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John Fitzpatrick

- NEWS AND NOTES** Rózsa centennial approaches . . . Piano 2
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in Seoul . . . Theme, Variations, and Finale in revelatory uncut
broadcast from BBC National Orchestra of Wales . . . Piano
Sonata in Glasgow . . . **JUNGLE BOOK**, *Toccata capricciosa*, and
clarinet sonatas issued . . . Bernstein's Film Music Collection to
appear as CD boxed set from Film Score Monthly . . . **EL CID** in
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examines score and recordings for the prison scenes (including
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Editor

Frank K. DeWald
Associate Editor

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Rózsa News and Notes

April 2006

Performances

13–14 May 2005. Suite from DOUBLE INDEMNITY. David Newman and the Los Angeles Philharmonic.

20 May 2005. Piano Sonata, Op. 20. Peter Seivewright at St. Mary's Episcopal Cathedral, Glasgow. The Society helped to facilitate this performance by providing a score. The music, disturbingly, seems to have gone out of print.

30 May 2005 (broadcast date). Theme, Variations, and Finale, Op. 13. A performance by BBC National Orchestra of Wales under Eric Stern as part of the (Leonard) Bernstein "Season." This proved to be revelatory: it was the first known recording of the original version of the famous score. All other known performances and recordings follow a 1940 revision (Op. 13a) that excised an extended section from the finale.

21 October 2005. Love Theme from LADY HAMILTON as part of a concert at Portsmouth Cathedral marking the two hundredth anniversary of the Battle of Trafalgar.

24, 26 November 2005. SPELLBOUND *Concerto* in Ottawa, Canada (National Arts Centre Orchestra under John Mauceri) as part of a film music program. The concert was broadcast on 8 December.

4 December 2005. Six Bagatelles, Op. 12, performed by Young-Ha Chung in Seoul, South Korea (possibly a Korean premiere). Ms. Chung is a member of Korean Rózsa Society.

13 January 2006. Sara Davis Buechner played the Piano Concerto, Op. 31, for the first time in Manila (Philippines Philharmonic Orchestra under Eugene Castillo). She hopes to schedule North American performances in 2006–2007.

3–4 March 2006. Violin Concerto in Miami, Florida. Robert McDuffie with the New World Symphony under Lawrence Foster. The NWS is an elite student orchestra (Michael Tilson Thomas, music director). McDuffie plans a fiftieth-anniversary performance for Dallas.

23 May 2006. JUNGLE BOOK *Suite* in Paderborn, Germany.

8 July 2007. EL CID Suite in Leipzig, Germany, as part of an outdoor Gewandhaus Orchestra concert on the theme of "Iberia in the New World," conducted by John Mauceri.

Audio Recordings

The Film Music Society issued an extensively annotated limited edition of the surviving acetates of THE JUNGLE BOOK (FSM 5002).

Film Score Monthly's archival issue of THE GLASS SLIPPER (Bronislau Kaper, 1955) revealed that MR had conducted this score. A couple of Rózsa's rehearsal comments were included with the music.

Crystal Records CD 731 includes the Sonatina for Clarinet Solo, Op. 27, and Sonata for Clarinet Solo, Op. 41, performed by Larry Combs together with music by George Rochberg and Gunther Schuller. The early 1950s Sonatina had previously appeared on Crystal LP S731 (1986). The late Sonata here receives its second recording. Larry Combs is the former principal clarinetist of the Chicago Symphony Orchestra.

Toccata capricciosa with György Déri (Hungaroton HCD 3228). The all-Hungarian collection contains solo works by Hollós, Kurtág, Vajda, Ligeti, Eötvös, Tóth, Tihanyi, Bánlaky, and Melis.

Anticipated: *Film Score Monthly's* boxed set of the entire Elmer Bernstein–conducted Film Music Collection, including his recordings of YOUNG BESS, THE THIEF OF BAGDAD, and MADAME BOVARY. Violin music from a major international label and possible additional MGM archive material from FSM.

Publications

"Time after Time: The Life of Miklos Rózsa" is an extended tribute by Steve Vertlieb, accessible at www.redhotplanet.net.

The American Film Institute's 100 Years of Film Scores project, a juried promotional compilation, included BEN-HUR as no. 21 of the "top 25," honored at a Hollywood Bowl concert conducted by John Mauceri on 23 September 2005. There were ten "nominations" for Rózsa in the preselected pool of 250 notable scores.

Passages

Edith Rózsa Jankay, the composer's younger sister, died on 23 November. She was 91 years old and had lived for many years in Redlands, California, where she taught piano until earlier this year.

Ronald L. Bohn, discographer and composer credit researcher, died in December 2003. Ron prepared the typewriter copy for *Pro Musica Sana* issues 17 (1976) through 34 (1982) and compiled the invaluable discography "The Film Music of Miklos Rózsa: A Checklist" (PMS 45–46 (1986–1987)).

Clifford McCarty, author of many books, including the landmark *Film Composers in America* (1953, 2000), which stands as the authoritative reference tool for accurate cue-by-cue composer data for Hollywood film music of the studio era.



A Tale of the Score

Part Two

Ralph Erkelenz

Of the 517 pages contained in the Library of Congress microfilm copy of the score of BEN-HUR, nearly 100 have been discussed in the first installment of this essay. The goal has been to discover what new insights into composing, re-writing, deleting, and otherwise changing the music in the course of film-making this hand-written score might reveal. We have seen that some of the music was recorded as written, but afterwards cut or even completely deleted to suit the needs of the finished movie. Other parts of the score contained bars marked for possible deletion, which were recorded in some cases, but not in others. There were also alternative versions, some of which never made it onto the sound stage.

References to the microfilm copy

| | |
|------------------|--|
| <i>no.</i> | [my own chronological] number of the title in question |
| <i>Page</i> | the first page of the piece (my own count: the pages are not numbered in the copy) |
| <i>Title</i> | the original wording of the title |
| <i>Reg.no.</i> | the registration number allotted to each title, which usually appears in a frame in the top left corner of the first page of each title, then in smaller ciphers and without the frame in the top left corner of each of the following pages |
| <i>Reel/part</i> | the reference to the original film reels |
| <i>Date</i> | the date that appears next to the title (this must be the day that those pages were written rather than recorded as they always predate the recording dates indicated in the Rhino booklet); all dates are 1959 |
| <i>no.pp.</i> | the number of pages used for this title |
| <i>Dur.</i> | duration of the title as indicated in writing (not to be confused with the actual duration of the recording) |
| <i>Mm.</i> | number of measures (usually each single measure has been numbered). |

References to the recordings

- Rhino* The double CD original soundtrack published as Rhino R2 72197 [1996]
Rhino II 12 Track no. 12 on the second CD ('Hatred')
MRSSS The acetate recordings of the original soundtrack published by the Miklós Rózsa Society Subscription Service [RM 3 to 5; 1980s]
DVD The 'music only' track from the four-disc collector's edition, Warner 67535 [2005]
Aldebaran A 3-CD 'promotional copy' published in Germany as Aldebaran 0506095/59.1-3 [1995], with the 'music only' soundtrack (badly edited) from the laser disc plus previously unpublished tracks from the acetates and other sources

27 **Condemned—New**

© Rhino I 21 • MRSSS 19 • Aldebaran III 9 (1:17 to 2:09) • *not on DVD*

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|------------------------|----------------|---------------|-------|------------|------|-----|
| 24 | 95 | Condemned – New | 1724-30 NEW | 7-3 | 06-24 | 3 | 0:53 | 36 |

The eerie prison scenes do not have any music in the final cut of BEN-HUR. Rózsa composed several minutes of music that was later discarded. Luckily, the written score contains a number of indications as to when that particular music had been intended to be heard.

The title of this piece indicates that there must have been an older version, but the new one is the only one preserved on the microfilm. Also, the date of transcription (June 24) corroborates this, as the next piece, entitled 'Escape' (q.v.), continues the musical content of 'Condemned' almost seamlessly, yet was transcribed a month earlier (May 27), which is also true for most of the other prison music.

The script indications in this piece run as follows: at 0:22 we read, 'C.U. [close-up] Ben-Hur'; then five seconds later it's, 'I've had no trial'. Six seconds later it says, 'Signals soldiers'. Ben-Hur's plea, 'At least tell me' is printed at 0:43, and at 0:48 he 'Tries to break'. 'Guard blackjacks him' when the last chord is heard (:51). Of course this must be the scene when Judah learns that he has been condemned (title!) to the galleys. If you play this track along with the DVD, it fits perfectly (start right after the dissolve to the prison). The close-up reveals Judah's shock ('Tyrus?!'). The soldier in command 'signals soldiers' to tie Judah up, and the musical accents in 0:48 and 0:51 coincide with the visual action they describe. Please note that the time indications given above are taken from the written score and do not always exactly coincide with the audio.

Ultimately it remains a matter of personal taste whether this scene works better with or without music. Maybe Ben-Hur's hopelessness and the brutality of his tormentors are best underlined by the absence of music.

28 Escape

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|---------------|---------|---------------|-------|------------|------|-----|
| 25 | 98 | Escape | 1724-34 | 8-1 | 05-27 | 11 | 2:04 | 135 |

© Rhino I 22 • MRSSS 20 • Aldebaran III 9 (2:10 to 4:10) • *not on DVD*

‘Condemned’ (no. 26) is continued by this piece. Again some script excerpts help us to ‘place’ the music. However, they also make us aware of the fact that some scenes must have fallen to the cutting room floor. At 0:24 we read, ‘Guard, propel him’ – a line which is not heard in the final cut. In 0:35 ‘They propel him down’, and 0:42 has, ‘C.U., as Ben-Hur drops’. At the start of the *allegro agitato* (0:47) Judah ‘kicks guard down’. 0:57 sees ‘Ben-Hur in corridor’. This is the moment when we hear the ‘Ben-Hur’ motif, but with its typical heroic intervals diminished and its harmonies made dissonant by the addition of jarring seconds to underline Judah’s anguish and tension. It is played by the strings, woodwinds and trumpets, and echoed by the horns in double tempo. Ten seconds later ‘Guards enter’, and at 1:11 Judah ‘Jumps guard’ until seven seconds later ‘Guard falls’. Ben-Hur then ‘Runs along’ (1:23), ‘Stops’ (1:26), ‘Moves forward’ (1:40) and finally makes a ‘Sudden dash’ (1:55). Much of this music again relies on variations of the ‘Ben-Hur’ motif, especially at the moment when Judah grabs the spear and runs into Messala’s quarters. At 2:00 we see ‘Messala and Drusus’, and four seconds later we read Messala’s cry, ‘Wait’. If you synchronize your DVD with the CD at the point where ‘Ben-Hur drops’ you get a fairly good impression of Rózsa’s musical intention in this scene. Again, please note that the time indications given above are taken from the written score and do not always exactly coincide with those on the CD.

‘Escape’ has some further examples of measures that have been crossed out and therefore were not recorded (mm. 41 through 44 and 124). Also, we have another built-in ‘optional repeat’ measure (87) to allow for stretching or condensing the music. It was not recorded, quite in contrast to measure 133, which is also marked as ‘optional’ but *was* recorded.

29 Vengeance

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|------------------|---------|---------------|-------|------------|------|-----|
| 26 | 109 | Vengeance | 1724-31 | 8-3 | 05-27 | 2 | 0:45 | 14 |

© Rhino I 23 • MRSSS 97 • Aldebaran I 12 (0:00 to 0:43) • DVD I.16 (0:57:20)

Example 9

This music is heard after Messala asks, ‘Return?’ and Judah is propelled out of his former friend’s quarters. This short piece has another measure marked as deleted (m. 8). Consequently, this bar is missing from the recording. Interestingly though, the first half of the next measure has not been recorded, either, and this makes perfect musical sense, too, as this missing half measure echoes a short motif from the preceding measure – the one that was deleted. It would not have made much sense to hear only the ‘echo’ (played by the trombones and the bass clarinets) (ex. 9). At 0:26 we read, ‘Messala silent’, and hear the ‘Friendship’ motif. This is the moment when we see Judah being dragged up the stairs below the crossed beams, which are now devoid of the spears. The dissolve into the scene when Esther and her father stand at the gate corresponds to the musical crossfade from this piece into the following (‘The Prison—Part 1’). As would be expected, the Aldebaran has this edited audio version, including the missing first note of ‘The Prison—Part 1’.

30 The Prison—Part 1

© Rhino I 24 (0:00 to 0:22) • MRSSS 22 & 98 (identical) • Aldebaran I 12 (0:43 to 1:05) •

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|----------------------------|-----------|---------------|-------|------------|------|-----|
| 27 | 111 | The Prison (part 1) | 1724-32 A | 8-4 | 06-23 | 1 | 0:23 | 7 |

DVD I.17 (0:58:03)

The Rhino recording called ‘The Prison’ (track 24) gives the impression of a continuous piece of music which even segues seamlessly into the next cue (‘The Desert’). However, the written cue of this title actually consists of two discrete pieces, with a different and previously unknown cue (no. 31) sandwiched between them. ‘The Prison—Part 1’

and ‘The Prison—Part 2’ both have the same date and registration number (1724-32 A and B) but do not seem to have been on the same reel, which may account for the separation.

As mentioned in no. 29, Part 1 is the scene when Simonides and his daughter enter the courtyard of the fortress and ask to see Messala. In the finished movie the last chord is prematurely faded out, and you definitely do not hear ‘The Prison—Part 2’, which accounts for the Rhino remark ‘partial outtake’. Listen to the Aldebaran recording, which retains that last note until the end. Obviously there was some other material between these two pieces: a scene called ‘Behind Grills’.

31 Behind Grills

⊙ *No recording available*

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|----------------------|---------|---------------|-------|------------|------|-----|
| 28 | 112 | Behind Grills | 1724-33 | 8-5 | 05-27 | 2 | 0:42 | 15 |

None of the published audio materials contains this piece. According to the reel count this should have come after ‘The Prison—Part 1’. Its beginning is quite similar to the latter, although it starts half a step lower and has a different rhythm, which gives it a more menacing expression, especially as field drums are added to the triplet figures (**ex. 10**). At 0:10 it says, ‘The prison grill’. From 0:17 (‘C.U. Simonides + Esther’) the music becomes almost identical to the beginning of ‘The Prison—Part 2’ but is also set half a step lower and quickly develops into more dramatic material as ‘Esther stands up’ (0:29) and ‘Simonides approaches’ at 0:35 (**ex. 11**). It is fairly obvious that the appearance of Judah’s loyal steward and his daughter was intended to be underscored by this music rather than ‘The Prison—Part 1’. Unfortunately, that piece (no. 30) contains only scarce evidence of its intended use, the only indication being ‘L.S. Courtyard’ at 0:14. So the 13 seconds before that would have shown some (deleted) prison scene.

The Karl Tunberg 1959 screenplay contains a scene that is slightly different from the one in the final movie, and it might well be the one that this cue was intended for:

32 The Prison—Part 2

⊙ Rhino I 24 (0:23 to 0:39) • MRSSS 23 • Aldebaran III 10 (up to 0:18) • *not on DVD*

| | |
|--|-------|
| CLOSE SHOT - MESSALA | 116X1 |
| He is alone now in the courtyard. He is thoughtful for a moment. Then he goes. | |
| DISSOLVE TO: | |

INT. CASTLE OF ANTONIO - MAIN ENTRY - DAY 117

Simonides and Esther enter, white-faced, tense, anxious. After a moment the sound of footsteps can be heard. They look in the direction of the sound.

6/28/58 P.48

WIDER ANGLE 118

Messala is just entering the citadel, followed by Drusus and several other officers. Sentries, stationed two at the entrance, come to attention stiffly. Messala crosses with Drusus to the main corridor. Simonides rises, moves tentatively toward the Tribune.

SIMONIDES

Tribune...

A sentry bars the way.

SIMONIDES

Tribune, please. I must speak to you.
I am steward of the House of Hur...

ANGLE TOWARD MESSALA 119

He stops, turns back, regards Simonides and Esther curiously.

MESSALA

Let them through.

The sentry steps aside. Simonides and Esther go to Messala.

MOVING SHOT - SIMONIDES AND ESTHER 120

as they come to Messala.

MESSALA

Old Simonides. I remember you well.
(looks at Esther curiously)
Your daughter?

SIMONIDES

Yes, Tribune. My daughter Esther. We were on our way to Antioch when we heard what had happened. Judah Ben Hur could not have done this thing! You knew him, Tribune!

MESSALA

Better, it seems, than you.
(coldly)

The prisoners have been sentenced.

| |
|---|
| <p>SIMONIDES (unbelieving) Sentenced?</p> <p>ESTHER Oh no...no...no! He's innocent. I know he's innocent!</p> |
|---|

| | |
|--|--------------------------------------|
| 6/28/58 | P.49 |
| SIMONIDES (urgently) What is going to be done with them? | 120 CONT'D (2) |
| MESSALA That is our concern. (snapping) Drusus! This man had better be kept here, until we've time to question him. | |
| ESTHER (desperately) Tribune, please listen! | |
| Messala exits, as Drusus begins to lead Simonides and Esther away. | |
| | DISSOLVE TO: 121-12 OUT 124 |
| INT. BEN HUR'S CELL | |
| A barren stone room with a small barred window. Ben Hur stands at the window, one hand gripping a bar. He stares out at the city: suddenly he turns away, moves aimlessly around the cell. He pauses at a sound, the rasp of metal on metal. The door opens. A Roman officer enters. Two soldiers stand behind him, blocking the doorway. | |

The 'End of reel' is reached in 0:42. From the reel numbering it becomes obvious which scenes and which music were intended to follow, before it was all rewritten and/or re-edited some weeks later. In May/June 1959 the sequence would have looked like this:

Arrest (23) - Revenge (24) - Condemned—New (26) - Escape (27) - Vengeance (28)
- The Prison—Part 1 (29) - Behind Grills (30) - The Prison—Part 2 (31) - Silent Farewell
(32) - The Desert (33) - Exhaustion (35).

Roughly a month later this had been reduced to the following:

Reminiscences (25) - Vengeance (28) - The Prison—Part 1 (29) - Desert—New (34)
- Exhaustion (35).

As you can see from the pagination the microfilm score does not always follow any of these sequences. We will now follow the course of the earlier sequence, before we come to the later one, which is actually heard in the movie.

Example 10

MIKLOS ROZSA

Handwritten musical score for Example 10 by Miklos Rozsa. The score is divided into three systems, each with a time signature of 3/2.

System 1 (0:00 - 0:05): Marked *(COMODO)*. Includes parts for Flute (FLUTE), Trumpets (TRBS), Timpani (TIMP), and Percussion (PNO VC, BSN, BSN). Measures 1, 2, and 3 are numbered. A circled time signature **:00** is at the start, and **:05** is at the end.

System 2 (0:10 - 0:23): Marked *PRISON GRILL*. Includes parts for Horns (E.HH-VIE), Violins (VLNS-OBAC), and Timpani (TIMP). Measures 4, 5, and 6 are numbered. A circled time signature **:10** is at the start, and **:23** is at the end.

System 3 (0:23 - 0:23): Marked *C.U. SIMONIDES + ESCHER* and *POCO MENO, MOTO*. Includes parts for Percussion (PNO BANS, VC, BS) and Timpani (TIMP). Measures 7, 8, and 9 are numbered. A circled time signature **:17** is at the start, and **:23** is at the end.

Example 11

- 2 -

LOEW'S INCORPORATED
1724-33

:29 ESTHER STANDS UP

:42 END OF REEL

As said before, the Rhino recording suggests a continuity between the two parts of

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|----------------------------|-----------|---------------|-------|------------|------|-----|
| 30 | 119 | The Prison (part 2) | 1724-32 B | 9-1 | 06-23 | 1 | 0:15 | 5 |

‘The Prison’; maybe because of the titles, or perhaps for the simple reason that ‘Behind Grills’ was not available. The score gives no hint as to the action on the screen except for ‘Messala’ at 0:07, the moment when the Messala motif appears. Could this have been the music to accompany Messala’s appearance before Simonides and Esther?

33 Silent Farewell

© No recording available

There was a scene in which Esther sees Judah for the last time before he is sent to

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|------------------------|---------|---------------|-------|------------|------|-----|
| 31 | 120 | Silent Farewell | 1724-37 | 9-1 | 05-27 | 2 | 0:56 | 22 |

the galleys, but she is not able to speak to him. Again, the Tunberg screenplay can shed light on this (cf. the excerpts on this page and the next):

This one-minute cue starts very much like ‘Behind Grills’, this time with a *fortissimo* statement of a triplet motif which elaborates the three-note motif at the beginning of ‘The Prison—Part 1’. But here the interval is a full tone higher (rather than the semitone in the former piece), which, along with the volume, creates a more dramatic effect. A long violin note sustained over four bars adds to this effect. At 0:11 ‘Esther screams’ (when she sees Judah), and we hear accented trumpets followed by very high string and woodwind notes (*fortissimo appassionato*) which echo her scream in an octave rise (ex. 12). For the next eight bars (ca. 20 seconds!) this high note is played continuously while the brass develops the rhythmical motif from the beginning, including those triplets.

What a poignant moment when we see Esther in a close-up shot (0:35 ‘C.U. Esther’) and hear the Love Theme in all its splendor at top volume (*fortississimo*) and played *molto appassionato* by the strings and woodwinds in their highest register (+ *8va*)! This musical gem would definitely have deserved to be recorded for its dramatic and emotional impact (ex. 13), but none of the audio sources have it, so it might well have never been recorded.

CLOSE SHOT - SIMONIDES AND ESTHER
INT. CITADEL - NIGHT

133

The only movement
comes from the shadows cast by smoking torches.
Presently there are sounds -- footsteps echoing
distantly, muffled voices. Esther raises her head,
listens.

ESTHER

Father...

A WIDER ANGLE

134

The sentries are silent, motionless in their places.
At one end of the entry is an arch, blocked off by
iron bars. Lights flicker from behind and below it.
Simonides and Esther rise, move toward the arch.

| | | |
|--|---------|------|
| | 6/19/58 | P.54 |
| ANGLE AT ARCH - THROUGH THE HEAVY BARS | | 135 |
| Simonides and Esther come up to the arch, look through the bars. | | |
| About fifteen feet below the floor level is a subterranean passage leading from the dungeons under the citadel to the outside. A group of prisoners wait in the passage: about twenty, shackled together. A detachment of Roman cavalymen stand by their mounts while guards check the prisoners. | | |
| CLOSE SHOT - SIMONIDES AND ESTHER | | 136 |
| They watch fearfully. After a moment, Esther draws in her breath, sharply, painfully. Simonides' whole body seems to stiffen. | | |
| WHAT THEY SEE | | 137 |
| Directly below them, two more prisoners are being led out from the dungeons, their hands bound behind them. One is Ben Hur. He and his fellow prisoner are led to the waiting group, shackled to the others. The cavalymen swing into their saddles. Commands are heard. The prisoners are marched away between the lines of the horsemen. | | |
| CLOSE SHOT - SIMONIDES AND ESTHER | | 138 |
| They watch starkly. Gradually the sounds of the horses and men die away. | | |
| DISSOLVE TO: | | |
| EXT. JUDEAN DESERT - DAY - EXTREME LONG SHOT | | 139 |

34 The Desert

© MRSSS 24 and 100 (identical) • Aldebaran III 10 (0:18 to 1:38) • *not on DVD*

Example 12

(COMODO)

The score is written on three systems of staves. The first system includes staves for VLNS, UNS-VLE, (FIELDPA), and (RBS-VL-PNO). The second system includes staves for STRS-WDR, (TRPS), UNS-TENS-LOW W.W., (Vc. BS), and BS-TUBA PNC. The third system includes staves for (FIELDPA) and BASS. The score is marked with various dynamics (ff, f), articulations (acc), and performance instructions such as 'ETHER SCREAMS', 'HNS-CLT-TABS', and 'BASS COA + VC'. Time signatures are 3/2 and 2/2. Rehearsal marks :11 and :22 are present. Circled numbers 1 through 9 indicate specific measures or sections. The key signature is one sharp (F#).

Example 13

The image shows a handwritten musical score for a piece titled "The Desert". The score is written on multiple systems of staves, including a vocal line and piano accompaniment. Key annotations include:

- System 1:** Starts with a tempo marking of 35 and the instruction "C.U. EGTHER". The tempo is later marked as $39\frac{1}{2}$. The word "ANIMATO" is written in a box. The piano part includes markings for "14", "15", "16", and "17".
- System 2:** Features a tempo marking of 44 and a duration of $48\frac{1}{2}$. The piano part includes markings for "18", "19", "20", and "21".
- System 3:** Includes a tempo marking of 53 and a duration of 56 . The word "(RALL.)" is written in a box. The piano part includes a marking for "22".

The score is heavily annotated with dynamic markings (e.g., *f*, *ff*, *pp*), articulation marks, and performance instructions. The handwriting is in black ink on a white background.

The first version of the music for the desert sequence sounds dramatically different

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|------------|---------|---------------|-------|------------|------|-----|
| 32 | 122 | The Desert | 1724-38 | 9-2 | 05-27 | 5 | 1:26 | 52 |

from the final one. While the latter blasts out Judah's desperation (those chromatic down-

ward motifs in *forte* brass heard in the movie, cf. ‘Desert—New’) the former never gets any louder than *mezzo piano*, thus emphasizing the eeriness of the barren landscape. Over a relentless two-note motif in the nether orchestral regions, which imitates the prisoners’ footsteps in a *piano* downward third, a solo bassoon is heard in an oriental-sounding melody that prominently features the tritone (so characteristic of Miklós Rózsa) and that is sometimes echoed by bass clarinet and horn fragments (ex. 14).

After seven bars marked as deleted (and consequently not recorded either) the horns take up another *piano* motif that consists of two long notes connected by a short one,

Example 14

ANDANTE

while the English horn throws in a little echo resembling the one formerly played by the bass clarinet and the horn (ex. 15).

At 0:48 (bar 34) we see a close-up shot of Judah (‘C.U. Ben-Hur’) and hear a new motif consisting of chords which are built of tritone intervals and which are repeated a minor third up— or downwards so that their ‘sum’ (= a minor third placed on top of another) creates another tritone (cf. the top staff in ex. 16; if you include the middle staves the chord structure becomes a little more complicated—they are triads in second inversion with added raised fourths). Bars 36 and 40 are neither in the MRSSS nor in the Aldebaran recordings; it is difficult to say whether they were recorded and later cut out or rather not recorded at all in the first place, but to me it sounds as if there are no cuts, which would mean these measures were deleted before the recording.

Example 15

The image displays two systems of musical notation, each consisting of four staves. The top system covers measures 25 to 28, and the bottom system covers measures 29 to 32. A large 'X' is drawn over the first two staves of the top system. A circled number '41' is positioned between the two systems. Annotations include 'HNS' in the second staff of measures 26 and 30, and 'E.HN' in the third staff of measures 28 and 32. The bottom staff of the top system has 'B.C. - BN' written above it in measure 29. The bottom staff of the bottom system has '(smile)' written above it in measure 30. Bar numbers 25, 26, 27, 28, 29, 30, 31, and 32 are circled in the second staff of each system. The notation includes various rhythmic values, slurs, and dynamic markings.

This cue ends as it has started: as soon as we see a dissolve to the prisoners' feet at 1:09 ('Diss. to feet') we hear the first bassoon and bass clarinet motif again. The last bar (1:26) has 'Overlap' written above it, which links 'The Desert' to the following 'Exhaustion', and indeed: the latter resumes the former's last chord. The Aldebaran 'extras' disc contains this overlap, but, as happens so often with this pirated edition, executed in very poor quality, leaving out the first note of 'Exhaustion'. You can hear the ending without the overlap in the MRSSS recording, but here bar 51 (the last but one) was left out, just as is the case with the Aldebaran recording. Again, there is no audible cut, so this measure was probably also deleted before the recording was made.

Example 16

4 = LOEW'S INCORPORATED

:48 C.U. BEN-HUR

VAJ. FLS. OB

33 34 35

VC. B2

VC. B5

+8

:58

36 37 38

(+EH)

(BWS)

+8

35 Desert—New

© Rhino I 25 • MRSSS 27 • Aldebaran I 13 (up to 1:59) • DVD I.17 (0:59:30)

Here is the music that was substituted in July 1959 (recorded on 5 August) for the longer musical sequence described on page 8. But even on the way from the copyist to

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|---------------------|---------|---------------|-------|------------|------|-----|
| 29 | 114 | Desert (new) | 1724-89 | 9-1A | 07-29 | 5 | 2:11 | 43 |

the recording room a remarkable number of cuts were made *previous to* the actual recording. These deletions (bars 4 [second half only], 7, 11, 17, 20, 24, 27, 30, 31, and 39) contain some good examples of how Rózsa composed repetitive material that could be left out without damaging the musical structure (e.g., bars 6 and 7 are identical, and so are bars 10 and 11; thus the second of each pair would be easily removable). In this case, however, the deletions are not marked in the written score; I suppose they must have been made at the last moment. It was probably found out that it was impossible to synchronize the complete piece with the corresponding passage in the movie. The above-mentioned deletions appear on all three audio sources (and in the movie, too, of course) and therefore have nothing to do with three other cuts you can hear on the Aldebaran disc and in the finished soundtrack (see below), which were made *after* the recording. However, the ‘Savina’ recording on MGM S1E1 and the Sony double CD (I 13) both reinstate bars 17, 20, and 24 (and we can probably assume that was with Rózsa’s blessing).

At 0:18 we read, ‘Diss. to desert’, which corresponds to the finished movie. After the exhausted prisoner is cut off and left to die in the desert, the picture dissolves into the beginning of the Nazareth sequence, which, interestingly enough, is here called ‘insert’ (1:27 ‘Diss. to insert’). According to my understanding of this term, this refers to material that was filmed later than the original sequence and then inserted. This may well account for the reason why the ‘Desert’ music had to be re-written. At 1:44 the camera is set in the ‘interior shed’; we see how Jesus’ work is interrupted by the prisoners’ arrival.

These prisoners are then shown in a close-up (2:11 ‘C.U. Prisoners’) when the music comes to the last bar, in which we also read, ‘Overlap to bar 13 of “Exhaustion”, R.9 P.3’ (reel 9, part 3). We will take a closer look at ‘Exhaustion’ in the next section and find out why the overlap is to bar 13 instead of bar 1. This is the moment the camera leaves Jesus’ perspective and is moved closer to the well.

The first two Aldebaran discs faithfully replay the music actually heard in the finished movie (cuts and all, as it were), and thus track I 13 shows the same cuts that appear on screen: the second half of bar 4 has been deleted, and bar 28 is gone, too. The latter cut is distinctly audible in the film (1:01:04 on the DVD; the music between 1:32 and 1:38 on the Rhino disc). Also, the last two bars are no longer there because the overlap in the film happens earlier than indicated in the score.

36 Exhaustion

© Rhino I 26 • MRSSS 28 • Aldebaran I 13 (1:59 up to 3:21) • Aldebaran III 10 (1:38 to 3:41) • DVD I.18 (1:01:29)

‘Exhaustion’ was written (or at least copied) in May 1959 and thus forms the last

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|-------------------|---------|---------------|-------|------------|------|-----|
| 33 | 127 | Exhaustion | 1724-39 | 9-3 | 05-27 | 5 | 2:08 | 46 |

element of the former prison and desert sequences as they were originally planned (cf. page 9 of this essay). Your ever-reliable Rhino disc reproduces it faithfully—except for one deletion (bar 24), which is not marked as such in the written score and which, again, contains repetitive material that can easily be left out (for those interested: it is the bar that should have come right before the horn entry at 1:03 on the Rhino CD. Interestingly, this bar *can* be heard on the Sony double CD, track I 13, but *they* omit the bar *before* that). Again, this sounds as if the missing bar was never recorded. The overlap indicated in the last bar (2:08 Shadow⁷) has been realized as such on the Rhino as the music segues into track 27. The track on the MRSSS Syracuse tapes is identical to the one used by Rhino (including the missing bar, 24), but it preserves the original ending as there is no overlap.

The finished movie apparently required some cuts to be made to the music, some of which are musically very awkward; you can hear them on the Aldebaran recording. Bars 17, 18, and 19 were deleted (that corresponds to a full ten seconds between 0:40 and 0:50 on the Rhino CD), 20 is there, but 21 isn’t. There is a very badly executed cut between bars 25 and 26, and last but not least bar 40 is missing as well. These three cut-out passages are at 0:53-0:56, 1:05-1:09, and 1:48-1:51 on the Rhino.

At this point, we have not heard the ‘Ben-Hur’ theme for nearly an hour and we have never associated it with Judah’s character (although Rózsa had intended to make the connection in the prison scenes). So it is only when we see Judah begging for water with outstretched hands and hear the soldier say, ‘No water for him’ that we encounter this musical theme for the first time in the movie itself. But mark how it has changed since we last heard it in the ‘Prologue’! Then, the first five-note motif consisted all of notes taken from the triumphant major scale. Now the first interval has been reduced from a major to a minor second, and the octave jump from the fourth to the fifth note has become a major seventh. These two small changes completely alter the character of his motif, thereby giving it a ring of desperation. It is as if the music just cannot reach far enough to form the assertive, heroic intervals from the Prelude; just as Judah feels he is no longer able to live on without water. It will be interesting to see what happens to the ‘Ben-Hur’ theme *after* he has been given water and ‘a heart to live’.

37 The Prince of Peace—Version A

◉ Rhino I 27 *and* 28 (up to 1:22) • MRSSS 29 • Aldebaran I 13 (3:21 up to 5:33) • Aldebaran III 10 (from 3:41) • DVD I.18 (1:02:50)

‘Rózsa employs his Christ theme in many highly effective ways’ (Rhino booklet, p.

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|--|-----------|---------------|-------|------------|------|-----|
| 34 | 132 | The Prince of Peace (version A) | 1724-41 A | 9-4 | 05-27 | 5 | 3:03 | 52 |

23). In the score it becomes evident just how much emphasis the composer placed on the music representing Jesus. There is no doubt about its importance, as it constitutes *the* characterizing factor for an actor whose face is never shown on screen. We have seen that Rózsa was considering two alternative ‘Christ’ themes: in the two versions of ‘His Father’s Business’ (nos. 10 and 11). To complicate matters somewhat, there are as many as *three* different endings to version A, thus giving us a total of four numbers in the score entitled ‘The Prince of Peace’.

The Syracuse tapes of the MRSSS and the Rhino CD (I 27) contain an integral recording of this music, minus one bar (26). It is interesting to note that the expected counter-melody to the ‘Ben-Hur’ theme appears in the score (bars 34, 36, and 38) but is not audible on either recording; but it *is* audible—just barely—on Rhino I 28. The movie soundtrack (and thus the Aldebaran) lacks bars 21 and 22 as well as 26 and segues into the ‘Final Ending’ (no. 39) after bar 38, at 2:12. Here you *can* hear the ‘Ben-Hur’ counter-melody, played by bells and celesta (as marked in **ex. 17**). It appears in the movie, too. This time Rózsa has returned to the heroic intervals of the ‘Ben-Hur’ theme as introduced

Example 17

Handwritten musical score for 'C.V. BEN-HUR' (ANIMATO), measures 33-36. The score includes staves for Flute (Fl. OB.), Violin (VCL. VLA.), and Piano (PIANO). Measures 34 and 36 are circled in black. Handwritten annotations include '1:53', '1:59', and '4'. The publisher 'LOEW'S INCORPORATED 1724-41A' is noted in the top right.

in the Prelude. Two small changes reversed—this is the handwriting of a master composer who gains maximum effect through minimum effort.

The score gives no hint as to how the scene was originally intended to end; there is no indication whatsoever of action or setting when the quiet ‘Christ’ theme returns after the ‘Ben-Hur’ theme. A look at the Tunberg screenplay helps to clarify:

| | |
|--|------------|
| CLOSE SHOT - BEN HUR | 154 |
| <p>He rises. Behind him other prisoners are getting to their feet. Ben Hur pays no attention to the activity around him as he looks off at the unseen young man.</p> | |
| A LONGER SHOT - TOWARDS THE PRISONERS AND ROMANS | 155 |
| <p>Ben Hur still stands there, his glance following the unseen figure of his benefactor. <u>In the close foreground is a carpenter's bench, and on it a piece of wood with a saw halfway through it.</u> The hands of the young man appear as he takes the saw, resumes the task of sawing the wood. As the saw moves in the f.g. a shouted command is heard, and in the b.g. the Romans swing into their saddles, ride off down the street with the column of trudging prisoners. The saw continues to move steadily.</p> | |

This means we would have heard the quiet ‘Christ’ theme while watching the moving saw.

When this music was provided with a new ending (cf. no. 39), the new recording started at measure no. 14, as can be heard on the Rhino CD (I 28). It is the moment when the guard realizes that Jesus is giving Judah water. This new recording omits bars 21 and 22, but includes bar 26, which had been left out in the earlier version. It segues into no. 39 after bar 38 (q.v.).

38 Prince of Peace (Version A) - New Ending

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|---|-----------|---------------|-------|------------|------|-----|
| 35 | 137 | Prince of Peace (version A) — new ending | 1724-41 X | 9-4A | 07-31 | 3 | 1:10 | 23 |

This music ‘Starts at bar 33—1724-41 A’, says the score sheet, and consequently there is an indication that the beginning of this piece (‘0:00’) coincides with ‘1:53’ in the preceding one. Its first bar is numbered ‘33’. It is the entry of the ‘Ben-Hur’ theme, only this time with the usual counter-melody in the high woodwinds (flutes, oboes; plus harp). It develops into a full-length version of the ‘Christ’ theme (as it does on MGM S1E1 and on the Sony CD) and ends with the remark, ‘Overlap to Roman Galley’. The last three bars are similar to the ‘Final ending’. This music is only preserved on the Syracuse tapes (no overlap); it was not used in the movie.

39 Prince of Peace (Version A) - Final Ending

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|---|----------|---------------|-------|------------|------|-----|
| 36 | 140 | Prince of Peace (version A) — final ending | 1724-102 | 9-4A | 10-05 | 2 | 0:39 | 13 |

⊙ Rhino I 28 (from 1:22) • Aldebaran I 13 (5:33 up to 6:01) • DVD I.18 (1:03:41)

As said before, this recording continues ‘The Prince of Peace—Version A’ (no. 37) from bar 38, with the changes discussed at the end of section no. 36. This is the music that is actually heard in the movie. It has the shortened ‘Christ’ theme and the seamless transition to the fleet music. However, from the moment we see the dissolve to the Roman galleys (0:27 ‘Diss. to fleet’) the score sheet only has four more bars left, whereas the music in the movie segues into ‘Roman Galley’ (cf. p. 24). This seems to be one of the more successful (because not audible) musical cuts; it happens when track I 29 starts on the Rhino. This music is missing on the MRSSS tapes.

40 The Prince of Peace (Version B)

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|--|-----------|---------------|-------|------------|------|-----|
| 37 | 142 | The Prince of Peace (version B) | 1724-41 B | 9-4A | 05-29 | 5 | 3:03 | 55 |

⊙ *No recording available*

This really is exactly the same piece of music as ‘The Prince of Peace (Version A)’ in terms of the succession of themes and of the timing, the only difference being the alternate ‘Christ Theme’. Unfortunately there is no recording of this music; maybe none was

Example 18

LADAGIO SOLEMNE

The image shows three systems of handwritten musical notation. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom staff). The title 'LADAGIO SOLEMNE' is written at the top. The score includes various performance instructions and markings:

- System 1:** Includes markings for 'TUB', 'VCL. CL.', 'PRIS + ORGAN', and 'BASS VCL.'. A circled '12' is on the left. The piano part has a circled '2' and a circled '3'.
- System 2:** Includes a circled '22' on the left. The piano part has a circled '6'.
- System 3:** Includes markings for 'VINS I', 'VCL. F. HW.', 'L. ORGAN', and 'BASS VCL.'. A circled '30' is above the system. The piano part has circled numbers '7', '8', '9', and '10'.

ever made because it had been decided in the meantime to use the 'Christ Theme' we know today.

At the end of May 1959 Rózsa had two different versions of the 'Christ Theme' in mind, as can also be seen in 'His Father's Business' (cf. sections 10 and 11 in part one of this essay). The one we know was called 'version A' and was put to paper by the copyist on 27th May (and then later revised twice in July and October; cf. nos. 36-38). The other

one dates from 29th May and is parallel to version A in length and structure. It also starts with a *pianissimo* rendering of the ‘Christ Theme’ (ex. 18); only this time we hear the melody that has survived only in some bars of the ‘Finale’ (Rhino II 44, 2:07 – 2:11; DVD II 60, 1:17:08 – 1:17:44), marked in the example by an oval frame. Nevertheless, the counter-melody (rectangular frames) is the familiar one. From 0:52 onwards, when the guard approaches Jesus, the music is identical to version A (and so is the timing). At 1:34 we see a close-up of Judah drinking from Jesus’ gourd, and again the alternate ‘Christ Theme’ appears. The *animato* section of the ‘Ben-Hur Theme’ corresponds one-to-one to that of no. 36. The ‘Christ Theme’ returns at 2:20 and *decrendos* to *piano* in 3:03.

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|---------------------|---------|---------------|-------|------------|------|-----|
| 38 | 147 | Roman Galley | 1724-54 | 9-5 | 06-05 | 2 | 0:55 | 15 |

41 Roman Galley

• Rhino I 29 • MRSSS 31 and 102 • Aldebaran I 13 (6:01 up to 6:49) • DVD I.18 (1:05:30)

A little but rather interesting piece of which two different recordings exist. It starts with the appearance of the Roman fleet on the screen; in fact, this moment corresponds to 0:27 in ‘Prince of Peace (Version A) — Final Ending’ (no. 39). If you listen carefully to the Rhino recording, there is no audible editing between tracks 28 and 29; therefore I suppose that what we hear is indeed the last four bars of the ‘Final Ending’. This can easily be corroborated by the fact that the ‘Roman Fleet Theme’ is one measure shorter than in no. 41—in writing as well as in the recording.

However, the written score of that latter piece stops at 0:39 when the ‘Rowers’ Theme’ should start. Interestingly, this is exactly where the movie sound track shows some (rather clumsy) editing, faithfully reproduced on the pirated CD. On the other hand, the Rhino track does not have any evidence of cutting; in fact, the transition sounds almost too smooth to have been spliced together from two different takes. Maybe it was decided to record nos. 39 and 41 in one go. On the other hand, the Rhino booklet gives two different recording dates.

The Syracuse tapes offer a recording that is not heard in the movie. It differs most notably at the point just before the ‘Rowers’ Theme’ sets in, where there is no trace of the *ritardando* of the final version. Also, the little counter-melody played by the celli and horns over the last chord is missing, but it is easy to hear that it was cut out after the recording. Later somebody must have missed it and it seems to have been re-recorded, evidence of which is provided by MRSSS 102, which is an 8-second recording of only those last two

bars. If you put MRSSS 31 and 102 together, they give an exact representation of this cue in the written score.

At the end (0:55) of this cue it says, ‘Overlap to fanfare’. The final movie does not have any overlap at this point; the fanfare comes a second later.

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|--------------------------|---------|---------------|-----------------|------------|------|-----|
| 40 | 155 | Salute for Arrius | 1724-8 | 10-2 | 02-09 r06-24 | 1 ½ | 0:39 | 37 |

42 Salute for Arrius

© Rhino I 30 • MRSSS 32 • Aldebaran I 13 (from 6:49) and III 11 (up to 0:09) • DVD I.19 (1:06:20)

‘Extended version’ is what the Rhino cover calls this track—and indeed, the CD track is twice as long as the music heard in the movie. But the written cue is again twice as long as the Rhino track: 39 seconds! Whereas the movie only gives us the unison trumpets (mm. 1-9) and the Rhino lets us hear the added second voice (in parallel fifths, Rózsa’s favorite stylistic means to create that ‘antique’ feeling), the written material gets more elaborate by adding a third voice on top of the other two, which is an octave higher than the opening trumpet part, joined a few seconds later by a fourth (low) trumpet that plays an echo-like motif in true Rózsa fashion (**ex. 19**).

Whilst the first two of the Aldebaran CDs usually contain the exact musical tracks used in the movie (edits, cuts, warts and all), this time just three or four seconds of the second (two-part) fanfare survive but are seriously marred by a horrible cut and one of those fade-outs this recording features at the beginning and at the end of each track. The Syracuse tapes only contain the first 8 bars (i.e. the movie version).

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|--------------------------------|---------|---------------|-----------------|------------|------|-----|
| 41 | 156 | Arrius Helped to Galley | 1724-8 | 10-2 | 02-09 r06-24 | ½ | 0:12 | 13 |

43 Arrius Helped to Galley

© *No recording available*

Example 19

The image shows a musical score for Example 19, consisting of four systems of music. Each system has two staves, likely representing a trumpet and trombone part. The measures are numbered in circles: 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, and 37. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values, rests, and dynamic markings. A 'RALL' (Ritardando) marking is present above measure 36. The score ends with a double bar line at the end of measure 37.

Originally Arrius' entrance must have been envisaged to be much more pompous, if you consider the fact that his 'Salute' (no. 42) was composed to be four times as long as the final version and that there were still 12 more seconds of music intended to be heard when he is helped to the galley. This music is really only a boiled-down 'Salute' music scored for four trumpets, modeled on the never-recorded latter bars of the preceding. In fact, although it has a title of its own, the measure count of no. 42 is continued here as if it was one piece.

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|-----------------------|----------|---------------|-------|------------|------|-----|
| 12 | 56 | Quintus Arrius | 1724-100 | 3-A | 10-02 | 1 | 0:39 | 11 |

44 Quintus Arrius

© Rhino I 31 ('Quintus Arrives') • Aldebaran I 14 • DVD I.19 (1:09:55)

This cue is curious in that it is indicated to be part of reel 3 (we are in reel 10 by now) and indeed is sandwiched between 'Spirit and Sword—Final Version' and 'Friendship' (q.v.) in the score. The Rhino track title might be a misreading; in fact, it does not underscore the consul's arrival but is heard after he has talked to the rowers ('Row well—and live!'), when he explains his mission to his officers. The last three bars of this piece (and of the Rhino track as well) have been replaced by three bars from the next one (Rhino I 32, 0:45 up to 0:53) in the final cut. The music editor seemed to have wanted a quiet ending rather than the exciting 'fleet' motif. The Aldebaran track is faithful witness to this; this track is missing in the MRSSS recordings.

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|--------------------|---------|---------------|-------|------------|------|-----|
| 12 | 157 | Roman Fleet | 1724-73 | 10-3 | 06-25 | 2 | 1:01 | 24 |

45 Roman Fleet

© Rhino I 32 • MRSSS 33 • Aldebaran III 11 (0:09 up to 0:58) and 12 (up to 0:07) • *not on DVD*

This music did not make it into the final cut of the movie, but its placement in the written score as well as the commentary both in the score and in the Rhino liner notes can help us to find out where it must have been intended to go. The Rhino text says:

Arrius inspects the battalion on deck ('Roman Fleet') as he issues the Emperor's firm mandate: to seek out and destroy a menacing Macedonian pirate fleet. In preparation for battle, he returns to the hull to challenge the skills and reflexes of the galley slaves. (p. 34)

The written score says, 'Diss. to fleet' in bar 3 (at 0:05) and then 'Rowers' ca. ten seconds later. At 0:20 we see a close-up of Arrius, and at 0:31 he is seen to be 'descending stairs'. When the bass clarinet sets in at 0:53 the commentary runs, 'Rowers—Start reel 11'. Arrius might well have announced his challenge to the slaves at that point.

All this leads me to the conclusion that there must have been some deleted scenes which show Arrius on deck and then descending the stairs to the hull where the rowers sit. If you watch the finished movie you will indeed find a somewhat awkward transition (or rather, cut) from the fleet to the rowers—no dissolve to indicate that some time has passed (it is evening now!). Also, the tampering with those last three bars from ‘Quintus Arrius’ (no. 43) could indicate that originally there was more material which was later left out. Lastly, the final bar (24) of ‘Roman Fleet’ (at 1:01) has ‘Overlap’ written above it—to be followed immediately by the rowing of the galley slaves (or ‘The Galley’, as it is called here). This seems all the more probable as the last note of ‘Roman Fleet’ and the first one of ‘The Galley’ are identical and could therefore easily be blended (which is what actually happens in the Aldebaran track no. 12). On top of that ‘The Galley’ is indeed on ‘reel 11, part 1’.

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|--|---------|---------------|-------|------------|------|-----|
| 43 | 159 | The Galley No. 1 (Normal Speed) | 1724-40 | 11-1 | 05-27 | 1 | 0:29 | 8 |

46 The Galley No. 1 (Normal Speed)

⊙ Rhino I 33 (up to 0:25) • MRSSS 34 (up to 0:29) • Aldebaran I 15 (up to 0:30) and III 12 (0:07 up to 0:35) • DVD I.20 (1:10:36)

In order to really understand all the differences between the versions listed above it would be best to listen to Rózsa’s 1977 Decca re-recording of ‘Rowing of the Galley Slaves’ with the National Philharmonic, as this comes closest to the music actually written down in the conductor’s score (apart from minor editing and tempo changes) as opposed to the one heard in the film. Therefore, the Decca recording will be used as a foil to compare the other ones against. If you only have the MGM S1E1 ‘Savina’ recording, you’ll get the second best thing, with only two bars left out. Erich Kunzel’s recording on his ‘Three Choral Suites’ CD is also rather faithful to the written score (apart from the tempo), but some of the short brass notes are not executed as precisely as in Rózsa’s (‘Savina’s’) re-recording(s).

As Arrius leads his rowers through four different speeds, the music must keep pace with the accelerated movements of the galley slaves. From the pages of the conductor’s score it looks as if Rózsa had indeed intended to record four different pieces, all meticulously timed. Only in those four pieces does he give a metronome timing, and the one he indicates in this first piece (59 bpm) clearly shows that he must have been putting his stopwatch to good use (60 bpm being what musicians would expect, rather than such an

odd number). By the way, this never bothered or intimidated Erich Kunzel when he sent his orchestra rowing at nearly full speed (94 bpm!) from the very beginning, thus racing through the piece in 2 minutes 39 seconds, only slightly accelerating the tempo at all. Rózsa's original galley slaves took half a minute longer to reach exhaustion. But then one should not be tempted to condemn Kunzel's interpretation outright: Rózsa himself speeded the tempo up on the Lion LP and later on the Decca LP (both 2:39—not a second more than Kunzel)!

The Rhino recording illustrates very nicely that even with this precise tempo indication the human factor must never be underrated. Can you hear how the orchestra plays a little bit faster when the violas start in bar 3 and then slow down again some seconds later? Either they 'ran away' or the conductor himself was not able to keep strictly to the tempo... But no: watch the movie and you'll see how perfectly the conductor and the musicians mirror the tempo changes—of the hortator! This short passage is a very good example of Miklós Rózsa's impressive mastery of the *rubato* technique, also heard during the 'Christ's Theme' in no. 37. The *rubato* only appears on the Rhino and the Aldebaran recordings, however; there are no audible tempo changes in the Syracuse recording. (Was that made without reference to the movie? Or was it used to accompany a different take of the same scene?)

The written music is two bars (nos. 7 and 8) longer than the Rhino music, but the first Aldebaran track (I 15) sports these final two bars before seamlessly overlapping to the next piece, whereas the second Aldebaran track (III 12) reveals some noticeably worse editing (at 0:34), but still has bar 7 intact. Interestingly, the film version is preserved on Aldebaran I 15 (as was to be expected), rather than the Rhino, because those two bars *are* in the movie, too! The Syracuse recording has no cuts, either.

| no. | page | Title | Reg.no. | Reel/ part | Date | no. pp. | Dur. | Mm. |
|-----|------|--|---------|---------------|-------|------------|------|-----|
| 44 | 160 | The Galley No. 2 (Battle Speed) | 1724-42 | 11-2 | 05-28 | 2 | — | 13 |

47 The Galley No. 2 (Battle Speed)

© Rhino I 33 (0:25 up to 1:00) • MRSSS 35 (0:29 up to 1:04) • Aldebaran I 15 (0:30 up to 1:04) and III 12 (0:35 up to 1:08) • DVD I.20 (1:11:05)

After the *molto moderato* introduction, the music speeds up to 76 bpm (*allegrement*) and appears in the movie exactly as written out. The violas and bass clarinets now accompany the rowers' motif, playing the same melody a fifth lower. These open fifths are another example of Rózsa's 'archaic' technique.

This passage remains unaltered in all recordings, including the concert versions on

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CD.

48 The Galley No. 3 (Attack Speed)

☉ Rhino I 33 (1:00 up to 1:50) • MRSSS 35 (1:04 up to 1:53) • Aldebaran I 15 (1:04 up to 1:48) and III 12 (1:08 up to 1:56) • DVD I.20 (1:11:40)

When the violins, flutes and oboes come in with their trill, the tempo accelerates to 85 bpm (*allegro*), which means the rowers are still slower than Mr. Kunzel's team at the outset of their *tour de force*. The rowers' motif has changed key and now appears in A flat (as opposed to C up to now), then switches to F from bar 9. It will return to C when ramming speed begins (cf. **ex. 20**).

All the 'concert' versions on LP/CD (i.e., the re-recordings) play the *glissandi* in the top staff of the first four bars, but they are definitely not there in the original film version. Someone (Rózsa?) must have decided to make some alterations to the material as originally composed and written down when this passage was recorded for the movie. Apart from the omitted *glissandi*, the biggest of those changes is the decision to ignore the high string and woodwind octaves. The score requires the music to be played *all'ottava* (8va, cf. bars 11ff.), i.e. an octave higher than notated, which you can easily hear in the Decca, MGM or Kunzel recordings. However, the film version only has the lower notes and thus sounds more menacing and depressive.

The movie soundtrack (faithfully represented on Aldebaran I 15) leaves out bars 5 and 6 and has a rather awkward cut at the end of this passage (at 1:48). Naturally this can also be heard on the music only DVD tracks—and on the Rhino. Interestingly, the other

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Aldebaran recording (III 12) shows no cuts.

49 The Galley No. 4 (Ramming Speed)

☉ Rhino I 33 (from 1:50) • MRSSS 35 (from 1:53) • Aldebaran I 15 (from 1:48) and III 12 (from 1:56) • DVD I.20 (1:12:24)

Example 20

ALLEGRO (♩: 85)

The score is written in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It consists of three systems of staves. The first system includes parts for Violins (VRS-FLS-OBS), Clarinets (TPS-CLS), and Trombones/Percussion (TBN-TBA-PAR-BTN) with VC-BS. The second system continues the instrumental parts. The third system includes parts for Clarinets (+CLS), Trombones/Percussion (TPB-TBA), and Piano (PIU). The score is marked with dynamics such as *f* and *simile*, and contains circled numbers 1 through 7. The tempo is indicated as ALLEGRO with a quarter note equal to 85 beats per minute.

Example 20 (cont.)

Now the rowers are really sweating away at 120 bpm (*molto allegro*). The music grows in rhythmic complexity. The rowers' motif is heard in the lower brass section. The trumpets and horns come in with a fanfare-like four-note motif. The strings and high woodwinds cut in with a downward three-note motif in bars 3 and 4 that is echoed by xylophone and trumpets (plus snare drum) in bar 5 (cf. **ex. 21**). This explosive mixture of short motifs is kept up for the rest of the cue, thus adding to the hysteria of the on-screen action.

As said before, the 'concert' versions on the various re-recorded CDs come rather close to the written score; with one exception, however: the last few bars (31 and 32) have never been recorded they way they were notated in the first place. At the very end of this intense music the composer had intended to finish with a rhythmical acceleration. Up to bar 30 the 4/4 timpani beat is always prominent in the listener's ears, accentuated by the three-note semiquaver interjections on the '2' and '4' beats played by brass and drums (cf. **ex. 22**). In bars 31 and 32 Rózsa had intended to speed up the music by playing these interjections half a beat earlier (on '1 1/2', as it were), thus creating a virtual 3/8 beat. It is

Example 21

MOLTO ALLEGRO (♩ = 120)

VLAS.
 2 PICS.
 FL.
 2 OBS.
 3 CLS.

3rd. PNO. STRS.
 BASS. c. Bw + B BA.

①
 ②
 ③
 ④
 ⑤
 ⑥

MARCATO
 XYLO. BWA =
 TPRS.

+ SW. DR
 f

+ B BA
 + B BA

+ B BA

+ B BA

relatively safe to conjecture that this would not have matched the movements of the rowers and the hortator very convincingly; it must therefore have been discarded in the movie soundtrack, to be replaced with repetitions of bar 30. Once that decision had been made, it was never reversed when the re-recordings took place.

You get the impression that other musical details were downsized for the film as well. The downward three-note motif mentioned earlier (e.g. upper staff in bars 3 and 4, second staff in bar 5) are missing on the Rhino and the Aldebaran, and the high octaves in the violins are gone (as they were in the preceding passage, at attack speed). However,

The image shows a handwritten musical score for Example 22, consisting of two systems of staves. The first system contains staves 30 and 31, and the second system contains staves 32, 33, and 34. The notation is dense with notes, rests, and various performance markings. Key annotations include:

- Staff 30:** 'S.D.R.', 'T.P.S.', '2 TBS. + B.D.R.', 'TA TUBA', '+ 3 BA', 'TUTTI LOUIS', '- 3 BA'.
- Staff 31:** 'Cresc.'.
- Staff 32:** '2 H.S.'.
- Staff 33:** '2 H.S.'.
- Staff 34:** 'O.D.R. & S.D.R.', 'L.M. W. W.', 'T.M.P.', 'P.M.S.'.

Bar numbers 30, 31, 32, 33, and 34 are circled in the original manuscript.

Example 22

the MRSSS (Syracuse) recording has the trumpets and horns intact in bars 28 and 29, whereas the Rhino has the brass cut in only on the first and third beat of bars 28 through 32, leaving the semiquaver motif to the faintly heard woodwinds.

In case you had wondered about that horn trill so prominent in the Kunzel recording (1:50 through 1:58) - that one is there in the score, too (bars 13-16), but it can scarcely be heard on the Aldebaran and not at all on the Rhino CD.

So all this leaves us with a confusing variety of alternate takes and re-recordings. Rózsa even wrote two different endings to this cue (cf. **ex. 21**), the first one finishing on a long horn note (movie version), and the second one with one short fortissimo blow from the lower section of the orchestra plus the drums ('concert' version).

* * * * *

This next cue in the score is entitled, 'Rest'. And that is exactly what is called for now. About half the material has been discussed so far, leaving out only one piece which has never been recorded and which crops up unexpectedly at an improbable point between nos. 41 ('Roman Galley') and 42 ('Salute for Arrius'). It has no reel or part number, no date, and no timings. And it has a most peculiar title: 'Harun al Rozsad'.

Find out more about this, the battle music, the three different versions of the 'Intermission' music, and the two 'Entr'actes' in the next issue of PMS.

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|---|---|---|
| Mark Koldys 7545 Manor Dearborn, MI 48126 | John Fitzpatrick P.O. Box 666 Norwalk, CT 06852 | Alan J. Hamer 37, Brunswick Park Gardens New Southgate London N11 1EJ England |
| Mkoldys@mac.com | Rozsaphile@earthlink.net | AlanHamer@btinternet.com |
| www.miklosrozsa.cjb.net Webmaster: Matthew Gear | | |