 1) A 8th to middle C quarter note short gliss line to D 8th to E dotted quarter note gliss to F 8th, then similar but descending figures in Bar 2 of E 8th to same E rinforzando quarter note gliss to D 8th, and so forth. The marimba joins in on the pattern: small octave G 8th up to A 8th to trem C to non-trem D 8th, etc. Piano is *mf senza pedal* staccato quarter notes Contra-octave A-Great octave E-A to G-D-G, etc. Cimbalom arpeggiando on low whole notes Great octave A/small octave E/A. No guitar. VC/CB are pizzicato descending (Bar 1) to ascending (Bar 2) quarter notes. CB play small octave A-G-E-D to (Bar 2) E-G-A-middle C, while VC play *mf* Great octave A/small octave E quarter notes to G/D to E/B to D/A, etc.



Skipping to Bar 21 *poco animato* (1:24), "they stop" (when they view inland beyond the beach), the Vizier shortly says, "There's someone moving." Alto flute is flutter tongued but violins II is more prominent with the small octave B bowed trem tied to dotted 8th to A 16th to B dotted 8th to D 16th. Repeat next bar (Bar 20). In Bar 22, the

viole, after a dotted 8th rest, play small octave Eb 16th to F dotted 8th to Ab 16th to F bowed trem half note. So a nice interplay effect here of mild suspense. Alto flute & clarinet I also perform that interplay. VC/CB is pizzicato on Great octave F quarter notes on the 2nd & 3rd beats. Timp also beats on small octave F on those beats. Horns play *p* the small octave F rinforzando whole note tied to next bar, while the muted Pos play Great octave A/small octave C/Eb. Combined you have the F Dom 7th sound.

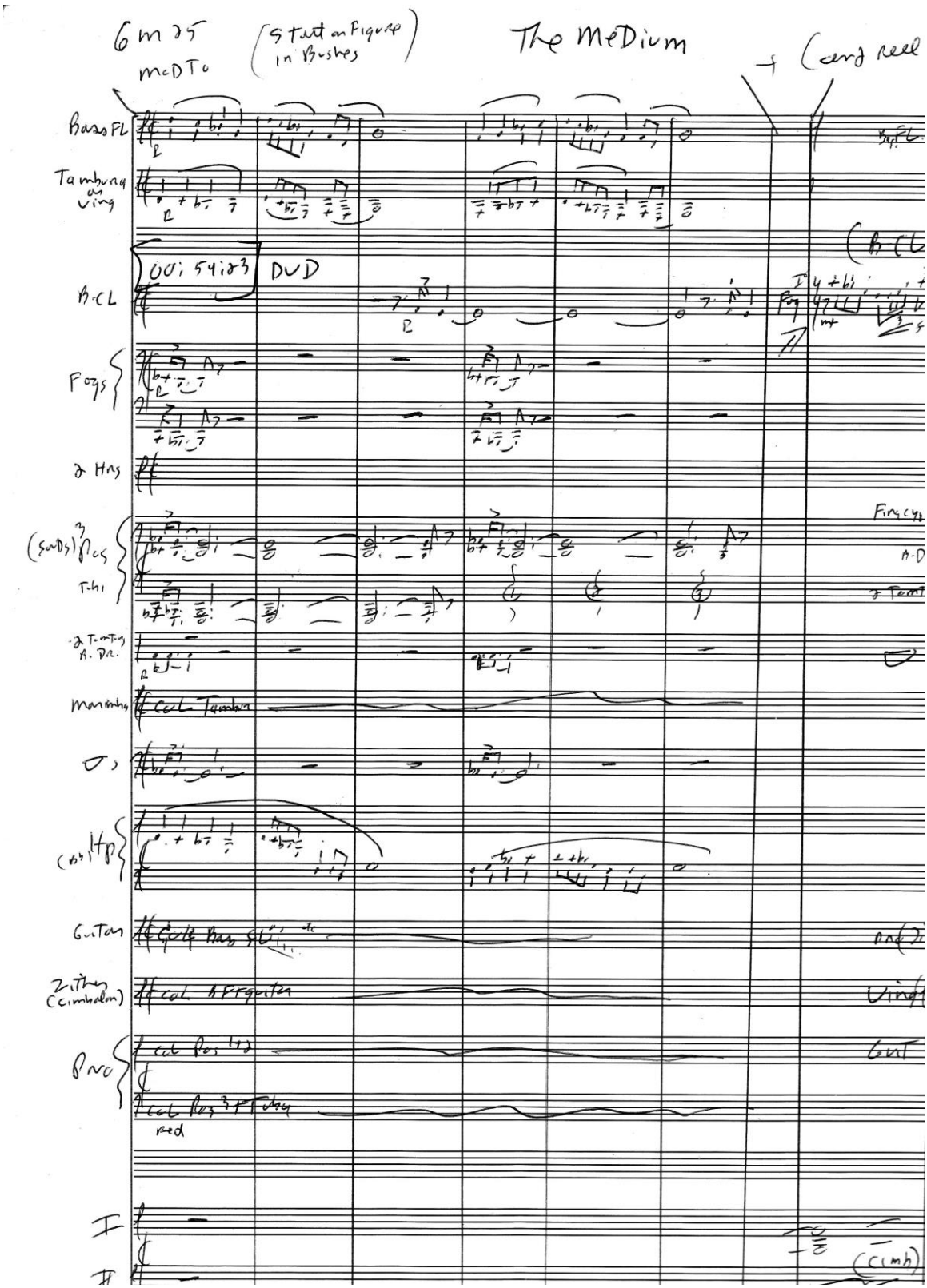
In Bar 32 (2:02), "Koura approaches" on his own boat, the field drum is prominent playing that syncopated rhythm (dotted 8th to 16th, repeated throughout or 4X per bar). Violins play an octave apart (Line 1 & 2) that rhythm *p marcato* on Line 2 E/F dyads. After a dotted 8th rest, muted horns III & IV play *mf* a fragmented Koura motif starting on note small octave B rinforzando quarter note tied to 8th (followed by a 16th rest) up to Line 1 D 16th down to small octave Bb quarter note, and so forth. So does the violas in minor variation (after an 8th rest, small octave F 16th up to B quarter note tied to dotted 8th to Line 1 D 16th down to Bb rinforzando quarter note). Celeste rolls between Line 2 F and Line 1 F whole notes. Harp plays descending to ascending 8ths an octave apart. So Line 1 and small octave 8th notes Eb-Db-Cb-Ab down to ascending Great octave and small octave F-Ab-Cb-Db. The timp is rolled on Great octave F whole note. Flutes are trill on Lines 1 & 2 F whole notes. Etc.

The last two bars were deleted or dialed out just before Sinbad exclaims "Stop!" when he hears a bird's shriek.

[Note: At the end of this cue, a written note says: "Make separate track for Haroun caught in trees (open string arpeggio)"]

[6M25] "The Medium" *Modto* in Cut time. 13 bars, 2pp, :29. [DVD location: 3:27] Scene: They see the Medium ("Guardian" or "Keeper") ahead in the bushes, leading them to the Temple of the Oracle. Nice sounding cue, the melody line of the Medium played by the bass flute/tambura or vina/marimba/hp/guitar/cimbalom/viole.

First you prominently hear the muted Pos/tuba/Fags/piano/VC/CB play a shock or discovery chord of Ab maj(Ab/C/Eb)16th rinforzando to G min (G/Bb/D) dotted 8th tied to dotted half notes & tied to next two bars. Specifically, bassoons play *p* Great octave C/Eb rinforzando-marked 16ths to Contra-octave Bb/Great octave D dotted 8ths tied to 8ths (followed by an 8th and half rest). Trombones play Great octave C/Eb/Ab 16ths to Contra-octave Bb/Great octave D/G dotted 8ths tied to dotted half notes tied to whole notes next bar and tied to (Bar 3) dotted half notes and 8th notes (followed by an 8th rest). The tuba plays Contra-octave Ab 16th to G dotted 8th tied to notes as already given. VC are *col* Pos I-II. CB play Great octave Ab/small octave Eb 16ths to G/D dotted 8ths tied to dotted half notes tied to next two bars. The top staff piano is *col* Pos I & II while



bottom staff piano is *col* Pos 3 and tuba. Timp beats Ab to G; bass drum strikes *p* 16th to dotted quarter tied to quarter. Etc.

The Medium motif is played by the bass flute, tambura (or vina), marimba, harp, guitar, zither (or cimbalon) and violas. They play Line 2 (Line 1 for tambura/marimba/harp/violas) descending quarter notes D-C-Line 1 Bb-G up to (Bar 2) 8th notes (connected by a crossbeam) D-C-Line 1 Bb-G to new 8th crossbeam figure F-D up to (Bar 3) G whole note. After a half & dotted 8th rest, bass clarinet plays *p* the response figure of Line 1 Eb 16th rinforzando to D quarter note tied to whole note next two bars. Then the Pos (etc) in Bar 4 play again that discovery chord of Ab maj to G min. The melody line continues also in Bar 4 with rising quarter notes F-G-Bb-C to (Bar 5) descending 8ths D-C-Bb-G to F quarter to F-D 8ths to (Bar 6) G whole. End Reel 6.

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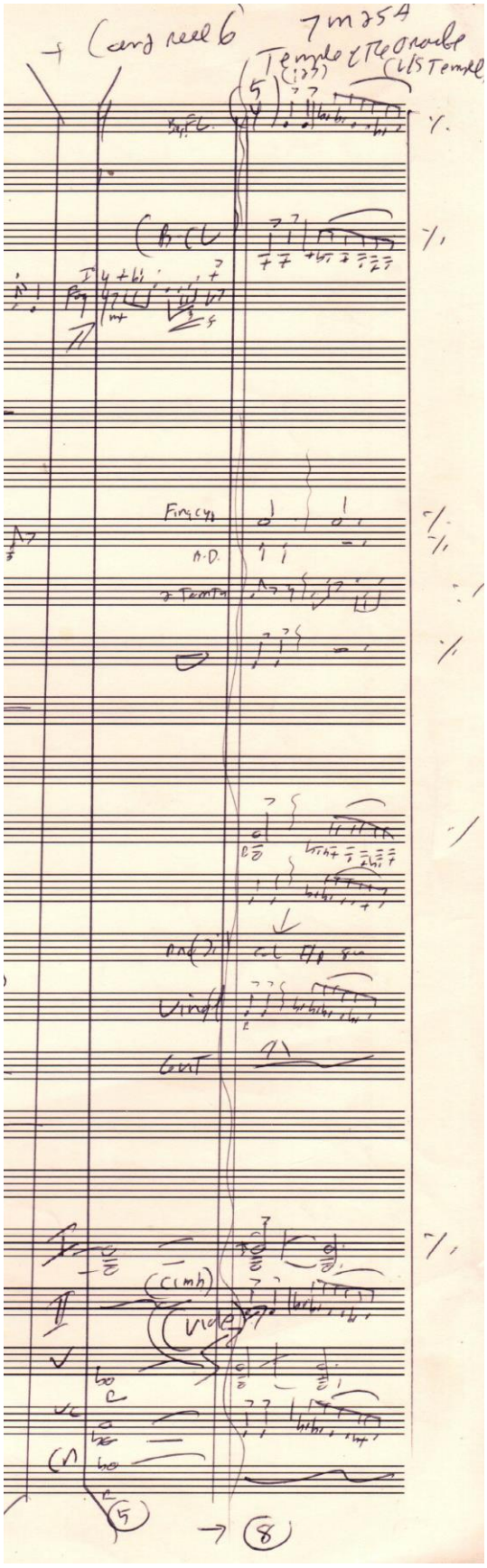
[7M25A] "Temple of the Oracle" *Modto assai* in 5/4 time. 50 bars, 10pp, 3:09. [DVD location: Ch 14, 4:00] Another effective, mood-setting cue. The Temple motif is played for 4 bars as the crew sees the many-faced temple of rock. Then a comic relief phrase is played when Sinbad comments to Haroun that his bravery must've left him, to which he replies in effect, "No, but I have cowardly legs!"

Here Bassoon I plays *mf* in 4/4 time the comic figure. After an 8th rest in Bar 5, we find descending staccato 8ths of middle C-Bb-G to new figure of F 8th to cresc (<) rising triplet 16ths F-G-Bb to stand alone C 8th rinforzando (followed by an 8th rest), etc. Low strings are combined on the Ab maj 7th (Ab/C/Eb/G).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7m254
Temple & The Oracle
(US Temple)
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In Bar 8 (5/4 time at :27), "L/S temple," we return to the temple motif. The 5/4 irregular meter is reduced by Rozsa as a 2/4-3/4 pattern with a short line separating the sub-divided meters. Herrmann did the same in his "Giant Crab" cue in Mysterious Island, I recall.

So we have the bass flute/bassclarinet/harp/cimbalom/piano/guitar/vina/viole/celli playing in various registers two G rinforzando notes (followed by that thin vertical line, somewhat wavy) up to descending 8ths Bb-Ab-G-F-Eb-F. Repeat next bar. Timp & B.D. beats on the first two quarter notes only (G note for timp). Finger cymbals play the half note then the dotted half note. Tom toms play an 8th note rhythmic pattern, largely within the 3/4-subdivision meter.

The music is edited (dialed) out after Bar 14 as the Sinbad party walks down to the inner sanctum of the cave of the Oracle. The cue restarts in Bar 21 (in 3/4 time at 1:29) when the Homunculus reappears from behind the rock entranceway. Here the bass clarinet plays a Homunculus variation figure *affrettando* (hurrying, increasing speed). After an 8th rest, it plays *mf* < ascending 32nd notes Db-F-Ab-Cb to a dotted quarter note, etc. Onde & trem violins II play *p* < > 8th notes G-G#-A-Bb-A-G#, etc. The cue is again dialed out mid-Bar 26 on. So 1:46 thru 3:09 was cut.

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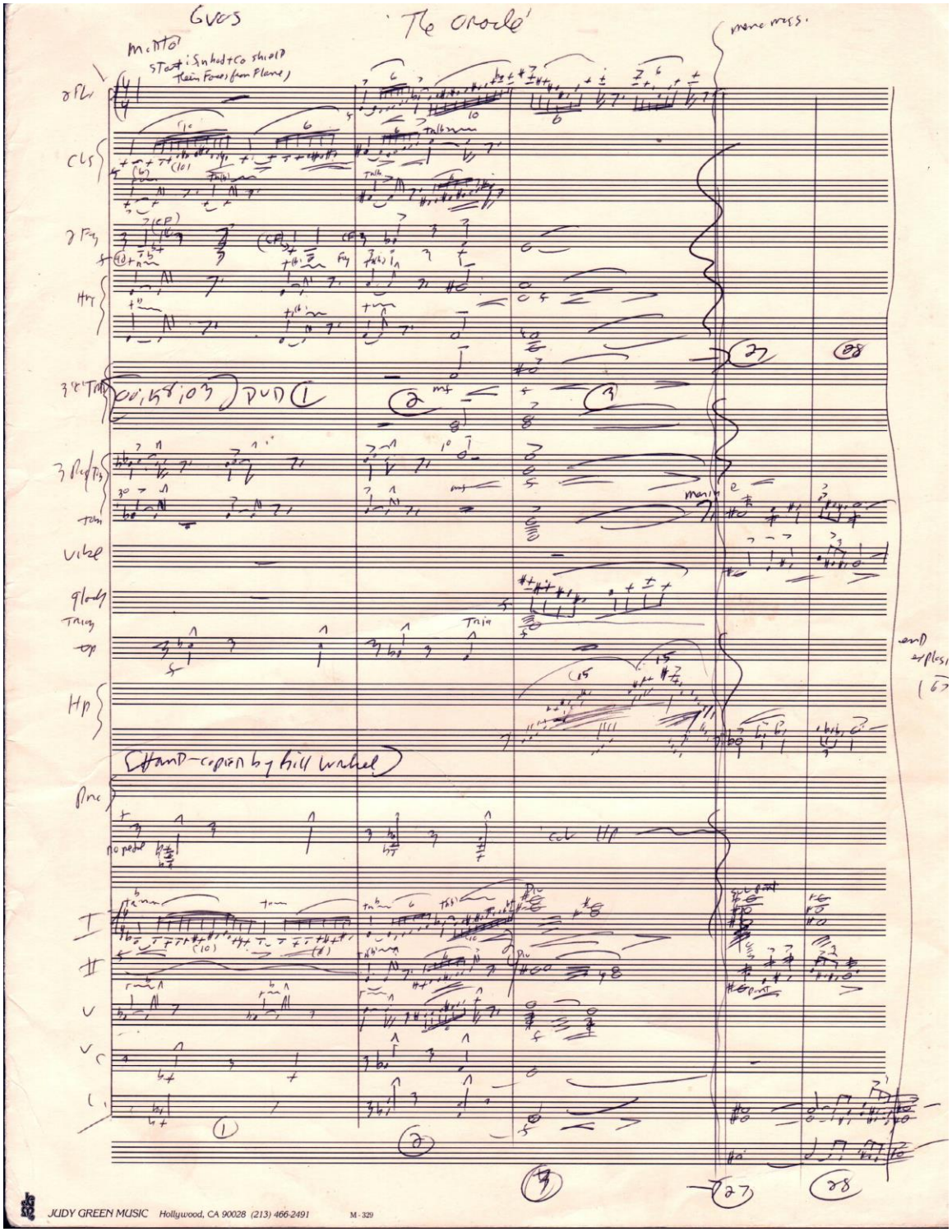
[7M25B] "The Oracle" *Modto* in 4/4 time. 67 bars, 10pp, 3:39. [DVD location: Ch 15, 2:44] The cue begins as indicated on the full score: "Start: Sinbad & Co. shield their faces from flames." Clarinet I & violins I play the trill to 32nd run figures of small octave Bb quarter note trill tied to "10" figure of Bb-A-Bb-Line 1 C-C#-D#-E-D#-C#-C to the Bb trill quarter note tied to "6" or sextuplet 16th figures of Bb-A-Bb-Line 1 C-C#-D# to (Bar 2) E quarter note trill tied to "6" figure of E-D-E-F-G-A to Bb quarter note trill tied to "10" figure of 32nd notes Bb-C-C#-D#-E-F#-G-A-Bb-C. Clarinet II/Fags/viole (etc) play quarter note to 16th trills only. In Bar 2, flutes join in.

In Bar 3, harp plays a largely ascending "15" note run to a "15" descending figure. Violins are fingered trem Line 2 A#/Line 3 C# down to F#/A# for violins I, etc. Flutes play sextuplets 16ths falling to rising C#-A#-F#-C#-F#-A# to stand alone C# 16th. After a dotted 8th rest, repeat. Glock plays falling to rising 8ths C#-A#-F#-C# up to F#-A#-C#-A#, etc.

When the Oracle speaks (voiced by Robert Shaw of "Jaws" fame shortly), the violins are trem pont. Marimba & vibe play. In Bar 27 (when the Oracle speaks of the third golden tablet) violins I are *sul pont* on Line 2 C#/G#/Line 3 C# whole notes. Violins II/viole/harp play Line 1 C half notes bowed trem to E to F# quarter notes up to (Bar 28) descending triplet 8ths B-G#-F# to G# dotted half note. VC/CB on small octave



C# (for CB), Great octave G#/small octave C# (VC) whole notes tied (Bar 28) to half and 8th notes, etc. The music ends with the explosion.

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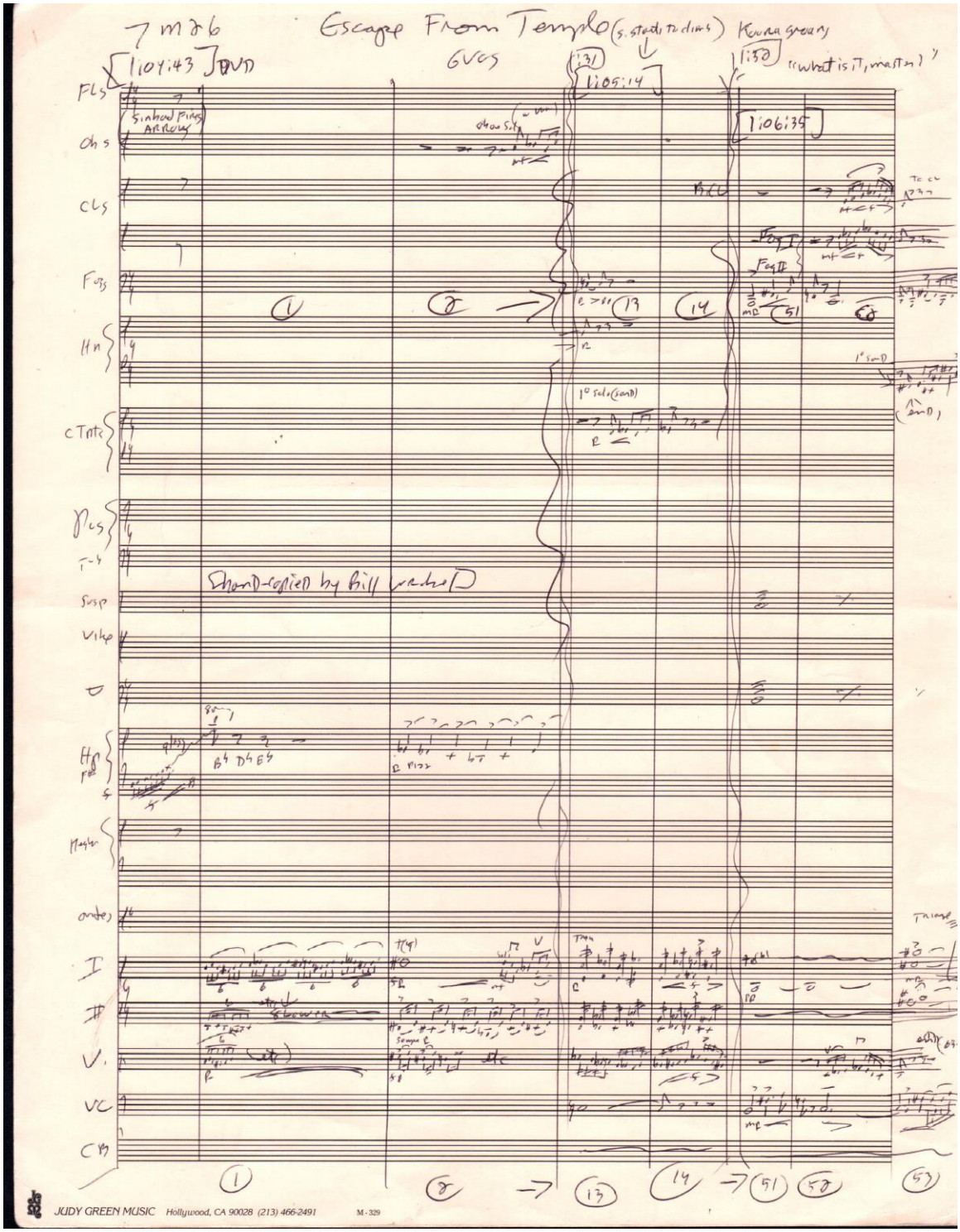
[R7M26] "Escape From Temple" 4/4 time. 64 bars, 11pp, 2:33.
This cue is kept intact in the final pic. Scene: Sinbad shoots an arrow tied with turban cloth and sashes to the opening at the top of the ceiling. [DVD location: Ch 17, 3:16]

In the grace bar, the harp plays *f* < *ff* a gliss of small octave D-E-F#-G-A-B-C etc to (Bar 1) Line 3 B 8th. Then in Bar 1, the violins (violins II octave lower largely Line 1) play rising sextuplet figures (in this case, they may be termed better as double-triplets or 2 pairs of 8th triplets connected by a central or second crossbeam). So violins & viole play "6" 16th figures (4 per bar) of B-C-B, A#-B-C to next figure of C-Db-C, B-C-Db to next figure of C#-D-C#, B#-C#-D to next figure of D-Eb-D, C#-D-Eb.

This leads in Bar 2 (in 3/2 time) to the whole note Line 2 D# trill *fp* of violins I < *mf* to down-bow figure of D# to C 16ths to A 8th to up-bow Bb 8th to G-C 16ths. Violins II & viole play six fingered trem figures of quarter notes *sempre p* of D#-E to C#-E to C-E to Bb-E to C-E to C#-E. Harp plucks *pizz* quarter note rinforzando Line 1 Eb-Db-middle C-Bb-C-Eb. The oboe begins a solo passage fragment of the Golden Voyage motif.

In Bar 13 (:31)"Sinbad starts to climb," the violins are bowed trem quarter notes

while viole are bowed 8th notes. VC/CB play small octave C whole note tied to 8th note next bar (followed by rests). So violins I play *p* quarter note dyads Line 1 E/Line 2 C to



F/Db to E/C to G/Eb to (Bar 14) E/C to F/Db to F#/D (rinforzando emphasis) to E/C# crescendo-decrescendo in this bar. Violins II play dyads Line 1 D/G to Db/Ab to C/G to

Eb/Bb to (Bar 2) C/G to Db/Ab to D/A (rinforzando emphasis) to C#/G#. Viole play 8th note trem Line 1Db-C-small octave Bb-B (crossbeam connected) to A-Ab-G-Bb to next bar's figures. After a half and 8th rest in Bar 13, muted "C" trumpet I plays a Golden Voyage fragment motif of Line 1 D 8th to Eb 8th to D-Eb 16ths to (Bar 14) Eb 8th rinforzando.

In Bar 51 (:52),"What is it, master?" (when Koura nearly faints as his Homunculus is arrowed to death), bassoon II & VC/CB play the Koura theme of Contra-octave (Great octave for VC/CB) B half note rinforzando up to rinforzando F# dotted quarter to A 8th to (Bar 52) F 8th (followed by an 8th rest) down to tenuto C dotted half tied to quarter next bar, etc. When the C note sounds, after a 16th rest, the bass clarinet & viole play rising to falling 16ths *mf* < *f* > *mf* of small octave D-Eb-F to descending 16ths Gb-F-Eb-D to (Bar 53) C 8th. Violins are trill *p* on small octave B tied whole notes. The timp is rolled on Great octave B whole note (repeated next bar).

In the last two bars, the violins are sustained on C# maj (C#/E#/G#) while the muted horn I plays the Golden Voyage motif of G# 8th to A 8th to F#-D# 16ths up to F# quarter down to D# quarter tied to whole note next bar.

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[7M27] "The Green Men" *Modto* in 4/4 time. 88 bars, 15 pp. Scene: Koura & Achmed are seized by little green men (not Martians!). Instrumentation includes the xylophone, marimba, jingles, tambourine, tom toms, muted trumpets, col legno violins, alto flute, etc. Part of this cue was dialed out. I did not focus on this cue due to lack of time and relative lack of interest, although I very briefly discuss its reemergence in a later cue. [Note: The pre-dance Kali music of the Sitar is not present in the score pulled for me]

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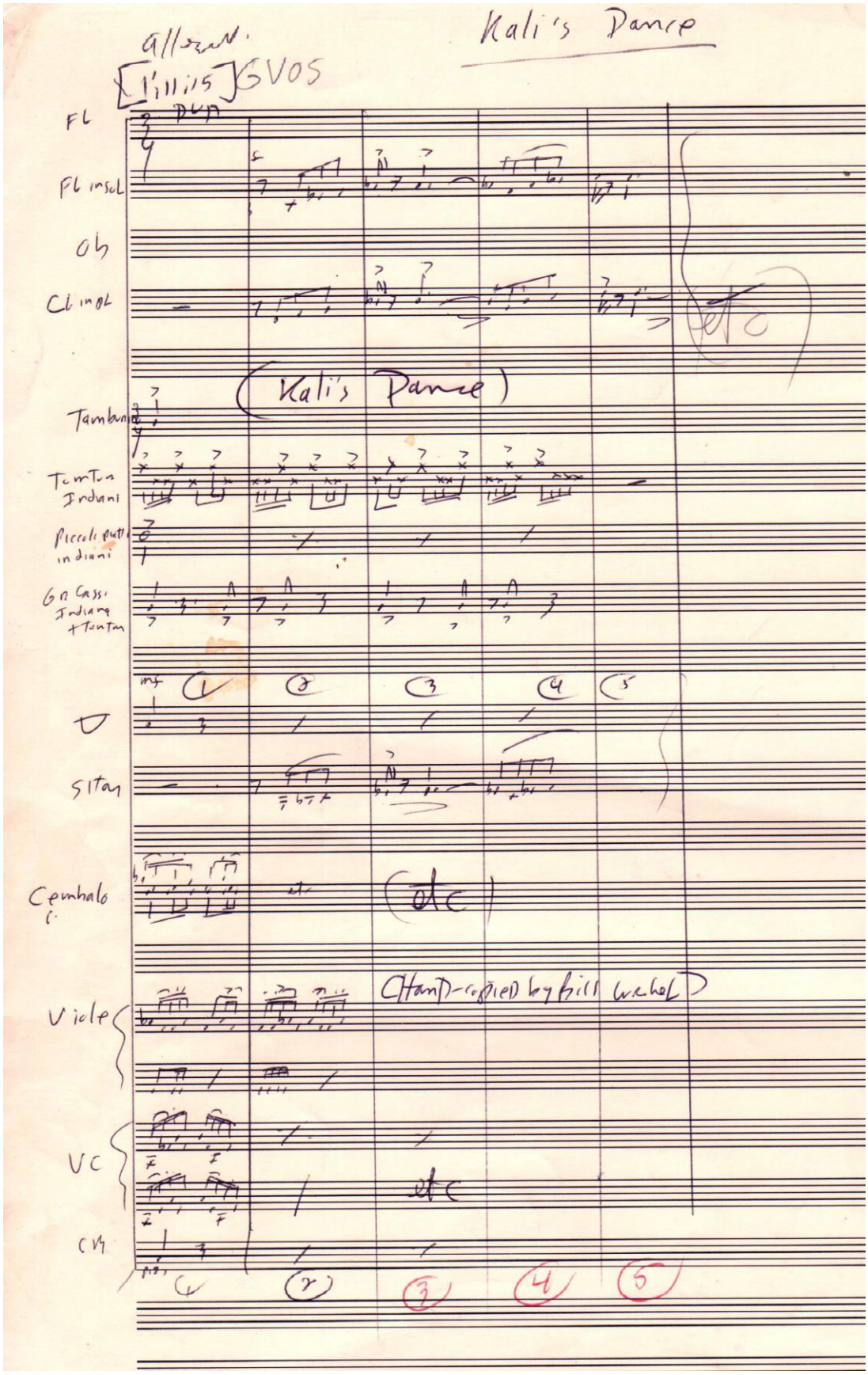
[M28] "Kali's Dance, Pt I" *Allegretto* in 3/4 time. 44 bars, 6pp. [Note: "Kali's Dance pt II" of 27 bars was apparently not used, which included violins, etc] The sitar is prominent, a North Indian instrument related to the vina or Indian zither. Unfortunately, I did not focus on this cue due to lack of time and the confusing edits and perhaps alterations in the final pic version. So I did not have time remaining to figure it all out. However, the original instrumentation includes the flute, "Fl in sol" (or G or alto flute termed G because the written C on that instrument is transposed to concert pitch a perfect 4th lower or G), clarinet, tambourine, Indian tom toms, piccoli piatti indiani, grand cassa, Tam Tam, timp, sitar, Cembalom, viole, VC/CB.

This is a multi-or polyrhythmic cue. Timp/CB strikes a first beat small octave C (tamb joins on the beat). Piccoli piatti hits a full note (notated on the second line of the


Kali's Dance
Allegro
Fl
Fl insol
Ob
Cl in Bb
Tambura
(Kali's Dance)
Tam Tam Indiani
Piccoli piatti indiani
Gr Cassa Indiana + Tam Tam
V
Sitar
Cembalo
etc
Viole
(Hand-copied by Bill Wahl)
VC
etc
CB

staff from the top) repeated next bars. Gr casa Indiana hits a quarter note (followed by a dotted 8th rest) to 8th note to (Bar 2) 8th rest to 8th note to quarter rest (repeat these two bars in Bars 3-4). Cembalom plays largely 16th notes. Celli I plays 16th figures of Great octave C up to Ab up to small octave C back to Ab and then up to C down to Ab down to lowest C up to Ab. Repeat. Celli II play it slightly different with the notes. Violas I (top staff) also play 16th figures of small octave Bb legato down to G 16ths to G up to Bb staccato 16ths to G 8th to Bb-G 16ths. Violas bottom staff play small octave F 8th to F-F 16ths played twice to (Bar 2) F-F-F-F 16ths played twice. The Sitar comes in after an 8th rest in Bar 2 on small octave G 8th to Bb-middle C 16ths, etc. After an 8th rest in bar 2, the flute and clarinet start to play. Etc.

As a side note, between this cue and the next, I always got a kick out of that kicking scene when Koura is alone in the chamber after the dance, and says "The golden tablet is here somewhere, and I will find it!" After thrashing around for just a minute, he kicks a box of trinkets and yells, "I can't find it!"

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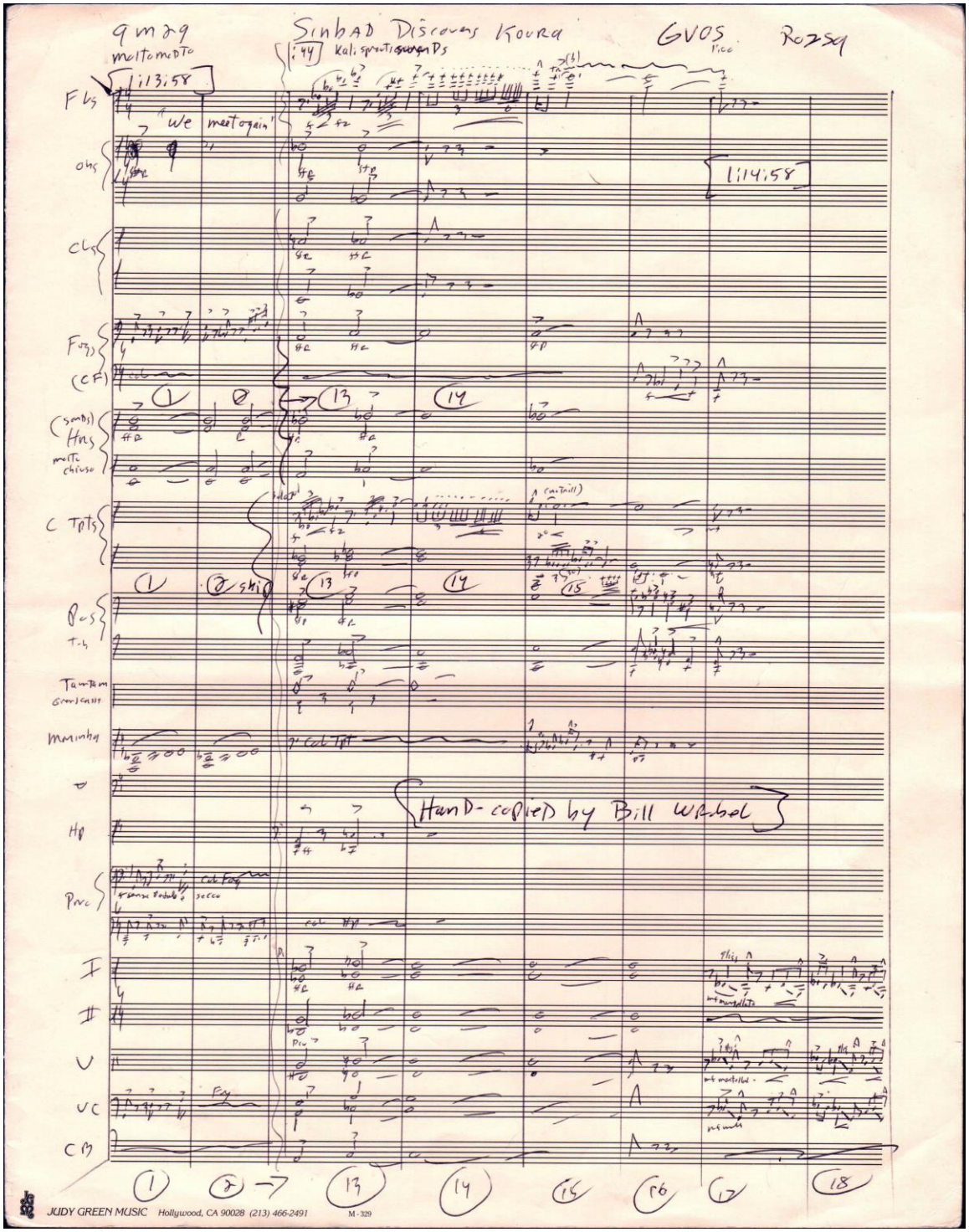
[9M29] "Sinbad Discovers Koura" *Molto modto* in 4/4 time. 30 bars, 6pp, 1:47. Scene: In the Kali chamber, Sinbad prepares to duel Koura to the death.

The marimba is trem on whole notes small octave F/Bb to Line 1 D/E (repeated



next bar). Muted horns are *molto chiuso* (stopped) *ffp* on whole notes small octave F/Bb/Line 1 D/E tied to half notes next bar. Fag/C. Fag/VC/piano (*senza pedale*) play a creative variation of the Koura theme (which we saw before). We find Great octave G 8th rinforzando (followed by 8th & quarter rests) up to small octave D 8th (followed by an 8th & dotted 8th rest) up to F 16th to (Bar 2) E 8th (8th rest) down to Great octave Bb 8th, etc.

Skipping to Bar 13 (:44), "Kali sprouts arms," the flutes/trumpets I are prominent playing a rapidly escalating figure. After a dotted 8th rest, they play *f* < *fz* ascending 32nd note “3” triplet Line 2 (Line 1 for the trumpet) Db-Gb-Bb to Db quarter note rinforzando (Line 3 for flutes, Line 2 for trumpets I). After another dotted 8th rest, triplet E-A-C# to E quarter note rinforzando tied to (Bar 14) an 8th. Then E 8th staccato to triplet 8ths E staccato to four E 16ths staccato to sextuplet 16ths staccato (E-E-E, E-E-E) to (Bar 15) G sforzando 16th to trill 16th of E dotted 8th tied to dotted half & to whole note (no trill for trumpets).

Altri orchestra plays polychords. Pos/viole (etc) play the A maj (A/C#/E) half note chord while the horns & violins etc play the Eb maj (Eb/G/Bb) half note chord *ffp*. In the 2nd half of Bar 13, the Pos etc play I believe the C maj (C/E/G) half note chord tied to whole notes next bar, while the violins etc play the Gb maj (Gb/Bb/Db).

In Bar 17, the strings are soli effectively playing short descending glissandi that musically portrays that sinking feeling Sinbad's men must've been feeling in their stomachs as they saw the dreaded Kali figure with six swords. So, after an 8th rest, they play *mf martellato* (hammered or heavy strokes with the point of the bow) Line 1 (octave lower for celli) Db quarter note gliss down to sforzando G 8th. Following an 8th rest, they play middle C to Db 8ths with a gliss (and cresc) down to G 8th. In Bar 12, Eb-D 16ths to Db quarter with its gliss down to G 8th. Etc.

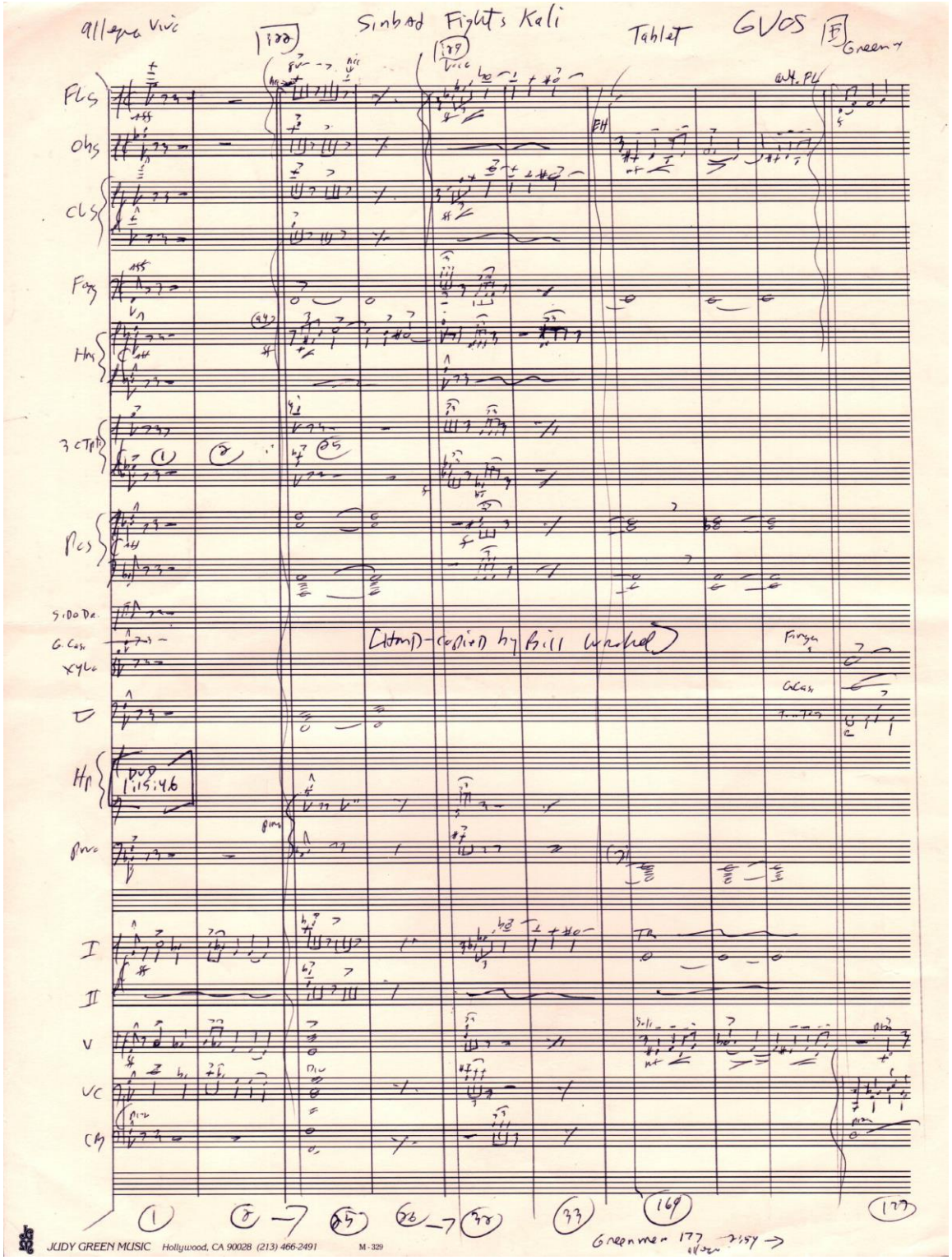
****

[9M29A] "Sinbad Fights Kali" *Allegro Vivo* in Cut time. 198 bars, 26 pp, 3:15.

The orchestra tutti plays sforzando the combined Eb Dom 9th (Eb/G/Bb/Db/F) 8th note chord. Then only the violins/viole/VC/CB play the Koura motif variation.

Strings play Line 1 (small octave for violas and celli) G 8th sforzando *ff* (followed by an 8th rest) up to C (Line 2 for violins) rinforzando half note to Bb quarter note to (Bar 2) rinforzando C to Bb 8ths down to G quarter. Then another G quarter note to F quarter note, etc.

In Bar 25 (:22) the piccolo/flute/oboes/clarinets/violins play three-note figures. For example, oboes & violins I play three Line 2 A/Bb 8th dyads (rinforzando on the 1st 8th dyad) followed by an 8th rest. Then repeat the pattern same bar. Repeat next bars. Bassoon & CB on F whole note tied to next bar. Pos on A/C/F. Timp rolled on Great octave F whole note tied to next bar. Violas are bowed trem on small octave F whole



note (repeated next bar). Etc. Four horns are prominent playing an action phrase. So, after a quarter rest, they play *ff* ascending 8th note "3" value triplet small octave F-B-Line 1 E to F half note tied to quarter note next bar to E quarter note to D# half note, etc. In Bar 32 (:29) the flutes/clarinets/violins take over the horns' line.

In Bar 169 (when Kali falls and breaks opening, revealing the third golden tablet) the english horn and violas play a slowed down (notationally) version of the Golden Voyage theme. After a quarter rest, they play *mf* < tenuto small octave F# to tenuto G quarter notes to E to A tenuto 8ths to (Bar 170) Bb dotted half note rinforzando to G quarter note tied to quarter note next bar, etc.

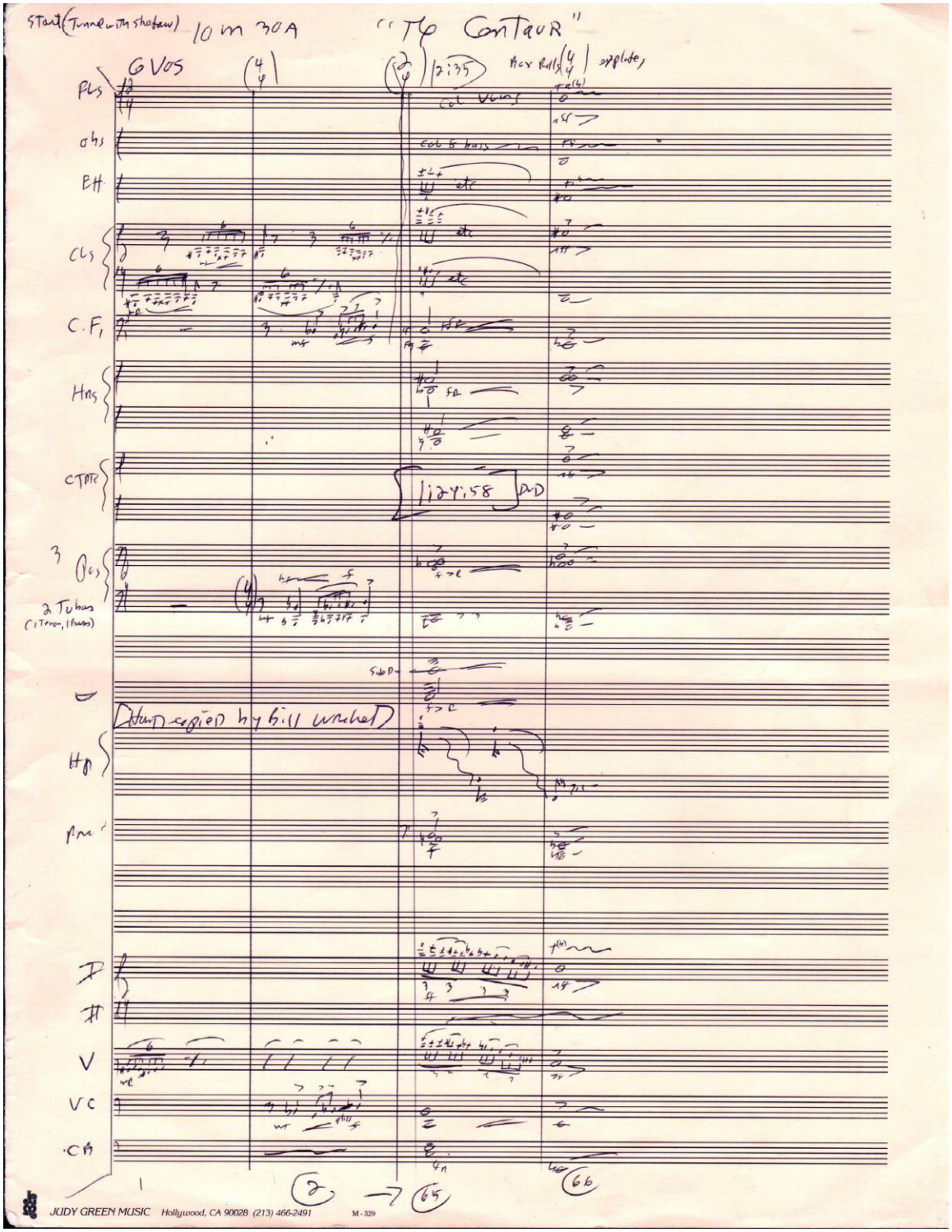
In Bar 177 (*Allegro*) the "green men" music returns, syncopated so that the 3rd beat is accented by the tom toms. Pizzicato viole emphasize that third beat on dyad small octave D/E. One tom tom plays two 8ths to quarter note, then the other hand hits the "higher" tom tom (notationally), then back to the first tom tom on quarter note, etc. Alto flute plays forte small octave A to C 8ths to C half note to D quarter note. Finger cymbals & grand cassa sound. The CB is pizzicato on small octave D whole note, etc.

****

[9M30] "Koura's Farewell" *Allegro vivo, agitato* in 3/4 time. 97 bars, 1:55. The first 35 bars were deleted (probably not Rozsa's doing but dialed out). The music starts in the edited version when the green men are alarmed when they see Margiana's eye tattoo on her right palm in Bars 36-43. There is green men music just prior but I believe it's from a previous cue. The music for the beginning Koura speech was deleted. The cue is a bit fouled up in terms of editing, borrowing from a different cue, etc. I did not have time to make detailed traces & rechecking. So I now say, with relief, farewell to "Koura's Farewell"!

****

[10M30A] "The Centaur" *Molto modto* in 2/4 time. 67 bars, 14pp, 2:41. Bar 1 ("Tunnel with shadow") is I believe deleted or dialed out (or very low volume), so that you start to hear the two tubas (1 tenor, 1 bass) and the contra-bassoon in Bar 2. In Bar 1, clarinet II & viole play *mp* < a "6" 16th figure of small octave F#-G-F#-E#-F#-G to stand alone F# 8th. Then clarinet I takes over mid-bar with the same sextuplet. So the clarinets keep alternating for awhile. After a quarter rest in Bar 2 (4/4 time), the CF/tubas play *mf* the Centaur figure of Great octave Bb rinforzando quarter note down to F 8th to ascending “3” triplet value16ths Bb-C-C# to D quarter rinforzando. VC play it as Great octave Bb quarter note down to F 8th to Bb 8th gliss to small octave D quarter note rinforzando.



In Bar 65 (2:35),"Box rolls" (when Koura drops his explosive box of magic--probably nitro!--on the cliffside) the flutes/oboe/EH/clarinets/violins/viole play two sets of descending sextuplets *ff* < *sff* to next bar's trill. So we find triplets Line 3 F-E-D, C#-B-Bb to next crossbeam figure of Ab-G-F, E-D-C#. Harp plays two glissandi,

Line 3 F down to small octave F, then Line 2 F to Great octave F. Etc. When the box explodes in the next bar, flutes/oboes/english horn/violins are trill on B *sff* >. Etc.

****

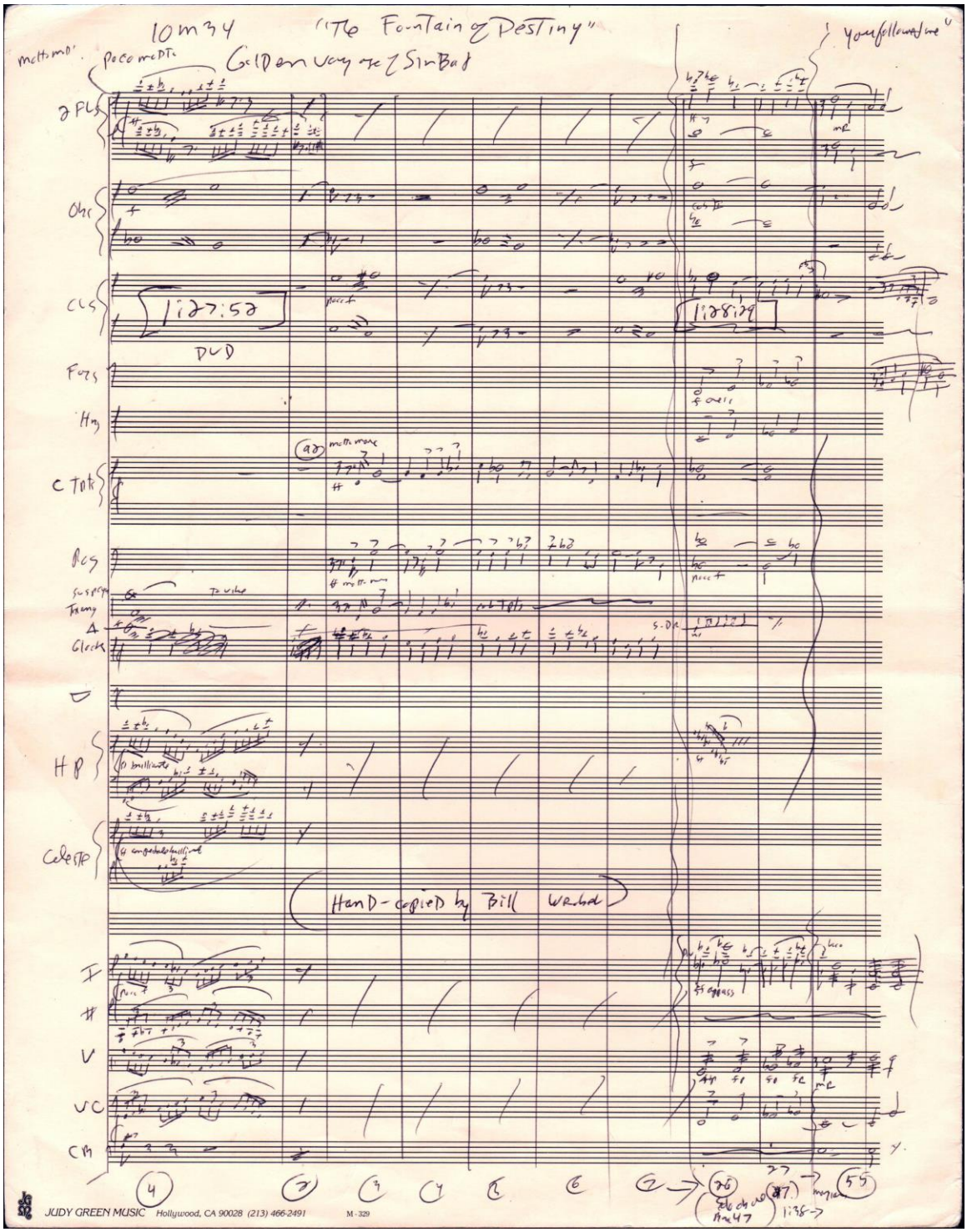
[10M31A] [Note: Untitled cue(title sheet missing).] 53 bars, 8pp. This cue seques from the previous (Centaur) cue, and it precedes the "Fountain of Destiny" music when Koura discovers the fountain.

Bar 7 is when Sinbad says, "We must find Margiana." Finally in Bar 40 (2:30)he finds her and exclaims "Margina!" Sorry: I did not have time to take further notes of this cue!

****

[10M34] "The Fountain of Destiny" *Molto modto* in Cut time, 65 bars, 9 pages, 2:25 duration. A note was written that this cue incorporates 10M34A "Centaur & Gryphon."

In Bar 4 (*Brilliante*), when Koura bathes in the glory and youth-giving properties of the Fountain, Rozsa pulls no stops in this "sparkling" cue extravaganza, utilizing rapid rising to falling (& contrary motion) 16th figures of the flutes/harp/celeste/strings. He



also employs the piercing roll of the triangle, the clarity of the glockenspiel, the shimmering of the susp cymbals, the other-worldliness of the vibe.

Flute I plays descending 16ths Line 3 D-C-Line 2 Bb-G to ascending F-G-Bb-Line 3 C to D 16th (followed by a dotted 8th and quarter rest). Flute II plays the first four-note figure to G 16th (followed by a dotted 8th rest) and then Line 3 D-C-D-F 16ths legato

to G-F-D-C 16ths to (Bar 2) D 16th (followed by a dotted 8th rest) to D-C-Bb-G 16ths, and so forth. Flute I repeats Bar 1 in the next several bars. Oboes are legato trem on whole notes Line 2 D to E (oboe I) and Line Bb down to G (oboe II), notated like the fingered trem of the strings. Top staff of the harp plays descending 16ths Line 3 D-C-Line 2 Bb-G, F-D-Bb-G down to ascending Line 1 F-G-Bb-D, F-G-Bb-C. Bottom staff plays contrary motion. Celeste ("con pedale brilliante") plays descending Line 3 D-C-Bb-G, rising F-G-Bb-C, D-C-D-F, G-F-D-Bb.

Violins I play Line 2 16ths G-F-E-D to "3" triplet value 8ths C-Line 1 Bb-A down to ascending 16ths G-A-Bb-C to rising triplet 8ths D-E-F. Violins play lowest triplet 8ths small octave G-A-Bb to 16ths middle C-D-E-F to descending 8ths triplet G-F-E to 16ths D-C-Bb-A. Viole play the violins I line. Celli play the violins II line.

In Bar 3, after a quarter & dotted 8th rest, the trumpets/Pos/vibe play *ff molto marc* a redeeming & uplifting Koura theme version. So we find "C" trumpets playing Line 1 D 16th rinforzando to G half note tied to (Bar 4) quarter note, then ascending rinforzando quarter notes F-G-Bb to (Bar 5) C quarter note to Bb half note, etc. Pos play it a bit different in Bar 4. Clarinets join in with a legato trem. Etc.

****

[11M35] :The Final Place" B "Molto assai in 4/4 time, 22 bars, 3 pages, 1:00. Here "5" and "6" harp figures are played, etc. Sorry, no other data for this cue except that the cue ends with the line "The energy of youth."

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[Note: It appears that perhaps some battle sequences of Sinbad & the Centaur, and the Centaur with the Gryphon may be missing, but I didn't have time to check. Apparently 11M35A is "Centaur and Gryphon," whereas 11M35B is "Death of Centaur"]

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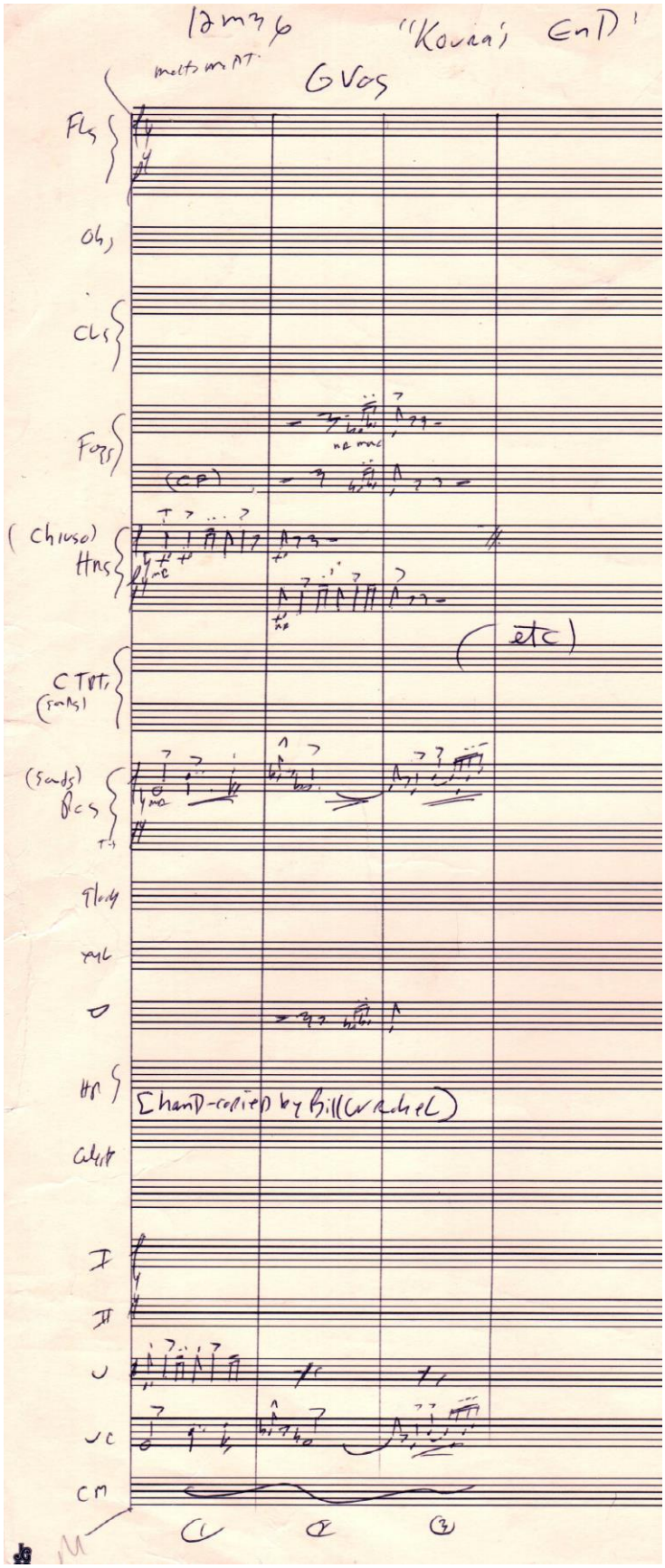
[12M36] "Koura's End" *Molto modto* in 4/4 time. 104 bars, 17 pp, 3:36.

Stopped (*chiuso*) horns and....(yes, you've guessed rightly!) viole play a repeat rhythmic pattern of small octave F/G dotted 8th quarter note to two 16ths to 8th to quarter note to two 16ths. Horns III & IV interchange each other bar with horns I & II. Muted Pos/VC/CB play the Koura theme. We find Great octave G half note up to D double-dotted quarter note to F 16th to (Bar 2) Db 8th sforzando (followed by an 8th rest) down to Ab dotted half note, etc. Fags & timp make a three-note figure at the end of Bar 2 of Ab to Bb 16ths staccato to (Bar 3) G 8th. Etc.

In Bar 60 (1:57)"Sinbad forced to jump." In Bar 93, "Koura falls back," etc. Koura was not written in as a very smart evil wizard! He invoked invisibility yet fights with a visible sword! Then he "hides" in the fountain where he can be easily seen and


"Kovai End"
molto mo AT.
G Vos
Fls
Ob
Cls
Fgts
(CP)
(Chiuso)
Hns
etc
C Tpt
(sords)
(sords)
Bcs
Glock
Xyl
Hp
[hand-copied by Bill Crachel]
Celst
I
II
V
Vc
Cb

then easily slain by Sinbad. Perhaps if Paul Verhoven (of "Hollow Man") had directed this invisible man scene, it would've turned out differently!

****

[12M37] "Sinbad's Decision & End Titles" *Tranquillo* in 4/4 time. 59 bars, 9pp, 3:43. Scene: Sinbad looks into the pool and sees himself with a magic gold crown on his head.

In Bar 1, the timp beats *p* a steady beat of D quarter notes. The harp plucks Great octave D-D-D-D quarter notes as well. Fags/piano/CB sound on the D whole note. The altri strings play the Golden Voyage theme to nice tonal effect since they are not doubled up (single pitch line) but instead played as a combined chord tonality in melodic succession.

So we find violins I/celli, after an 8th rest, playing *p* < > Line 1 F# 8th to G 8th to Eb-G 16ths to rinforzando A dotted quarter note back to F# 8th. Violins II play it on D 8th up to Eb 8th to Bb-Eb 16ths to F dotted quarter to D 8th. Viole play it as stand alone A 8th up to crossbeam figure of Bb 8th to G-Bb 16ths to C dotted quarter back to A 8th.

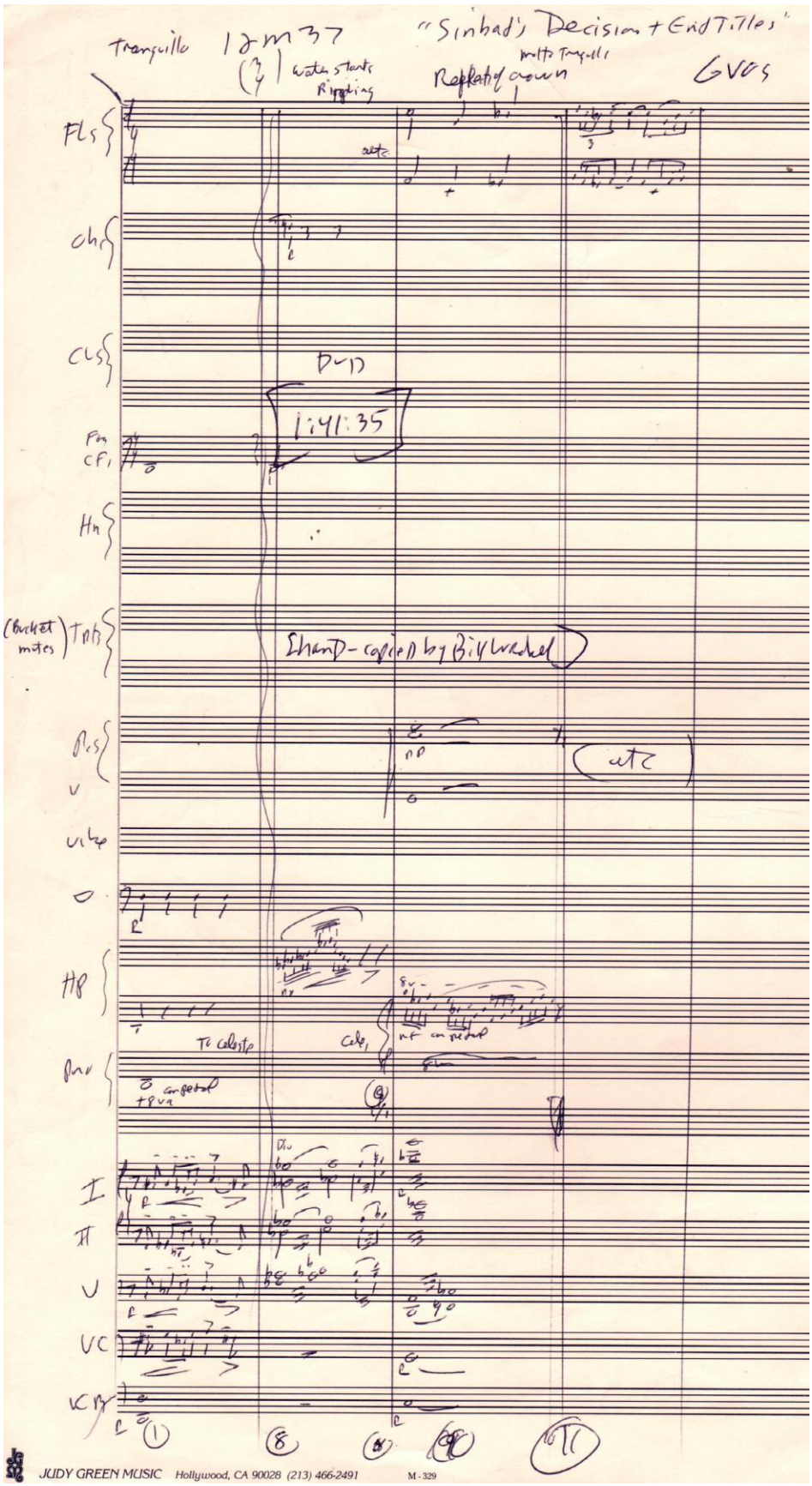
Therefore, when combined, we have the D maj (D/F#/A) 8th to Eb maj (Eb/G/Bb) 8th to same 16ths (but different inversion) to the F maj (F/A/C) dotted quarter back to D maj 8th chord. Very nice full sounding effect.

In Bar 8 (in 3/4 time),"water starts rippling," the harp plays 3X a "12" 32nd note rising to falling figure *pp* < > of Line 1 Eb-Gb-Ab-B to Line 2 C-Eb-F-Eb to C-Line 1 B-Ab-Gb. Violins I are fingered trem on Line 1 Gb/Line 2 Eb to Ab/Line 2 F half notes, then Ab/F to C/Gb quarter note trems. Violins II are finger trem Line 1 Bb/Line 2 Eb to C/F half notes to C/F to D/Gb quarter note dyads. Viole play Line 1 Eb/Gb to Gb/Ab half note trem to F/A to A/C quarter notes.

In Bar 10 ("reflection of crown"), the celeste joins in *mf con pedale* with high 16th note figure of Line 3 G-Eb-F-C to Eb-Bb-C-G, etc. Violins I are now bowed trem on Line 2 Bb/Line 3 G whole notes. Violins II are bowed trem on G/Cb. Viole are still finger trem but octave lower. Pos sound *pp* on the C maj 2nd (Great octave G/small octave C/E) whole note chord. Flute & alto flute begin the melody line of Lines 1 & 2 C half notes down to G quarter notes up to Bb quarter notes, and so forth.

At this point, it was Friday late afternoon and time to close up, so I had no further opportunity to work on this End Title. I hope, however, that this simple analysis will satisfy most of you inquiring minds! It was a pleasure researching this Golden score!

Added note: There was an Inter-Office communication sheet in the research box to Ross Dimaggio from Irwin Snyder dated July 7, 1974: “Herewith are copies of the entire score of this picture as we received them from England.”


Tranquillo
1 of m 37
"Sinbad's Decision + End Titles"
Water starts Rippling
Rippling crown
6 VOS
Fls
Ob
Cls
Fgs
Cfl
Hn
(Bucket mutes) Tpts
Shand - copied by Billy Wrubel
Bcls
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Updated and Revised completed Tuesday, September 8 at 5:41 pm.
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