

[Film Score Blogs] Blog #60  
Sunday, May 6, 2018

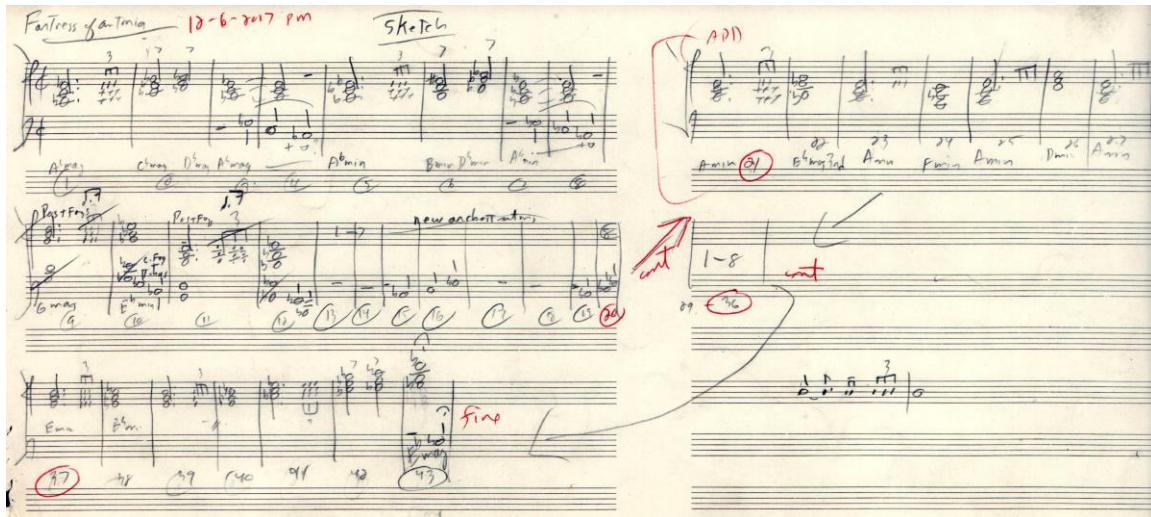
In early December (2017), and for the creative fun of it, I spontaneously decided to take a theme from Rozsa's BEN-HUR ("Fortress of Antonia" from the Reel 1 part 1 "Anno Domini" cue) and expand upon it, orchestrating it in a Herrmannesque manner. I was playing with the idea: "What would Herrmann do with that seven-note structure? How would he run with it?" .....

The image displays a handwritten musical score for the cue "Fortress of Antonia". It is divided into two systems, each with three staves. The top system (measures 27-30) is marked with a conductor's version in the top staff and a sketch version in the bottom two staves. The bottom system (measures 31-34) also shows a conductor's version in the top staff and a sketch version in the bottom two staves. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in red ink include "seven note Theme" and "TRPS. VLNS. VLE.". Time stamps and cues are written in the margins, including "00:06:46", "FORTRESS OF ANTONIA", "TEMPLE", "DIS. TO CROWD", and "COLLA PARTE". The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

The first image above is the Conductor version of Rozsa's music. Focus on Bars 30 thru 32 The second image is my initial sketch version that I gradually changed in the orchestrated version (following six images) over the course of a few days.

The first six notes of the seven-note structure I modified is precisely as Rozsa wrote it. He quickly finished his theme on the seventh note and did not expand on it when he hit the mark for this theme when the scene cut to the Fortress of Antonia and then the Temple. I decided to expand upon the music for an imaginary scene extension but basically the idea is to simply develop the Rozsa theme ala the Herrmannesque approach.

<http://u.cubeupload.com/filmscorerundowns/FortressofAntoniacon.jpg>



<http://u.cubeupload.com/filmscorerundowns/FortressofAntoniadays.jpg>

<http://u.cubeupload.com/filmscorerundowns/FortressofAntoniaBar.jpg>

<http://u.cubeupload.com/filmscorerundowns/61bFortressofAntoniaBar.jpg>

<http://u.cubeupload.com/filmscorerundowns/d84FortressofAntoniaBar.jpg>

<http://u.cubeupload.com/filmscorerundowns/2f5FortressofAntoniaBar.jpg>

<http://u.cubeupload.com/filmscorerundowns/290FortressofAntoniaBar.jpg>

<http://u.cubeupload.com/filmscorerundowns/a68FortressofAntoniaBar.jpg>

<https://vimeo.com/246643646> [Fortress of Antonia]

[Ben-Hur] Red IPT1 Anno Domini

-1-  
Fortress of Antonia

Theme by Miklos Rozsa  
Adapted & arch by Bill Wrobel  
(ala Herrmannsgue)

Lento  $\text{♩} = 60$

(3) Eng Hrs

(3) CLS (B<sup>♭</sup>)

Bass Clar (B<sup>♭</sup>)

C. B. Clar (B<sup>♭</sup>)

(3) Fags

Contrabass

(4) Horns

(3) TPTs (B<sup>♭</sup>)

(3) Pos

(2) Tuba

Timb

Tam Tam

Vib

Harp

(cont.)

Lento  $\text{♩} = 60$

[Arranged, modified & orchestrated by Bill Wrobel] Dec 7, 2017 apm

(8) I

(8) II

(6) V

(4) VC

(2) CB

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

2005 4 disc set  
DVD #1 00:06:46

(cont.) Fortress of Antonia

-2-

Ben-Hur Theme (Kozim)

Theme by M. Ressa  
arranged by Bill Wachel  
(aka Hammerste)

Handwritten musical score for "Fortress of Antonia" (Ben-Hur Theme). The score is written on multiple staves, including:

- (3) Eng. Horn
- (3) Clarinet (6th)
- Flauto (6th)
- C.B. Clarinet (6th)
- (3) Fags
- C. Fog
- Horn (1st, 2nd, 3rd)
- (3) TPTs (6th)
- (3) Pos
- (2) Tubas
- Timb
- Tam Tam
- Vibe
- Harp
- I
- II
- V
- Vc
- Cb

The score includes various musical notations such as notes, rests, and dynamic markings. A red stamp at the bottom right reads: "Arranged, modified & orchestrated by Bill Wachel Dec 7, 2017 9:41pm". The page is marked with a circled "2" at the top center.

(Cont.) Fortress of Antonia

- 3 -

Handwritten musical score for "Fortress of Antonia" (Cont.). The score is written on a system of staves with the following parts listed on the left:

- (3) Eng Hrs
- (3) Cls
- Bass Clar
- C.B. Clar
- (3) Fogs
- C. Fog
- Harp
- (3) Tpts
- (3) Pos
- (2) T-bas
- Drum
- Tam Tam
- Vibr
- Harp
- I
- II
- V
- VC
- CB

The score includes various musical notations such as rests, notes, and dynamic markings. A red annotation at the bottom of the page reads: [ARRANGED, modified & orchestrated by Bill Wachs] Dec 7, 2017 11pm.

At the bottom of the page, there are circled numbers: (24), (25), (26), (27), and (28).

- 4 -

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various musical symbols. Dynamics and performance instructions are written throughout the score.

**Instrument Staves (from top to bottom):**

- Eng Hrs
- Clars
- Bass clars
- C.B. clars
- Fags
- C. Fag
- Horns
- Tpts
- Pos
- Tubas
- Tam Tam
- Susp Cymbal
- Harp
- I
- II
- V
- VC
- CB

**Key Musical Elements:**

- Notes and Rests:** Various note values and rests are present across the staves.
- Dynamics:** Markings such as *ff*, *f*, *sfz*, and *sf* are used.
- Performance Instructions:** Phrases like "To cup mutes", "f (prior to)", and "S.Ds" are included.
- Rehearsal Marks:** Circled numbers at the bottom of the page indicate rehearsal marks: 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42.

(cont) Fortuna of Antina

-5-

Tempo d=60

Handwritten musical score for "Fortuna of Antina" (continued). The score is written on 18 staves, grouped into three sections of six staves each. The instruments listed on the left are: Eng. Hrs, Clars, Bass Clar, C.B. Clar, Fogs, C. Fog, Horns, Tpts, Pos, Tubas, Lg. TanTm, Vibe, Harp, Susp Cy, (b) I, (b) II, (b) V, VC, and CB. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "Rall.", "Largo d=50", and "Tempo d=60". The score is divided into measures, with measure numbers 43 through 52 circled at the bottom. The notation is in a handwritten style, typical of a composer's sketch or a working draft. The score ends with a circled measure number 52.

(cont)

(Grt) Fortness of Antonio

-6-

Theme by Miklos Rozsa

(Brentler)

Rall.

Handwritten musical score for various instruments including Eng. Hrs., Cls., Bass Clar., C.B. Clar., Fogs, C. Fog, (4) Horns, Tpts, Pos., Tubas, Timp., Tam Tam, Vibes, Hays, and Soprano. The score includes notes, rests, and dynamic markings such as *mf* and *sf*. The key signature is B-flat major (two flats).

[Orchestrated & modified by Bill Wachs]

Friday, December 8, 2017  
3:36 pm PST

Handwritten musical score for strings (I, II, V, VC, CB) and a section labeled Rall. The score includes notes, rests, and dynamic markings. The key signature is B-flat major (two flats).

(53) (54) (55) (56)

Then on December 9, my ear caught a Herrmannesque fancy to a short Rozsa cue for *Ben-Hur* titled "Salute for Messala" placed I believe 12 minutes into the movie. I'll see if I can find a video file for it here as a reference link. Actually only half of the written music intended was used in the final edit of the movie.

Again I wondered (as I did for "Fortress of Antonia" in the earlier cue) what if Herrmann had the basic theme and ran with it in his own style. So I spontaneously used Rozsa's basic theme and modified it ala Herrmannesque. Here below are the images of my reconstruction followed by the original Conductor version of the music.

<http://u.cubeupload.com/filmscorerundowns/SaluteforMessalaBars.jpg>

(Ben-Hur) "Salute for Messala" Theme by Miklos Rozsa Arranged by Bill W. Robel

Allegro Moderato  $\text{♩} = 100$

(3) TPTs (C) Snare DR Timp

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (cont.)

<http://u.cubeupload.com/filmscorerundowns/4b0SaluteforMessalaBars.jpg>

(3) TPTs (3) Pos Tuba S. DR Timp

(13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (cont.)

1724-11

REEL  
PART

LOEW'S INCORPORATED

DATE: 2-10-59

60

# SALUTE FOR MESSALA

("BEN-HUR")

MIKLOS ROZSA

ALLEGRO MODERATO

Handwritten musical score for "Salute for Messala" (Ben-Hur) by Miklos Rozsa. The score is written for two staves, likely representing a piano and a string ensemble. The tempo is marked "ALLEGRO MODERATO". The key signature is one flat (B-flat). The score is divided into measures, with some measures numbered 1 through 16. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a handwritten style, with some corrections and annotations visible.

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.

Annotations: "TPS-FLHS", "TRBS-HNS", "108", ":16".

<http://u.cubeupload.com/filmscorerundowns/ba2SaluteforMessalaBars.jpg>

Handwritten musical score for 'Salute To Messala'. The score is written on five staves: TPTs (Trumpets), Pos (Positives), Tuba, S. DR (Soprano Drum), and Timp (Timpani). The music is in 3/4 time and features a key signature of one sharp (F#). The score is divided into two systems. The first system covers measures 28 to 42, with a 'Rall.' (Ritardando) marking at measure 37. The second system covers measures 43 to 48. A red handwritten note 'completed Dec 9, 2017 8:00 pm' is written in the right margin. The score is marked with various dynamics (f, mf, sf) and articulation marks (accents, slurs). A circled 'Cant' is written in the right margin next to the first system.

<https://vimeo.com/246641610> [Salute To Messala]

Finally I wrote a Herrmannesque version of a segment of Rozsa's "Victory Parade" in BEN-HUR. Actually, this section I am referring to is *already* Herrmannesque by Rozsa's own treatment of that part of the music (see images below)! : ).....

<https://www.youtube.com/watch?v=4zGxi-7xDDw>

In the YouTube link above, go to precisely the one minute point to the start of the section (basically as Arrius climbs up the long steps to the Emperor) I am talking about (Bars 39-41 of the Part I or "Short Version" that seques to Bars 41-50 --or Bars 1-9 of Part II or the "Long Version"

extension). It would've been easier if they simply stated Part I and then Part II but I presume the originally intended edit was to end it at the "short" version. Fortunately they wisely chose to include the Part II or extended Long Version.....The way it is worded, the "Long Version" is actually a lot shorter than the "Short Version"! : ) .....

<http://u.cubeupload.com/filmscorerundowns/BENHURVictoryParadeB.jpg>

CODA TO LONG VERSION (1724-2A)

'VICTORY Parade' Part I (short version)

tw's 8va

Tpts

(ARRIVES LOOKS UP STEPS)

↑ Dvd 1:32:31

FLAHC

(39)

HORNS

(38)

TBNs Pos

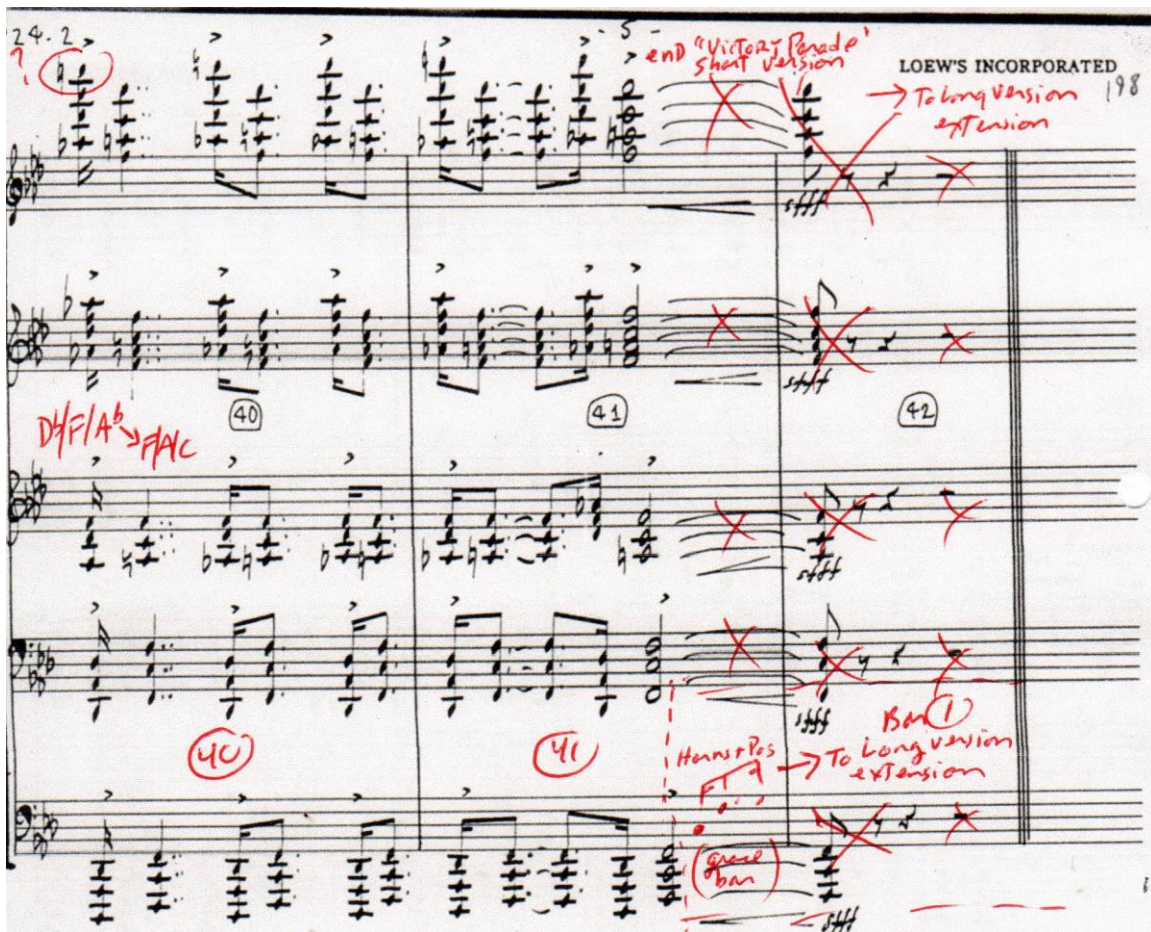
TBE Tuba

BASS Pops

ff

+8

<http://u.cubeupload.com/filmscorerundowns/f06BENHURVictoryParadeB.jpg>



I needed to thoroughly examine the music presented in the Conductor score I have. Perhaps Rozsa wanted that isolated "color" note for the A natural instead in one instance. For example, I questioned that solitary Line 3 A natural played by the high woodwinds in Bar 40. All the other A notes in the other instruments are given the appropriate flat status due to the Ab major/F minor key signature with the B's, E's, A's & D's flatted. That one isolated A natural would basically be drowned out by the brass anyway! I would presume all A notes are A-flat....That is one reason why I prefer to work mainly with the full score orchestrations (or even the sketches) than the Conductor version. The problem with most sketches is the readability issue. And even if Rozsa intended that isolated A natural for one of two of the woodwinds choirs, why would he do that? I naturally questioned that decision under the circumstances. Not logical...unless, as I stated, he wanted an off-color dissonant note ...but that would be drowned out by all of the other instrument choirs anyway....However, if you come down to it, music is

art, and art is what you precisely want to make of it! It's your thing, your

199  
SCENE 239  
REEL:  
PART:  
LOEW'S INCORPORATED  
DATE: 2-6-59

# VICTORY PARADE - LONG VERSION

("BEN-HUR")  
MIKLOS ROZSA

"Victory Parade" Part II  
(Long Version extension)

14

CODA FROM  
BAR 38  
1724-2

Ab major/F minor

TPRS  
1:32:39 (ARRIUS walks Toward steps)  
A<sup>b</sup>/C/E → F/A/C

HMS. T.B.N.S.  
41 42 43

TPRS  
1:32:47  
(ARRIUS starts to walk up steps)  
F/A/C/F B<sup>b</sup>/A<sup>b</sup>/E<sup>b</sup>/A<sup>b</sup> → F/A/C/F

44 45 46

TPRS  
1:32:54  
(ARRIUS walks up steps to summit)  
B<sup>b</sup>/D/F D<sup>b</sup>/F/A<sup>b</sup> → B<sup>b</sup>/D/F

HMS. T.B.N.S.  
47 48 49

talent, your unique expression at the moment, your spontaneity, and your splash of "color" (notes)!

<http://u.cubeupload.com/filmscorerundowns/60bBENHURVictoryParadeB.jpg>

As I continued my revisit of the BEN-HUR dvd (I do not yet have the Tadlow cd set), when I came upon this music at the 1 hour-32 minute-31 second point of my 2005 four-dvd set, I immediately registered in my mind how "Herrmannesque" in style that music was in terms of savoring specific choirs of brass in successive or different runs of the basic pattern especially (as Herrmann would've done). I am reminded especially of Herrmann's *Jason & the Argonauts* in various cues such as the "Olympic Games" and "Jason Arrested," cues in *Prince of Players* and so on. I really liked what Rozsa did here. I think Herrmann initially would approach the four runs first with, say, trumpets, then the second run with trombones & maybe tubas, then the third run with horns (perhaps stopped or sords), then the fourth run with....not sure yet. Probably I might create an eight-run course of the cue, extending it to double. Of course Herrmann's penchant for half-diminished sevenths and minor chords (with some major when appropriate) would differ from Rozsa's chord approach here with the primarily major chords. Not sure what I will do in this regard (keep with Rozsa's approach or a true Herrmann approach, or a mixture of both).

I wanted to see if I could make a basic chord layout for the Herrmannesque version of Rozsa's section of this cue. Of course I kept Rozsa's intent for the major chords (fitting for the celebratory scene). The image below is my sketch for this. It pretty much follows Rozsa's design except for the third run played by the soli trumpets. Basically he has the trumpets playing F/Bb/C/F notes in Bar 45 to (Bar 46) Eb/Ab/Eb/Ab to (once again) F/Bb/C/F repeat patterns. Herrmann here would've been consistent and wrote actual chords. I suspect Rozsa was thinking Bb major (Bb/D/F) with the added 9th (C note) but without including the use of the D note. Anyway, I wrote it as a clear Bb major chord. The second series of repeat notes Rozsa used in the third run (starting Bar 46) are Eb/A doubled. To my ears I suspect he was leaning for the Ab major (Ab/C/Eb) that he was already using in the second run of the pattern. It was only the third run of the four that was not clear-cut (whether root or inversion) but just inferred.

1724-2A

(cont) VICTORY Parade  
Part II (long version extension)

(TPTS)

(Kempner seen seated)

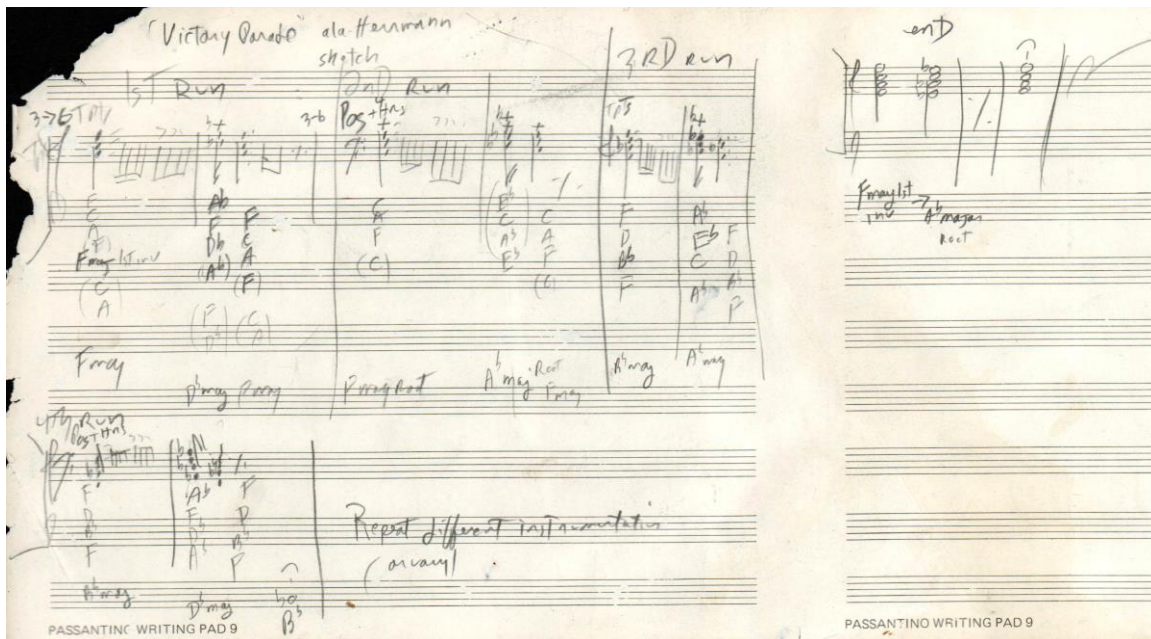
HNS  
TBNS

(9) (PIATTI)

(50)

Herrmann also used the perfect fourths & fifths for ancient period assignments (including Jason) but also loved using the tritone intervals. Normally for Herrmann in such a piece as Victory parade he would not use random color notes. He was pretty consistent. Maybe Rozsa was making a

statement in the third run, and also with that isolated A natural notes--but way too subtle to make any real difference to my ear at least (since the other instrumental choirs are playing A-flat). Herrmann used color notes in his early works but tended not to in his mature or later works except for certain cues meant for odd & dissonant scenes. Victory Parade was a "major" (partly a pun here) celebratory event/music, so it doesn't really need off-chord dissonance written there (weak dissonance that can't be heard or hardly heard). That's just my assessment when I'm thinking in terms of how Herrmann might approach a scene like this. I'll look at his EGYPTIAN score, though....



Most of the Olympic Games cues in *Jason & the Argonauts* , for instance, did not include harp but, in the "Victory" cue at the conclusion of the Olympic Games sequence of cues, Herrmann did indeed include harps (though not prominent per se). Herrmann tended to make the harps prominent in far more atmospheric cues such as in the "Bridge" and "Nautilus" cues in *Mysterious Island* & in various cues in *Journey to the Center of the Earth* . Herrmann loved to consistently present music so that

you can "savor" the sonorities of certain choirs of instruments (like the clarinet family, and the harps) whereas most other composers tended to have a "tutti" expression.



Below is my orchestrated version of Rozsa's music ala Herrmannesque:

<http://u.cubeupload.com/filmscorerundowns/VictoryParadeHerrman.jpg>

<http://u.cubeupload.com/filmscorerundowns/6c4VictoryParadeHerrman.jpg>

<http://u.cubeupload.com/filmscorerundowns/891VictoryParadeHerrman.jpg>

"Victory Parade" segment  
(ala Herrmannesque)

Theme by Miklos Rozsa  
ARR. & Orch. by Bill Wrobel

MODT<sub>0</sub> (alle mancie)

$$\lambda = 100$$

(3) Clars (B<sup>b</sup>)

Bass Clar (B<sup>b</sup>)

C.B. Clar (B<sup>b</sup>)

(3) Frys

C. Fyg

13 Horns (F)

(3) Tpts (B<sup>b</sup>)

(2) Pos

(2) Tubas

Snare Dr.

Susp (Tym)

(Cont.)

① ② ③ ④ ⑤ ⑥

(cont.) Victory March

(3) Clarinet (Bb)

Bass Clarinet (Bb)

C. B. Clarinet (Bb)

(3) Trumpets (Bb)

(3) Trombones (Bb)

(2) Tubas

Saxophone

Suspension

Col. Tpts

Rall.

(cont.)

7 8 9 10 11 12



-3-

(Cont.) Virtuosos Parade  
Lento = 66

(3) Cls (B<sup>b</sup>)

Baritone (B<sup>b</sup>)

C. B. Clar (B<sup>b</sup>)

(3) Fags

C. Fag

(4) Horns F

(3) Tpts

(3) Tpos

Tubas

Snare Dr

Susp Cymb

Completed Monday, December 11, 2017  
2:35 pm PST

Bill Wroble

(13) (14) (15) (16) (17) (18)

\*\*\*\*\*

In the current May 5, 2018 update of my original FilmScoreRundowns site, I included my string quartet arrangements of Max Steiner music. Here is the link below:

<http://www.filmscorerundowns.net/steiner/steiner-string-quartets.pdf>

I did not mention there that I wrote another string quartet arrangement, but this time of Bernard Herrmann music--specifically the "Adoration" cue from *Blue Denim*. Quite lovely, poignant music by Herrmann. My string quartet encompassed a solo violin, two violas, and a solo cello.

[Blue Denim] *ADORATION* Comp. Bernard Herrmann arr. Bill Wrobel

*Lento e molto Tristemente*

> 54 Solo

Violin (solo)

2) Violas (pairs)

Cello (solo)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

*molto affrettando*

Violin

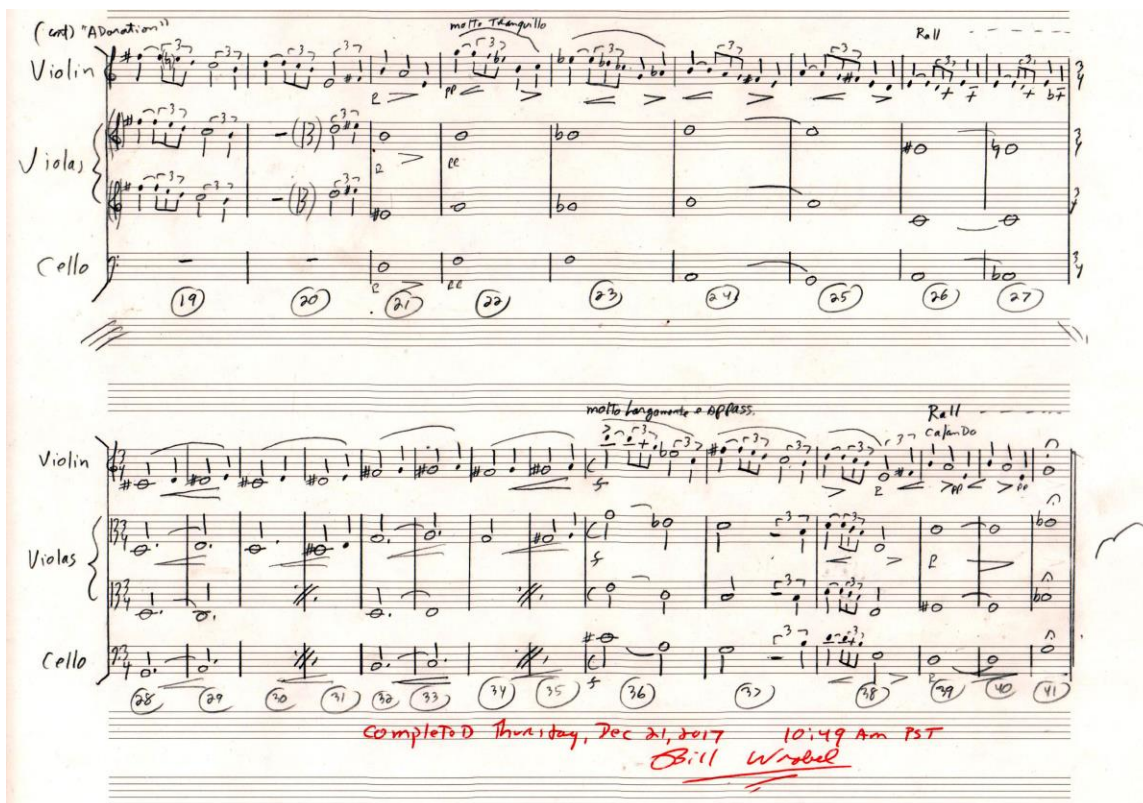
Violas

Cello

⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱

<http://u.cubeupload.com/filmscorerundowns/AdorationquartetBars.jpg>

<http://u.cubeupload.com/filmscorerundowns/a89AdorationquartetBars.jpg>



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Back in January & February I worked on separating the TransWorld Recorded Library audio (1963) of Jerry Goldsmith's CBS music. Then I make separate YouTube videos of much of the music. Below are images of the Master List of that library and also my hodge-podge of working notes (a bit hard to decipher for most readers here I'm sure! : ).... The red-inked entries are the TransWorld (TW) entries. The black-inked entries show music & written cues from non-TW sources (like from various episodes of *The Twilight Zone* especially).

<http://u.cubeupload.com/filmscorerundowns/TransWorldRecodedLib.jpg>

TRANSWORLD RECORDED LIBRARY (1963, London)  
JERRY GOLDSMITH cues (CBS Music Library) 10" 78's

[compiled by Bill Wrobel]

- Track #1 (track 21 side a) "Terror Struck" 1:55 duration
- " ( " " " cont.) "Challenge" 00:46
- Track #2 (track 21 side b) "The Meeting" 1:15
- " ( " " " cont.) "The Meeting" II 00:43
- " " " " " "The Hostage" 00:37
- Track #3 (track 22 side a) "The Robbery" 2:08
- " ( " " " cont.) "The Fight" 00:31
- Track #4 (track 22 side b) "The Robbery" II 2:17
- " ( " " " cont.) "The Visit" 00:22
- Track #5 (track 23 side a) "The Captive" 1:22
- " ( " " " cont.) "Guilty Party" 00:34
- " ( " " " cont.) "Unfriendly Visit" 00:21
- " ( " " " cont.) "Scene of the Crime" 00:16
- Track #6 ( " " side b) "Friendly Talk" 1:40, cue # 1702, Box 18
- " ( " " " cont.) "Remember" 1:15
- Track #7 (track 24 side a) "Restless Moment" 1:38, cue #1707 "
- " ( " " " cont.) "Easy Moment) 1:25 cue #1706 "
- Track #8 (track " side b) "Heartbreak" 1:36
- " ( " " " cont.) "Contemplation" 1:27 cue #1704 "
- Track #9 (track 25 side a) "Lonely Moment" 1:55
- " ( " " " cont.) "Autumn Love" I 00:46, Box 18 UCLA
- Track #10 ( " " side b) "Autumn Love" II 1:35 "
- " ( " " " cont.) "Autumn Love" V 1:32 "
- Track #11 (track 26 side a) "Autumn Love" III 1:55 "
- " ( " " " cont.) "Autumn Love" VII 00:21 "
- Track #12 ( " " side b) "Autumn Love" IV 1:44 "
- " ( " " " cont.) "Autumn Love" VI 1:13 "
- Track #13 (track 56 side a) "Try To Swing It" 2:04(Jankowski)-not J.G.
- " ( " " " cont.) "Discovered" 00:55
- Track #14 ( " " " cont.) "Sergeant & the Lady" 1:21, Box 14, #1269
- " ( " " side b) " " " 00:19 "
- " ( " " " cont.) "On the Prowl" 00:56
- Track #15 (track 57 side a) "Enroute" 00:52
- " ( " " " cont.) "City Mood" 2:16, cue #1709, Box 18
- Track #16 ( " " side b) "Jailbreak" 1:55
- " ( " " " cont.) "Line Up" 1:00

<http://u.cubeupload.com/filmscorerundowns/Transworldnotes1.jpg>

<http://u.cubeupload.com/filmscorerundowns/Transworldnotes2.jpg>

25

[illegible]

Here are most of the YouTube links:

<https://youtu.be/EdkRFptjbp8> [Solemn Finish, Summer Sadness]

<https://youtu.be/4kt17LCXN5A> [Contemplation]

<https://youtu.be/6HMSX0wL8-o> [Dirge, The Plot]

<https://youtu.be/AqY8ZJsDz1Q> [Easy Moment]

<https://youtu.be/pW6t9c1YSOA> [Autumn Love series of cues]

<https://youtu.be/0x7iACxS5zo> [City Mood]

<https://youtu.be/SLBq5mh1Fg4> [Mounting Tension]

<https://youtu.be/szbItkVO43Y> [Friendly Talk]

<https://youtu.be/RYltL1t7JHU> [Restless Moment]

[https://youtu.be/beHMnsv\\_uVY](https://youtu.be/beHMnsv_uVY) [Gray Morning]

<https://youtu.be/yXVP1Dsmg2Y> [Secret Circle, Star Chords]

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In mid-February I spontaneously wrote a very short Herrmannesque cue with brassy attraction! : ).....

<http://u.cubeupload.com/filmscorerundowns/SuddenStop.jpg>



\*\*\*\*\*

<http://www.lalalandrecords.com/Site/WildWildWest.html>

In the link above is the *Wild Wild West* four-cd set available at La-LaLand Records. I may purchase this because I was quite taken watching the color episodes of the series. A few had Thayer David (remember him in *Journey To The Center of the Earth* ?) as a notable guest star, especially "Night of the Samurai."



**Film Music** @ZeffanieandBill · Feb 7

OK. I really liked "Night of the Samurai"(Oct 13, 1967)of WILD WILD WEST 3rd season. I give it a very good four-star \*\*\*\* rating out of five (A- at best or B+ at least). The big plus is the distinctive-voiced Thayer David of JTTCOTE fame in 1959. Normal story, nothing fantastical.



<https://youtu.be/wCXaUB8KuME>

Above is the link of one of the very few instances that Herrmann's music found its way in the series. This is not original music of course but from "A Knife in the Darkness" episode of *Cimarron Strip*.....Herrmann's music would have been perfect for that atmospheric episode in the final season titled "Night of the Bleak Island".....



**Film Music** @ZeffanieandBill · Jan 30

More terrific color images from "The Night of the Bleak Island" episode of WILD WILD WEST....



**Film Music** @ZeffanieandBill · Jan 30

Now watching "The Night of the Bleak Island" final Season Four episode that stars John Williams (not the composer! : ).....Gorgeous colors, one of the main attractions in purchasing this dvd set!





**Film Music** @ZeffanieandBill · Feb 7

Thayer David as Hannibal Egloff with a pointed gun, not too dissimilar to his stance in JOURNEY TO THE CENTER OF THE EARTH...



<http://johndadlez.com/MP3/WildWildWest/4-08.mp3>

There are sample tracks of the WWW cd set as, for example, the above link of "Hannibal's Parlor" from "Night of the Samurai."

Below is the link for Fred Steiner's only original score for the series in an episode titled "Night of the Undead"--the sample track of "Voodoo/The Grotto." Fred Steiner was an excellent composer. He did some great work I listened to recently on the *Cain's Hundred* tv series starring Mark Richman. Here is an example:

<https://youtu.be/RqRgINKabB0>



**Film Music** @ZeffanieandBill · Feb 7

[johndadlez.com/MP3/WildWildWe...](http://johndadlez.com/MP3/WildWildWe...)  
[lalalandrecords.com/Site/WildWildW...](http://lalalandrecords.com/Site/WildWildW...)

Here (link above) is the "Hannibal's Parlor" music that is available online as a sample track with that WWW 4-cd set. Good original music score by David Pleis. The images coincide with the placement of the music....



**Film Music** @ZeffanieandBill · Feb 7

Nice score & harp effects here in the powder trail scene by Jack Pleis.



Below are a few more of my old tweets....



**Film Music** @ZeffanieandBill · Feb 1

Watched what probably is a fan favorite of WILD WILD WEST watchers--"Night of the Big Blast" (Oct 7, 1966) starring Ida Lupino. The first few minutes pack an atmospheric punch with the art direction & set decoration. Bravo! A lot of imaginative fun, a delight to watch! Colorful!





**Film Music** @ZeffanieandBill · Feb 7

Next is "Night of the Turkey"...eh, I mean "Falcon"--altho the episode is a bit of a turkey! : )...Even the esteemed Robert Duvall with the stupid green helmet couldn't redeem this turkey script that is like GUNS OF NAVARONE MEET THE WILD WILD WEST! One star \* lousy or D rating.



\*\*\*\*\*

Here below is Jerry Goldsmith's "Star Chords" short cue for CBS. So far I have not found an audio clip of the complete cue, only end Bars 6-7.

<http://u.cubeupload.com/filmscorerundowns/StarChordsGoldsmithh.jpg>

"Star Chords"

Jerry Goldsmith

Andante  
♩ = 90

Hand-copied by Bill W. Robel

Bars 6-7 used in Rawhide episode "Incident of the Devil's His Due"  
 "Hitch-hiker" episode of The Twilight Zone  
 Chascan rides off before first commercial break

Below are images of my "Orbiter" cues (ala Herrmannesque) I spontaneously wrote for the fun of it after seeing clips of a work-in-progress space film.

<http://u.cubeupload.com/filmscorerundowns/OrbiterRevelationIII.jpg>

<http://u.cubeupload.com/filmscorerundowns/ORBITERSpaceWatch.jpg>

[ORBITER]

Largo  $\text{♩} = 45$

Revelation I

Herman response cue by Bill Wrobel

Completed Friday Dec 22, 2017 11:18 AM PST Bill Wrobel

(1) (2) (3) (4) (5) (6) (7) (8)

Revelation II

Bill Wrobel

Completed Friday, Dec 22, 2017 Noon PST Bill Wrobel

(1) (2) (3) (4) (5) (6) (7) (8)

Handwritten musical score for "ORBITER" and "Revelation I" and "Revelation II". The score is written on multiple staves for various instruments including Oboe, Clarinets I and II, C.B. Clarinet, Flutes I and II, C. Flute, Violins I and II, Viola, Violoncello, and Double Bass. The tempo is marked "Largo" with a quarter note equal to 45 beats per minute. The key signature is one flat (B-flat). The score is divided into two main sections: "Revelation I" and "Revelation II". The notation includes various musical symbols such as notes, rests, dynamics (p, mf, f), and articulation marks. The score is handwritten and includes a date and time stamp: "Completed Friday Dec 22, 2017 11:18 AM PST" and "Completed Friday, Dec 22, 2017 Noon PST". The name "Bill Wrobel" is written at the end of each section.

**[ORbiTER]** "Space Watch"

Herzmannesque cue by Bill Wrobel

Largo  $\text{♩} = 50$

Clarinet I  
Clarinet II  
Clarinet III  
Clarinet IV  
Bassoon I  
Bassoon II  
Bassoon III  
Bassoon IV  
Contra Bassoon

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬

F minor F#A/C    B major to F minor Bb/D/F    \* 3-note theme: OR-bi-TER    D#7 D/F#A/C    Completed this Dec 21, 2017 2:42 PM EST Bill Wrobel

\*\*\*\*\*

Below is the link to my YouTube video of Korngold's music for *Sea Wolf*.

[https://youtu.be/nvQC\\_BYRqlg](https://youtu.be/nvQC_BYRqlg)

And here below are images of my hand-copied version of his music:

<http://u.cubeupload.com/filmscorerundowns/SEAWOLFMainTitleBars.jpg>

<http://u.cubeupload.com/filmscorerundowns/SEAWOLFR1ptCFog.jpg>

# Sea Wolf (RIPTA) [1] Main Title

Comp. Erich Wolfgang Korngold  
orch. Ray Heindorf

Handwritten musical score for the Main Title of Sea Wolf (RIPTA). The score is arranged in staves for various instruments and voices, with a key signature of one flat (B-flat) and a time signature of 3/4. The score is divided into four measures, numbered 1 through 4 at the bottom.

**Instrumentation and Parts:**

- (2) Flutes
- (2) Oboes
- (2) Alto Sax
- (2) Clars (B<sup>b</sup>)
- Bass Clar (B<sup>b</sup>)
- Tenor Sax
- (2) Fags
- 1-2-3 Horns (P)
- 4-5-6 Horns (P)
- 1-2 Trpts (B<sup>b</sup>)
- 3-4 Trpts (B<sup>b</sup>)
- (4) Pos
- Tuba
- Drum
- S. De Gong
- (2) Hags
- Novachon
- Piano
- I
- II
- Violas
- VC
- CB

**Handwritten Notes and Markings:**

- Measure 1: Flutes, Oboes, Alto Sax, Clars, Bass Clar, Tenor Sax, Fags, Horns, Trpts, Pos, Tuba, Drum, S. De Gong, Hags, Novachon, Piano, I, II, Violas, VC, CB.
- Measure 2: Flutes, Oboes, Alto Sax, Clars, Bass Clar, Tenor Sax, Fags, Horns, Trpts, Pos, Tuba, Drum, S. De Gong, Hags, Novachon, Piano, I, II, Violas, VC, CB.
- Measure 3: Flutes, Oboes, Alto Sax, Clars, Bass Clar, Tenor Sax, Fags, Horns, Trpts, Pos, Tuba, Drum, S. De Gong, Hags, Novachon, Piano, I, II, Violas, VC, CB.
- Measure 4: Flutes, Oboes, Alto Sax, Clars, Bass Clar, Tenor Sax, Fags, Horns, Trpts, Pos, Tuba, Drum, S. De Gong, Hags, Novachon, Piano, I, II, Violas, VC, CB.

**Handwritten Text:**

[Hand-copied by Bill Wrehel]

Sea Wolf

3

(Reel 1PTC)

## The Fog

Grave misterioso

solo.

Handwritten musical score for a jazz ensemble. The score is written on a single page with a large staff for each instrument. The instruments listed on the left are: Eng Horn, Bass clar (B<sup>b</sup>), 2<sup>nd</sup> Horns (F), (4) Pos, gang, marimba, Vibe, Harg I, Harg II, Hammond organ, Harmonium, I, (4) II, Violas, VC, and CB. The score is written in a key signature of three flats (B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>) and a 4/4 time signature. The tempo is marked 'Solo' at the top right. The score is divided into four measures, with the first measure starting with a 'C' time signature. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings. A red stamp in the center of the page reads 'Hand-Copied by Bill W. Reel'. The score is written on a single page with a large staff for each instrument. The instruments listed on the left are: Eng Horn, Bass clar (B<sup>b</sup>), 2<sup>nd</sup> Horns (F), (4) Pos, gang, marimba, Vibe, Harg I, Harg II, Hammond organ, Harmonium, I, (4) II, Violas, VC, and CB. The score is written in a key signature of three flats (B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>) and a 4/4 time signature. The tempo is marked 'Solo' at the top right. The score is divided into four measures, with the first measure starting with a 'C' time signature. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings. A red stamp in the center of the page reads 'Hand-Copied by Bill W. Reel'.



9 Sea Wolf (Reel 3 PTA)

Headache

Poco lento

comp. E.W. Kargeld  
arr. Hugo Friedhofer

(3) Flutes *sv...*  
Poco *mf*

(2) Oboes *mf*

(2) Clarinets (Bb) *mf*  
Poco *mf*  
Stacc. e marcato

(2) Bassoons (Bb) *mf*  
Poco *mf*  
Stacc. e marcato

(4) Horns (F) *mf*  
Poco *mf*  
Stacc. e marcato

(3) Trombones (Bb) *mf*  
Poco *mf*  
Stacc. e marcato

Marimba *mf*  
Poco *mf*  
Stacc. e marcato

Vibe *mf*  
Poco *mf*  
Stacc. e marcato

Hang *mf*  
Poco *mf*  
Stacc. e marcato

Celeste *mf*  
Poco *mf*  
Stacc. e marcato

(etc.)

Hand-copied by Bill W. Robel

(3) I *sv...*  
Poco *mf*

Violins II *mf*

Violas *mf*  
Poco *mf*  
Stacc. e marcato

Solo I *mf*  
Poco *mf*  
Stacc. e marcato

VC II *mf*  
Poco *mf*  
Stacc. e marcato

CB *mf*  
Poco *mf*  
Stacc. e marcato

<http://u.cubeupload.com/filmscorerundowns/SEAWOLFR3ptAHeadache.jpg>

<http://u.cubeupload.com/filmscorerundowns/SEAWOLFR4ptDDoctorPr.jpg>

Sea Wolf [15] (Reel 4 pt D) Doctor Presents Ruth

Comp. E.W. Koenigold  
Arr. H. G. Friedhofer

mod To

Acto Flute

Brass Clar (B<sup>b</sup>)

Fog I

Fog II

Horns (F)

Vibes

Harp

Hand-copied by Bill Wrobel

Violins (b)

4) Violas

4) VC

(3) CB

(1) (2) (3) (4)

<http://u.cubeupload.com/filmscorerundowns/SEAWOLFReel1ptBTheSt.jpg>

<http://u.cubeupload.com/filmscorerundowns/SEAWOLFReel8ptBhandc.jpg>

See Wolf

2

(Reel 1 PTB)

The Street

F.W. Karngold

(2) Flutes

Oboe

Eng. HR

Clar. (A<sup>3</sup>)

Bass Clar. (B<sup>3</sup>)

Fag

C. Fag

(2) Horns (F)

Marimba Xyl

Bells

Vibe

Harp I

Harp II

Celste

*Hand-copied by Bill W. Rebel*

I

II

Violas

VC

CB

① ② ③ ④

Sea Wolf

28

Reel 8 PT B

Erich Wolfgang Korngold

Mod To [Daylight: Ghost at sea]

[Captain Wolf Racing on deck]

Handwritten musical score for "Sea Wolf" (Reel 8 PT B) by Erich Wolfgang Korngold. The score is for a band and includes the following parts:

- CLs (B♭):** Clarinets in B-flat, I and II.
- Bass Clar. (B♭):** Bass Clarinet in B-flat.
- Fag. C. Fag.:** Bassoon and Contrabassoon.
- (2) Horns:** Two Horns.
- Bass Drum:** Bass Drum.
- Vibe:** Vibraphone.
- Harp I:** Harp I.
- Harp II:** Harp II.
- organ:** Organ.
- Novachord:** Novachord.
- (8) I:** First Violin (8 parts).
- (4) II:** Second Violin (4 parts).
- (2) Violao:** Viola (2 parts).
- (2) VC:** Violoncello (2 parts).
- (3) CB:** Contrabass (3 parts).

The score is marked with various musical notations, including notes, rests, and dynamics. A red bracket indicates a section "Hand-copied by Bill WROBEL". The score is divided into five measures, numbered 1 through 5 at the bottom.

<https://youtu.be/hHpFqAKLjxw> [The Golden Fleece] Bernard Herrmann

"The Golden Fleece" (two versions) Bernard Herrmann

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#### VIDEO INFORMATION

Channel: FilmScoreRundowns  
 Uploaded time: January 18, 2018 at 3:14 PM  
 Duration: 3:09  
 Raw file: The Golden Fleece video.mp4  
 Views: 56  
 Likes: 1  
 Dislikes: 0  
 Comments: 0  
 Video URL: <https://youtu.be/hHpFqAKLjxw>

Reed II M1 *Lento e sost.*  $\text{♩} = 44$  "The Golden Fleece" [Jason & the Argonauts] B. Herrmann

(3) Clars (B $\flat$ )

(2) Bass Clars (B $\flat$ )

C.B. Clars (B $\flat$ )

I

II

Harp

III

IV

(2) Snare (ymb)

(1) Tam Tam

I

Vibers

II

① ② ③ ④ ⑤

Hand-copied by Bill Washel

<http://u.cubeupload.com/filmscorerundowns/GoldenFleeceBars1thr.jpg>

<http://u.cubeupload.com/filmscorerundowns/GoldenFleeceBars6thr.jpg>

(cont) The Golden Fleece

B. Henmann

(3) Clars

(2) Basses

C. B. Clars

I

II

Hangs

III

IV

I

Vibes

II

(2) Susp. Cym.

Tam Tam

(6) (7) (8)

[Hand-copied by Bill Wrobel]

<http://u.cubeupload.com/filmscorerundowns/GoldenFleecemovievri.jpg>

Image link above (and embedded image below) is the section of the "Golden Fleece" music that was actually used in the final edit of the picture.

Red II pt I [Jason & The Argonauts] "The Golden Fleece" B. Hermann

Lento e sost  $\text{♩} = 44$

(3) Clars (B $\flat$ )

(2) Bass Clars (B $\flat$ )

C.B. Clars (B $\flat$ )

(2) Sax-ns

(1) Ta-Tan

I

II

Harps

III

IV

I

Vibes

II

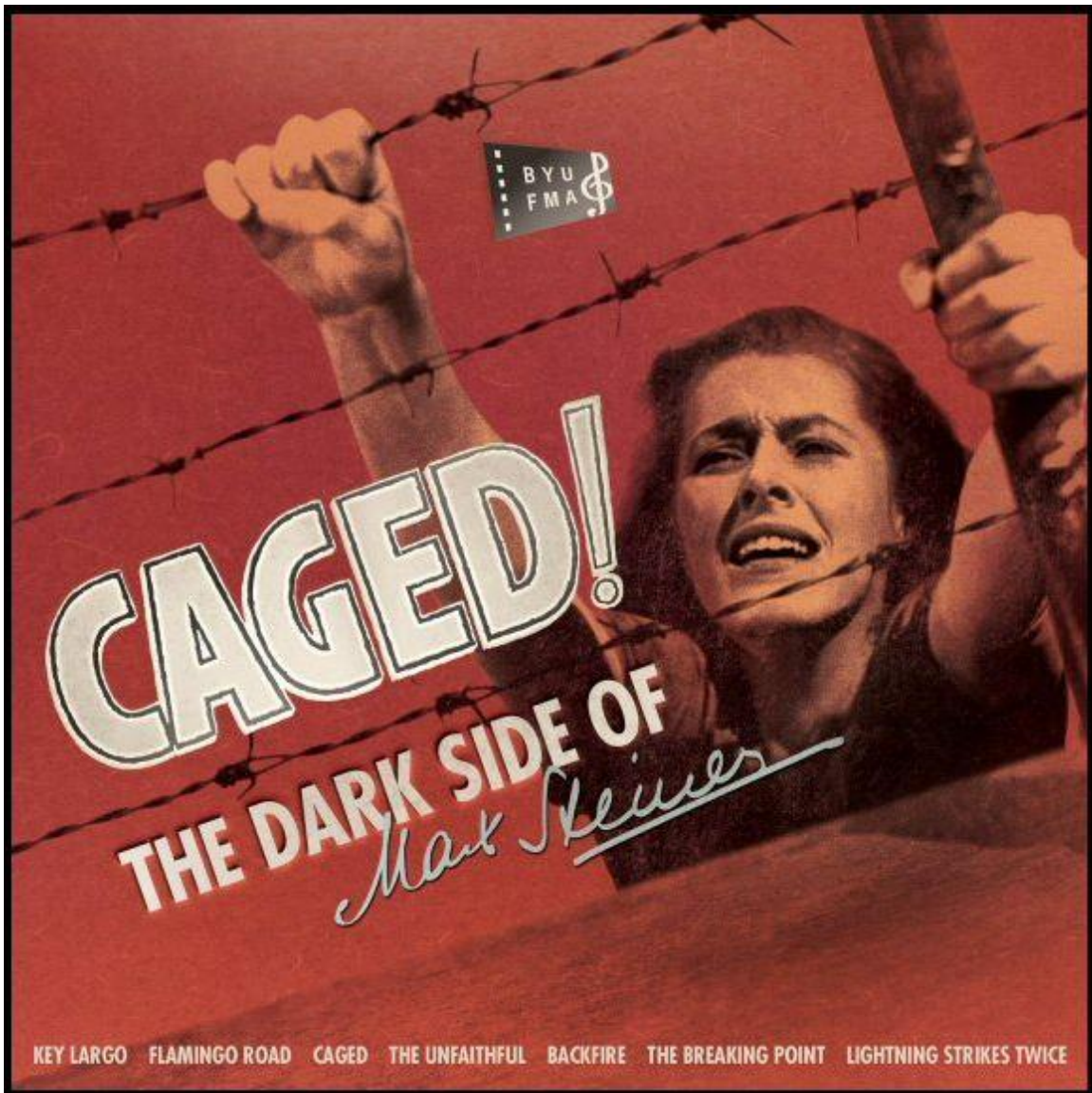
① ② ③ ④

[Hand-copied by Bill Wrobel]

\*\*\*\*\*

[http://www4.screenarchives.com/title\\_detail.cfm/ID/35255/CAGED-THE-DARK-SIDE-OF-MAX-STEINER-3CD/](http://www4.screenarchives.com/title_detail.cfm/ID/35255/CAGED-THE-DARK-SIDE-OF-MAX-STEINER-3CD/)

Link above is for the newly released three-cd set of vintage Max Steiner music that is quite unrestrained and needs to be *Caged!* : )....Or "Steiner Unchained!"



\*\*\*\*\*

Completed Sunday, May 6, 2018 at 1:06 pm PDT

(c) Copyright Bill Wrobel

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