

FSMCD Vol. XV, No. I

Ben-Hur

Complete Soundtrack Collection

Supplemental Liner Notes

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The Film Score

The following track-by-track analysis provides a general overview of *Ben-Hur*'s story and score. More detailed analyses and additional information can be found in other sources—particularly Ralph Erkelenz's exhaustive study, "*Ben-Hur—A Tale of the Score*," published in *Pro Musica Sana* and available (in part) on the Miklós Rózsa Society Web site. All references to the "score" in this analysis (and the description of alternates and album versions) refer to the conductor's short score, in a studio copyist's hand, housed in the Library of Congress.

Disc I

1. Overture Rózsa raises the curtain with a medley of four principal themes from the picture. After the sonorous and commanding "Anno Domini" motive, the composer introduces his yearning theme for Judea in a unique setting quite unlike its treatment in the film proper. Woodwinds intone the melody against a background of pizzicato strings (simulating a large lyre). When the melody repeats, it moves to the string section, with violins playing on their lowest string to impart an especially warm color to the sound. Rózsa adds a woodwind countermelody built from stacked fourths (thus relating it to the "Anno Domini" motive) with arpeggios from harps and piano driving the music forward. The love theme follows, beginning in middle-register strings soon overtaken by full-throated, high-lying violins. This in turn yields to the theme for Miriam, with its countermelody (derived from the opening phrase of the principal tune) in violas and cello. The last theme the composer introduces here is the "Friendship" motive, its warm parallel triads leading to a hushed reprise (*molto tranquillo*) of "Anno Domini."

2. Anno Domini "Anno Domini" returns (in a new key) to open the narrative—its impact especially striking due to the atypical silence of M-G-M's trademark lion, Leo. As a voiceover establishes historical context for the drama to follow, Rózsa develops his Judea theme with a countermelody that foreshadows a similar idea in the love theme from *El Cid*. After a sustained chord against which a vocal overlay suggests the chanting of temple priests, the theme resumes. A brief hint of the Christ theme appears when the narrator describes the people's hope for a promised Redeemer.

3. Star of Bethlehem (0:00–1:26) The film suddenly cuts to a night sky ablaze with stars. One, especially bright, moves purposefully across the dark blue firmament. The rich, hymn-like theme Rózsa introduces here will later be associated with Balthazar (Finlay Currie) and his search for the Christ, whose birth he now honors with his fellow Magi. Its stately, dignified progress

is marked not only by a beautifully contoured melody with rich, modal harmonization, but by an active bass line that almost always moves in contrary motion. In typical Rózsa fashion, a short but significant contrapuntal idea adds to the texture throughout the cue.

Adoration of the Magi (1:26–3:31) As the Wise Men present their gifts and prostrate themselves before the Christ Child, a simple, pastoral tune lends both dignity and innocence to the scene. The descending half-step figures at the end of each phrase echo the cows seen (and heard) on screen.

Unlike either the film or the earlier Rhino release of Rózsa's score, FSM's presentation of this Nativity sequence overlaps Rózsa's two cues as the composer originally intended. FSM has also included the choral overlay throughout all of "Adoration" (the film delays adding voices until the middle of the cue).

4. Shofar Call The sound of a shepherd's horn echoes through the night, symbolically announcing the Redeemer's birth.

5. Fanfare to Prelude (0:00–0:11) While the camera holds on the dark blue sky, a fanfare from the full M-G-M brass section follows the sound of the ram's horn. It commences with archaic open fourths but moves quickly to rich triadic harmony as the title card appears on screen.

Prelude (0:11–2:05) The Christ theme in all its glory (marked triple forte and *con tutta forza*—with all force) greets the film's subtitle, "A Tale of the Christ." This leads directly to the introduction of Rózsa's theme for Judah Ben-Hur (Charlton Heston), proudly proclaimed by violins, violas and horns over a flurry of woodwind figuration and harp arpeggios while the camera closes in on Michelangelo's *The Creation of Adam*. A segue to the love theme provides a contrasting B section with a greater emphasis on lyricism, but Judah's theme returns. The cue concludes with "Anno Domini" as the title card bearing "Anno Domini XXVI" dissolves to the Judean countryside, where a column of Roman soldiers marches through Nazareth.

Marcia Romana (2:05–3:59) An unvarying two-measure bass ostinato underpins the first of Rózsa's Roman marches for the film. It anchors not only the march proper but also the introduction and coda, which reference the Judea theme in a martial variation. Because the music serves as underscore rather than emanating from an onscreen source, the orchestration includes strings—unlike the other marches in the film, which Rózsa scored for winds and percussion only.

6. Spirit and Sword A hushed setting of the Christ theme accompanies Jesus (whose face is never seen) walking in the hills. The march returns as the Roman co-

hort approaches Jerusalem. This cue was a late addition to the score, written and recorded after the film's previews. Rózsa had previously composed two cues (both entitled "His Father's Business") for this sequence, but never recorded them. One featured an alternate Christ theme that Rózsa eventually abandoned—except for a brief passage in the "Finale."

7. Salute for Messala Eight onscreen trumpets greet the Roman tribune, Messala (Stephen Boyd), as he arrives to assume command of the garrison in Jerusalem. An ensemble of trumpets, flugelhorn, French horns and trombones performed the cue in Rome. The first eight bars of the 16-measure cue do not appear in the film—or on this CD, as the only portions of the Rome recording that survive are those ultimately used in the picture.

8. Friendship Messala, son of the former Roman governor, greets his boyhood friend, Judah Ben-Hur, at the Roman fortress. Rózsa infuses his theme for their friendship with warm triadic harmony and gently dotted rhythms. When Messala challenges Judah to a friendly spear-throwing contest, Rózsa prepares for the Roman's thrust with a sequence of climbing triads that climax in a radiant F# major chord as Messala's spear hits a crossbeam. The composer repeats the same musical idea for Judah's attempt, building to an even more ecstatic B major conclusion. The music subsides as the conversation turns to politics and the first signs of conflict between the two friends appear. Rózsa reflects the change of mood with subtle alterations to the music, adding sevenths and ninths to the harmony and abandoning the confident dotted rhythms in the melody. (The finished film dropped the grim statement of Messala's theme that opens this cue.)

9. The House of Hur The friendship theme returns as the two men—still friends in spite of their differences—drink a toast. The scene shifts to Judah's home, where his mother, Miriam (Martha Scott), and his sister, Tirzah (Cathy O'Donnell), join him in welcoming Messala. Solo oboe introduces a new motive, somewhat Oriental in character, that weaves its way through the friendship theme and adds an exotic color.

10. Conflict When Judah refuses to inform on malcontents among his people, the friendship comes to a bitter and abrupt end. Messala's theme sounds forcibly as the tribune turns and walks away; the melodic line repeats but with softened harmony while Judah watches his former friend leave. This alternates with the friendship theme—minus its warm triadic accompaniment—as Judah joins his family and shares the sad news that they will never see Messala again.

11. Esther Simonides (Sam Jaffe), a slave who serves as Judah's loved and trusted steward, returns from Antioch with good news: his master is wealthier than ever. He asks Judah to grant permission for his

daughter, Esther (Haya Harareet), to marry. When Esther appears, Rózsa introduces his love theme in a subdued setting, with muted violins carrying the melody. Solo oboe picks up the principal line in the B section (much of it cut from the finished film), but violins resume the melody when the A section returns. The restrained tone of the music speaks both to Esther's submissive and resigned attitude toward her arranged marriage, as well as to the deep and profound effect she has on Judah. He grants her freedom as a wedding gift, but when he asks her if she loves her fiancé, Rózsa subtly inserts a hint of gentle discord with a new idea featuring solo clarinet echoed by cello. The principal theme returns as Judah gives Esther permission to marry.

12. The Unknown Future (outtake) In this unused cue, solo clarinet continues the mood of the preceding B section until violas intervene with Messala's theme. See Ralph Erkelenz's analysis in *Pro Musica Sana* for a description of the cut scene Rózsa most likely intended this music to accompany. Erkelenz makes a strong case for programming this cue after "Ring for Freedom," but FSM has followed the reel and part numbers (6M1), which places it after "Esther" (5M2) and before "Love Theme" (6M2); it also provides an effective musical contrast between two cues focused on the love theme.

13. Love Theme (0:00–2:06) An understated presentation of the love theme for alto flute and harp plays quietly beneath dialogue as Judah and Esther begin to explore (and reveal) their true feelings for one another. Muted strings pick up the theme, but it remains low-key, gentle and mid-range.

Ring for Freedom (2:07–4:47) Solo violin develops the theme while Judah and Esther recall their childhood. Rózsa makes a subtle shift to the minor mode when solo cello takes the melody (with a violin soloist adding poignant filigree). Tutti strings resume, and a bridge passage builds tension while Judah takes Esther's slave ring and promises to wear it until he finds the woman he will marry. The theme (now returned to major mode) swells as they kiss, giving voice to the pent-up emotions they are unable to manifest.

14. Salute for Gratus When the new Roman governor, Gratus (Mino Doro), arrives in the city, Messala and a small Roman contingent greet him—but, as Gratus observes, absent a welcoming delegation from the locals. Onscreen trumpets and drums sound a fanfare that prefigures the march to follow.

15. Gratus' Entry to Jerusalem Rózsa's march for the governor's parade of Roman might through the city streets is austere and brutal. Built mostly from open fifths, its martial character is terse, foreboding and inexorable. The melodic inspiration for the first subject was the same fragment from "Hymn to the Sun" (at-

tributed to Mesomedes of Crete) Rózsa used for the “Burning of Rome” sequence in *Quo Vadis*. The abrupt, clipped phrases of the trumpets and horns, answered by timpani, initially span an ominous tritone. Judah and Tirzah watch from their rooftop, and when she inadvertently causes a loose tile to fall on the governor, the procession (along with the music) comes to an abrupt halt. (FSM has included the complete march on disc III.)

16. Arrest (outtake) Soldiers act quickly to arrest Judah and his family, while he proclaims their innocence and tries to explain that it was an accident. Although it went unused in the finished film, Rózsa composed a bustling orchestral cue for this scene, reminiscent of his 1940s film noir scores. Shifting meter and harsh dissonance (often derived from simultaneously sounding triads either a tritone or a half-step apart) drive a terse dotted figure that moves throughout the orchestral spectrum (from mid-range horns to upper woodwinds and, eventually, to cellos and basses).

17. Reminiscences After soldiers take away Judah, Miriam and Tirzah, a thoughtful Messala inspects the roof and confirms the presence of loose tiles. Rózsa’s sad, mournful development of the friendship theme begins with solo oboe and proceeds to violins and clarinet, the warm triadic harmonies clouded with chromaticism and troubling dissonance, imparting a doleful tone that sounds an elegy for a lost friendship.

18. Condemned (outtake) At the Roman prison, a soldier informs Judah that he has been condemned to the galleys. Violas introduce a terse motive that continues in the bass even as violins develop a longer, syncopated line. When Judah tries to break away, the music erupts in a resolute *Allegro* that quickly concludes on a dissonant sting as a soldier knocks Judah down. This cue went unused in the finished film.

19. Escape (outtake) Another unused cue has the music resuming immediately, exploring the same (and similar) material as Judah eventually breaks loose and makes his way through the fortress, the music following him with alternating passages of suspenseful dissonance and agitated rhythmic activity. A development of Judah’s theme with distorted intervals leads to a powerful climax as he locates Messala and threatens him with a spear. The music ceases abruptly when the tribune calls off his men and confronts Judah alone.

20. Vengeance Messala ignores Judah’s plea to spare his mother and sister. As soldiers take Judah away, a forthright statement of Messala’s theme segues to a troubled development of the friendship theme when the camera briefly passes over the crossbeam where the two men’s spears had joined during their first scene together.

21. The Prison—Part One/The Prison—Part Two (partial outtake) Simonides and Esther arrive to see Messala and appeal for Judah’s release. A descending

line in low tremolo strings, piano and bassoon repeats underneath a dotted motive as they pass through the fortress gate. Rózsa intended the material to resume (after a brief pause while they cross a courtyard) and conclude with Messala’s theme as the tribune enters—but only the first part of the cue appears in the finished film. (The composer wrote another cue, “Behind Grills,” for an earlier and slightly different version of this scene, but apparently never recorded it.)

22. The Desert (0:00–2:09) Unmoved by Simonides’ entreaties, Messala orders him held for questioning. The tribune’s stark theme leads to a new motive (characterized by a precipitous major-seventh drop) as the scene shifts to the desert, where a column of soldiers leads Judah and other prisoners on an agonizing trek toward their future life in the galleys. Dissonant, lugubrious, repetitive and unrelenting, the music perfectly reflects the sweltering desert heat and the prisoners’ sense of despair. As the column passes through the village of Nazareth, the camera’s point of view changes—it now looks out from a carpenter’s shop. The motive moves into the bass, and continues there like a nagging ostinato as violins and violas commence a low-lying line that, in typical Rózsa fashion, struggles to rise but keeps falling back on itself.

Exhaustion (2:10–3:51) As the column halts at a well, Rózsa introduces a new melodic idea, initiated by a triplet figure. It, too, struggles to rise, and builds toward a powerful climax featuring Judah’s theme as soldiers help themselves at the well and villagers offer water to the parched prisoners. A guard taunts Judah, preventing him from receiving any water, and the hapless prisoner collapses, pleading, “God help me.”

The Prince of Peace (3:52–6:31) A man (whose face remains unseen) approaches Judah, pours water on his face and offers him a drink. The Christ theme appears in its most ethereal guise—tremolo strings (including a “halo” of four high-lying violins), celesta, vibraphone, organ, trombones and bassoons—leaving no doubt about the man’s identity. When the guard begins to intervene, a subdued but powerful string line (over a steady timpani beat) accompanies his silent confrontation with Christ—from which he backs away in resigned defeat. The Christ theme returns as Judah looks up, mesmerized, at his savior. An animated, hopeful version of Judah’s theme follows, building to an exultant, powerful statement of the Christ theme while the column moves on and Judah looks back. Although he fails to realize it, his life has changed forever.

Roman Galley (6:32–7:31) A bold, assertive new motive accompanies long shots of the Roman fleet. It quickly transforms into a theme for the rowers as the scene shifts aboard a vessel and into the hull. This theme combines a lumbering motive in the bass (with slither-

ing glissandi) and a hammering, repetitive mid-range figure. The music subsides when an officer commands the hortator to halt the ship.

23. Salute for Arrius The Roman commander, Quintus Arrius (Jack Hawkins), is “piped on board” with an onscreen fanfare for four trumpets. Although Rózsa composed (and presumably recorded) this fanfare in Rome, he revised and re-recorded it in Culver City. While the original Rome composition consisted of 37 measures, the Culver City recording includes only the first 16 bars.

24. Quintus Arrius Arrius visits the hull to inspect the rowers and encourages them to “row well.” When he departs, the rowers pick up their oars and resume their task. The rowing motive returns, but segues to a new, edgy motive (with tremolo strings and a descending chromatic bass line) for Arrius as he speaks to his soldiers on deck. He explains their mission: to find and destroy a fleet of Macedonian pirates. Rózsa composed another bold statement of the fleet motive to accompany a long shot of the Roman galleys, but the finished film replaced it with an awkward cut to a fragment from the next cue. The composer wrote and recorded “Quintus Arrius” after the film previews, probably in response to a re-cut version of the scene. (Due to a clerical error, studio paperwork incorrectly titled this cue “Quintus Arrives.”)

25. Roman Fleet (partial outtake) Following “Quintus Arrius,” the film uses three measures (heard at 0:42–0:53 of track 25) from Rózsa’s original cue for this sequence, “Roman Fleet,” which feature a variant of the fleet theme in cello, piano and bassoon. Rózsa intended “Roman Fleet” and “The Galley” to overlap, but FSM chose to let the well-known “Rowing of the Galley Slaves” sequence be programmable as a separate track.

26. The Galley Arrius returns below deck to observe the rowers put through their paces by the hortator. Rózsa recorded his music in four segments, each at a faster tempo than the one before: “Normal Speed,” “Battle Speed,” “Attack Speed” and “Ramming Speed.” The rowing motive continues throughout (almost exclusively in the bass, although it moves into mid-range briefly during the final section). The composer develops the “hammering, repetitive figure” with increasing intensity and complexity, adding additional figures to thicken the texture and pile on musical weight. The music partners with the visuals to create an impression of overwhelming physical exertion. When Arrius gives the command to rest, the music abruptly ceases, concluding on a sustained note from two French horns.

27. Rest A subdued development of the rowing theme leads to Arrius’ edgy motive as the commander exchanges looks with Judah, the high-spirited slave he knows only as “No. 41.” (The finished film dials out this

first portion of the cue.) A cut to a long shot of Roman galleys under a lowering sky brings in the fleet theme, followed in turn by Arrius’ motive as the scene shifts inside the commander’s cabin. Arrius lies asleep, but Judah enters and approaches. The motive transforms to a pizzicato bass ostinato, while tremolo strings and trumpets suggest tension with a terse dotted figure. The cue concludes on a mildly dissonant sting chord as Arrius awakes and discovers Judah standing over him. In the ensuing dialogue, Judah refuses Arrius’ offer to train as a gladiator in Rome.

28. Battle Preparations (0:00–1:58) When a soldier brings word that the enemy is near, Arrius issues a command to quickly ready the ship’s crew and soldiers for the fight. Over a sinuous, chromatic bass line, Rózsa introduces an ominous “battle” motive, answered by short figures in trumpets. The rowing theme returns when Arrius descends into the hull, and his own motive accompanies his fateful order to “unlock 41.” A development of the rowing material leads to Ben-Hur’s theme as Judah comprehends the fact that he is no longer chained to the ship. The Christ theme provides a moment of calm reflection as Judah recalls the stranger who helped him in the desert.

The Pirate Fleet (1:58–3:05) The two rowing motives signal the beginning of the action as the hortator announces “normal speed!” The battle theme accompanies long shots of the two fleets approaching each other. Rózsa adds a new musical idea—an ascending/descending arabesque figure in woodwinds and harp—to represent the flaming torches launched by the Romans against the pirate ships.

Attack! (3:05–4:32) The music slows slightly as Arrius orders the slaves to temporarily withdraw their oars. But the same material—the rowing motives, the battle theme and the arabesques—continues in a heady brew as the battle rages on. When enemy flames hit Arrius’ ship, the commander orders “ramming speed.”

Ramming Speed (4:32–4:50) The rowing motives dominate the next brief segment, featuring a melodic and rhythmically offbeat extension of the lower theme.

Battle (4:50–7:57) The exciting and agitated battle music that follows (recorded in three overlapping parts) is a complex *mélange* of themes. It begins with a straightforward statement of the two rowing motives as the hapless slaves look on in horror at the approaching pirate ship. Rózsa mimics the proximity of the opposing vessels with a development of the battle theme in canon—the two strands only half a measure apart. After that, the music bursts out in an *Allegro feroce* in which the composer employs rhythm (syncopations, offbeat accents) as a primary musical tool. The principal melodic material consists of an extension of the battle motive and Judah’s theme (particularly as he overcomes a guard

and moves to free his fellow slaves). Rózsa develops this material in an unrelenting onslaught that musically mimics the onscreen chaos. A passage of hammered accents from brass, xylophone and piano leads to an especially forceful statement of the Ben-Hur theme (three trumpets, four horns, one trombone) against a typically offbeat Rózsa accompaniment as Judah hurls a spear at a pirate about to slay Arrius. When the commander subsequently falls overboard, Judah plunges into the water to rescue him. (Rózsa composed—and presumably recorded—a cue entitled “Trumpet Calls for Sea Battle” in Rome. Consisting of eight fanfares for solo trumpet and one for two antiphonal trumpets, he may have intended them to sound at various points throughout the battle, but they went unused in the film.)

Rescue (7:57–9:50) A considerably calmer passage developing the second phrase of the Ben-Hur theme in the bass accompanies Judah as he lifts Arrius onto a makeshift raft. Solo English horn leads to Arrius’ motive while Judah removes the commander’s armor. The two exhausted men view the devastation and apparent defeat of the Romans, the fleet theme alternating with a struggling chromatic line while Judah overpowers Arrius when the Roman attempts suicide. The music, too, collapses on the stroke of a gong and a final gasp of the fleet theme in low brass.

29. Roman Sails Judah and a despondent Arrius float adrift in the open sea. Further development of the second phrase of Ben-Hur’s theme—beginning in an urgent *Allegro* and transforming into a fanfare-like figure—contributes excitement when Judah spies a sail on the horizon. A variant of Arrius’ theme limns the suspense as Judah strains to determine if it is a Roman or Macedonian vessel. It is Roman, which means rescue for Arrius and a return to the galley for Judah, as Rózsa suggests with a reprise of the rowing theme.

30. The Rowers An officer aboard the rescuing ship informs Arrius that the Romans have won the battle—Arrius has a victory! The Roman commander offers a cup of water to Judah before drinking himself and, putting his hand on Judah’s shoulder, walks with him across the deck. As they pass the grated opening into the hull, Judah sees the dark forms of the galley slaves as Rózsa’s theme sounds ominously against low string trills.

31. Victory Parade The scene shifts to Rome, where Arrius rides in a triumphant parade celebrating his great victory. Judah stands at his side as their chariot approaches the throne of the emperor, Tiberius (George Relph). Rózsa’s magnificent march provides a perfect example of his Roman style: scored for brass, woodwinds and percussion (represented on screen by carefully reconstructed copies of original Roman instruments), it rides over a steady tonic-dominant bass.

Harmonization is sparse—open fourths and fifths (with some parallel triads)—with decorative counterpoint (usually so vital a component of Rózsa’s music) simplistic and minimal. Because the composer wrote and recorded the march in Rome, prior to filming, he created both a “short” and a “long” version to accommodate the final cut. This FSM track replicates the film version, which edits components of both versions together with the conclusion of “Victory Finale” (see below).

32. Victory Finale Tiberius awards Arrius a baton of victory. He encourages his commander to speak with him later about Judah. The ceremony concludes with a fanfare for trumpets, flugelhorns, trombones and horns and a short reprise of the “Victory Parade.” (The first eight measures of this “Finale” cue, unused in the film, have—sadly—not survived.)

Disc II

1. Fertility Dance Arrius hosts an elaborate party at which he announces his adoption of Judah—who has in the interim distinguished himself as a chariot driver in the Roman circus—as his son and heir. While the guests watch, an African dance troupe stages a wild performance with frenetic, syncopated rhythms. Rózsa mimics a primitive “orchestra” with an ensemble of four flutes, two marimbas, three harps, piano, jingles, shakers and drums. The written score runs considerably longer than the cue as heard in the film, with a B section not recorded for the film (but which did appear on the “More Music from *Ben-Hur*” album—disc V, track 8).

2. Arrius’ Party A small onscreen ensemble of Roman instruments (various winds, lyres and percussion) plays background music during the party. As in the previous cue, three harps form the harmonic background (reinforced by clarinet, cello, bass and bassoons) but here the wind color is more varied and complex. Flutes and oboes carry the melody in the A section, and a contrapuntal duet of oboe (doubled by flute) and English horn constitutes the B section (the opening phrase of which echoes a similar composition from *Quo Vadis*—“The Women’s Quarters of Nero”).

3. Nostalgia (0:00–0:32) Away from the party, a pensive Judah gazes at the night sky. A warm development of his theme in muted strings leads to a fragment of the love theme, suggesting that his thoughts are of Esther. (That the first half of this cue is not in this film is almost certainly due to deleted footage. The score bears the notation “looks at left hand,” at the point where the love theme begins, most likely referring to Esther’s slave ring, which Judah wears as a pledge of his love.)

Farewell to Rome (0:32–2:10) Arrius joins Judah and encourages him (unsuccessfully) to delay his return to Judea to find his mother and sister. The timbre of muted strings (punctuated by harp) continues to create

a subdued and somber mood while Rózsa introduces a poignant new theme for cello. It opens with an expressive ascending major seventh, harmonized with warm, extended tertian harmonies. The music—masculine but tender—evokes Arrius' love for his adopted son and his sympathy for Judah's pain. The cue ends with a solo cello line and a subtle reference to the "Anno Domini" theme.

4. A Barren Coast (outtake) Rózsa composed this exquisite development of "Anno Domini"—sustained tremolo violins, melody in horn and English horn (violins added to the second statement)—for a deleted scene in which Judah speaks to a stranger aboard the vessel carrying him to Judea.

5. Judea (0:00–0:24) An impassioned statement of the Judea theme accompanies a shot of Judah, dressed in Arab robes, aboard the ship looking at his homeland. When, on the third phrase, the scene changes to him riding a camel into an oasis, the melody shifts to English horn. A tom-tom rhythm provides a subtle suggestion of exotic color.

Balthazar (0:24–2:25) In a cue composed after the previews (in response to altered footage), Rózsa touches on four of the score's principal themes. He segues easily from one to the other with both musical and dramatic logic. The "Star of Bethlehem" theme (disc I, track 3) accompanies shots of Balthazar, returned to Judea to find the infant whose birth he witnessed so many years before. Judah's theme follows (in the warm, hopeful setting heard after his encounter with Christ in the desert—see disc I, track 22) as Judah lies on the ground and pours water over his face. The love theme appears briefly when Judah looks at the slave ring on his finger, but the cue segues to Balthazar's theme as the old Alexandrian approaches. When he asks Judah if he is from Nazareth, the Christ theme underlines his hope that the young stranger might be the man he seeks.

6. Balthazar's World Balthazar introduces Judah to the colorful Sheik Ilderim (Hugh Griffith), a trainer of horses who encourages Judah to challenge the Roman tribune Messala in the circus at Jerusalem. Thoughts of vengeance give rise to the ominous reappearance of Messala's theme, followed by Balthazar's theme when the old man suggests to Judah that there is a better way to deal with his hate. Two phrases of the latter bookend the Christ theme as Balthazar describes the power of the man for whom he searches.

7. Homecoming A low, fanfare-like variant of Judah's theme sounds as he leaves the sheik's tent. It leads to a full-throated statement of the Judea theme, which accompanies Judah's walk through the crowded city of Jerusalem. A beautiful, near-impressionistic passage with solo woodwinds (oboe, flutes and, finally, clarinets) revisits the theme from "The House of Hur" (disc

I, track 9), marking his arrival in the desolate courtyard of his home. The Judea theme returns when he touches (and ultimately leans his cheek against) the mezuzah on the door frame.

8. Memories (0:00–2:44) Judah greets Esther, who has been staying at the house and caring for her father after his torture by the Romans. While Judah and Esther converse against the same background of latticed windows (now symbolically askew) that stood behind their meeting earlier in the film, the love theme returns in essentially the same arrangement—alto flute and harp, followed by subdued strings. The music builds to a climax as their feelings of mutual attraction blossom into a passionate kiss. The cue subsides beneath a tranquil violin solo that speaks eloquently of their quietly expressed but assuredly felt love.

Hatred (2:45–4:22) Esther, fearing that Judah's hatred and lust for revenge will destroy him, tells him about a young rabbi who preaches forgiveness. A smoldering passage for low strings develops the love theme's prominent sixteenth-note figure until a hushed statement of the Christ theme intervenes. The shimmering respite is brief, however, and dour strings punctuated by low brass conclude the cue.

9. Lepers Judah confronts Messala and demands to know the whereabouts of his mother and sister. Messala sends Drusus (Terence Longden) to the citadel to learn their fate. When the jailer, to his horror, opens their cell and discovers they are lepers, a dissonant sting (reinforced by the stroke of a gong), punctuates the appearance of a new motive. Thundering out from low strings and brass, the tritone-based theme will serve as a leitmotiv for lepers throughout the rest of the film. (Rózsa also composed a cue, "The Dungeon," meant to precede and overlap with this one, but never recorded it.)

10. Return (0:00–2:51) Miriam and Tirzah, released by the Romans, make their way home, where Esther discovers them hiding in the courtyard. A menacing statement of the leper theme leads to a mournful development—primarily for strings—of its opening triplet figure (0:18–0:46), which does not appear in the finished film. There follows a heartbreaking passage that develops Miriam's theme in a duet for English horn (later cellos) and oboe as she asks about Judah. When she learns he is alive and searching for her and Tirzah, she begs Esther not to inform him of their fate. When Judah appears (oblivious to the presence of his mother and sister), low violins play his theme against a nervous, tremolando ostinato in low strings. With a sudden but subtle touch, Rózsa refocuses the music's character by ending the tremolando and moving the theme to solo clarinet as Esther assures Miriam that her son has not changed.

Promise (2:51–5:21) Solo cello begins the love

theme (with clarinet counterpoint) when Miriam observes, “You love him, Esther.” She extracts a promise from Esther that she will never reveal to Judah that she and Tirzah are still alive. Rózsa develops a subdued and unsettled melodic idea over several measures until Miriam’s theme returns in a rich but sorrowful setting as the lepers walk away and the camera focuses on Esther’s heartbreak. A coda with warm triadic harmony in lower strings and horns brings the cue to a resigned but tranquil close.

11. Sorrow and Intermission Esther keeps her promise and tells Judah that his mother and sister are dead. A string line that rises only to fall back on itself leads to a passionate statement of the Judea theme as he absorbs the news. Sobbing, he buries his head in his arms, but when he looks up, a forceful statement of Messala’s theme reveals his unspoken thoughts of revenge. This builds as he strides purposefully across the leaf-strewn, windswept courtyard, climaxing when the “Intermission” card appears.

12. Entr’Acte The film version of the entr’acte is an abridgment of the overture, cutting from the end of the love theme to a reprise of “Anno Domini.” Rózsa’s original conception was quite different (see disc IV, track 27). The reason for its replacement is unclear—perhaps the filmmakers wished to bring a sense of symmetry to the two halves of the picture.

13. Panem et Circenses (version I) Sheik Ilderim arranges for Judah to run against Messala in the chariot race at Jerusalem. To set the scene for the great event, Rózsa repurposes a piece (“Galba’s March”) he had composed for *Quo Vadis*. This cue was among the marches recorded in Rome, but for some unknown reason Rózsa recorded it again in Culver City, cutting 15 measures (out of 64). Although it appears three times in the film, each occurrence features a different edit of the material. The first two occasions derive from the Culver City session (this track presents the complete M-G-M studio recording).

14. Circus Fanfares Nos. 1–4 Rózsa also composed and recorded in Rome a series of 10 fanfares for the chariot race sequence, only two of which appeared in the film. Subsequently, the composer created a new set, recorded in Culver City:

1. They Are Ready (0:00–0:05) As Sheik Ilderim encourages Judah to race for the honor and glory of both Jews and Arabs, a brief fanfare (trumpets, horns and trombones in octaves) sounds in the arena.

2. Signal for Chariots (0:06–0:17) A longer fanfare, richly harmonized, sounds as the charioteers, with their teams of eager horses, prepare for the race.

3. Entrance of the M.O.C. (0:18–0:28) Another full-throated fanfare, harmonized in parallel major triads, accompanies the master of the chariots as he takes his place in front of the charioteers.

4. Exit of the M.O.C. (0:29–0:48) Exclusively major harmonies again hold sway as the master leads the chariots into the arena. A bit of canonic imitation adds musical sophistication to this otherwise straightforward fanfare.

15. Panem et Circenses (version II) A slightly shortened version of the opening march (derived from the Culver City recording) plays as magnificent long shots reveal the scope and size of the arena for the first time.

16. New Fanfare for Circus Parade A panoply of onscreen trumpets (actually four horns, three trombones and three trumpets) sounds from both sides of the arena as Pontius Pilate (Frank Thring), the Roman governor, enters the stands. (This Culver City fanfare replaced a similar but differently orchestrated cue recorded in Rome.)

Circus Parade (Parade of the Charioteers) One of Rózsa’s most popular compositions (frequently programmed on film music concerts around the globe) accompanies the M.O.C. as he leads chariots around the track. For the opening section of this traditional (ABA) march form, Rózsa transforms Messala’s motive from an ominous minor-mode threat to an assertive theme of triumph in A major. An abrupt change of key to C major signals the introduction of Judah’s theme for the contrasting middle section. Although Messala’s theme returns to round out the form, Judah’s motive has the last musical word in a victorious coda. The “They Are Ready” fanfare and the “New Fanfare for Circus Parade” contribute additional important musical material throughout the cue. (The film version—see disc IV, track 17—heavily edited Rózsa’s complete Rome recording.)

17. Circus Fanfare No. 6 (Fanfare for Start of Race) A fanfare based on Judah’s theme sounds as the M.O.C. exits the course and Pilate prepares to address the crowd. Although this is one of the original 10 fanfares recorded in Rome, its original title, “After Ben-Hur’s Victory,” suggests Rózsa intended it for a different place (which explains its thematic origin).

18. Panem et Circenses (version III) Near the end of the lengthy (and—significantly—unscored) chariot race, Messala’s chariot crashes, throwing him into the path of oncoming drivers and their teams of horses. Judah rides on to victory, and a second reprise of this march plays as the joyous crowd acclaims his triumph. This final appearance of the march (the longest) was

edited from the recording made in Rome.

19. Circus Fanfare No. 7 (Ben-Hur Crowned) This Rome-recorded fanfare sounds as Pilate places a laurel wreath on Judah's head. It is an extended version of the same treatment of Judah's theme heard in "Circus Fanfare No. 6" (disc II, track 17).

20. Bitter Triumph Messala lies dying but refuses help from his physicians (who want to amputate his legs). As Judah approaches the shattered body of his childhood friend, a somber, dark-hued development of the friendship theme sounds from horns and low muted strings. Rózsa's subtle use of major seventh chords and minor triads in the harmony adds even more gravity to the passage.

21. Aftermath Just before he dies, Messala taunts Judah by telling him the truth about his mother and sister. As Judah, overcome with emotion, turns and walks slowly away, Rózsa's tragic, powerful development of the friendship theme resumes. It follows Judah into the empty arena, where a muted trumpet fanfare mocks his hollow victory. (This cue underwent several revisions during the production, as well as being repurposed for a later scene—see disc II, track 29 and the alternates on discs IV and V.)

22. Valley of Lepers (0:00–1:12) As Judah—hoping to find his mother and sister—approaches the leper colony, the tritone-based leper theme returns against a background of edgy low strings (playing tremolo and *sul ponticello*), a fateful horn ostinato and dissonant clusters from trumpets and vibraphone. A rising five-note idea sounds from three trombones while he makes his way down toward the caves.

The Search (1:13–2:53) The eerie and ominous material continues while Judah asks about Miriam and Tirzah. "We have no names here," a leper responds. An urgent string line begins to climb from the viola section when Judah sees Esther arriving with food. She sees him as well and the music builds to a fortissimo climax, the tension in the rising line reflecting the strain between the two characters now that Esther knows Judah has learned the truth.

23. The Uncleans Judah and Esther argue, but when Miriam and Tirzah emerge from a cave, Judah hides behind a large boulder. Rózsa continues to develop the leper material until a gentle statement of Miriam's theme emerges as she asks Esther about Judah's welfare. A poignant solo violin counterpoint interjects a bittersweet flavor as Miriam and Tirzah return to their cave, never knowing that Judah is nearby.

24. Road of Sorrow Esther urges Judah to forget what he has seen and let his mother and sister believe he remains ignorant of their fate. Resigned, he turns and leaves the valley as a development of the tortured, syncopated line from the end of "The Search" under-

scores his frustration and grief. As he and Esther pass a stream, a hint of the Christ theme leads to shots of a crowd gathering for the Sermon on the Mount. Among those arriving to hear Jesus is Balthazar, whose theme appears in a woodwind chorale. He tells Judah that he has found the Son of God, but the embittered prince will not listen. Judah reaches down into the stream for a drink, and as he recalls the stranger who gave him water in the desert, the Christ theme returns. "I am thirsty still," he says, and a dark statement of his theme, emanating from the same deep part of the orchestra as Messala's theme and capped by the "Anno Domini" motive, ends the cue.

25. The Mount (0:00–0:38) A hushed development of "Anno Domini"—in which strings play tremolando throughout—unfolds as the large but silent crowd gathers to hear Jesus speak.

The Sermon (0:39–1:19) Jesus' words are not heard in the film—there is only music on the soundtrack. Shimmering, tremolando violins (including four playing harmonics)—doubled by organ—provide a soft haze that recalls the "halo" effect Bach employed for Jesus' recitatives in his *St. Matthew Passion*. Against this, divided violas and celli intone a solemn, hymn-like setting of the gospel text. (From the Beatitudes: "Blessed are the merciful, for they shall obtain mercy. Blessed are the peacemakers, for they shall be called the children of God.") Although no chorus sings, the words appear beneath the notes in the score (Robbins Music later published an arrangement of the piece for church choirs).

26. Frustration Judah, blaming the empire for turning his friend into his enemy and begetting the tragedy in his life, refuses an offer of Roman citizenship. Esther tries to persuade him to forget his hate, but he cannot let go. When she tells him, "It's as though you had become Messala," the Roman's theme reinforces the sting of her words, and her exit line ("I've lost you, Judah") precipitates a mournful development of the love theme on English horn as the camera closes in on Judah's face. The leper theme resumes as the scene dissolves to the Valley of the Lepers, where Judah, following Esther, is determined to rescue his mother and sister.

27. Valley of the Dead (0:00–2:34) Judah sees Miriam at the entrance to her cave and asks her about Tirzah. When Esther tells him that his sister is dying, further anguished development of the tortuous string line introduced in "The Search" (and continued in "Road of Sorrow") reflects Judah's pain. The Christ theme interrupts this briefly as Esther suggests he bring Miriam and Tirzah to see Jesus, but the tormented string material returns. A tender development of Miriam's theme accompanies the reunion of mother and son—Judah gazing lovingly on his mother's face. An extension of the theme's first phrase rises out of the bass as Judah

enters the cave to search for his sister, and woodwinds repeat a gentle, rocking variant of the second phrase as Esther leads Miriam away.

Tirzah Saved (2:34–4:00) Judah’s theme—augmented by a brief rising-and-falling motive—moves from bass to treble and becomes increasingly urgent as Judah searches among the lepers for Tirzah. He carries her out into the light, the music reaching a passionate fortissimo climax as the film dissolves to an archway in Jerusalem. Judah (still carrying his sister), Esther and Miriam enter the strangely quiet city, and the music subsides to a hushed string tremolo against a suggestion of the “Anno Domini” theme in woodwinds, vibraphone and harp.

28. The Procession to Calvary (0:00–2:52) As Jesus stands before Pilate, Rózsa introduces his Calvary theme. Marked by its expressive upward opening leap of an octave, the melody tries to rise but keeps falling back on itself—a musical reflection of a Sisyphean task (and a distinctive Rózsa thumbprint). The slow tempo (*quasi marcia funebre*) and the heavy tread of the bass line—insisting on D minor with a repetitive D–A axis while the melody continually attempts to break free of the key—keep the music weighted down. Rózsa continues to tighten the screws, never letting the musical tension resolve as impressive long shots take in the crowd, the soldiers and the approach of Judah and his family.

The Bearing of the Cross (2:53–5:40) When Jesus falls for the first time, the bass line finally breaks free of its D–A pattern. Rózsa’s texture grows more complex—changing meters, harsh dissonance, strong accents and thicker orchestration create an almost unbearable tension. Judah and his family draw nearer, and Judah recognizes the condemned man as the one who provided him water in the desert. He struggles through the crowd to get closer to Jesus. The Calvary theme climaxes on a long shot of the square and the musical tension eases slightly as Esther leads Miriam and Tirzah away from the crowd.

Recognition (5:40–7:05) Jesus falls a second time, and as Judah rushes forward to provide water to him, Rózsa reprises a motive from “The Prince of Peace” (disc I, track 22), musically linking the two scenes. (Indeed, the music during this entire processional sequence has subtly but significantly echoed Judah’s desert trek.) At the moment Judah places the cup in Jesus’ hand, the Christ theme appears, breaking off (exactly as in the desert sequence) when a Roman soldier brutally kicks Judah and the cup away. The mournful Calvary theme resumes as Judah watches Jesus continue on his path.

29. Aftermath (Crucifixion) At the moment Jesus’ cross drops into the ground, Messala’s motive (begun, in the film, on the third measure) leads to a mourn-

ful lament based on the friendship theme (although a descending four-note fragment of Messala’s theme persists in the bass line). Its appearance here was not the composer’s idea: the music editors opted to use one of the many versions of “Aftermath” (in this case, “Aftermath—New”) to underscore Judah’s dialogue with Balthazar. (Rózsa did compose two cues for this scene—“Calvary” and “Afterthoughts”—but never recorded them.)

30. Golgotha Balthazar explains to Judah that this crucifixion is not a death, but a beginning. Judah looks up at Jesus as the Christ theme hovers quietly, supplanted by the motive from “Prince of Peace” as soldiers install a thief’s cross beside Jesus. A transfigured expression comes over Judah’s face—his sudden understanding of what he is witnessing changes him forever—and the Christ theme has the final word before the sound of thunder overwhelms the soundtrack.

31. Shadow of a Storm (outtake) The film transitions to the entrance of a cave, where Esther, Miriam and Tirzah contemplate the powerful scene they have just witnessed and the affect it has had on them. “So fearful, and yet why is it I’m not afraid anymore?” asks Tirzah. In this unused cue, Rózsa invokes the Christ theme as if in answer to her question. When Esther notices the darkness of an approaching storm, the composer provides an atmospheric passage with flutter-tongued flutes, tremolo *sul ponticello* strings and two slithering, chromatic lines: clarinets repeat a rising-and-falling sixteenth-note figure while violins hover in quarter notes above.

32. The Miracle (0:00–1:43) Flashes of lightning illuminate the dark cave, revealing that Miriam and Tirzah have been cured of their leprosy. The Christ theme marks the moment (entering somewhat discreetly in the finished film soundtrack). Rózsa’s original cue for this scene included *sforzando* accents, tremolo strings and a thirty-second-note figure in upper woodwinds. He only recorded the last eight bars for the film, but fortuitously rectified that oversight on his 1977 Decca re-recording of selections from *Ben-Hur* with the National Philharmonic Orchestra. The music actually used in the film does not appear in the score, at least under the title “The Miracle.” The studio’s recording log for August 13, 1959, explains what transpired: for this replacement cue the players were instructed to perform measures 44–54 of “Prince of Peace” (in the film version they repeated 48–53 as well), segue to measures 1–9 of the “Prelude” and go from there to “The Miracle—Alternate Ending.” From this “borrowed” beginning, the full orchestra breaks out in a joyous development of the Christ theme (primarily its countermelody), marked *esctatico e luminoso* in the score.

Finale (1:43–4:51) The scene shifts to Judah cross-

ing his courtyard, his theme sounding on violas and clarinet. The finished film makes a somewhat musically awkward crossfade—replicated here—from the opening of the original “Finale” to “Finale—New Beginning,” which develops the “Anno Domini” theme as Judah touches the mezuzah and enters his home. Esther greets him silently, and as he tells her how the voice of Jesus forgiving his enemies “took the sword out of my hand,” a string octet (four violins, two violas and two celli) plays a solemn but gentle arrangement of the Christ theme. The love theme follows and, as

The Early Vinyl Saga

In spite of a diverse catalog that encompassed popular artists and classical titles (including some of Miklós Rózsa’s concert works), the special focus of MGM Records was always “soundtracks.” Throughout the 1950s, most of the label’s film-related releases derived from musicals—*Singin’ in the Rain*, *Kiss Me, Kate*, *Brigadoon*, etc.—while its catalog of dramatic background scores remained limited but choice. These included *Quo Vadis*, *Invitation to the Dance*, *The Swan*, *The Cobweb/Edge of the City* and a Rózsa trio: *Ivanhoe/Plymouth Adventure/Madame Bovary*. The label assembled each of these albums from the original film recordings made at M-G-M in Culver City.

By 1959, the situation had changed. M-G-M had officially disbanded its studio orchestra (hiring musicians on a per-film—or even per-session—basis), while union regulations increasingly protected the rights and livelihoods of Hollywood musicians. Under such conditions, the studio deemed it more cost-efficient to re-record the music for a *Ben-Hur* album in Europe. On July 29, 1959, *Daily Variety* reported: “M-G-M, going all out, will wax three different albums with prices ranging up to \$12.50. Miklós Rózsa will record ‘em in Italy where the rate on musicians is lower than here in L.A.”

Unfortunately, fate (or, rather, the musicians’ union) intervened. Although the studio had already signed a contract to record the album in Italy, American Federation of Musicians president James Petrillo decreed that Rózsa, a member of the union, could not conduct if the label recorded outside the USA (thus denying American musicians a re-use fee). M-G-M executive Nicholas Schenck interceded on Rózsa’s behalf, explaining that because the studio had already signed a contract, the recording would proceed in Europe no matter what the union said or did. Petrillo held firm, forcing Rózsa to sit in a recording booth while his Italian colleague, Carlo Savina, conducted the sessions.

The album artwork and label identified the orchestra as “The Symphony Orchestra of Rome,” but no such ensemble existed at the time (a modern-day group with

Judah sees Miriam and Tirzah at the top of the stairs, the mother’s theme begins to build to a rapturous conclusion featuring Rózsa’s alternate Christ theme (see disc I, track 6). Choral voices add to the growing sense of elation (although the film delays their entrance until the moment when Judah reaches his mother and sister). The love theme resurfaces one last time as Esther climbs the stairs to join in the family’s mutual embrace and a choral affirmation of the Christ theme concludes the film on an ecstatic “Alleluia.”

—Frank K. DeWald

the same name was founded in 2002). On October 29, 1959, West Coast label chief Jesse Kaye wrote to Rózsa: “I talked with New York; and the only information I could get was that Gene Moretti [sales manager of the label’s foreign operations] told someone in New York that we could not use the regular name of the orchestra you used in Rome for the *Ben-Hur* recording.” Given that the brass section of the Orchestra dell’Accademia Nazionale di Santa Cecilia had played for the earlier film recordings of marches and fanfares, it is likely the full orchestra (a professional ensemble that still concertizes and records regularly today) was the ensemble Savina conducted. The assisting choral group, not identified at all on the original release, was The Singers of the Roman Basilicas (aka The Vatican Choir).

Initial plans called for a 2LP set (consistent with the \$12.50 price mentioned by *Variety*). An undated document from MGM Records laid out the following sequence of tracks:

Side 1: Prelude and Roman March/The Star of Bethlehem and Adoration of the Magi/Gratus’ March Into Jerusalem/Friendship (Ben-Hur and Messala)/Esther (Love Theme From *Ben-Hur*)

Side 2: The Desert/The Galley/Naval Battle/Farewell to Rome/Arrius’ Party/Victory Parade

Side 3: Homecoming/Memories/Return/Circus Parade/Aftermath/Entr’Acte

Side 4: Valley of the Lepers and Sermon on the Mount/Valley of the Dead/The Procession to Calvary/Finale

By September 15, 1959, the sequence had been revised and many of the track titles changed—“The Desert” became “The Burning Desert,” “The Galley”

became “The Rowing of the Galley Slaves,” “Homecoming” became “Return to Judea,” “Return” became “Esther’s Oath,” “Arrius’ Party” became “Roman Festival,” etc. Another document, dated a day later, reveals a further step in the soundtrack’s evolution—two separate LPs with different content:

Disc 1, Side 1: Prelude and Roman March/Adoration of the Magi/Friendship (Ben-Hur and Messala)/Love Theme From *Ben-Hur*/The Burning Desert

Disc 1, Side 2: Rowing of the Galley Slaves/Circus Parade/Entr’Acte/Search for Christ/Procession to Calvary/The Miracle and Finale

Disc 2, Side 1: Victory March/Friendship (Ben-Hur and Messala)/Roman Festival/Love Theme From *Ben-Hur*/Naval Battle (Romans Versus Pirates)/The Lepers and The Sermon on the Mount/Gratus’ March Into Jerusalem

Disc 2, Side 2: Return to Judea/Bread and Circus March/Death of Messala/Esther’s Oath/Ben-Hur’s Farewell to Arrius/Finale

A final document, stamped September 23, contains the single disc, 14-track sequence as ultimately released.

Anxious to have the album available for lobby sales at the November premiere, the label sent Rózsa off to Rome soon after the final Culver City recording session (held on October 9). On October 13, Kaye dispatched to the composer the following good wishes: “Of course, we’re disappointed that you are not conducting or supervising, but I know your presence at the sessions will at least bring understanding to all concerned of the music you have composed so it will sound like you have written it.”

On October 16 and 17, in his beloved “Eternal City,” Rózsa watched and listened as EMI engineers recorded the 14 tracks of the first disc, plus an extra cue: “Arrius’ Party.” “We had a good first day today,” he wrote to Kaye on October 16, “only we lost 20 minutes because the electricity broke down. The orchestra is first class and the sound wonderful. We shall work Sunday and finish everything. Dimitri Tiomkin is here *conducting* [Rózsa’s emphasis] his own music for an American-made U.A. picture [*The Unforgiven*]. What do you say to that? I hope to edit everything Monday and send it Tuesday.” As soon as he had accomplished those tasks, Rózsa departed for Nuremberg, Germany (with a stop in Munich on the way), where he recorded a second

LP—a virtual duplicate of the first but without chorus—with the Frankenland State Symphony Orchestra. MGM Records planned to issue the German performance on their “budget” label, Lion Records (retailing at \$1.98, as opposed to the “regular” disc, which would sell for \$4.98 in mono and \$6.98 in stereo).

This second recording (Lion L/SL71023) became the source of endless speculation for Rózsaophiles. It did not remain in the catalog long and has never before been available on CD, so relatively few collectors have actually heard it. Those who have often complain about the performance and recording quality (the stereo channels were reversed on the commercial pressing). This venture also seems a rather odd business decision for MGM Records: Why issue two different recordings of the exact same material simultaneously? One possible (but unconfirmed) explanation is that Rózsa himself arranged for (and possibly even financed) the Lion disc to afford himself the opportunity, *sub rosa*, to conduct his own music. Although the album itself listed Erich Kloss (a highly respected German conductor who had already recorded some of Rózsa’s concert music for MGM Records) as the man wielding the baton, it is possible that the composer himself conducted, allowing Kloss to receive credit to avoid issues with the AFM. (Rózsa’s comment to Kaye about Tiomkin indicates just how greatly his inability to conduct his own music—officially, at least—bothered him.) Many years later, the composer confirmed that this scenario did transpire with the subsequent “More Music From *Ben-Hur*” album (see below), lending credence to the theory that the same surreptitious behavior took place at the first Nuremberg recording session. (The fact that MGM Records needed Rózsa to cable them the names of the orchestras and conductors involved on both discs further suggests that he had made at least some of the arrangements himself, independently of the label.)

For all its “unhappy stepchild” status among Rózsaophiles, the composer expressed satisfaction with the Nuremberg recording. On October 28, he wrote to Kaye, “I just heard the tape, together with the first music critic of the town, and I must say that some of it is even better than the Rome recordings... I think that they played the Roman March (No. 3) better in Nuremberg than in Rome (the Germans know better how to march) so, if Arnold [Maxin, head of MGM Records] wants to exchange these two tracks, it would be OK with me.” He further reported that he had been very busy with publicity: “I gave 5 newspaper, 1 radio and 1 television interview in Rome, 4 in Munich and 3 in Nuremberg, plus one for the Bavarian Radio. They... will play some of the music too, next Monday.” He concluded, “Now, I am off to London to write a “Piano Fantasy of *Ben-Hur*” for Robbins [Music—the

publishing arm of M-G-M].” (The composer gave still more interviews while in London.)

The MGM Records LP (1E-1/1SE-1) released in November 1959 initiated a series of deluxe albums for the label, featuring not only the disc but also a hard-cover copy of the film’s souvenir book. In order to control possible competing versions, the label signed an agreement with Rózsa (on December 7, 1959) that credited him with rendering “certain advisory services” in connection with recording his music for the film. It provided the composer an advance as well as a royalty, but forbade him from recording the music for any other label for seven years. (When Columbia Records wanted to release a composer-conducted performance of the “Prelude” recorded at the Hollywood Bowl during a Composers and Lyricists Guild of America benefit concert in 1963, Rózsa had to request an exemption from this clause—which, fortunately, the studio granted.) M-G-M was pleased with and proud of the final result. On December 23, *Daily Variety* reported: “As a Christmas gift of the company, every employee of Metro yesterday received a copy of the album of Miklós Rózsa’s score for *Ben-Hur*.”

The album sold well, eventually earning a nomination for a “Best Soundtrack” Grammy Award (losing to Ernest Gold’s *Exodus* on RCA Victor). The label decided to move ahead with a second LP, but first they sent the composer back to Rome (in March 1960) to record two more selections for a 45 rpm “single”: “The Parade of the Charioteers” (arranged for full orchestra) and “The Christ Theme From *Ben-Hur*” (an arrangement of the theme—with chorus—intended for concert use). The eventual release of that disc (K12887), however, had “The Christ Theme” on Side A and “Love Theme of *Ben-Hur*” on Side B. “Parade” had to wait for the next LP—but the delay was not a long one.

In the summer of 1960, Rózsa visited Europe to work on his score for *King of Kings*. During late July, he traveled to Nuremberg to record the second *Ben-Hur* album. Because three cues were already “in the can” (“Arrius’ Party,” “Parade of the Charioteers” and “The Christ Theme From *Ben-Hur*”), he only needed to record about 30 minutes of additional music. Rózsa had written to Kaye from Switzerland at the end of June: “I have corrected during the crossing all of the scores for the second album and I am mailing them now to [the] manager of the Nuremberg Orchestra for extraction [meaning the preparation of individual orchestral parts]. The recording dates are set for August 1, 2 and 3.”

That November, the studio announced it would celebrate the film’s first anniversary by releasing this second album of musical highlights. The following January, *Daily Variety* reported: “Success of the Miklós Rózsa score has cued the Culver lot’s wax foundry to

press a second edition of the *Hur* music. And like its predecessor, this version will be comprised of the original background music in the William Wyler production—but rhythms not heard in the initial *Hur* biscuit for this simple reason only: no room.” “More Music From *Ben-Hur*” (E/SE-3900) went on sale during January 1961.

In a 1981 interview published in the Canadian film journal *24 Images*, Rózsa publicly admitted what he had already intimated in private: that although Erich Kloss was the official conductor of “More Music From *Ben-Hur*,” the composer had actually wielded the baton at the sessions. He was happy with the results, writing to Kaye on August 4: “I am glad to report that the mission is accomplished... Today we made cuts and they have invited the local press to hear the finished product at 6 PM. I have to make a speech about the music and at 7:30 my train goes to Paris. Well, nearly as hectic as in Hollywood, isn’t it?... Everything went well and I think you and Arnold [Maxin] will be pleased.”

As he would do for the subsequent MGM albums of *King of Kings*, *El Cid* and *The V.I.P.s*, Rózsa took advantage of an opportunity in these re-recordings to rethink his music in terms of “home listening.” Although the composer lifted some cues largely intact from the film versions, he altered many others (sometimes significantly so). New introductions and codas were among the simpler changes, but several cues (especially longer ones like “The Desert,” “Naval Battle” and “The Procession to Calvary”) were considerably shortened. There were changes in orchestration (the addition of strings to the marches, for example) and, in a few cases, Rózsa added new contrapuntal ideas to the texture. The discussion that follows mentions some of the more important such alterations.

Discs III & IV

The musical material of the Savina LP is identical to that of the first Kloss LP (with the same track numbers), so the following track-by-track analysis applies to both albums. References to internal timings within tracks refer to the Savina album (Disc III).

1. Prelude Rózsa added a forthright statement of “Anno Domini” to the beginning of this album version and considerably extended the love theme. He also lengthened the closing statement of “Anno Domini.”

2. The Adoration of the Magi Apart from a slight modification of the introduction (there is no sustained chorus and the clarinet echoes the oboe’s entire phrase, not just the second sixteenth-note figure), this Nativity cue is unchanged from the film version. The singers on the Savina recording (disc III)—especially the first sopranos—are more forward in the mix than on the soundtrack.

3. Roman March For the album, Rózsa dispensed with the framing statements of the Judea theme (which make more sense musically within the film). Consequently, he added eight measures to create a satisfactory “concert” ending for the march.

4. Friendship The album version of this theme does not correspond directly to any soundtrack cue (although it closely resembles the theme’s treatment in the overture). Whereas in the film Rózsa constantly develops the theme, responding to shifts in dramatic tone, here he allows it to follow its own musical logic. This version matches the arrangement Rózsa made for the Robbins Music piano folio.

5. Love Theme of *Ben-Hur* After an introduction featuring solo violin and harp against sustained strings, the love theme unfolds in the violins’ lowest register. Beginning with the B section (led by solo oboe), Rózsa based this album track on “Memories” (disc II, track 8) but with altered orchestration—the violins play an octave higher on the melody, while in the film the music had to stay under dialogue. The track builds to an impassioned fortissimo climax on the return of the A theme, with solo oboe returning for the coda.

6. The Burning Desert Aside from some very minor differences (note, for example, the addition of a trumpet echo at 0:24 and 0:27), this album cue follows the broad outline of the film sequence but omits the incident involving Christ’s interaction with a Roman guard (disc I, track 22, 4:43–5:45). The end of the track also slightly extends the Christ theme, where the film segues to “Roman Galley.”

7. The Rowing of the Galley Slaves This album track differs from the film version only in minor details: for example, Rózsa added one measure of solo timpani at the beginning, two extra beats to the final measure of “Galley No. 2” (at 0:58) and substituted an abrupt cut-off in lieu of the final sustained horn note. Curiously, Savina (but not “Kloss”) makes a pronounced increase in tempo in the middle of “Galley No. 3” (at 1:22).

8. Naval Battle Rózsa condensed this long, complex sequence for the LP by making several very large cuts. He opens with the sinuous bass line from “The Pirate Fleet” (heard first by itself and then with the tritone-based fanfare motive) but at 0:50 jumps to “Battle—Part 2” (disc I, track 28 at 5:32). Further cuts lead quickly to measure 35 of “Battle—Part 3” (at 1:32 of this track), followed by two more large edits that ultimately (at 2:05) climax with the music accompanying Judah’s rescue of Arrius. A final rhythmic peroration of pounding timpani provides a “concert” finish. Astute listeners will note a change in the bass line at 0:57–1:02 (compare with disc I, track 28 at 5:37–5:42) that provides further evidence of Rózsa’s careful rethinking of his music.

9. Return to Judea This album track derives from

an interim version of “Homecoming” not used in the film (see disc III, track 30). It commences with just the bass ostinato, but once the theme enters the music is unchanged until 0:23, where Rózsa begins an extension of the theme not in the cue he composed for the film. The film version resumes with the B section (at 0:40). When the A section returns at (1:20), the composer—who lived and breathed counterpoint—added a bit of canonic imitation in the woodwinds (one measure behind the strings).

10. Victory Parade Both album tracks feature the exact same recording used in the film, although with different edits. (If, indeed, the orchestra involved in the Savina disc was the Santa Cecilia group, there would have been no need to re-record this cue since they had recorded it for the picture the preceding March.)

11. The Mother’s Love After a straightforward statement of Miriam’s theme (beginning with a shimmering violin tremolo), this album track segues (at 1:03) to material derived from “Promise” (disc II, track 10). Rózsa developed the love theme as a contrasting B section, but introduced some significant variations from the film version. Because the music does not need to stay underneath dialogue, he replaced solo clarinet in the initial counterpoint with violins in octaves, added a trumpet countermelody at 1:29, and employed octave doubling for the ascending passage that returns the cue to Miriam’s theme. He also altered the harmony in the passage at 1:58–2:06 and cut the subsequent four measures.

12. The Lepers’ Search for the Christ Rózsa built momentum from beginning to end of this track by assembling portions of three film cues—“Valley of Lepers,” “The Uncleans” and “Tirzah Saved”—knitting them together with new developmental material and climaxing with a forceful statement of “Anno Domini.”

13. The Procession to Calvary Once more, Rózsa condensed his film material for LP. He started at measure 18 of “The Procession to Calvary,” proceeding unchanged until 1:57, where a slight rewrite leads to measure 29 of “The Bearing of the Cross” (at 2:18). After a major cut within this cue (at 2:46), the album arrangement jumps to measure 9 of “Recognition” (at 2:57).

14. The Miracle and Finale A majestic fortissimo statement of the Christ theme (with a choral “Alleluia”) segues to the same jubilant motive heard in the film, but in a different key. For the album, Rózsa added woodwind counterpoint to the beginning of the “Finale” (1:06) and substituted voices for the small group of strings heard in the film when Esther places her head on Judah’s shoulder (1:42). From that point on, the music proceeds exactly as in the film to its triumphant conclusion.

—Frank K. DeWald

From the original MGM Records LP...

MGM Records S1E-1

Side One

1. Prelude The "Prelude" places the listener immediately in the atmosphere of the period of *Ben-Hur*. After the opening motif, which appears later in the picture in all the places connected with the Christ, the Christ theme appears majestically, underlining that this is "A Tale of the Christ." Throughout the picture, every time the Christ appears, or His name is mentioned, the sound of an organ is heard, which then becomes associated with Him. The heroic "Ben-Hur" theme follows, and then the love theme of Ben-Hur and Esther. The victorious Ben-Hur theme returns and the Prelude ends strongly with the opening motif.

2. The Adoration of the Magi The star appears over Bethlehem and leads the Three Wise Men to the manger where the infant Jesus lies. A simple carol-like tune (this was the first Christmas!) is heard, by female voices to which the pastoral orchestration occasionally adds the mooing of a cow.

3. Roman March At the same time, the new governor Gratus and his legions are entering Jerusalem. Messala, a boyhood friend of Ben-Hur, [is] now a Tribune, leading the legions. In contrast to the gentle music of the "Adoration," this is a forceful march representing Roman might.

4. Friendship After many years, Ben-Hur and Messala meet again, now both grown to manhood. The warm theme underlines their boyhood relationship.

5. Love Theme of *Ben-Hur* Esther is the daughter of Simonides, steward of the House of Hur, therefore a slave, property of Ben-Hur. She is promised in marriage to a wealthy merchant, and Ben-Hur reluctantly gives his consent. He soon realizes, however, that she has always been in love with him, and finds that he is not indifferent to her. The love theme has an oriental coloring and accompanies their relationship throughout the picture.

6. The Burning Desert As Messala is unable to use the patriotic Ben-Hur for his own ambitious purposes, he utilizes the accident of a falling tile on the Governor, and condemns Ben-Hur to the galleys. As the music starts we see the slaves marching through the desert and hear their cries for water. They all get some, only Ben-Hur is denied water. He collapses completely exhausted and calls for the help of God, whereupon a hand reaches to him with a gourd of water. It is the hand of the Christ. Ben-Hur rises to his feet, encouraged by the water and by the friendliness and mercy of the Stranger. He continues his march with his heart full of gratitude and faith.

7. The Rowing of the Galley Slaves The new

Commander of the Roman fleet, Quintus Arrius, wishes to test the rowing ability of the galley slaves and puts them through a test. They start at normal speed and go on to battle, attack and ramming speeds, as the Hortator pounds out the rhythm. As the speed accelerates many collapse or become hysterical and the music grows from the monotonous beat of the Hortator to an orchestral frenzy.

Side Two

1. Naval Battle Macedonian pirates attack the Roman fleet. First flame-throwers and arrows whistle through the air from ship to ship. Some of the galleys are rammed and hand to hand fighting develops between the pirates and the Romans. The galley slaves are chained to their benches, their panic and death struggle fills the air and the music tries to mirror the excitement, horror and brutality of these scenes.

2. Return to Judea Ben-Hur, who has caught the interest of Arrius, escapes from his burning ship and saves the drowning Arrius. He becomes his charioteer in the Great Circus of Rome, wins his affection and finally is adopted by Arrius as his son. But his heart is in Judea, and he yearns to know what has happened to his mother and sister, who were imprisoned with him. He arrives within the sacred walls of Jerusalem and the music intones the Hebrew theme which accompanies all scenes connected with this locality.

3. Victory Parade The "Victory Parade" is given by the emperor Tiberius for the returning naval hero Arrius. He rides proudly in a chariot, Ben-Hur at his side, while the Roman band, composed of ancient instruments (aulos, cornu, salpinx, lithuus, sistrums and other percussion instruments) play a stirring welcome to the returning hero.

4. The Mother's Love Ben-Hur searches for his mother and sister, not knowing that they have become lepers, outcasts, and now live at the Valley of Lepers. The warm, Hebraic theme (of Yemenite origin) is played by the cello and violas and portrays the broken heart of the loving mother.

5. The Lepers' Search for the Christ Muted horns and strings underline the eerie, hopeless and strange atmosphere of the lepers' cave. Ben-Hur eventually finds out their whereabouts and, with the aid of Esther, takes his mother and his dying sister Tirzah to Jerusalem to see the Christ, who as it is said, can cure the sick if they believe in Him. We hear the opening motif of the Prelude as they enter the empty city.

6. The Procession to Calvary The city is empty, as the whole populace is at the trial of the Christ. Pontius

Pilate washes his hands of the whole affair and the sad procession begins, with the Christ carrying His Cross, through the streets, while the Roman soldiers scourge Him. The music is like a march of death and a lament for the Christ, who is on His last journey.

7. The Miracle and Finale There is a storm after the death of the Christ, and as Miriam, Ben-Hur's mother, and his sister seek shelter from the raging elements in a cave and ponder over the death of the Christ, they suddenly realize that they are cured of the curse of leprosy. As the Blood of the Christ mingles from the

**From the original Lion Records LP...
Lion SL 70123**

The music from *Ben-Hur* was not my first musical excursion into Roman antiquity, as I already paid a visit there with *Quo Vadis* and *Julius Caesar*. In *Quo Vadis* I had tried to re-create the music of the first-century Romans, using fragments from contemporary Greek, Hebrew and other Oriental sources (as nothing Roman has survived), and in *Julius Caesar* I was primarily trying to underline musically the Shakespearean drama, in which Rome only serves as a background. *Ben-Hur* with its sweeping, human drama, personal conflict and flamboyant pageantry, needed music which grew out naturally from its atmosphere and became an integral part of it.

I was fortunate enough to be connected with it from its very conception. All the music which is used "on scene," such as the Marches and Dances, I wrote in

The following track-by-track analysis refers to the second Kloss LP.

Disc V

1. Overture The opening and closing fanfare material from the film's unused "Entr'Acte" frames the themes for Judea and Miriam in their original "Overture" incarnations—although Rózsa took the Judea theme at a considerably faster tempo in this album version. Four additional repeats of the Scottish-snap figure at the end make for a more assertive conclusion.

2. Star of Bethlehem After two measures of introduction—with trilling flute, harp and triangle—this album track proceeds exactly as in the film until the end, where horns add one more statement of the countermelody.

3. Gratus' Entry Into Jerusalem Rózsa re-orchestrated his marches for this album to include strings. Opening this track with "Salute for Gratus" (disc I, track 14), he took the march at a faster tempo than in the film. He also included the B section (1:51–2:50) that never made it into the picture and does not survive in its orig-

inal Rome recording.

Cross with the water of a surging river, symbolically washing clean the sins of the world, the Christ theme now appears triumphantly with a chorus. Ben-Hur sadly returns home from Calvary, profoundly moved by the tragedy of the scene and the last gentle Words of the Christ. He sees his mother and sister, who are clean again. Their faith has cured them. They embrace in joy and as a shepherd passes with his flock under the empty crosses of Golgotha, a chorus sings "Alleluia!"

Notes by Miklós Rózsa

Rome. For inspiration I walked long afternoons in the Forum Romanum, on the Capitoline and Palatine hills, imagining the old splendor of the buildings which are ruins now, and the excitement of the thronging multitude in flowing togas, in the Circus Maximus, where I wrote the music for the Circus and Victory Parades. I don't know what the children thought, who were playing football in the grounds where once the great Circus stood, about a strange looking man who was wildly beating time, goose-stepping to his own whistling, and making quick notes in a little book; but I detected from their looks that they must have thought that this is another of those loony foreigners who go berserk on seeing the places of the glorious Roman past and which impress the present-day inhabitants of Rome very little.

Note by Miklós Rózsa

inal Rome recording.

4. The House of Hur The first part of this album track is essentially the same as the film version (disc I, track 9), with slight changes in the melodic line (note the oboe flourish at 0:24) and orchestration (a more prominent part for harp, for example). From 1:12 to the end, Rózsa provided a newly composed coda.

5. Messala's Revenge Rózsa was able to rescue three cues that never made it into the film: "Revenge," "Condemned" and "Escape." He condensed and rewrote them to make this single album track, composing a new coda (from 2:36) with forceful statements of both Messala's and Judah's themes.

6. Fertility Dance This album track is much longer than the film version, including a contrasting B section in the relative minor never recorded in Culver City.

7. Farewell to Rome Rózsa combined "Nostalgia" and "Farewell to Rome" for this track, making two significant changes: the viola countermelody at the beginning of "Nostalgia" is more developed and a solo violin plays throughout "Farewell." This significant solo part gives the cue a remarkable kinship with the slow move-

ment of the composer's violin concerto, composed in 1953 and premiered in 1956.

8. Arrius' Party Rózsa slightly rewrote the transition back to the A section for this album version (note the ascending flute at 1:00 not heard in the film).

9. Parade of the Charioteers For the album, Rózsa replaced the introductory "Fanfare for Circus Parade" with a new passage based on "They Are Ready" (disc II, track 14), reprising it at the midpoint of the march as the link between Messala's and Judah's themes. In addition to the re-orchestration to include strings, this album version repeats certain measures to give the piece a broader, more epic scope. (As explained above, Rózsa recorded this track in Rome, not Nuremberg.)

10. Bread and Circus March Re-orchestration and the addition of a thematically related introduction and coda are the only essential differences between album and film versions.

11. Death of Messala Rózsa combined "Bitter Triumph" (disc II, track 20) and the first version of "Aftermath" (disc IV, track 18) for this album track, adding a funeral timpani beat throughout the cue. He composed a new coda (at 2:28), maintaining the music's somber mood, to replace the mocking fanfare passage at the end of "Aftermath."

12. Memories This track is not the film cue with the same title from the latter part of the first act (disc II, track 8), despite the fact that the composer describes it as such in his own album notes. It is, rather, based on "Ring for Freedom" (disc I, track 13), which accompanies the first private meeting of Judah and Esther. Rózsa considerably re-orchestrated the cue for the album, as-

signing many string lines to woodwinds (starting with the opening violin solo, here played by solo clarinet).

13. Sermon on the Mount Rózsa combined two cues, "The Mount" and "The Sermon" (both disc II, track 25), for this album track, virtually unchanged from their film versions. He did, however, add another statement of the "Anno Domini" theme (similar—but not identical—to the end of the original version of "Tirzah Saved" [disc IV, track 22]) to create a rounded ABA form.

14. Valley of the Dead The album orchestration of this cue is considerably fuller than the film version (disc II, track 28)—with much of the melodic line doubled an octave higher. Rózsa also extended the second half of the cue and added counterpoint to the passage beginning at 1:06.

15. Golgotha From 0:44 to the end, this album version runs considerably longer than the film cue (disc II, track 30). Rózsa extended the Christ theme and more fully developed the reprise of the motive from "The Prince of Peace." A final A major chord brings the piece back to its opening key.

16. The Christ Theme From *Ben-Hur* (Alleluia) Collectors have often wondered about the presence of an (uncredited) chorus on this track, but we now know that MGM Records recorded this concert arrangement not in Nuremberg but in Rome (during March 1960) with the "Symphony Orchestra of Rome" and the Singers of the Roman Basilicas. Not directly derived from any film cue, it makes extensive use of Rózsa's "alternate" Christ theme (heard during the film's finale).
—Frank K. DeWald

From the original MGM Records LP... MGM SE3900

The first album of *Ben-Hur* (MGM-1E1 S1E1) contained only about forty minutes of the two and one-half hours of music from the motion-picture score. The second new album of *Ben-Hur* now presents music hitherto unavailable on records. The first album contained the music from many spectacular scenes, such as "The Rowing of the Galley Slaves," "Naval Battle" and "The Procession to Calvary" as well as music from several of the dramatic scenes. This second album, in addition to the three spectacular Roman marches, also contains deep, emotional, dramatic and religious music. The two albums together give a faithful cross section of the *Ben-Hur* musical score.

As I explained in the first album of music from *Ben-Hur*, I was fortunate to be connected with this motion-picture production from its inception. All of the music was composed in Rome where the picture was made. My inspiration came from being at the actual places

where the historical and dramatic events occurred.

Side One

1. Overture The "Overture," which is played in the theatre before the picture starts, puts the listener right into the mood and atmosphere of the period of *Ben-Hur*. The opening fanfares herald Roman might and arrogance; and the exuberant music is in strange contrast to the more subdued, brooding and ancient Hebrew-type themes which follow. The cluster of fanfares returns, and the "Overture" ends vigorously in full expectancy of the exciting drama which unfolds.

2. Star of Bethlehem A great and brilliant star appears over the sky of Bethlehem. Shepherds are seen; people are standing on the walls of the town and the Three Wise Men in the desert are staring upward in awe as they follow with radiant joy the beckoning Star which stops above a manger on the hillside. The simple,

carol-like melody expresses the faith and awe of these people and the joy just being born to the world.

3. Gratus' Entry Into Jerusalem The newly arrived Roman governor of Judea, Valerius Gratus, enters Jerusalem with his troops. While the citizens of Jerusalem watch them without comment, without emotion, with impressive faces, but with hatred and contempt for their conquerors in their hearts, the band plays a stern and relentless Roman march.

4. The House of Hur Messala, boyhood friend of Ben-Hur, enters the house of his friends; and as they reminisce about their youth, the music radiates a gentle, orientally colored atmosphere.

5. Messala's Revenge Messala wants to use Ben-Hur for his own advancement; but when he sees that Ben-Hur is incorruptible, he turns against him. During Gratus' colorful entry into Jerusalem, a loose tile accidentally falls from the roof of Ben-Hur's house and strikes his head. Messala finds this a good excuse to arrest Ben-Hur and his whole family. He condemns them without hesitation and without a hearing. The opening motif of the music presents Messala's menacing theme. In the dungeons, Ben-Hur learns that he is condemned to the galleys. He escapes from his jailers, rushes into Messala's quarters with a spear in his hand and threatens to kill Messala if he does not tell him where his mother and sister are. The music ends with a dramatic rendition of Messala's theme and the boyhood theme of the two men.

6. Fertility Dance Ben-Hur is condemned to the galleys. In a "Naval Battle" (see first album), he saves the life of Quintus Arrius, commander of the Roman fleet who, as a sign of his gratitude, adopts Ben-Hur as his own son. He makes this announcement during a gay party in his Roman villa where the festivity takes place. African dancers perform a "Fertility Dance" to the wild rhythms of their native drums and flutes.

7. Farewell to Rome Arrius knows that he cannot hold Ben-Hur in Rome. His heart is in Judea where he hopes to find his mother and sister. He bids a sad farewell to his new father, and this music expresses the emotion of this moving scene.

8. Arrius' Party The party continues and Arrius' Roman orchestra, composed of auloi (double flutes), lyres and many Roman percussion instruments, is in gentle contrast to the orgiastic sounds of the wild African drums which started the party.

Side Two

1. Parade of the Charioteers Ben-Hur returns to Judea; and although he does not find his mother and sister, he finds his mortal enemy Messala. A friendly sheik convinces him to race the sheik's four superb white horses in the Circus of Jerusalem against Mes-

sala's black ones. The great day of the race arrives; the arena is crowded with the chariots and thousands of spectators. The band strikes up and the charioteers from Alexandria, Messina, Lusia, Cyprus, Rome, Corinth, Athens, Phrygia and Judea parade proudly before Pontius Pilate, the newly appointed governor of Judea. The music of this march is based on the themes of the rivals, Ben-Hur and Messala.

2. Bread and Circus March Ben-Hur wins the vicious race; and as Pilate places the laurel wreath on his head and as the cheers of the multitude fill the Circus, the band strikes up this joyful march.

3. Death of Messala Messala, who used every means to wrest the victory from Ben-Hur, is mortally wounded as his chariot overturns and he is dragged along in the dust. He is taken to the physicians, his face contorted with agony, "the smashed body of a wretched animal." Ben-Hur arrives and Messala, as his last revenge, tells him that his mother and sister are alive as lepers in the Valley of the Lepers. "It goes on, Judah. The race... isn't over," Messala says with his last breath. This mournful music underlines the dying man's death struggle and Ben-Hur's desperate reaction to what he learns from Messala.

4. Memories Ben-Hur meets Esther, whom he has not seen since his return to Judea, and they recall with nostalgia the happier days when they first met. The love theme which is heard at their first meeting returns in a more emotional transformation.

5. Sermon on the Mount Esther talks to Ben-Hur about Jesus of Nazareth and takes Ben-Hur to hear him speak. The multitude of believers is sitting on the hillside listening to the teachings of the Christ. We do not hear His voice, but a musical setting of the "Sermon on the Mount" tries to convey the meaning of these words: "Blessed are the merciful, for they shall obtain mercy. Blessed are the peacemakers, for they shall be called children of God."

6. Valley of the Dead Ben-Hur secretly follows Esther, who visits his mother and sister regularly to bring them food. He is shocked when he sees his mother, a leper. She is terrified, but he lifts her up gently and looks with love and tenderness into her disfigured face. The music underlines the deep human emotions of this touching scene and ends gently as Esther leads the mother from the dark cave of the lepers into the light of the outside world.

7. Golgotha The stark, silent vista of Golgotha reveals the crosses of the Christ and the two thieves. Below the condemned, the Roman executioners are impassively waiting for those on the crosses to die. We hear the transfigured theme of the Christ and the music ends contemplatively as Ben-Hur, deeply moved, becomes a believer in Christ.

8. The Christ Theme From *Ben-Hur* (Alleluia)

Quiet chords introduce a chorus which sings “The Christ Theme” growing gradually to an ecstatic “Alleluia” and expressing with music the words of the

Christ: “These things I have spoken unto you, that in me ye might have peace. In the world, ye shall have tribulation: but be of good cheer; I have overcome the world.”

Notes by Miklós Rózsa

Additional Alternates & Bonus Tracks

In a production as large as *Ben-Hur*, changes inevitably occurred as the film was scripted, shot, edited and scored. Many alternate versions of various *Ben-Hur* cues have survived. Some are simply musical alternatives the composer wished to try; some reflect small changes in the timing of the film; some were created to offer the director one or more options before the final edit; some were the result of major changes made after the film’s previews during September 1959. More detailed information about many of these alternates can be found in Ralph Erkelenz’s essay.

Disc III

15. Star of Bethlehem (alternate chorus) Rózsa recorded two different choral overlays for this cue. The film version (disc I, track 3) consists mostly of sustained chords; this alternate is more melodic.

16. Adoration of the Magi (alternate chorus) The latter part of this choral setting (beginning at 1:22) features the melody rather than the harmony-only chords of the film version. The chorus hums throughout instead of singing on an “ah” vowel.

17. Prelude (alternate take) It is not often that more than one satisfactory take of an M-G-M cue from this era survives. The studio masters did, however, include this additional take of the “Prelude.” The final chord demonstrates how a cue that Rózsa intended to overlap another (in this case, “Marcia Romana”) might sound abrupt or incomplete.

18. Spirit and Sword (alternate I) In this alternate, recorded on the same day as the film version, Rózsa extended the Christ theme to 12 measures instead of seven.

19. Revenge (outtake) Rózsa’s original cue for the rooftop scene, where Messala ponders what he has done to his former friend, differs entirely from the final film version (“Reminiscences”—disc I, track 17). There, the emphasis is on bittersweet memories—a lament for a lost friendship; here, angry statements of Messala’s motive bookend a heavy development of the friendship theme.

20. The Desert/Exhaustion/The Prince of Peace/Roman Galley (alternate sequence) The character of the first music Rózsa recorded for the desert sequence is quite unlike the heavy, oppressively dissonant material of the film version. Over a steady bass ostinato, a light haze of string tone hangs in the air while bassoon and

bass clarinet engage in an acrid duet. Strings and woodwinds begin an aimless, weary motive, harmonized in tritones. The struggling melodic idea, familiar from the film, begins at 1:44. When Judah’s theme picks up optimistically after the second occurrence of the Christ theme, the countermelody is more pronounced in this alternate, and the final, exultant statement of the Christ theme more than twice as long. (Note that the concluding fragment of the rowing theme from violas and horns—recorded separately and added to the soundtrack version—is not present here.)

21. Roman Fleet (alternate) Only the bass line was played in the first two measures of this unused alternate—the violins, violas and horns heard in the film version are silent.

22. The Galley (alternate) This alternate assembly of the four “Galley” cues deletes the final measure of “The Galley No. 1”—an “extra” bar heard in the film (at 0:24 on disc I, track 26) but not on any album or “concert” versions. It also incorporates an alternate take of “The Galley No. 2,” which features some surprisingly untidy playing from the M-G-M Orchestra (around 0:30).

23. Rest (alternate) Two weeks after recording “Rest,” the studio’s “Daily Music Report” lists this unused “re-do” of the cue. It cuts the third measure, omits the persistent rhythmic figure normally heard against the Roman fleet motive and ends nine bars before the end. The final chord was recorded separately.

24. Battle Preparations—Part Two (alternate) As documented in Ralph Erkelenz’s study, Rózsa flirted with a different version of the Christ theme. While he never recorded most of the cues employing it, this one (recorded at the first session on June 29) is an exception—the alternate theme appears during 0:33–0:45. The abrupt cut-off was meant to overlap with “The Pirate Fleet.”

25. Roman Sails (alternate) Recorded just one day before the version used in the film, this earlier take does not feature the strong brass accent on the first chord.

26. Victory Parade (short version) This recording preserves the “short version” almost exactly as Rózsa wrote it in the score, without the cuts and repeats made for the film. Only the conclusion does not follow the manuscript—four bars before the end, it jumps to the last five measures of “Victory Finale.”

27. Fertility Dance (orchestra only) Because the drums played on screen were recorded separately, FSM

is able to present this version of the cue with the orchestra-only tracks.

28. Arrius' Party (long version) This alternate performance plays at a slower tempo than the film version. It adds a two-measure introduction and includes internal repeats written in the score.

29. Judea (alternate) In this cue, composed and recorded before previews led to extensive changes during this section of the film, the English horn passage is in another key (and differently harmonized). The material covered in the film by "Balthazar" (disc II, track 5) (including Balthazar's and Judah's themes, plus the love theme) is incorporated here, albeit in different orchestrations. (Rózsa entitled this cue "Judea—New" but never recorded the original "Judea.")

30. Homecoming (alternate) Although it does not include the opening reference to Judah's theme, this alternate (called "Homecoming—New" in the score) is lengthier than the film version. Rózsa added measures to the opening statement of the Judea theme, the contrasting oboe melody and the final phrase.

31. Sorrow (alternate I) Revised after the previews, the original version of this cue opens with the same rising string line as in the film, but segues to Miriam's theme rather than the Judea motive. In the score, Miriam's theme continues for another seven measures beyond the four bars included here, but the cue as recorded ends instead with a strong statement of Messala's theme. A note in the studio's recording log explains the change: "Play bars 1–11, segue to 'Desert—New' bar 1 to d[own]b[eat] of 6."

32. Intermission (alternate I) This interim version of the Act One conclusion ("Intermission—New" in the score), moves quickly through Messala's and Judah's themes and ends with a short fanfare, just as in the film—but with the material slightly more "stretched out" here.

Disc IV

15. Entr'Acte (alternate) Immediately after recording Rózsa's revised "Entr'Acte" (disc II, track 12), the orchestra re-recorded the final 19 measures, providing an (unused) soft ending for the cue.

16. Panem et Circenses (complete version) Because the only source of the complete march available to FSM was a poor-sounding monaural cassette dub, Mike Matessino recreated it by editing together existing stereo sources and using a little audio-technical "magic" to re-create two measures entirely missing from the masters.

17. Circus Parade (Parade of the Charioteers) (film edit) The film version of this famous march includes several cuts, reducing the cue to 63 measures from the original 99.

18. Aftermath (alternate I) The original version of this cue featured an extended passage of "mocking brass." A duet for antiphonal solo trumpets is answered by two trombones and an ensemble of three trumpets. The musical material derives from the opening fanfare and versions of Messala's and Judah's themes used in "Circus Parade."

19. The Search (alternate) Beginning at 1:08 (the point at which Judah spots Esther bringing food for Miriam and Tirzah), this earlier version of the cue develops the love theme rather than the urgent string line heard in the film version.

20. Road of Sorrow (alternate) The first minute of this original version (up to Balthazar's theme) is completely different than the film version. Instead of the Christ theme, it develops Miriam's motive and segues to "Anno Domini" as the crowds gather on the mount.

21. The Sermon (alternate I) The only difference between this alternate and the film version is that it begins on the downbeat of the first measure rather than with the upbeat to the second.

22. Valley of the Dead/Tirzah Saved (alternate) In this original version of "Valley of the Dead," the Christ theme (at 0:11) is played one octave higher. In "Tirzah Saved," beginning at 3:25, a hushed tremolo statement of "Anno Domini" replaces the fortissimo climax heard in the film marking the shot of the Jerusalem gateway.

23. The Procession to Calvary/The Bearing of the Cross/Recognition (alternate sequence) This take of "The Procession to Calvary" is the same one heard in the film, except for the end (beginning at 2:34), re-recorded for the film due to some poor ensemble in low strings and trombone (at 2:43). In "Recognition," the passage beginning at 6:50 is slightly longer than in the film version.

24. Aftermath (alternate II) In this variant, the mournful timbre of English horn intones the friendship theme (at 1:37) while the four-note fragment of Messala's motive sounds from bassoon.

25. Golgotha (alternate I) The Christ theme at the beginning of this alternate is slightly longer (five measures instead of three). Beginning at 0:53, the cue adds considerable material, with the Christ theme more extended and an additional reference to the "Prince of Peace" motive.

26. The Miracle/Finale (alternate) In this alternate of "The Miracle," the orchestra does not repeat measures 48–53 of "The Desert" as in the film. At 1:27, the last eight bars of the original "The Miracle" (recorded August 3, 1959) provide a different transition to the finale. (The notation, "Diss[olve] to empty crosses" at the beginning of this passage suggests how the final cut differed from the one Rózsa was working

with in August.) From 1:53 to 3:08 is “Finale—New Beginning,” (recorded after the previews), which includes a full statement of Judah’s theme (interrupted in the film by “Alternate Beginning to Finale”). The passage at 3:08–4:03 matches the film version, but the concluding “Alleluia” passage is shorter. (No chorus was ever recorded that would synch to this orchestral track.)

27. Entr’Acte (original version) This unused “Entr’Acte” opens with an arresting fanfare—first in horns, trombones and trumpets and then in full orchestra (with a busy background in both treble and bass that is rhythmically at cross-purposes with the $\frac{2}{2}$ fanfare). Although it was never heard in the film, listeners had a “preview” of it on the “More Music from *Ben-Hur*” album, where it opened (and closed) a track misleadingly entitled “Overture” (disc V, track 1). A rich, full-throated arrangement of the love theme follows, and the fanfare returns to close the cue in a blaze of glory. (The notation “*attacca* Victory Parade” at the end of this cue in the score suggests that, at least at the time it was copied on July 9, the intermission was planned for an earlier point in the story.)

Disc V

17. Star of Bethlehem/Adoration of the Magi (orchestra only)

18. Star of Bethlehem (chorus only—alternate version) This alternate chorus (heard with orchestra on disc III, track 15) makes a satisfying musical experience heard *a cappella*. Unlike the arrangement used in the film (which primarily provides harmonic background), this version features all of Rózsa’s hymn-like melody and rich, modal harmonies.

19. Adoration of the Magi (chorus only—alternate II)

20. Adoration of the Magi (chorus only—alternate III) These two alternates are musically the same as disc III, track 16 (with the more melodic final section). In track 19 the chorus alternates an “ah” vowel with humming; track 20 is sung entirely on “ah” (as in the film).

21. Spirit and Sword (alternate II) The Christ theme is shorter (six measures instead of 12) in this alternate cue, which was perhaps recorded for a different edit of the scene.

22. Gratus’ Entry to Jerusalem (long version) Although still not the complete composition as it appears in the score (no recording of which survives), this alternate of the march does not cut off abruptly as in the film (when the roof tile breaks loose and lands on the Roman governor).

23. Revenge (alternate) Rózsa added brass (initially trombones, then horns and, finally, trumpets) to give more weight to the friendship theme in this alternate

orchestration of an unused cue (see disc III, track 19).

24. Arrius’ Party (fragments) In the film, the on-screen ensemble starts this piece, only to be cut off by Arrius so that he can make an announcement to his guests. Rózsa recorded three “false starts,” the first two performed at a slower tempo than the third (the film version). The first features one measure of introduction and the second includes two.

25. Sorrow (alternate II) The only difference between this and “alternate I” of the same cue (disc III, track 31) is that the sixth measure (0:19–0:22) is in $\frac{3}{2}$ instead of $\frac{2}{2}$.

26. Intermission (alternate II) This, the shortest of the two “Intermission” alternates, opens with Mes-sala’s theme but moves directly to a brief concluding fanfare. Unlike the other two versions, this one contains no reference to Judah’s theme.

27. Entr’Acte (original version—alternate take) FSM proudly presents not just one, but two takes of this original “Entr’acte.”

28. Aftermath (alternate III) The English horn passage heard at the end of “Aftermath (alternate II)” (disc IV, track 24) is here shortened from eight measures to six.

29. Aftermath (alternate IV) This, the earliest variant of this much-revised cue, replaces the extended “mocking brass” passage of the original version (disc IV, track 18) with Judah’s theme sorrowfully intoned by English horn.

30. The Sermon (alternate II) This earlier version of the cue is much shorter than the film version. Rózsa recorded it twice: once with organ...

31. The Sermon (alternate III) ...and once without organ.

32. The Sermon (alternate IV) This is identical to the film version in all respects save that it starts on the downbeat of the first measure.

33. The Sermon (alternate V) The fourth measure (0:09–0:12) of this alternate is in $\frac{3}{2}$ instead of $\frac{2}{2}$.

34. Golgotha (alternate II) In this alternate of disc IV, track 25, the Christ theme in the middle (0:49–0:57) is shorter (two measures instead of five).

35. Miracle (alternate II) Recorded after the previews, this version of “The Miracle” (which references—for two measures—Rózsa’s alternate Christ theme) is slower than the interim version ultimately used in the film. It ends at the point where it would overlap with the “Finale.”

36. Finale (chorus only—alternate I) Rózsa recorded four versions of the choral part for the “Finale,” the only difference between them being the point at which they start. FSM used the longest in the main program (disc II, track 32); this track presents the second longest, beginning at measure 41.

37. Finale (chorus only—alternate II) Only the “Alleluia” was included on this take.

38. Finale (chorus only—alternate III) This version begins at measure 53.

39. Love Theme (demo version) Rózsa recorded a demo version of the love theme for alto flute and harp on May 15, 1959, preserved on an acetate disc that is part of the Rózsa collection at Syracuse University. Note in the B section that the phrase endings later made into eighth notes (at 1:02 and 1:08) are, in this early version, sixteenth notes. The purpose of this demo remains unclear, but Rózsa may have intended it as a guide for a lyricist. Paul Francis Webster did indeed write lyrics for the tune, although the studio (nor, apparently, anyone else) never made a recording. The lyrics, for the curious, are:

Behold the sign, written in the stars,
Behold this dream of mine, written in the stars;
The fates above decree true love will come,
In the evening breeze
Beneath the olive trees.

The hours pass like petals blown across the grass,
I gaze into the hour glass,
The sands are running low.

Cue Assembly Guide

The following track lists include recording slates (with take numbers following the dash) for each track recorded in Culver City. Where individual cue titles in the score (or recording logs) differ from the simplified ones used in the booklet and track-by-track analyses, these are included in quotation marks.

To determine the exact 1959 recording date of any particular slate, please refer to the following list (from the studio’s Daily Music Reports):

May 25 (2001)
June 29 (2501–2514)
June 30 (2515–2533)
July 1 (2534–2543)
July 14 (2544–2559)
July 15 (2560–2564)
August 4 (2565–2584)
August 5 (2585–2601)
August 6 (2602–2608)
August 13 (2609–2629)
August 14 (2630–2642)
(mixed chorus, organ and Novachord overlays)
August 18 (2643–2648)
(female chorus overlays)
October 9 (2649–2666)

When stars grow pale in the evening breeze,
Perchance, she’ll lift her veil, ’neath the olive trees.*
Our eyes will meet, our hearts will beat
And lo! Romance will be ours,
It’s written in the stars!

*Webster provided a “feminine version” for these two lines:

The scent of lime lingers in the breeze,
Perchance, he’ll come in time ’neath the olive trees.

40. Harun al Rozsad Another early pre-recording (made May 25, 1959) features an exotic dance almost certainly intended (but never used) for the scene in Sheik Ilderim’s tent. Scored for mandolin, flute, recorder, zither, tambourine and castanets, the music reworks a theme Rózsa had previously used in *The Light Touch* (“Tunis”) and *Valley of the Kings* (“Sword Dance”). (The cue title “Harun al Rozsad” is a punning reference to Hārūn al-Rashīd, an eighth-century caliph of Baghdad.)

41. Quo Vadis Prelude (with chimes)/Drums (Ap-pian Way) Although FSM’s release of the original tracks from Rózsa’s earlier Roman epic, *Quo Vadis*, generated great excitement, fans quickly pointed out a small mistake: the chimes for the “Prelude” were missing—overlooked because they were recorded separately. Here, as a final bonus track, is the *Quo Vadis* “Prelude”—complete with chimes.

—Frank K. DeWald

Disc I

1. Overture (2565–3)
2. Anno Domini (2619–2)
3. Star of Bethlehem (2613–3) (with choral track 2644–4)
- Adoration of the Magi (2611–6) (with choral track 2648–1)
4. Shofar Call (recording date unknown)
5. Fanfare to Prelude (2627–8)
- Prelude (2610–7)
- Marcia Romana (2625–1)
6. Spirit and Sword (2649–2)
7. Salute for Messala (recorded in Rome)
8. Friendship (“Friendship” 2526–2;
“Friendship Continued” 2541–1)
9. The House of Hur (2527–1)
10. Conflict (2551–1)
11. Esther (2556–2)
12. The Unknown Future (2542–1)
13. Love Theme (“Love Theme—New” 2593–2)
- Ring for Freedom (2530–3)
14. Salute for Gratus (recorded in Rome)
15. Gratus’ Entry to Jerusalem (recorded in Rome)
16. Arrest (2534–1)
17. Reminiscences (2594–2)
18. Condemned (“Condemned—New” 2536–2)
19. Escape (2537–3)

20. Vengeance (2538–3)
21. The Prison—Part One (2519–1)
The Prison—Part Two (2520–1)
22. The Desert (“Desert—New” 2588–3)
Exhaustion (2522–1)
The Prince of Peace (“The Prince of Peace—Version A”
2524–3; “The Prince of Peace [Version A]—
Final Ending” 2651–2)
- Roman Galley (“Roman Galley” 2523–1;
“Roman Galley—Last Chord” 2547–1)
23. Salute for Arrius (2514–2)
24. Quintus Arrius (2652–2)
25. Roman Fleet (2516–4)
26. The Galley (“The Galley No. 1” 2501–7;
“The Galley No. 2” 2502–3; “The Galley No. 3”
2503–2; “The Galley No. 4” 2504–2)
27. Rest (2518–2)
28. Battle Preparations (“Battle Preparations—Part 1”
2505–4 and “Battle Preparations—Part 2” 2506–3)
- The Pirate Fleet (2508–2)
Attack! (2509–1)
Ramming Speed (2510–3)
Battle (“Battle—Part 1” 2511–3;
“Battle—Part 2” 2512–3;
“Battle—Part 3” 2513–3)
- Rescue (2515–3)
29. Roman Sails (2540–2)
30. The Rowers (2555–2)
31. Victory Parade (recorded in Rome)
32. Victory Finale (recorded in Rome)

Disc II

1. Fertility Dance (2666–1)
(drum overlay recording date unknown)
2. Arrius’ Party (2629–1)
3. Nostalgia (2569–2)
Farewell to Rome (2545–1)
4. A Barren Coast (2559–1)
5. Judea (“Judea No. 2 [New]” 2664–3)
Balthazar (2650–2)
6. Balthazar’s World (2654–1)
7. Homecoming
(“Homecoming—Final Version” 2653–1)
8. Memories (2570–4)
Hatred (“Hatred—New” 2571–2)
9. Lepers (2577–2)
10. Return (“Return—Alternate Intro” 2596–3;
“Return and Return—Continued” 2597–1)
Promise (2572–4)
11. Sorrow and Intermission (2658–4)
12. Entr’Acte (“Entr’Acte—New” 2566–1)
13. Panem et Circenses (2626–3)
14. Circus Fanfares Nos. 1–4 (2581–1; 2582–2;
2583–3; 2584–1)

15. Panem et Circenses (2626–3)
16. New Fanfare for Circus Parade (2550–7)
Circus Parade (Parade of the Charioteers)
(recorded in Rome)
17. Circus Fanfare No. 6 (Fanfare for Start of Race)
(recorded in Rome)
18. Panem et Circenses (recorded in Rome)
19. Circus Fanfare No. 7 (Ben-Hur Crowned)
(recorded in Rome)
20. Bitter Triumph (2560–1)
21. Aftermath (“Aftermath” 2622–3;
“Aftermath—3rd Ending” 2660–2)
22. Valley of Lepers (2552–2)
The Search (“The Search” 2553–3;
“The Search—New Ending” 2578–4)
23. The Uncleans (2561–3)
24. Road of Sorrow (“Road of Sorrow—New Beginning”
2579–4; “Road of Sorrow” 2562–1)
25. The Mount (2525–1)
The Sermon (“The Sermon—New” 2665–1)
26. Frustration (2528–1)
27. Valley of the Dead (“Valley of the Dead—Final”
2662–2; “Valley of the Dead” 2554–2)
- Tirzah Saved (“Tirzah Saved” 2563–5;
“Tirzah Saved—New Ending” 2590–1)
28. The Procession to Calvary (“The Procession to
Calvary” 2546–3; “The Procession to Calvary”
[m. 74–end] 2663–1)
The Bearing of the Cross (2585–5)
Recognition (“Recognition” 2586–4;
“Recognition—New Ending” 2656–2)
29. Aftermath (Crucifixion) (“Aftermath—New” 2573–1)
30. Golgotha (“Golgotha—Version III” 2657–3)
31. Shadow of a Storm (2612–1)
32. The Miracle (2621–5)
Finale (2616–2 [mm. 1–6]; “Alternate Beginning to
Finale” 2617–2; “Finale” 2616–2 [mm. 23–end])
(also choral track 2633–3)

Disc III

15. Star of Bethlehem (2613–3) (with choral track 2643–6)
16. Adoration of the Magi (2611–6)
(with choral track 2647–1)
17. Prelude (2610–6)
18. Spirit and Sword
(“Spirit and Sword—Version 1” 2614–2)
19. Revenge (2539–2)
20. The Desert (“The Desert” 2521–4)
Exhaustion (2522–1)
The Prince of Peace (“The Prince of Peace—Version A”
2524–3; “The Prince of Peace—Version A
[New Ending]” 2589–2)
- Roman Galley (2523–1)
21. Roman Fleet (2517–3)

22. The Galley ("The Galley No. 1" 2501-7;
"The Galley No. 2" 2502-1; "The Galley No. 3"
2503-2; "The Galley No. 4" 2504-2)
23. Rest ("Rest [re-do]" 2548-2; "Rest"
[last chord] 2549-1)
24. Battle Preparations—Part Two (2507-1)
25. Roman Sails (2529-1)
26. Victory Parade (recorded in Rome)
27. Fertility Dance (2666-1)
28. Arrius' Party ("Arrius' Party—
Longer Version" 2558-1)
29. Judea ("Judea—New" 2580-3)
30. Homecoming ("Homecoming—New" 2595-1)
31. Sorrow (2591-3)
32. Intermission ("Intermission—New" 2609-3)

Disc IV

15. Entr'Acte (2566-1; 2568-1 [bar 99 to end])
16. Panem et Circenses (2626-3 [edited])
17. Circus Parade (Parade of the Charioteers)
(recorded in Rome)
18. Aftermath (2622-3)
19. The Search (2553-3)
20. Road of Sorrow (2562-1)
21. The Sermon ("The Sermon—New
[Version 1]" 2599-1)
22. Valley of the Dead (2554-2)
- Tirzah Saved (2563-5)
23. The Procession to Calvary (2546-3)
- The Bearing of the Cross (2585-5)
- Recognition (2586-4)
24. Aftermath ("Aftermath—New" [mm. 1-23] 2573-1;
"Aftermath—Second Ending" 2575-2)
25. Golgotha ("Golgotha—New [Version I]" 2623-2)

26. The Miracle (2620-2)
- Finale ("Finale—New Beginning" 2661-2;
"Finale" [mm. 33-66] 2616-2;
"Finale—Alternate Ending" 2618-2)
27. Entr'Acte (2544-5)

Disc V

17. Star of Bethlehem (2613-3)
- Adoration of the Magi (2611-6)
18. Star of Bethlehem (2643-6)
19. Adoration of the Magi (2645-4)
20. Adoration of the Magi (2646-1)
21. Spirit and Sword
("Spirit and Sword—Version 2" 2615-7)
22. Gratus' Entry to Jerusalem
(recorded in Rome)
23. Revenge (2535-1)
24. Arrius' Party (2557-3; 2601-2; 2628-1)
25. Sorrow (2592-2)
26. Intermission (2587-1)
27. Entr'Acte (2544-8)
28. Aftermath ("Aftermath—New [mm. 32-37]" 2574-6)
29. Aftermath ("Aftermath—Second Ending" 2576-1)
30. The Sermon (2531-2)
31. The Sermon (2543-2)
32. The Sermon ("The Sermon—New [Version 1]" 2598-1)
33. The Sermon ("The Sermon—New [Version 2]" 2600-1)
34. Golgotha ("Golgotha—New [Version II]" 2624-1)
35. Miracle ("The Miracle—New" 2659-4)
36. Finale (2632-3)
37. Finale (2630-3)
38. Finale (2631-3)
39. Love Theme (recorded 5-15-59)
40. Harun al Rozsad (2001-6)