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More Than a Miracle

Supplemental Liner Notes

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Kenner

1. Theme From *Kenner* (Main Title) As the opening titles unfold over an establishing shot of Bombay, a threatening introduction of trilling strings and timpani gives way to Piccioni's love theme for Kenner (Jim Brown) and sitar-playing Hindu dancer Anasuya (Madlyn Rhue). An impressionistic long-lined melody voiced on strings, the tune aches with pure romance as well as tragedy, foreshadowing Anasuya's fate.

2. Bombay/A Boy and His Cricket Exotic, mysterious material for strings, vibraphone, harp and sitar underscores the appearance of a "Bombay" title card and plays through a transition to Anasuya's apartment. As the dancer's little boy, Saji (Ricky Cordell), awakens and greets his pet cricket—whom he believes to be the reincarnated soul of his uncle—Piccioni introduces his gently drifting "family" theme. The lush melody runs its course for Saji acknowledging a picture of his wayward American father hanging on the wall, and awakening his mother.

3. Saji Meets Kenner Kenner arrives at Bombay's harbor in his cargo boat. He intends to track down Tom Jordan (Charles Hovarth), a drug dealer who killed Kenner's partner in Singapore. Before he leaves the boat, his shipmate Sandy (Prem Nath) begs him not to let hate drive his actions. Nasty, percussive jazz denotes the end of their testy interaction and continues as Kenner wanders the streets of Bombay. The cue's dangerous air gives way to a suggestion of the family theme for little Saji eyeing a fancy pair of shoes through a store window; when the boy sees Kenner walk past, he asks the dismissive sailor if he knows his American father. Violent brass sounds as Kenner reacts, startled, to a lizard on a wall behind him. He brushes the creature away with his coat, thus knocking it onto a praying Indian.

4. Chase The lizard incident results in an angry mob chasing Kenner and Saji through the streets of the city. Piccioni enhances the pursuit with a rambunctious, jazzy cue comprised of a tough saxophone riff, accented brass, exotic woodwinds and trilling strings. Saji earns Kenner's trust when he helps the sailor ditch the mob by leading him to a hiding spot through a hole in a brick wall.

5. Kenner Shake After Kenner gives Saji five dollars to thank him for his help, the boy tries to warn him that if he commits murder it will affect his karma. Portentous material for sitar, organ and percussion validates the boy's words but Kenner ignores him and makes for the hole in the wall. In a subsequent montage, a funky bass line supports improvised jazz organ as the sailor searches for Jordan at the Merchant Seamen's Association and a gymnasium. After the gym

owner tells Kenner to try a nearby seamen's club, he instructs an underling to inform the drug dealer that the sailor is looking for him. The cue subsides as Jordan arrives at the club.

6. At the Seamen's Club A mellow jazz piece plays as source music at the club, where Kenner questions a pool player. The cue continues as an old hand named Henderson (Robert Coote)—later revealed as an employee of the drug dealer—offers to help Kenner find Jordan.

7. At the Seamen's Club—Part Two A second jazzy source cue plays as Kenner and Henderson exit the club. One of Jordan's henchmen watches them leave and proceeds to update the drug dealer by telephone.

8. Saji Remembers His Father Saji uses the money Kenner gave him to buy the fancy dress shoes; he shows them to his mother and says that he will wear them when they reunite with his father in America. He asks for his father's address so that he can send him a letter, but Anasuya lies, claiming that she cannot remember it. Piccioni provides a bittersweet reprise of the family theme for the uncomfortable exchange between mother and son. The melody continues after she leaves for work, as Saji takes solace with his cricket and resolves to learn the address by taking to the streets with his father's picture.

9. Drugged Henderson takes Kenner to the Shalimar Club, where he gives him a drugged drink. (Inside the club, a small combo plays "Don't Blame Me" by Jimmy McHugh and Dorothy Fields—a source cue not on this disc). The poison takes effect while the two men ride back to Kenner's boat in a horse-drawn carriage; a textural array of trills, timpani, sitar, tinkling piano and sporadic percussion enhances Kenner's blurry POV shots.

Ambush The scene switches to Kenner's boat, where a wandering bass line underscores shipmate Sandy's arrival with groceries. The score erupts into percussive chaos when two assassins sent by Jordan to kill Kenner mistakenly murder Sandy instead.

Kenner Pursues Saji Back in the carriage (stuck in traffic waiting for a procession of sacred cows to cross the street), Saji joins Henderson and the still-drugged Kenner. The boy is crushed when Henderson callously points out that the photo of his father that his mother gave him is nothing more than an old cigarette ad from a magazine. A short but urgent development of the family theme plays as Saji runs from the carriage with Kenner in pursuit. A concoction of off-kilter, prickly jazz underscores the sailor becoming increasingly delirious as Henderson follows him into an out-

door laundry center. Kenner eventually collapses into a heap of clothes and loses Henderson.

10. Saji Refuses the New Shoes Piccioni reprises the family theme when Anasuya returns home to find Saji in bed. The cue takes a dire, fateful turn when she sees his fancy shoes stuffed in a wastebasket along with the photo of his “father,” torn to shreds.

Truth About Saji’s Father Revealed Troubled developments of the family theme sound as she explains herself to Saji: his father, an American Naval officer, abandoned her without marrying her so now, to her, he is dead.

Saji Escapes Strings take up a dramatic, wavering whole-step motive as Saji resolves to find his father and runs out of the apartment. A rich setting of the family theme swells as she follows him outside—but he is already too far away. The cue settles threateningly as Anasuya’s neighbors eye her with disapproval.

11. Night Ambush and Escape A moody jazz bass line and ethnic percussion underscore Kenner awakening in the deserted laundry center at night. The film transitions to Kenner arriving at his boat; when Jordan’s assassins ambush the sailor, Piccioni introduces a distressed, chordal motive on strings and brass over a fitful rhythm section. The sailor overcomes his assailants but Jordan appears and sucker-punches him, giving the assassins the upper hand. The distressed motive alternates with low-key suspense as Jordan brutalizes Kenner. The sailor manages to break free and dives into the sea, the cue subsiding with atmospheric rippling for piano as the villains search for him in the immediate area.

12. Saji and Anasuya Visit Injured Kenner After police scare away Jordan and his associates, Saji discovers the severely injured Kenner climbing back onto his boat. The boy fetches his mother to help. A passage of cautious impressionism features shimmering strings and wandering flute as they arrive at the boat and discover the sailor lying in bed.

Conversation Piccioni develops the family theme as Anasuya offers to find a doctor for Kenner. The sailor declines, but passes out when he attempts to get out of bed.

Kenner’s Nightmare Nauseous strings and woodwinds swirl through his subsequent nightmare, which consists of footage of crashing waves and a repeating voiceover of Kenner vowing to kill Jordan. The cue brightens with tremolo strings and flute as Kenner awakens in Anasuya’s apartment. Still disoriented from the night before, he takes in his surroundings accompanied by unsettling upper-register piano, sitar and percussion.

13. Kenner Wakes Up and Remembers Anasuya arrives at the apartment, a dreamy arrangement of the

love theme sounding as she tends to Kenner. The two are properly introduced and take an instant liking to one another.

Conversation The composer reprises the wavering whole step motive from “Saji Escapes” when the boy questions Kenner about Jordan (he overheard the sailor talking in his sleep). The family theme unfolds with dangerous interruptions between phrases when Kenner dismisses the boy and lies lost in thought.

Nocturne At night, before Anasuya leaves for work, she has an intimate conversation with Kenner. The love theme plays as they discuss their jobs and their families, or lack thereof. (A short transitional cue for sitar and tremolo strings can be heard as she gets into a car—presumably taking her to work—but it is not included on this CD.)

14. Unused Jazz This smoky source jazz does not appear in the film (possibly due to deleted footage).

Anasuya Comes Back Home Piccioni reprises the nocturnal, mysterious material from “Bombay” for Kenner peering through Anasuya’s window. Portentous strings signal her return from work the following morning, her neighbors eyeing her with disdain once more. The finished film added a sitar overlay (not heard on this CD).

A New Day for Kenner The family theme offers comfort as she reaches her front door, the material reaching a sumptuous conclusion on a dissolve to Kenner, Anasuya and Saji enjoying a walk on the beach.

15. Happiness A montage features Kenner, Anasuya and Saji taking a carriage ride through the city. (A short rhythmic and percussive cue underscoring Kenner running toward the carriage—which he perhaps suspects carries his “friend,” Henderson—is tracked in from the later “Chase” cue, track 19.) Piccioni captures their joy with a warm setting of the family theme for strings adorned with chirping woodwind lines. The love theme closes the cue as they disembark the carriage.

16. A Beautiful Day The “Bombay” material sounds when Kenner asks Anasuya to close her eyes so that he can lead her to a surprise: The film segues to a jewelry shop, where he fits her with an extravagant gold necklace, marked by a delicate setting of the love theme. The melody continues to unfold through another transition to the “family” arriving at a temple. After an unscored prayer scene inside the temple, both the family and love themes underscore Anasuya telling Kenner the romantic story of how she met her husband. Before Kenner can kiss her, Saji interrupts him, wanting to show him a painted cow.

17. Happiness (Reprise) After Anasuya tells Kenner the story of how she met her husband, the family theme plays as they take a carriage ride home with Saji.

(A reprise of the love theme that plays as she prepares to go to work is not on this CD.)

18. Love Scene Kenner and Saji follow Anasuya to work, where they discover that she is not only a dancer but also a prostitute. (Prem Dhawan composed the ethnic music for her dance—not included on this CD.) After Kenner rescues her from a potentially violent customer, soothing impressionism marks a transition to the woods surrounding a nearby beach. As Saji sleeps on the ground, Kenner and Anasuya reveal their feelings for one another, accompanied by a pure setting of the love theme. The wavering whole-step motive provides tension when Anasuya worries that the men who attacked Kenner will eventually kill him. Piccioni reprises the impressionistic string and flute material from “Saji and Anasuya Visit Kenner” for the sailor explaining how Jordan murdered his partner, justifying his need for revenge. The love theme returns as he kisses Anasuya, with the tune proceeding through a romantic montage of crashing waves. After a transition to morning, the melody concludes as Kenner watches Anasuya and Saji pray on the beach.

19. Chase and Death of Anasuya When Saji spots Jordan buying a cricket cage from a street vendor, tremolo strings swell into a savage passage of bustling brass and slicing strings for Kenner chasing the villain through the crowded city. Seething sustains interrupt the propulsive material when Jordan accidentally drops his cricket cage, which Saji retrieves. The love theme comes to the fore, straining as Anasuya trails behind Kenner, who follows Jordan into a railroad yard. The cue escalates with a rising stepwise figure, climaxing when a train hits Anasuya. The love theme underscores the horrified reactions of Kenner and Saji.

20. Anasuya’s Ashes After the cremation of Anasuya’s body on the beach, Kenner watches from afar as Saji, attended by two nuns from his school, pours her ashes into the sea. A poignant development of the family theme features solo violin when the boy leaves the nuns behind and runs to join Kenner.

21. Remembering Anasuya The mysterious “Bombay” material gives way to the love theme as Kenner wanders through Anasuya’s apartment, mourning his lost love. The theme subsides as Saji reveals that he has retrieved Jordan’s cage, leading Kenner to realize that the villain bets on cricket fights (battles between insects, not the traditional English sport).

22. Shanghai Café Cool source jazz plays at a café where Kenner and Saji attend an illegal cricket fight in hopes of finding Jordan. Only about 0:50 of the cue appears in the film.

23. Hot Pursuit Kenner finds Jordan in the crowd of gamblers gathered around the cricket fight. The villain sees the sailor approach him and runs, with

taunting strings and swelling brass sounding as Kenner dispatches Henderson and another henchman. Piccioni reprises action material from “Chase” (track 4) as the sailor pursues Jordan through the city and into an empty auditorium; the film intersperses footage of Saji following with shots of the foot chase. When Jordan eventually loses Kenner on the roof of the auditorium, subdued suspense material underscores the sailor hunting for Jordan until the villain lunges for him with a wooden club. The chordal motive from “Night Ambush and Escape” returns as they grapple with one another, the music escalating when Kenner gains the upper hand and begins to strangle Jordan. A fateful rendition of the family theme sounds when Saji arrives on the roof and implores Kenner not to kill the drug dealer for the sake of his karma. Kenner initially ignores his plea and the boy walks off dejectedly. The finished film dials out a final bitter reading of the family theme (at 4:12) for Kenner reconsidering and releasing Jordan from his death grip.

24. Kenner and Saji Reunited (Finale) After Kenner releases Jordan, he runs to catch up with Saji. When he informs the boy that he spared the drug dealer’s life, the family theme swells while the two friends joyously embrace.

End Title The scene shifts to the harbor, where Saji and his caretaker, Mother Superior (Sulochana), join Kenner; she presents the sailor with Anasuya’s sitar, acknowledged by an aching rendition of the family theme. Piccioni continues to develop the melody as Kenner and Saji sail from the harbor, until the love theme resurfaces on flute and strings for a white dove that flies into the bridge and lands on top of the sitar. Saji immediately identifies the bird as the reincarnation of his mother, with Kenner smiling in agreement. The love theme reaches a grandiose conclusion for the “End” title card, after which the closing credits play over a lush arrangement of the family theme.

Bonus Tracks

25. Love Theme (Introduction) This introduction to the love theme features the mysterious material heard in “Bombay.”

26. Indian Music (Sitar) The film tracks this piece of sitar music into various scenes as source material.

27. Love Theme The love theme receives a pure reading in this standalone arrangement.

28. Kenner Shake (long version) Piccioni recorded an extended rendition of this jazz cue for the early montage of Kenner searching Bombay for Jordan.

29. Chase and Death of Anasuya (alternate version) This take of “Chase and Death of Anasuya” features some alternate orchestration—eschewing, for example, the prominent bass clarinet of the film version.

30. At the Seaman's Club (alternate version) A different improvised piano part characterizes this alternate rendition of the club source jazz piece.

31. At The Seaman's Club—Part Two (alternate mix) This track is an alternate mix of the club source

More Than a Miracle: The LP

1. "More Than a Miracle" This arrangement of Piccioni's principal theme, arranged and conducted by Ralph Carmichael, was recorded at Western Recorders in Hollywood in July 1967; a follow-up session took place in August to re-record the rhythm section when the studio decided the beat of the original recording was too strong for a picture set in the 16th Century. The recording features popular pianist Roger Williams and a male chorus singing lyrics by Larry Kusik and Eddie Snyder. Kapp Records released the track, both on LP ("More Than a Miracle"—KS3550—later re-titled "The Impossible Dream") and on a 45rpm single (843). It plays in the film as an overture heard over psychedelic waves of colored light and an image of a diamond ring belonging to Prince Rodrigo (Omar Sharif). The yearning love theme encapsulates the fairytale romance that develops between Prince Rodrigo and peasant girl Isabella (Sophia Loren).

2. Prince Rodrigo In the album's standalone rendition of Piccioni's main theme—a pop-flavored tune for Prince Rodrigo—suspenseful tremolo strings give way to syncopated harpsichord, harp and percussion; this accompanying material becomes a motive unto itself throughout the score. An aching, whimsical melody enters over harmony that alternates between major and minor to evoke Rodrigo's dilemma: Will he find his true love or be forced to marry one of the seven princesses?

3. Brother Joseph Delicate strings, oboe and harp state the theme for Brother Joseph (Leslie French). The gentle, gradually rising lullaby lends the monk an otherworldly religious quality, capturing his ability to fly while evoking his wisdom.

4. Isabella and Rodrigo An instrumental version of Piccioni's dreamy love theme offers reassurance throughout Rodrigo's turbulent relationship with Isabella. This album arrangement of the theme presents it on flute, strings and harp, and closes with a suggestion of Rodrigo's material.

5. Rodrigo Leaves the Monastery For the album, a pure rendition of Rodrigo's theme represents the prince riding away from Brother Joseph's monastery and discovering his wayward stallion in a field.

6. The Chef A puckish, scheming theme for the

music.

32. Love Theme This cue spotlights the love theme before moving into the climactic material from "Chase and Death of Anasuya."

—Alexander Kaplan

palace chef (Georges Wilson) spotlights harpsichord, flute and bassoon.

7. Isabella in the Barrel Prince Rodrigo punishes Isabella for casting a spell on him by sealing her up in a barrel outside her church. Impressionistic strings incorporate Brother Joseph's theme and the love theme as Isabella peers out of the barrel. A mischievous repeated-note theme represents Isabella's witch friend (Carlo Pisacane) sneaking over and enchanting the barrel. Piccioni develops the tune amid swirling strings and oom-pah accompaniment as the barrel rolls down a hill and into a stream. Brother Joseph's theme gently emerges, leading to a reiteration of the love theme as the barrel winds up on a beach, where a group of children free Isabella. Aside from the fleeting statement of Brother Joseph's theme, this arrangement is largely identical to its counterpart in the film.

8. Isabella and Rodrigo in the Pantry A lush setting of the love theme for strings, guitar and harp plays as Isabella reunites with Rodrigo in a palace pantry, where they kiss for the first time.

9. The Tournament Piccioni evokes Rodrigo's soldiers with a jazzy groove for timpani and hi-hat cymbal as well as a violent passage for off-kilter piano and brass. This material appears twice in the film, first for Rodrigo's men arriving outside Isabella's church and later for a royal tournament at Rodrigo's castle.

10. The Eggs Are Bewitched The witch casts a spell on a pile of eggs at the palace, which later causes them to hatch. The album version of the cue features a warm arrangement of Brother Joseph's theme on strings, organ and glockenspiel.

11. The Contest When thousands of chicks hatch from their eggs and storm the palace, squeaking strings and pounding timpani surround the witch's theme.

12. Brother Joseph Comforts Isabella The witch's theme sounds over magical arpeggios and oom-pah accompaniment. Its setting here is similar to the climactic dishwashing music in the film.

13. End Title "More Than a Miracle" The LP's "End Title" features tender renditions of Rodrigo's theme and the love theme, before closing with Rodrigo's theme in its rambunctious "Main Title" setting.

—Alexander Kaplan

From the Original MGM Records LP...

THE MUSIC

The happy and brilliant score for *More Than a Miracle* is a light-hearted departure for composer Piero Piccioni. But this glamorous, romantic, spectacular adventure involving princes on white stallions, monks who fly, and a royal dishwashing contest is a departure for everyone involved. The hit title song, included herein, is played with memorable beauty by Roger Williams and his orchestra.

THE STORY

Prince Rodrigo (Omar Sharif) is everything a prince should be, but, to the displeasure of his mother (Dolores Del Rio) he is more interested in horses than in marrying a princess. One day he encounters a monk (Leslie French) with the power to fly. The monk presents Ramon with some magic flour which, when baked into seven dumplings and eaten, will enable the prince to choose a wife. His first opportunity to put this magic to work comes in the person of a beautiful peasant girl named Isabella (Sophia Loren), but she bakes only six dumplings. After a series of adventures, matters come to a head and seven princesses have made the semi-finals as Ramon's bride-elect. But when Ra-

mon learns that Isabella is now working in his castle as a dishwasher he decides on a dishwashing contest. To everyone's amazement, Isabella loses to the Princess of Altimara, but the flying monk finds out that the dishes have been tampered with, and a joyous banquet is prepared to celebrate the betrothal of Ramon and Isabella.

THE PRODUCER

In association with M-G-M, Carlo Ponti has produced such highly successful films as *Doctor Zhivago*, *The 25th Hour* and *Lady L*. More in the style of his native Italy are his equally successful productions *Two Women*, *Yesterday, Today and Tomorrow* and *Marriage Italian Style*—all with Sophia Loren, who is herself **MORE THAN A MIRACLE**.

THE DIRECTOR

As director of such films as *Hands on the City*, *Salvatore Guigliano* and the highly acclaimed bull-fight drama *Moment of Truth*, Francesco Rosi has earned the status of one of Europe's most important directors.

THE COMPOSER

Piccioni's previous film scores include *The Tenth Victim*, *The Witches*, *Hands on the City* and *Moment of Truth*—the last two also for Francesco Rosi, the director of *More Than a Miracle*.

More Than a Miracle: The Film

14. Main Titles (Prince Rodrigo Theme) Prince Rodrigo's mother (Dolores Del Rio) implores her son to obey the order—from his father, the Spanish king—to marry one of seven Italian princesses who await him in his banquet hall. Rodrigo defies her, however, and rides out of the courtyard on an untamed stallion, accompanied by an outburst of scornful tremolo strings. The main titles run their course as he continues to ride across the landscape, with his searching theme unwinding on winds and strings over its aching harp-sichord accompaniment. The theme ends as the wild horse throws him, leaving him stranded in the open countryside.

15. Rodrigo Lost in the Corn Fields A light setting of the main theme's accompaniment takes shape for Rodrigo collecting his saddle and traveling through the Italian countryside on foot.

Rodrigo Sees Brother Joseph, The Flying Monk As the prince proceeds through a cave-like passage of rough stone, Piccioni introduces a gentle lullaby on strings over harp, foreshadowing the appearance of Brother Joseph (Leslie French). Oboe assumes the melody when Rodrigo sees a monastery ahead and finds the monk floating in air, to the delight of a group of children. Angelic renditions of Joseph's theme spotlight glockenspiel, organ and choir as the monk lands, rejoining the children and Rodrigo on the ground.

16. Rodrigo Leaves the Monastery The monk gives Rodrigo a bag of flour and tells the prince to find a woman who will make seven dumplings for him; if he can eat all seven, she will be his bride. Unison horns state a fanfare rendition of the main theme as Rodrigo rides from the monastery on the friar's mule. The main theme enters as Rodrigo proceeds to a crop field, where he finds his horse tethered. The cue subsides as a Neapolitan peasant girl, Isabella (Sophia Loren), appears and confronts the prince, claiming the stallion to be hers.

17. Rodrigo and Isabella's First Meeting Isabella does not believe Rodrigo when he reveals that he is a prince, becoming indignant when he reclaims the horse and offers her the mule in return. A subdued setting of the prince's material sounds for Isabella sitting by a tree and watching the prince tame the stallion from afar. An unused passage (0:49–1:58) introduces the love theme briefly on horn, followed by a development of Rodrigo's theme; the new romantic melody receives a full presentation from flute and strings as the prince rejoins Isabella in the field. She cries out in protest when Rodrigo sends the mule back to the monastery, the love theme playing up his attraction to her as he basks in her beauty. The film version of this cue is slightly different—the tempo faster, with rich strings taking over the melody at the end.

18. Rodrigo Rides A Horse/New Love's Birth Piccioni reprises Rodrigo's theme as the prince playfully circles his stallion around Isabella and rides off. Only about 1:00 of this material appears in the film. The cue ends with an unused reading of the love theme for flute.

19. Rodrigo Courts Isabella Isabella returns to her village, but Rodrigo follows her. The fanfare version of the prince's theme calls out when she spots him outside the back door of her house, sitting on his horse. After she angrily dismisses him, gentle strings lead to a serene rendition of the love theme for the prince admiring the beauty of his surroundings. Brother Joseph's theme returns when Rodrigo spots the village church in the distance; he remembers his bag of flour and runs back to Isabella's house to ask her to make him seven dumplings. In the film, the music continues with an arrangement of the love theme for flute, harp and sustained strings (very similar to the one in track 17).

20. Isabella's Sadness When Isabella deprives Rodrigo of a single dumpling (one she herself has eaten), he pulls a prank, feigning death to punish her. She in turn gathers the villagers, who steal his royal ring before burying his body in a ditch, fearful that his death will attract the Spanish troops. The love theme sounds when Isabella returns home, with a stark reading of Brother Joseph's theme interrupting as she looks down at Rodrigo's plate of dumplings.

In the Witches' Realm In a subsequent unscored scene, Isabella (who knows that the prince was only pretending to be a corpse) checks the ditch for Rodrigo but he has disappeared. Shortly thereafter, she accompanies a witch (Carlo Pisacane) to her coven in the woods, in hopes of learning what has become of the prince. For Isabella's meeting with the witches, eerie strings and bells surround the hags' plucky, repeated-note theme, along with mystical, glissandi-laden settings of Brother Joseph's theme and the love theme. The witches provide Isabella with a spell meant to make Rodrigo fall in love with her, but Isabella recites it incorrectly, paralyzing the prince instead. An alternate version of this cue appears in the film, incorporating much of the same material.

21. Spanish Soldiers' Arrival The prince's doctor determines that the paralysis is due to a spell cast by a woman, so Rodrigo sets off in search of Isabella. An off-kilter concoction of brass, piano and percussion signals danger as Spanish soldiers approach the village church on horseback. The panicked peasants gather inside and decide to throw Isabella out so that she can take responsibility for "killing" Rodrigo and stealing his ring. Solo timpani and high-hat cymbal sound as she faces down the soldiers, who reveal that they have come to see her on behalf of the prince.

Prince Rodrigo's Cavalcade Rodrigo's theme emerges over the established percussive foundation as the prince's cavalcade, bearing the paralyzed Rodrigo on a litter, arrives at the church. A pensive bassoon reading of Rodrigo's theme plays over timpani as one of his representatives addresses Isabella, informing her that she must kiss the prince on the lips. The film dials out a boisterous rendition of the main theme's accompaniment (at 3:11) before soldiers escort Isabella over to the paralyzed Rodrigo.

First Kiss An aching rendition of the love theme sounds as she turns the royal ring over to the representative and kisses the prince, the music dropping out as the spell is broken. Rodrigo explodes with rage, demanding that Isabella explain her part in his paralysis.

Isabella's Revelation and Punishment Piccioni reprises the love theme (at 4:49) when she confesses that she cast the spell because she loves him; he responds by sealing her in a barrel as punishment for partaking in witchcraft. The climatic rendition of the love theme (at 5:44) does not appear in the film.

22. Prince Rodrigo Returns to the Castle Rodrigo's theme sounds on bassoon over a quiet timpani pulse as the prince announces that Isabella is to remain in the barrel for five days; he rides off, marked by a reprise of the harpsichord treatment of his theme.

Isabella Locked Up in a Barrel Hazy tremolo strings surround suggestions of Brother Joseph's theme and the love theme as Isabella peers through a hole in the barrel. The witches' theme surfaces when the old crone arrives on the scene, surreptitiously sneaking over to the barrel and prodding it with her magic walking stick. The witches' theme unravels playfully as the now-enchanted barrel rolls down a hill and into a stream.

The Barrel Ends Up in the Sea A lush presentation of the love theme follows for the barrel floating down the stream; it eventually washes up on a shore, where a group of children discover it and break it open, revealing Isabella to be unconscious.

Isabella Wakes Up She awakens, marked by a tranquil rendition of Rodrigo's theme for horns and tremolo strings, and examines her surroundings.

23. The Tournament An unused passage features rich chordal brass with suggestions of the love theme for the children leading Isabella to a royal tournament where Rodrigo and his men face off against a team of Moors. Piccioni intended regal brass and timpani to sound through an opening ceremony; instead, the film tracks in material from "Spanish Soldiers' Arrival." The composer uses the same material for the actual tournament (1:15), during which the competitors ride around a field on horses, pelting each others' shielded backs with rubber spears. When Rodrigo reigns victo-

rious, propulsive timpani and high-hat cymbal sound as he rides over to the royal box to receive an honor.

Prince Rodrigo's Victory After a viceroy informs the prince that he has seven days to choose a bride from the seven princesses, the main theme sounds as Rodrigo rides off, while his people cheer his victory.

24. The Chef In an attempt to get close to Rodrigo, Isabella becomes a kitchen maid and works for the obnoxious palace chef, Jean-Jacques Bouché (Georges Wilson). Piccioni's puckish theme for the chef spotlights flute, bassoon and harpsichord as he prepares a meal in the kitchen (only about 0:13 seconds of which appears in the film).

The Eggs Are Bewitched/The Castle After a transition to nighttime, impressionistic strings surround Brother Joseph's theme for the witch sneaking into a palace storeroom containing a pile of 3,000 eggs. The witches' theme cautiously surfaces as she casts a spell on the eggs, with her material bleeding into a warm reading of Rodrigo's theme for a segue to an exterior shot of the palace the next morning. The finished film slightly extends the latter part of the witches' material.

25. The Seven Princesses/The Chef (Part 2) The chef's theme alternates between deliberate and accelerated readings as the seven princesses sit nervously in the banquet hall awaiting Prince Rodrigo's arrival. The film version of this cue is shorter and edited differently.

26. Birth of the Chicks A playful setting of the witches' theme sounds over nervous strings as chicks begin to hatch from the pile of eggs in the storeroom.

The Chef (Part 3) The chef's music returns for a transition to the kitchen, where the chef barks orders at Isabella, until a horde of chicks suddenly floods the palace. (The passage from 0:26 to 0:54 does not appear in the film.)

Invasion of the Chicks A fragile concoction of upper-register woodwinds, harpsichord, and squealing strings builds to the witches' theme as the chef's servants struggle to gather up the chicks. The texture thins out to solo piano for a shot of a lone chick wandering out a palace door. (The material from 1:22 to 2:23 does not appear in the film.)

27. Isabella Sees Prince Rodrigo's Portrait Isabella follows the lone escaped chick into an empty room and captures it. The fanfare rendition of Rodrigo's theme sounds as she looks up and sees a portrait of the prince mounted on a wall, with the harpsichord material emerging as she studies the picture.

Prince Rodrigo Searches for Brother Joseph The material builds through a transition to Rodrigo riding toward the monastery.

Brother Joseph's Funeral Piccioni reprises Brother Joseph's theme on organ with choir as a monk greets Rodrigo at the front gate and explains that the

flying monk has died; the monk leads the prince inside, where others have gathered to pay tribute to Joseph.

28. Prince Rodrigo Returns to the Palace Piccioni reprises the main theme as Rodrigo returns to the palace. The finished film replaces this cue by mysterious string writing with hints of Brother Joseph's theme, similar to music heard in "In the Witches' Realm" (Track 20).

Disc 3

1. Prince Rodrigo Finds Isabella Shimmering strings lead to a unison reading of Brother Joseph's theme for Rodrigo following a trail of flour to a palace pantry and discovering Isabella sitting alone.

The Kiss Horns and strings state the love theme as the two protagonists silently stare at one another, with the material swelling as they finally kiss. A subdued rendition of the love theme follows for strings, harp, celesta and guitar when Rodrigo tells Isabella of his plan to enter her into a dishwashing contest that will determine who will become his bride. An alternate version of this cue appears in the film but centers on the same material. (A tracked-in reprise of the chef's music, heard as he unhappily follows the prince's order to make all the dishes as dirty and greasy as possible, is not included on this CD.)

2. The Seven Princesses Plucky, lighthearted strings and woodwinds lead to the chef's theme for the princesses (and Isabella, disguised in an elegant gown) arriving at a palace hall to partake in the dishwashing contest; the princess who finishes first and breaks the fewest plates will marry the prince. (The music for Isabella's entrance is different in the film, perhaps to distinguish her from the other contestants.)

The Dishwashing Contest Once the women reach their stations, Piccioni playfully develops the witches' theme for the contest itself. (Only the second half of the contest, scored with essentially the same music as the first, is included here.)

Isabella Loses the Contest Portentous string chords interrupt the merriment when Isabella's plates mysteriously begin to snap in half one by one, with the love theme sounding as she resigns herself to defeat.

Despaired Isabella Escapes After Rodrigo's mother announces that he is to marry the Princess of Altamura (Marina Malfatti), the prince slaps Isabella across the face (tremolo strings at 4:24, extended by a timpani roll in the film) and she runs from the room in tears, marked by an anguished rendition of the main theme's accompaniment.

3. Brother Joseph Appears to Isabella on the Beach Isabella returns to the beach, where Brother Joseph descends from the clouds, with a serene rendition of his theme marking his appearance.

Brother Joseph Comforts Isabella The film dials out the following passage (0:17–1:09) as he encourages her to return to the palace and expose the truth behind what happened at the dishwashing contest. His theme returns to the film soundtrack with organ and choir as he floats up into the sky and joins a group of fellow flying saints.

4. Folk Dance (In the Castle Gardens) On the day of Rodrigo's wedding, a ceremonial source piece for fife and drums plays as the prince's subjects enjoy a feast in the palace courtyard. (A short fanfare that opens the scene is not included here.)

5. Isabella Discovers the Trick The love theme tentatively takes shape on strings as a cloaked Isabella shows up at the wedding party; once she silences the other guests, Rodrigo watches as she proposes a toast to him, thanking him on behalf of his subjects.

The Truth Revealed She goes on to inform Rodrigo that the plates in the contest were sliced with a diamond ring belonging to the Princess of Altamura. Tremolo strings and brass swells build suspense as Rodrigo removes the ring from his bride's finger and uses it to cut his plate in half. The chef's theme returns as he takes responsibility for showing the princess how to cut the plates (he did not want a dishwasher to become queen) and is subsequently escorted to prison.

Isabella, the New Princess Piccioni intended Rodrigo's theme and the love theme (2:57–3:54) to play as the guests celebrate the union of Rodrigo and Isabella. The finished film replaces this material with a reprise of the Roger Williams recording.

Love Triumphs and Finale The film dials the cue back in with the witches' theme as Rodrigo's subjects continue to dance in the courtyard, before the main theme unfolds through the end titles.

Alternate Takes and Outtakes

6. Prince Rodrigo Theme This light setting of the main theme focuses on the accompanying material, omitting the actual melody and emphasizing solo guitar.

7. Brother Joseph, the Flying Monk (alternate) Piccioni recorded a light, alternate version of Brother Joseph's theme for the saint's introduction.

8. Isabella and Rodrigo (Love Theme) This subdued arrangement of the love theme spotlights flute, guitar, harp and strings.

9. Isabella and Rodrigo (Love Theme) In this unused cue, Piccioni mixes a development of the love theme with Rodrigo's material as well as Brother Joseph's theme.

10. Rodrigo Rides a Horse (alternate) The composer recorded a variety of alternates—most featuring brassy renditions of Rodrigo's accompanying

material—for the prince leaving the monastery.

11. Prince Rodrigo Courts Isabella (alternate) This alternate cue focuses on a tender arrangement of the love theme and omits Brother Joseph's melody when Rodrigo spots the church in Isabella's village.

12. The Seven Princesses Piccioni recorded a lighthearted cue of chattering strings, winds and harpsichord for the introduction to the dishwashing contest.

13. Brother Joseph, The Flying Monk This unused rendition of Brother Joseph's theme features a mandolin in the orchestration.

14. Invasion of the Chicks A sparse alternate cue for the chick invasion suggests the witches' music, featuring a creepy escalation for piano, harpsichord and strings.

15. Prince Rodrigo Theme This restrained version of Rodrigo's theme voices the melody on flute.

16. Prince Rodrigo Theme (wild) This cue features another flute-driven arrangement of Rodrigo's theme.

17. Prince Rodrigo Theme Piccioni delicately presents the accompanying material from Rodrigo's theme on strings, piano, harp and harpsichord.

18. Prince Rodrigo Theme This cue focuses on further developments of Rodrigo's accompanying material.

19. Isabella and Rodrigo (Love Theme) Yearning solo violin introduces the love theme in this cue.

20. Brother Joseph, the Flying Monk Strings and woodwinds state Brother Joseph's theme.

21. Isabella and Rodrigo (Love Theme) Low-register flute states the Love Theme over harp and strings.

22. Prince Rodrigo Theme This cue features a plucky setting of Rodrigo's accompanying material.

23. Prince Rodrigo Theme Another delicate setting of Rodrigo's accompanying material features organ, harpsichord and guitar.

24. Invasion of the Chicks (alternate) Another alternate of the chicks' invasion offers a light, textural escalation based on the witches' material.

25. Birth of the Chicks This version of the chicks' music features a more overt development of the witches' material.

26. The Witches Murky, low-register colors develop the comical witches' theme in this alternate cue.

27–30. Prince Rodrigo Theme A collection of unused cues features Rodrigo's theme, both with and without the melody.

31–35. Prince Rodrigo Theme These unused cues offer slower renditions of Rodrigo's material.

36. Prince Rodrigo Theme/Love Theme Piccioni combines the love theme with Rodrigo's accompani-

ment in this cue.

37. Prince Rodrigo Theme/Love Theme This cue uses Rodrigo's accompanying material to outline the harmonies of the love theme.

38. Isabella and Rodrigo (Love Theme) In this track, a soothing rendition of the love theme unfolds without the melody.

39. Prince Rodrigo Theme Harpsichord, guitar and percussion drive Rodrigo's accompanying material in this cue.

40. Prince Rodrigo Theme Flute performs Rodrigo's melody in this arrangement of his material.

41. Prince Rodrigo Theme (Main Title) This track features a re-orchestrated rendition of the main title, voicing the melody on woodwinds instead of horns.

42. 1967 Recording Session This recording features the voices of Piero Piccioni, conductor Bruno Nicolai and sound engineer Federico Savina:

Savina: "Pick-up 2."

Piccioni: "Finale—let vibrate all—percussion—all that is available—kettle-drums, cymbals, all."

Nicolai: "Confirm the sound... again as second time... attention to Finale."

Piccioni: "Ready!"

followed by a gentle reading of the love theme.

—Alexander Kaplan