

## GOLDEN VOYAGE OF SINBAD

Music by  
Miklos Rozsa

The following is a cue rundown analysis of Miklos Rozsa's exotic, colorful score to the Ray Harryhausen 1974 motion picture, *The Golden Voyage of Sinbad*.

I thank Sony Music (and especially David Horne) for pulling the material and letting me research at the Turner Bldg., Room 306, located at 10100 Venice Blvd., Culver City (between Overland and Robertson). Thankfully (unlike Universal Studios), Sony Studios has an open door policy towards film music researchers. You can contact David at: [sonymus@pacbell.net](mailto:sonymus@pacbell.net) if you wish to study and take notes of a Columbia/Sony score.

Now: Rozsa's score is located within a large folder in Box 393 (Pallet 282) in 8 1/2 X 14 (legal size) xerox format. It was in rather faded condition but still readable (except at a few localized areas). The autograph sketch (in Rozsa's hand writing) score, the autograph fully orchestrated score (from which the xeroxes were run), and the piano-conductor score were not available at Sony. Some other researcher(s) will need to supply information as to their precise whereabouts (I assume Syracuse University in central New York State).

The orchestrator for the complete score was Larry Ashmore, a British arranger/orchestrator who has a credits site within: [www.musiciansgallery.com/](http://www.musiciansgallery.com/) The only problem I had, especially in conjunction with this faded xerox smaller copy of the score, is that Ashmore's "natural" accidental symbol/glyph often tended to look like a "flat" accidental. Otherwise it was quite readable. Again I wish I had access to the full-length autograph (or even xeroxed) version.

As a reference, I will use the DVD format of the movie, although the final pic version is riddled with unfortunate deletions and dial outs. Moreover, the score was often not appreciated due to the rather poor performance and original recording in Italy. But a masterful score it is, deserving some day of a masterful and *complete* rerecording. This would include the alternate (original) Main Title (Version I or "Opening Titles 1M1) which of course was not used ("Titles, Version II" was used); the complete "Storm" cue [1M5] in which the first 1:12(48 bars) were deleted; the complete "Destiny" cue [2M13], the complete "Koura's Farewell [9M30] in which only 8 of its 97 bars were used, etc. It would be a huge score to record (80 minutes at least), and if you consider the exotic instrumentation, it would be a rather daunting experience for a cd producer! However, this score is a prime, worthy candidate for (proper) rerecording.

I personally found the DVD quite enjoyable, a favorite in my collection. The picture quality is superb, and the audio is quite fine. It is preferred over the "Jason & the Argonauts" dvd (picture quality excellent, audio not nearly as good). It is definitely preferable over "The 7th Voyage of Sinbad" dvd: Older pic so it suffers from visual quality, and the audio is mono despite stereo tracks being available (despite stereo tracks being used in the VHS "Family" version). So I would enthusiastically recommend the GVOS dvd. Though inferior in the shadow of, say, "Jason & the Argonauts" great stature, the movie is still "good fun." I especially delighted in the casting of Tom Baker (the 4th "Doctor Who") as the evil wizard, Koura. John Philip Law did an adequate and believable Sinbad, though not as memorable as Kerwin Mathews' Sinbad

(but not as unmemorable as Patrick Wayne's later Sinbad).

Now: In certain terms, this Rozsa score is rather *too* good for this film. It seems a bit displaced in time for this 1974 fantasy. The score is, very interestingly, almost like a strange bleed through from the past (Thirties & Forties), somewhat like a time projection appearing out of place in this mid-Seventies film. Imagine, as an analogy, Erich Wolfgang Korngold (if he was still alive and working then) scoring this 1974 film. It would've been glorious I'm sure, but curiously out-of-place. That probable score, like Rozsa's actual one, would overall likely bring too much attention to itself in comparison to the quality standing of the film itself. GVOS was, however, a strong associative pull for Rozsa, and the great energy and talent of his being "brought up" this exotic score (reminiscent, say, of his Sabu film), pulled from the banks of his rich psyche. Yet I am of course delighted that he did indeed score this motion picture, and that it brought out such a marvelous score for us to enjoy!

## "THE GOLDEN VOYAGE OF SINBAD"

Music by  
Miklos Rozsa

[1M1] "Opening Titles" *Modto* in 4/4 time, 29 bars, 7 pp., 1:24.

This Main title was not used in the final pic due to Rozsa himself opting for a Version II. The thematic material is rather like the Koura motif that you hear throughout the total score (first encountered in "The Dream" cue). I did not have time to focus beyond the first five bars in my specific note taking. Besides, the xerox-reduced copy was especially faint and hard to read in comparison to the other cues. However, this Main Title is noticeably different than the official Main title we know and love in the final pic version.

Bassoon/contrabassoon/4 horns/ 3 trombones/tuba/piano/viola/VC/CB play the introductory one-bar phrase. Using the lower strings as a guide (other instruments double up on the phrase, same pitch but different registers), we find the D (D) rinforzando-marked (> above the note) quarter note on the down-bow up to the rinforzando. Bb dotted quarter (also on the forceful down-bow) to descending rinforzando 8th notes A-G-D (in sequence melodically or horizontally, not harmonically or vertically). Note: If you are reading my rundowns for the first time, normally (except for some of my earliest rundowns) when I designate a harmonic chord, I use a slash (/) between notes. When I want to designate a melodic or horizontal movement, I use a hyphen (-) between notes]

This phrase in Bar 1 is repeated next bar starting a half tone higher. So we find the Eb quarter note up to the C dotted quarter note to descending 8ths Bb-A-F. Back in Bar 1, the field drum sounds a fortissimo (*ff*) quarter note. The Tam Tam sounds mid-bar.

In Bar 3, the violins join in with a subsidiary flourish of G 8th up to the D (d') 8th tied to D 16th (part of a 16th figure of descending 16ths D-C-Bb-G) up to the next 16th figure F-Eb-Bb up to A, to next figure of G-Eb up to Bb-C (c" for violins). The trombones (Pos) play whole notes Eb/Bb rinforzando; timp is rolled whole note G. So combined you hear the Eb maj (Eb/G/Bb) tonality. Horns I & II (top staff horns, though technically in classical circles these may be designated as the "odd" numbered

players or horns I & III, while bottom staff horns are many times designated as horns II & IV players.) play the G 8th up to D 8th tied to half note, then rinforzando dyad Bb/Eb quarter notes. Horns II & IV (bottom staff) play low Eb/G dotted half note to same quarter note dyad rinforzando. The piano is on whole note Eb. After a half & dotted 8th rest in Bar 3, flutes play A (a<sup>n</sup>) 16th to 16th figure (connected by a crossbeam) G-Eb up to Bb-C (c<sup>m</sup>).

In Bar 4, the Koura theme is heard in variation by the flutes/horns/trumpets/violins. Flutes play Line 3 D (d<sup>m</sup>) quarter note rinforzando to same D dotted 8th to D 16th figure to next figure of Eb 16<sup>th</sup> (followed by a 16th rest mark) to the Eb 8th tied to a 16<sup>th</sup> (part of a 16th note figure of Eb-Eb-Bb-Eb). The violins etc play the theme in triadic fashion. So D maj 1st inversion (F#/A/D) rinforzando quarter note chord to same dotted 8th/16th figure to the Eb maj 1st inversion (G/Bb/Eb) figure, etc. Timp is rolled in Bar 4 on the D dotted half note to 16ths figure note D-A-D-A. Repeat in Bar 5.

Etc etc.

[1M1]"Titles (Version II)" Allegro in 4/4 time. 34 bars, 7pp, 1:29. This is the official Main Title version used in the pic, starting as the Columbia statue-lady logo appears. The actual Golden Voyage theme commences in Bar 9 as the movie title appears on the screen.

The Fag/CF/horns III & IV/Pos III/piano/V/VC/CV commence with the half-bar buildup introductory phrase followed at a higher pitch by horns I & II/Pos II/violins. So, after an 8th rest, they play stand-alone G (G) rinforzando 8th note to three-note crossbeam-connected figure of rinforzando Ab 8th down to F up to Bb 16th to stand alone rinforzando B 8<sup>th</sup> (for the horns/Pos II/viole). The Fag/bassoon)/CF/VC/CB continue the phrasing, also joined by horns I & II/Pos II/violins. The piano plays that figure with notes an octave apart (so the first G note is played as GG/G, and so forth).

The Fag/CF/piano etc continue the introductory phrase with the B to C# rinforzando 8ths to new figure of D 8th down to B to E 16ths. After a half & 8th rest, horns I & II/Pos II/violins play C# 8th to the three-note figure of D 8th to D-E 16ths.

In Bar 2, the phrase continues at a higher pitch, now joined by the oboes/trumpets II/Pos I. Horns/Pos II & III are temporarily tacet for that bar. So oboes etc, after an 8th rest, play Line G (Line 1 for oboes, small octave for Pos I) 8th to three-note figure of Ab 8th down to F up to Bb 16ths to new crossbeam rinforzando 8ths B to C# to last figure of D (d<sup>n</sup>) 8th to B-E 16ths. Trumpets I joined in on the 2nd half of Bar 2. Then a triumphant fanfare is played for five bars by the horns & trumpets (customary "Bb" trumpets here). [Note: Interestingly, the trumpets are indeed Bb trumpets in the Main title, but "C" trumpets for the rest of the score. I had to transpose the trumpets for this Main Title, but not for the rest of the score. The "C" was written in on each subsequent cue. Of course, for purposes of analysis and identification here in this rundown, I transpose the alto flute/clarinets/EH/horns/ to "C" Concert pitch. The written Bb clarinets & trumpets are converted down to "C" a major 2nd lower (e.g., written C on clarinet = Bb concert pitch); the horns and E H written notes are converted down a perfect 5<sup>th</sup> (e.g., written note C on horn = F concert pitch) etc]

The brass soli fanfare is played rinforzando marked in Bar 3 with the horns playing full triads, while trumpets I & II play dyads of course. So horns play the Db maj

2nd inversion (Ab/Db/F) dotted quarter note chord (*piatti* crash *ff* on the 2nd beat) to the Eb maj 2nd inv (Bb/Eb/G) 8th note chord. Then the unusual Fb maj 2nd inv (Cb/Fb/Ab) 8th note chord back to the Eb maj 2nd inv 8th chord (both chords connected by a crossbeam). Then the next figure of Db maj 2nd inv 8th chord to the Cb maj 2nd inv (Gb/Cb/Eb) 16th back to the Db maj 2nd inv 16th chord. Trumpets play the Db/F quarter dyad to the Eb/G 8ths, etc.

This moves to Bar 4 (now 3/4 time) again with the Eb maj 2nd inv 8th note chord *sff* (*sforzando*, for greater emphasis) and *rinforzando*-marked as well, followed by an 8th rest. Then the Db maj 2nd inv dotted quarter note chord *sff* & *rinforzando*, to the Fb maj 2nd inv 8th to (Bar 5) the Eb maj 2nd inv 8th chord to the Db maj 2nd inv 8th chord. Then a new 8th note figure of Cb maj 2nd inv to Db maj 2nd inv. Then new figure of Eb maj to Db maj.

This line continues pretty much as same in the original Bar 6, but that bar was deleted in the final pic version. So we go to Bar 7 (back to 4/4 time) with the Fb maj 2nd inv half note chord *sfp* to the Gb maj 2nd inv (Db/Gb/Bb) half note chord *sfp* to (Bar 8, now 2/4 time, cut down from the original 4/4 time). Here the horns/trumpets play the half note chord *sfp* < (*crescendo*) but unfortunately I could not read the faded notes clearly. Includes the Gb/Cb/Db notes probably. After an 8th rest, the Fag/C.Fag/Pos/strings play a response figure of stand-alone G 8th *rinforzando* to crossbeam figure of Ab 8th to F-Ab 16ths to (Bar 9) the G note.

In Bar 9, after an 8th rest, the fls/obs/clarinets/violins/viole.celli commence the Golden Voyage theme (as in the golden tablets central to the plot, the golden-helmeted Vizier, etc). Played "poco rit" the flutes/violins I play *ff* (oboes/violins II octave lower) the D (d<sup>'''</sup>) stand alone 8th note tenuto to crossbeam figure Eb tenuto 8th to C (c<sup>'''</sup>) 16th up to F 16th. This continues in Bar 10 (4/4 time again) to the F# dotted quarter to stand alone G 8th tied to 8th, part of a crossbeam figure of that G 8th down to tenuto D to new crossbeam figure of tenuto Eb 8th to C to F 16ths. Then, in Bar 11, F# dotted quarter to G 8th up to *rinforzando* Bb quarter to crossbeam figure of Ab 8th to 16th Bb/Ab to (Bar 12) G quarter to G half note down to Eb dotted 8th to Eb 16th to (Bar 13) F dotted quarter tied to 8th. Then Ab *rinforzando* quarter to new figure notes of G 8th to 16ths Ab-G to (Bar 14) F quarter to F half note. Viole play it largely Line 1 register in the treble clef starting in Bar 10. Celli also in the treble clef.

Back in Bar 10 (*poco meno mosso*), the brass play the single C major tonality (C/E/G) dotted half note chord to the Fmin7 (F/Ab/C/Eb) quarter note chord, usually 1st inversion (Ab/C/Eb/F) with the Ab emphasized by the Fag/CF/tuba/piano/timp/CB (they emphasized the C note in the previous dotted half note chord).

In Bar 11, they play the C maj half note chord to the Eb maj (Eb/G/Bb) quarter note chord to the Db maj (Db/F/Ab) quarter note chord. Etc. The harp is largely *arpeggiando* (vertical wavy line rolled chord) on those quarter note chords in Bar 11, then 12 and 13 (Db maj7 whole note chord in Bar 13, or notes Db/F/Ab/C).

Skipping now to the near end of the Main Title, in Bar 31 the trumpets/Pos/harp settle on C maj. After an 8th rest, the horns play a final *rinforzando* phrase of stand alone C 8th to three-note figure of Db 8th to Ab-Db 16ths to C quarter to C quarter tied to full note next bar, then still tied to dotted half note in Bar 33 (in 3/4 time) tied to the 8th in final Bar 34. Timp is rolled on C. Fag/CF/CB tied on C. The piccolo & flute is highlighted with an exotic Middle Eastern-idiom phrase. We find Line 3 C#-E-C# triplet

16ths to (Bar 32) B# 8th to C#-E-C# 16th figure. Repeat this four-note figure again, then descending 16ths Cb-A-Ab-G, F#-Eb-D-C# to (Bar 33 in 3/4 time) B# 8th to C#-E-C# 16th triplet to the B# half note (enharmonic C) tied to quarter note in Bar 34.

[1M1A] "Arrival of Homunculus" *Con moto* in 4/4 time, 34 bars, 5pp, 1:46. This cue seques from the Main Title, although the first bar is somewhat dialed out. Scene: L.S. of Sinbad's ship at sea. Shortly (Bar 11) a weird, bat-like creature holding a golden amulet hovers above the ship.

Clarinets/violins/VC play the two-bar Middle eastern-idiom melody phrase. Clarinets I/violins play it Line 2; clarinets II/celli play it Line 1 register (celli on the tenor "F" clef). So we find the D dotted quarter note played *f* (forte) to triplet 16th descending figure of Eb-D-C#. Repeat same bar. This phrase continues in Bar 2 with the crossbeam connected rising 8th notes D-Eb-F#-G to the two-note crossbeam 8ths A-G to new figure of double crossbeam connected 16ths F#-G-F#-Eb.

The CB establishes the root of the chord with the Eb whole note tied to next bar. The Pos play *mf* the Eb maj full note triad (Eb/G/Bb) but spaced apart as Eb/Bb/G (g). Two "C" trumpets play G/Bb whole notes tied to next bar as well. Bassoons play *mf* Eb/Bb. Flutes play *mf* Lines 2 & 3 D (d" d'') whole notes tied to next bar. The harp plucks *rinforzando* quarter notes G-F#-Eb-F#. Repeat next bar. Viole play those quarter notes bowed tremolo.

Skipping to Bar 11(:25 "meno mosso"), the Homunculus flying music is first heard (not the Homunculus theme per se). Most noticeably heard is the high-pitched, rapidly played "14" 32nd note run figures (four figures per bar). Played by the harp and celeste (con pedale), the harp plays *mp* the rising & falling notes starting on Line 3 register D (d''). So D-Eb-F#-G-A-Bb-C#-D-C#-Bb-A-G-F#-Eb. Flutes play a high D (d'') trill *mp* whole notes tied to next bar and tied to 8th note in Bar 13. the cymbal is rolled. The timp is rolled on D. Violins are trill *p* (piano sound level dynamic) on whole notes D (d', d''). Celli (back on normal bass clef) is trill on D (d). CB is trem on that D as well.

In Bar 13, the Homunculus motif is first heard, played principally by the oboes, but also in part by the vibe and ondes martenot (an electronic keyboard instrument invented by Maurice Martenot in 1922, an infinitely variable pitch and peculiar lingering sound being its hallmarks. Messiaen used it in his "Turangalila"). You can see a description of it in "Musical Instruments of the World"(1976).

So the oboes play "mp espr" the D (d'') quarter note up to A quarter tied to 8th, back down to D 8th(previous two 8ths connected by a crossbeam). Then up to A dotted 16th down to D 32nd, back up to A to C (c'') 16ths. Those previous four notes are connected by a double crossbeam. This motif continues in Bar 14 down to *rinforzando* Ab quarter down to Eb quarter tied to 8th, then to D 8th, then up to 16th note figure A-D-Ab-C. Etc. The vibe and ondes plays a slight variation of this figure. Etc.

[1M3] "The Vision" *Modto* in 3/2 time. 30 bars, 4pp, :51. This cue seques from the previous one.[DVD location: Chapter 2, 1:42] Scene: Sinbad picks up the golden amulet and sees a vision of veiled Margiana with the eye symbol tattooed on her right palm.

In Bar 1, divisi horns play *p* the Eb maj whole note chord (actual notes

Eb/G/Bb/Eb) to the F maj half note chord (F/A/C/F). The VC/CB play descending half notes D (d)-A-A (D). That end D half note, added to the horns Eb maj triad, creates the D min7 sound (D/F/A/C). The first D half note, added to the horns' Eb maj triad, creates the Eb maj 7 tonality (Eb/G/Bb/D).

In Bar 2 (now Cut time, or C with the vertical line through the middle), we hear the precursor to the Margiana theme played by the oboe/vibe/viole. First the divisi violins II are *trem sul pont* on whole notes G/Bb/C/E (the C Dom 7th 2nd inversion sound). Violins I however play G/Bb/D#/F#. If you consider the fact that the harp & celeste are playing the same notes as a "14" note figure of descending to rising 32nd notes Line 3 (F#-D#-Bb-G-E-C-Bb-G, then rising) this substantiates that Rozsa is adding dissonance via polychords to create a disjunctive (vision) effect. Celli are trill on Contra-octave C. Pos play the C maj whole note chord (C/G/C/E) tied to next three bars. Horns and violins play chord notes G/B/D#/F#.

After a quarter rest in Bar 2, the oboe/vibe/violas (bowed trem sul pont) play the variation of the Margiana theme. The solo oboe is the key instrument playing *mf espr* the G (g') half note to Bb quarter to (Bar 3) Line 2 C (c'') half note (these last three notes are under the legato slur/phrase line). Then C half again tied to quarter next bar to Db half down to Bb back up to Db 8ths to (Bar 5) C half. Etc.

In Bar 12 (when the Homunculus interferes with Sinbad's vision) the flutes are trill on Line 3 C (c''') half note which quickly play descending triplet 16ths C-B-Bb, A-Ab-G, Gb-F-E, Eb-D-Db to Bar 13 with the C 8th sforzando. The onde(s) martenot also plays on C (quarter note) *mf* < F with a descending gliss following. The cymbal (against metal rod) is rolled *p* < *mf*.

In Bar 16, the violins are *espr mf* < playing the Golden Voyage motif. After a quarter rest, they play Line 1 D# tenuto quarter note (on the down-bow) to tenuto E quarter note down to middle C# up to F# 8ths (crossbeam connected and on the up-bow) to (Bar 17) the same F# dotted half note (on the down-bow) to the G# quarter tied to quarter next bar. Then repeat the notes in Bar 16, etc.

After a quarter rest in Bar 17, the harp and celli play a secondary response figure of G# up to E (e) quarter notes to D#-C# 8ths up to (Bar 18) G# half note down to E half note. CB is sustained on C# whole note. Etc.

[1M4] "The Dream" *Modto* in Cut time, 36 bars, 6pp, 1:13. [DVD location: Chap 3, :31] Scene: That stormy evening, Sinbad is on his bunk sleeping restlessly. He again has a vision of Margiana that is soon eclipsed by the image of a veiled Koura.

For the first nine bars, we return to the exact pattern given in "The Vision" starting in Bar 2. In Bar 3(:04), "Margiana appears" is written on top of the page. In Bar 10, the orchestrator writes "Koura appears." Here the Koura theme is first heard played by Fags/Pos/tuba/viole/VC/CB. They play Line 1 F# whole note (viole & celli are bowed trem) to (Bar 11) C# rinforzando dotted half note tied to 8th to E 8th to (Bar 12) C rinforzando quarter note (followed by a quarter rest) to the G rinforzando half note tied to whole note next bar and to half note in Bar 14. Then the F# half note up to (Bar 15) C# half tied to 8<sup>th</sup> (part of a four-note crossbeam figure of 8ths) to tenuto F# up to C# then to E 8ths. In Bar 11, C half to 8th notes Db-C-B-Bb to (Bar 17) G whole note tied to next bar. Etc.

Back in Bar 10, the muted horns play a rhythmic figure of half/8th/8th, repeated

next bar, utilizing notes Bb/C#/E/F#. Trumpets I plays *p* that rhythm on G. The harp & celeste play descending-ascending 32nd notes Line 3 G (g<sup>'''</sup>)-E-C-G-E-C-Bb down to rising F#-Bb-C-E, G-C-E (e<sup>'''</sup>). Repeat same bar, and repeat next bar. Tom Toms and grand cassa and snare drum also sound.

After a quarter rest in Bar 11, the flutes play a flourish figure representing the Homunculus flying about in Sinbad's disturbed dream. So Line 2 register 16th notes Bb-G-Bb-C (c<sup>'''</sup>), Bb to G 8ths, then 16ths Bb-G-Bb-C again to (Bar 12) Bb to G 8ths. Repeat that figure again. Then the flutes are legato tremolo (notated like a fingered trem of the strings) between whole notes E-G.

In Bar 24 (:47) or DVD location 1:17 in Chapter 3 (when Sinbad sees the bat, the stone face, and then the golden crown), the violins and flutes (flute I is col violins I; flute II is col violins II) are impassioned ("appas") forte on high notes A (a" for violins II, a'" for violins I) dotted half note *rinforzando*. Then tenuto Ab to G 8ths to (Bar 25) A dotted half to Ab-G 8ths to (Bar 26) triplet 8ths A-Ab-G to A half note (tied to triplet value 8th, part of triplet notes A-Ab-G). Etc.

[1M5] "Storm" *Con moto, agitato* in Cut time, 75 bars, 12pp, 1:51. Scene: Sinbad is awakened by Rachid to help save the ship from the tumultuous seas.

Lamentably, the first 48 bars (1:12 duration) were deleted. Only Bars 49-75 (pp 9-12 or 1:12-1:51) were used. I would've preferred hearing the music (even though "drowned" out by the tempest sea sound effects).

Flutes and clarinets are trill on whole note C# tied to next bar. Oboes are legato trem C#-A#. Violins are trem on Line 3 & 4 whole notes C#. Viole are fingered trem between Gb/B. Celli are bowed trem *fffp* < on G (G); CB on G. Horns play *fffp* cres the C# half dim 7th 1st inv (E/G/B/C#). Trumpets play the F# maj triad (F#/A#/C#) whole note chord tied to next bar. So a dissonant polychord effect to portray the sea's tempest.

After a half rest, the harp plays two rising 32nd figures then (Bar 50) two descending ones followed by descending-rising figures. Bars 51-52 = Bars 49-50, except that the harp in Bar 52 plays four rising figures of notes D-E-G-B-C#-F#-A#-C.

In Bar 53 (1:18) *molto dim* and listed "storm abating," violins play *fff* decrescendo (>) the Ab-D dotted half note trem to G/C# quarter note trem to (Bar 54) descending quarter note tremolos Fb/Bb, Eb/A, D/G#, Bb/F. Next two bars repeat but "loco." Flutes/oboes/clarinets are similar descending trill notes. By Bar 59 (1:27), the flutes/violins/viole play three-bar rapid settling figures. We find the D (d' for violins, d for viole) half note trill on the up-bow tied to quintuplet value 16th, part of a "5" rising 16th figure crescendo of notes D-Eb-F#-G-A to decrescendo quintuplet figure (on the down-bow) of 16th notes Bb-A-G-F#-Eb. In Bar 60, they return to the D half note trill but followed by rising & falling sextuplet figures of D-Eb-F#, G-A-Bb to descending figure notes C#-Bb-A, G-F#-Eb. In Bar 6, back to the D trill half note to "7" irregular grouping of 32nd notes D-Eb-F#-G-A-Bb-C# to descending D-C#-Bb etc, cres-desc (<>). Bassoon/tuba/rolled timp/VC/CB are sustained on D.

In Bar 63 ("Sinbad touching amulet") the Golden Voyage theme is played by clarinet I and viole. So tenuto E quarter to tenuto F quarter to D to G 8ths to (Bar 64) G# dotted half note to A quarter tied to next bar, etc. Violins are trill *p* on D. Bassoons/VC/CB are sustained (tied) on whole note D as well.

The last bar is dialed out as the music overlaps to the next cue.

[2M6] "Marabia Beach" *Molto modto* in 4/4 time. 17 bars, 4pp, 1:15.  
Scene: Sunny morning outside the coastal city of Marabia. Sinbad swims out to shore.

The cue opens with the celeste/vibe/bowed violins playing a leisurely one-bar repeated quarter note pattern. We find Ab/Bb/Db quarter note triad to Eb/F/Bb, Db/Eb/Ab, back to Eb/F/Bb. Except for the 1st triad, it is a maj 2nd/perfect 4th pattern of intervals (Eb to F is maj 2nd; F to Bb is perfect 4th). The lowest & highest notes have a perfect 5th interval (e.g., Eb to Bb, Db to Ab). So the preponderance of perfect intervals connotes the sunny morning (in relation to the stormy night). Oboe/E H/harp join in after a quarter rest in bar 1. Then the oboe plays the melody line in Bar 2. Celli are bowed trem whole note on Bb/Eb. CB is trem sul pont on Eb.

In Bar 2, the solo oboe plays *p espr* the rather pastorale melody line ("Blue Acres" or sea rather than "Green Acres"!"). So we see Line 1 Db dotted quarter to stand alone Eb 8th up to Gb-Ab 8ths (connected by a crossbeam) to new figure of the Bb dotted 8th to triplet 16ths C-Db-C (c") to (Bar 3) double dotted quarter note. etc.

The cue ends when Sinbad dives overboard. In Bar 16 (1:08) the harp is descending gliss from Line 3 Cb. The violins play a "9" descending" (or "falling" figure as Sinbad falls into the bay) of B-A#-G#-G-F-E-D-C#-B-A# to the G# trill tied to whole note (held fermata). *Sords* (muted) horns/Pos play whole note dyads which combined create, I believe, the F half-diminished 7th sound (F/Ab/Cb/Eb)

[2M7] "Koura's Pursuit" 62 bars, 15 pp, 1:52. [Note: This cue incorporates 2M8 & 2M9] Scene: Sinbad pretends to give in to Koura's threat if he doesn't hand over the amulet. Then Sinbad scares Koura's horse, toppling him. A horse pursuit follows. [DVD location: Chapter 5, 1:09]

The violins and celli play forte an agitato variation of the Golden Voyage motif. [Note: Rozsa is a highly leitmotiv driven composer (at least in this score), much like Max Steiner, Korngold, and other Romantic composers. Herrmann, in most cases, was not (being a Romantic dramatist at heart but Modernist by technique). Notice the repeated Golden Voyage motif, the Koura motif, the Homunculus motif, the Margiana motif, the Vizier motif, the Green Men motif, etc.]

In the grace bar, they play the A (small octave A for violins, Great octave A for celli) stand alone 8th to tenuto three-note figure of Bb 8th to G-C 16ths to (Bar 1) C# rinforzando dotted quarter (cres to *ff*) to D 8th sforzando-marked (followed by an 8th rest). Then repeat the grace bar notes for the rest of Bar 1. Etc.

In Bar 1, the piano strikes on low G/G/C/E dotted quarter notes rinforzando (C maj) to Ab/Ab/Db/F 8th note sforzando (Db maj). The horns, however, play the piano pattern as F# maj (F#/A#/C#) to G maj (G/B/D), thus creating a polychordal dissonance device (common with many film composers, including Herrmann) meant to convey the disruptive nature of the scene. Clarinets/viole/CB add with single notes.

In Bar 5, as Sinbad mounts Achmed's (Koura's sidekick) horse. Horns are stopped on whole notes Bb/Eb/G#/A tied to next bar. Muted trumpets play the Eb/G#/A triad. Flutes are *ffp* on A. Fag/CF/piano/V/VC/CB play a three-bar bridge phrase of rinforzando A quarter to rinforzando Bb half down to F quarter tied to next bar, down to C up to Db quarters, etc. Meanwhile, the violins play a three-bar rhythmic pattern of rinforzando Bb/Eb/G#/A 8ths to rinforzando quarter notes. Then two tenuto quarters to 8ths tied to 8ths, to tenuto quarter to two 8ths, etc.

The old or original Bars 8-9 were cut. The new Bar 8 (old 10) is section "A" ("Koura chases"). Here the Koura motif reemerges as Koura chases Sinbad, played fully at first by the Pos/tuba, but quickly joined by the Fag/CF/viole. Pos I & II play the small octave D half notes (d) while Pos III & tuba play it an octave lower Great octave D (D). So D half up to rinforzando double dotted A to rinforzando C 16th crescendo to (Bar 9) the Ab 8th sforzando (followed by an 8th rest) then down to the rinforzando Eb dotted half tied to next bar. Etc.

Meanwhile, in Bar 8, the flutes/oboes/clarinets/violins play the chase rhythmic repeat figures. Violins II play middle or Line 1 C (c')/Line 2 C (c'') rinforzando 8ths (followed by a 16th rest) to the same c'/c'' as 16ths. Violins I play the figure a maj 2nd interval higher on d'/d''. Then the next three rhythm figures are the Db/Eb (Db for violins II, Eb for violins I). Repeat next bar, etc. So we have a dissonant interval rhythm (2nd intervals and 7th intervals are normally the most dissonant intervals) suggesting something that seems to want to move on (like a horse chase!) but not resolving. At the end of Bar 9, the timp/piano/VC/CB play ff marcato the Eb to F 16ths to (Bar 10) the D 8th. Repeat again in a few bars.

Eventually Sinbad reaches the safety of Marabia's walls. In Bar 53 ("Vizier") we see a slow procession coming forward, the Vizier (temporary Lord of the land) being escorted. The Vizier theme is played *mf* by the English Horn and viole. First the timp (soft sticks) plays *pp* the Db to Cb tenuto quarter notes down to the Ab half note roll. Repeat. Tom Toms ("with hands") play an 8th/16th/16th/8th rhythmic pattern. Repeat. Piano plays low tenuto Db/Ab/Db quarter notes to Cb/Gb/Cb quarters to Ab/Eb/Ab half notes. Violins are bowed trem Db/Ab/Bb/Db. Viole II are trill on Ab I believe (hard to read). VC/CB play Db/Ab to Cb/Gb quarter notes to Ab/Eb half notes. Repeat.

After a half rest in Bar 53, the E H & viole I play Ab up to Cb quarter notes up to (Bar 54) descending triplet 16ths Eb-Db-Cb to Db 8th tied to quarter note & tied to 8<sup>th</sup> (part of an 8th crossbeam figure of Db-Ab-Cb-Db). Etc.

[2M10] "Homunculus" *Modto, misterioso* in 4/4 time. 6 bars, 2 pp, :13.  
Scene: Koura rides back to talk to Achmed, summoning his Homunculus on his arm to spy for him at the Vizier's Lower Chamber.

Flutter tongue flutes/sul pont trem violins/onde/vibe (con pedale) play the Homunculus flying music motif in 8th notes while the celeste plays the "14" rising & falling 32nd note pattern. So flute I plays *pp* "sempre flutter tongue" rising 8th notes E (e'')-F-F#-G up to descending 8th notes Ab-G-F#-F. Repeat. Fl II plays contrary motion of descending E (e'')-Eb-D-Db to rising C-Db-D-Eb. Repeat. Violins play the same contrary motion figures. Vibe & One(s) play *p* the flute I line. The cymbal is rolled *p* whole note ("against metal rod"). Celeste plays 32nds E-F-F#-G-G#-A-A#-B then descending to F, played 4 X per bar. Very rapid!

As "Koura puts up arm" in Bar 2, clarinet I/harp/viola I play the Homunculus theme. So, after a quarter rest, E quarter up to B quarter tied to 16<sup>th</sup> (part of a 16th figure of B down to E up to B to D) to (Bar 3) Bb quarter down to F quarter tied to 8th, etc.

[2M11] "The Vizier's Parade" *Allegretto* in 4/4 time, 52 bars, 7 pp, 1:37.  
This cue seques from the previous one. Scene: Sinbad is escorted by the Vizier to the palace. A multi-rhythmic cue with flute I/viole I playing the melody line, then the alto

flute/viole II take over the melody line in Bar 10.

The Cimbalom (Hungarian dulcimer) or zither (whatever is available) plays the main rhythmic pattern along with two small tom toms. I believe the Cimbalom plays A to Bb 8ths two times then A 8th to two Bb 16ths, then back to A-Bb 8ths. Timp beats a *rinforzando* A quarter note on the 1st beat. CB plucks *pizz* also on the A (A) quarter note. VC II (one instrument) plays *acciaccatura* (grace note) G# to the A whole note *rinforzando*. After a quarter rest, VC II (one instrument) plays *pizz* on A quarter up to the G# *acciaccatura* to small octave A (a) quarter down to Great octave A (A) quarter. Tambourine & jingles play a sort of four-stroke ruff (three grace notes to half note *rinforzando*), repeated same bar.

After a half/quarter/8th rest, the flute/viole I (one instrument on the treble clef) play the exotic melody line. We find rising triplet 8ths A-Bb-C# to (Bar 3) D *rinforzando* half note. Then A quarter up to new figure of Bb 8th to triplet 16ths A-Bb-C# to (Bar 4) D dotted quarter to E 8th to E-C# 8ths to Bb 8th to A-Bb 16ths. Etc.

At the end of Bar 10 (1:17), the alto flute & viola II (normal alto clef) take over the melody line. So D-Eb-F# triplet 16ths to (Bar 11) G half note. etc.

[2M12] "Lower Chamber" *Adagio* in 3/4 time, 22 bars, 4 pp, :46.

Scene: The Vizier lights a torch and leads Sinbad past screeching metal doors down to a lower chamber/cave where another golden amulet piece is housed.

This quiet cue is one of my favorites in this superb score. In the final pic version, the first four bars were deleted. So you immediately hear on the dvd the melody line played by the bass flute and clarinet (along with the rhythmic accompaniment). In its original or intended form, you first hear the two-bar rhythmic pattern *sol* played 2 X before you hear the melody line.

To great aural effect, the harp plays *p* ascending 8th notes Contra-octave E (EE)-A-B-Great octave D (D)-E-A to (Bar 2) the B/small octave C (c) dotted half note dyad. Repeat throughout the cue. The bass drum plays *p* a half note ("soft beaten"). In Bar 2, the small Tam Tam sounds a half note. Repeat throughout. The piano plays *p* "ped" the B dotted half note in Bars 2, 4, 6 (even-numbered bars). The timp rolls between the B/C dotted half notes in Bars 2, 4, 6, etc. In Bar 1, two low Tom Toms play. On the first beat, a tom tom plays a quarter note (located for convenience on the lowest or space 1 of the staff). After a quarter & 8th rest, it plays four 32nd notes. In Bar 2, the other tom tom hits a quarter note (located on Space 3 above). The first tom tom then plays a quarter note, then two 8ths above on Space 3. Repeat throughout.

Bars 3-4 = Bars 1-2.

In Bar 5, the melody line commences, starting on quarter note Line 1B (b' for bass flute, though sounding an octave lower; small octave B for clarinet). So we find B up to E to C# quarter notes, *p* < (crescendo) to (Bar 6) grace notes C-Db to C dotted quarter to B 8th to A quarter. All these notes are played under the legato phrase line, *crescendo-decrescendo* (< >).

In Bar 7, they play G# up to C to B quarter notes to (Bar 8) grace notes A-B to A dotted quarter to G# 8th to F quarter.

In Bar 9, E-F-G# quarter notes to (Bar 10) A quarter to B 8th to grace notes A-B to A-G#-F 8ths to (Bar 11) G# dotted quarter tied to dotted quarter next bar. As a response figure in Bar 11, the bass clarinet plays *p* (after two quarter notes & 8th rest

marks) 32nd notes D-E-D-C to (Bar 12) B dotted half note.

Bars 13-17 = Bars 5-9.

In Bar 18, the melody line finishes with the A quarter to G# 8th to grace notes Fb-G to 8ths Fb-E-D to (Bar 19) E dotted half tied thru Bar 22 (held fermata). The bass clarinet plays the same response figure as before, but the half note is tied to quarter note, then the same 32nds again to (Bar 21) the B dotted half tied to final bar.

[2M13] "The Destiny" 44 bars, 10 pp, 2:36. Scene: As the Vizier and Sinbad converse, we see the POV off the ledge above where the Homunculus appears. This cue was edited at various spots. Bars 1-11 were used. Bars 12-23 were cut. When the Vizier says, "I pray to Allah that he [Koura] does not hear me," the music resumes in Bar 24 thru Bar 43.

In the grace bar, there is an indication to "add 8 seconds" to the rolled cymbal held fermata, although it was deleted in the film (or at least I couldn't hear it if it was quite that low). In Bar 1, the harp & celeste are legato trem (notated like a fingered trem of the strings) between the A/Bb dotted half note dyad to the D#/E (for the harp) while the celeste it's between A/D# to Bb/E.

After an 8th rest, the solo clar plays *mp* the A 8th up to E (e") quarter tied to 16th, down to A up to E and G 16<sup>th</sup> (connected by a crossbeam) to (Bar 2) Eb 8th down to Bb quarter, etc.

Shortly the flute ("sempre flutter tongue")/trem violins & viole play the Golden Voyage theme. So E (e') stand alone 8th to F 8th to D-G 16ths to (Bar 5) G# dotted quarter note *rinforzando* to A 8th tied to 8th, etc. After an 8th rest in Bar 5, the bass clarinet & bassoon play a response figure of descending triplet 16ths Db-C-Cb to bb quarter to A half, etc. Two trumpets softly play the D/E dotted half note dyad, *cres-desc* (<>). In bar 11, sord (muted) Pos I plays the Golden Voyage motif fragment of A 8th up to Bb 8th tenuto to G-Bb 16ths to C# dotted quarter *rinforzando*. Etc.

In Bar 24, you finally hear the music dialed back in with the bass clarinet playing in progress. The clarinet alternates passages. Muted Pos are sustained (tied) on Eb maj (Eb/G/Bb) but spaced apart as Eb/Bb/G (g). Violins are bowed trem (II = Eb/Bb; I = G/D).

At the end of Bar 28, the flutter tongue flute and trem violins I play *mp* the development of the Golden Voyage theme. So F (f) quarter to (Bar 29) G dotted quarter to F 8th to G 8th to F quarter to D-C 16ths to (Bar 30) F quarter to D dotted half tied to next bar. In Bar 30, the viole play the same note pattern played in Bar 29 by the flute/violins. Etc. Altri strings are bowed trem on combined Ab maj chord (Ab/C/Eb).

In Bar 36 (original 2:06 timing) when Sinbad says "The golden tablet [DVD location: Ch 7, 5:06], the timp beats four D quarter notes, repeated next several bars. Bassoons play *mf* tenuto quarter note dyads D/A (a) thru mid-Bar 37, then dyad D/Ab for two beats, then back to (Bar 38) D/A to (Bar 39) D/G. Muted Pos play tenuto Bb/D/G, then Ab/C/Eb mid-Bar 37, etc. Meanwhile, the flutes/violins/viole play the Golden Voyage theme, cutting down to half trem.

[3M14] "Deck Dance" 4/4 time. 17 bars, 3 pp. Scene: After Sinbad discovers the nautical coordinates inherent in the tablets' design, the scene cuts to his ship where a dancer entertains the crew with her deck dancing. A note is made on the score:

"N.B. Make separate tamb. tracks."

Instrumentation: Tamb., 2 small tom toms, cimbalom(or zither), Arab flute( ? ). The tambourine plays forte the following rhythm: grace note to two 8ths, 8th rest, 8th note rinforzando, 8th rest, 8th note, 2 grace notes, quarter note rinforzando. Repeat throughout. The tom toms play the same with the grace notes absent. Cimbalom plays rising to falling 16ths A-Bb-C-D, E-D-C-Bb. Repeat. The Arab flute plays E (e") staccato 8th to next bar's D dotted 8th rinforzando to E 8th figure, then C# to Bb staccato 8ths to 16ths C#-D-C#-Bb to A up to E 8ths, etc.

[3M15] "Homunculus' Death" *Modto* in 2/4. 34 bars, 8pp, 1:21. Scene: The Vizier & Sinbad finally notice the Homunculus. The Vizier throws a small book at its wing, after which the creature falls wounded to the floor. Sinbad finally catches it but it puffs into ashes.[DVD location: Chapter 8, :31]

When the noise from the creature is detected, three muted horns & three muted Pos play an alarm chord figure, not of minor triads, but major ones. However, Rozsa creates a dissonant effect by employing bitonality.

The horns play *p* the F maj 1st inversion 16th note chord rinforzando (A/C/F) to tenuto E maj 1st inv (G#/B/E) dotted 8th chord (both chords connected by a crossbeam) tied to quarter notes and tied to (Bar 2, now 4/4 time) whole notes. The trombones, however, play the root position Cb maj (Cb/Eb/Gb) 16th chord to the Bb maj (Bb/D/F) chord. Neat device employed by such old standbys such as Rozsa here, Steiner, Herrmann (although Herrmann tended to use minor chords much more frequently) and further back to Charles Ives, etc.

The cymbal is rolled whole note *pp* ("against metal rod") in Bar 2. After an 8th rest, the clarinets play *mf* the Homunculus theme. We find D# acciaccatura (grace note) to E 8th up to A# grace note to B quarter note tied to dotted 8th down to E 16th up to 16th figure notes B-E-B-D to (Bar 3) Bb quarter down to F dotted quarter, etc.

When the Vizier throws the book at the creature in Bar 4 (2/4 time), the harp is gliss from F (f") rinforzando quarter down to B (b), *f < sfz*. Violins play the corresponding descent run of 32nd notes F (f")-E-D-C-B-A-G-F-E-D-C to B (b) rinforzando quarter tied to next bar. Pos is rinforzando on Db maj 2nd inv (Ab/Db/F) half note chord *ffp > p*. The horns add the bitonality dissonance with the G maj 2nd inv (D/G/D/D actual notes).

In Bar 5, the timp is *pp* (hard sticks) on repeat quarter note dyad B/C. Pizzicato viole II on C quarter notes; pizzicato celli on double stopped C/B; violins pizzicato on B. The solo clarinet & viole I play the Homunculus escalated phrase development. Some of the bars are deleted in the final pic version (e.g., Bars 6-7, 21, etc).

By Bar 16 (original :34) the violins are trill *fp* on Line 2 G#. The Onde is trill Line 1 G#. Clarinets & violas are still soli on the Homunculus phrasing.

In Bar 22(1:17 on DVD) the strings & piano (sotto voce) are soli playing an interesting polytonal (or bitonality) combinations. Violins/viole play the F# maj (F#/A#/C#) quarter note chord (on the up-bow) to the sforzando G maj (G/B/D) 8<sup>th</sup> (followed by two 8th rests). Specifically, viole = F#; violins II = A#; violins I = C#, etc. Then back to F# 8th chord up to the A maj (A/C#/E) 8th note chord sforzando (followed by an 8th rest).

Meanwhile, VC/CB play the G maj (G/B/D) quarter note chord *mf* < on the up-bow to the Ab maj (Ab/C/Eb) 8th. After two 8th rests, G maj 8th to the Bb maj (Bb/D/F) 8th. The top staff (yet bass clef) of the piano plays F#/A# to G/B; bottom staff (also bass clef) plays G/D to Ab/Eb, etc.

In Bar 28 ("Homunculus Explodes"), the flutes/clarinets/Onde play *fff* the A (a" for flute I & Onde; a" for fl II) quarter note trill tied to 8th, to descending 8th trill G#-G-F#, etc. Bassoons/piano/VC/CB are whole note trill on A; violas on C#/F#; violins II on A (a); violins I on Line 1 A (a'). Pos play A/A/Bb/C#; trumpets on Bb/C#/F#. Horns on Eb/G/A.

In Bar 32, bassoons/Pos III/tuba/piano/V/VC/CB play the Koura theme (but in dyad format) as the violins are till *p* (al fine) on a/a'. Fag I/tuba/viole/CB/part of piano line play the upper note of the dyad. So, focusing on the D line. D/A tenuto half note up to A/E tenuto dotted quarter to C/G 8th up to (Bar 33 in 6/4 time) Ab/Eb 8th *rinforzando*. After an 8th rest, Eb/Bb half note *rinforzando* to tenuto quarter note dyads F/C, C/G, D/A to (Bar 34) A/E whole note dyad held fermata.

[3M16] "Market Place" *Allegretto Orientale* in 2/4 time. 48 bars, 6pp, 1:12. Instrumentation: flutes, oboes, tamb., small finger cymbals, crotales, 2 tom toms, bass drum, cymbalom, celli, etc. Celli play rhythmic pattern of G/A down to Db/E 8th note dyads played 2X in bar 1, then 8th/two 16ths/two 8ths, etc. Cymbalom play D to C repeat 8th note figures. Two oboes play the light melody line of Bb to C# 16ths to (Bar 5) D quarter *rinforzando* to two staccato D 8ths, etc. Starting in Bar 10, two flutes take over the melody line.

[3M16A] "Hakim" *Allegretto* in 2/4 time. 22 bars, 3pp, :24. Scene: Sinbad, realized he's being followed in the marketplace, dashes out of view. Haroun's father and large servant seek him out. [DVD location: Chap 9, 1:00] Delightful little cue, and somewhat Herrmannesque in the first 12 bars.

Tutti viole basically play a two-bar variation of the Market theme, repeated two more times. Viole play the G (g, or below its middle line C on the alto clef) *rinforzando* quarter note to staccato G to A 8ths to (Bar 2) Bb to D staccato 8ths to legato 16th notes Bb-C#-A-Bb. Repeat in Bars 3-4, and Bars 5-6.

Meanwhile, VC/CB play *p* descending *rinforzando* (>) half notes G (G) to (Bar 2) Gb to (Bar 3) F, then E, Eb, D (in Bar 6). In Bar 7, the viole settle on the G half note tied to quarter next bar to A *rinforzando* quarter to (Bar 9) Bb to D quarter to (Bar 10) Bb-C#-A-Bb 8ths to (Bar 11) G half tied to quarter in Bar 12, then A quarter ("rit").

In Bar 7, the VC/CB play C# half note to C in Bars 8-12. The timp beats C half notes *rinforzando* in Bar 8-12.

In Bar 13 *animato* ("Sinbad grabs"), the pace of the cue picks up with the clarinets & violins playing the action figures as Sinbad (an action figure himself!) grabs his big follower and throws him against a display. So, after an 8th rest, they play (clarinet II an octave lower than clar I) *mf* triplet 16ths Bb-G-E to *rinforzando* Bb quarter tied to (Bar 14) dotted 8th up to D# 16<sup>th</sup> (for violins; Eb for clarinets) to C# quarter (for violins; Db for clarinets). Etc.

When the big fellow is covered with vegetables, a comic relief solo phrase is played by I believe the bassoon, then by the clarinet in Bars 19-20. So grace notes B to

rinforzando C 8th to descending staccato 8ths A to F# etc. Then the violins & celli play the conclusion figure of Bb 8th to triplet 16ths Bb-G-C to Bb quarter to (Bar 22) G half note held fermata.

[3M17] "Margiana" *Andante* in 4/4 time, 36 bars, 9 pp, 1:54. Scene: As Sinbad discusses taking Haroun off Hakim's hands, the slave girl, Margiana, appears with refreshments. Sinbad sees the eye on the palm of her right hand. [DVD ch 9, 2:25]

The solo oboe plays the Margiana theme, with the viole (Rozsa, as you can see by now, is *quite* partial with violas!) playing response figures. The oboe plays E up to G 8th notes in the grace bar to (Bar 1) A quarter, then A quarter tied to 8th to B 8th tied to new figure 8th to G to B 16ths to (Bar 2) A quarter to A half, etc. In Bar 1, after an 8th rest, violas play *mp* rising 8ths E-G-B to A dotted half note *cres-desc* (< >) repeated next bar. Bassoons play *pp* the A/Bb dotted half note dyad, repeated next bar. Harp & piano play A/E/A/B. Violins II play E, violins I = G; VC = E/A; CB = A. Looks like an E minor (E/G/B) tonality with the added 7<sup>th</sup> (A). So A is emphasized.

In Bar 6, when Sinbad sees the eye tattoo, muted horns & trumpets sound, and the piano/violins/VC/CB add to a combined Bb maj 7<sup>th</sup> sound (Bb/D/F/A) or Bb Dom 7<sup>th</sup> (Bb/D/F/Ab). The writing was faint so I'm not sure. Anyway, after a quarter rest in Bar 6, the harp plays a 32nd run upward of notes F-Ab-Bb-D-F-Ab-Bb-D to E (e') half note. Soli viole play *mp* crescendo tenuto E to F quarter notes to D to G 8ths, etc. Clarinets, after a quarter rest in Bar 7, play *solis espr mp* part of the Golden Voyage theme of A# quarter to B half tied to quarter next bar to G to G# quarters, etc. In Bar 9, the solo bassoon takes over for two bars, C# to D quarters to F 8th to G-F 16ths to D whole note in Bar 10.

In Bar 11, unison violins "sul IV" (4th string or sul G) play the primary Golden Voyage motif. We see tenuto B to middle C (c') quarter notes down to A up to D tenuto 8th to (Bar 12) *espr* D# dotted quarter to E 8th tied to 8th, etc. In Bar 12, clarinets play the A/C whole note dyad, bassoon the E/A, viole = F, celli = E/A, CB = A. The harp is arpeggiando on low A/E/A/F/A. So you here the F maj 7 tonality (F/A/C/E). The D# of the violins add a maj 7<sup>th</sup> interval dissonance temporarily. Etc.

[3M18] "Set Sail" *Moderato* in 2/4 time. 53 bars, 13pp, 2:09. Scene: Sinbad comes aboard ship with Margiana & the drunken Haroun.

In Bar 9 (:18) "trumpeters blow," unison horns & trumpets play *ff* a fanfare announcing the arrival of the Vizier. Pos play sustained (tied) *rinforzando* Db/Ab/Eb whole notes thru Bar 11. After a quarter & 8th rest, horns & trumpets play two Ab 16ths up to *rinforzando* Eb dotted quarter to Eb to Gb 16ths to (Bar 10) Eb *rinforzando* dotted quarter down to two Ab 16ths up to Eb 8th *rinforzando* down to two Ab 16ths, etc.

In Bar 13 *piu animato* after a quarter rest, violins & viole play on the up-bow rising triplet 8ths B-E-F# to B *rinforzando* quarter on the down-bow. Repeat triplet to (Bar 14) B dotted quarter to C# 8th to descending 8ths D-C#-B-A, etc.

Skipping to Bar 38 ("Dissolve to Koura's ship"), we come again to the evil Koura motif. Horns are "tightly stopped" and Pos are muted as they play *p* the F# half note up to C# dotted quarter to the E 8th to (Bar 39) C 8th *rinforzando* (followed by an 8th rest). Then down to the *rinforzando* E dotted half note tied to (Bar 40) 8th, then F# quarter up to C# quarter tied to 16<sup>th</sup> (part of 16th figure of C#-tenuto C#-F#-C#-E) to (Bar 41) C

quarter to descending 16ths Db-C-Cb-Bb to G half, etc.

Back in Bar 38, viole and celli are *molto pont e tremolando* on F# whole note tied to next bar. CB is pont and non-trem. Tam Tam sounds.

What I really liked about this cue, however, is the Herrmannesque timbre coloring at the end of the cue when Koura tells the Captain, "He who is patient, obtains," pouring gold coins into his hand from a bag.

So we see in Bar 52 the viole bow trem whole notes on middle C# tied to next bar and held fermata. Violins II are bowed trem as such on E (e')/G#; violins I on C#/E (e"). The CF/Pos II/tuba/piano/VC/CB effectively play the deliciously sinister sounds of the Koura theme winding down. They play mp the G# half note rinforzando to G 8th sforzando down to the D quarter tied to (Bar 53) quarter note, to same D 8th staccato (followed by an 8th rest) to the ominously held C# half note (held fermata).

[4M19] "Haroun Appears" 4/4 time. 18 bars, 6pp, :40. Scene: Sinbad gives a pep talk on deck but cautions that every man must carry his weight and even more. Suddenly a hatch pop opens from below: Haroun pops up, sober but confused. [DVD location: Ch 10, 1:05]

Here comic relief music is played first by clarinet I, followed by bassoon I. After an 8th rest, the clarinet plays *mf* C# grace note to staccato D 8th to staccato B 8th to E grace note to F staccato 8<sup>th</sup> (8ths connected by a crossbeam). Then C grace note to D dotted quarter note rinforzando to B 8th tied to half note next bar, etc. After a half & 8th rest, bassoon plays grace note to staccato G# to F 8th to grace to A# 8th to (Bar 2) grace to G# dotted quarter to F 8th tied to half and tied to whole note next bar. The clarinet then continues the grace to 8th note pattern. Etc etc.

[4M20] "Night Time" *Modto* in 4/4 time. 60 bars, 9pp, 3:01. [DVD location: Chapter 10, 3:30] Scene: Night on Koura's ship spy-glassing Sinbad's ship. Then a scene of Margiana & Sinbad in his cabin.

Pos I and trem viole play the Koura motif. Timp (pedal) is rolled on C. Tam Tam sounds. Violins are trill pp on middle or Line 1 C (c'). VC/CB on C two octaves lower (C). the theme is played C tenuto half note up to tenuto G double dotted quarter to Bb 16th to (Bar 2) Gb 8th sforzando (followed by an 8th rest). Then down to the Db dotted half tied to 8th next bar. Etc.

In Bar 5 ("animato"), we return to Sinbad's ship cruising along. The Golden Voyage motif is logically heard, played by the violins & viole, with the bass clarinet making response descent figures. So violins/viole play tenuto D (d') to Eb quarter notes to tenuto C-F 8ths crescendo to (Bar 6) rinforzando F# dotted half to G quarter tied to next bar, etc. Violins II, in Bar 6, play a major third interval lower with the D dotted half to Eb half tied to half next bar. Then it plays unison again to Bar 8, etc. After a quarter rest in Bar 6, the bass clarinet plays *mf* descry ( > )the response figure of Eb to D quarter notes to Db-C 8ths to (Bar 7) A whole note.

At the end of Bar 11, the solo oboe plays *p espr* the Margiana theme. In Bar 12, the harp is arpeggiando *mf* on the Ab maj (Ab/C/Eb/G) half note chord, but spaced apart as Ab/Eb/G/C/G. In Bar 24, the flute takes over the solo melody line. The english horn plays the response figure in Bars 31-33. Etc.

In Bar 35 (1:50) *piu mosso* when Rachid says "Captain Sinbad!" (to alert him

about a ship following them), the timp beats *p* a constant Ab 16th to dotted 8th figure played 4X per bar, and repeated several bars. The horns play *p* the Eb/Gb/Cb whole notes tied to next bar (The Cb maj tonality) but the VC/CB on Ab makes the combined sound that of the Ab min 7 (Ab/Cb/Eb/Gb) befitting the mild tension in the scene.

Violins are "sul IV agitato" *p* on rinforzando D double dotted quarter note to rinforzando Eb 16th, then back to double dotted D up to F 16th down to (Bar 36) D whole note rinforzando. Etc.

The Koura theme is played again starting in Bar 51 (2:31) when the Vizier says "Koura's ship" played by the Pos and (you guessed it) the viole! They play D (d for Pos I & II & viole; D for Pos II) half note up to A double dotted quarter to C 16th to (Bar 52) Ab quarter sforzando (followed by an 8th rest) to Eb half note tied to 8th next bar. Then the viole & clarinets are soli continue the Koura motif. Etc.

[4M20 A] "Pursuit" 44 bars, 10 pp, 2:55. [DVD location: Chap 11, 2:36]  
Scene: The music seques when the Vizier says, "But if you can outwit him." Then we cut to his cabin pouring over charts with a radiant Margiana behind him.

Violins I are trill on A, while violins II & viole play a one-bar bridge phrase *p* < *mf* > *p* on the Golden Voyage motif. At the end of Bar 1, oboe I is solo *mp espr* A to C 8ths to (Bar 2) D quarter note etc (playing the Margiana theme). The harp is arpeggiando on D maj (actual notes D/A/F#/D/A). After an 8th rest, the violins & viole play *p* a response figure on the same chord (combined notes). So violins I play D (d')-E-C 8ths to D half; violins II play A-C-G 8ths to A half; viole play F#-G-E 8ths to F# half. Not a melodic (horizontal) harmony per se in succession (as, say, in a harp arpeggio) but a vertical (standard) harmony. So the first 8th notes are F# (viole), A (violins II), D (violins I) which transitions to the C maj, and so forth.

In Bar 24(1:30)"entering fog bank," the vibe ("motor on") is highlighted with the celeste & flutter tongue flutes and clarinet II. They play *mp* the Eb maj 2nd inv (Bb/Eb/G) double-dotted to quarter note chords to the C maj 2nd inv (G/C/E) 8th chord tied to 8th to the Eb maj again to Gb maj 2nd inv (Db/Gb/Bb) 8th back to the Eb maj 8th. Etc. End of Reel 4.

[5M20B] "The Siren" *Molto modto* in 4/4 time, 98 bars, 19 pp, 3:55. Scene: Koura dons his magic cape and summons the wood figurehead (The Siren) on Sinbad's ship to come to life (in order to steal the chart). [DVD location: Ch 11, 5:34]

Flutes/oboes/bassoons/horns/Pos/strings play what appears to be polychords. The CB plays the F whole note that would tend to identify the root note. We see the F/A/C/E/G#/B/D# chord notes (all combined). This can show an F maj 7<sup>th</sup> (F/A/C/E) with the G min (G#/B/D#), or the F maj (F/A/C) with the E maj 7 (E/G#/B/D#). This is not unusual to surmise since it is similar to what Rozsa did earlier with the atypical 5/4 meter in a previous cue, with Rozsa separating them as the 2/4-3/4 emphasis. If you wish to go to an extreme, then we have perhaps the F maj 7#9#11 (F/A/C/E/G#/B) with the altered 13<sup>th</sup> (D#) added on. A chord that is a bit too much congested!

Anyway, after an 8th rest, the clarinets/marimba/harp play

ascending 8th notes F-Gb-A, B-C-Eb, etc. In Bar 29 ("siren breaks loose"), Rozsa employs orchestral devices meant to connote a "wooden" effect (like the Siren in question). Viole are *divisi col legno* (with the wood) that creates a rather dry, wood brittle tone (used, for example, at the beginning of Holst's "The Planets"). The players bounce the stick of the bow on the string of the viole instead of normally by the hair of the bow.

So viole play the D#/E 8th dyad (followed by two 8th rests), repeat D#/E, then F#/G dyad back to D#/E, etc. VC is pizzicato A#/E on the 2nd and 4th beats. Pos are *staccatissimo* on that dyad. Fags also staccato on them. The marimba of course is prominent for that wooden effect. Etc.

[5M20C] "The Chart" *Con moto* in 4/4 time. 140 bars, 21 pp, 4:36.  
[DVD location: Ch 12, 3:12] Scene: Sequences from the previous cue in which Sinbad appears & tells his men not to worry about the chart the siren seized, but instead to attack it with torches.

Fags/clarinets are sustained (tied) on whole note F#. Pos play *ffp* the F# Dom 7 (F#/A#/C#/E); trumpets on the A min 1st inv(C/E/A). After an 8th rest, the violins & viole play the Golden Voyage fast paced & agitato with the tenuto B 8th to F quarter to A#-D# 16ths to E dotted quarter to F# 8th tied to next bar, etc. Clarinets & celli play rising 8th note figures of Eb-F-G, A-Bb-C-Bb, etc.

In Bar 14, the siren protects her from the flames. Flutes/clarinets/harp/violins play furious rising & falling running figures of largely quintuplets, but also sextuplets (harp). Violins I play rising to falling "5" figures of 16th notes Bb-B-C (c)-C#-D to falling *rinforzando* (first note) Eb-D-C#-C-B, *cres-decrescendo*. Repeat same bar. Violins II play rising to falling figures as well but on lower notes E-F-F#-G-G# to falling A-G#-G-F#-F, repeated. Clarinet I plays contrary motion (falling to rising figures) of Eb-Db etc on the first two beats, then clarinet II takes over on the 3rd & 4th beats (meant of course for consideration of the players' need for breath pauses). The harp plays "6" 16th note figures *fortissimo*, descending-ascending. Fl I = Violins I; fl II = Violins II.

Fags/Pos/piano/VC/CB play the agitated *rinforzando* rhythmic pattern (8th/8th rest/8th rest/8th/8th/8th rest/8th). Repeat.

In Bars 57 (2:03 in Cut time) "siren sinking," we hear clarinet I & clarinet II alternating quintuplets. Harp also joins in. So clarinet I plays descending 16ths Eb/Db/Bb/A/G to stand alone Fb. After a quarter rest, clarinet II plays rising notes Fb-G-A-Bb-Db to the stand alone Eb 16th. Repeat pattern. The piano to staff (yet bass clef) plays descending 8th note triplets Eb-Bb-G played 4X per bar. VC/CB are sustained on Eb.

In Bar 62(2:25) "siren rising," the clarinets & harp slow down, so to speak, notationally to falling & rising triplet 8th figures of D-C-Ab down to rising Eb-Ab-C. Repeat same bar. Piano as well. VC/CB trill on low Eb.

In Bar 80(2:48)"Koura collapsing," the flutes are trill *pp* on Line 1 & 2 Eb. Timp is rolled *pp* between Eb-Bb. Celeste is trem between Eb-Eb (Line 2). Tam-Tam sounds. Violins are trem *sul pont* on Line 1 & 2 Eb whole notes in Bar 80 only. VC/CB sustained on Eb/Ab. The bass clarinet (I believe)/low Onde play the Koura theme starting on Eb. Shortly the timp plays *mf* marc a response figure of Bb-Bb 8ths up to (Bar 83) Fb quarter

to Eb-Bb 8ths up to Bb to Eb quarters down to (Bar 84) Bb whole note rolled. Etc. End of Reel 5 .

[6M21] "Haroun's Lute" *Allegretto* in 2/4 time. :21. There are two versions. Version I is the cue used [DVD location: Ch 12, 1:52] Scene: Seque from the previous cue. Haroun is playing the lute at night on deck before the crew spots Lemuria. Played *mf*, we find B to Line 2 C (c") 8ths in the grace bar to (Bar 1) G/D 8ths arpeggiando to Eb 8th down to B 8th up to D 8th. Etc.

[6M22] "Lemuria" *Modto* in 4/4 time. 11 bars, 3pp, :42. [DVD location: Chapter 12, 8:20] Scene: Land is sighted. It's legendary Lemuria in the distance. Strangely, the last two bars of this cue are edited into the beginning of this cue (and also kept at its rightful end). More on this later.

In Bar 1, you hear dialed in the exotic instruments of this Lemuria cue. You hear the alto flute, E H, bass clarinet, bassoons, trombones (Pos), small hand bells, bass drum, two small tom toms, finger cymbals, tambourine ("to be superimposed"), timp, harp, cimbalom(or zither), piano, guitar, vina (or tambura), strings. The vina is an Indian stringed instrument consisting of a fingerboard with two gourd resonators. I assume he used the South Indian type with the wider neck and wood body in place of a second gourd resonator. The tambura is a large lute.

The alto flute/EH/bass clarinet/cimbalom/guitar/vina/violins/viole/VC play low Bb 8th in the grace bar to (Bar 1) C 8th to Eb quarter to F 8<sup>th</sup> (guitar/strings are short gliss from Eb to F). Then G dotted quarter to Ab 8<sup>th</sup> (gliss of the guitar/strings). Then in Bar 2, G 8th to G quarter down to F (gliss of guitar/strings), etc. Fags/tom toms/harp/piano play the rhythm (quarter rest/two 8ths/two 16ths & 8th figure/two 8ths figure). Pos play *ff* on dotted half notes Db/G/Ab/C. Not a standard chord. However, it shows a dual perfect 5th interval (C to G, Db to Ab) suggesting a Middle Eastern feel.

In Bar 7 ("Diss daybreak"), the muted horns also play the chord (as G/Ab/C/Db). Still the perfect 5th intervals, although you can look at it in terms of minor 2nd dissonance (C/Db, G/Ab). The focus is on note G (played by the VC/CB & rolled timp). The harp plays rising to falling 16th figures (G-Ab-C-D, F-G-Ab-C, etc). The bass clarinet is solo playing *mf espr* a variation of the Golden Voyage theme. Etc.

[6M23] "Making Homunculus" 4/4 time, 46 bars. 9 pp, 2:38. [DVD location: Ch 13, 1:42]

The violins and CB make a low trembling trill on A whole note *pp* through the next several bars. Timp contributes with half note rolls *rinforzando*. Tam Tam sounds, and the bass drum beats *pp* half notes (decrescendo each beat). The celli are highlighted *mp marcato* playing the Koura theme as *rinforzando* 8th notes. Nice creative varied touch by Rozsa. So we find A 8<sup>th</sup> (followed by an 8th ^ quarter rest) up to E (e) 8<sup>th</sup> (followed by two 8th rests) up to G 8th to (Bar 2) Eb 8<sup>th</sup> (followed by an 8th rest) down to Bb 8<sup>th</sup> (followed by an 8th & quarter rest) down to A 8<sup>th</sup> (8th rest) up to (Bar 3) E 8th, etc.

In Bar 5 (:13), flute I is flutter tongue rising 8ths E (e")-F-F#-G up to descending 8ths Ab-G-F#-F. Repeat next bars. Fl II plays contrary motion flutter tongue descending E (e")-Eb-D-Db down to ascending 8ths C-Db-D-Eb. Repeat. Vibe/Onde/violins I play

*pp* < > the flute I line. Violins II play the flute II line. Tam Tam is sounded. Timp is rolled *pp* < > on E. VC/CB is still low rumbling trill on E. Celeste (*pp* con pedale) plays the "14" rising to falling 32nd note run played 4 X per bar (E-F-F#-G-G#-A-A#-B, then descending).

In Bar 7, the clarinets & viola (one instrument) plays *p* < the Homunculus theme. After a quarter rest, we see the E quarter up to B quarter tied to 16<sup>th</sup> (part of 16th figure of B down to E back to B to D) to (Bar 8) Bb quarter down to F dotted quarter, etc. Harp plays a similar line: E (e') quarter up to B double-dotted quarter to D 16th, etc.

In Bar 22 [DVD location 2:58], clarinet I plays *mf* high A (a") quarter note trill tied to 8th followed by descending 16th triplet notes G-Eb-Bb to A 16th (followed by a dotted 8th & half rest). But clarinet II picks up on the last A 16th as a trill tied to 8th to rising triplet 16ths Bb-Eb-G, etc. Flute I is trill on A (a") whole note. Horns play the Eb Dom 7th 2nd inv (Bb/Db/Eb/G) whole note chord tied to next bar (violins bowed trem on that as well). Pos also sound, etc. Celeste plays a "6" sextuplet figure of descending Bb-G-Eb-B back to Eb-G 16th played 4X per bar.

When the Homunculus flies off from Koura's arm out to Lemuria, the onde(s) is most the most prominent sound with the E (e') up to E (e'") gliss *mf* < *ff*. Violins II play the gliss those registers, but violins I are an octave higher. Viole also gliss. Piccolo plays a rapidly rising 32nd note run *f* < *ff* on E (e'")-F-G-Ab-Bb-C-C#-D# on the 1st beat. Then it plays a "6" sextuplet 16ths of E (e'")-F-F#-G-F#-F. The flute plays contrary motion of E-C#-Bb-G-Bb-C#. Clarinets on F-Bb-Db-E-Db-Bb. Celeste on piccolo line (but octave lower) > harp also plays a "15" run to dotted half note trem between e'""-e".

[6M24] "Landing on Lemuria" *Modto* in 4/4 time. 58 bars, 10pp, 3:40 [DVD location: Ch 14, :00] Scene: Seque from previous cue. We see Sinbad's crew landing on Lemuria.

Pretty much similar music & instrumentation as the "Lemuria" cue. However, the E H/bass clarinet/violins/viole play the melody line (with the short glissandi) on a lower pitch. So violins play forte the lowest G 8th on the grace note to (Bar 1) A 8th to middle C (c') quarter note gliss to D 8th to E dotted quarter gliss to F 8th, then similar but descending figures in Bar 2. The marimba joins in on the pattern: G 8th up to A 8th to trem C to non-trem D 8th, etc. Piano is *mf senza pedal* staccato quarter notes low A-E-A (A) to G-D-G, etc. Cimbalom arpeggiando on low whole notes A/E/A (a). No guitar. VC/CB pizzicato descending (Bar 1) to ascending (Bar 2) quarter notes.

In Bar 21 *poco animato* (1:24), "they stop" (when they view inland beyond the beach), the Vizier shortly says, "There's someone moving." Alto flute is flutter tongued but violins II is more prominent with the B (b) bowed trem tied to dotted 8th to A 16th to B dotted 8th to D 16th. Repeat next bar (Bar 20). In Bar 22, the viole, after a dotted 8th rest, play Eb 16th to F dotted 8th to Ab 16th to F bowed trem half note. So a nice interplay effect here of mild suspense. Alto flute & clarinet I also perform that interplay. VC/CB is pizzicato on F quarter notes on the 2nd & 3rd beats. Timp also beats on F on those beats. Horns play *p* the F rinforzando whole note tied to next bar, while the muted Pos play A/C/Eb. Combined you have the F Dom 7th sound.

In Bar 32 (2:02) "Koura approaches" on his own boat, the field drum is prominent playing that syncopated rhythm (dotted 8th to 16th, repeated throughout). Violins play an octave apart (Line 1 & 2) that rhythm *p marcato* on E/F dyad. Sordini horns III & IV

play *mf* a fragmented Koura motif starting on note B. So does the viole. Celeste rolls between F (f<sup>''</sup>) and F (f'). Harp plays descending to ascending 8ths an octave apart. So Line 1 and below (small octave) notes Eb-Db-Cb-Ab down to rising F(F, f)-Ab-Cb-Db. Timp rolled F whole note. Flutes trill on F an octave apart Lines 1 & 2 (f, f'). Etc.

The last two bars were deleted or dialed out just before Sinbad exclaims "Stop!" when he hears a bird's shriek.

[Note: At the end of this cue, a written note says: "Make separate track for Haroun caught in trees (open string arpeggio)"]

[6M25] "The Medium" *Modto* in Cut time. 13 bars, 2pp, :29. [DVD location: 3:27] Scene: They see the Medium ("Guardian" or "Keeper") ahead in the bushes, leading them to the Temple of the Oracle. Nice sounding cue, the melody line of the Medium played by the bass flute/tambura or vina/marimba/hp/guitar/cimbalom/viole.

First you prominently hear the sordini Pos/tuba/Fags/piano/VC/CB play a shock or discovery chord of Ab maj(Ab/C/Eb)16th rinforzando to G min (G/Bb/D) dotted 8th tied to dotted half notes & tied to next two bars. Timp beats Ab to G; bass drum strikes *p* 16th to dotted quarter tied to quarter.

The Medium motif is heard as descending quarter notes D-C-Bb-G up to (Bar 2) 8th notes (connected by a crossbeam) D-C-Bb-G to new 8th crossbeam figure F-D (d') up to (Bar 3) G whole note. After a half & dotted 8th rest, bass clarinet plays *p* the response figure of En 16th rinforzando to D quarter note tied to whole note next two bars. Then the Pos (etc) in Bar 4 play again that discovery chord of Ab maj to G min. The melody line continues also in Bar 4 with rising quarter notes F-G-Bb-C to (Bar 5) descending 8ths D-C-Bb-G to F quarter to F-D 8ths to (Bar 6) G whole. End Reel 6.

[7M25A] "Temple of the Oracle" *Modto assai* in 5/4 time. 50 bars, 10pp, 3:09. [DVD location: Ch 14, 4:00] Another effective, mood-setting cue. The Temple motif is played for 4 bars as the crew sees the many-faced temple of rock. Then a comic relief phrase is played when Sinbad comments to Haroun that his bravery must've left him, to which he replies in effect, "No, but I have cowardly legs!"

Here Bassoon I plays *mf* in 4/4 time the comic figure. After an 8th rest, we find descending staccato 8ths of middle C-Bb-G to new figure of F 8th to cresc (<) rising triplet 16ths F-G-Bb to stand alone C 8th rinforzando (followed by an 8th rest), etc. Low strings are combined on the Ab maj 7<sup>th</sup> (Ab/C/Eb/G).

In Bar 8 (5/4 time at :27) "L/S temple," we return to the temple motif. The 5/4 irregular meter is reduced by Rozsa as a 2/4-3/4 pattern with a short line separating the sub-divided meters. Herrmann did the same in his "Giant Crab" cue in Mysterious Island, I recall.

So we have the bass flute/bass clarinet/harp/cimbalom/piano/guitar/vina/viole/celli playing two G rinforzando notes (followed by that thin vertical line, somewhat wavy) up to descending 8ths Bb-Ab-G-F-Eb-F. Repeat next bar. Timp & B.D. beats on the first two quarter notes only (G note for timp). Finger cymbals play the half note then the dotted half note. Tom toms play an 8th note rhythmic pattern, largely within the 3/4-subdivision meter.

The music is edited (dialed) out after Bar 14 as the Sinbad party walks down to the inner sanctum of the cave of the Oracle. The cue restarts in Bar 21 (in 3/4 time at

1:29) when the Homunculus reappears from behind the rock entranceway. Here the bass clarinet plays a Homunculus variation figure *affrettando* (hurrying, increasing speed). After an 8th rest, it plays *mf* < rising 32nd notes Db-F-Ab-Cb to a dotted quarter note, etc. Onde & trem violins II play p <> 8th notes G-G#-A-Bb-A-G#, etc. The cue is again dialed out mid-Bar 26 on. So 1:46 thru 3:09 was cut.

[7M25B] "The Oracle" *Modto* in 4/4 time. 67 bars, 10pp, 3:39. [DVD location: Ch 15, 2:44] The cue begins as indicated on the full score: "Start: Sinbad & Co. shield their faces from flames." Clarinet I & violins I play the trill to 32nd run figures of Bb quarter note trill tied to "10" figure of Bb-A-Bb-C-C#-D#-E-D#-C#-C. Then the Bb trill quarter note tied to "6" or sextuplet 16th figures of Bb-A-Bb-C-C#-D# to (Bar 2)E quarter note trill tied to "6" figure of E-D-E-F-G-A to Bb quarter note trill tied to "10" figure of 32nd notes Bb-C-C#-D#-E-F#-G-A-Bb-C. Clarinet II/Fags/viole etc play quarter note to 16th trills only. In Bar 2, flutes join in.

In Bar 3, harp plays a largely rising "15" note run to a "15" descending figure. Violins are fingered trem A#/C# to F#/A# for violins I, etc. Flutes play sextuplets 16ths falling to rising C#-A#-F#-C#-F#-A# to stand alone C# 16th. After a dotted 8th rest, repeat. Glock plays falling to rising 8ths C#-A#-F#-C# up to F#-A#-C#-A#, etc.

When the Oracle speaks (voiced by Robert Shaw of "Jaws" fame shortly), the violins are trem pont. Marimba & vibe play. In Bar 27 (when the Oracle speaks of the third golden tablet) violins I are sul pont on Line 2 C#/G#/C# (Line 3) whole notes. Violins II/viole/harp play Line 1 C half notes to E to F# quarter notes up to (Bar 28) descending triplet 8ths B-G#-F# to G# dotted half note. VC/CB on C#(for CB), G#/C# (VC) whole notes tied (Bar 28), etc etc.

[R7M26] "Escape From Temple" 4/4 time. 64 bars, 11pp, 2:33.

This cue is kept intact in the final pic. Scene: Sinbad shoots an arrow tied with turban cloth and sashes to the opening at the top of the ceiling. [DVD location: Ch 17, 3:16]

In the grace bar, the harp plays *f* < *ff* a gliss of D-E-F#-G-A-B-C etc to (Bar 1) B (b") 8th. Then in Bar 1, the violins (violins II octave lower largely Line 1) play rising sextuplet figures (in this case, they may be termed better as double-triplets or 2 pairs of 8th triplets connected by a central or second crossbeam). So violins & viole play "6" 16th figures (4 per bar) of B-C-B, A#-B-C to next figure of C-Db-C, B-C-Db to next figure of C#-D-C#, B#-C#-D to next figure of D-Eb-D, C#-D-Eb.

This leads in Bar 2 (3/2 time) to the whole note D# trill *fp* of violins I < *mf* to down-bow figure of D# to C 16ths to A 8th to up-bow Bb 8th to G-C 16ths. Violins II & viole play six fingered trem figures of quarter notes *sempre p* of D#-E, C#-E, C-E, Bb-E, C-E, C#-E. Harp plucks *pizz* quarter note *rinforzando* Eb-Db-middle C-Bb-C-Eb. The oboe begins a solo passage fragment of the Golden Voyage motif.

In Bar 13(:31)"Sinbad starts to climb," the violins are bowed trem quarter notes while viole are bowed 8th notes. VC/CB play the C whole note. So violins I play p quarter note dyads E/C (c"), F/Db, E/C, G/Eb to (Bar 14) E/C, F/Db, F#/D (*rinforzando* emphasis), E/C# *crescendo-decrescendo* in this bar). Violins I play dyads D/F, Db/Ab, C/G, Eb/Bb to (Bar 2) C/G, Db/Ab, D/A (*rinforzando* emphasis), C#/G#. Viole play 8th note trem Db-C-Bb-B, A-Ab-G-Bb to next bar's figures. Muted trumpets I plays a Golden Voyage fragment motif of D 8th to Eb 8th to D-Eb 16ths to (Bar 14) Eb 8th

rinforzando.

In Bar 51 (:52)"What is it, master?" (when Koura nearly faints as his Homunculus is arrowed to death), bassoon II & celli play the Koura theme of B half note rinforzando up to rinforzando F# dotted quarter to A 8th to (Bar 52) F 8<sup>th</sup> (followed by an 8th rest) down to tenuto C dotted half tied to quarter next bar, etc. When the C note sounds, after a 16th rest, the bass clarinet & viole play rising to falling 16ths *mf* < *f* > *mf* of D-Eb-F to descending 16ths Gb-F-Eb-D to (Bar 53) C 8th. Violins are trill p on low B. Timp is rolled on B.

In the last two bars, the violins are sustained on C# maj (C#/E#/G#) while the muted horn I plays the Golden Voyage motif of G# 8th to A 8th to F#-D# 16ths up to F# quarter down to D# quarter tied to whole note next bar.

[7M27] "The Green Men" *Modto* in 4/4 time. 88 bars, 15 pp. Scene: Koura & Achmed are seized by little green men (not Martians!). Instrumentation includes the xylophone, marimba, jingles, tambourine, tom toms, muted trumpets, col legno violins, alto flute, etc. Part of this cue was dialed out. I did not focus on this cue due to lack of time and relative lack of interest, although I very briefly discuss its reemergence in a later cue.

[Note: The pre-dance Kali music of the Sitar is not present in the score pulled for me]

[M28] "Kali's Dance, Pt I" *Allegretto* in 3/4 time. 44 bars, 6pp. [Note: "Kali's Dance pt II" of 27 bars was apparently not used, which included violins, etc] The sitar is prominent, a North Indian instrument related to the vina or Indian zither. Unfortunately, I did not focus on this cue due to lack of time and the confusing edits and perhaps alterations in the final pic version. So I did not have time remaining to figure it all out. However, the original instrumentation includes the flute, "Fl in sol" (or G or alto flute termed G because the C on that instrument is transposed to concert pitch a perfect 4th lower to G), clarinet, tambourine, Indian tom toms, piccoli piatti indiani, grand cassa, Tam Tam, timp., sitar, Cembalom, viole, VC/CB.

Multi-rhythmic cue. Timp/CB strikes a first beat C (tamb joins on the beat). Piccoli piatti hits a full note. Gr cassa Indiana hits a quarter note. Cembalom plays largely 16th notes. Celli I plays 16th figures of lowest C up to Ab up to C (c) back to Ab. Then up to C down to Ab down to lowest C up to Ab. Repeat. Celli II play it slightly different. Viole also play 16th figures. Sitar comes in after an 8th rest in Bar 2.

As a side note, between this cue and the next, I always got a kick out of that kicking scene when Koura is alone in the chamber after the dance, and says "The golden tablet is here somewhere, and I will find it!" After thrashing around for just a minute, he kicks a box of trinkets and yells, "I can't find it!"

[9M29] "Sinbad Discovers Koura" *Molto modto* in 4/4 time. 30 bars, 6pp, 1:47. Scene: In the Kali chamber, Sinbad prepares to duel Koura to the death.

The marimba is trem on whole notes F/Bb to D/E. Horns are *molto chiuso* (stopped) *ffp* on whole notes F/Bb/D/E tied to half notes next bar. Fag/CF/VC/piano (senza pedale) play a creative variation of the Koura theme (which we saw before). We

find G 8th rinforzando (followed by 8th & quarter rests) up to D 8<sup>th</sup> (followed by an 8th & dotted 8th rest) to F 16th to (Bar 2) E 8<sup>th</sup> (8th rest) Bb 8th, etc.

In Bar 13 (:44) "Kali sprouts arms," the flutes/trumpets I are prominent playing a rapidly escalating figure. After a dotted 8th rest, they play *f* < *fz* rising 32nd note triplet Db-Gb-Bb to Db quarter note rinforzando (Line 3 for flutes, Line 2 for trumpets I). After another dotted 8th rest, triplet E-A-C# to E quarter note rinforzando tied to (Bar 14) an 8th. Then E 8th staccato to triplet 8ths E staccato to four E 16ths staccato to sextuplet 16ths staccato (E-E-E, E-E-E) to (Bar 15) G sforzando 16th to trill 16th of E dotted 8th tied to dotted half & to whole note (no trill for trumpets).

Altri orchestra plays polychords. Pos/viole etc play the A maj (A/C#/E) half note chord while the horns & violins etc play the Eb maj (Eb/G/Bb) half note chord *ffp*. In the 2nd half of Bar 13, the Pos etc play I believe the C maj (C/E/G) half note chord tied to whole notes next bar, while the violins etc play the Gb maj (Gb/Bb/Db).

In Bar 17, the strings are soli effectively playing short descending glissandi that musically portrays that sinking feeling Sinbad's men must've been feeling in their stomachs as they saw the dreaded Kali figure with six swords. So, after an 8th rest, they play *mf martellato* (hammered or heavy strokes with the point of the bow) Line 1 (octave lower for celli) Db quarter note gliss down to sforzando G 8th. Following an 8th rest, they play middle C to Db 8ths with a gliss (and cresc) down to G 8th. In Bar 12, Eb-D 16ths to Db quarter with its gliss down to G 8th. Etc.

[9M29A] "Sinbad Fights Kali" *Allegro Vivo* in Cut time. 198 bars, 26 pp, 3:15.

The orchestra tutti plays sforzando the combined Eb Dom 9<sup>th</sup> (Eb/G/Bb/Db/F) 8th note chord. Then only the violins/viole/VC/CB play the Koura motif variation.

Strings play G 8th sforzando *ff* (followed by an 8th rest) up to C (c" for violins) rinforzando half note to Bb quarter to (Bar 2) rinforzando C to Bb 8ths down to G quarter. Then another G quarter to F quarter, etc.

In Bar 25 (:22) the piccolo/flute/oboes/clarinets/violins play three-note figures. For example, oboes & violins I play three A/Bb 8th dyads (rinforzando on the 1st 8th dyad) followed by an 8th rest. Then repeat the pattern same bar. Repeat next bars. Bassoon & CB on F whole note tied to next bar. Pos on A/C/F. Timp rolled on F. Viole are bowed trem on F. Etc. Four horns are prominent playing an action phrase. So, after a quarter rest, they play *ff* rising 8th note triplet F-B-E to F half note tied to quarter next bar. Then E quarter to D# half, etc. In Bar 32 (:29) the flutes/clarinets/violins take over the horns' line.

In Bar 169 (when Kali falls and breaks opening, revealing the third golden tablet) the E H and viole play a slowed down (notationally) version of the Golden Voyage theme. After a quarter rest, they play *mf* < tenuto F# to tenuto G quarter notes to E to A tenuto 8ths to (Bar 170) Bb dotted half note rinforzando to G quarter tied to quarter next bar, etc.

In Bar 177 (*Allegro*) the "green men" music returns, syncopated so that the 3rd beat is accented by the tom toms. Pizzicato viole emphasize that third beat on dyad D/E. One tom tom plays two 8ths to quarter, then the other hand hits the "higher" tom tom (notationally), then back to the first tom tom on quarter note, etc. Alto flute plays

forte A to C 8ths to C half to D quarter. Finger cymbals & grand cassa sound. The CB is pizzicato on D, etc.

[9M30] "Koura's Farewell" *Allegro vivo, agitato* in 3/4 time. 97 bars, 1:55. The first 35 bars were deleted (probably not Rozsa's doing but dialed out). The music starts in the edited version when the green men are alarmed when they see Margiana's eye tattoo on her right palm in Bars 36-43. There is green men music just prior but I believe it's from a previous cue. The music for the beginning Koura speech was deleted. The cue is a bit fouled up in terms of editing, borrowing from a different cue, etc. I did not have time to make detailed traces & rechecking. So I now say, with relief, farewell to "Koura's Farewell"!

[10M30A] "The Centaur" *Molto modto* in 2/4 time. 67 bars, 14pp, 2:41. Bar 1 ("Tunnel with shadow") is I believe deleted or dialed out (or very low volume), so that you start to hear the two tubas (1 tenor, 1 bass) and the contra-bassoon in Bar 2. In Bar 1, clarinet II & viole play *mp* < a "6" 16th figure of F#-G-F#-E#-F#-G to stand alone F# 8th. Then clarinet I takes over mid-bar with the same sextuplet. So the clarinets keep alternating for awhile. After a quarter rest in Bar 2 (4/4 time), the CF/tubas play *mf* the Centaur figure of Bb rinforzando quarter note down to F 8th to rising triplet 16ths Bb-C-C# to D quarter rinforzando. VC play it as Bb quarter to F 8th to Bb 8th gliss to D quarter.

In Bar 65 (2:35)"Box falls" (when Koura drops his explosive box of magic-- probably nitro!--on the cliffside) the flutes/oboe/EH/clarinets/violins/viole play two sets of descending sextuplets *ff* < *sff* to next bar's trill. So we find triplets F (f'')-E-D, C#-B-Bb to next crossbeam figure of Ab-G-F, E-D-C#. Harp plays two glissandi, F (f'') down to F (f), then F (f') to F (F). Etc. When the box explodes in the next bar, flutes/oboes/EH/violins are trill on B. Etc etc.

[10M31A] [Note: Untitled cue(title sheet missing).] 53 bars, 8pp. This cue seques from the previous (Centaur) cue, and it precedes the "Fountain of Destiny" music when Koura discovers the fountain.

Bar 7 is when Sinbad says, "We must find Margiana." Finally in Bar 40 (2:30)he finds her and exclaims "Margina!" Sorry: I did not have time to take further notes of this cue!

[10M34] "The Fountain of Destiny" *Molto modto* in Cut time. 65 bars, 9pp, 2:25. A note was written that this cue incorporates 10M34A "Centaur & Gryphon."

In Bar 4 (*Brillante*) when Koura bathes in the glory and youth-giving properties of the Fountain, Rozsa pulls no stops in this "sparkling" cue extravaganza, utilizing rapid rising to falling (& contrary motion) 16th figures of the flutes/harp/celeste/strings. He also employs the piercing roll of the triangle, the clarity of the glockenspiel, the shimmering of the susp cymbals, the other-worldliness of the vibe.

Flutes play descending 16ths D (d'')-C-Bb-G to rising F-G-Bb-C. Repeat same bar. Oboes are legato trem on whole notes D to E (oboe I)and Bb to G (oboe II), notated like the fingered trem of the strings. Top staff of the harp plays descending 16ths D-C-Bb-G, F-D-Bb-G down to rising F-G-Bb-D, F-G-Bb-C. Bottom staff plays contrary

motion. Celeste ("con pedale brillante") plays descending D-C-Bb-G, rising F-G-Bb-C, D-C-D-F, G-F-D-Bb.

Violins I play Line 2 16ths G-F-E-D to triplet 8ths C-Bb-A down to rising 16ths G-A-Bb-C to rising triplet 8ths D-E-F. Violins play lowest triplet 8ths G-A-Bb to 16ths middle C-D-E-F to descending 8ths triplet G-F-E to 16ths D-C-Bb-A. Viole play the violins I line. Celli play the violins II line.

In Bar 3, after a quarter & dotted 8th rest, the trumpets/Pos/vibe play *ff molto marc* a redeeming & uplifting Koura theme version. So we find trumpets playing D 16th rinforzando to G half tied to (Bar 4) quarter note, then rising rinforzando quarter notes F-G-Bb to (Bar 5) C quarter to Bb half note, etc. Pos play it a bit different in bar 4. Clarinets join in with a legato trem. Etc.

22 bars, 3pp, 1:00. Here "5" and "6" harp figures are played, etc. Sorry, no other data for this cue except that the cue ends with the line "The energy of youth."

[Note: It appears that perhaps some battle sequences of Sinbad & the Centaur, and the Centaur with the Gryphon may be missing, but I didn't have time to check. Apparently 11M35A is "Centaur and Gryphon," whereas 11M35B is "Death of Centaur"]

[12M36] "Koura's End" *Molto modto* in 4/4 time. 104 bars, 17 pp, 3:36.

Stopped (*chiuso*) horns and....(yes, you've guessed rightly!) viole play a repeat rhythmic pattern of F/G dotted 8th t quarter to two 16ths to 8th to quarter to two 16ths. Horns III & IV interchange each other bar with horns I & II. Muted Pos/VC/CB play the Koura theme. We find G half up to D double-dotted quarter to F 16th to (Bar 2) Db 8th sforzando (followed by an 8th rest) down to Ab dotted half note, etc. Fags & timp make a three-note figure at the end of Bar 2 of Ab to Bb 16ths staccato to (Bar 3) G 8th. Etc.

In Bar 60 (1:57)"Sinbad forced to jump." In Bar 93, "Koura falls back," etc. Koura was not written in as a very smart evil wizard! He invoked invisibility yet fights with a visible sword! Then he "hides" in the fountain where he can be easily seen and then easily slain by Sinbad. Perhaps if Paul Verhoven (of "Hollow Man") had directed this invisible man scene, it would've turned out differently!

[12M37] "Sinbad's Decision & End Titles" *Tranquillo* in 4/4 time.

59 bars, 9pp, 3:43. Scene: Sinbad looks into the pool and sees himself with a magic gold crown on his head.

In Bar 1, the timp beats *p* a steady beat of D quarter notes. The harp plucks D (D) quarter notes as well. Fags/piano/CB sound on the D whole note. The altri strings play the Golden Voyage theme to nice tonal effect since they are not doubled up (single pitch line) but instead played as a combined chord tonality in melodic succession.

So we find violins I/celli, after an 8th rest, playing *p* < > Line 1 F# 8th to G 8th to Eb-G 16ths to rinforzando A dotted quarter note back to F# 8th. Violins II play it on D 8th up to Eb 8th to Bb-Eb 16ths to F dotted quarter to D 8th. Viole play it as stand alone A 8th up to crossbeam figure of Bb 8th to G-Bb 16ths to C dotted quarter back to A 8th.

Therefore, when combined, we have the D maj (D/F#/A) 8th to Eb maj (Eb/G/Bb) 8th to same 16ths (but different inversion) to the F maj (F/A/C) dotted quarter back to D maj 8th chord. Very nice full sounding effect.

In Bar 8(in 3/4 time)"water starts rippling," the harp plays 3X a "12" 32nd note rising to falling figure *pp* < > of Eb-Gb-Ab-B, C-Eb-F-Eb, C-B-Ab-Gb. Violins I are fingered trem on Gb/Eb to Ab/F half notes, then Ab/F to C/Gb quarter note trem. Violins II are finger trem Bb/Eb to C/F half notes to C/F to D/Gb quarter note dyads. Viole play Eb/Gb to Gb/Ab half note trem to F/A to A/C quarters.

In Bar 10 ("reflection of crown"), the celeste joins in *mf con pedale* with high 16th note figure of G-Eb-F-C, Eb-Bb-C-G, etc. Violins I are now bowed trem on Bb/G (g<sup>'''</sup>) whole notes. Violins II are bowed trem on G/Cb. Viole are still finger trem but octave lower. Pos sound *pp* on the C maj 2<sup>nd</sup> (G/C/E) whole note chord. Flute & alto flute begin the melody line of C half note down to G quarter up to Bb quarter etc.

At this point, it was Friday late afternoon and time to close up, so I had no further opportunity to work on this End Title. I hope, however, that this simple analysis will satisfy most of you inquiring minds! It was a pleasure researching this Golden score!

\* \* \* \* \*

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