



Music by

Miklos Rozsa

King of Kings cues are available at the University of Wyoming listed as *Orchestral Manuscripts* (as for the *El Cid* cues), these include: “Christ’s Entry Into Jerusalem & Tempest in Judea,” “The Temptation of Christ,” “Baptism of Christ,” “Pontius Pilate’s Arrival,” “John The Baptist,” “The Scourging of Christ,” “Mount Galilee & the Sermon on the Mount,” “Crucifixion,” “Sadness and Joy,” and “The Virgin Mary.” There are far more cues for *King of Kings* (nearly forty) but they are conductor cues (I believe ozalid-reproduced versions). With over ninety conductor cues available for *Ben-Hur*, I believe the complete score is present. No other Rozsa scores beyond these three discussed are listed in the Zador Collection. Incidentally, there is also a Eugene Zador Collection (Collection 22) at UCLA but so far my research indicates no Rozsa music therein that Zador orchestrated.

Interestingly, you can order photocopies of collection materials at the American Heritage Center. Costs are thirty cents a page for 8 ½ x 11, 35 cents for 11 x 14 and 11 x 17, and 75 cents per square foot for oversize copier order. The Zador orchestrations of Rozsa’s music should fit the 11 x 17 format with a slight reduction, or even 8 ½ x 11 with a much greater reduction (65% – 78%). Shipping and handling is five dollars per order. Normally you need to refer to the collection number and box number when ordering. So far I have not done this for the Rozsa cues. The website is <http://www.uwyo.edu/ahc>.

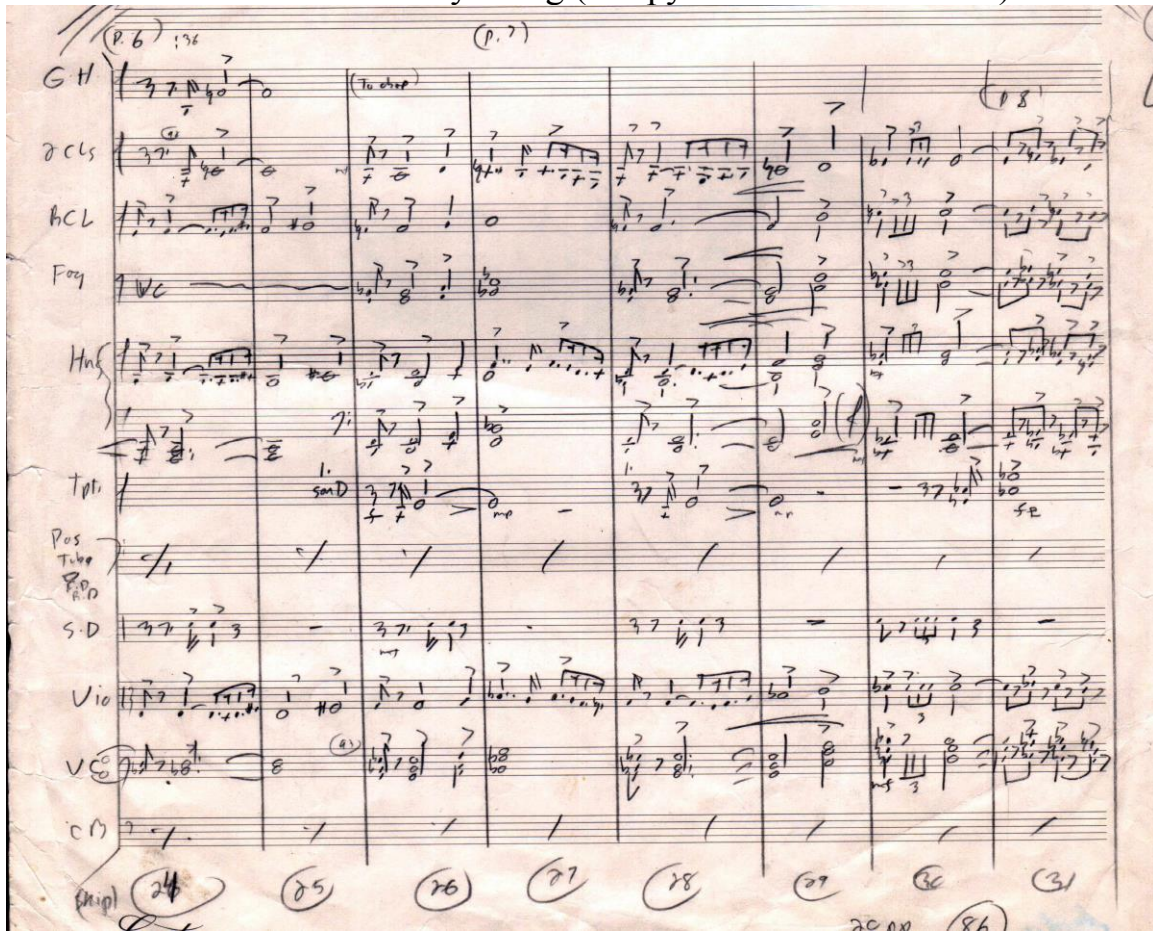
A fascinating find I uncovered at USC (Doheny Library/Cinema & TV) last February when I was researching the *Time After Time* full score (more on this later) is that more *King of Kings* cues survived the tragic MGM Sepulveda Landfill event in the late Sixties (most of the precious *MGM* scores, including nearly 35 Rozsa scores, were buried as landfill trash!). I asked Ned Comstock, the man in charge of USC Cinema/TV Library, if any Rozsa scores were available there (expecting “No” for an answer). To my surprise, he replied, “Yes.” Apparently, he recollected, *MGM* in Culver City shipped representative cues to MGM Records in New York City for a proposed KOK two-track stereo recording in Rome. Luckily the orchestrated manuscripts *stayed* in deep storage at the NYC office all these years (spared the landfill trashing) and eventually donated to USC sometime in the late Eighties.

[image below: Bill Wrobel's hand-copy of Reel 3 pt 2]

The image shows a handwritten musical score on aged, yellowed paper. At the top, it is titled "5035-12" and "Pontius Pilate's arrival" with "R 3/2" and "2-2-61" written in the upper right. The tempo is marked "Tempo di marcia Romana". The score is for a full orchestra, with staves for Flutes (Fag), Horns (Hni), Percussion (Pcs), Timpani (Tm), Field Percussion (Field Pn), Piano (Pno), Violins (V), and Violas (Vc). The percussion section includes a snare drum (sn), tom-toms (tom), and cymbals (cym). The piano part includes a grand piano (pno) and a celeste (celeste). The score is written in a clear, legible hand, with various musical notations including notes, rests, and dynamic markings. The bottom of the page features a series of circled numbers from 1 to 11, likely indicating cue points or measures.

Now: There are *two* versions of the fully orchestrated KOK cues at USC. First are several of the autograph pencil cues Zador orchestrated (what I affectionately call the *yellow pages*), and secondly, there are complete cues of the edited and re-orchestrated LP version in smaller or

reduced-copy format (what I call the *white pages*). There are nine tracks on Side One of the LP, and seven tracks on Side Two. Incidentally, the USC materials on Rozsa include copies of his autograph sketch score (33 cues). Only some of cues *not* used for the LP correspond exactly to the film version and are available at USC as complete Zador-orchestrated cues (R1/2 “Roman Legions-March,” R5/4 “The Chosen,” R10/2 “Christ’s Answer,” and perhaps a few more). Other Zador *yellow pages* exist only as isolated pages (pages or bars therein that were not used in the altered LP version cues). The rest of those pages are apparently lost or partially located at U. Wyoming. There are also altered or *white pages* cues available at USC that were also rejected for the LP (R4/2 “Baptism of Christ,” R4/4 “Sadness & Joy,” R8/2 “The Blessing,” and others). Eventually I will exactly detail the many specifics in a future *Film Score Rundown*. However, I should note that included in the Rozsa materials at USC along with KOK are two Zador-orchestrated pencil cues of Rozsa’s *El Cid*. These cues are “Courage and Honor” (30 pages) and “Palace Music” (11 pages). Curious that there is a “Palace Music” cue also at Wyoming (a copy or alternate version?).



[Above image]: Pontius Pilates' Arrival Reel 3 pt 2 (hand-copy)

ROZSA score at Syracuse University:
http://library.syr.edu/digital/guides/r/rozsa_m.htm#d2e210

NOTE: The material below is "copy & paste" information from my posts on the Rozsa forum]:

<http://miklosrozsa.yuku.com/forums/1>

[November 2009]:

King of Kings Full Score Research:

A copy of the KOK (Production 5035) sketches are there at USC:

- "Prelude" 5 pages, 48 bars. *Allegro Modto ma risoluto* in C time.
- "Pompey Enters Jerusalem" R1/2, 5 pages, 74 bars, 3:21. *Alla marcia* in 4/4 time
- "Roman Subjugation" R1/3, 3 pages, 37 bars, 2:06. *Andante* in 4/4 time.
- "Road to Bethlehem" R1/5. 1 page, 6 bars, :13.
- "Nazareth" R2/1. *Allegro* in Cut time, 2 pages, 30 bars, 1:37.
- "Born In A Stable" R2/1A. *Moderato* in 6/8 time, 4 pages, 36 bars, 1:47.
- "Born In A Stable" R2/1A, *Moderato* in 4/4 time, 28 bars, 1:45.
- "Slaughter of Innocents" R2/2, *Moderato* in 3/4 time, 24 bars.
- "Joseph's Home" R3/1, 2 pages, 40 bars, 1:32.
- "Roman legions" R3/2. *Tempo di marcia Romana* in Cut time, 4 pages, 85 bars, 2:31.
- "Roman Legions" Pt 2. *Con moto* in Cut time. R4/1. 1 page, 13 bars, :55.
- "Herod the (???) [unreadable] R4/2. *Modto* in Cut time, 2 pages, 27 bars, :55.
- "Revolt" R4/3. 7 pages, 141 bars, 2:52.
- "Barrabas' Escape" R5/1. 4 pages, 89 bars, 1:55. Some bars x-ed out.
- "Baptism of Christ" R5/2. *Allegro Religioso* in 3/4 time, 2 pages, 20 bars, 1:05.
- "Mary's House" R5/3. *Molto misterioso* in 3/2 time. 2 pages, 38 bars, 1:48.
- "Temptation of Christ" R6/1. *Andante* in 3/4 time. 3 pages, 45 bars, 2:39. 5 staves, not the customary 3 staves. Overlap to Part II.
- "Temptation of Christ" Part 2. Reel 6/2. *Andante* in 4/4 time. 6 pages, 68 bars, 4:04.
- "The Chosen" R6/3. *Modto* in 4/4 time. 2 pages, 31 bars, 1:36.
- "Mary Magdalene" R8/1. *Modto* in 3/2 time. 3 pages, 52 bars (plus 2 deleted), 1:59.
- "John's Dungeon" R9/1. 3 pages, 44 bars, 1:47.
- "Judas Joins Jesus" R10/1. *Lento* in 3/2 time. 20 bars. Overlap to next cue.
- "Miracles" R10/2. *Moderato* in Cut time. 4 pages, 71 bars, 2:44.
- "The Madman" R10/3. 1 page, 11 bars, :29.
- "The Answer to John's Testimony" R12/1. 3 pages, 57 bars, 2:15.
- "Mount Galilee" R13/1. *Con moto*, 3 pages, 37 bars, 1:20.

(white) Porro Maestros.

(3)

(P.O.)

(Rosa)

Handwritten musical score for a 1944 composition by Bill Wechsberg. The score is written on ten staves, each labeled with an instrument: Clarinet (Cl), Flute (Fl), Oboe (Ob), Bassoon (Bsn), Trumpet (Tr), Trombone (Tbn), Horns (Hr), Piano (P), Violin (V), and Viola (VC). The music is in 4/4 time and features complex rhythmic patterns, including many sixteenth and thirty-second notes. The score is divided into measures, with some measures containing multiple notes. The handwriting is in ink on aged paper. At the bottom, there are handwritten notes: "D → A or", "Hand- copied by D. H.", and "Eb-Bb". The page is numbered "8" in the top right corner.

- "The Sermon on the Mount" R13/2. *Solenne religioso* in 3/2 time, 4 pages, 66 bars, 3:11.
- "The Lord's Prayer" R15/1. *Largo e religioso* in 4/4 time, 2 pages, 34 bars, 2:49.
- "The Disciples" R16/1. *Modto* in 4/4 time. 4 pages, 58 bars, 2:38.
- "Premonition" R16/2. *Andante* in 3/2 time. 2 pages, 30 bars, 1:31. 4 staves (voices top staff).
- "Jesus Enters Jerusalem" R17/1. *Vivo e Gaio* in 3/8 time, 7 pages, 184 bars, 2:38.
- "Revolt" T17/2, Part I. *Allegro* in 2/4 time, 7 pages, 235 bars, 2:03.
- "Revolt" Part II. *Molto Allegro* in 2/4 time, 5 pages, 1:20.

MGM RECORDS: KING of KINGS LP (recorded in Rome). Log for the two-track stereo tape:

Side 1, Band 1 : KOK Theme-Prelude 2:30

Side 1, Band 2 : "The Holy of Holies" (aka "Pompey Enters the Temple") 1:15 (1:24). Old mimeo. 7 pages, 26 bars, 22 staves, orchestrated by E. Zador 1-31-61. No pencil originals.

Side 1, Band 3 : Pontius Pilate's Arrival into Jerusalem Tentative 2:00 (2:04). R3/2. 20 pages, 86 bars. Old white mimeo PLUS pages 19-25 original pencil version (to Bar 97). So 2:03 to 2:45.

Side 1, Band 4 "The Virgin Mary" 1:30 (1:32). Track # 8. R3/1. Bars 1-37 white pages PLUS page 1 and page 10. Page 1 not in white copy (for LP). Dated 2-1-61. So Bars 1-30, then pencil page 10 (Bars 37-38) from original pencil yellow pages.

Side 1, band 5: "Nativity" 1:55 (2:03). R2/2. 11 pages, 46 bars white pages. No pencil version. Track # 6. 1:30.

Side 1, Band 6: "The Temptation of Christ" 3:10 (3:04). White pages are 16 pages, 55 bars PLUS pencil yellow pages 5, 8, 9, 10, 11 PLUS Part II pages 1, 2, 6, 7, 8, 9, 10, 11. Original track = pencil page 5 additional flutes are flutter but only one flutter in the LP version. Bar 239 = Bar 44 in page 11 of the pencil cue. etc. Cut & patch job! Confusing.

Side 1, Band 7: "John the Baptist" 1:35 (1:32) Track # 23 = pencil orchestrations page 1 first 8 seconds. Pencil = page 1,9 (end) 1:50. White pages = 9 pages, 32 bars. First page not here, Bars 1-4. First white page = page 5 but x-ed out. Bar 6 old = Bar 1 new. At 1:16 point = Lucius turns away.

Side 1, Band 8: "The Miracles of Christ" 2:40 (2:35). All white pages only, exactly as LP Track # 16. 16 pages, 65 bars.

Side 1, Band 9: "Salome's Dance" 3:00 (4:03) Cues # 42 thru 47.. R10/1 = 5 pages.

(P. 3) (3) *Prelude* (KOK) (P. 4) (P. 5)

Rec'd

SOP *ms Ho San Na Ho San Na Ho San*

alto *ms Ho San Na Ho San Na Ho San*

Choir *ms Ho San Na Ho San Na Ho San*

Trpt *ms Ho San Na Ho San Na Ho San*

Flute *ms Ho San Na Ho San Na Ho San*

Organ

Gloria *Hand-Organ by Bill Winkler* *Prelude [KOK]*

Choir *ms Ho San Na Ho San Na Ho San*

Flute *ms Ho San Na Ho San Na Ho San*

Obs *ms Ho San Na Ho San Na Ho San*

Cl *ms Ho San Na Ho San Na Ho San*

ACL *ms Ho San Na Ho San Na Ho San*

Fm *ms Ho San Na Ho San Na Ho San*

CF *ms Ho San Na Ho San Na Ho San*

Hns *ms Ho San Na Ho San Na Ho San*

Timp *ms Ho San Na Ho San Na Ho San*

Tpt *ms Ho San Na Ho San Na Ho San*

Pcs *ms Ho San Na Ho San Na Ho San*

Tuba *ms Ho San Na Ho San Na Ho San*

Piano *ms Ho San Na Ho San Na Ho San*

I *ms Ho San Na Ho San Na Ho San*

II *ms Ho San Na Ho San Na Ho San*

V *ms Ho San Na Ho San Na Ho San*

VC *ms Ho San Na Ho San Na Ho San*

CB *ms Ho San Na Ho San Na Ho San*

(10) (11) (12) (13) (14) (15) (16)

(17) (18) (19) (20) (21) (22)

Smile *Dmijan*

R10/1A = 5 pages. R10/1B = 9 pages. R10/1C = 9 pages. R10/1 D = 7 pages. R11/2 = 23 pages. White R10/1 5 pages (Bars 1-16). Start Bar 17 (old bar 1) thru Bar 35 (old Bar 19). R10/1A 5 pages (20 bars). Bar 20 deleted. So Bars 36-67 in the new version for this cue. R10/1 B8 pages (67 bars) PLUS page 9 original pencil version of end bar. Overlap. R10/1 C(Part 4 Dance) starts Bar 68 thru Bar 103. Vivace 8 pages PLUS pencil page 9. Bars 33 & 34 in red crossed out. R10/1 D (Part 5), 7 pages. R11/2 Vivo e frenetico, 23 pages. White start Bar 104 thru Bar 227 (page 23).. So in R10/1 old Bars 1-9 used in original & LP, then Bars 10 on were deleted. So the white pages do not accurately reflect original track after Bar 9.

SIDE 2, Band 1: "Mount Galilee & the Sermon on the Mount" 2:45 (2:51). Apparently Zador did original Bars 6-61 used here. White pages = 19 pages (73 bars). pencil = page 7 (Overture), Bar 25, thru page 24 (Bar 96). But no vocal. Bar 213 = Bar 60 page 15 pencil. In original version, 3:08 point = Bar 84. Bar 96 = end of Overture. Also pencil (R11/4) Sermon on the Mount dated 2-14-61. Etc.

Side 2, Band 2: "The Prayer of Our Lord" 2:10 (2:19). White pages = 8 pages (31 bars). White SOPS pasted or added on top. PLUS Conductor mixed chorus sheets dated 3-20-61 PLUS "Prayer of Our Lord" dated 3-30-61 ("Our Father..." etc).

Side 2, Band 3: "Christ's Entry Into Jerusalem 4:20 (4:48). R14/2. Pages 1 to 28 (112 bars). Then white pages cut to cue # 5035-58 pages 9 thru 58 (new Bars 113-230). Old Bar 35 = new Bar 113 (*vivo e furioso*). Incorporates R14/3 Tempest in Judea, #5035-78 pages 1-20 (new Bars 312-391). PLUS pencil Tempest in Judea pages 1-8.

Side 2, Band 4: "The Scourging of Christ" 1:15 (1:17). R19/1. White pages = #5035-69 as is, pages 1-13 (to Bar 45), then pencil pages 14-16.

Side 2, Band 5: "The Way of the Cross" 3:00 (2:57). White pages = 14 pages, 2:56. Bars 1-42 then #5035-71 "Christ Bears His Cross, page 1 on (Bars 43-69 new). PLUS pencil via dolorosa # 5035-70 Bars 1-12, 3 pages. Old Bar 1 = new bar (not used in LP). Old Bar 2 = new Bar 43 in LP. Then pencil #5035-71 Bars 29 (page 8) thru Bar 36 (page 9).

Side 2, Band 6: "Mary at the Sepulcher" 2:15 (2:10). #5035-74. Grave. 14 pages, Bars 1-55. AS IS. PLUS pencil #5035-75 Bars 53 thru 67 (end).

Side 2, Band 7: "Resurrection-Finale" 4:10 (4:20). = 19:55 (20:48). Cues 76, 77, 79. White pages = Resurrection/Finale 6 pages, Bars 1-22 (new), then cue 77, Bars 23-60 new (so old Bar 1 of that cue = new Bar 23). Then cue # 79, Bars 61-90 (end). Old Bar 6 = new Bar 61. PLUS pencil #5035-77 pages 10-11 (Bars 37-41). PLUS Conductor Epilogue mixed choir. PLUS #5035-79. Epilogue pencil cue, page 1, Bars 1-4 with taped SOTB plus organ on top. Prepared by Jesse Kay, MGM Records, West Coast.

5035-5 Pompey Enters To Temple 1/4

(4) Andante (CPO) K9K

2 Fls
2 Obs
2 Cls
KCL
Foy
C.F.
4 Hrs
3 Pos
2 Pos
Tuba
Drum
Perc
Hand-colored by Bill Wadrol
col hp
2 Hrs
Andante
(12) I
(10) II
(8) V
(8) VC
(7) R M
Perc
Fls
Obs
CL
(10) (17) (14) (13) (10) 788 (26)

CUES NOT USED IN SOUNDTRACK:

2 (R1/2) "Roman legions" #5035-2. All pencil yellow pages, 12 pages, 45 bars!
Survived intact.

18 (R4/3) White Baptism of Christ, no vocal.

21 "Sadness & Joy" (white pages) 9 pages, 33 bars. AS IS.

#24 "The Chosen" (pencil) 8 pages, 32 bars. So original orchestrated cue survived intact!

31R8/3. "The Blessing" (white pages), 10 pages, 40 bars.

#33, R8/4. Conductor. Woman of Sin. 26 bars, 1:09. Then Part II revised, 10 bars, :27.

#38. "Christ's Answer" Pencil version, 11 pages, 42 bars, 2:01. Survived intact.

#41 "Love Your Neighbor" R11/5. White pages. 2 pages, Bars 1-8.

#50 "Law of the Prophets" White pages. 5 pages, 19 bars.

#53 "Premonition" White pages. 8 pages, 30 bars, 1:31. AS IS.

#72 "Crucifixion" 12 pages, 47bars, 3:02. R20/2.

KOK Theme Rozsa pencil sketch, 4 pages. Orchestrated = 12 pages. SATB, piano & organ.

KOK Theme (Hosanna) White pages. PLUS conductor dated 6-23-61.

I posted in this Rozsa forum a detailed presentation of my research on K of K back in March, 2002. Hopefully it is still in the archives. In essence, a fair number of orchestrated cues of KOK still exist (at UCLA) and had NOT been dumped (re: that MGM landfill tragedy back in the late Sixties). There are indeed cues that were buried along with "legions" of other MGM scores, collective written music that has no hope of being "resurrected" anytime soon!

Some of the cues available at USC (Ned Comstock was the head librarian there who pulled the material for me five years ago) are the actual cues orchestrated for the motion picture, while others are adaptations for the later soundtrack recording. These are what I call the "white pages" and the "yellow pages" version (but I have to dig out my old notes in a box somewhere to figure out what version is what color!). Apparently these written scores were saved from the MGM Landfill simply because they were stored I believe in New York (but I believe recorded in Rome) instead of MGM Studios in Southern California.

At any rate, I managed to hand-copy several cues (not necessarily complete since my time was limited). This includes the "Prelude." I have the first 7 bars, then Bars 10-16. The glock and chimes were added to the LP version. We find the piccolo, flute, oboe, 2 clarinets, bass clarinet, Fag. C. Fag., 4 horns, 4 tpts, 3 trombones (or "Pos"), 2 tubas, piano, organ, timp, harp, strings, SATB, etc. I also hand-copied the first 8 bars of the next cue, "Roman Legions March" --a cue that was nicely green spiral bound (12 pages). Cue # 50352, dated 1-31-61. 12 violins I, 10 violins II, 8 violas, 6 VC, 3 CB, bass drum, piatti, piano, field drum, timp, tuba, 3 trombones, 3 trumpets, 4 horns, C.Fag, Fag, bass clarinet, 2 clarinets, 2 oboes, 2 flutes. I hand-copied much or all of "The Chosen" (cue #5035-24) dated 2-8-61 (R5 pt 4). Very beautiful cue with the arpeggiando (vertical wavy line chord effect) harp and the bass clarinet melody line (taken over in Bar 14 by the solo oboe). I have portions of "The Blessing" (#5035-31, R 8/pt 2). Also "John's Message" (#5035-35) aka "John the Baptist" in the LP version. That original cue was altered in the

5035-9 Nativity R 12 King of kings

all. agutt. Pastoral (12) (9/8) (8/8) (P 4) First FL

2 Fls 2 Obs 2 Cls B.C.L. 2 Fes 3 Hns Soprs (Choir) altos 12 Perc Tux Campanelli 8-12 2-2 3-3 4-4 5-5 6-6 7-7 8-8 9-9 10-10 11-11 12-12 13-13 14-14

Hand-copied by Bill Wreghel

1188 (46)

LP version. For example, old (original) Bar 6 = "new" Bar 1; old Bar 7 = new Bar 2, and so forth. The old (yellow) pages has the first 5 bars with the V/VC/CB soli. There are 34 bars in the old version but 32 bars in the new (LP) version. I also worked on the first 8 bars of "Pompey Enters the Temple" (#5035-8, R 1/pt 4)..and about 19 bars of "Pontius Pilate's Arrival" (#5035-12, R 3/2), and some other cues.

Now: I believe the "Roman Legions" cue (R1/2) was not used in the LP and so all 12 pages (45 bars) orchestrated in pencil are there--precisely as the original motion picture version. I believe the same applies to "The Chosen", "Christ's Answer" and others. In "Salome's Dance" (R10/1), the first 9 bars were used in the original score and in the LP, but from Bar 10 on, the "white pages" do not reflect the original music (as recorded for the movie).

[March 8, 2002]:

Whew! What a day! I arrived at USC's Doheny Library right at creaking door opening at 9 am today. I an hour to wait before the reading room would open for special collections, so I busied myself looking for old magazines:

(1) Films in Review Nov 1979 issue that had the Page Cook "Time After Time review;
2) Pro Musica Sana back issues. They had two bounded volumes. The last issue in Vol II was the first part of Derek Elley's analysis of KOK. I already had Part III, but needed the others. Curiously, USC does not have a huge chunk of years from that issue after until sometime in the Nineties (they have the current 6 or 7 issues). So I couldn't xerox Parts II & IV (and more?) since they weren't available at USC.

Soon it was ten o'clock and I was eager to start my first day of research of the KOK score. I talked to Ned Comstock about how he got it. Apparently in the Eighties sometime, Lorimor (I believe) bought MGM and USC got a phone call. The new management there was going to trash the old MGM music library contents (this was way after the 1969 landfill tragedy), and if Special Collections wanted them, then come on over within two weeks to pick them up (or the garbage man will!). Most of the material still there was television scores. But the big prize was Rozsa's score to KING OF KINGS.

Now: I have some good news, some bad news, and some exciting news! What do you want to hear first? Usually people want to get the bad news out of the way first, so here goes:

Alas, the COMPLETE full score is not at USC. Indeed the vast majority of the autograph pencil orchestrated cues (by Eugene Zador) are missing (that is, buried under a golf course in the Sepulveda landfill!). But some still ARE there, as I'll explain later. However, a fairly good portion of the score (the cues used for the old LP)are there in old "xeroxed" fashion (they are somewhat reduced size and are off-white in color). Very readable however.

So all of the cues used in the LP are there (that's the good news). I never listened to that old LP, but obviously it was an altered version (in most cases) of the original tracks.

5035-11 R 3/1 Joseph & Mary's "To Virgin Mary" Aka L.R. 10pp 38 bars 1.39 min

(4) (2) (4) (2) (4) (2) (4) andante (P.3) Sampling P = 90 (77)

Ob / 4/4 Moderato

2 Cl /

3 Cl /

For CF /

4 Ho /

pno /

2 Pos /

III Pos /

Org /

HPI /

Harp /

I /

II /

V /

VC /

(4) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11)

Point 6 cut in L.R. (HueD collapses)

start of L.R. number 1

This is obvious to me because I spent the first three hours just trying to figure out what I was looking at. In many cases, what I called the "White Pages" (as opposed to the "Yellow Pages" of the autograph pencil score sheets that are larger--or not reduced as the

white pages) did not exactly correspond to the original track cues. But sometimes they did! Very confusing--especially the Salome Dances.

Once I finished taking my notes and sorting out the mess (despite the excellent job Ned did in organizing the material in order), I took a 5 minute rest room break, and that time included a two-minute banana break for lunch! Active film score research is an excellent diet plan! Then I returned to start work on hand-copying some cues.

(ant) 'Joseph + Mary' King of Kings

(P. 4) (P. 5)

2 Fls

Oboe

2 Cls

B.C.

Fag. C.F.

Extend - copied by Bill Warhol

Hb

Hr

I

II

U

VC

Ch

12 13 14 15 16 17 18 19 20 21 22 23

The cues I started to work with were in the bottom folder that included several "not used in the soundtrack." The production number for this movie is 5035. The first cue MGM Records had in their safe possession that was not used was #5035-2 "Roman Legions." This was one of the intact autograph pencil cues orchestrated by Zador on 1-31-61. It is 12 pages in length. It is track # 3 on the newly released cd-set.

Let me back up a little here. All of these folders of cues were sent to Robert Doherty (but his name was crossed out and replaced by the name Paul Baldwin, I believe--the handwriting was bad). It was sent to MGM Records at 1540 Broadway in New York

2-8-61 5035-24
Moderato

The Chosen R 5074 (King of Kings)
(P 2)

2 PLS
2 Obs
2 CL
BCL
Fg
CF
4 Hrs
3 Res
2 Vibes

"The Chosen" R 5074 2-8-61 # 5035-24

Hp

Moderato

(10) I
(8) II
(6) V
(6) VC
(2) CB

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

(Hand-copied by Bill WR-606)

City. "Subject: King of Kings LP, Recorded in Rome). The materials were prepared by Jesse Kay of MGM Records, West Coast division (thank you, Jesse!). Each folder is a separate Band on the LP. So Side 1 has 9 Bands; Side 2 has 7 bands. Band 2 of Side 1, for instance, was originally titled "Pompey Enters The Temple," but this was crossed out for the new title, "The Holy of Holies." Band 9's "Salome Dance" had a tentative time of 3:00 duration, but the actual time given in parentheses was 4:03.

The next folder after Band 7 of Side 2 was "Cues Not Used in Soundtrack LP." The first is as given above. Next was 5035-18 (cue 1 or Reel 4 part 3. This was in the "white pages" reduced format (photocopied) "Baptism of Christ." Next was cue #21 "Sadness &

Joy," also the "white pages." This cue, I believe, is pretty much "as is" in the original tracks and in the LP. The next not-used cue is #24 "The Chosen" in the autograph pencil "yellow pages" format, 8pp, 30 bars. So I immediately worked on the Roman Legions cue briefly, and then most of "The Chosen" (a very lovely cue). Below is more of "The Chosen" starting Bar 22. This is the C.U. of Jesus at the 1:04 point. Major tonalities here, such as the initial Eb maj (Eb/G/Bb).

(C.U. Villase) (1.4) (cont) "Chosen" (King & Kings)

(P.5) (P.6)

2 PLS

Obs. 1. Solo. 3 molto esp.

CH.

CL

BCL

Fos CF

Hr.

Pci.

(Hand-copied by Bill W. Rabel)

2 vibs.

Hr.

Div.

Tr.

V.

Vc.

(M)

(14) (15) (16) (17) (18) (19) (20) (21)

(cont)

Handwritten musical score for "King of Kings" (P. 7) and "Chosen" (P. 8). The score is written on aged paper and includes staves for various instruments and voices.

Top Section: "Chosen" (P. 7)

- FLS:** Flute 1, marked *calmo* and *ant*.
- Ob:** Oboe, marked *cal*.
- E.H:** English Horn, marked *mp*.
- 2 CLS:** Clarinet 1, marked *mp*.
- B CL:** Bass Clarinet.
- Fag:** Bassoon.
- Hr:** Horns, marked *mp*.
- Pss:** Trombones, marked *mp*.
- 2 vibs:** Vibraphone.
- Hp:** Harp, marked *harmonics*.

Bottom Section: "King of Kings" (P. 8)

- I:** Trumpet 1, marked *mp*.
- II:** Trumpet 2, marked *mp*.
- V:** Trombone 1, marked *mp*.
- UC:** Trombone 2, marked *mp*.
- C:** Contrabass, marked *mp*.

The score includes a handwritten note: **[Hand-criped by Bill WROBEL]**.

The bottom of the page shows measure numbers: (22), (23), (24), (25), (26), (27), (28), (29), (30) (cont.).

The next not-used cue was "The Blessing" (cue # 31 or R8/2). This is in white format, 10 pp, 40 bars. Next was #33 "Woman of Sin" in conductor pages format, & then Part II. Next is #38 (R10/2) "Christ's Answer" that is in the autograph pencil format happily. 11 pp., 42 bars. Then #41 "Love Your Neighbor" in "white pages" duplication, 8 bars. Then

#50, "Law of the prophets" 19 bars, also reduced copied. Then # 53 "Premonition" that is "as is" for both LP & original tracks, I believe. "White pages" format. Then #72 "Crucifixion".

Then we have the KOK theme Rozsa autograph sketches! Not a photocopy! 4 pages, 47 bars.. There's also a 12 page orchestral version, etc. Rozsa's sketch has the SATB mixed choir, and the piano/organ underneath. No mention of "orchestra" per se, so perhaps it was adapted later. Then there's the KOK Theme (Hosanna) "white pages", also 47 bars, as well as conductor format. Long tempo marking of *Molto Moderato e semplice ma sempre con gran dignitia!*

I'll send this Part I off now and continue with Part II after dinner.....

At the very bottom of the folders was a manila envelope. It was marked 'unused cues' but I thought that was in reference to the KOK LP cues. Inside the envelope were actually two fully orchestrated cues to another Rozsa movie: EL CID. ...

The two cues are "Courage & Honor" pencil autograph fully orchestrated cue, 30 pages, 118 bars, 2:27 (overlap). I believe it stated M 9 (but the "M" part was badly written). Four horns (2 open & stopped; 2 not stopped) and the violas play the melody line. The timp is rolled *fp* on C, the trombones sound Bb min 1st inversion (Db/F/Bb) whole note chord tied to next two and a half bars. The violins are trill on whole note middle C sharp next two and a half bars, etc.

The next EL CID cue is "Palace Music" with only 2 harps, guitars and 2 ??? (unclear). Something like two "block flutes" (??)--the writing was bad-- with "2 recorders" in parentheses. Were these two cues officially part of the movie or were they unused? I am not familiar with the score.

Back to KING OF KINGS...Incidentally, a photocopy of many of Rozsa's sketches are at USC as well--33 of them: "Prelude," "Pompey Enters Jerusalem," "Roman Subjugation," "Road to Bethelhem," "Nazareth," "Born In A Stable," "Slaughter of Innocents," "Joseph's Home," "Roman Legions (R 3/2), Part 2 (R 4/1), etc. Most are written in 3 staves. Some (like "Temptation") are 5 staves.

Now: Each folder (corresponding to a band on the LP) has a "white pages" version and sometimes isolated autograph pencil cues orchestrated by Zador. Band 2 ("Holy of Holies") only has the white photocopies. Band 3 ("Pontius Pilate's Arrival into Jerusalem") has 20 pages of the white pages (86 bars) PLUS pages 19-25 of the original orchestrations corresponding to 2:03 to 2:45 of the LP version recording. It should be noted, however, that page 19 of the "white pages" does not correspond to page 19 of Zador's original orchestration, and so forth, in terms of the ORIGINAL TRACKS that you hear in the newly released cd set.

In Band 6 ("Temptation of Christ"), there are 16 pages of the "white" copy version in a patch & cut job, PLUS pages 5, 8, 9, 10, 11 of the autograph cue. In Part II, there are also

the pencil pages 1, 2, 6, 7, 8, 9, 10, 11. So, in page 5 of the autograph/pencil page, there are more of the flutter tonguing of the flutes (as in the original tracks). So in most cases the pencil pages are what are deleted in the LP version. The "white pages" were

5035-3) (white)

The Blessing R 8/2

(4) Rit. *molto moderato* (3) (f) (p) (3) (13) (f) (p. 3) (3)

2 Fls

2 Obs

2 Cl

3 Cl

Fag

4 Hrn

3 Trb

Sop

alto

Cell.

Hr

King & Kings

Handwritten notation by Bill Wuebel

"The Blessing" KOK

(1) I

(10) II

(8) V

(8) VC

(3) CB

Handwritten musical notation for various instruments and voices, including flutes, oboes, clarinets, flutes, horns, trumpets, soprano, alto, cello, and various numbered parts (I, II, V, VC, CB).

Handwritten by Bill Wuebel 2002

photocopied from Zador's originals, but he or someone would cross out the original bars and timings and insert new bar numbers. For example, in the Salome Dance band, the LP and original tracks both use Bars 1 thru 9 in this R10/1 cue, but then the LP version deletes the original Bar 10. Then it seques I believe into cue R10/1A. The "white pages" is newly marked as stating on Bar 17 thru Bar 35 (the first 16 bars are from R10/1 but with changes in the LP version). But the new Bar 17 equals the "old" or original Bar 1 of R10/1A; Bar 18 new equals old Bar 2, and so forth. Then it seques to R10/1B, new bars 36 thru 67, then seque to R10/1C new bars 68 thru 103, etc.

Some cues are "as is" in both the LP & original tracks such as, I believe, "Prayer of Our Lord" (track # 1, Disc 2). This is cue 5035-54. The white pages had the mixed chorus parts pasted or taped on top, added on. The Side 2, Band 1 of the LP is "Mount Galilee." There are 19 "white" pages, but also pages 7 thru 24 of the autograph pencil cue from "Overture." So it was a cut & paste job here, as in other cues. So Bars 25 thru 96 survive of the Overture but I don't think Bars 1 thru 24 survived.

....It's a bit of a mess--but happily the material survived the Sepulveda Landfill disaster of MGM scores.

Have to return my rental car now.

Bill

For those very few interested, I can say that today I continued my research of the KOK written score at USC. I spent most of my time hand-copying representative cues (just bars, not the whole cue). I started with the "Prelude" and went on from there. As an example of what differences there are between the Eugene Zador original full score cues and the Rozsa-adaptation for the LP, let's refer to "John's Message" (track # 23, Disc 1 on the newly released cd set). This is known on the LP as "John the Baptist." That folder has the original first page orchestration (autograph pencil full cue by Zador) and the final page 9. I affectionately call these the "Yellow Pages." The "White Pages" are also there in the folder which represents the LP version of the cue. It is the reduced copy of much of the original full cue.

Now, either Rozsa himself personally changed the Zador original orchestrations, or Zador again monkeyed with it to conform to what Rozsa wanted (I suspect Rozsa did it himself). So what happened is this: The first five bars of the original cue (just the viole/celli/basses playing) were deleted (the first ten seconds on the new cd set of the original tracks). You do not see the first page converted as a "white page." Instead the first "white" page is a photocopy reduction of page 2 of the original full cue that starts with Bar 5. That Bar 5 was "X"-ed out. Bar 6 of the original cue is now marked as Bar 1 of the "White Pages" (LP version) for this cue. Bar 7 of the original = Bar 2, and so forth. Now: Besides that, Rozsa (I assume) penciled in new orchestrations--or actually new instrument lines. The "white pages" are the finished product, so I do not have the "yellow pages" original to compare with the "added on" instrument lines for the LP version (except for the last page, as I'll explain shortly).

Upon hearing the original track # 23 on the cd, it appears to me that Rozsa augmented the music right from Bar 1 (or old Bar 6 starting at :11 on the original tracks). Maybe my ears are playing tricks on me, but it appears that the melody line is played by two bassoons. In

R 9/2
(white) 5035-35

John's Messag [Like "John the Baptist (L.D.)"]

ring of kings

Col. 111

Col. 111

Hand-copied by Bill W. R. H. L.

#23 Tandy calmo

(yellow) VC

VC

CB

1 2 3 4 5

9pp (32 new)

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is titled "John's Messag" and includes a subtitle "[Like 'John the Baptist (L.D.)']". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like "mp" (mezzo-piano) and "pp" (pianissimo). The score is divided into sections, with some parts marked "Hand-copied by Bill W. R. H. L." and others marked "9pp (32 new)". The paper shows signs of age, including yellowing and some staining.

the Rozsa-LP version, he has on the "white pages" written in the 2 flutes and 2 clarinets as well playing the melody line of John the Baptist. At least clearly to me (to my ears) there are at least no flutes playing it in the original tracks. So Rozsa wanted to add that instrument line at least (if not also the clarinets).

In new Bar 12 (old Bar 17) you hear the beautiful high strings passage. In the original recording, it appears (to my ears) that it's only the strings. But in the LP version there are also two horns, two oboes, and two flutes playing the melody line. Plus the harp is arpeggiando. I don't think the latter lines were in the original full cue (but my ears may be playing tricks with me!).

But in the end bars, I can see the changes since I also have the yellow page (page 9). For instance, in the final bar in the LP version, there is the harp arpeggiando (vertical wavy line rolled chord) again--but it doesn't play in the original track. In the LP and original track version, the celli & basses both play the E whole note. But in the LP version, Rozsa inserted the B whole note above it as well. The violon in the original cue has both the E and G# whole notes, but in the LP, Rozsa only wanted the violon playing the E whole note. Moreover, the horns play more notes in the original cue, but Rozsa only has two different pitches playing. Etc.

There are of course far more obvious changes in other cues. In the "Temptation of Christ" cue on the LP, Rozsa makes a LOT of changes: keeping Bars 1 thru 14, I believe, then deleting Bars 15 thru 21 (when the flutes play flutter-tongued triplet rising and falling notes, etc). In new Bar 15 (old Bar 21) he starts to play that mysterious Temptation figures (bowed tremolos of the VC/CB, etc). Then two clarinets shortly play the temptation melody line passage. But in the original cue, they end the phrase with a sustained trill, and that's it. But Rozsa decided to be creative and add more complexity by adding the bass clarinet or bassoon lines in this phrasing in the original track (as you can hear if you have the new cds). Then later on he adds the chorus (which I personally didn't like).

My overall opinion: Overall (but not in all instances), I think Rozsa's first instincts were better ones/ That is, I like what he did in the original tracks "better" than in the revised LP version--although some changes I liked a lot! But if I had to choose between the two, I would easily choose the original tracks. In "Joseph & Mary" (aka "The Virgin Mary" on the LP version), Rozsa deleted the first six bars of the original cue where you see Herod collapsing on the palace marble floor, So old Bar 7 = new Bar 1 (on the LP).

"The Lord's Prayer" was altered significantly. Instead of the bit more muted chorus signing "Ah" as in the original tracks, they are more pronounced actually singing the "Our Father" prayer. I did not care for that. Also I do not believe there was an organ at least initially, but there is in the LP version. Plus I think Rozsa added horns when the chorus starts to sing.

At any rate, it was fun being there again, but I don't plan to return to the score anytime soon....

5075-2 1-21-61 Roman Legions - march King of Kings Green spiral bound (March #3) 12 pp (P2)

alla marcia Romana (P2)

FLy

Obs

2 Cls

B. CL

Fag C.F.

4 Hars

3 Tpts

3 Pos

Tuba

Field Dr.

Perc

Platti

B. Dr.

(12) I

(10) II

(8) V

(6) VC

(7) CB

Hand-copied by Bill Warbel

Hand-copied by Bill Warbel USC Thurs 3-7-02

Below are two images of my research hand-copy of "Pontius Pilate's Arrival" (Reel 3/3), Bars 1 thru 11 and then (next image) a skip to Bars 24 thru 31. Nice strong cue that appears to initially focus on the Bb maj 7th (Bb/D/F/A). Stable intervals such as that P4 of F up to Bb and A up to D, the M3 of Bb up to D, etc. Roman strength denoted here.

Below are two images of the top and bottom halves of the "Roman Legions-March" cue of *King of Kings* right after the "Prelude." This cue at USC is in a green spiral bound format. The score is written in pencil (Yellow Pages). I believe this cue was not used in the original soundtrack-LP. It was obviously a candidate and hence the cue was pulled for consideration but ultimately marched out of the recording sessions! Again Roman strength intervals of P5 (D up to A) and P4 (A up to D). But it is not necessarily friendly strength with that m2 dissonant interval of A/Bb. Powerfully played theme, vigorous and intense. I like this martial cue a lot.

The images below are the top and bottom portions of my personal research hand-copy of the "Nativity" cue of *King of Kings*. First you will see Bars 1-2 skipping to Bar 10 thru 14. This version of the cue is comprised of 11 pages (46 bars) and it is the White Pages meant for the LP rendition. There were no pencil "Yellow Pages" original orchestration available to make comparisons. There is no initial tonality but simply the new birth strength of the P5 interval (E up to B) being emphasized, but by Bar 10 we find the Db maj (Db/F/Ab) tonality. Rozsa found the siciliano rhythmic figure appealing for this cue, common in graceful 6/8 or 12/8 time signature. This is that three-note figure of dotted 8th to 16th to 8th. By the way, Herrmann loved this rhythmic device, seen in many of his scores (and not necessarily in lilting or optimistic music!).

Below is my research hand-copy of the first several bars of "The Lord's Prayer" from KOK, aka "Prayer of Our Lord" in the LP. I believe these 8 pages were the so-called White Pages (LP version). The SOPS singing were added or pasted on top. The tonality at the start of the singing (end of Bar 5, "Our") is A maj (A/C#/E) to (Bar 6) D maj (D/F#/A) to B min (B/D/F#), and so forth.

I forgot to mention a few things regarding "Salome's Dance." According to my notes, the "old" (Yellow Pages original orchestrations) Bars 1 thru 9 were used in the original and LP versions, but from Bar 10 on the "old" gave way to the "new" (White Pages version)! So the white pages do not reflect the original track after Bar 9, certainly not in a faithful rendition (but I'll need to compare the two again after this long absence). Reel 10/1 was 5 pages (Bars 1-16), I believe. I think the "start" in the LP version was Bar 17 (old Bar 1) thru Bar 35 (old Bar 19), but old Bar 20 was deleted. Reel 10/1A was 5 pages (20 bars) but I believe these 20 based on the old orchestrations were deleted, so we already had Bars 17-35 (previous R10/1 section) and now we resume here with Bars 36 thru 67 (all new). Reel 10/1B was 9 pages but the first 8 pages are 67 bars, the 9th in pencil (one-bar end), an overlap to R10/1C (also 9 pages). Then R10/1D.

Next is my research hand-copy of the first several bars of "The Chosen" cue from KOK. It is dated 2-8-61 but I do not remember if this is solely the White Pages (LP) version

Largo e Religioso The Land's Prayer

Soprano
alto
Tenor
Bass
CL
ACU
Fg
Hn
Organo

The Land's Prayer

Hand-revised by Bill W. Hol

Largo e Religioso

I

V
UC
(n)

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

Handwritten musical score for "The Land's Prayer" in G major, 4/4 time. The score is written on aged, yellowed paper. It includes parts for Soprano, alto, Tenor, Bass, Clarinet (CL), Alto Saxophone (ACU), Flute (Fg), Horn (Hn), and Organ. The tempo is marked "Largo e Religioso". The title "The Land's Prayer" is written in the center. A note indicates "Hand-revised by Bill W. Hol". The score is divided into eight measures, numbered (1) through (8) at the bottom. The lyrics "Fa-ther in Heav-en Hal-lu-ba-to-ry" are written under the Soprano part. The organ part features a prominent melody in the right hand and a supporting bass line in the left hand.

because I have to find my old notes on this cue. But come to think of it, this pencil cue was not used in the LP. So it is probably one of the few full "Yellow Pages" cue available at USC. Reel 1/2's "Roman Legions" was also all pencil, and so was "Christ's Answer." Other cues that were White Pages meant for the LP as candidates were ultimately not used, such as "Sadness and Joy" and "The Blessing." But I'll to double check. It has been a long time since I originally researched the material, and I had limited time (closing tome at 4:30 or so!).

The image below is my own personal research hand-copy of the first five bars of "The Temptation of Christ" and then skipping to Bars 15-16 (start of the stressed out, devilish music). The violins are *sul pont* and the flutes appear to be double-tongued trem. Nice combined effect. It appears in the new or LP version the chorus was added in New Bar 43. According to my notes, this LP cue (white pages!) was 16 pages or 55 bars in length, and it was a patch & cut job of editing and adding. If I am not mistaken, when you see the fluttering of the flutes in (end page 4, start page 5) this was part of the original cue but in the LP it appears there is only one flute fluttering (not two). There are changes in pencil for the LP version in pages 5, 8, 9, 10, 11, etc. That Bar 15 is X'd out for the LP and the new Bar 15 is "A tempo" with some changes (one flute, etc).

For those very few interested, I can say that today I continued my research of the KOK written score at USC. I spent most of my time hand-copying representative cues (just bars, not the whole cue). I started with the "Prelude" and went on from there.

The image below is my own personal research hand-copy of five bars of the "Temptation" cue from *King of Kings*. I have read here in this forum occasional discussion about how the only time Rozsa used strict serial or twelve-tone (dodecaphonic) music was in this cue for KOK. I personally do not normally find serial music pleasing (not my steady, daily musical diet!) but occasionally find it interesting and quite effective such as the terrific score for *The Haunting*. Rozsa's temperament as a Romantic (like Herrmann) did not lend it self to serial methods where, in my opinion, the heart/soul of music has been sacrificed for the head/logic.

At any rate, I am not very familiar with the serial method as it is practiced on the written score. I would not be able to easily detect it initially except as a piece steeped in atonality. So maybe somewhere here can detect if and where in the visual sample below if Rozsa employed in these particular bars. I noticed that in that soli clarinets section at the top that Rozsa did not repeat any of the tones and that there are actually twelve of them! That last sustained D [written E] tone doesn't count. The timp/celli/top CB play augmented 1 and minor 2nd interval descent and ascents of quarter notes E-Eb-D-Db to C-C#-D-D# and also B-Bb-A-Ab to G-G#-A-A#, etc. The piano shows E/B/E to Eb/Bb/Eb to D/A/D to Db/Ab/D descent in that first bar seen, so P5 and P4 relationship--very stable and strong intervals. I don't know the dynamics very well but Rozsa is quite clever and interesting in his overall dissonant approach for this devil scene! I wonder if any serial expert ever studied this cue in-depth? The sketches and full orchestrated score are available for research at USC.

(p. 6) Temptation

(P7) [King of Hi

Hand-copied by Bill W. W.

Once again, to clarify, revised versions of the KOK cues (for the LP) are what I affectionately call the "White Pages" (reduced copies) whereas pages or full cues of the original orchestrations by Zador are the full-sized "Yellow Pages." Few of those full or original pages are present there at USC. The revised White Pages *not* used for the LP are also there but according to my old notes on the matter, there is no indication of a revised "Lord's Prayer" White Pages part of the overall project.

The White Pages used and recorded for the LP includes Side 2, Band 2, "The Prayer of Our Lord." It is 2:19 in length which is curious since the original sketch for this R15/1 cue imparts a 2:49 timing. Perhaps it's a typo error but if not then that's thirty seconds *more* music originally conceived. So perhaps the original sketch includes the fully expressed or intended music that was ultimately reduced for the final edit of the film. I do not know since I really did not have time to focus on the Rozsa sketches. Also my old notes state that there is in the folders a "Prayer of Our Lord" of 2:24 duration (orch. only). This "orch only" applies to KOK (2:30), and "Nativity" (2:12). I only hand-copied the first several bars of the Lord's Prayer (white pages, I believe).

I believe the Indianapolis Symphony performed this piece sometime in 2003 or 2004, but I'm not sure. At least they were interested in the project. So if they did the performance they apparently had to adjust to minor edit changes based on "revised" music (altered words/rhythms/orchestral lines) after the original orchestrated cue (unfortunately not surviving from what I can tell)--probably buried in that infamous MGM Landfill.

It has been over six years ago (circa early March, 2002) when I researched K of K at USC. Unfortunately I only had time to hand-copy the first 8 bars of "The Lord's Prayer." I am trying to assemble my old notes together...

I do not know if the "White Pages" version I looked at were representative of the "faulty" cue heard on the earliest pressings of the lp. However, my notes state that the top staff line of the SOPS were pasted/added on, so this logically suggests alteration in the line (perhaps towards the end as suggested by someone) for the lp version. I wish I had time to hand-copy the entire cue to verify. The "white pages" (lp altered) pages were 8 for this cue, 31 bars. The audio was located on Side 2, track # 2, titled as "The Prayer of Our Lord" with the "tentative" timing of 2:10 but the timing in parentheses is 2:19 (I assume the actual duration). The Prayer of Our Lord also had an orchestra only version listed as 2:25 duration. Rozsa's sketches (a copy) for "The Lord's Prayer" is marked as 2:49 duration, but I believe still 31 bars (can't read my own writing here!).

My notes also show + (plus) conductor mixed chorus sheets dated 3-20-61, + (plus) "Prayer of Our Lord dated 3-30-61 ("Our father", etc).

The instrumentation: S/A/T/B, clarinet, bass clarinet, bassoon, 4 horns, organ, strings.

5035-27 all white King of Kings 'Miracle of Christ' 2/11
Mod + misterioso

Hand-copied by Bill Weber

16 pp
(65)

The words (sopranos only) start at the end of Bar 5 "Our" (to Bar 6) Fa-ther which at in (to Bar 7) Hea-ven, Hal (to Bar 8) low-ed be thy" and so forth. The A/T/B have separate notes.



