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# Mystery of the Wax Museum: An Original Film Score for Orchestra and an Analysis Outlining the Evolution of Film Music Through American Horror Films of the Early 1930s

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MYSTERY OF THE WAX MUSEUM: AN ORIGINAL FILM SCORE FOR  
ORCHESTRA AND AN ANALYSIS OUTLINING THE EVOLUTION OF FILM  
MUSIC THROUGH AMERICAN HORROR FILMS OF THE EARLY 1930S

BY

IAN ANDREW DETERLING, Bachelor of Science

Presented to the Faculty of the Graduate School of  
Stephen F. Austin State University  
In Partial Fulfillment  
Of Requirements

For the Degree of  
M.M. Composition

STEPHEN F. AUSTIN STATE UNIVERSITY

May, 2017



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ORCHESTRA AND AN ANALYSIS OUTLINING THE EVOLUTION OF FILM  
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## ABSTRACT

This thesis illustrates the transitional period between silent films and fully-scored sound films. Connecting the history between producers, directors, and composers reveals how and why film scoring became an accepted practice by the mid-1930s while shedding light on the commonly-overlooked composers whose innovations in these early films paved the way for future film composers. The principle objective of this project is to score selected sequences of *Mystery of the Wax Museum* (1933) by synthesizing contemporary film scoring practices with techniques commonly used in horror films of the 1930s. An accompanying analysis of the score will explain the purpose of each cue and how it functions to appropriately enhance the already-completed film.

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## CHAPTER ONE

### The Horror Begins

#### Hollywood 1920s

The advancements of audio technology in the 1920s marked the beginning of the end of silent cinema and the birth of sound in Hollywood. These new “talkies”<sup>1</sup> replaced silent films altogether by the early 1930s which forced major studios to import theater directors to deal with this new problem that actors and actresses were suddenly required to deliver dialogue. Although this new technology had advanced just enough to make it possible to record orchestras (although crude by today’s standards), film producers began to question the presence of background music in fear that it would clutter the film and take the focus away from the spoken text. Directors, understanding the lucrative potential of sound in films, began finding clever loopholes in the studios’ ‘no music’ policy through the use of sound effects and source music. Consequently, the film scores of the late 1920s to early 1930s tend to be quite sparse. As producers began realizing what underscoring could accomplish, film scoring evolved into a common practice by the mid-1930s.

#### *Dracula*

The promotional department at Universal Pictures decided to take an unprecedented gamble in 1931 by making advertisements that questioned the

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<sup>1</sup> Sound films were commonly referred to as ‘talkies’ in the 1930s.

<sup>2</sup> Title card from Universal’s theatrical trailer for *Dracula*.



existence of the supernatural: “Do Vampires Exist?”<sup>2</sup> Up until the production of *Dracula*<sup>3</sup>, most (if not all) films made in Hollywood that dealt with anything supernatural had a Scooby Doo-esque ending (the monster turned out to be the creepy uncle or the envious next-door-neighbor in a mask). *Dracula* was the first all-talking supernatural horror film; the American horror film was born.<sup>4</sup>



The first sound heard in *Dracula* is the famous B minor chord that begins Tchaikovsky’s *Swan Lake* [Example 1]. *Dracula* was the first of several horror films to make use of *Swan Lake*, and this abbreviated version was arranged by Heinz Roemheld<sup>5</sup> to fit the duration of the main titles.<sup>6</sup> Records suggest that

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<sup>2</sup> Title card from Universal’s theatrical trailer for *Dracula*.

<sup>3</sup> *Dracula*, directed by Tod Browning (Universal Pictures, 1931) DVD (Universal Studios, 2014)

<sup>4</sup> Kim Newman (author, film critic) stated in the documentary *Lugosi: The Dark Prince* that “...horror, as a discrete Hollywood genre, really only begins in the early thirties... it’s a ‘talkie’ genera.” As proof, when the promotion department began advertising *Dracula*, it was advertised as a ‘strange romance.’ After the success of *Dracula*, the horror genre was established, and the first film to be advertised as a ‘horror film’ was *Frankenstein*.

<sup>5</sup> Heinz Roemheld – (1901-1985) American film composer.

<sup>6</sup> David Skal, *Hollywood Gothic* (New York: Faber and Faber), 187.

either director Tod Browning<sup>7</sup> or Roemheld chose this piece to accompany the main titles,<sup>8</sup> and the selection of this piece could be attributed to its frequent use as a *misterioso* in silent films throughout the 1920s.

The only other non-diegetic music in *Dracula* is heard at the very end when John Harker and Mina are walking up the stairs in Carfax Abbey (1:13:57-1:14:13).<sup>9</sup> The shooting script called for organ music to be played during this sequence, but all that is heard in the film is a tolling bell, an indicator that the couple lived happily ever after.<sup>10</sup>

The Royal Albert Hall sequence where Count Dracula and the viewer first meet four of the main characters utilizes diegetic music in an effective and creative way [Example 2]. As Count Dracula enters the front doors of the symphony hall (22:42-48), measures 36-39 of Schubert's "Unfinished" 8<sup>th</sup> Symphony are heard being performed by the London Symphony Orchestra. As the camera cuts to the interior of the hall, the music has changed to the coda of Wagner's *Die Meistersinger*. This music adds a majestic and sophisticated dimension to the Count as he is introduced to John Harker, Mina, Lucy, and

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<sup>7</sup> Tod Browning – (1880-1962) American film director, actor, and screenwriter.

<sup>8</sup> Rosar, William H., "Music for the Monsters: Universal Picture' Horror Film Scores of the Thirties," *The Quarterly Journal of the Library of Congress* Fall 1983: 393.

<sup>9</sup> All time codes listed in reference to specific moments in the films are all taken from the DVD copies listed in the bibliography.

<sup>10</sup> The bell tolling could be interpreted as source music, but Carfax Abbey is implied to be rather isolated making the source ambiguous.

Doctor Seward during intermission. As intermission comes to an end, the Count gravely states, “There are far worse things awaiting man than death.” The lights slowly dim, and the eerie opening of Schubert’s “Unfinished” resonate as Dracula stares at Miss Lucy, foreshadowing her fate. This entire sequence was originally supposed to have taken place in the Seward’s living room, but Tod Browning wanted background music to enhance Bela Lugosi’s<sup>11</sup> characterization of Dracula. As a result, Browning changed the location of the scene from the living room to the concert hall to get past Carl Laemmle’s ‘no music’ policy.<sup>12</sup> Both the change of location and the illogical order the music is presented in this sequence suggests that the music was chosen specifically for dramatic effect.

Many films throughout history have used sound effects in Wagnerian ways (as leitmotifs), and *Dracula* is no exception. As Count Dracula welcomes Reinfield into his castle, wolves howl in the distance (10:38-45) [Example 3]. The Count turns to Reinfield and says, “Listen to them – children of the night. What music they make!” Wolves howling are heard five times throughout the picture, and the sound can be interpreted as a leitmotif for Dracula when he’s off screen. Another example of this is when Reinfield is in his cell crying; he hears a distant howling (36:33-36:42) [Example 4]. The combination of this sound and Reinfield’s reaction to the sound tells the viewer that Dracula is near by. This leitmotif is

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<sup>11</sup> Bela Lugosi (Béla Ferenc Dezsö Blaskó) – (1882-1956) Hungarian-American Actor.

<sup>12</sup> Rosar, “Music for the Monsters”, 394.

quite effective, and it even returns six years later in the sequel, *Dracula's Daughter*.

### Dracula

In the early 1930s, Universal was simultaneously making foreign-language versions of their domestically produced motion pictures. Most of these films have fallen into obscurity, but George Melford's<sup>13</sup> *Dracula*<sup>14</sup> (the Spanish version of *Dracula*) is unique in that many film critics consider it to be superior to the Tod Browning and Karl Freund effort on several technical levels.<sup>15</sup>

*Swan Lake* is used again for the main titles but is allowed to stray into the first establishing shot [Example 5]. This allows the tragic character Reinfield to be connected with the tragic nature of



Tchaikovsky's music (there is little to no connection in the English version). In comparing the differences between these two shots, film historian Tom Weaver

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<sup>13</sup> George Melford (1877-1961) American stage and film actor, director, and screenwriter.

<sup>14</sup> *Dracula*, directed by George Melford (Universal Pictures, 1931). DVD (Universal Studios, 2014).

<sup>15</sup> Although the two different versions of Bram Stoker's novel were filmed on the same sets, they are two completely different films as there is not a single frame in the English version that exists in the Spanish version.

comments “the viewer senses he’s in the hands of a filmmaker less committed to recreating a theatrical event on the screen.”<sup>16</sup> This is evident again not even five minutes later when Dracula and his brides make their first appearance [Example 6]. In the English version, they are first shown accompanied with the ambient sound of rustling and scattering opossums and armadillos<sup>17</sup> (in addition to creaks and squeaks of coffin lids as they climb out). The Spanish version replaces the sound effects with the eerie opening of Schubert’s “Unfinished”, which was chosen by Heinz Roemheld<sup>18</sup> [Figure 1].



Figure 1 Opening of Schubert’s “Unfinished”

Schubert’s ominous low strings in the Spanish version seem to also replace the howling wolf leitmotif in the English version. This eerie opening is

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<sup>16</sup> Michael Brunas, John Brunas, and Tom Weaver, *Universal Horrors: The Studio’s Classic Films, 1931-1946* (Jefferson, NC: McFarland & Company, 1990), 35.

<sup>17</sup> As Steve Haberman pointed out in his feature commentary on the Dracula DVD, rats were considered taboo in Hollywood, and showing rats on screen was considered to be an ultimate low for any film. Five years earlier in 1925, Universal Pictures was forced to cut out a sequence in *The Phantom of the Opera* (that involved rats emerging from a cellar) because the preview audience was too grossed out. To avoid this taboo, Browning used opossums and armadillos instead of rats.

<sup>18</sup> Skal, *Hollywood Gothic*, 216.

used several times throughout this picture and appears to replace the 'howling wolf' leitmotif (the howling is only heard three times in the Spanish version in a much less provocative manor compared to the English). At the end of the film, a segment of Tchaikovsky's love theme from *Romeo and Juliet* (paraphrased by Roemheld) is used as underscoring as Eva and Juan make their way to the staircase of Carfax Abbey (1:42:40-1:43:36) [Example 7]. As they begin to climb the stairs, the instrumentation changes from orchestra to organ (as written in the original shooting script for the English version). The use of music here is far more effective than the subtle bells, assuring the audience that the couple will live happily ever after.

The Royal Albert Hall sequence in the Spanish version is noticeably different than the English version. Instead of having the introductory conversation between Dracula and the other main characters during intermission, Melford has the conversation take place during the performance of Wagner's *Die Meistersinger*. Although the intention may have been an attempt to extend the majestic and sophisticated aura of Dracula throughout the sequence (similar to how *Swan Lake* was extended into the opening sequence), the connection between Dracula and Wagner's music is weakened considerably because the camera also focuses on the other characters while the music is playing (where in Browning's version, the music ends when the other characters are introduced). Similar to the English version, the lights of the concert hall begin to dim as Dracula delivers his foreboding line (translated to English) "Something worse

than death lies in wait for the living.” However, in the Spanish version the orchestra had been playing the entire sequence, so the lights should not have been on in the first place (let alone beginning to dim in the middle of a piece of music). The last downfall of Melford’s version is the fact that all characters were talking (rather loudly) during the music.<sup>19</sup> Not only is Wagner’s music distracting, it characterizes (presumably unintentionally) the Steward family as being overtly - rude as one can only imagine how frustrating this must have been for the other concertgoers who were trying to hear the music!

### Frankenstein

With the runaway box office success of *Dracula*, Universal Pictures announced the production of what would become the highest grossing film in 1931: *Frankenstein*.<sup>20</sup> Universal Pictures first advertised that *Frankenstein* would feature a full-length



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<sup>19</sup> This may have been partially contributed to actors frequently overstating their lines because at that point they were not used to talking into microphones.

<sup>20</sup> *Frankenstein*, directed by James Whale (Universal Pictures, 1931). DVD. (Universal Studios, 2014).

score,<sup>21</sup> but that changed after Universal Pictures produced *Heaven on Earth*, a film noted for being the first sound film produced by Universal Pictures with a complete background score which was composed by Bernhard Kaun.<sup>22</sup> When Carl Laemmle Jr. viewed *Heaven on Earth* in the projection room, he ordered all music under dialogue to be cut which unfortunately led to a diced-up score that made little sense. As a result, when it came time to score *Frankenstein*, the only thing Kaun was allowed to write was the main titles (giving *Frankenstein* the distinction of being the first horror film made by Universal Pictures that contains music written specifically for that film) [Example 8]. Following a prologue<sup>23</sup> given by out-of-character Edward Van Sloan,<sup>24</sup> Kaun's music features a sinister brass melody set in minor that is, "...punctuated by timpani and bridged by dalliance of woodwinds."<sup>25</sup> As the main titles fade to black, an abrupt piano glissando ends on a bare open-fifth that gives a sense of mystery that lingers into the opening scene in the graveyard.

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<sup>21</sup> Rosar, "Music for the Monsters", 395.

<sup>22</sup> Bernhard Kaun (1899-1980) American film composer.

<sup>23</sup> David Skal explains, "When the film was first released in 1931, Universal added a special prologue – part showmanship – but partially out of real apprehension that *Frankenstein* might be too much for nervous audiences of the great depression." – *The Frankenstein Files: How Hollywood Created a Monster*.

<sup>24</sup> Edward Van Sloan (1882-1964) American film actor.

<sup>25</sup> Randall D. Larson, *Musique Fantastique*, 2nd ed. (Sierra Madre, CA: Creature Features, 2012), 57.



*Frankenstein*, like *Dracula*, does not contain any incidental music; however, unlike *Dracula*, *Frankenstein* has a very rich soundtrack that may be attributed to director James Whale's<sup>26</sup> seasoned experience in directing theater (in contrast to Tod Browning's experience primarily in directing silent films). Whale, having a great sense in theater,<sup>27</sup> considered the creation sequence in *Frankenstein* the most crucial part of the picture; if the viewer did not emotionally commit that the creature was brought to life, nothing else in the film would matter. As a result, the sequence leading up to the creation scene is 'scored' with thunder and rain that prudently follows the dialogue. As an example, at 20:47 Fritz shouts to Doctor Waldman (who is off screen) "Don't touch that!" This is immediately followed by a startling clap of thunder that continues to rumble as Fritz and Henry Frankenstein run across the laboratory towards Waldman [Example 9]. This leads up to the creation sequence (22:56-25:20), which is heavily scored with thunder and loud machinery making it the most audibly intense part of the film [Example 10]. By the time the laboratory table descends from the ceiling, the audience's senses have been overloaded for nearly three continuous minutes only to be further unhinged by the sight of the creature's hand beginning to move while Henry is madly shouting, "It's alive, it's alive!" This

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<sup>26</sup> James Whale (1889-1957) English film and theater director.

<sup>27</sup> Gavin Lambert, interview in *Universal Horror*.

thunder sound effect, unofficially known as ‘Castle Thunder’,<sup>28</sup> was specifically recorded for *Frankenstein*, but since then has been featured in many films and television episodes until the late 1980s.<sup>29</sup>

The manhunt sequence (58:15-1:07:54), like the creation scene, has a sufficiently active soundtrack. The roar of angry villagers dominates the soundtrack as the creature carries Henry into the abandoned windmill. This roar increases as the creature chases his creator, and intensifies right up until the creature throws his creator from the top of the windmill [Example 11]. Even though it was initially intended to have a full score, *Frankenstein* has a rich soundtrack that makes non-diegetic music unnecessary.

*Svengali and The Mad Genius*



*Dracula* created the American horror film, and *Frankenstein* made it clear that horror films were here to stay. After the financial success of these two films, other studios began to see the lucrative opportunities horror films had to offer.

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<sup>28</sup> This name originated after frequently being heard in films and television while flashes of lightning illuminate dark castles.

<sup>29</sup> A list of films ‘Castle Thunder’ has been used in would include: *Back to the Future*, *Bambi*, *Citizen Kane*, *Cleopatra*, *Ghostbusters*, *The Great Mouse Detective*, *Sleeping Beauty*, *Star Wars*, and, of course, *Young Frankenstein*.

Warner Bros. would produce the first two: *Svengali*<sup>30</sup> and *The Mad Genius*.<sup>31</sup>

*Svengali* is a very expressionistically stylized film that contains a little over eight minutes of incidental music composed by David Mendoza.<sup>32</sup> Svengali, the title character, gets his own theme; a demented yet subdued melody played on muted brass that is introduced during the main credits. Svengali's theme is based on the whole-tone scale, a device historically associated with the supernatural.<sup>33</sup> The theme is first presented as incidental music at 8:06 when Svengali is informed that the police found Madame Honori's body in the river (it is presumed that she committed suicide while being under the influence of Svengali's supernormal mental powers) [Example 12]. His theme is heard again as Svengali realizes his plan is working while his cat is capturing a mouse (symbolizing Svengali and Trilby) [Example 13]. The use of Svengali's theme in these two places combined with the themes being based off of the whole-tone scale reinforces to the audience that Svengali and his magical ability are behind these occurrences.

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<sup>30</sup> *Svengali*, directed by Archie Mayo (Warner Bros., 1931) DVD (Alpha Video, 2003).

<sup>31</sup> *The Mad Genius*, directed by Michael Curtiz (Warner Bros., 1931) DVD (Turner Entertainment Co., 2015).

<sup>32</sup> David Mendoza (1894-1975) American film composer.

<sup>33</sup> David Huckvale (writer, critic) states in his book, *James Bernard, Composer to Count Dracula: A Critical Biography*, in reference to Franz Liszt's *Der traurige Mönch*, "In this, Liszt anticipated Debussy by several decades and set a precedent for that scale's association with situations of supernatural terror. Debussy's use of it was more often for exotic coloration, though he too exploited its unnerving connotations."

The most powerful moment in *Svengali* is the sequence where Svengali summons Trilby to his studio at night (32:59-35:20) [Example 14]. Although there is no music, the soundtrack is filled with a constant wind and a persistent bell steadily tolling in a distant tower. This sculpture of sound brings this sequence to life more effectively than what underscoring would, and the use of a constant source-sound effect over a dialogue-void scene is reminiscent of the creation sequence in *Frankenstein*.<sup>34</sup>



After the moderate success of *Svengali*, Warner Bros. released a rushed production of *The Mad Genius*, a lackluster film that failed at the box office.<sup>35</sup> Although this film was not successful and has fallen into obscurity,<sup>36</sup> it does take a step forward in underscoring. There are several instances in *The Mad Genius* where source music is functioning as incidental music. The love scene between

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<sup>34</sup> It is possible that *Svengali* influenced James Whale (*Svengali* was released three months before the production of *Frankenstein* began), but there is no existing evidence that suggests it.

<sup>35</sup> James C. Robertson, *Casablanca Man* (Florence: Taylor and Francis, 1994), 24.

<sup>36</sup> *The Mad Genius* is remembered mainly for two reasons: it is the film that caused Warner Bros. to discontinue their contract with John Barrymore, and it contains Boris Karloff in a pre-*Frankenstein* role.

Fedor and Nana in their apartment in Paris (43:31-45:39) is underscored with a romantic Parisian song written by Leo F. Forbstein<sup>37</sup> [Example 15]. The music adds to the tender feelings these two lovers have as they playfully kiss each other in an intimate conversation. About halfway into this scene while the two lovers are on the balcony, the music is revealed to be coming from street musicians. After the young couple goes back inside, the music continues until the end of the scene. Throughout the rest of the film this Parisian song is used as a love theme between Fedor and Nana in the form of non-diegetic music. In addition to this love theme, Forbstein adapted excerpts from several of Tchaikovsky's ballets and symphonies for the ballet sequences. The climax of *The Mad Genius* is an early example of effective dramatic scoring. Happening backstage of a ballet in progress, Ivan Tsarakov is hacked to death with an axe by the hallucinating dance choreographer who just took an excessive amount of drugs (1:17:08-1:19:36) [Example 16]. The music reflects the two characters; as the low strings play an aggressive, chromatic line that repeats over and over again (cleverly symbolizing the assailing dance instructor's hallucinate state), the brass plays strident, jabbing chords (as Ivan swings and jabs his cane at the dance instructor). This source music morphs into non-diegetic music when the curtain opens and the audience sees Ivan's bloody body hanging from a prop statue. In what seems to be utter confusion, the pit orchestra suddenly begins to play a rather jolly march over the sound of the screaming audience frantically

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<sup>37</sup> Leo F. Forbstein (1892-1948) American film music director.

trying to escape the theater. This source music goes completely against the grain of what is happening on screen and creates interesting counterpoint that possibly influenced the breakup scene in Rouben Mamoulian's<sup>38</sup> *Dr. Jekyll and Mr. Hyde*, which was released only a couple months later. It is unknown why this jolly march was selected, but it seems to confuse and disorient from the plot more than aid the overall picture as this march is not used anywhere else in the film nor is the viewer given any explanation to why the pit orchestra suddenly started playing it.

*Dr. Jekyll and Mr. Hyde*

Paramount was the next studio to jump onto the horror bandwagon with *Dr. Jekyll and Mr. Hyde*.<sup>39</sup> The film opens with Bach's famous *Tocatta and Fugue in D Minor*. Herman Hand<sup>40</sup> orchestrated this abbreviated adaptation of Bach's



work by using measures 1-3, 12-19, and 29-33 to match the duration the main titles [Example 17]. As the first scene fades in, so does the sound of Jekyll

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<sup>38</sup> Rouben Mamoulian (1897-1987) Armenian-American film and theater director.

<sup>39</sup> *Dr. Jekyll and Mr. Hyde* – released December 31, 1931.

<sup>40</sup> Herman Hand (1875-1951) Austrian film composer.

playing Bach's *Ich ruf zu dir, Herr Jesu* (transposed presumably by Herman Hand from F down a minor third to match the key of the opening music).<sup>41</sup>

Similar to the ending scene in *The Mad Genius* where the frantic audience is juxtaposed against a jolly march, the tragic breakup scene between Henry Jekyll and Muriel Carew is scored with *Abendsterne (Evening Star)*, a light-hearted waltz by Joseph Lanner [Example 18]. This music is used earlier in the film as source music while the two were dancing at a dinner party. Director and Producer Rouben Mamoulian explained in an interview why he wanted this seemingly happy waltz as non-diegetic music behind the tragically sad scene:

“I love the use of counterpoint. The orthodox way of scoring any motion picture is that a happy scene has happy music, a tragic scene has sad music. I don't think this is as dramatically expressive as using the music in counterpoint to the scene. When Jekyll comes and tells Muriel that he is going to give her up, a completely tragic scene, the music heard is the waltz when they were happy, waltzing around the room. The music goes against the mood which, of course, makes the despair much more poignant.”

Mamoulian makes an interesting point; sad music would have been the obvious choice for this scene, but the use of happy music forces the viewer to

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<sup>41</sup> Neil Lerner, *Music in the Horror Film: Listening to Fear* (New York: Taylor & Francis, 2010), 61.

make connections between the music and what is happening on screen. Because this music was used in an earlier scene, a possible interpretation would be that the two are thinking about their love for each other and of their picture-perfect plans for the future that will never be. In this sense, the music is not telling the viewer what the characters are feeling, but instead is informing the viewer what they are thinking. As a result, the impact of this scene is, as Mamoulian puts it, “much more poignant.”

One of the most memorable highlights of *Dr. Jekyll and Mr. Hyde* is the first transformation scene. To heighten the ground-breaking special effects,<sup>42</sup> Mamoulian created a ‘sound stew’<sup>43</sup> to accompany the transformation [Example 19]. The three elements that went into this ‘soup’ were a candlelight photographed directly to the soundtrack,<sup>44</sup> the reversed recording of a gong being struck, and a recording of Mamoulian’s own heartbeat.<sup>45</sup> This early example of *musique concrète* results in an unnatural and uniquely uncanny

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<sup>42</sup> A blue and red makeup combined with blue and red filters (photographed on black-and-white film) made it possible for this transformation scene, a constant close-up of Frederic March’s face, to be one continuous, uncut shot. The secret to this scene was revealed only after Mamoulian’s death in 1987.

<sup>43</sup> Lerner, *Music in the Horror Film*, 66.

<sup>44</sup> Mamoulian explained in a 1973 interview with Thomas R. Atkins: “We photographed the light of a candle in various frequencies of intensity directly transforming light into sound.”

<sup>45</sup> This was the first time a beating heart was recorded for a film soundtrack.



experience for the viewer.<sup>46</sup> This can also be seen as an elaboration of the sound effects used during the creation scene in *Frankenstein* and the summoning sequence in *Svengali*. The big difference in Jekyll's transformation scene is that the sounds are non-diegetic and are added purely for dramatic effect.

Source music in *Dr. Jekyll and Mr. Hyde* further enhances the portrayals of the four main characters:

- Henry Jekyll is shown as an organist<sup>47</sup> (organs being closely connected to religious music of the church where saintly figures are looked up to). In the opening sequences, Jekyll is portrayed as a Christ-like figure, most notably when he seemingly performs a miracle by giving a physically disabled girl the ability to walk.
- Muriel Carew, Jekyll's fiancé, is shown playing piano in her father's house, an accurate representation of her aristocratic and restrained life style.
- Ivy Pearson, a prostitute who becomes Hyde's mistress, sings while flirting with customers at the pub where she works, an accurate representation of her lifestyle.
- Mr. Hyde does not have any indications of any musical ability.

Of the four main characters, Mr. Hyde is the only one that isn't shown to have any musical interest at all. Hyde, the 'bad,' is pure lust, greed, hate, and evil. The

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<sup>46</sup> This sequence was photographed so the camera shot from Jekyll's perspective looking into a mirror at himself as he transformed. It was photographed this way so the audience became Jekyll.

<sup>47</sup> Stevenson mentions nothing of Jekyll's musical abilities in his novella *The Strange Case of Dr. Jekyll and Mr. Hyde*.

lack of any musical intellect in Hyde further separates him from the other three 'good' characters.

### Freaks

Metro-Goldwyn-Mayer's debut to the horror genera was Tod Browning's *Freaks*,<sup>48</sup> the first of many attempts to specifically one-up James Whale's

*Frankenstein*. Audiences in 1932 were already accustomed to seeing actors in horrific makeups, but *Freaks*, a controversial film even by today's standards, would exploit



real people with real physical deformities. The first third of the film is scored with montage of track,<sup>49</sup> all of which could be source music coming from musicians accompanying the circus performers. However, the musicians are never shown, and some of the scenes do take place a fair distance away from the circus tent. Either way, the constant sound of 'circus music' in the background adds an extra dimension of realism to the film. Unlike the source music found in *The Mad Genius*, this montage of track does not follow the action on screen as the drama between the characters develop.

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<sup>48</sup> *Freaks*, directed by Tod Browning (Metro-Goldwyn-Mayer, 1932) DVD (Turner Entertainment Co., 2004).

<sup>49</sup> 'Track' refers to previously existing recordings of music.

The climax of *Freaks*, as in both *Dracula* and *Frankenstein*, plays out like a silent film; there is very little dialogue, and everything is explained through the characters' actions and expressions [Example 20]. This sequence begins with the sound of an eerie melody played by one of the circus 'freaks' on a recorder-like instrument. As Cleopatra realizes that these 'freaks' are staring at her with bad intent, she flees from the wagon into the relentless storm. The soundtrack is filled with thunder, rain, and screams as the small army of knife-wielding 'freaks' chase her and Hercules.

Even though Tod Browning was back at MGM, a studio that had the resources that could allow much larger production budgets than Universal (where he directed *Dracula*), the soundtrack for *Freaks* as a whole is a step backwards when compared to *Frankenstein*, *Svengali*, *The Mad Genius*, and *Dr. Jekyll and Mr. Hyde*. A definite improvement from his efforts on *Dracula*, Browning may have been influenced by *Frankenstein's* active soundtrack (the film he was attempting to surpass in terms of shock and horror). Evidence suggests that Browning was still uncomfortable with sound equipment in 1932, a possible result of his experience in silent films rather than theater.

### *Murders in the Rue Morgue*

Back at Universal, Robert Florey<sup>50</sup> was assigned *Murders in the Rue Morgue*,<sup>51</sup> an expressionistic rendition of Poe's gothic tale.<sup>52</sup> The main titles

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<sup>50</sup> Robert Florey (1900-1979) French-American film director and screenwriter.

begin with an unidentified *misterioso* that outlines two tritones – the Devil’s interval [Example 21]. This brief *misterioso* leads into Roemheld’s abbreviated version of Tchaikovsky’s *Swan Lake*. Evidence suggests that Florey selected *Swan Lake* because its association with horror was already established having been used in the two *Dracula* movies.

Just like the opening of *Drácula*, *Swan Lake* lingers into the first



establishing shot of Paris. Apart from this, the only other non-diegetic music occurs in a scene where Pierre and Camille are in the park (32:18-34:31). It is unknown why Florey included this track music originally written by Heinz Roemheld (source unknown), as it does not add anything significant to this relatively unimportant scene.

The first five minutes of *Murders in the Rue Morgue* includes exotic source music

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<sup>51</sup> *Murders in the Rue Morgue*, directed by Tod Browning (Universal Pictures, 1932) DVD (Universal Studios, 2005).

<sup>52</sup> Florey was originally supposed to have been the director for *Frankenstein*, but was replaced by James Whale right before production started. There are no official records that explain why he was taken off of the assignment, but it is suggested that it was a result of test footage he made of the creation sequence which was made on the leftover set of *Dracula* and starred Bela Lugosi as the creature. Evidence shows that the studio gave him *Murders in the Rue Morgue* to make up for the fact that he was not able to direct *Frankenstein*.

that comes from the carnival exhibitions, much like the assumed-diegetic circus music in *Freaks*. The source of these cues are unknown, but they were selected and assembled by Gilbert Kurland<sup>53</sup> who was head of Universal's Sound Department at the time.<sup>54</sup>

There are several significant moments in *Murders in the Rue Morgue* in which underscoring is unnecessary. The first major turning point in the film is the scene where the ape kidnaps Camille after killing her mother (45:30-46:00) [Example 22]. The starkness of the mother's screams as she's being killed by the ape while the camera focusing on faces of frightened people just outside who can offer no help because the front door is locked has a greater impact than if music had been present. As in *Frankenstein*, the climax of the film is audibly filled with the roar of an angry mob. This persistent white noise leaves no room for any music to accompany the ape running across the rooftops of Paris.

The music that accompanies the end titles is a cue that originally comes from Heinz Roemheld's score for *The White Hell of Pitz Palu*, a German-made silent film from 1929. *Murders in the Rue Morgue* was the first of several horror films from Universal to make use of music from *The White Hell of Pitz Palu*. This detail, along with *Swan Lake*, creates uniformity from one film to the next distinguishing Universal's films from others produced by other studios.

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<sup>53</sup> Gilbert Kurland (1904-1978) American sound engineer.

<sup>54</sup> Larson, *Musique Fantastique*, 58.

## White Zombie

The next major step towards a fully-scored horror film comes from *White Zombie*,<sup>55</sup> a low-budget, independent B-movie. Abe Meyer,<sup>56</sup> an entrepreneur who founded Meyer Synchronizing Service, a music studio that had a reputation for working with independent filmmakers, made this surprisingly effective musical score possible. Instead of simply inserting preexisting track into a film, Meyer, “hired orchestras to play and record new versions of compositions specifically for any film he was involved in. He would also suggest compositions and, when necessary for reasons of copyright, would acquire the needed rights.”<sup>57</sup> Although Meyer’s process included hiring large orchestras at a relatively low negotiated price, this process



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<sup>55</sup> *White Zombie*, directed by Victor Hugo Halperin (United Artists, 1932) DVD (Global Access Entertainment, Inc., 2010).

<sup>56</sup> Abe Meyer (1901-1969) American film composer.

<sup>57</sup> Gary D. Rhodes, *White Zombie: Anatomy of a Horror Film* (Jefferson, NC: McFarland & Company, 2001), 187.

gave independent filmmakers the ability to record and use music similarly to larger studios with larger budgets while subsequently giving more musicians a steadier workflow.

The opening credits for *White Zombie* are presented over the first scene, a funeral of grave robber being buried in the road<sup>58</sup> [Example 23]. This opening scene is accompanied with wonderfully atmospheric native drumming and chant, a cue that was written specifically for the film by Guy Bevier Williams<sup>59</sup> and sets the tone of the film rather well [Figure 2]. It is worth pointing out that Guy Bevier Williams' name appears in the opening credits, making it the first horror film in which the composer receives on-screen credit.



Figure 2 *White Zombie* chant

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<sup>58</sup> It is explained in the film that the grave robber was being buried in the middle of the road so his grave will be constantly be trampled.

<sup>59</sup> Guy Bevier Williams (1873-1955) American film composer and pianist.

Besides the drumming and chant, the only other original music composed for the film is a fast Spanish dance by Xavier Cugat.<sup>60</sup> The jota is heard as source music<sup>61</sup> when Neil gets drunk in a bar after Madeleine's funeral (24:43-26:13) [Example 24]. Similar to the tragic breakup scene in *Dr. Jekyll and Mr. Hyde*, the energetic tempo and exotic sensuality of the piece makes interesting counterpoint to Neil stumbling around the bar desperately grasping at hallucinations of Madeleine. The counterpoint works because the music that would have accompanied the young couple dancing on their honeymoon instead accompanies a broken young man who just lost his wife.

The rest of the music in *White Zombie* is a collection of cues used in silent films and excerpts from classical works. The wordless hummed arrangement of the tragic spiritual "Listen to the Lamb" is used during a sequence where a delirious Neil begins to call out to a 'zombified' Madeleine (49:52-52:08) [Example 25]. This is yet another instance of scoring across the grain; this scene, which would have been completely ineffective without music due to the awkward acting,<sup>62</sup> is able to be at least somewhat effective. The last twelve minutes of the film are by far the sloppiest in terms of the score. The majority of this sequence

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<sup>60</sup> Xavier Cugat (1900-1990) Spanish-American bandleader, violinist, and arranger.

<sup>61</sup> It is assumed the music is source music even though musicians are never shown on screen.

<sup>62</sup> The most critical reviews for *White Zombie* upon release focused on the poor acting.



plays out like a silent film<sup>63</sup> and is unfortunately scored with a distracting montage of excerpts from classical works. This sloppy 'seam-showing' montage contains abrupt cuts in between excerpts (at 54:43 and 1:00:00). The music hinders this sequence by not following anything that is happening on screen while covering up what little dialogue there is. Apart from these twelve minutes, the film is scored rather effectively, and is a great example of horror in the early 1930s in spite of its low budget.

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<sup>63</sup> There is relatively little dialogue throughout the film, and the climax of the film is almost completely free of dialogue and sound effects.

## CHAPTER TWO

### Thunder, Wind, Screams, and Bubbling Wax

#### The Two Iconic films of Horror

Ironically, the two most successful horror films by mid-1932 are the only two horror films so far that do not contain any non-diegetic music: *Dracula* and *Frankenstein*. Obviously many factors contributed to this: *Dracula* and *White Zombie* were plagued with weak actors and actresses; *The Mad Genius* did not appeal to audiences; *Freaks* contained subject matter that repelled audiences; and *Svengali*, *Dr. Jekyll and Mr.*

*Hyde*, and *Murders in the Rue Morgue*, although well-made films in their own right, were just simply overshadowed by two iconic films that arguably have “the most media-friendly fictional personalities of the 20<sup>th</sup> century if not all time.”<sup>64</sup> The initial success of *Dracula* and *Frankenstein* was tremendous, and *Frankenstein* is still considered a successful film cherished by fans and critics all over the world. However, *Dracula*, unlike *Frankenstein*, has fallen into a debate among film critics. The once eerie silences are now relatively anemic and no longer considered effective; film historian Tom Weaver writes:



<sup>64</sup> *The Road to Dracula*, directed by David Skal (Universal Studios, 1999) DVD *Dracula Complete Legacy Collection* (Universal Studios, 2014).

The vampiric vanguard of the first Universal horror cycle, *Dracula*, was for years perhaps the best-known of all vintage horror films, a sacred cow among buffs in general and Bela Lugosi fans in particular. Time, alas, has proved to be less kind to the film than to its ageless protagonist: It's now widely regarded as the least satisfying of the Universal originals. The film remains rich in historical importance, and its inestimable influence is felt to this day[...] But while the film's reverberations are still being felt three-quarters of a century later, *Dracula* is now regarded as a film of missed opportunities.<sup>65</sup>

Both *Dracula* and *Frankenstein* were undeniably successful without music, but films like *White Zombie* and *The Mad Genius* would have been unbearable without it. The next five horror films produced in America, *The Old Dark House*, *Island of Lost Souls*, *Mask of Fu-Manchu*, *Doctor X*, and *Mystery of the Wax Museum*, would not contain any incidental music.

#### *The Old Dark House*

Back at Universal, James Whale had become one of the "hottest directors in Hollywood"<sup>66</sup> after the success of *Frankenstein*. His next horror picture, *The Old Dark House*,<sup>67</sup> seems to parallel *Frankenstein*. With the exception of the

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<sup>65</sup> Tom Weaver, Michael Brunas, and John Brunas, *Universal Horrors*, 2nd ed. (Jefferson, NC: McFarland & Company, Inc., Publishers, 2007), 21.

<sup>66</sup> *Frankenstein Files, The: How Hollywood Made a Monster*, directed by David Skal (Universal Studios 1999) DVD *Frankenstein Complete Legacy Collection* (Universal Studios, 2014).

<sup>67</sup> *The Old Dark House*, directed by James Whale (Universal Pictures, 1932) DVD (Kino Video, 2003)

opening and ending credits,<sup>68</sup> the film does not contain any music; however, like *Frankenstein*, *The Old Dark House* has a rich soundtrack full of thunder and wind that follows the drama unfolding on screen.<sup>69</sup> This storm noticeably increases intensity when Morgan chases Margaret up the stairs (39:36-41:11) and when Saul tries to burn the house down (1:04:40-1:06:40). The wind follows Saul's dialogue [Example 26] which dramatizes his actions as he jabs his knife into the table towards Penderel.

In addition to the persistent wind and thunder, there is a distinct 'howling wind' sound effect that is unusually eerie and seems to highlight moments of isolation. This 'isolation wind' is first heard when Margaret is left alone in Rebecca's room to change



(6:40-55) [Example 27]. Once by herself, Margaret opens the window and becomes hysterical after seeing warped reflections of Rebecca and Morgan in

<sup>68</sup> David Brokeman (1899-1958), an American film and television composer, composed the music for the opening credits. This whimsically scary piece captures the dark humor of the film. As in *Murders in the Rue Morgue*, a cue from Heinz Roemheld's score for *The White Hell of Pitz Palu* serves as ending credits music.

<sup>69</sup> Much of the sound effects used in *The Old Dark House* were originally recorded for *Frankenstein*.

the mirror. The wind is next heard when Philip goes by himself to retrieve the lantern from the third floor (37:04-38:06) [Example 28]. At this point in the film, there is a sense of mystery and danger alluding to the yet unseen family member, Saul. This howling wind accents how far away Philip is from the others, and as a result makes him appear to potentially be in more danger. This demonic wind is heard two more times after the climax; when Morgan discovers that Saul, his brother, has been killed (1:06:40-1:08:32) [Example 29], and when Gladys runs over to Penderel after being told he died in the fall (1:08:49-1:1:09:32). The wind adds a sense of helplessness, especially when Gladys gently cradles Penderel's head, and a sense of sorrow as Morgan cradles his dead brother. Although parts of this film could have possibly benefited from being scored (such as the references to Saul in the first half of the film), the soundtrack is effectively active during dramatic sequences.

#### *The Island of Lost Souls and The Mask of Fu-Manchu*

Although H. G. Wells firmly believed that motion pictures would become the most important art form of the twentieth century, he was less sure that his own works should be adapted by Hollywood.<sup>70</sup> 1932 marks the first year he would see one of his works realized in the medium of the 'talking' film- the dramatization of his novel *The Island of Dr. Manroe* in Paramount's *Island of Lost*

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<sup>70</sup> *Now You See Him: The Invisible Man Revealed*, directed by David Skal (Universal Studios, 2000) DVD *The Invisible Man Complete Legacy Collection* (Universal Studios, 2014).

*Souls*,<sup>71</sup> a film produced (in a possible response to *Freaks*) with the intent of being ‘the horror film to end all horror films.’<sup>72</sup> Similar to *White Zombie*, much of *Island of Lost Souls* plays out like a silent film with relatively little dialogue. Even though there is plenty of room for music, *Island of Lost Souls* is still captivating without it; while sparsely placed throughout the film, important and horrific scenes are audibly filled with source sound. In the same fashion as *Frankenstein*, *Murders in the Rue Morgue*, and *The Old Dark House*, the climax of *Island of Lost Souls* is heightened by the deafening roar of Monroe’s half-man-half-beast experiments and is augmented even further when Monroe’s own screams are heard as he is held down while being vivisected by his own creations [Example 30].



Track taken from

Paramount’s stock music library, originally written by Sigmund Krumgold,<sup>73</sup> were used for opening and ending credits in *Island of Lost Souls*. Similarly, MGM’s

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<sup>71</sup> *Island of Lost Souls*, directed by Erle C. Kenton (Paramount Productions, 1932) DVD (The Criterion Collection, 2011).

<sup>72</sup> Gregory Mank’s feature commentary on *The Island of Lost Souls* DVD.

<sup>73</sup> Sigmund Krumgold (1896-1981) American film composer.

thriller *The Mask of Fu-Manchu*<sup>74</sup> uses music only during the credits. It is a shame that William Axt's<sup>75</sup> wonderfully colorful music is only heard during the credits [Example 31]. As Larson describes, "The Music opens with Asian flourish through exotically crashing cymbals and progresses into meandering woodwind figures over tremolo strings, and finally into an energetic and rhythmic violin measure, all within 40 seconds."

*The Mask of Mu-Manchu* is only moderately effective without music<sup>76</sup> as



many important scenes in the first hour of the film lack impact due to the inactive soundtrack. The opening of Genghis Khan's tomb (18:00-19:40) [Example 32] is an important turning point in the film that has ample room for underscoring. The weak

soundtrack unfortunately leaves the scene relatively dull where Axt's music could have heightened the impact of seeing Genghis Khan's skeleton.

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<sup>74</sup> *The Mask of Fu-Manchu*, directed by Charles Brabin (Metro-Goldwyn-Mayer, 1932) DVD (Warner Bros., 2006).

<sup>75</sup> William Axt (1888-1959) American film composer.

<sup>76</sup> Kim Newman states in *Karloff: The Gentle Monster*, "Karloff's performance as Fu-Manchu makes the film just bearable to watch."



Doctor X and Mystery of the Wax Museum

Hoping to cash in on the horror mania, First National Pictures produced *Doctor X*,<sup>77</sup> and *Mystery of the Wax Museum*,<sup>78</sup> the horror genre's only two 'thrills and chills' in two-tone Technicolor.<sup>79</sup> Both films use a short fanfare by Bernhard



Kaun for the opening titles [Example 33]. This fanfare, a "wild onslaught driven by fervently beaten timpani, cymbals, and trilling winds"<sup>80</sup> is very different compared to what he wrote for Universal

Studio's *Frankenstein*. Kaun's bombastic and strident music is first used for *Doctor X* and appropriately sets the mood for a mystery-thriller about a cannibalistic serial killer who partially devours his victims.

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<sup>77</sup> *Doctor X*, directed by Michael Curtiz (Warner Bros., 1932) DVD (Warner Bros., 2006).

<sup>78</sup> *Mystery of the Wax Museum* directed by Michael Curtiz (Warner Bros., 1933) DVD *House of Wax* (Warner Bros., 2009).

<sup>79</sup> This primitive color process was not colorization of black-and-white negatives, but a highly involved process that involved two strips of film running through the camera at the same time; one red-orange, the other blue-green. These color choices were an attempt to get an accurate 'flesh' color when combined.

<sup>80</sup> Larson, *Musique Fantastique*, 58.



Possibly inspired directly by *Frankenstein*, the highlight of *Doctor X* is the creation/metamorphous of Dr. Wells into the 'Moon Killer' (1:06:39-1:09:05). This sequence has a rich soundtrack filled with the sounds of synthetic-flesh-producing machinery [Example 34]. The soundtrack builds to the climax with screams and cries of horror that accompany the ghastly sight of the ghoulish Moon Killer.

Unlike *Frankenstein*, a strong argument could be made that *Doctor X* suffers from the lack of underscoring (especially to modern ears). Although the last twenty minutes of the film are competently effective without music, the first hour has a fairly passive soundtrack that is painfully obvious while enduring the sub-par comic relief. Without any 'scary' music, the sudden entrance of the Moon Killer is more confusing than horrifying (23:23-24:05). First appearing behind a news reporter fumbling with a trick cigar, this scene serves as comic relief while the reporter being stalked by a deformed killer wanting to eat his flesh. If this scene were scored with music, it could have clarified the presence and intent of this deformed individual (resulting in the sudden appearance to be more horrific) while adding to the comedic element of the oblivious news reporter. A great example of how this scene could have been scored is in *Bud Abbot and Lou Costello Meet Frankenstein*<sup>81</sup> [Example 35]. In this scene, Lou Costello's character is returning Laurence Talbot's grip while being completely oblivious to

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<sup>81</sup> *Bud Abbot and Lou Costello Meet Frankenstein*, directed by Charles T. Barton (Universal Pictures Company, 1948) DVD *Frankenstein Complete Legacy Collection* (Universal Studios, 2014).

the Wolf Man stalking him in the hotel room. Hans J. Salter's<sup>82</sup> score perfectly juggles the moments of horror with the moments of comedy, resulting in a scene that is both scary and funny at the same time.

Of all the horror films produced in the early 1930s, *Mystery of the Wax Museum* could potentially benefit the most from underscoring for two main reasons. The first is that unlike all of the other films (with the exception of the two versions of Universal Studios' *Dracula*), the soundtrack is extremely inactive



throughout, most notably during the climax. Instead of a roaring mob, whirling and arcing machinery, or horrific screams, the only sound is a mildly noisy vat of bubbling wax. This sequence could be heightened considerably with the use of

dramatic underscoring. The climax is also void of any dialogue, a technique commonly seen in horror films of the late 1930s through the 1950s. This would allow the film score to step into the foreground and result in dramatic and effective sequences.<sup>83</sup> The second reason is that the first two-thirds of *Mystery of*

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<sup>82</sup> Hans J. Salter (1896-1994) American film composer.

<sup>83</sup> Great examples of sequences in films that make use of this technique include *The Son of Frankenstein* (1939), *The Wolf Man* (1941), and *Creature from the Black Lagoon* (1954).

*the Wax Museum* is plagued with haphazard camera cuts and scriptwriting.

Briefly mentioned facts that the plot depends on can be highlighted through the use of underscoring. This would help prevent important information from being overlooked while intensifying moments of horror and suspense. The shortcomings of this film will be further elaborated in the analysis section of this thesis.

## CHAPTER THREE

### Leading up to Steiner's *King Kong*

#### The Return of Music

The beginning of the 1932-33 season proved to be a slow in the development of film music in American horror films. Music was scarcely heard, as filmmakers seemed to stay away from it. There could be many reasons that resulted in this complete absence of music, but two seem to be more likely than the others. As many studios were dipping their toes in the genre of horror, none of them seemed to have been taking these films as seriously as Universal Studios. Of the five films discussed in the previous chapter, *The Old Dark House* was the only one made by Universal Studios, and probably not coincidentally, the most successful in terms of a dramatic soundtrack. Even though *The Old Dark House* was not an immediate financial success, it has recently risen up to be a cherished film by fans and critics, and is an excellent example of James Whale's style. As Universal Studios' main moneymakers were their horror films, it is not surprising that they would reintroduce music to the horror film.

#### *The Mummy*

Not even a year after releasing *Dracula* and *Frankenstein*, Universal Studios introduced their third classic monster, *The Mummy*.<sup>84</sup> An unofficial remake of *Dracula*, *The Mummy* was tailored specifically for their new horror star,

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<sup>84</sup> *The Mummy*, directed by Karl Freund (Universal Pictures, 1932) DVD (Universal Studios, 2014).



Boris Karloff. Not only would *The Mummy* be Karl Freund's American debut as a director, but it is also the first in Universal's horror cycle to contain dramatic underscoring throughout several scenes.

About half this film's nearly twenty minutes of incidental music was written specifically for the film by James Dietrich.<sup>85</sup> In an interview with William Rosar, Dietrich explained that placement of music in the film was a result of Karl Freund who knew

exactly where he wanted music.<sup>86</sup>

The most memorable cue Dietrich wrote for *The Mummy* is "The Pool and Whemple," a cue that is heard every time Imhotep (the mummy) attacks his adversaries by casting evil spells through his magic pool of water [Figure 3]. This

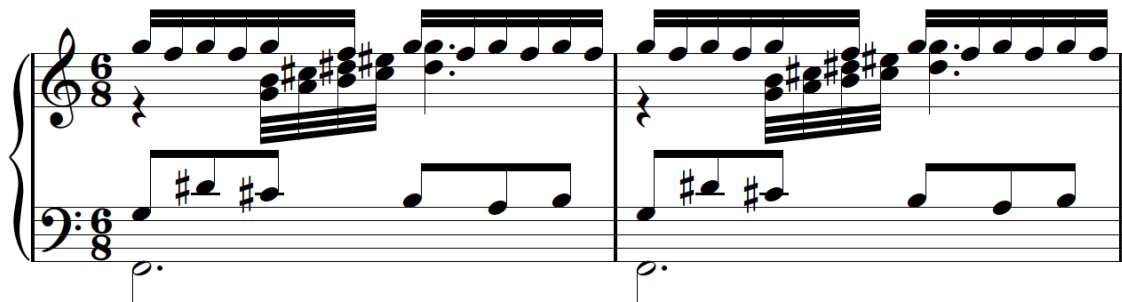


Figure 3 "The Pool and Whemple"

<sup>85</sup> James Dietrich (1894-1984) American film composer.

<sup>86</sup> Rosar, "Music for the Monsters", 401.

menacing and hypnotic cue is based off of the whole-tone scale, and the use of it seems to be an elaboration of the effect David Mendoza intended for Svengali's theme in *Svengali*. According to Dietrich, he originally wanted this hypnotic cue to be used in the scene where Imhotep comes to life (10:07-11:04), but Freund decided to have that scene play out in silence.<sup>87</sup> "The Pool and Whemple" is primarily based only on two repeated ideas, but it is able to continuously build intensity throughout the scene by means of orchestration, transposition, and tempo [Example 36]. The first half of the cue could be considered the 'Casting Motif' as it accompanies the evil spells as they close in on their victim. The second half of the cue is based on a repeated ascending line, and is heard right as the victim begins to feel the effects of the evil spells. This ascending line has a similar effect as a taught string; as the tension increases, the pitch goes higher and higher. This tension effectively illustrates Whemple's heart (he grasps at his chest while Imhotep stops his heart from beating). The ending of this cue is the 'string snapping,' the tension breaks and quickly dissipates as the life leaves Whemple's body. This is in contrast when the cue is used later in the film when Imhotep attempts to kill Frank the same way. Frank is able to grab ahold of the amulet (the amulet repels the Mummy the exact same way a cross repels Dracula), preventing his death. The ending of the cue is different; instead of the life leaving Frank's body, the cue cuts directly to the descending bass clarinet

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<sup>87</sup> This was perhaps for the same reason a full shot of the mummy (in bandages) is not shown (even though Karloff was made-up in bandages from head to toe); Freund felt it be 'too much' for an opening scene, which would leave the rest of the movie relatively anti-climatic.

[Example 37]. This alternate ending of the cue scores Imhotep's failure of completing his evil deed. This cue is used again (developed into a longer cue to match the duration of the scene) at the end of the film when Imhotep is defeated. Similar to how the music illustrated Whemple dying, similar music equally effectively illustrates Imhotep being reduced to a pile of dust and bones [Example 38].

Four other cues by Dietrich were used in the film, three of which were used multiple times. Dietrich originally had scored the flashback sequence (47:33-53:24), but this cue did not make it into the finished film. In its place are three pieces of track: a "Lento" by Heinz Roemheld (original source unknown); "Dirge" by Michael Brusselmans (used in various silent films); and another cue by Roemheld called "Marche Funebre" (from his score for *The White Hell of Pitz Palu*). Although this montage of cues is similar to the montage heard in *White Zombie* (in that the music does not necessary follow the action on screen), the music acts more like wallpaper than an intrusion [Example 39]. The music is also quieter in the mix, and fits well behind Imhotep's voice as he narrates the entire sequence while adding to the dark atmospheric drama unfolding onscreen.

It is interesting to point out that Freund never asked Dietrich to write music for the opening titles; one could speculate that Freund had already intended to use *Swan Lake*. This could be a possible result of him being the cameraman for both *Dracula* and *Murders in the Rue Morgue*, both of which had used *Swan Lake* behind the main titles.

### The Invisible Man

The following year, Universal Studios would release its fourth classic monster: *The Invisible Man*.<sup>88</sup>

The second H.G. Wells adaptation and the third horror film directed by James



Whale, *The Invisible Man* truly is, “[o]ne of the handful of fantastic films unblemished by the ravages of time.”<sup>89</sup> Much of the film’s success can be attributed to the brilliant special effects mastermind John P. Fulton, but some can also be attributed to Heinz Roemheld’s music. *The Invisible Man* contains scarcely ten minutes of non-diegetic music (about half the amount of music in *The Mummy*), all of which appears only at the beginning and end of the film. Just as the music introduces the audience to Jack Griffin (the invisible man) as he emerges from the blizzard, the music also dramatizes the fact that he can be seen in the snow, thus foretelling his demise.<sup>90</sup> This music consists of two themes: one stark and foreboding, the other droll [Example 40]. Impressionistic woodwinds bind the two themes together as they blend with the sound of a

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<sup>88</sup> *The Invisible Man Invisible Man*, directed by James Whale (Universal Pictures, 1933) DVD (Universal Studios, 2014).

<sup>89</sup> Weaver, Brunas, and Brunas, *Universal Horrors*, 78.

<sup>90</sup> Rudy Belmer – commentary on *The Invisible Man* DVD.



whirling blizzard in the background. The combination of these two themes introduces the film and represents James Whale's characteristic directing style of perfectly blending horror with comedy.

Additional music found in *The Invisible Man* appears in the form of source music. When Jack Griffin goes to meet Kemp (23:27-23:55), there is a radio playing as Kemp quietly reads and smokes [Example 41]. The tune being played is "Hearts and Flowers" in an old-fashioned style (old-fashioned for 1933) on an upright piano. This was actually added in a few years after the release of the film by a music editor due to a music clearance situation. In the original release of the film, "La Rosita," (a composition written in 1923 that later became a semi-standard) was heard instead.<sup>91</sup> The change of music, whether it be intentional or not, reflects on the character of Kemp; "La Rosita" was a fairly popular tune at the time, and would have portrayed Kemp as having a 'youthful' taste in music. The change to the maudlin tune "Hearts and Flowers" (especially in this old-fashioned style with all the frills and trills), in combination of Flora's photo on his mantle, further colors the character of Kemp as an pathetic middle-aged man obsessed with his friend's fiancé.<sup>92</sup>

It is curious why there is not a more elaborate score for the *Invisible Man*. In an interview with William Rosar, Roemheld remarked that he personally thought it odd that there was only music at the beginning and at the end of film.

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<sup>91</sup> Rudy Belmer – commentary on *The Invisible Man* DVD.

<sup>92</sup> Kemp's feelings for Flora are expressed earlier in the film.

He went on to add that the film would have benefited from more music, in particular the scene between Jack and Flora (47:43-51:09).<sup>93</sup> The film does not necessarily need any additional underscoring (this, as *Frankenstein* and *The Old Dark House*, is most likely attributed to Whale's background and sense of theater), but, as Roemheld stated, there is definitely room for it.

### *The Most Dangerous Game*

The most elaborately scored pre-*King Kong* horror film is Ernest B. Schoedsack's *The Most Dangerous Game*,<sup>94</sup> scored by Max Steiner.<sup>95</sup> This film has the distinction for being the first horror film to include a specific music credit (for Steiner) in the main titles.<sup>96</sup> Similar to Universal's simultaneously produced *Dracula* and *Drácula*, the jungle sequences of *The Most Dangerous Game* were filmed at night while *King Kong*<sup>97</sup> was filmed during the day. This unfortunately overlooked film score that predates the release of *King Kong* by six months is impressive as it is thrilling with its use of impressionistic dissonances, tribal

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<sup>93</sup> Rosar, "Music for the Monsters", 402.

<sup>94</sup> *The Most Dangerous Game*, directed by Irving Pichel and Ernest B. Schoedsack. (RKO Radio Pictures, 1932) DVD (Warner Bros., 2006).

<sup>95</sup> Max Steiner – (1888-1971) Austrian-born film composer.

<sup>96</sup> Although *White Zombie* does list Guy Bevier Williams' name (among nine others) under 'Art and Technical,' Steiner is specifically credited in *The Most Dangerous Game* with 'Music by... Max Steiner.'

<sup>97</sup> *King Kong*, directed by Merian C. Cooper, Ernest B. Schoedsack (RKO Radio Pictures, 1933) DVD (Warner Bros., 2005).

rhythms, and Steiner's early application of "Mickey Mousing,"<sup>98</sup> a scoring technique that became closely associated with Steiner's style. *The Most Dangerous Game* was originally scored by Franke Harling,<sup>99</sup> but co-director Merian C. Cooper rejected Harling's entire score<sup>100</sup> (perhaps the earliest example of such a decision by a director that worked in the film's favor) and convinced Steiner to compose entirely new music.<sup>101</sup>

Steiner's score is dominated by two themes: Zaroff's theme (based off of a melancholy waltz composed by Steiner) and the Hunting theme (the 'Hunter' being Zaroff, this two-note motif is actually a segment of Zaroff's theme and could also be labeled as 'the most dangerous game' theme as it is featured extensively



throughout the hunt). The main titles, shot with the front door of Zaroff's island

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<sup>98</sup> "Mickey Mousing" is a film scoring technique (commonly used for cartoons) where the music mimics what is happening on screen.

<sup>99</sup> Franke Harling (1887-1958) English composer for film, operas, and popular music.

<sup>100</sup> As Randal Larson explains, "Cooper didn't like Harling's *Most Dangerous Game* score, feeling that it was too much like Broadway and not enough like Zaroff's remote jungle isle." – *Musique Fantastique*, 33.

<sup>101</sup> The reason Cooper specifically wanted Steiner to write the score was because he was so impressed with Steiner's earlier score for *Bird of Paradise*.

mansion as a backdrop, begins with an ominous *misterioso* that preludes the film by introducing the two-note clarion call (the Hunter's theme) [Example 42]. This music leaves pockets of silence for the knocks of the unusually designed doorknocker, leading the audience to be forced against its will to enter this 'mansion of horrors.' Immediately following the opening credits is a beautiful melody that returns later in the film to accompany a love scene. This peaceful opening scene on the ship is abruptly interrupted as the vessel violently smashes into underwater rocks and then quickly sinks. As the damaged water boilers explode and scald workers and passengers, the sequence is left devoid of any dramatic underscoring, allowing the screams and explosions to take over the soundtrack,<sup>102</sup> much like the kidnapping/killing sequence in *Murders in the Rue Morgue*. Only after the ship has vanished under the waves is music heard, a menacing cue that accompanies the few survivors in the water as they begin to be devoured by the awaiting sharks<sup>103</sup> [Example 43]. As Bob Rainsford, the only survivor of the shipwreck, makes it to land, the music maintains its threatening mood. This not only reflects Bob's feeling for having just lost many friends and coworkers but the music can also be interpreted that, although Bob is now safe from the sharks, the island may contain another threat potentially be more

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<sup>102</sup> Many of the recorded screams and yells heard in this sequence were used in *King Kong* (in the scene when crewmembers were shook off the giant log by Kong).

<sup>103</sup> While scoring this sequence, Steiner recalled a similar episode in *Bird of Paradise* that resulted him writing on his musical sketches to Bernhard Kaun, his orchestrator, "We've got a shark in every picture, by Jesus!"

dangerous. A few reasons for this second interpretation would be the ‘Hunter Theme’ being injected several times before Bob passes out at the edge of the jungle forest, the sound of a distant scream (presumably coming from Eve Trowbridge as it sounds like Fay Ray) as Bob regains consciousness, and for the music increasing intensity as Bob hears the distant barking of Zaroff’s hunting dogs.

As Bob begins to investigate the distant dogs, Steiner uses three variations of Zaroff’s theme in a relatively short time span [Example 44]. When

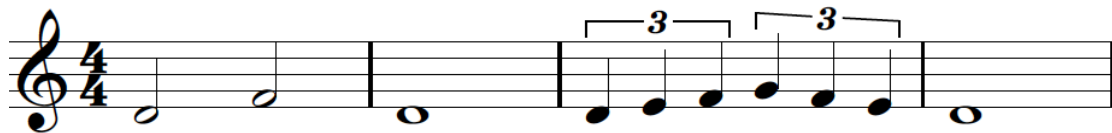


Figure 4 Zaroff theme (D minor)

Bob turns and looks at where the ship sunk after scaling a cliff, Zaroff’s theme is presented twice in D minor (first based on the first scale degree [Figure 4], the second based on the fifth, resulting in A Phrygian [Figure 5]).

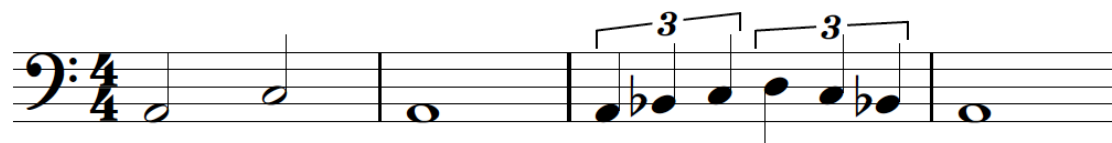


Figure 5 Zaroff theme (A Phrygian)

A few moments later, Bob first sees Zaroff’s mansion. Steiner uses the Zaroff theme again, this time based on an E half-whole octatonic scale [Figure 6] (this is immediately followed with the ‘Hunter’s Theme’).

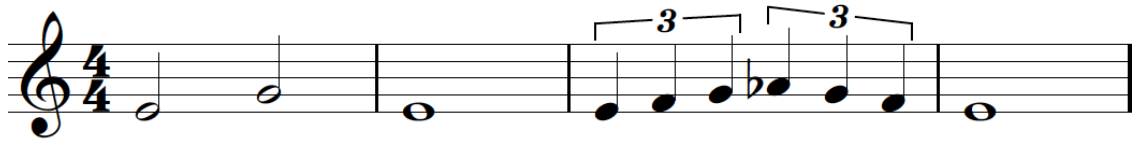


Figure 6 Zaroff theme (octatonic)

Shortly after Zaroff introduces Bob to the other ‘guests’ (more or less Zaroff’s prisoners), he plays his own theme on the piano while Eve tells Bob that there is some unknown, sinister activity going on that has resulted in two of her friends disappearing (24:24-25:45) [Example 45]. The constant changing of Zaroff’s theme alters the overall mood of the scenes it is used in while contributing to the unpredictability of his character. This is the first time leitmotifs were manipulated substantially in horror films; the result is incredibly effective, and foreshadows Steiner’s work in *King Kong* and *The Son of Kong*,<sup>104</sup> two scores that have been described as a “massive Broadway orchestra attempting its very own *The Rite of Spring*.”<sup>105</sup>

Zaroff’s theme is also used at the beginning of the climatic chase sequence, a suspenseful prolonged orchestrated crescendo that is dominated by the brass section [Example 46]. The theme is heard again towards the end of the chase, just as Zaroff closes in on his prey. This highlight of Steiner’s score is one of the first-ever sustained orchestral chase sequences written for cinema. This

<sup>104</sup> *Son of Kong*, directed by Ernest B. Schoedsack, Merian C. Cooper (RKO Radio Pictures, 1933) DVD (Warner Bros., 2005).

<sup>105</sup> Bill Whitaker, “Lost Worlds and Forgotten Music: Max Steiner’s Legendary RKO Scores,” in *Film Music Classics: The Son of Kong, The Most Dangerous Game*, CD (Hong Kong: Naxos Rights International Ltd., 2006), Accessed November 25, 2014. <https://www.chandos.net/channelimages/Booklets/NX0183.pdf>.

climax is about seven minutes long, and is almost entirely devoid of dialogue (the only line spoken is Bob commenting to Eve that he now realizes how animals feel when they are being hunted- the main theme of the entire plot). The entire chase sequence is completely dominated by the soundtrack, a technique used in almost every film discussed in this thesis. What James Whale did for the climaxes in



*Frankenstein* and *The Old Dark House* with angry villagers and

thunder, Steiner did with his brilliant scoring for *The Most Dangerous Game*. Interestingly, the next film Steiner would go on to score is *King Kong*- a film in which the climax is almost entirely devoid of music (roaring planes and gun fire dominate the soundtrack, and music is brought in only when Kong realizes that he's dying).

After *The Most Dangerous Game*

*The Most Dangerous Game* became the benchmark for horror film scores. Steiner would raise this benchmark twice- the first time with *King Kong*, and then again with *The Son of Kong*. In many ways





this rushed sequel is a scaled-down version of the original, and Steiner's score has commonly been incorrectly referred to as a montage of track from the original. The majority of *Son of Kong's* forty-five minutes of music is entirely new. Although the film does make use of themes and motifs found in the original, Bill Whitaker points out that, "Steiner almost always has something fresh to add."<sup>106</sup>

Universal Studios seemed to respond to Steiner's score with Heinz Roemheld's score for *The Black Cat*.<sup>107</sup> The score for *The Black Cat* is by far the longest for horror films of the 1930s, as fifty-five of the film's sixty-five minutes



contain music. Ulmer requested to Roemheld to score the film primarily by using preexisting classical works, which he felt would add a sense of sophistication to the film while highlighting Hjalmar Poelzig's refined tastes. Although Max

Steiner's scores for *The Most Dangerous Game*, *King Kong*, and *Son of Kong* were three of the first nearly wall-to-wall symphonic film scores, Roemheld's score for *The Black Cat* is the first horror film score to attach leitmotifs to every main character. This use of dramatic themes would go on to influence the rest of

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<sup>106</sup> Whitaker, "Lost Worlds and Forgotten Music."

<sup>107</sup> *The Black Cat*, directed by Edgar G. Ulmer (Universal Pictures, 1934) VHS (Universal Studios, 1998).



the horror films Universal made in the 1930s, and Roemheld's embracement of classical works in *The Black Cat* has shown to be influential as evident in *Fantasia*,<sup>108</sup> *2001: A Space Odyssey*,<sup>109</sup> and *A Clockwork Orange*.<sup>110</sup>



Universal would continue to dominate the horror genera until 1936<sup>111</sup> with films such as *The Bride of Frankenstein*<sup>112</sup> and *Dracula's Daughter*.<sup>113</sup> The scores for these films are quite different from one another, but they both built upon conventions that were established in earlier horror films. One of the most analyzed scores of the 1930s, Franz Waxman's music for *The Bride of Frankenstein* is impressionistic while being sensitive to James Whales use of mixing comedy and horror. Based on a small handful of

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<sup>108</sup> *Fantasia* – released November 14, 1940.

<sup>109</sup> *2001: A Space Odyssey* – released April 2, 1968.

<sup>110</sup> *A Clockwork Orange* – released December 19, 1971.

<sup>111</sup> Universal Studios defaulted on loans in 1936 resulting in Carl Laemmle losing ownership of the studio.

<sup>112</sup> *The Bride of Frankenstein*, directed by James Whale (Universal Pictures, 1935) DVD (Universal Studios, 2014).

<sup>113</sup> *Dracula's Daughter*, directed by Lambert Hillyer (Universal Pictures, 1936) DVD (Universal Studios, 2014).

leitmotifs, this lush score has an incredibly wide range of emotions: from startling and dissonant to sincerely moving and beautiful. Heinz Roemheld's lesser-known score for *Dracula's Daughter* has an emotional range that rivals that of Waxman's for *The Bride of Frankenstein*. In contrast to the sequences scored with a full orchestra (such as the film's climax and the famous attack scene that had many critics commenting on the lesbian implications), many passages in Roemheld's score are written for solo instruments, creating a sense of intimacy between the viewer and the characters. As *Dracula* introduced audiences to horror in his eerie castle in Transylvania, *Dracula's Daughter* would return to the darkened catacombs to bid farewell, as this was the final horror film in Universal's first horror cycle.



After 1936, Hollywood had a temporary lull of horror films until 1939 with Universal Studio's *The Son of Frankenstein*. This marked the beginning of the second cycle of horror films at Universal, a cycle that would continue well into the 1950s. This second cycle of films brought with it some of the most cherished scores in horror films. The score for *The Wolf Man*<sup>114</sup> (composed by Hans J.

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<sup>114</sup> *The Wolf Man* – released December 12, 1941.

Salter, Frank Skinner,<sup>115</sup> and Charles Previn<sup>116</sup>) would become the 'industry standard' for horror films until Bernard Herrmann's<sup>117</sup> score for *Psycho*<sup>118</sup> and John Williams's<sup>119</sup> score for *Jaws*.<sup>120</sup> Filmmakers have been making horror films for over eighty years, and many of these films have memorable and even iconic scores that are now engraved into American pop culture. Most, if not all of these scores and soundtracks, can be traced back to these timeless American horror films of the early 1930s.

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<sup>115</sup> Frank Skinner (1897-1968) American film composer and arranger.

<sup>116</sup> Charles Previn (1888-1973) American film composer.

<sup>117</sup> Bernard Herrmann (1911-1975) American film composer.

<sup>118</sup> *Psycho* – released June 16, 1960.

<sup>119</sup> John Williams (b. 1932) American film composer.

<sup>120</sup> *Jaws* – released June 20, 1975.

## CHAPTER FOUR

### The Cues

“Main Titles” .....	[Example 47]
“Thunderstorm” <sup>121</sup> .....	[Example 48]
“Looking for Ralph” .....	[Example 49]
“Igor Stands Up/The Judge Revealed” .....	[Example 50]
“The Fiend Revealed” .....	[Example 51]
“The Final Rampage” .....	[Example 52]

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<sup>121</sup> There is no accompanying score for “Thunderstorm” as it contains only supplementary sound effects.

"Main Titles"  
00:00'04 - 00:00'46

Ian Deterling

Aggressively  $\text{♩} = 154$

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Clarinet in A 1

Clarinet in A 2

Bass Clarinet in Bb

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1

Horn in F 3

Horn in F 2

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Harp

Keyboard

Violin 1a

Violin 1b

Violin 2a

Violin 2b

Viola

Violoncello

Contrabass

1 2 3 4

"Main Tides"

8  $\text{♩} = 120$

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

Cbn. *f* *mf*

8  $\text{♩} = 120$

Hn. 1 *mf*

Hn. 3 *mf*

Hn. 2 *mf*

Hn. 4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

B. Tbn. *f* *mf*

Tbn. *f* *mf*

8  $\text{♩} = 120$

Timp. *f* *damp*

Perc. 1 *f* *damp*

Perc. 2 *f* *damp*

Hp. *f* *damp*

Kb. *f* *damp*

8  $\text{♩} = 120$

Vln. 1a *mf*

Vln. 1b *mf*

Vln. 2a *mf*

Vln. 2b *mf*

Vla. *f* *mf*

Vcl. *f* *mf*

Cb. *f* *mf*

5 6 7 8

"Main Titles"

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Eng. Hn.
- Cl. 1
- Cl. 2
- B. Cl.
- Bsn. 1
- Bsn. 2
- Cbn.
- Hn. 1
- Hn. 3
- Hn. 2
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tbn.
- Timp.
- Perc. 1
- Perc. 2
- Hp.
- Kh.
- Vln. 1a
- Vln. 1b
- Vln. 2a
- Vln. 2b
- Vla.
- Vc.
- Cb.

Key performance markings include *mf* (mezzo-forte) and *fp* (fortissimo) throughout the score. The percussion part includes a section for Crash Cymbals marked *f* (forte). The score is divided into measures 9, 10, 11, 12, and 13.

9

10

11

12

13

"Main Titles"

16 Tender  $\text{♩} = 108$

16 Tender  $\text{♩} = 108$

16 Tender  $\text{♩} = 108$

16 Tender  $\text{♩} = 108$

16 Tender  $\text{♩} = 108$

16 Tender  $\text{♩} = 108$

14 15 16 17 18 19 20



"Looking For Ralph"  
01:05'40 - 01:07'10

Ian Deterling

**Suspenseful** ♩=116

The score is divided into four systems of staves. The first system includes Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet in A 1 & 2, Bass Clarinet in Bb, Bassoon 1 & 2, and Contrabassoon. The second system includes Horn in F 1, 3, 2, 4, Trumpet in C 1, 2, 3, Trombone 1 & 2, Bass Trombone, and Tuba. The third system includes Timpani, Percussion 1 & 2, Harp, and Keyboard. The fourth system includes Violin 1 & 2, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns with time signature changes from 4/4 to 3/4 and back to 4/4. Dynamic markings include *mp*, *pp*, *ppp*, *ppizz*, and *mute*. The piece concludes with a final *mp* marking.

1 2 3 4 5 6 7

"Looking For Ralph"

The musical score is arranged in systems for various instruments. The first system includes Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, and Cbn. The second system includes Hn. 1, Hn. 3, Hn. 2, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The third system includes Timp., Perc. 1, Perc. 2, Hp., and Kb. The fourth system includes Vln. 1, Vln. 2, Vla., Vc., and Cb. The score features dynamic markings such as *mp*, *p*, *mf*, and *pp*, and includes performance instructions like *rit.*, *mute*, and *arco*. Large numbers 2, 4, and 4 are placed above the staves at measures 11, 12, and 13 respectively. Measure numbers 8, 9, 10, 11, 12, 13, and 14 are indicated at the bottom of the page.

16  $\text{♩} = 112$

Picc.  $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{mf}$

Fl. 1  $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{mf}$

Fl. 2  $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{mf}$

Ob. 1  $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{mf}$

Ob. 2  $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{mf}$

Eng. Hrn.  $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{mf}$

Cl. 1  $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{mf}$

Cl. 2  $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{mf}$

B. Cl.  $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{mf}$

Bsn. 1

Bsn. 2

Chbn.

Hr. 1  $\text{mf}$   $\text{fp}$  *mute*  $\text{mp}$   $\text{pp}$

Hr. 3  $\text{mf}$   $\text{fp}$  *mute*  $\text{mp}$   $\text{pp}$

Hr. 2  $\text{mf}$   $\text{fp}$  *mute*  $\text{mp}$   $\text{pp}$

Hr. 4  $\text{mf}$   $\text{fp}$  *mute*  $\text{mp}$   $\text{pp}$

Tpt. 1  $\text{mf}$   $\text{fp}$  *mute*  $\text{mp}$   $\text{pp}$

Tpt. 2  $\text{mf}$   $\text{fp}$  *mute*  $\text{mp}$   $\text{pp}$

Tpt. 3  $\text{mf}$   $\text{fp}$  *mute*  $\text{mp}$   $\text{pp}$

Tbn. 1  $\text{mf}$   $\text{fp}$   $\text{pp}$   $\text{p}$

Tbn. 2  $\text{mf}$   $\text{fp}$   $\text{pp}$   $\text{p}$

B. Tbn.  $\text{mf}$   $\text{fp}$   $\text{pp}$   $\text{p}$

Tba.  $\text{mf}$   $\text{fp}$   $\text{pp}$   $\text{p}$

Timp.  $\text{p}$   $\text{p}$  *damp*  $\text{p}$

Perc. 1

Perc. 2

Hp.  $\text{f}$   $\text{p}$  *ad lib glissandos*

Kb.  $\text{f}$   $\text{p}$

Vln. 1  $\text{pp}$   $\text{f}$   $\text{p}$

Vln. 2  $\text{pp}$   $\text{f}$   $\text{p}$

Vla.  $\text{pp}$   $\text{f}$   $\text{p}$  *pizz*

Vc.  $\text{pp}$   $\text{f}$   $\text{p}$  *pizz*

Cb.  $\text{pp}$   $\text{f}$   $\text{p}$  *pizz*

15 16 17 18 19 20 21

"Looking For Ralph"

Picc. *p*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 *p*

Cl. 2

B. Cl. *mp* *p*

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

Cbsn. *mp* *p*

Hn. 1 *mp* *pp*

Hn. 3 *mp* *pp*

Hn. 2 *mp* *pp*

Hn. 4 *mp* *pp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *mp*

Timp. *damp* *mp* *p*

Perc. 1

Perc. 2

Hp.

Kh.

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *arco* *mp* *p* *pizz.*

Cb. *mp* *p* *pizz.*

22 23 24 25 26 27 28

"Looking For Ralph"

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *p* (piano) and *p open* (piano open) for the Trombones. The score is divided into measures, with measure numbers 29 through 35 indicated at the bottom. The bottom right of the score includes the marking *arco* for the Cello.

29

30

31

32

33

34

35

"Looking For Ralph"

This page of a musical score, titled "Looking For Ralph", covers measures 36 through 43. The score is arranged for a full orchestra and includes the following parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (Chsn.).
- Brass:** Horn 1 (Hn. 1), Horn 3 (Hn. 3), Horn 2 (Hn. 2), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2).
- Other Instruments:** Harp (Hp.), Organ, Keyboard (Kb.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).

The score features a prominent woodwind and brass section starting at measure 39. The woodwinds play a rhythmic pattern of eighth notes, while the brass provides harmonic support. The percussion section, including timpani and two percussionists, plays a complex rhythmic pattern. The string section provides a steady accompaniment, with the double bass playing a pizzicato line. The score includes dynamic markings such as *mf*, *f*, *mp*, *pp*, and *p*, as well as performance instructions like "open" for the horns and "rit." (ritardando) at the end of the section. Measure numbers 36, 37, 38, 39, 40, 41, 42, and 43 are indicated at the bottom of the page.

# "Igor Stands Up/The Judge"

01:07:55 - 01:09:40

Ian Deterling

Agitated  $\text{♩} = 88$

Piccolo  
Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
English Horn  
Clarinet in A 1  
Clarinet in A 2  
Bass Clarinet in Bb  
Bassoon 1  
Bassoon 2  
Contrabassoon

Horn in F 1  
Horn in F 3  
Horn in F 2  
Horn in F 4  
Trumpet in C 1  
Trumpet in C 2  
Trumpet in C 3  
Trombone 1  
Trombone 2  
Bass Trombone  
Tuba

Timpani  
Percussion 1  
Percussion 2  
Harp  
Keyboard  
Organ

Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass

1 2 3 4 5 6 7

"Igor Stands Up/The Judge"

8

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbss.

8

Hn. 1  
Hn. 3  
Hn. 2  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

8

Timp.  
Perc. 1  
Perc. 2  
Hp.  
Kh.

8

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

8

9

10

11

12

13

14



"Igor Stands Up/The Judge"

The musical score is arranged in systems for various instruments. The first system includes Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, and Contrabassoon. The second system includes Horn 1, Horn 3, Horn 2, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Baritone Trombone, and Tuba. The third system includes Timpani, Percussion 1 (labeled Xylophone), Percussion 2, Harp, and Keyboard. The fourth system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score spans measures 15 to 20, with a 2/4 time signature indicated at the end of each system. Dynamics such as *mp* and *p* are used throughout. Performance instructions like *(mute)*, *arco*, and *pizz.* are present in the lower systems.

"Igor Stands Up/The Judge"

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 3  
Hn. 2  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Kh.  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

21 22 23 24 25 26 27

Mysterious

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

Mysterious

Hr. 1  
Hr. 3  
Hr. 2  
Hr. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tbn.

Mysterious

Timp.  
Perc. 1  
Perc. 2  
Hr.  
Cb.

Vibraphone  
*p*

*p*

Gr  
*CF*

Mysterious

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

28

29

30

31

32

33

34



"The Fiend Revealed"

01:10'07 - 01:10'54

Ian Deterling

Eerie  $\text{♩} = 108$

The score is divided into four systems. The first system includes Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet in A 1 & 2, Bass Clarinet in Bb, Bassoon 1 & 2, and Contrabass. The second system includes Horn in F 1-4, Trumpet in C 1-3, Trombone 1 & 2, Bass Trombone, and Tuba. The third system includes Timpani, Percussion 1 & 2, Harp, and Keyboard. The fourth system includes Violin 1 & 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *p*, *pp*, *mf*, and *ppp*, along with performance instructions like 'mute' and 'open'. The bottom of the page has measure numbers 1 through 10.

11 ♩=120

Picc. *p* *mf*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

B. Cl. *p* *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Cbsn. *p* *mf*

Hr. 1 *f*

Hr. 3 *f*

Hr. 2 *f*

Hr. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tbn. *f*

11 ♩=120

Timp. *p* *mf*

Perc. 1 *p* *mf* Suspended Cymbal

Perc. 2 *p* *mf*

Hrp. *p* *mf*

Kbd. *p* *mf*

11 ♩=120

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vcl. *p* *mf*

Cb. *p* *mf*

11 12 13 14 15 16 17 18

"The Fiend Revealed"

The musical score is arranged in systems for various instruments. The first system includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabass. The second system includes Horns 1, 3, 2, and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, and Baritone/Tuba. The third system includes Timpani, Percussion 1 and 2, Harp, and Keyboard. The fourth system includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *mf*, *ff*, *ffp*, *damp*, *organ*, *pizz.*, and *p*. The percussion part includes instructions for Crash Cymbals and Cymbals. The keyboard part includes an *organ* instruction. The string parts include *pizz.* and *p* markings.

19

20

21

22

23

24

25

"The Final Rampage"  
01:10'58 - 01:16'10

Ian Deterling

**Tense**  $\text{♩} = 152$  4  $\text{♩} = \text{♩} (\text{♩} = 76)$

The score is divided into four systems of staves. The first system includes Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet in A 1 & 2, Bass Clarinet in B, Bassoon 1 & 2, and Contrabassoon. The second system includes Horn in F 1-4, Trumpet in C 1-3, Trombone 1-2, Bass Trombone, and Tuba. The third system includes Timpani (with notes G, G#, C#, D#), Percussion 1 & 2, Harp, and Keyboard. The fourth system includes Violin 1 & 2, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *p* and *mf*, and includes a section with a 4-measure rest for measures 6-7. The bottom of the page is numbered 1 through 9.



"The Final Rampage"

Picc. *f* *f*

Fl. 1 *mf* *p* *f*

Fl. 2 *mf* *p* *f*

Ob. 1 *mf* *p* *f*

Ob. 2 *mf* *p* *f*

Eng. Hrn. *mf* *p* *f*

Cl. 1 *mf* *p* *f*

Cl. 2 *mf* *p* *f*

B. Cl. *mf* *p* *f*

Bsn. 1 *mf* *p* *f*

Bsn. 2 *mf* *p* *f*

Cbsn. *mf* *p* *f*

Hn. 1 *f* *f*

Hn. 3 *f* *f*

Hn. 2 *f* *f*

Hn. 4 *f* *f*

Tpt. 1 *f* *f*

Tpt. 2 *f* *f*

Tpt. 3 *f* *f*

Tbn. 1 *f* *f*

Tbn. 2 *f* *f*

B. Tbn. *f* *f*

Tbn. *f* *f*

Timp. *p* *f*

Perc. 1 *f* *f*

Perc. 2 *f* *f*

Hp. *f* *f*

Kh. *f* *f*

Vln. 1 *f* *f*

Vln. 2 *f* *f*

Vla. *f* *f*

Vc. *f* *f*

Cb. *f* *f*

10 11 12 13 14 15 16 17 18

"The Final Rampage"

20  $\text{♩} = 160$

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hrn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *fp*

Bsn. 2 *fp*

Cbss. *fp*

Hr. 1 *mf* *mf*

Hr. 3 *mf* *mf*

Hr. 2 *mf* *mf*

Hr. 4 *mf* *mf*

Tpt. 1 *mf* *mf*

Tpt. 2 *mf* *mf*

Tpt. 3 *mf* *mf*

Tbn. 1 *fp*

Tbn. 2 *fp*

B. Tbn. *fp*

Tba. *fp*

20  $\text{♩} = 160$

Timp. *fp*

Perc. 1 *damp*

Perc. 2

Hr.

Kb.

20  $\text{♩} = 160$

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *fp*

Cb. *fp*

19 20 21 22 23 24 25 26 27 28

"The Final Rampage"

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hrn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 3  
Hn. 2  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Kh.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

29 30 31 32 33 34 35

"The Final Rampage"

This musical score is for the piece "The Final Rampage". It is a full orchestral score with the following instruments and parts:

- Woodwinds:** Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, Horn 1, Horn 3, Horn 2, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Bass Trombone, and Tuba.
- Brass:** Horns, Trumpets, Trombones, and Tuba.
- Strings:** Violin 1, Violin 2, Viola, and Cello.
- Percussion:** Timpani, Percussion 1 (Crash Cymbals), and Percussion 2 (Crash Cymbals).
- Keyboard:** Harp and Keyboard.

The score is divided into measures 36 through 42. The woodwinds and strings play a complex, rhythmic pattern throughout. The brass instruments play a powerful, rhythmic accompaniment. The percussion includes crash cymbals and timpani. The harp and keyboard are also present in the score.

Measure numbers: 36, 37, 38, 39, 40, 41, 42.

"The Final Rampage"

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 3, Hn. 2, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Hp., Kb., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score includes dynamic markings such as *f* and *fp*, and articulation like *acc.* and *tr.*. Large numbers '6' and '4' are placed vertically between measures 43 and 44, and 45 and 46, indicating a change in the number of measures per bar. Percussion parts include cues like 'To Bass Drum' and 'Bass Drum'. The bottom of the page features measure numbers 43 through 50.

"The Final Rampage"

The musical score is arranged in a standard orchestral format. The top section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabass. The middle section includes Horns 1 through 4, Trumpets 1 through 3, Trombones 1 through 2, and Tuba. The bottom section includes Timpani, Percussion 1 and 2, Harp, Keyboard, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is divided into measures 51 through 58, with a 'To Tam-Tam' instruction for Percussion 1 at measure 57. The bottom of the page features measure numbers 51 through 58 in small boxes.



"The Final Rampage"

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbss.  
Hn. 1  
Hn. 3  
Hn. 2  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Kb.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

67 68 69 70 71 72 73 74



"The Final Rampage"

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hrn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 3  
Hn. 2  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Kh.  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

75 76 77 78 79 80 81 82

Detailed description: This page of a musical score, titled "The Final Rampage", covers measures 75 through 82. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon) features melodic lines with dynamic markings such as *mp* and *p*. The brass section (Horns 1, 3, 2, 4, Trumpets 1, 2, 3, Trombones 1, 2, Baritone, and Tuba) provides harmonic support, with dynamics ranging from *mf* to *pp*. The string section (Violins 1 & 2, Viola, Violoncello, and Contrabass) plays a rhythmic accompaniment. The percussion section includes Timpani, two Percussionists, Harp, and Keyboard. The page is numbered 82 at the bottom center.

"The Final Rampage"

The musical score is arranged in a standard orchestral format. The top section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Contrabass. The middle section includes Horn 1, 3, 2, and 4, Trumpet 1, 2, and 3, Trombone 1 and 2, Baritone Trombone, and Tuba. The bottom section includes Timpani, Percussion 1 and 2, Harp, Keyboard, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score spans measures 83 to 90. The woodwinds and strings play a complex, rhythmic pattern, while the brass instruments provide harmonic support. The dynamic marking *pp* is used in several places, indicating a pianissimo volume.

"The Final Rampage"

94

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbss. *mf*

94

Hn. 1 *mp* *f*

Hn. 3 *mp* *f*

Hn. 2 *mp* *f*

Hn. 4 *mp* *f*

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tpt. 3 *mp* *f*

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

B. Tbn. *mp* *f*

Tba. *mp* *f*

94

Timp. *f*

Perc. 1 *f* To Bass Drum

Perc. 2 *f*

Hr.

Kb.

94

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

91 92 93 94 95 96 97

"The Final Rampage"

This musical score is for the piece "The Final Rampage". It is a full orchestral score with the following instruments and parts:

- Woodwinds:** Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon.
- Brass:** Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, and Tuba.
- Other Instruments:** Timpani, Percussion 1 & 2, Harp, Organ, Violin 1 & 2, Viola, Violoncello, and Contrabass.

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It consists of 8 systems of staves, with measures 98 through 105 indicated at the bottom of each system. The organ part is marked *mf* (mezzo-forte). The brass parts also feature *mf* markings in several measures. The woodwinds have various articulations and dynamics throughout the piece.

111

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Kb.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

106

107

108

109

110

111

112

113

"The Final Rampage"

118

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbss.

118

Hn. 1  
Hn. 3  
Hn. 2  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

118

Timp.  
Perc. 1  
Perc. 2

Hrp.  
Kh.

118

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

114 115 116 117 118 119 120 121

"The Final Rampage"

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hrn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 3  
Hn. 2  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Hrp.  
Orgn.  
Kb.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

122 123 124 125 126 127 128 129

"The Final Rampage"

132

Picc. -

Fl. 1 -

Fl. 2 -

Ob. 1 -

Ob. 2 -

Eng. Hrn. -

Cl. 1 -

Cl. 2 -

B. Cl. -

Bsn. 1 -

Bsn. 2 -

Cbss. -

Hn. 1 -

Hn. 3 -

Hn. 2 -

Hn. 4 -

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Tbn. 1 -

Tbn. 2 -

B. Tbn. -

Tba. -

Timp. -

Perc. 1 -

Perc. 2 -

Hrp. -

Kb. -

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Cb. -

130 131 132 133 134 135 136 137



Musical score for "The Final Rampage" starting at measure 144. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1, 3, 2, and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, Tuba, Timpani, Percussion 1 and 2, Harp, Keyboard, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is marked with a tempo of 184 (♩=184) and includes dynamic markings such as *mf*, *f*, *fp*, and *mf*. The percussion part includes the instruction "Bass Drum To Tim-tam" and the notes "E G A Eb". The score is divided into measures 144, 145, and 146.

"The Final Rampage"

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbss.  
Hn. 1  
Hn. 3  
Hn. 2  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Kb.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

146 147 148 149 150 151 152 153

"The Final Rampage"

161

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

This block contains the musical score for woodwinds and brass instruments. It includes parts for Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Contrabassoon. The score is written in a common time signature and features various dynamics such as *f* and *ff*. A rehearsal mark '161' is placed above the Piccolo staff.

161

Hr. 1  
Hr. 3  
Hr. 2  
Hr. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

This block contains the musical score for brass instruments. It includes parts for Horns 1, 3, 2, and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, and Tuba. The score is written in a common time signature and features various dynamics such as *f* and *ff*. A rehearsal mark '161' is placed above the Horn 1 staff.

161

Timp.  
Perc. 1  
Perc. 2

This block contains the musical score for percussion instruments. It includes parts for Timpani, Percussion 1, and Percussion 2. The Percussion 2 part includes a section labeled 'Tam-tam' with a dynamic marking of *f*. A rehearsal mark '161' is placed above the Timpani staff.

Hp.  
Kb.

This block contains the musical score for harp and keyboard instruments. It includes parts for Harp and Keyboard. The harp part is written in a common time signature and features various dynamics such as *f*.

161

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

154 155 156 157 158 159 160 161

This block contains the musical score for string instruments. It includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in a common time signature and features various dynamics such as *f*. A rehearsal mark '161' is placed above the Violin 1 staff. At the bottom of the page, rehearsal marks 154 through 161 are indicated with brackets.

"The Final Rampage"

The musical score is arranged in systems. The first system includes Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabass. The second system includes Horn 1-4, Trumpet 1-3, Trombone 1-2, Baritone Trombone, and Tuba. The third system includes Timpani, Percussion 1 & 2, Harp, and Keyboard. The fourth system includes Violin 1 & 2, Viola, Violoncello, and Contrabass. The score features a key signature of one flat and a time signature change from 2/4 to 4/4 at measure 164. Dynamic markings include *mf*, *f*, and *fp*. A performance instruction "To Sust. Cymbal L.v." is present in the Percussion 1 part. Measure numbers 162 through 169 are indicated at the bottom of the page.

"The Final Rampage"

Musical score for "The Final Rampage". The score is arranged in systems for various instruments. The instruments listed are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hrn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hrn. 1, Hrn. 3, Hrn. 2, Hrn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Hrn., Kb., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score includes dynamic markings such as *mf*, *f*, and *rit.*. There are also performance instructions like "Sus. Cymbal" and "To Tam-tam". The score is divided into measures 170 through 177. A large number "2" is written vertically on the right side of the score, and a large number "4" is written vertically on the right side of the percussion section.

"The Final Rampage"

181

Picc

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hrn

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hrp.

Kh.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

178 179 180 181 182 183 184 185 186

"The Final Rampage"

*molto rall.*

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hrn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

Hn. 1  
Hn. 3  
Hn. 2  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

Timp.  
Perc. 1  
Perc. 2  
Hr.  
Kb.

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*open*  
*open*  
*open*

*p* ————— *fp*

*p* ————— *f*

*ad lib glis*  
+ + + + +

*f*

187 188 189 190 191 192 193 194

## CHAPTER FIVE

### Analysis of *Mystery of the Wax Museum*

#### New Scores for Old Films

Writing soundtracks for 'scoreless' films seems to be a growing fad among composers that started gaining popularity in the 1990s when studios began releasing these old films for sale on VHS. Similar to how many black-and-white films were colorized in an attempt to appeal to a larger audience, several films were being offered to the public with additional music. Although many people find these scores to be a refreshing new breath of life for these films, there are still many 'purists' that view these new additions 'blasphemous' in that these classics are best 'as-is' and should not be tampered with.

There is a wide spectrum in the styles of these scores; some scores are period correct while others are fairly contemporary and/or experimental. The cues I have written for *Mystery of the Wax Museum* contain modern elements while staying true to scoring styles of the time. There are two reasons for this stylistic approach: the first is that I personally find contemporary-style scoring distracts more than adds to these films. An example would be Philip Glass' 1998 score for *Dracula*. Although the music itself is extremely well-written, this minimalistic score results in a viewing of the film more like a listening of Philip Glass' music with *Dracula* in the background than a viewing of *Dracula* with a new score by Philip Glass. The second reason is that horror scores from the



1930s-1950s have heavily influenced my writing style. I grew up watching the various Frankenstein, Dracula, Wolfman, Mummy, Invisible Man, and Creature franchises, and the scores from these films introduced me to orchestral music.

The reason I chose *Mystery of the Wax Museum* over other films is that it arguably has the most to gain from the addition of a new score (with the possible exception of *Dracula*). Unlike *Mystery of the Wax Museum*, however, there are already multiple new soundtracks from a variety of composers to choose from. Films like *Frankenstein*, *The Old Dark House*, and *Island of Lost Souls* have actively functioning soundtracks that work great without the addition of music. Other films like *Doctor X* and *The Mask of Fu Manchu* could potentially benefit from music, but unfortunately suffer from shortcomings such as awkward plot holes and comic relief that is more annoying than funny (by modern standards).

### The Process

The process of scoring *Mystery of the Wax Museum* began with viewing the film to determine instrumentation and where cues should go (I was already familiar with the film). Full orchestra was the obvious choice of instrumentation, as that was common in the 1930s. In determining locations of cues, I identified scenes that would benefit from music, what the cue would be accomplishing in that particular scene, and how the scene with the cue would fit in the entirety of the film. As *Mystery of the Wax Museum* is already 'done,' there is obviously no input I could give to influence the editing process, such as lengthening shots that could potentially allow the music to 'breathe' (there are many instances

throughout the film that happen so quickly that any added music would not have time to accomplish anything).

After determining the cues to be written, I divided my compositional process into different stages that loosely reflect how film music was written in the 1930s. I started by developing thematic material that could be used throughout the film (motifs for different characters, objects, and situations). With these motifs established, I began making sketches on staff paper. The majority of these sketches did not indicate specific notes; just approximate pitches that determined shape and rhythm. In these sketches, I would indicate tempo, hit points (specific moments that should line up with the film), and possible instrumentation [Figures 7.1-7.3].

The second stage was entering these sketches into a reduced-score template I made using Sibelius (a music notation program). It is at this stage that I began to assign specific notes while adding/subtracting bars and adjusting tempos to help align the music to the film (Sibelius has a feature where a video can be imported to aid in aligning hit points). After this first round of editing, I proceeded to orchestrate the reduced score. In addition to assigning specific instruments and dynamics, I used this as a second round of editing for further alterations.

Once the score was completed, I exported the MIDI information from Sibelius and imported that into Logic (a DAW/recording program) where I was able to create a realistic mockup using various sound sample libraries (sound



Door opens @ Bottom of stairs

happy strings

Cluster & Flute

Bass (low strings)

Pizz

more

stands up happy strings

Clusterish

add dissonance as he goes away

some have some have lower

Abbe ex.

in brass in his dialogue

FR3

Figure 7.2 "Looking for Ralph" page 2





libraries are collections of sampled instruments). Similar to a recording session, it was at this stage that I made any final alterations (instrumentation, tempo, hit points). I exported the individual tracks as audio files and sent them to Samuel McBroom (professional producer). He added aging effects to the recordings and then mixed and mastered all the cues, much like a sound engineer.

This multistage process was beneficial to me in that I was able to hear the cue with a fresh ear at every stage. By being able to hear it differently at each stage (first in my head, then in a reduced score, orchestrated in Sibelius, realized in Logic with sound libraries, and finally mixed and mastered), I was able to spot problems that could have gone unnoticed if I had started with the sound libraries. Hearing the cues with an essentially ‘new’ ear at each stage could be comparable to composers, orchestrators, music directors, film directors, and producers all hearing the same score with a different perspective.

### The Cues

#### “Main Titles”

I decided to replace Bernhard Kahn’s bombastic fanfare (*originally written for Doctor X*) to take advantage of introducing various thematic ideas that would be used throughout the film. “Main Titles” begins with ‘boiling wax,’ an impressionistic roar that starts in the strings and spreads to the woodwinds. Similar to the beginning of “Jupiter” in Gustav Holst’s *The Planets*, the impressionistic ‘boiling’ is composed of a single motif that is staggered through multiple voices, resulting in a quickly moving blur of notes [Figure 8].

Also presented in the first bar is 'the mystery' motif (in the horns, trumpets, and trombones) [Figure 9]. This motif was inspired directly by James Bernard's score for *The Curse of Frankenstein* (1957). Bernard's music for the opening of the film was his interpretation of how the title could be sung. I applied the same concept here; horns, trumpets, and trombones repeatedly bellowing "the mystery!" for the opening bars. This is followed by the "of the wax museum" motif in the low winds, brass, and strings in measures six and seven [Figure 10]. These motifs were not intended to be associated with any specific character or object; they are merely my own interpretation of how the title could be sung in a way that complements the film. However, these motifs proved to be quite versatile, and were frequently used in various forms.



Figure 8 'boiling wax' motif

Figure 9 'the mystery' motif

Figure 10 'of the wax museum' motif

Beginning in measure nine is the 'wax figures' motif [Figure 11].

Although I only used this motif once more in "The Final Rampage", this motif would potentially have been used in various forms closely associated with the various wax statues (Joan of Arc, Voltaire, and Marie Antoinette). 'The mystery' motif is woven underneath in the English horn, bass clarinet, and bassoons. Next theme heard is the 'love theme,' a smooth, gentle theme perfumed with jazzy sixth chords and bird calls [Figure 12]. This section is intentionally different



stylistically, and this gives the cue contrast. The 'love theme' was not used again in any of the cues I wrote, but it could have been used to score scenes either between Ralph and Charlotte or between Florence and Jim. The theme ends on a half diminished chord that dissolves into the thunderstorm.



Figure 11 'wax figures' motif

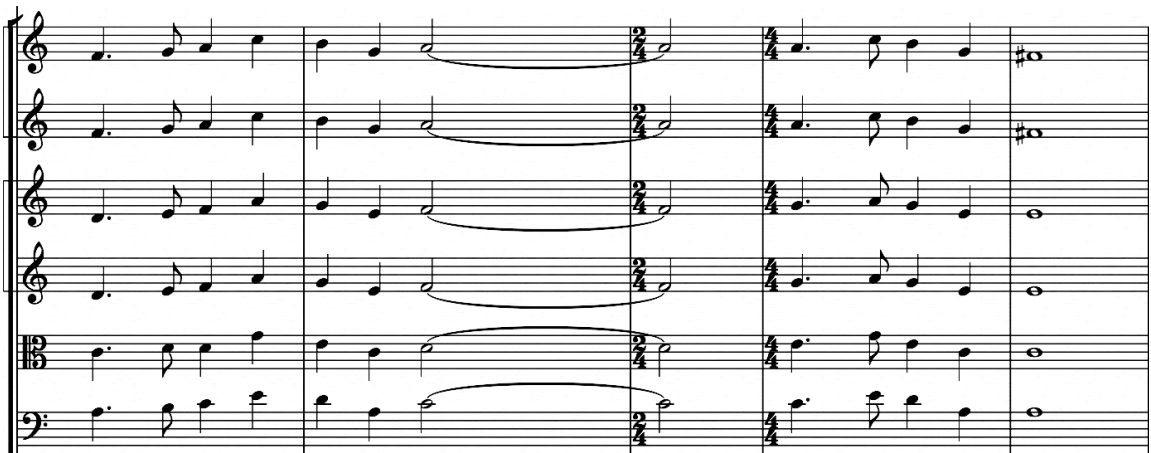


Figure 12 'love theme'

"Thunderstorm"

Inspired by scenes scored with thunder and wind in *Frankenstein*, *The Old Dark House*, and *Freaks*, I decided to score the fight/fire scene with wind, rain, and thunder. These sounds were sampled from the three films mentioned, and were sorted by the varying sound quality. Much of the thunder from *The Old Dark*

*House* is slightly muffled (likely due to the deterioration of the audio over time; the film was considered lost until a copy was discovered in 1968). This muffled thunder, when juxtaposed against the restored audio of *Frankenstein*, sounds relatively distant. I used these varying qualities to ‘sculpt’ the storm; by using *The Old Dark House* thunder at the beginning and end with *Frankenstein* thunder in the middle, I was able to create the illusion of a tremendous storm approaching, passing overhead during the climax of the fight, and then fading into the distance as Worth leaves Igor in the burning inferno. As an added touch, I made use of the ‘demonic wind’ from *The Old Dark House* because of its eerie quality. It is first audible at the beginning of the quarrel when the fight becomes inevitable, and again at the end when Igor comes to only to watch his masterpiece melt before his eyes. The thunderous storm brings a greater intensity to the fight than the relatively bare sounds of burning wood and scuffling feet.

“Looking for Ralph”

This cue starts with Charlotte’s reaction to the door closing and latching behind her. The reason for having music here is for atmosphere. The tremolo strings give a sense of uneasiness that leads to the unsettling sequence of descending winds. As the camera shows a close-up of the opening eyes behind the mask on the wall, the ‘of the wax museum’ motif is presented in a threatening manner in the low voices (‘the mystery’ motif was used at the beginning of the cue). The theater-style organ is used here for its potential association with suspicious activities/the monster the same way Jack Marshall used a heavily

spring-reverbed electric guitar every time the Griffin was mentioned or seen in *Munster, Go Home!* (I did not score any sequences earlier in the film that involve the monster, but I did use the organ in various cues later in the movie). I chose the theater organ to underscore the monster because of its distinct timbre along with the historical associations with the macabre. As the door to the workshop opens, the suddenly dramatic music mirrors Charlotte's theatrical reaction. This is followed by a call and response between the low voices and muted horns: heartbeats with a building sense of anxiety as she goes deeper and deeper into the workshop. Her descent down the stairs is 'Mickey-Moused' by descending notes in the low strings. This section gradually builds as the camera reveals more and more of the workshop, only to wind down when the vat of wax (which is not boiling) comes into view. Her reaction to the door opening is more theatrical compared to earlier in the sequence, so the music is correspondingly more dramatic. The grace notes in the winds, brass, and strings follow her fleeing up the stairs. As she realizes that it is just Igor, a jolly bassoon underscores his entrance into the workshop.

"Igor Stands Up/The Judge Revealed"

This cue begins with ascending brass and strings that underscore Igor standing up- the first of several plot twists revealed in rapid succession (he was believed to have been paralyzed after the fight with Worth in the beginning of the film). The organ is used here along with a variation of the 'boiling wax' in the string section (inverted). The call and response between the low voices and

brass is used again, but in a more threatening manner. I reused the same musical gesture at the end of “Looking for Ralph” when Charlotte ran up the stairs. This is a slightly longer variation (to fit the duration) and has a heavier orchestration because she is running away from a crazed madman.

The scene abruptly changes to outside the wax museum as Florence and George arrive to investigate the statue of Voltaire (they have reason to believe a death mask from a missing judge was used for the statue’s face). While maintaining a level of tension, the music intentionally contains comedic overtones, as Florence’s character is used throughout the film as comic relief. This is similar to Heinz Roemheld’s music for *The Invisible Man* – strange but laced with dark humor. This section of music also serves as connective material to the more serious music that is under her conversation with Ralph. This unsettling section based on the octatonic scale is to prolong the sense of uneasiness. Not only is Florence frantically trying to get into the wax museum to look at the statue in question, but also Charlotte is currently in the workshop being chased by Igor. When Florence finally gets inside the museum, the music changes to the ‘investigation’ theme. Comparatively less agitated, this section is based on the whole-tone scale, resulting in an unresolved feeling as she begins investigating the statue. This theme does not appear in any other of the cues I wrote, but would be appropriate for other scenes in which Florence is investigating wax figures.

### “The Fiend Revealed”

This atmospheric cue begins half way into the scene where Professor Darcy reveals to the police what the mystery of the wax museum is. The first half of the scene is left without music so all the attention would focus on Darcy’s dialogue. After the secret is revealed, tremolo strings enter when Darcy begins to divulge further details about Igor’s wicked doings. This first section (measures 1-10) of the cue ends with a swelling cluster chord from the brass as Darcy confesses, “The whole place is a morgue do you hear? A morgue! A morgue!” This buildup is immediately followed by an abrupt scene change back to Igor and Charlotte in the wax museum. This second section of the cue is an elaboration of ‘the mystery’ motif staggered between multiple voices, similar to the ‘boiling wax’ theme. Starting in the low strings, ‘the mystery’ motif is vertically inverted and grouped three beats [Figure 13]. As this inverted version spreads to the woodwinds, a more aggressive version starts in the low strings that eventually spread throughout the entire orchestra [Figure 14]. This chaotic orchestrated crescendo erupts with three massive cluster chords that are in sync with Charlotte breaking Igor’s wax face. As Igor’s real face is revealed to be the monster, the organ is used for color. The cue ends before Charlotte screams so her cry is sandwiched between silences.



Figure 13 Inverted ‘the mystery’ motif



Figure 14 Aggressive ‘the mystery’ motif

### “The Final Rampage”

As in most horror films of the 1930s, 40s, and 50s, *Mystery of the Wax Museum* does not contain any vital dialogue throughout the climax (there are a few lines of dialogue spoken, but everything can be explained through actions, facial expressions, and camera movement). This final cue I composed for this thesis begins shortly after Charlotte screams from discovering Igor is the monster. The eeriness of the strings contrast with the humorous oboes as Florence and Ralph begin to investigate the screams. As Igor explains to

Charlotte what happened twelve years ago (the fire), the music reflects his madness through staggered chromatic movements in the strings. This blur, similar to 'boiling wax,' is interrupted by a close up of Worth's face (now dead and preserved in wax) accompanied by a startling chord. This abrupt chord was inspired by Franz Waxman's score for James Whale's *The Bride of Frankenstein* where a close-up of the creature's bride is scored in a similar manner.

The next section of "The Final Rampage" (measures 20-61) is a chaotic flourish of dissonant chords, thrilling runs, and cataclysmic crashes as Ralph desperately battles Igor to save Charlotte. The impressionistic repeated figure that reoccurs in the string section is Igor's laboratory machinery [Figure 15].

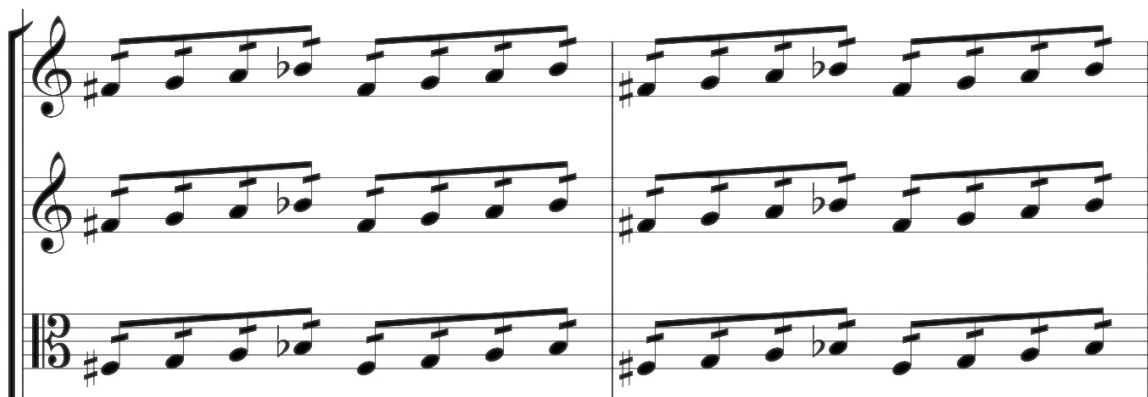


Figure 45

This 'machinery' figure serves as the base for the next section (measures 62-117). The inspiration for this impressionism came from two film scores: Gottfreid Huppertz score for Fritz Lang's *Metropolis* (music for the Heart Machine) and Franz Waxman's score for *The Bride of Frankenstein* (music during the creation sequence). This 'machinery' motif is replaced by the 'boiling wax' motif in measures 96-110 when Igor turns the wheel that activates the vat of wax. On top

of this impressionistic machinery ostinato is various material that mostly revolves around 'the mystery' motif.

The rest of the cue (measures 118-194) returns to the frenzied chords, runs, and crashes used in measures 20-16. As this is the most intense part of the film, the harmonies and rhythms become more and more chaotic. 'Boiling wax' is used three more times: measures 118-131, 145-176, and 181-191. In measures 118-131, it is used as buildup to Igor recreating his Marie Antoinette until the police arrive. The second time it is used, the police break through the door (measure 145) and chase Igor around the workshop until he is shot, resulting in him falling into the vat of wax (measure 176). The third time it is used is when Ralph (who was knocked unconscious) comes to and realizes that Charlotte is only seconds away from being incased in wax. He runs and pulls her out of the way just as the melted wax begins to rain down. The cue ends with an extremely dissonant cluster chord that descends with the raining wax.

Without music, not only does this approximately five-minute long sequence drag, it makes the entire film anticlimactic. Similar to the chase sequence in *The Most Dangerous Game*, "The Final Rampage" is a constant bombardment of wild chords and rhythms that keeps the film's momentum moving forward.

*Mystery of the Wax Museum* is a great example of 1930s horror. This film has strong acting, memorable characters, a ghoulish monster, elaborate sets, and an intricate storyline filled with plot-twists. This film's main weakness is its



passive soundtrack. Music and additional sound effects have the ability to dramatically improve *Mystery of the Wax Museum* by means of creating atmosphere, strengthening plot relationships, portraying character's emotions, and altering time perception – all of which taps into the audience's psyche and makes them more emotionally involved. When Warner Bros. remade *Mystery of the Wax Museum* in 1953 (titled *House of Wax*), it contained a particularly eerie score by David Buttlough that brought the film to life. I did not model any of my cues after Buttlough's score, but I was aiming for a similar effect. Through the use of agitated dissonances, rhythms, and timbres, I was able to compose several cues for *Mystery of the Wax Museum* that evoke 'thrills and chills' reflective of American horror films of the 1930s.

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## VITA

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