

Several years ago, I studied the existing version of the full score at the UCLA Theatre Arts library, Collection 003, Box RKO-M-847. This version is I believe a reworking (at least in part) of the original 1933 score orchestrated by Bernard Kaun. A notation of this full score version is given: "4-10-41, F. Buck Pictures. Sent N.Y." On the title page of the Main Title is notated "RKO Berlin."

John Morgan did an excellent, time-consuming job of reconstructing the score for the Marco Polo cd version (8.223763) of the complete score released in 1997, recorded in 1996 by the Moscow Symphony Orchestra (conducted by William Stromberg). The 36 page booklet is an educational feast, and it includes reconstruction information provided by John, and it appears that the reconstruction follows pretty closely to the existing full cues at UCLA, modifying to modern orchestra standards and size. On page 25 of

the booklet is the title page of John's reconstruction of cue # 8 "Sacrificial Dance." On the UCLA version of the cue, it is titled "Jungle Dance" curiously (probably adapting to the Frank Buck usage in 1941?). Reel 5/pt 1, 46 pages. *Allo* in Cut time.

By the way, there is also an excellent version of *King Kong* conducted by Fred Steiner (National Philharmonic Orchestra) available first on LP and then on cd (LaserLight 21 354) in 1998. Some of the renditions here I prefer over the Marco Polo cd (eg., the Bronte sequence) due to technical/orchestral clarity, but overall the Marco Polo cd is your best bet (it is also quite thorough).

I'll start with this Reel 5 pt 1 cue so as to compare to the Morgan reconstruction. One point: I am amazed that Morgan hand-copied every (new) fully orchestrated page in the reconstruction. That is quite a tedious, time-consuming, exacting job. I suspect a great deal of Virgo quality in his nature (attention to detail, going the job *right*). Now: In terms of instrumentation, there are obvious augmentations. The 1941 version has one flute (whereas John's version has two flutes), one piccolo (same for Morgan's), 2 oboes, 2 clarinets (3 in the Marco Polo version), alto sax I & II (used in the cd version), 1 Fag/1 C. Fag (two bassoons for the new recording), 2 horns (4 horns on the cd), Euphonium line below the horns (not used on the new recording), 3 trumpets (same), 3 trombones (4 Pos in the recording), 2 tubas (same), timp, harp (2 harps on Marco Polo), cymbals, Tam Tam, tenor sax, xylophone, strings. The 1941 version lists 8 violins, 4 viole, 4 celli, and 4 basses. The Tom Toms were added in the Marco Polo recording (perhaps used in the 1941 version, but not sure). Otherwise, based on this single title page only, the cd version follows exactly the notes given in the 1941 version, a precise or literal reconstruction.

In the grace bar, violins I and clarinets (they go together like a horse & carriage!—at least in Bar 1) play *ff* a diatonic (white notes or keys) ascending sweep of two "7" figures of 16th notes starting small octave A-B-C-D-E-F-G to Line 1 A-B-C-D-E-F-G. After a quarter rest in the grace bar, alto sax I joins in on the "7" figure. Being a transposing instrument (in Eb), this means it sounds a major 6th lower than written, so that the written C on the alto sax sounds as (yes, logically) the Eb below. The sax starts the sweep on written note F#. Going down ten chromatic steps (starting with the F#) you come to the A note as it actually sounds in concert ("C") pitch. The tenor sax starts the grace bar with the "7" sweep figure starting on small

octave B written note. Being a transposing instrument (Bb like the standard clarinet and trumpet), the note written actually sounds a major second below, so that a written C sounds as (yes) the Bb. In this cue, the written B note is converted to the concert pitch by going down 3 chromatic steps (starting with B) so that again you come to the A note. After the initial sweep, the tenor sax plays the Line 1 A 8th note (followed by an 8th rest). The bassoons, after a quarter rest, play the “7” 16th note figure sweep starting on Great octave register A. After an 8th rest, the violas play a “3” triplet value 16th note figure of E-F-G 16ths (connected by two crossbeams) to next figure of the “7” sweep. The harp(s) plays a gliss starting on small octave A up to (Bar 1—or written Bar A in the 1941 version) Line 3 A 8th note (followed by rests). After a quarter rest, the xylophones play a gliss from Line 1 A to (Bar 1) Line 3 A 8th (followed by rests).



In Bar 1, the native dance theme that is so conspicuously dominant is played by alto sax I/Fags/trumpets/Pos II & III (IV)/tuba I/tenor sax/violins. They start on the solid strength of the P5 interval of A to E (and P4 interval of A down to E). Violins I (4 players in the 1941 version) play Line 1 & Line 2 A dotted rinforzando- marked (>) half notes to unison Line 2 G tenuto quarter note down to (Bar 2) E-D-C-B tenuto quarter notes to (Bar 3) two rinforzando Line 1 A 8th notes (followed by a quarter and half rest). Violins II top line (second staff) or two violins play Line 2 A dotted half

King Kong all 8 p.1 (46 pages) Jungle Dance R5PT1 RKO Berlin Max STEINER etc

Flute
Picc
2 Oboes
2 Cls.
alto sax E_b
Fog C.F.
2 Hns
Euphonium
3 Trpts
(3) Trbn
2 Tbn
2 Tamb
2 Cymbl
Tuba
Hrp
Tenor Sax
alto sax
Xyl
(8) Vlnr
(4) Vlnr
(4) Vlnr
(4) Cll
(4) Bass

(A) (B) (C) (D) (E)

note to D tenuto quarter note to (Bar 2) Line 1 B-A-G-F# tenuto quarter notes, while the bottom line (still the second staff) plays (2 violins) Line 1 A dotted half note to G tenuto quarter note to (Bar 2) E-D-C-B quarter notes. In Bar 3, all violins II play two double-stopped A/Line 1 E (e') rinforzando 8th note dyads (followed by rests). Tuba I plays this pattern starting on Great

octave A dotted half note, alto sax I on small octave A, and Fags on small octave A. The tenor sax (and trumpet II) plays Line 2 E [written F# above] dotted half note to D tenuto quarter note to (Bar 2) B-A-G-F# tenuto quarter notes to (Bar 3) two rinforzando E 8ths, the second 8th tied to a dotted half note and tied to dotted half note in Bar 4 (followed by a quarter rest). Combined trumpets play A-E-A (a'') dotted half notes to G/D/G (another P4/P5 interval) tenuto quarter notes to (Bar 2) E/B/E tenuto quarter notes (another P5/P4 interval) to D/A/D quarter notes (perfect intervals again) to C/G/C (still P4/P5) to B/F#/B (P4/P5). In Bar 3, the trumpets play two A/E/A rinforzando 8ths tied to dotted half notes and tied to dotted half notes in Bar 4 (followed by a quarter rest). Pos play the A/Line 1 E dotted half notes to G/D tenuto quarter notes to (Bar 2) E/B to (now Pos I joining in) D/A/D to C/G/C to B/F#/B to (Bar 3) two A/E/A (a) rinforzando 8ths tied to dotted half notes and to next bar, as given. Tuba I plays the Great octave A dotted half note (etc) to (Bar 3, with tuba II joining in) two A/E (E) rinforzando 8ths tied to dotted half notes, etc.

Back in Bar 1, the horns/Euphonium/alto sax II play a different pattern to make the music more interesting to hear. And viole/celli/basses have yet a different pattern, and the flutes/oboes/clarinets have a yet another pattern. That's partially why Max Steiner is such a master composer giving us a variety of multi-layered patterns in the musical pastiche--far more than even Bernard Herrmann, another master composer, usually did in terms of multi-layered complexity. In certain terms, Herrmann is a 'simpler' composer, less intricately complex than Steiner and Korngold, but that, in its own way, is also a trait of strength in Herrmann's musical style and uniqueness. Anyway, the horns (etc) play *ff*, after a quarter rest, the A to C rinforzando 8th notes to E half notes tied to whole notes in Bar 2 and tied to dotted half notes in Bar 3 to A-C rinforzando 8ths to (Bar 4) E dotted half notes to A-E 8ths again, etc. Meanwhile, VC/CB play two figures of 8th notes with the rinforzando emphasis mark on the first 8th note of each figure. So we find four A/E (e) 8th note dyads (crossbeam connected) to another set same bar. Repeat next four bars at least (I only hand-copied thru Bar 5). Viole also play this pattern (but an octave higher). In Bar 1, however, they play Line 2 A rinforzando 8th note (end result of the "7" sweep from the previous bar) followed by three A/E 8ths to a set of four.

Meanwhile, after a quarter rest, the flutes/oboes/ clarinets play another "7" sweep of 16th notes (quarter note value or duration) Line 1 (Line 2 for flutes) E-F-G-A-B-C-D to Line 2 (Line 3 for flutes) E half note trill. The

oboes play that half note trill tied to whole notes next two bars. However, the flutes and clarinets play another set of rapid figures. First the E half note is tied to (Bar 2) the E dotted half note tied to the E 16th to F-E 32nd note figure to next figure of D#-E-F#-G# 32nd notes (connected by three crossbeams). In Bar 3, flute I plays Line 3 A-A rinforzando 8th notes to B dotted half note tied to 8th note in Bar 4 to F#-F#-F# rinforzando 8ths to four more F# 8ths. Flute II plays Line 3 E-E 8ths tied to E dotted half note to E 8th in Bar 4 to E-E-E 8ths and then four more E 8ths. Clarinets play Line 2 A 8th to A 8th tied to dotted half note and tied to 8th in Bar 4 to E/F# rinforzando dyads. The piccolo also joins in after a half/quarter/16th rest in Bar 2. At the end of Bar 4, the harp is gliss from small octave and Line 1 A up to Lines 2 & 3 A 8th. The xylophone is gliss starting on Line 1 A. The violins & viole play the “7” 16th note sweep starting on Line 1 A (small octave for viole) up to A dotted half notes in Bar 5. Etc.



In the *Main Title* in 4/4 time, the Pos/tubas/VC/CB start off with the famous three-note King Kong motif with highly emphasized tenuto *and* rinforzando-marked notes! Steiner in effect is loudly exclaiming, “Pay attention to this!” Incidentally, the *King Kong* theme was referenced in Reel 5 part 1 (jealousy scene when Roelf storms out of the house) of *So Big*.

Pos I & II play *mf* on small octave B dotted half notes (Pos III play Great octave B) to Bb quarter note to (Bar 2) the A whole notes (Pos II octave lower notes). Tubas play this on Contra octave and Great octave notes. VC play this pattern on Great octave notes, while divisi basses play on Great and small octave register notes—except that the VC/CB play dotted half notes tied to a 32nd note (part of an eight-note sweep figure, as I’ll describe shortly). In Bar 2, the timp sounds *mfp* the rolled Great octave A note. After a quarter rest, horns III & IV play *p* the D dotted half note crescendo, as also the baritone sax I.

After a quarter rest in Bar 2, violins play ascending 16th note figures starting with small octave Bb-C-D-E (connected by two crossbeams) to next figure of “6” sextuplet 16ths F-G-A-Bb-C-E to next figure crescendo of eight 32nd notes (connected by three crossbeams) of Line 2 E-F-G-A-Bb-C-D-E. After a quarter and 16th rest, violas play small octave C-D-E 16ths (connected by two crossbeams) to next figure of “6” 16ths F-G (etc—see violins). VC plays, as given the Great octave A dotted half note tied to the 32nd note figure of A-F-G-A-Bb-C-D-E.

After a quarter rest in Bar 2, the Fags play descending 8th notes starting small octave G-F (crossbeam connected) to E-D (crossbeam connected) to “3” triplet value 8th notes C-Bb-A. After a quarter rest, clarinet I plays *p* contrary motion on Bb to middle C 8ths (crossbeam connected) to D-E to triplet value 8th notes F-G-A. Clarinet II plays the same 8th note figures to the F quarter note (no triplet). After a half rest, the oboe plays *mo* on Line 1 D-E 8ths to triplet value F-G-A 8ths. After a quarter and 16th rest, the flute plays C-D-E 16ths to (see violas). After a quarter rest, horns I & II play *p* on Bb-C 8ths to D half note crescendo.

In Bar 3, the four trombones play *sfz* the Ab/Bb/D/F (Bb Dom 7th 3rd inversion) dotted half note chord to “3” triplet 8ths (same notes) to (Bar 4) Ab/Cb/D#/F# dotted half notes (essentially the Ab min 7 or Ab/Cb/Eb/Gb but curiously with the enharmonic D#/F# notes) to triplet 8ths to (Bar 5 in ¾ time) G/C/E/Line 1G half notes to F#/C/Eb/F# quarter notes tied to quarter

UCLA Theatre Arts Collection 003
 ARO Director's Score Box ARO-M-847
 Maestro Main Title (King Kong) RKO Berlin
 Stein

Flute
 Oboe
 Cls.
 Tuba
 Fag
 Hrn.
 Tpts
 Bsns
 Cymbl
 Hp
 Baritone
 Bassoon
 Vlns
 V
 VC
 CB

Hand-Region by Bill Washel

1 2 3 Hand-Region 4 5 6

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notes in Bar 6 to F/Ab/C notes (F min), etc. Three trumpets play Line 1 B/Line 2 D/F [written Line 2 C#/E/G] dotted half notes to triplet 8ths to (Bar 4) Cb/Eb/Gb dotted half notes to triplet 8ths (no enharmonic notes as with the trombones) to (Bar 5 in 3/4 time) still Line 2 C/E/G (C maj) half notes to C/Eb/F# quarter notes tied to quarter notes next bar to Ab/C/F (F

min) dotted quarter notes to D/Ab/B 8ths, and so forth. Horns play Bb/Line 1 F (f²) dotted half notes to triplet 8ths to (Bar 4) B/F# in that pattern to (Bar 5 in 3/4 time) unison small octave A quarter note to Bb-B 8ths to middle C quarter note tied to dotted quarter note in Bar 6 to rising 8ths D-E-F.

After a half and quarter rest in Bar 2, the harp is gliss from small octave C up to (Bar 3) Line 3 F 8th (followed by rest marks). In Bar 3, the cymbal sounds a half note written as a diamond-shaped symbol. The timp is rolled on Ab whole note tied to dotted half note in Bar 4 to Ab-Ab-Ab triplet “3” 8ths to (Bar 5 in 3/4 time) G dotted half note roll tied to next bars. The baritone saxes play the pattern given for the brass. The CB are bowed trem on Great octave and small octave Ab whole notes tied to dotted half notes in Bar 4 to Cb-Bb-Ab triplet 8th notes to (Bar 5 in 3/4 time) Great and small octave G dotted half note tremolos tied to next bars.

In Bar 3, the violins play Line 3 F half note tied to 16th note, part of the 16th note figure of F-Eb-D-C to next figure of “6” 16ths Bb-C-D-Eb-E-F to (Bar 4) F# half note tied to F#-E#-D#-C# 16ths to “6” figure of 16th notes B-C-D-D#-E-F# to (Bar 5 in 3/4 time) G half note to F# quarter note tied to 8th in Bar 6, part of the 8th figure of F#-F-C-Ab to Line 2 F-D-C-B 16ths. Viole play the same pattern. In Bar 4 (treble clef), however, the viole plays the enharmonic Gb half note (instead of F# played by the violins) tied to G 8th to F (instead of E#) to Eb (instead of D#) to Db (instead of C#) 16ths to “6” 16th figure of Cb (instead of B as played by the violins) to C to D to Eb (instead of D#) to E to F# (just as the violins). Curious use of enharmonic note usage! At one point the Gb is used, and at another point in that bar the F# is preferred. Interesting. Celli (tenor “K” clef) plays the Line 1 F half note tied to F 16th to Eb-D-C 16ths to “6” figure of Bb-C-D-Eb-E-F 16ths to (Bar 4) Gb half note, and so forth.

In Bar 5 in 3/4 time, the harp is arpeggiando (rolled chord) on quarter notes starting small octave G/A/C/E/G/C/E/Line 2 G or A min 7 (followed by two quarter rests). After a quarter rest in Bar 6, the harp is arpeggiando on D/F/Ab/C (bottom staff) and Line 1 D/F/Ab/Line 2 C in the top treble staff. Hello! We have the D half-diminished 7th here! This seventh chord (half-dim 7th in general) was overall Bernard Herrmann’s favorite seventh chord (see my paper “The Half-Diminished Seventh: The Herrmann Chord”).

Now: R3/pt 1A is an atmospheric cue titled “A Boat in the Fog”—rather Herrmannesque, in fact (of course Herrmann was not commercially known in the business yet). *Tranquillo* in 12/8 time, in the key signature of Gb major/Eb minor (six flats). Clarinets have four flats instead (canceling out the standard two sharps in concert pitch), while the English horn has 5 flats. Initial instrumentation: English horn solo (to oboe in Bar 11), 2 clarinets, 2 Fags, tuba, harp, piano, 4 violins, 2 violas, 2 celli, 2 basses.



In Bar 1, the harp plays ascending to descending 8th notes on the bottom (bass clef) staff. We find ascending notes starting on Great octave Eb-Bb-Eb-F-Gb-C (middle C) to descending 8th note figure (crossbeam connected) Gb-F-Eb-Bb-Gb-F (all notes in this bar are played under the legato/slur curve line). Repeat thru Bar 4. The piano is initially arpeggiando on dotted whole notes starting Great octave Eb/Bb/Gb/C/Line 1 F but the bottom staff is also “cue harp.” Repeat thru Bar 4. The violins play *pp* on middle C (specifically C natural since the natural glyph/accidental is placed before the note) dotted whole note tied thru Bar 4. A note is written stating “(2nd) 1st tacet.” So apparently only the second stand of two players were in effect initially. The viole play *pp* on small octave Gb dotted whole note tied to dotted whole notes thru Bar 4. Celli

King Kong RB / PT 1A "A Boat in the Fog"

Tranquillo

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play Great octave Bb dotted whole notes tied thru Bar 4. Basses play small octave Eb dotted whole notes thru Bar 4. The tuba plays p on Great octave Eb notes thru Bar 4.

The combined tonality appears to be the C half dim 7th/11 (C/Eb/Gb/Bb/F). The English horn is “solo” playing *p* crescendo on Line 1 F [written C a perfect 5th above] dotted whole note tied to dotted half note and dotted quarter note to Eb quarter note decrescendo to (Bar 3) D dotted whole note tied to dotted half note and dotted quarter note and quarter note in Bar 4 (followed by an 8th rest for breath!).

In Bar 5, the harp plays ascending 8th notes starting Great octave Eb-Cb-small octave F-Ab-Bb-Line 1 F down to descending 8th notes Bb-Ab-F-Cb-Gb-F (all notes in both figures played legato). Repeat thru Bar 8. The piano plays initially the arpeggiando dotted whole notes Eb/Cb/F/Ab/Eb/Ab and col (cue) harp. Violins play Line 1 Eb dotted whole note tied thru Bar 8, while violas play small octave Ab, celli on Cb, and CB on Eb. The tuba plays again on Great octave Eb dotted whole notes tied thru Bar 8. The solo English horn plays the Line 1 Ab rinforzando dotted whole note tied to dotted half note and dotted quarter note in Bar 6 to Gb dotted quarter note to (Bar 7) F dotted whole note tied to dotted half note and dotted quarter note and quarter note (followed by an 8th rest).

In Bar 9, the harp plays rising 8th notes Eb-Bb-Fb-G-Ab-Db down to descending Bb-Ab-F-Cb-G-F (appears to be the Eb Dom 11 b9th). Repeat thru Bar 11 only. The piano plays Eb/Bb/G/Db/Fb dotted whole notes with the col harp arpeggio. The violins play the Db dotted whole note tied thru Bar 11, while violas play G, VC on Bb, and CB on Eb. The tuba plays on Eb notes again. Flutes enter the pattern now playing ppp on Bb/G(g) dotted whole notes tied thru Bar 11.

In Bar 11, the clarinets and oboe join in with the Line 2 Fb dotted half note tied to dotted quarter note to Eb dotted quarter note to (Bar 12) D dotted whole note tied to dotted half note to dotted quarter to quarter notes (followed by an 8th rest in Bar 13).

In Bar 12, the harp plays Eb-Cb-F-Ab-Cb-D to descending Cb-Ab-F-Cb-Ab-F (F). Repeat next bar. The piano plays Eb/Cb/F/Ab/D. Violins play on D dotted whole note again tied to next bar, while violas play on Ab, VC on Cb, and CB on Eb. Flutes play small octave Cb/Ab tied to next bar.

In Bar 13, the horns play *p* on Lines 1 & 2 Cb dotted whole notes to (Bar 14) Bb dotted whole notes tied to Bar 15 on dotted half notes to dotted quarter notes to quarter notes (followed by an 8th rest).

In Bar 14, the harp plays Eb-C-Gb-Bb-C-F 8ths notes to descending C-Bb-Gb-Cb-Bb-Gb (C half dim 7/11). Repeat next bar. The piano plays Eb-C-Gb-C-F-Bb. The 1st stand of the violins now join in playing on Line 1 F dotted whole note tied to next bar, while the 2nd stand plays middle C, viole on Gb, celli on small octave C, and CB on Eb. The Fags play small octave C/Gb tied to quarter notes next bar (“morendo”), and followed by rests. And so forth.

In the R3/1 cue “The Forgotten Island” (*Moderato* in C time in the key signature of G minor or two flats).



Here we have the Tom Tom and the viole playing an ever-present beat pattern. The Tom Tom beats *f* (forte) on the rinforzando-marked quarter note (placed on the middle line of the staff) to “6” sextuplet 16ths (connected by two crossbeams) crescendo to four 8th notes (decrescendo). Repeat for many bars! After a quarter rest in Bar 1, play the sextuplet on small octave D to four D 8th notes (I believe all notes are staccato). Repeat for many bars! Two Fags and C.Fag play Great octave G whole note tied to half note in Bar 2 to G half note. Repeat this two-bar pattern thru Bar 10. The gong sounds a whole note, and the bass drum beats *p* on the 1st and 4th quarter note beats (placed on, let’s say, the small octave C space). Two Pos

King King Reel 3/1 "The Forgotten Island" 15 pp

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play small octave D/G whole notes tied to half notes next bar to D/G half notes. Repeat this two-bar pattern in Bars 3-4. Then E/A in that pattern in Bars 5-6, then G/Line 1 C (c') in Bars 7-8, and then Bb/Eb in Bars 9-10. Also in Bars 9-10, the horns join in playing small octave and Line 1 Eb whole notes tied to half notes to Eb half notes. The bass Pos plays on Great

octave G whole note tied to half and then another G half note (repeat next two bars). Then it plays on A in Bars 5-6, then small octave C in Bars 7-8, and then Eb next two bars.

The timp, after an 8th rest in Bar 1, beats *mf* on the D down to G up to D quarter notes down to G 8th (repeat next bars). The bottom staff of the harp sounds the small octave D whole note (let vibrate). Keep repeating. The Bb bass sax sounds on small octave D whole note tied to half note next bar and then a D half note. Repeat this two-bar pattern several times at least. The CB sounds as the Fags/C.Fag. I believe the tubas play on Contra and Great octave D in the repeat pattern (like Pos II). Celli middle staff play double-stopped G/small octave D whole notes tied to half note and resounding G/D half notes. Keep repeating. Celli top staff plays *mf* (half arco, half pizz) Great octave G double-dotted quarter note down to D 16th up to G quarter down to D quarter (keep repeating). Celli bottom staff plays pizz on that Great octave double-dotted G quarter to divisi Great octave D/small octave D (D/d) 16ths to G quarter to D/D quarters. Keep repeating.

In Bar 11, more woodwinds join in. Two flutes play tenuto Line 2 Cc whole notes tied to half notes next bar to Bb rinforzando 8th up to Eb rinforzando E dotted quarter note down to (Bar 13) A whole note tied to half note next bar to G rinforzando 8th legato to F dotted quarter note to (Bar 15) E whole note tied to whole note next bar (decrescendo). Oboes/clarinet/bass clarinet play the same pattern and register notes. Two Fags play G/D whole notes tied to half notes next bar to G/D half notes (repeat next two bars). Horns play small octave and Line 1 Gb whole notes tied to half notes next bar to Bb/F half notes.

Back in Bar 9, the Pos play starting small octave Eb/Bb/Eb whole notes tied to half notes next bar to same half notes. In Bar 11, they play D/Gb/Cb whole notes tied to half notes next bar, etc.

Finally we come to R6/pt 2, 48 pages. At UCLA the cue is titled “The Sailors, the Bronte, the Sailors,” but on the cd (track # 10) it is simply called “The Bronte.” By the way, Steiner used a bit of quartal harmony in this cue. Quartal harmony is based on perfect 4th intervals (not thirds).

Inversions would also mean major 2nd intervals such as Bb to C in the F-B-C first inversion of the root C-F-Bb quartal chord.

King Kong #10 The Bronte Reel VI Part II The Sailors, The Bronte, The Sailors (48pp)

(P. 2) meno (P. 3)

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A distinctive phrase played by the Fag and C. Fag starts off the cue. Set in C time, they play *mf* small octave E quarter note down to *acciaccatura* (grace note) Great octave A up to Bb quarter note, then back up to E quarter note down to grace note A to Bb quarter note. Repeat thru Bar 5, and repeat one sequence in Bar 6 (in 2/4 time), and then tacet in bars 7-9. Back in Bar

1, VC/CB pluck *pizz* on small octave E 8th (followed by an 8th rest) down to Great octave A 8th (followed by an 8th rest), repeating this pattern same bar, and repeating thru Bar 6.

In Bar 3, three clarinets (bass clarinet and alto sax also play the lowest or small octave) Bb/Line 1 D/Line 1 F (f⁷) 8th notes (Bb maj), followed by a 16th rest) to Bb/D/F 16th notes (crossbeam connected to the previous 8th notes) tied to 8th note (followed by an 8th and half rest). Repeat next bar. In Bar 5, they play again the Bb/D/F 8ths (with a 16th rest) to Bb/D/F 16ths to Bb/Eb/Gb (Eb min 2nd inv) 8th notes (followed by a 16th rest) to 16th Bb/Eb/Gb notes. All four notes in this half-bar phrase are crossbeam connected. Next they play C/E/G (C maj) 8ths (with 16th rest) to same 16th notes back to Bb/Eb/Gb 9ths (with 16th rest) to same 16ths. In Bar 6 in 2/4 time, they play Bb/Db/F (Bb min) 8th (with 16th rest) to 16ths tied to 8ths (followed by an 8th rest).

In Bar 7 (:12), the harp plays *p* staccato 8th notes starting Great octave G#/D#/F#/A/C#/G# (D# half-dim 7/11) followed by 8th/quarter/half rest marks. Tuba plays *p* on Great octave G# whole note tied to whole note next bar and tied to (Bar 9) dotted half note and 8th note (followed by an 8th rest). Arco VC/CB also play the same. The English horn is solo playing Line 1 triplet “3” 8th notes Ab-Gb up to Db down to Eb dotted half note tied to whole note in Bar 8 and tied to dotted half and 8th notes in Bar 9 (followed by an 8th rest). After a quarter rest in Bar 8, the clarinet and muted trumpet I plays triplet value 16ths Bb-C-C# to D 8th figure to D *rinforzando* half note tied to dotted half note in Bar 9 to C# quarter note tied to whole note in Bar 10 (now key signature of Eb maj/C min or 3 flats).

Back in Bar 7 (“meno”), top staff viole play *mf espr* the middle C# half note tied to 8th to C 8th tied to triplet value C 8th, part of “3” triplet 8ths C down to F# up to B to (Bar 8) A# whole note tied to next bar. The bottom staff viole play on small octave A half note tied to 8th to Ab 8th tied to triplet value 8th down to D up to G to (bar 8) F# whole note tied to next bar.

In Bar 10 (“a tempo”) the Fag returns to the Sailors trek phrase of Great octave Bb quarter note down to Eb grace note to Fb quarter note (repeat same bar and next bar) The C. Fag plays the same except it plays the Great octave Bb quarter note up to small octave Eb grace note to Fb quarter note. Moreover, at the end of Bar 11, the Fag plays the F quarter note tied to whole notes thru Bar 15, while C. Fag plays down to the Great octave Eb

cond 6-2 King King (cond Bronte)

(A) *al tempo* *slow* (P.V) (B) *con moto* (P.F)

Fls
Clas
Fog
Tpt
Hnj
T-bon
Drum
Hp
Perc
Vlns
V
VC
CB

hand-copied by Bill Corbett

10 11 12 13 14 15 16 17

whole notes. VC/CB return to the pizz pattern of Great octave Bb 8th (with 8th rest) down to Eb 8th (with 8th rest), repeated same bar and next (except that the VC ends *arco* on the Fb quarter note tied to whole notes thru Bar 15

while CB play small octave Eb quarter note tied to whole notes next four bars).

As given, in Bar 12 (“slow”), the Fag plays on Great octave Fb whole note tied thru Bar 15, while C. Fag plays Eb. Clarinet I is “solo” playing “3” triplet value 8th notes Line 1 F#-Eb up to C down to D dotted half note tied to whole notes thru Bar 15. Viole top line plays mp on middle C whole note tied to dotted quarter note in Bar 13 to Bb 8th tied to quarter note down to E up to A quarter notes (those three quarter notes are “3” triplet value notes) to (Bar 14) Ab whole note tied to next bar. Viole bottom staff plays Ab whole note tied to dotted quarter note next bar to Gb 8th tied to quarter note down to small octave C quarter to F (all triplet value quarter notes) to (Bar 14) Fb whole note tied to next bar. I hear on the recording a bassoon short phrase in Bar 14 to 15, but I probably forgot to write it down as I hand-copied the cue.

In Bar 16 (*con moto*) we come to Section B (:44). Here we begin a series of one-bar phrases played by the oboe/Fag/horns. The Fag plays small octave Ab 8th (followed by a 16th rest) to Ab 16th tied to 8th note (followed by an 8th rest). Repeat pattern same bar. The oboe plays on Line 1 Eb notes. Horn I sounds *mp* on Line 1 Eb while horn II plays on small octave B.

In Bar 17, the pattern is played again but raised a half tone. The Fag plays on A, oboe on E, horn I on E, and horn II on C# (maj 2nd raised tone). Back in Bar 16, the tuba plays the Eb whole note tied to next three bars. The timp is rolled on small octave Eb for many bars. The VC/CB are bowed trem on Eb whole notes. Meanwhile, viole and clarinet I play a running motion pattern of triplet 8th note figures. They play small octave Eb-Ab-Cb to descending Bb-Ab-G to Ab-G-Ab to ascending Line 1 Cb-Db-Eb down to (Bar 17) small octave register rising triplet 8ths E-A-C# to B-A-G# to A-G#-A to Line 1 C#-D#-E.

In Bar 18, the flutes join in with the Fag/horns pattern. Flute I and oboe play Line 1 G 8th (followed by a 16th rest) to G 16th (connected by a crossbeam) and tied to a stand alone G 8th (followed by an 8th rest). Repeat same bar. In Bar 19, they play that pattern on G# to (Bar 20) A to (Bar 21) Bb. Flute II plays on Line 1 E to (Bar 19) F to (Bar 20) Eb to (Bar 21) E. The Fag plays on Bb in Bar 18 (I believe repeated in Bar 19) to A notes in Bar 20 to (Bar 21) Bb to (Bar 22) B to (Bar 23) D. Clarinet II joins in with that pattern in Bar 20 on Line 1 Eb notes to (Bar 21) E notes , while horns

cont 6-8 strings *Bonte* (p.6)

Fls
Ob
Cl I
Cl II
Fog
CB
Tpts
Hns
Bcs
Tuba
Timp
Hr
Piano
Vln
V
VC
CB

hand-copied by Bill Weibel

18 19 20 21 22 23

play in Bar 19 on D/F to (Bar 20) C/F# to (Bar 21) C#/G to (Bar 22) C/F# (repeated next bar). The tuba is still sustained on Great octave Eb whole notes. Clarinet I and violon continue to play the running line of triplet 8ths in Bar 18 on small octave register rising G-C#-E to descending D#-C#-B# to

C# (viole line) although the clarinet notes are enharmonic with the G-Db-Fb to Eb-Db-C 8th notes. At this point mid-Bar 18, the lines continue the enharmonic changes as the viole play Line 1 C#-B#-C# to E-F#-G while the clarinet plays Db-C-Db to Fb-Gb-G. In Bar 19, viole play G# up to Line 1 D to F to descending triplet E-D-C# to D-C#-D up to F-G-G# to (Bar 20) small octave rising triplet 8ths A-Bb-Eb to F#-G-A (repeat same bar) to (Bar 21) small octave Bb-C#-E to G-A-Bb (repeat same bar) to (Bar 22) Line 1 D-F-G# to B-C#-D (d''), repeated same bar to (Bar 23) Line 1 F-G#-B to Line 2 D-E-F (repeated same bar).

Back in Bar 20, Pos I & II play *mf* on the *King Kong* motif. We find small octave tenuto F# dotted half note to tenuto F quarter note to (Bar 21) E tenuto whole note. In Bar 22, the Pos play small octave Bb tenuto dotted half note to Ab tenuto quarter note to (Bar 23) tenuto G# whole note.

In Bar 24 (:57) we come to Section C, *moderato* in the key signature of D min (one flat). The harp is arpeggiando forte starting on small octave A/D/F/A/D/F/A (a'') or D minor. After a quarter rest, all four horns play "3" triplet value 8ths rinforzando-marked Line 1 E-D up to A down to small octave B rinforzando half note tied to whole notes thru Bar 27 and tied to dotted half note in Bar 28 (followed by a quarter rest). After a half & quarter rest in Bar 24, the trumpets and Pos respond. The trumpets play *mf* small octave A-A-A triplet 8ths to (Bar 25) A whole note tied to whole notes next two bars and tied to dotted whole note in Bar 28 (followed by a quarter rest). Trombones play *poco f* on three small octave D/F/A "3" triplet value 8th note triads to (Bar 25) D/F/B (B dim) whole notes tied to next bar to dotted half notes in Bar 28.

Back in Bar 24, flutes are *poco f* on Line 2 D/A whole notes tied to (Bar 25) quarter notes and 8th notes (followed by an 8th rest), and then they play *p* on D/A rinforzando staccato 8ths (followed by a 16th rest) to D/A 16th tied to quarter notes and tied to (Bar 26) dotted half notes (followed by a quarter rest). In Bar 27, the flutes play D/B rinforzando-marked staccato 8ths (with a 16th rest) to D/B 16th tied to dotted half notes and tied to dotted half notes in Bar 28 (followed by a quarter rest).

The oboe in Bar 24 plays *poco f* on Line 1 A whole note tied to whole notes thru Bar 27 and tied to dotted half note in Bar 28 (followed by a quarter rest). Clarinets II & III play D/F whole notes. After a half rest in Bar 25, three clarinets play the flutes' pattern on A/B/F, and then repeated in Bars 27-8. Fags play Great and small octave A whole notes thru Bar 27 and

tied to dotted half notes in Bar 28. Tubas play on Contra octave and Great octave A notes. The timp is rolled p on Great octave A whole note, repeated next three bars, and a dotted half note in Bar 28. After a half rest in Bar 25, the piano plays the pattern played by the flutes and clarinets. The bottom staff (treble clef and “ped”) plays starting Line 1 A/B/D/F (B half-dim 7th) while top staff plays starting Line 2 A/D/F/A in the pattern given earlier.

Back in Bar 24, viole top staff (1.2.) play forte on Line 2 Bb whole notes thru Bar 28, while middle staff (3.) plays A/Line 2 F, and also middle staff (4.) plays on Line 1 D/F, while bottom staff (5.6.) play small octave A whole notes. VC (harmonics) in the treble clef play Line 2 D/A whole notes thru Bar 27 and dotted half notes in Bar 28. Finally, the basses play “molto legato” on two “5” eight note figures. So we find Great octave A-Bb-A-G#-A to Bb-A-G#-A-Bb repeated thru Bar 27 to (Bar 28) A dotted half note to “3” triplet G-G#-A 8ths to (Bar 29) “5” figures Bb-Cb-Bb-A-Bb to Cb-Bb-A-Bb-Cb repeated thru Bar 32.

At the end of Bar 28, Fag/C. Fag/tubas play “3” triplet 8ths (Contra and Great octave registers for the tubas) G-G#-A to (Bar 29) Bb whole notes rinforzando tied thru Bar 32 and to dotted half notes in Bar 33. Etc.



Skipping to Bar 36 (1:28), we come to Section E, *andante* in 3/4 time with the natural canceling the previous one flat key signature. Here we find a musical sequence of *molto legato* trombones/bass clarinets/Fag/viole/celli (strings and Fag are “cue”) that becomes self-borrowed in later Steiner scores (such as *Lion & the Horse*). Here in *King Kong* this is the scene when the bronte's head slowly and ominously rises from the lake.

Focusing on the Pos, they play *mf* on Ab/Db/G (P4 and tritone intervals or quartal harmony) dotted half notes tied to quarter notes in Bar 37, and then starting a gradual ascent of quarter note chords A/D/G# (same P4/tritone intervals) to C/F#/B (tritone/P4) to (Bar 38, start of a gradual crescendo) D/G/C (P4/P4) to Eb/Ab/Db (P4/P4) to E/Bb/D (tritone/M3) to (Bar 39) F#/B/D# to G/C#/D to A/D/G. So we hear a bit of quartal harmony here (structured by 4ths, not thirds).

The piano is rolled *p* between Contra octave G dotted half note to Great octave G dotted half note thru Bar 39. The timp is rolled *p* on Great octave G dotted half note (repeat thru bar 39). CB play Great and small octave G notes thru Bar 39. The C. Fag plays on Great octave G notes.

In Bar 40 in 2/4 time, the Pos play forte on Bb/D/G# half notes decrescendo to (Bar 41 in 3/4 time again) descent of quarter note chords A/Db/G to Ab/C/F# to Fb/Bb/Eb to (Bar 42) Eb/G/Db to F#/Cb/Eb to E/Bb/D. The oboes plays *f* < > on Line 2 G# half note to (Bar 41 in 3/4 time) G-F#-Eb quarter notes to (Bar 42) C-Bb-A quarter notes. Clarinet I plays Line 2 C# half note to (Bar 41 in 3/4 time) C-B-Ab to (Bar 42) F-Eb-D quarter notes. Bass clarinets play Line 2 D/G# half notes to (Bar 41 in 3/4 time) Db/G to C/F# to Bb/Eb quarter notes to (Bar 42) G/Db to F#/Cb to E/Bb quarter notes. The bassoon plays small octave Bb half note to (Bar 41) B-Ab-Fb quarter notes to (Bar 42) Cb-A-Ab. The trumpet plays Line 2 C# half note to (Bar 41) C-B-Ab to (Bar 42) F-Eb-D quarter notes. Tuba I plays small octave E half note to (Bar 41) Eb-D-C to (Bar 42) Cb-A-Ab quarter notes. The timp is still rolled on the Great octave G notes. And so forth!

ant 6.0 King Henry Suite

Andante

(P.9) Longo [E] (P.10) 2 3 4 5 (P.11)

Fls

Oboe

Clars

Fag. C.P.

Tpts

Hrs

Pos

Trbn

Time

Hp

Piano

Vns

Violas

Vc

Cb

Hand-rod

one only

93 94 95 96 97 98 99 40 41 42

hand-copied by Bill Leitch

Here is the earlier version of the Sailors music when we first hear that bassoons' pattern described already.

King Kong Reel VI "The Sailors"

marcato quasi misterioso (p.11) stacc. (p.2)

2 CLS
2nd Sax
(2) Fogs
Hns
2 Cori
FL
CL
B.CL
Fog
Hns
Tpts
Bus
Tuba
Timp
(3) Violas
vc
Cb

Hand-copied by Bill Lenzell

Hand-copied

The image shows a handwritten musical score on aged paper. At the top, it is titled "King Kong Reel VI 'The Sailors'". The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The woodwind section includes two Clarinets (2 CLS), two Saxophones (2nd Sax), two Bassoons (2 Cori), Flute (FL), Clarinet (CL), Bass Clarinet (B.CL), and two Horns (Hns). The brass section includes Trumpets (Tpts), Trombones (Bus), and Tuba. The string section includes Violins (vc) and Cellos (Cb). The percussion section includes Timpani (Timp). The score is marked with various performance instructions such as "marcato quasi misterioso", "stacc.", and "Hand-copied by Bill Lenzell". There are also circled numbers at the bottom of the page, likely indicating measure numbers. The paper shows signs of age, including some staining and a small tear near the bottom left corner.

Here is the train sequence cue in New York city.

King Kong Reel 10 PT II Elevated Sequence/King Kong/T6 Train (46 pp)

m.f. (p. 11) [A] all $\frac{2}{4}$ (p. 2)

FLUTE
OBOE
CLARINET
BASSOON
TROMBONE
TRUMPET
PERCUSSION
PIANO
TUBAS
VIOLINS (6)
VIOLAS (4)
VIOLONCELLO (2)
CONTRABASS

Hand-revised by Bill Wachs

RKO Call 003

M.T. 10pp m-84 > 4-10-41
F. Buck photo sent neg.

[King Kong]

4/2	Meeting with the Bloch men	22pp	
4	Love scene	13pp	b ¹ /4c
3/1B	The Railing	5pp	b ¹ 4
10/1	Fanfare #2	4pp	
3/2	Ahany, riel Sacrifice Dance	24pp	C 7em tons
10	Stolen Love	27pp	
11/2	medley	17pp	slow C
11/1	Stereogram - Stolen Love - K.K.	18pp	
7	The Cave / Sailors / Log Sequence	12pp	
7/1	The Sailors	9pp	maestoso
7/13A	Stolen Love	3pp	
7/13B	Stolen Love / The Cave / The Sailors	15pp	
7/4	King Kong	8pp	
7/2	K.K., Cryptic Shadows; Stolen Love, K.K.	11pp	
8/1	Jungle Dance, Kong; Cave, Stolen Love, Suraloe	53pp	
8/2	Stolen Love / K.K.	14pp	
9	The Bersi, Funicoso, K.K., S.L., The Swimming, The Escapel	41pp	
5/2	medley	30pp	Haydn Sax, alto Sax system; Haydn act-Bac, etc.
6/1	?	23pp	Like Sailors
5/1	Jungle Dance, K.K.	46	

MAINTITLE

by Max Steiner ①

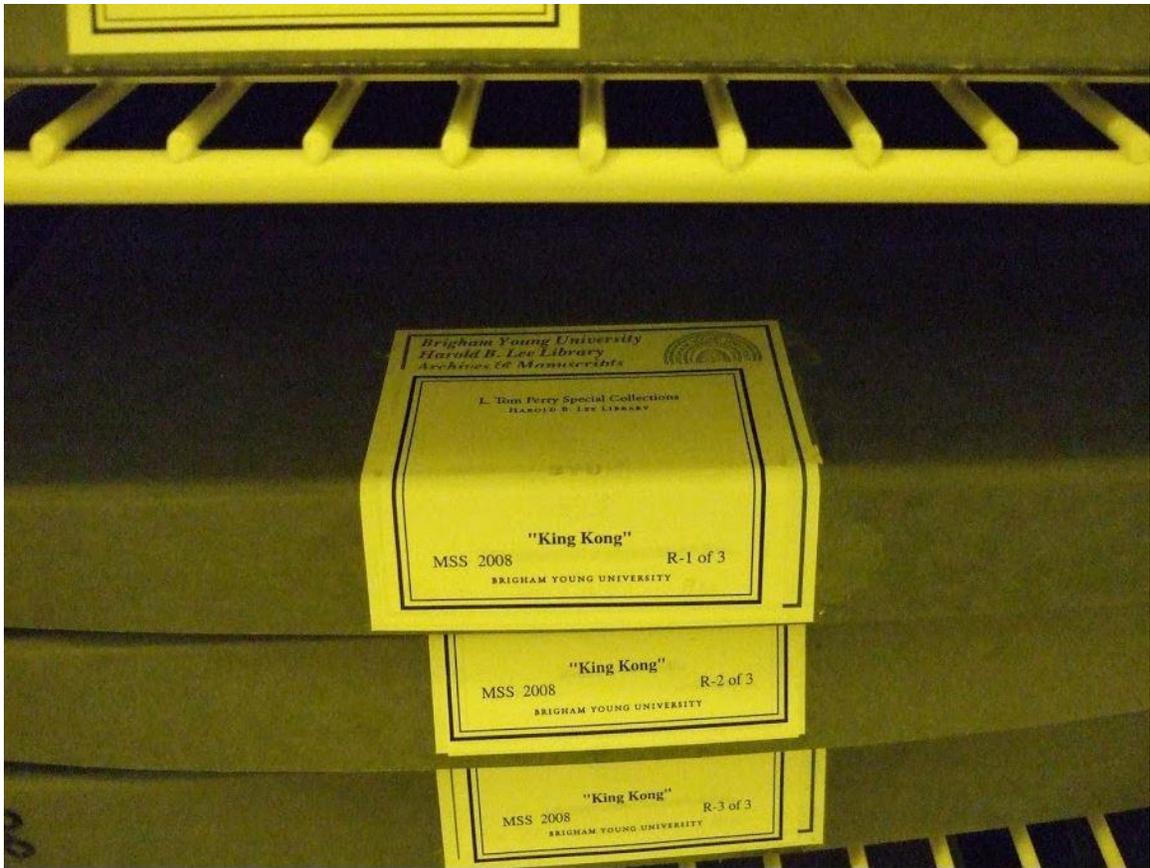
KING-KONG'S ZOOMS UP

King Kong

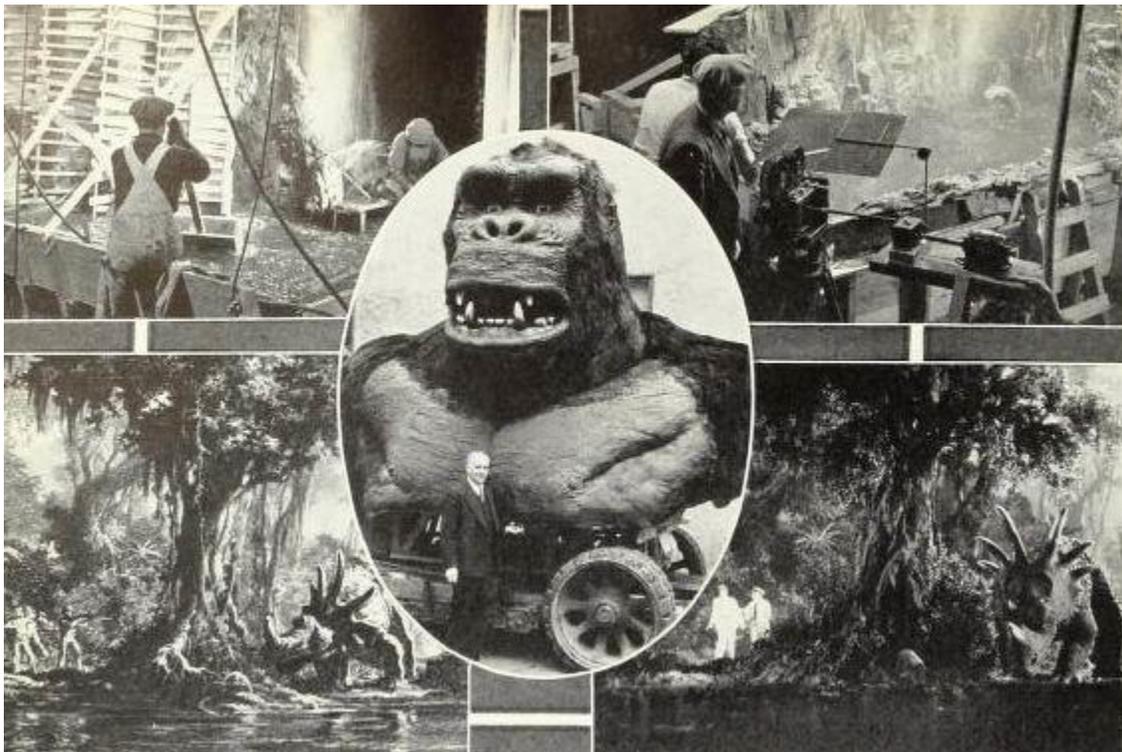
5 1/2

9

Tempo: marcato



In the yellow-lit photo vault. Original reels of King Kong. BYU Special Collections



King Kong—a Wonder in Celluloid



Here the 56 foot ape, perched upon the peak of the Empire State building, tallest structure in the world, fights an attacking fleet of army planes.

KING KONG

Directors, Merian C. Cooper and Ernest B. Schoedsack; story by Edgar Wallace and Merian C. Cooper; screen play by James A. Creelman and Ruth Rose; first cameramen, Eddie Linden, Vernon Walker and J. O. Taylor; operative cameramen, Eddie Henderson, Felix Schoedsack and Lee Davis; assistant cameramen, Bert Willis, William Reinhold, William Clothier and Clifford Stine; chief technician, Willis O'Brien; sound, E. A. Wolcott; film editor, Ted Cheesman.
Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Fred Risher, Sam Hardy, Noble Johnson, Victor Wong and James Flavin.

HERE is RKO's "King Kong." It is something really new and intriguing for the jaded appetite of the screen play fan. That over-worked word "colossal" is entirely applicable in this case. The story is

fantastic, including prehistoric animals and strange tribes. The central figure is King Kong, a tremendous ape; so large that when Fay Wray is held in one of his huge paws she looks like a very tiny doll. It would be impossible for the average picture goer to visualize the amount of time, work and care that was exercised in the taking of one scene in which Kong appears. A scene that lasted but a few minutes on the screen consumed weeks in the making. In fact way back in 1930 experiments and re-



Eddie Linden

search work were started and in the fall of 1931 Kong was given his first screen test under the working title of "The Eighth Wonder."

The picture was actually 55 weeks in production with 2 to 10 cameras on the set. The negative used amounted to 238,000 feet, although there are only 10,000 feet in the finished picture. Some astonishing camera tricks were employed which in many cases required weeks before the desired results were obtained. The old method of using "matt" shots was almost entirely eliminated and various new methods in advance of anything done heretofore were introduced. In one sequence 65 electricians were at work and 350 lamps were throwing their powerful beams over the set.

It will be interesting to note that Director Schoedsack and Photographer Linden spent two weeks in New York on the Empire State Building to get that thrilling scene where Kong holds Fay Wray a prisoner on the "mooring mast" 104 stories above the ground. Breathing is almost suspended when the huge ape holds her in his paw out over the city.

However, a few lighter moments did brighten the hard work. Take for instance where Robert Armstrong is shooting a test of Fay Wray aboard the good ship Venture. He tells Fay he "shoots his own" because the last cameraman he had got scared at a charging rhinoceros and beat it. Then Bob decides to try a filter and the camera crew almost ceases to work in registering their amusement over Bob's effort to get the filter in the

holder. They say he'd still be trying if Director Schoedsack hadn't called lunch.

In another sequence where Kong steps on the native's body in the mud, the colored boy raises his head and says: I's all through, Boss. Ah jest saw Saint Peter a reachin' foh his fountain pen."

A goodly share of King Kong's crown belongs to Merian C. Cooper and Ernest Schoedsack, whose courage and convictions made this tremendous undertaking a reality. A bow is also due Technician Willis O'Brien for some of the fantastic effects achieved.

The photography of the picture is one of the outstanding features of the season and the greatest credit is due Eddie Linden, J. O. Taylor and Vernon Walker, all of whom measured up to the full stature of their artistic capabilities.

This is a picture that will undoubtedly appeal to all.

THE COHENS AND KELLEYS IN TROUBLE

First cameraman, Len Powers; operative cameraman, Dick Fryer; assistants, Walter William and Morton (Zoomer); stills, Shirley Martin; sound, Jeff Moulton; film editor Robert W. Carlisle.

THE many admirers of George Sidney and Charles Murray will welcome the return of this pair in Universal's "The Cohens and Kelleys in Trouble." Maureen O'Sullivan and a fine cast lend able support. George Stevens directs. Cameraman Len Powers is at his best in these sequences with the sea for background.



A flying reptile—Pterodactyl for short, seizes the beautiful maiden, and soars aloft, only to be grabbed out of the air by the gigantic ape, which proceeds to tear the bird limb from limb.

THE PICTURE DESTINED TO STARTLE THE WORLD!



KING KONG

with
FAY WRAY • ROBT ARMSTRONG • BRUCE CABOT



A COOPER-SCHOEDSACK PRODUCTION—AN RKO RADIO PICTURE—of course!
From a Story by Edgar Wallace and Merian C. Cooper—David O. Selznick, Executive Producer

RKO RADIO PICTURES • RKO BUILDING • RADIO CITY • NEW YORK

4

[completed February 5, 2016]