

Film Score Blogs [Blog # 53]  
Thursday, February 9, 2016 [7 pm]

From January 14th until today (February 5) I have been steadily worked on my newest project of doing a major overhaul of my original Film Score Rundowns site. It started with *The Hanging Tree* rundown that was put online January 12th (along with my Americana Music of Bernard Herrmann papers). In that old rundown, I inserted images of the written music I hand-copied plus scenes of the movie, posters, and additional material of interest related to the particular rundown.

Then I did 44 more rundowns (some new such as *Ice Palace*) in this order:

- Adventures of Don Juan* (Max Steiner)
- Caine Mutiny* (Max Steiner)
- Fall of the Roman Empire* (Dimitri Tiomkin)
- Close Encounters of the Third Kind* (John Williams)
- Mysterious Island* (Bernard Herrmann)
- Krull* (James Horner)
- Twisted Nerve* (Bernard Herrmann)
- Miracle of Our Lady of Fatima* (Max Steiner)
- A Summer Place* (Max Steiner)
- Ice Palace* (Max Steiner)
- Beast from 20,000 Fathoms* David Buttolph)
- Blue Denim* (Bernard Herrmann)
- Journey to the Center of the Earth* (Bernard Herrmann)
- Prince of Players* (Bernard Herrmann)
- Captain Blood* (Erich Wolfgang Korngold)
- My Fair Lady*
- North by Northwest* (Bernard Herrmann)
- Parrish* (Max Steiner)
- Susan Slade & Rome Adventure* (Max Steiner)
- Green Berets* (Miklos Rozsa)
- Time After Time* (Miklos Rozsa)
- King of Kings* (Miklos Rozsa)
- The Nature of Elliot Goldenthal's Music*
- 7th Voyage of Sinbad* (Bernard Herrmann)
- Endless Night* (Bernard Herrmann)

- Golden Voyage of Sinbad* (Miklos Rozsa)
- Helen of Troy* (Max Steiner)
- Harry Potter* (John Williams)
- Them!* (B. Kaper)
- Spencer's Mountain* (Max Steiner)
- The Black Hole* (John Barry)
- Two on a Guillotine* (Max Steiner)
- The Kentuckian* (Bernard Herrmann)
- Those Calloways* (Max Steiner)
- Dead Men Don't Wear Plaid* (Miklos Rozsa)
- Omen III: The Final Conflict & Hollow Man* (Jerry Goldsmith)
- Illegal* (Max Steiner)
- King Richard & the Crusaders* (Max Steiner)
- Pee Wee's Big Adventure* (Danny Elfman)
- Sleeping Beauty*
- Flame & the Arrow* (Max Steiner)
- Guns of Navarone* (Dimitri Tiomkin)
- Naked & the Dead* (Bernard Herrmann)
- Lion & the Horse* (Max Steiner)
- Boy from Oklahoma* (Max Steiner)

I provided the complete list above so that readers of my musicological site will know what precisely titles were done. Sarah will update the site after she receives my flash drive of the pdf papers converted from Word doc. I rather doubt she will link list all 45 papers on the Front page (although she may). The best option is to simply put up eight papers that I would particularly like to feature since most of them are *new* stand-alone papers. These include *Ice Palace*, especially, *Lion & the Horse*, *Miracle of Our Lady of Fatima*, *Parrish*, *Susan Slade/Rome Adventure*, *King Richard & the Crusaders*, *Flame & the Arrow*, and *Boy from Oklahoma*.

On a daily basis as I was doing each rundown, I posted images on my Facebook version of Film Score Rundowns:

<https://www.facebook.com/groups/1653818974852071/>

Several examples are offered below:

in Bars 7-8).

Trombones in Bar 1 play *mp* small octave D/G/Bb/Line 1 D (G minor tonality) whole notes tied to (Bar 2) dotted half notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) while the bass trombone plays Great octave G tied notes in this pattern, and tuba on Contra-octave G. In Bar 3, trombones then play small octave D/F/A (two Pos on F) whole notes (D minor tonality) tied to dotted half notes and 8<sup>th</sup> notes next bar, while the bass trombone sounds this on Great octave A tied notes, and tuba on Great octave D. In Bar 5 (00:16), trombones now sound D/G/Bb/Line 1 D whole notes to (Bar 6) D/F/A dotted half notes tied to 8<sup>th</sup> notes, while the bass trombone plays Great octave G whole note to (Bar 6) A dotted half note tied to 8<sup>th</sup> note. The tuba in Bar 5 plays Contra-octave G whole note up to (Bar 6) Great octave D dotted half note tied to 8<sup>th</sup> note. Repeat Bars 5-6 in Bars 7-8 for these brass instruments.

As given, the violins and Yamaha piano finish the cue in end Bars 9 thru 11.

End of cue. [break at 6:46pm Thursday, Aug 27: 2009. News: Ted Kennedy died late Tuesday at age 77... Today's temperature locally was a torrid 103 degrees!]

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[R6/A] "Six Robots" 3/4 time in I believe the key signature of E min (1 sharp). 38 bars, 1:53. Scene: More exploration. Cue ends with the line: "It must've made a wrong turn, Max."



Skipping to Bar 11 (32), a relaxing melody passage is performed thru Bar 30 (1:30). Half violas and piano play the melody *p* (piano dynamic sound level) in 3/4 time. We find Line 2 D dotted half to (Bar 12) C# half down to Line 1 E tenuto quarter to (Bar 13) rising quarter notes B, A#, B up to (Bar 14) F#, G#, F#. Repeat in Bars 15-18.

In Bar 19, we find Line 2 A dotted half to (Bar 20) G# half down to A tenuto quarter note up to (Bar 21) E dotted quarter down to 8<sup>th</sup> D-C#-E (crossbeam connected) to (Bar 22) D dotted half. Then E dotted half to (Bar 24) F (natural) down to Bb tenuto

quarter up to (Bar 25) Line 2 E dotted half to (Bar 26) Eb. Then D to (Bar 28) C# dotted halves. Then F# acciaccatura up to Line 1 B dotted half tied to next bar.

the heavy accent ( ^ symbol above the notes) on the same notes but as quarter notes (followed by a quarter rest). The direction written in are "Let ring hold pedal down."

6 "div" (divisi) violins "A" [or I] play *mf* crescendo fingered tremolo on Line 3 C/Eb to Db/Fb quarter notes while violins "B" [or II] play B/D to C/Eb. 2 violas (treble clef) play Line 3 C# to D quarter notes fingered trem, while 2 violas B (or II) play Line 2 A# to B.

The next development in Bar 5 is the descending and crescendo glissandi. After the harmonic trill (legato trem) of D# to E quarter notes of flute 1, it plays Line 3 D# gliss down to Line 1 D (natural) heavy accented ( ^ above note) and "sfz" (sforzando) 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter note. A direction is also written for flute 1 stating, "to piccolo." Flute II is molto crescendo "molto" to the Line 2 C quarter note glissando down to Line 1 D 8<sup>th</sup> note sfz (followed by rests). Oboe I is gliss from Line 3 C# down to the Line 1 D to Eb half note legato trem (again, notated like the fingered trem of the strings) continued next bar (Bar 6 in 3/4 time) crescendo to the D 8<sup>th</sup> note rinforzando (> over note), followed by an 8<sup>th</sup> rest. Oboe II plays the gliss from Line 2 A# down to small octave B to middle C (Line 1) half notes legato trem continued as such in Bar 6 cres to the B rinforzando 8<sup>th</sup> note. Clarinet I is gliss from Line 3 D down to small octave F to Gb half notes legato trem to next bar and to the F 8<sup>th</sup> note rinforzando. Clarinet II is gliss from Line 2 B down to the E-F half note legato trill to next bar and to the E 8<sup>th</sup> note. The bass clarinet (after a half rest in Bar 5) plays sfz on the F#-G half notes legato trem to next bar and to the F# 8<sup>th</sup> note. After a half rest in Bar 5, bassoon is legato trem on small octave C#-D half notes to next bar and to the C# 8<sup>th</sup> note rinforzando (followed by the 8<sup>th</sup> rest). Fag II plays sfz on the Contra octave Bb half note heavy accent ( ^ ) tied to half note next bar and tied to the sounded rinforzando 8<sup>th</sup>.

After a quarter rest in Bar 5, horn I (in the bass clef) plays *p* crescendo sfz the small octave C# quarter note gliss down to E heavy accented quarter note (followed by a quarter rest). Horn II plays A# down to A#, and horn III on F# down to F#. In Bar 6 (in 3/4 meter), the horns are "flutters" (flutter-tongued) ff crescendo on F/B/D (B diminished) half notes (notated like a bowed unmeasured trem with the three short horizontal lines across the stem) tied to rinforzando 8<sup>th</sup> notes (and followed by an 8<sup>th</sup> rest).

After a quarter rest in Bar 5, trumpets play *pp* < sfz on E/F/B/D quarter notes gliss down to F/B/D heavy accented half notes flutter-tongued tied to half notes next bar and tied to rinforzando 8<sup>th</sup> notes. After a half rest in Bar 5, the trombones are sfz flutter-tongued on F#C#E half notes tied to next bar, as given. After a half rest in Bar 5, the tuba plays rinforzando and sfz on Contra octave Bb half note tied to next bar.

After a quarter rest in Bar 5, the harp plays *mf* < sfz on descending 32<sup>nd</sup> note gliss starting on Line 4 D-C#-B-A#-Gb-F-E etc down to the Contra octave A# half note heavy accented. In Bar 6, after two quarter rests, it plucks sfz heavy accent on 8<sup>th</sup> notes A#/Gb/C#E/F/B/Line 1 D (d'), followed by an 8<sup>th</sup> rest. In Bar 6, the piano continues with the same cluster notes as given earlier but as half notes trem to rinforzando quarter notes. Piano II is col piano I.



Then a commentator at an hour and 24 minutes into the movie (Fergus the artist scene) discussing how here at least Francois let Herrmann be a full creative collaborator of the scene with the music.

I totally disagree with the commentators how Truffaut's music insertion of the organ rendition of Mendelssohn's Wedding March at the fifth (Delvaux) murder in prison was good. Once again he messed with Herrmann's music, and Herrmann had far better sense of what music would fit here than Truffaut.

Anyway, if you like the movie (despite what Truffaut did with it in retrospect), then buy the Twilight Time dvd. At least you'll get a better quality print and some other bonuses. But if you only have \$30 discretionary money, then SKIP this blu-ray and instead get the NEW blu-ray version of JOURNEY TO THE CENTER OF THE EARTH thru Twilight Time. I'll review that one in the near future perhaps. [END DVD REVIEW]

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-The Bride Wore Black (1968) [movie \*\*\*] [music \*\*\*\*]

## THE BRIDE WORE BLACK

I "Prelude" *Allegro* in Cut time, 23 bars. Instrumentation: 2 flutes, 2 oboes, 2 english horns, 2 Bb clarinets, 2 Bb bass clarinets, 2 Fags (bassoons), 4 Cors (horns), 4 Pos (trombones), timp., chime, 12 violas (viola, if you prefer), 10 VC, 8 CB. Note: There are no violins in this score. Note also that Herrmann did not write cue titles (except for the "Prelude"), only Roman numeral designations (and Reel numbers in parenthesis). Nearly the first seven bars of this cue were either deleted or, more likely, rendered inaudible under the clamor of the machine. I just barely hear the rumble of the timpani trill roll starting at about the 27 point of the dvd. The harps and strings playing the 16th note legato figures are in effect completely absent. You would think Truffaut or the sound editor would've dialed down the machinery noise exactly at the point when the music starts. This shows very sloppy, inattentive editing in this movie, and a lack of respect for the music and its dramatic impact.

Bar 1 actually is in effect a Grand Pause with the whole rest held fermata for each instrument line. Herrmann wrote above the top (flutes) staff "sound effects only" and also "31." Initially I assumed that "31" would signify the duration of 31 seconds of the exact duration of the portrait duplicating machinery opening scene. On the dvd, the movie starts in Chapter 1 at the :05 point. The machinery noise is not dialed down until the 33 point (28 seconds). The horns start playing at the 32 point. Why would Herrmann have music starting for five or six seconds (before the horns sound) if he knew that it would be effectively drowned out by the machinery sound effects? Or did he assume the editor would dial down the sound effects at the point of the cue entrance? If the latter, then certainly it was a failure of communication with the Music Editor. Fortunately you

"Main Title" *Animato* in C time. Stenciled later on was the cue # 35471. On the upper right margin is written "Max Steiner" (written in by the orchestrator), and below that "Orch. M. Cutter." Below that in pencil is "Box 444."

Bars 1-2 = Warner Bros Signature.

The music is not actually written on the first (title) page. Instead is written "Coma Sopra from Main Title of *Gold Is Where You Find It*." Remember, I am primarily working on the orchestrated pages of 33 staves on Hollywood Music papers #222.

Bar 3 = D mai (D/F#/A) to A Dom 7th (A/C#/E/G) to B min 7th (B/D/F#/A) to A mai (A/C#/E).

Written above the flute 1 line (staff) is the tempo marking of *Animato*.

Both flutes (flute II has a separate staff line) are marked "col Vlns" while the oboe line is marked "col Vlns." Below the oboe is the English horn line playing // Line 1 A [written Line 2 E a perfect 5th interval above] *rinforzando*-marked (> symbol above the note) dotted quarter note to G [written D] *rinforzando* 8th note to F# [written Line 2 C#] quarter note to E [written B] *rinforzando* quarter note.



Now that this intense and quickly done mini-project is done, I will focus on another project: music making! I already started doing this in the previous months but in fits & starts. For instance, I started on a piece titled "El Nino." Considering that we are in the middle of a big *El Nino* weather pattern (although it's not really affecting us here in Southern California too much just yet), I felt inspired to write it. I'll provide an image or two below:



I composed 43 bars but haven't gotten back to it since October. However, I get the feeling that once *El Nino* really hits us hard later in February and March, then I will be inspired to complete the small piece.

The initial project I am thinking of doing first is to cull thru my several dozens of ancient audio cassette tapes of piano music I composed & played in the Seventies and early Eighties, and then afterwards Casio recordings. I will digitize those spontaneous compositions via the Ion Tape Express into my computer, and file them all. This will serve as a pretty big well of inspiration for future works that I will commit to paper full score. In fact, I already started to work on this a few times but got sidetracked with other projects I put on higher priority--such as digitizing my complete music research since 1982, orchestrating most of the Box 109 Herrmann sketches, digitizing my Zip Dobyns cassette tapes & subsequently making about 108



audio-videos, writing my three long Box 109 papers (online now), and so on.



Of course, spontaneity knows its own order, so I am sure I will spontaneously compose something on paper as I pursue my cassette tapes digitization project.

I also long ago had this idea of writing a bunch of cues for a Suspense Suite, or a Mystery Suite--not unlike what Herrmann did in 1957 for CBS when he did the *Police Suite*, *Western Suite*, and so on. Now that I am retired, I have the time besides the motivation to do such creative work. My progressed patterns astrologically also indicate a good period now & coming up for such inspirational activities. Mid-November seven years from now (projecting to Nov 16, 2022) looks fairly important with the progressed angle contacts in that period and a bit beyond for the local chart. I'll experience a New Moon then (progressed Moon to progressed Sun). Not only that, it will be situated right on my local Ascendant (see image)! Plus

progressed Vertex will be in 1 degree orb of both natal Sun and progressed Uranus, and progressed Ascendant on Part of Fortune. Very shortly after that progressed Ascendant will be in 1 degree orb to progressed Mars.

Cardinal/action angle contacts. Events! The *natal* chart progressed to Nov 16, 2022 is not shabby either. Progressed Vertex is still conjunct the Midheaven (conversely, IC conjunct the antiverter). Progressed MC is also still trine natal Venus in 1 degree orb (more angle-contact). Progressed Ascendant sextile Neptune nicely (another angle contact). Part of Fortune natively is trine that New Moon (New Moon situated in the natal chart in the 11th house).

Anyway, I want to take advantage of my good health and retirement, keeping busy creating and sharing.

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From Google Book search:

**Max Steiner: Composing, Casablanca, and the Golden Age of Film Music**

[https://books.google.com/books?id=MyRuAwAAQBAJ&pg=PA80&lpg=PA80&dq=Spencers+Mountain,+Max+Steiner&source=bl&ots=wFKmKL1Lxa&sig=ioBCLjidLOUT0QbODcXEICxTIBE&hl=en&sa=X&ved=0ahUKEwj69\\_ma0s\\_KAhWkvYMKHaDSADU4ChDoAQgrMAM#v=onepage&q=Spencers%20Mountain%2C%20Max%20Steiner&f=false](https://books.google.com/books?id=MyRuAwAAQBAJ&pg=PA80&lpg=PA80&dq=Spencers+Mountain,+Max+Steiner&source=bl&ots=wFKmKL1Lxa&sig=ioBCLjidLOUT0QbODcXEICxTIBE&hl=en&sa=X&ved=0ahUKEwj69_ma0s_KAhWkvYMKHaDSADU4ChDoAQgrMAM#v=onepage&q=Spencers%20Mountain%2C%20Max%20Steiner&f=false)

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A good rare film site that is available until at least September:

<http://www.rarefilmm.com/>

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Here is an old orchestration title that was used a LOT by composers:

<http://babel.hathitrust.org/cgi/pt?id=uc1.31822026073791;view=1up;seq=7>

# ORCHESTRATION

BY  
CECIL FORSYTH  
M.A. EDIN.

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Here's a good site to find dissertations freely downloadable:

<http://arizona.openrepository.com/arizona/>

For instance, I found this old 1966 dissertation by Dr. Zipporah Dobyns:

[http://arizona.openrepository.com/arizona/bitstream/10150/317936/1/AZU\\_TD\\_BOX34\\_E9791\\_1966\\_202.pdf](http://arizona.openrepository.com/arizona/bitstream/10150/317936/1/AZU_TD_BOX34_E9791_1966_202.pdf)

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[Digitization audio cassettes sample]



Herrmannsgut

**"Tension Build-Up"**

Bill wrapped 6/29/15

Moderato  
♩ = 60

3 Tpts  
"C"

3 Pos  
(SABs)  
p sempre

2 Tuba

Drum

1 Solo  
mR

63

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14

3 Tpts  
mR

3 Pos  
mR

2 Tuba

Drum

63

15  
16  
17  
18  
19  
20  
21  
22  
23  
24  
25  
26  
27  
28  
29  
30

Rall -

3 Tpts  
mR  
(cathartes)

3 Pos

2 Tuba

Drum

10:49 pm

31  
32  
33  
34

Theme 2

(etc)

1  
2  
3  
4



[Digitization audio cassettes sample]

<https://www.youtube.com/watch?v=gnI4rL-Ex2g>

Richard Strauss: "Josephs Legende." This is definitely worth a listen! I posted about this on Facebook today (Tuesday, Feb 9).



You can download the full score here:

<https://musopen.org/sheetmusic/3862/richard-strauss/josephs-legende-op63/>

**MUSOPEN**

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Josephs-Legende, Op.63



der Sklave mit den Edelsteinen

der Sklave mit dem Teppich,

6 7

I. kl. Fl.

2. gr. Fl.

I. Hb.

I. A. Cl.

Baßel. (A)

C.-fg.

4 Hr. (F)

Glockensp.

Trg.

Celesta

1. & 2. Hrf.

3. & 4. Hrf.

Klavier

Soloviola

I. Viol.

II. Viol.

III. Viol.

I. Br.

II. Br.

I. Celli

II. Celli

C. B.

Go to 1:28 thru 1:35 especially for the Korngoldesque sequence (page 8 shown immediately below):

8

der Sklave mit den zwei weißen Windhunden.

kl. Fl.

2 gr. Fl.

3 Hb.

I. A. Cl.

4 Hr. (F)

I. II. (F)

3 Trp.

III. (D)

Celesta

1.3. Hrf.

2.4. Hrf.

8

I. Viol.

II. Viol.

III. Viol.

I. Br.

II. Br.

I. Celli

II. Celli

C. B.

dim. p

(ohne Dämpfer)

pp

f glissando

cresc.

gliss.

pizz.

arco

II. Hoboe  
mutes in  
engl. II



Go to 5:13 of the video link given above for the start of this very nice sequence that of course master film composers would in effect borrow stylistically in various movies. Again, I think the likes of Korngold and Waxman owe a lot to Richard Strauss, the Late Romantic composer.

20

25

3 gr. Fl.

2 Hb.

engl. H.

Heckelphon

D. Cl.

2 A. Cl.

Baßcl. (A.)

I. Fg.

II. Fg.

C. fg.

6 Hr. (F)

Ten-tuba (B)

Baßtub.

Pk.

Tamb.

25

I. Viol.

II. Viol.

III. Viol.

I. Br.

II. Br.

I. Celli.

II. Celli.

C. B.

Page 21 immediately below:

21

*poco accelerando*

The musical score for page 21 includes the following parts and markings:

- Woodwinds:** I. Fl., II. Fl., engl. H., Hespelph., D. Cl., 2 A. Cl., Bassoon (A), 3 Fg., II. III., C-fg.
- Brass:** 6 Hr. (P), Ten-tuba (B), Baßtab., Pk., Tamb.
- Strings:** I. Viol., II. Viol., III. Viol., I. Br., II. Br., I. II. Celli, C.B.
- Performance Markings:**
  - poco accelerando* (twice)
  - sfz* (multiple instances)
  - cresc.* (multiple instances)
  - gestopft* (multiple instances)
  - glissando* (for Brass)
  - unis* (for Cello/Bass)
  - (mit Dämpfern)* (for Horns)

Page 22 immediately below. Nice effective stopped horns here (an effect Herrmann loved to use frequently)... :

26 tempo primo.

3 Gr. Fl. *mf* *cresc.* *p espr.*

2 Hb. *mf* *cresc.*

Engl. H. *mf* *cresc.*

D Cl. *mf* *cresc.*

I. *mf* *cresc.*

2 A Cl. *mf* *cresc.*

II. *mf* *cresc.*

Baßcl. (A) *mf* *cresc.*

I. *mf* *cresc.*

3 Fg. *mf* *cresc.*

II. III. *mf* *cresc.*

6 Hr. (P) *mf* *cresc.* (offen)

Ten.-tuba (B) *mf* *cresc.*

Tamb. *mf* *dim.* *p*

26 (vierfach) tempo primo. (mit Dämpfern)

I. *mf* *cresc.* *p espr.*

6 Viol. *mf* *cresc.* (mit Dämpfern)

II. III. *mf* *cresc.* *p espr.*

(alle) Br. *mf* *cresc.* *p*

I. Celli *mf* *cresc.* *pizz.*

II. Celli *mf* *cresc.* *pizz.*

C. B. *mf* *cresc.* *pizz.*

Here's another very interesting section of this work. What you hear, in my associative process, is a mixture of John Williams, then Tiomkin, and then Jarre of *LAWRENCE OF ARABIA*! First go to 13:15 (page 55). This section with the woodwinds especially remind me of that *STAR WARS* (first S.T.) when Williams wrote that quirky piece about Tatooine-dessert creatures and little robots (forgot the cue title).

beim Arme packt, worauf sie beide dann den ganzen Zug zum Hochsitz hinführen, wo die Frauen vor Potiphar's Weib niederknien.

Die Frau, die dem Hochsitz am nächsten ist, reckt mit einer demütigen, aber edlen Gebärde die Hand aus und berührt damit wie schützend die Hand der Frau des Potiphar.

**62 Allegretto** Kurz und leicht, aber hart, wie

62 Allegretto

Kl. Fl.

4 gr. Fl.

I.

II. Hb.

III. Hb. Hoboe muta in engl. Horn

D. Cl.

2 A. Cl.

I.

II. Fg.

III. III.

C. fg.

III. IV. Hr.

V. VI. Hr.

Trg.

Kl. Tr.

62 Allegretto

I. Viol.

II. Viol.

III. Viol.

I. Br.

II. Br.

I. Celli.

II. Celli.

C.B.

(Dämpfer weg)

(Dämpfer weg)

(mit Dämpfen)

(mit Dämpfen)

(mit Dämpfen)

(mit Dämpfen)

(mit Dämpfen)

(mit Dämpfen)

(mit Dämpfen)

Now go to 13:45. This section reminds me of the Tiomkin style of mild suspense or action music. And then towards the end of this page (last two bars) we have the introduction of the timp sounding a rhythmic pattern not unlike something from LAWRENCE OF ARABIA!



Der Sheik winkt wiederum dem jungen Orientalen auf der Loggia zu: oben erscheint ein Zug von Männern: voran sechs türkische Faustkämpfer mit nacktem Oberkörper, kleinem anliegenden Turban und buntem Atlassechurz; dahinter eine größere Anzahl türkisch gekleideter Beglei-

**65 Allegro moderato M. ♩ = 120** **66**

engl. H.  
D. Cl.  
2 A. Cl.  
Bas. (A)  
I.  
II. III.  
C. B.  
4 Trp. (D)  
4 Ps.  
5 Pk. (mit harten Schlägein)  
65 Allegro moderato M. ♩ = 120  
I. Br.  
II. Br.  
I. Celli  
II. Celli  
C. B.  
pizz.

Here below is page 58 that continues this section...I would've guessed Jarre heard this in the past and was inspired by it.

ter. Der Zug kommt die Treppe herunter und teilt sich unten in zwei Teile. Je drei Faustkämpfer treten nach rechts und links; ihre Beglei-

This musical score block covers measures 64 through 67. The instrumentation includes English Horn (engl. H.), D Clarinet (D Cl.), E-flat Clarinet (E-b Cl.), Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), Horn (Hr.), Violin (Vn.), Viola (Va.), Cello (Vcl.), Double Bass (Cb.), and Percussion (P.). The score is written in a key with one flat and a 4/4 time signature. Measures 64-67 show a complex orchestral texture with various melodic and harmonic lines. Measure 67 is marked with a 'pizz.' (pizzicato) instruction for the strings.

ter setzen sich im Kreise auf die Erde à la turque um sie herum. Es entstehen also zwei Kreise, in denen je drei von den Faustkämpfer stehen.

This musical score block covers measures 67 through 70. The instrumentation includes English Horn (engl. H.), D Clarinet (D Cl.), E-flat Clarinet (E-b Cl.), Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), Horn (Hr.), Violin (Vn.), Viola (Va.), Cello (Vcl.), Double Bass (Cb.), and Percussion (P.). The score continues from the previous block, with measure 67 marked with a 'pizz.' (pizzicato) instruction for the strings. Measures 68-70 show a complex orchestral texture with various melodic and harmonic lines. Measure 70 is marked with a 'pizz.' (pizzicato) instruction for the strings.

Much later is another interesting section of music. Go to 53:22 (page 218). At 53:37 (page 221) is rather Korngold-sounding. Here below is page 218...

19

sie berührt, sinkt sie ihr mit geschlossenen Augen, ohnmächtig in die Arme. Die junge Dienerin stützt sie mit einem Arm, blickt ihr besorgt ins Gesicht und streichelt ihr sanft, wie ein Kind der kranken Mutter, Stirn und Wangen.

236 *accelerando*

A gr. Fl. *III IV*

I. II. *dim.*

III. *dim.*

H-ph. *dim.*

D Cl. *dim.*

2 A Cl. *dim.*

Baßcl. (A) *dim.*

I. *dim.*

II. III. *dim.*

Becken *(mit Pauerschlägel)*

2 Hrf. *(nicht harpeggiert)*

236 *accelerando*

I. Viol. *dim.*

II. Viol. *dim.*

III. Viol. *dim.*

I. Br. *gliss.*

II. Br. *gliss.*

I. Celli *gliss.*

II. Celli *gliss.*

And next below is page 221 that sounds a bit Korngoldesque to me...



21

\*\*\*\*\*

<https://www.youtube.com/watch?v=xaGaLkEjBjs>

Here is a nice ballet moody piece. Since it was composed by Debussy, it is quite atmospheric, ever-changing, rather indescribable.

You can download the full score here:

<https://musopen.org/sheetmusic/4546/claude-debussy/jeux/>

\*\*\*\*\*

<https://www.youtube.com/watch?v=R9fVCTDKrUU>

Go to 1:14:28 of this YouTube presentation to hear the start of the "L'Aurore" solo dance. Nice music that especially starts.

[Coppelia] (Delibes)

L'AURORÉ

Handwritten musical score for the ballet Coppelia, Act I, L'Auroré. The score is written for a full orchestra and includes a piano (p) marking. The key signature is one flat (B-flat major or D minor) and the time signature is 3/8. The score is divided into measures numbered 1 through 18.

Handwritten text in red ink: [Hand-copied by Bill Warchel]

Instrument parts shown:

- Fls (Flutes)
- Oboes
- Clas (Clarinets)
- Fags (Bassoons)
- Horns
- Hrags (Horn/Trumpet)
- I (First Violins)
- II (Second Violins)
- V (Violas)
- VC (Violoncelles)
- CB (Double Basses)

Measures 1 through 18 are indicated at the bottom of the page.



(cont) L'Aurore

(bb)

FLS

Oboe

CLs  
183

2) HRS

Harp

I

II

V

VC

CB

(19) (20) (21) (22)

(etc)

Detailed description: This is a handwritten musical score for a piece titled 'L'Aurore'. The score is written on ten staves. The first staff is for Flutes (FLS) and includes a key signature change to two flats (bb) and a melodic line with various ornaments. The second staff is for Oboe. The third staff is for Clarinets (CLs), marked '183', and features a complex, fast-moving melodic line with many beamed notes. The fourth staff is for Horns (HRS), marked '2)', and contains sustained notes. The fifth staff is for Harp. The sixth staff is for Violins (I), and the seventh for Violins (II). The eighth staff is for Viola (V). The ninth staff is for Violoncello (VC), and the tenth for Contrabass (CB). Dynamic markings such as 'mf' (mezzo-forte) and 'f' (forte) are used throughout. Measure numbers 19, 20, 21, and 22 are circled at the bottom. A '(etc)' is written to the right of the Harp staff, indicating the music continues.



Handwritten musical score for a piece titled "Allegretto non Tappa" (♯) (LAUREO) with a tempo marking of 1=88. The score is written for a full orchestra, including Flutes (Fls), Clarinets (Cls), Triangles, Horns (Horn), Violins I (I), Violins II (II), Viola (V), Violoncello (VC), and Contrabass (CB). The score is marked with various musical notations, including notes, rests, and dynamic markings. The bottom of the page features a series of circled numbers: 31, 32, 33, 34, 35, 36, 37, 38, 39, 40.

The earlier dance was "Valse des Hueres" that starts in this YouTube video above at 1:10:36....Nice opening too.

Handwritten musical score for a piece titled "Valse des Hueres" (Coppelia) with a tempo marking of 1=100. The score is written for a full orchestra, including Clarinets (Cls), Flutes (Fls), Horns (Horn), Violins I (I), Violins II (II), Viola (V), Violoncello (VC), and Contrabass (CB). The score is marked with various musical notations, including notes, rests, and dynamic markings. The bottom of the page features a series of circled numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14.

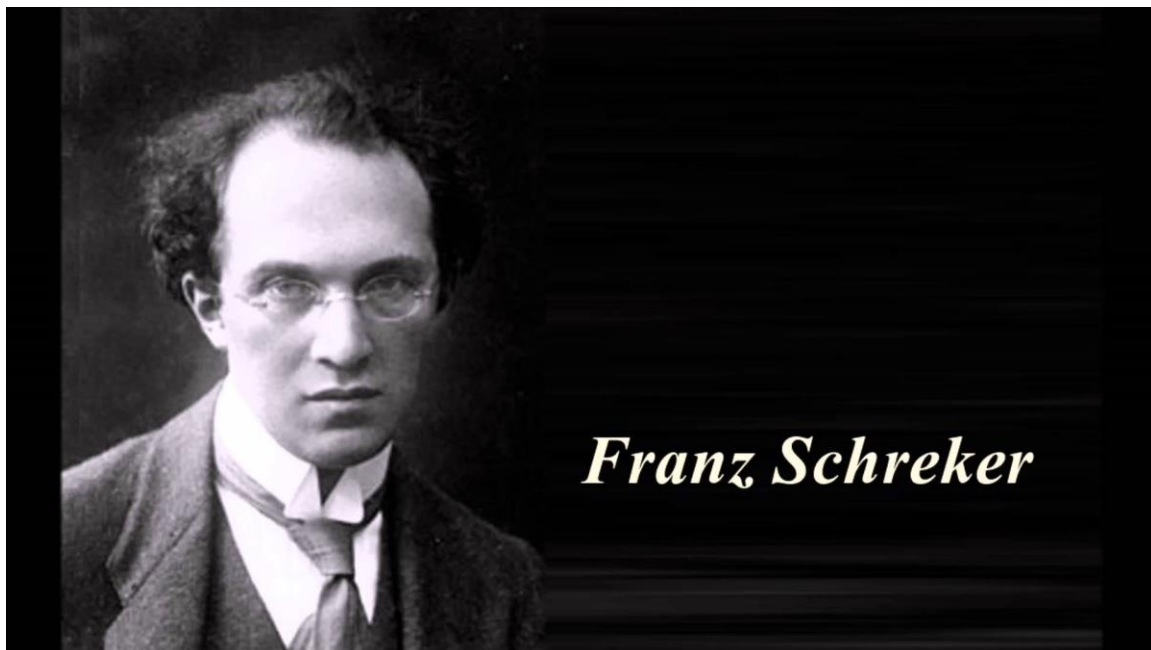
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[https://www.youtube.com/watch?v=G-xu\\_GvFh4](https://www.youtube.com/watch?v=G-xu_GvFh4)

The first two and a half minutes of this piece by Schreker is so mysterious and phenomenal and scintillating to hear! Such intricacies and subtleties. Only Charles Koechlin can rival the same unusual, intoxicating effects like a very fine (and refined) wine! Lots of sensitive layering with the opening of this piece.

You can download the full score here:

[http://japanese.imslp.info/files/imglnks/usimg/0/0b/IMSLP91716-PMLP79751-Schreker\\_Gezeichneten\\_Vorspiel\\_1915.pdf](http://japanese.imslp.info/files/imglnks/usimg/0/0b/IMSLP91716-PMLP79751-Schreker_Gezeichneten_Vorspiel_1915.pdf)



The piano, harps and celeste are especially pronounced & scintillating at this point 1:13 into the video (page 6 written)..

(solo tutti)

Kl. Fl. 1. *pp*

Fl. 2. *pp*

3. *pp*

Klar. (A) 1. *p*

2. *pp*

Klar. 4. (B) *pp*

Baskl. (B) *p*

Fag. 1. *p*

Kfag. *p*

1. 2. *1. offen*

Hr. (F) *p*

3. 4. *offen*

Klav. *mf*

Hfo. 1. *mf*

Hfo. 2. *mf*

Col. *mf*

Viol. 1. *pp*

Viol. 2. *pp*

Br. *pp*

Vcll. *pp*

Kb. *pp*

<https://www.youtube.com/watch?v=ST3cbvIrwYY>

I like this work by Adam a lot more. There's even a rather Herrmannesque sequence at 1:49....

You can download the full score here:

<https://musopen.org/sheetmusic/25150/adolphe-adam/if-i-were-king/>

Quite loud opening.... Then we have nice-sounding horns followed by the harp arpeggios....Then a delightful or cute melody....



And here (page 7, after the image immediately following) is that nice repeat four-note section that Herrmann could've done, or Max Steiner (etc) in a movie...again, 1:49 into the video....



4

I. II. Solo

Cr.

pp

Arp.

Solo

pp

Cl.

Solo

pp

Arp.

pp

Andante sostenuto.

Fg.

pp

Cr.

pp

Andante sostenuto.

VI.I

pp

VC.

pizz

pp

CB.

pp

Andante sostenuto.

pp

C. 45088

7

Fl.I  
Cl.I  
Fg.  
Cr.

*p*

*div.*  
*argo*

Fl.I  
Cl.I  
Fg.  
Cr.II

*pp*

*Solo*  
*pp*

*Solo pizz.*  
*pp*

*pizz.*

C. 45088

<https://www.youtube.com/watch?v=tWwwg2YzZo0>

This Naxos version (see link immediately above) is clear-cut...Very high fidelity. It probably is my favorite rendition...

\*\*\*\*\*

<https://www.youtube.com/watch?v=OnUuKhl3q1U>



## Adolphe Adam "Die Nürnberger Puppe" (La Poupée de Nuremberg)

"Die Nürnberger Puppe" (La Poupée de Nuremberg)  
by Adolphe Adam, in German Cornelius Walter Berry  
Benjamin Friedrich Berger Heinrich Franz Fuchs...

YOUTUBE.COM

I like the two Germanic melodies. First go to 2:50 into this YouTube video.

A page of a musical score for 'Die Nürnberger Puppe'. The score is for a full orchestra and piano. The instruments listed on the left are Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cr.), Violin (Vc.), and Cello (Cb.). The score is in 3/4 time and features a key signature of one flat (B-flat). The tempo is marked 'a tempo'. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo) and 'p' (piano). There are also markings for 'Solo' and 'pizz.' (pizzicato). The score is numbered 'C. 45087' at the bottom.

Fl. *pp*  
 Ob. *pp*  
 Cl. *pp*  
 Fg.  
 Cr.  
 Fisl. *pp*  
 Tb. *pp*  
 Tp. *pp*  
 Tgl. *pp*  
 VCo  
 CB

The score is for page 11 of a musical work. It features a full orchestral ensemble including woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Piccolo), brass (Trumpet, Trombone, Tuba, Glockenspiel), strings (Violin, Viola, Violoncello, Double Bass), and vocal soloists (Vocal Soloist, Contralto). The music is in 4/4 time and features a variety of musical textures, including melodic lines, harmonic support, and rhythmic patterns. The woodwinds and strings play a prominent role in the texture, while the brass and vocal soloists provide harmonic support and melodic lines. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

C. 45087

You can download the written score here:



<https://musopen.org/sheetmusic/25149/adolphe-adam/la-poupee-de-nuremberg/>

\*\*\*\*\*

<https://www.youtube.com/watch?v=LXzttCC9fDg>

This is Louis Glass (that's Louis, not Philip Glass!). Perhaps one "political" or cultural sensitivity reason it might not be performed or recorded widely is because it is unfortunately (now, in these days after World War II) the "Sinfonia Svastika" ! I don't know. But from what I heard it is a very decent work. He often (not always since he can be quite contrapuntal at times) employs the homophonic approach (as Herrmann routinely did)-- melody/lyric with accompanying chords), and I am impressed by various sections of this first movement. If he was working in the Golden Age of Hollywood I could easily see him doing some Warner Bros. films, working alongside Korngold.



There is exceptionally beautiful music here in this 4th movement. The opening is quite reminiscent of the Americana style of Bernard Herrmann. It reminds me a bit of the style of his THE KENTUCKIAN.

Movement IV Symphony No. 5 (also somewhat John Berenguesque)  
 Aufführungsrecht vorbehalten. Performing rights reserved. ala "The Monty Python" 107

Morgengry. — Dawn. — Aurore. — Spuntar del giorno. — Tagesdämmerung.

oo start You Take

Louis Glass, Op. 57.

*Adagio, ma non troppo. M.M. ♩ = 50.*

*I. Flauti.*  
*II.*  
*Oboi.*  
*Corno inglese.*  
*Clarineti in B.*  
*Clarinetto basso in B.*  
*Fagotti.*  
*Contrafagotto.*

*I. Solo.*  
*p dolce*

*I. II.*  
*Corni in F.*  
*III. II.*  
*I. II.*  
*Trombe in F.*  
*III.*  
*I. II.*  
*Tromboni.*  
*III. II.*  
*Tuba.*  
*Timpani.*

*Adagio, ma non troppo. M.M. ♩ = 50.*

*Violino I.*  
*Violino II.*  
*Viola.*  
*Violoncello.*  
*Contrabasso.*

*pp*  
*p dolce*  
*alc.*  
*p dolce*  
*pp*  
*pp*

Copyright 1921 by Wilhelm Hansen, Copenhagen.

77673

Go to 4:58 of this video to hear the quite lovely lyrical strings section.

5:21 YouT-lep L. Glass Symph No-5 Fourth movement  
 Quite beautiful/lyric section

117

Nice! →

17613

[http://imslp.org/wiki/Symphony\\_No.5,\\_Op.57\\_%28Glass,\\_Louis%29](http://imslp.org/wiki/Symphony_No.5,_Op.57_%28Glass,_Louis%29)

You can download the score in the link above.....

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<https://www.youtube.com/watch?v=hjen3AtoLp8>



Reynaldo Hahn - La Fête chez Thérèse, ballet-pantomime en 2 actes, 2e Suite d'orchestre

You can download the score below:

<https://archive.org/stream/lafetechezthrese00hahn#page/n1/mode/2up>

The written music link at page 342 links to the audio in the YouTube video at 8:16--the harps soli.... Very nice, soft melodic section. This section from 8:16 on is probably *the* best part of the whole work, in my opinion....



1<sup>re</sup> Harpe

2<sup>de</sup> Harpe

Vous

Altos

Vcllos

C. B.

*et il faut qu'elle danse, la pauvre petite!*

//

1<sup>re</sup> Harpe

2<sup>de</sup> Harpe

Vous

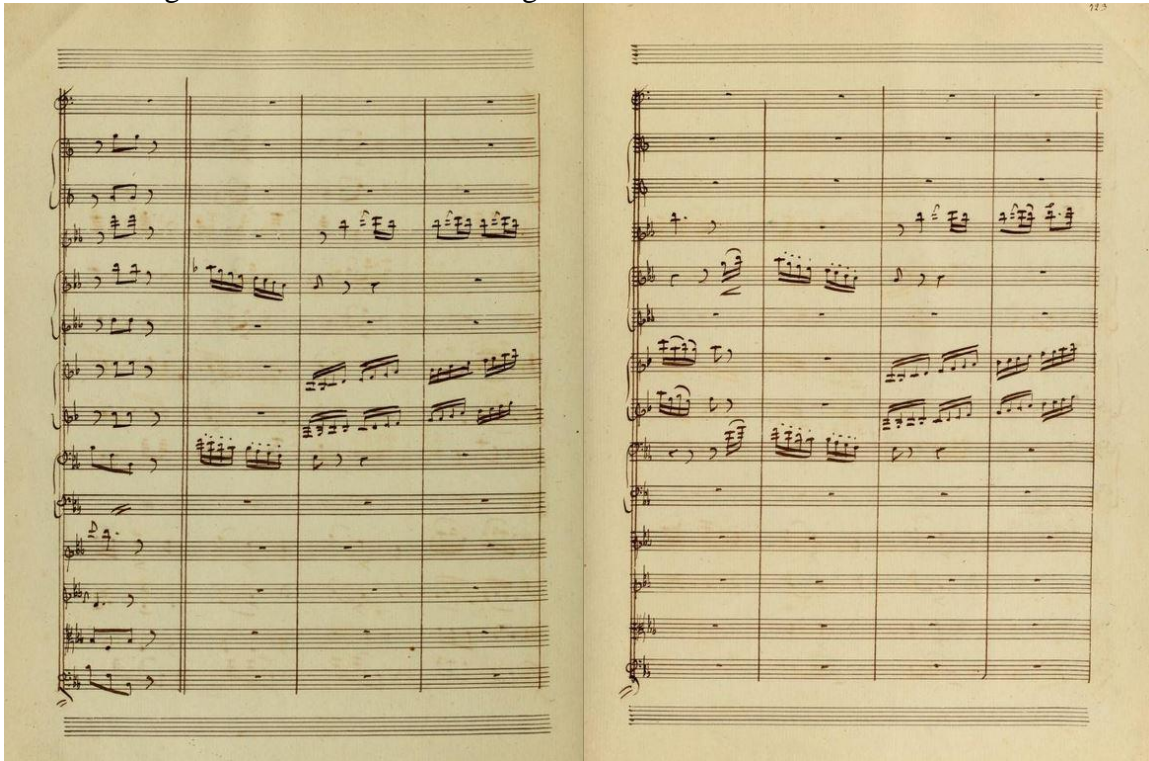
Altos

Vcllos

C. B.

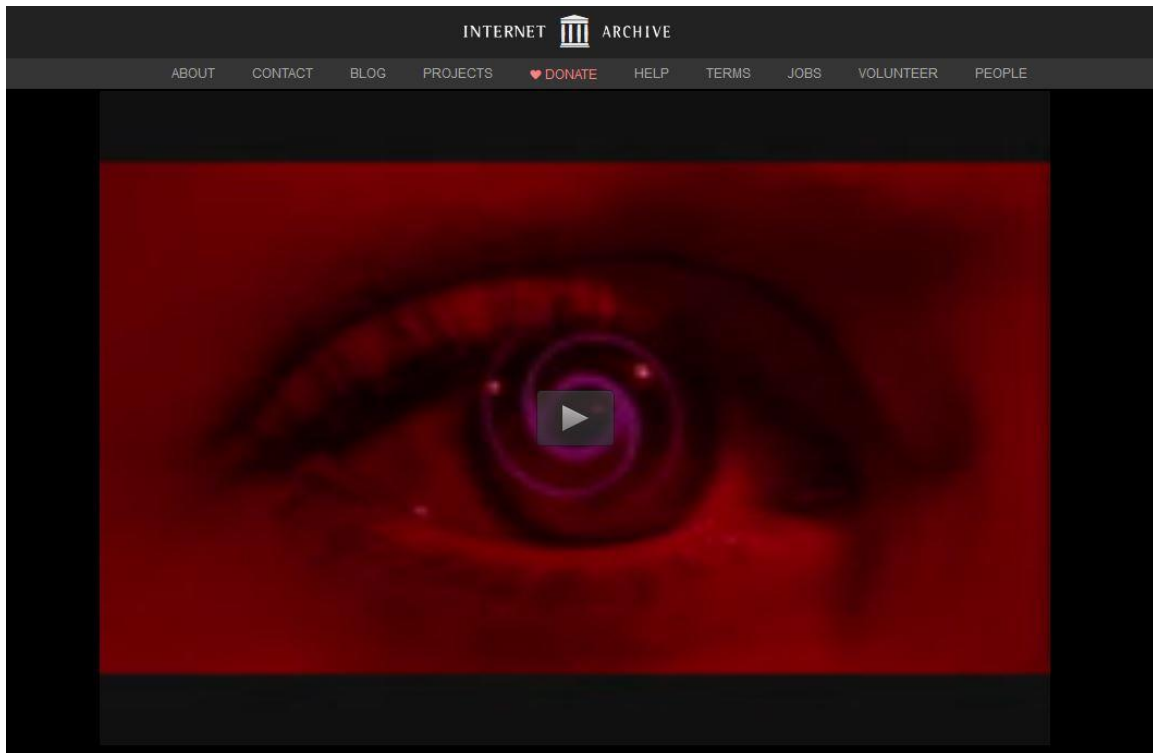


In the video go to about 1:47 for the image below:



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<https://archive.org/details/VertigoOldFilm>  
Curious I found this on archive dot org.....



Vertigo = Old Film

Also this pristine copy:

<https://archive.org/details/JourneyToTheCenterOfEarthOldFilm>

And this...

<https://archive.org/details/FantasticVoyageOldFilm>

And this...

<https://archive.org/details/ColossusOldFilm>

Etc....

[https://archive.org/details/breaking\\_the\\_ice](https://archive.org/details/breaking_the_ice)

Victor Young old score in the link above. I like the Main Title but especially the quickly flowing Foreward starting at 1:14....



*FORCED*  
(REEL I Cue I) Victor Young

The musical score is handwritten and consists of four systems. Each system contains a single melodic line and a piano accompaniment. The piano part is written in two staves (treble and bass clef). The music is in 2/4 time and D major. The score is numbered 1 through 16. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

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I added KING KONG with the inserted images project (final score)....



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. *Alla* 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 violas, 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 *ffa* diatonic (white notes or keys) ascending sweep of two "7" figures of 16<sup>th</sup> 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 6<sup>th</sup> 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

\*\*\*\*\*

[completed Tuesday, February 9, 2016 at 8:14 pm]