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FILM AND TELEVISION MUSIC SOURCES IN THE UK AND IRELAND

Miguel Mera and Ben Winters

One of the chief problems inherent in studying film and television music is access to sources. A lack of published editions means that close critical engagement with traditionally-notated music is often only possible when autograph manuscripts are consulted — an activity generally undertaken by other musicologists only when specific questions about compositional process or history are asked.¹ While scholars working on film music are frequently also interested in these questions, simply locating sources can pose a major hurdle. Indeed, as early as 1989 Stephen Wright suggested that the lack of availability of source materials was ‘the largest obstacle to the widespread advancement of film music scholarship’.²

The fact that film music scholars must frequently rely solely on aural transcription places methodological limits on the type of scholarship that takes place; the approaches and techniques that are common in other musicological disciplines are particularly challenging to the film music researcher. The lack of detailed analytical research on aspects of film music orchestration, for example, is testament to this fact. Moreover, the danger of destruction for a repertoire that is sometimes considered merely functional with few artistic ambitions is surely ever present.

With this in mind, the Music Libraries Trust invited us to undertake a short scoping study to locate film and television music sources in the UK and Ireland, with a view to ascertaining the contents of collections. What constitutes a source in this context is, admittedly, not easy to define, and our task has involved scouting the locations of not only autograph manuscript scores and cue sheets, but also audio-visual material of both analogue and digital varieties, letters, and other ephemera. A call for information was sent out using several mailing lists, and librarians and archivists were tremendously helpful in their responses. We also followed other leads, contacting private individuals associated with composer estates, or with collections of their own.

As a result of this scoping study, we are in a position to present a summary of the main film and television music collections in the UK and Ireland (see Appendix 1), to highlight the contents of several archives (namely, the BBC Music Library and The Trevor Jones/Michael Nyman Archive at the University of Leeds), and finally to offer some thoughts on the best way to

¹ Some of these questions are discussed in Ben Winters, ‘Catching dreams: editing film scores for publication’, *Journal of the Royal Musical Association* 132/1 (2007), p.115–40.

² Stephen, H. Wright ‘The materials of film music: their nature and accessibility’ in *Film music I*, ed. Clifford McCarty. New York and London: Garland Publishing, 1989, p.5.

ensure continued access to this material in the form of a proposed web-based research tool that would also act as a repository for ephemeral digital sources. As many of these digital materials would otherwise be lost, the need to act quickly in this regard is of paramount importance.

First, however, it is worth addressing briefly two of the specific source-based challenges currently facing the film and television researcher, namely: the shortcomings in cataloguing and access at certain institutions; and the problems faced when working on more recent film and television. Many collections of film and television music, for example, are catalogued in a way that makes access difficult for the scholar. At the British Film Institute, for instance, one must access the catalogue through a rather antiquated PC at the reading room in London. The catalogue is able only to give a limited description of the material held, and one must purchase a day pass in order to access it. Assessing whether the material is worth consulting is therefore particularly difficult. Likewise, the Bodleian library's Bruce Montgomery collection³ is well catalogued, but is relatively unpublished outside of Oxford University. Moreover, the catalogue is only available in a hard copy that must be consulted in the music reading room, which presents obvious problems for researchers.

These difficulties are, of course, common to all musicologists undertaking manuscript source studies, but they are particularly frustrating for the film and television music researcher. Owing to the paucity of published film/TV music material, access to the manuscript is frequently the only way to confirm the finer points of musical content (no matter how skilled a scholar is in aural transcription). When wanting to engage with the music on a level approaching the most basic analysis, therefore, access to the manuscripts is often essential. For researchers attempting to assess the feasibility of a project, determining the availability and contents of archives is thus a necessary first step, and much time can be wasted as a result of poorly catalogued or advertised collections. Although these issues in cataloguing are not, in themselves, insurmountable, and are doubtless a consequence of budgetary and time pressures, there are other issues that present greater challenges.

As alluded to above, more recent film and television music sources exist almost entirely in digital format, and materials held by individual composers and/or their representative agencies are not readily made available to researchers.⁴ The fact that most film composers currently work on digital audio workstations, suggests that there are serious issues relating to the archiving of digital materials (such as Digital Audio Workstation or DAW files) that need to be considered. Though manuscript scores (and sometimes parts) are often preserved, potentially illuminating digital 'sketch' material may be lost forever unless a proactive approach to archiving is taken. While

³ Robert Bruce Montgomery (1921–78).

⁴ David Cooper and Ian Sapiro's work on the music of Trevor Jones discussed below is possible only because Jones has donated his collection to the University of Leeds. Similarly, Miguel Mera's work on Mychael Danna's *The Ice Storm*, which examined the evolution of the score through its digital materials, was facilitated by close contact with the composer. See Miguel Mera, *Mychael Danna's The Ice Storm: a film score guide* (Lanham, MD.: Scarecrow Press, 2007).

draft manuscript scores may allow the researcher to trace compositional process in earlier films,⁵ for example, many earlier ‘drafts’ of more recent film music may be lost when a composer deletes the contents of their computer’s hard drive. In the case of Dario Marianelli’s Academy Award nominated score for *Pride and Prejudice* (Joe Wright, 2005), early drafts of a scene involving the character Elizabeth Bennett (Keira Knightley) raise fascinating questions concerning the composer’s thought processes. In the finished scene we see Elizabeth — unable to sleep — take a walk on the moors at dawn and stand at the edge of a cliff while she contemplates the extraordinary events that have surrounded her. The music cue is 5M3 or ‘Liz on Top of the World’.⁶

One of Marianelli’s first attempts to find a solution to this sequence used pseudo-Beethovenian chord progressions and gestures. This demonstrates the compositional challenge of working on a period drama where the composer must grapple with historical models and forebears (the film is set in 1797, the same year that Jane Austen wrote the first draft of the novel). Marianelli has described this version of cue 5M3 as ‘stodgy’ and dramatically ineffective, but he also acknowledges that he needed to get the ‘bad music out’ in order to be able to ‘write the good music’.⁷ Subsequent versions of the cue, therefore, demonstrate a cathartic process wherein the composer is able to move away from Beethoven pastiche to find his own musical voice. For the film music scholar, this series of digital compositional sketches presents a fascinating study, yet the materials are only extant because a private collector requested access at the right time. The demo was created on the composer’s digital audio workstation and is not kept by the production company or the film studio, is not stored by the composer’s management, and is no longer even kept by the composer himself. Every day, therefore, materials of potential interest to the film music scholar are disappearing.⁸

Aside from these general problems of cataloguing/access, and the ephemeral nature of digital sources — which are common to nearly all screen music researchers — the television music researcher faces some particularly tricky obstacles. Nevertheless, the material held by archives such as the BBC Music Library, indicates that an almost untouched Aladdin’s cave of research data awaits.

Television Music Research and the BBC Music Library

The marked expansion in screen music research in recent years suggests that the field continues to move from the margins to the mainstream. There has

⁵ See, for example, Ben Winters, *Erich Wolfgang Korngold’s The adventures of Robin Hood: a film score guide* (Lanham, MD.: Scarecrow Press, 2007).

⁶ The labeling of film music cues by composers is usually according to the following nomenclature. Cues are classified initially according to the reel in which they belong and subsequently by their chronological location within that reel. For example, 1M2 would identify reel one, music cue two. Films are usually constructed in 15–20 minute segments, called reels.

⁷ In conversation with Miguel Mera, British Academy of Film and Television Arts, 10 September 2007.

⁸ In addition to Marianelli, other prominent film composers currently active in the UK include George Fenton, Alex Heffes, Anne Dudley, Rachel Portman, Debbie Wiseman, Geoffrey Burgon, and Nicholas Hooper.

been a significant increase in articles in major musicological publications, books, and anthologies. Four new subject specific journals have also emerged since 2002: *The Journal of Film Music* (Equinox, 2002); *Music, Sound and the Moving Image* (University of Liverpool Press, 2007); *Music and the Moving Image* (University of Illinois Press, 2008); and *The Soundtrack* (Intellect, 2009). However, despite this hive of activity, almost all extant work considers the role of music in *film*. Other media such as television have been under-researched despite clear sociocultural impact and ubiquity. Recent publications and work in progress suggest that the landscape is changing. In *The spectre of sound: music in film and television*, for example, Kevin Donnelly explores the role of music in television continuity segments as well as in television drama, but despite isolated examples the study of television music remains a scholarly lacuna.⁹ The reasons for this are many and varied, but once again the problem of access is paramount. Though DVDs of some TV series are widely available, other source materials are not easy to locate. Individual broadcasters hold archives of some materials but these are not always readily available. Older programmes are especially hard to trace given that the use of videotape for archival purposes only began to gain momentum from the mid-1970s onwards. Therefore, the study of television music presents significant challenges in terms of access even to the primary text, let alone manuscript sources.

One of the richest yet largely unexplored archives for the TV music researcher is the collection at the BBC Music Library. There are two manuscript collections covering music written especially for BBC programmes. These are split over Radio and TV MSS sequences. Prior to 2000 material was added to both sequences, but since then items have only been added to the Radio MSS collection, regardless of whether the music was for a TV or Radio programme. The Radio MSS collection is therefore made up of about 80000 items, three-quarters of which are in score only. The majority of the collection consists of arrangements of songs which are heavily used by programme strands such as *Friday Night is Music Night*, a long-running Radio 2 show featuring the BBC Concert Orchestra. This collection was catalogued on cards, which were microfiched and subsequently moved into an online catalogue. However, the quality of the data is markedly poorer than the cataloguing used for published works.

The TV collection includes music for over 17000 programmes. The earliest item is from 1937 but the vast majority is from after World War II, especially the 1960s onwards. Until the late 1990s the TV MSS sequence was catalogued using a card file with only the briefest information (Title, Composer, Arranger and Library Shelf Mark). After 2000 all material was catalogued in an online system but only a very small proportion of the

⁹ Kevin Donnelly, *The spectre of sound: music in film and television*. London: British Film Institute, 2005. One might also point to the current lack of work on videogames, music and sound in websites, or mobile media, an issue highlighted by Anahid Kassabian in 'Some Futures for the Study of Sound, Music and the Moving Image' in *Cinemusic? Constructing the film score*, ed. David Cooper, Christopher Fox and Ian Sapiro (Newcastle: Cambridge Scholars Publishing, 2008), p.181–89. A starting point is Paul Hoffert's *Music for new media*. Boston: Berklee Press, 2007.

pre-2000 material is catalogued electronically. Because the library is funded for internal use only, there are no lending rights for non-BBC use of the collections. The electronic catalogue is also only available internally and the library is not set up for access by external researchers. That said, it is an enormously significant collection that covers all types of music written for programmes. Its contents can be split into three broad areas: 1) Theme Tunes and Incidental Music; 2) Arrangements of Songs; and 3) Galas and Events.

Manuscripts within the first category include the complete scores for the first series of the historical sitcom *Blackadder* (c.1983, music by Howard Goodall), as well as the theme tune for the second series (c.1985). This includes text for the closing title sequence, which was different for each episode. The collection also includes scores for Ronnie Hazlehurst's theme music for *The Two Ronnies* (c.1971–87) and theme music for another Ronnie Barker vehicle, *Porridge* (c.1974–77, score by Max Harris). There is also the complete incidental music for various episodes of *Miss Marple* (for example, 'A Mirror Crack'd', 1992), and scores for *The House of Elliot*, *Last of the Summer Wine*, *The Inspector Lynley Mysteries*, *Hetty Wainthrop Investigates*, *Open All Hours*, *The Morecambe and Wise Show*, *The Generation Game*, *Poldark*, and *Dr Who* amongst many others.

The arrangements of songs can be broken down into two sub-categories: Popular Music and Hymns and Carols. The largest proportion of the material is of popular music and includes arrangements for programme strands such as *Top of the Pops*, *The Cilla Black Show*, *Lulu*, *Dee Time*, *Val Doonican*, *The Young Generation*, *Jules Holland's Hootenanny*, and the remarkably politically-incorrect *The Black and White Minstrel Show*. This ran from 1958 until 1978 and was a popular weekly light-entertainment, variety show presenting traditional minstrel songs as well as music hall acts, often performed with extravagant costumes and in blackface. At its height the programme regularly received an audience of at least sixteen million viewers, but often managed to achieve more than eighteen million.¹⁰ Among 'Hymns and Carols' are large numbers of arrangements for the programme *Songs of Praise*. This is one of the longest-running religious television programmes in the world and has received a weekly Sunday broadcast since 1963.

In the Galas and Events category there are arrangements for award shows such as the BAFTAs (British Academy of Film and Television Arts) and the Olivier Awards; for gala events such as the Royal Variety Performance; and for the Eurovision Song Contest (including Cliff Richard's song 'Congratulations' from 1968). Included within this material are large quantities of 'walk-on' music for a variety of guests on different chat shows.

In addition to the above, the library also holds scores of standard symphonic works that have been annotated in preparation for televised performance. These annotations reveal, for example, the filmmaking strategies

¹⁰ The racist caricatures in the programme became increasingly inappropriate in the vibrant and multi-cultural Britain of the 1960s and despite a petition delivered to the BBC in 1967 by the Campaign Against Racial Discrimination requesting that the programme be taken off the air, it continued until 1978. The programme, therefore, is an extraordinary example of how racist representations (including musical representations) became part of public debate and social context.

employed for specific works televised during the BBC Proms. This type of material could open up new areas of investigation in screen music studies, allowing researchers to explore the nature of visually guided listening.

Among the highlights of this vast collection are arrangements made for the British comedy double act, Morecambe and Wise. Eric Morecambe and Ernie Wise worked in variety, radio, film and most successfully in television, in a partnership which lasted from 1941 until Morecambe's death in 1984. Graham McCann describes the duo as 'the most illustrious, and the best-loved, double-act that Britain has ever produced.'¹¹ In a list of the 100 Greatest Television Programmes drawn up by the British Film Institute in 2000, voted for by industry professionals, *The Morecambe and Wise Show* was placed 14th.¹² The 1977 *Morecambe and Wise Christmas Show*, attracted twenty-eight million viewers (around half of the total UK population at the time) and remains one of the most popular single light entertainment broadcasts in UK history.¹³

The BBC library also holds a manuscript setting of David Rose's tune *The stripper* to accompany the famous 1976 Morecambe and Wise sketch, in which the duo perform a breakfast dance using kitchen utensils and food items, while the radio plays Rose's tune.¹⁴

¹¹ Graham McCann, *Morecambe and Wise*. London: Fourth Estate, 1999, p.4.

¹² <http://www.bfi.org.uk/features/tv/100/list/list.php>.

¹³ Classic sketches often featured guest stars. One famous example is the 1971 appearance of André Previn, who discovers that he will not, in fact, be conducting Yehudi Menuhin in Mendelssohn's violin concerto but rather Grieg's Piano Concerto with Eric as soloist. The arrangement of the music for this remarkable moment of British comedy history appears in the BBC Music Library collection. Eric consistently fails to enter on cue but when he finally does so his interpretation of the piano part is so unusual that Previn tells him that he is playing 'all the wrong notes'. Eric stands up, seizes Previn by the lapels and tells the conductor: 'I'm playing all the right notes — but not necessarily in the right order.'

¹⁴ David Rose (1910–90) was born in London and raised in Chicago. He was a songwriter, arranger and orchestra leader who also wrote music for the television series *Little House on the Prairie* and *Bonanza*. *The Stripper* was composed and recorded in 1958, but did not become a hit until its use in the film *Gypsy* in 1962.

Fig.1. 'The stripper' – David Rose, arr. Peter Knight, p.1 of 2. Reproduced with the permission of the BBC.

The arranger of this version of *The stripper* was probably Peter Knight (1917–85) — see left hand corner of MSS.¹⁵ The most striking feature of the manuscript draft for this sequence is the detail with which visual gestures are marked in the score. Structural points in the dance are clearly marked ('Cupboards', 'Whisking', 'Grapefruit') and comments such as 'heavy' (bar 9) or 'nicer' (bar 39) indicate the changing character of the orchestration for each section. Individual gestures are also highlighted musically. For example, the sections titled 'throw bread' and 'In toaster' include onomatopoeic words, such as 'roob?' (slide whistle) and 'zinc' (triangle hit) in bar 5, to indicate instrumentation. In addition, there are more musically specific instructions, such as 'troms to plunger' in bar 31. Other interesting features highlighted by the score become apparent when watching the finished sequence. The addition of an extra bar (in comparison to Rose's original) at bar 15 accommodates the fact that Eric throws four eggs for Ernie to catch. In the heat of a live performance, however, the structural dislocation of the music seems to throw Ernie off, and he starts whisking a little early in bar 17. A further noteworthy comment on the MSS is the phrase 'River Twiddling' at bars 27 and 28, which may indicate a direct quote from Jerome Kern's 'Ol Man River' heard at bar 30 in the trombones. Morecambe and Wise were notorious for meticulous rehearsal of their sketches. Though much seemed improvised, rarely was this the case. The detail in the score is a further indicator of the intricacy of their rehearsal process. We might also argue that much of the humour of the sequence lies in the detailed 'mickey-mousing' undertaken by the arranger of the music.

If fully catalogued, the collection of television score manuscripts would constitute a major research resource of international importance. However, there are clearly challenges in relation to access to a library that primarily serves internal BBC business interests and is not designed, funded or intended to serve a wider academic community.

The Jones/Nyman Archive¹⁶

The Jones/Nyman Archive at the University of Leeds demonstrates the wealth of materials that composers of film music may generate and to which they retain private access, and the potential that such material offers for scholarship. Comprising items donated to the University as a long-term loan by film composers Trevor Jones and Michael Nyman, the archive plans to eventually digitise its contents and provide an interactive repository for the use of scholars.

The chance to acquire the film music materials of Trevor Jones arose in March 2005 when Jones, as the keynote interviewee at a conference co-organised by the University of Leeds,¹⁷ mentioned a large private collection of 'over

¹⁵ Peter Knight was an English musical arranger, conductor and composer. He was musical director for *The Morecambe and Wise Show* from 1969 to 1977.

¹⁶ We gratefully acknowledge the help of Ian Sapiro in providing much of the information in this section.

¹⁷ The 2005 Film & Music Conference at the 11th Bradford Film Festival, National Museum of Photography, Film, and Television (now the National Media Museum), co-organised by the Universities of Leeds and Huddersfield.

3000 master tapes which are just sitting there in a garage'.¹⁸ Jones, the composer of such film scores as *The Dark Crystal* (Jim Henson, 1982), *Mississippi Burning* (Alan Parker, 1988), *Brassed Off* (Mark Herman, 1996), and *Notting Hill* (Roger Michell, 1999) agreed to turn these analogue session tapes over to the University on long-term loan. The collection consists of roughly 400 tapes (evidently Jones's estimate was somewhat off the mark), and a variety of associated documentation. This includes spotting notes, track sheets and mixer settings for almost every score for film and television that Jones composed from his time at the National Film School in the late 1970s through to the mid-1990s, when the changeover to digital recording made magnetic tape redundant.¹⁹ Some 20% of these analogue tapes were digitised as a result of a small grant awarded to David Cooper by the AHRC in 2005. In addition, Jones gave permission for digital copies of his manuscript scores to be made. To date, *Sea of Love* (Harold Becker, 1989), *In the Name of the Father* (Jim Sheridan, 1993) and *Freejack* (Geoff Murphy, 1992) have been copied, and work is in progress on the Alan Parker films *Angel Heart* (1987) and *Mississippi Burning* (1988), which are bound together in one volume. As well as the full scores themselves, several of these bound documents also contain sketch and draft materials, short scores in Jones's hand, and valuable information regarding the size of the recording ensemble.

Research undertaken on the archive's contents by Ian Sapiro and David Cooper reveals the potential this material has for shaping our understanding of film scoring practices in the late 1980s. In a study of Jones's score for *Sea of Love*, Sapiro and Cooper were able to consult the relevant sets of spotting notes, track sheets, analogue multi-track session recordings, and manuscript scores to trace Jones's composition process in a single cue.²⁰ Their research has revealed a complex process in which an individual cue may proceed through a number of different versions, before ultimately being dropped when the scene to which it belongs ends up on the cutting room floor. Aside from the issues of authorship and collaboration that this kind of research helps to illuminate, therefore, a stark fact is apparent: without the preservation of this privately-owned material, this music (cue 3M1 'The Iranian Fiasco') would have been lost in its entirety, since it exists nowhere in the 'finished' film.

Michael Nyman's donation was inspired by the initial scholarship undertaken on the Trevor Jones archive by Ian Sapiro.²¹ As a result, Nyman offered over 500 items to the University, including film and television audio-visual

¹⁸ '11th Bradford Film Festival, Film & Music Conference, 2005: Keynote Interview with Trevor Jones' in *Cinemusic?*, ed. Cooper, Fox, and Sapiro, p.3.

¹⁹ 'Spotting notes' detail the lengths, start times, and content of a film's proposed music cues. 'Track sheets' give content information for each track of a multi-track recording and therefore indicate instrumentation. In professional audio a mixing console or desk is an electronic device for combining, routing, and changing the level, and/or dynamics of audio signals. The modified signals are combined to produce the output signals. 'Mixer settings' therefore, are a record of the particular changing dynamic levels of audio signals and can provide useful information about the production of music cues.

²⁰ Ian Sapiro and David Cooper, 'Spotting, scoring, soundtrack: the evolution of Trevor Jones's score for *Sea of Love*' in *Cinemusic?*, ed. Cooper, Fox, and Sapiro, p.17-32.

²¹ A paper given at the 2nd Bradford Film and Music Conference in 2006.

materials — and associated paperwork similar to those in the Jones collection — supplemented with other ephemera (magazine articles, concert programmes, and reviews). The collection covers Nyman's output from the late 1970s to the late 1990s, and includes feature films, television series, and adverts, in addition to his concert music (scores and recordings for his harp-sichord concerto and trombone concerto). The sound materials are stored on a range of analogue and digital formats: magnetic tapes (¼", 1" and 2" reels); digital Sony DASH reels; DATs; PCM tapes; and hard disk drives. Video materials also exist on Betacam, and VHS, and there are some reels of film. As a result of a British Academy Small Grant awarded to David Cooper, a quarter of the analogue materials were digitised, including most of those relating to the highly regarded collaborations between Nyman and the director Peter Greenaway. These include *The Draughtsman's Contract* (1982); *A Zed & Two Noughts* (1985); *Drowning by Numbers* (1988); *The Cook, the Thief, His Wife & Her Lover* (1989); and *Prospero's Books* (1991).

The archive is, at the time of writing, still growing. Trevor Jones, for example, is making available hard-disk drives containing his more recent digital materials. These digital files are in a variety of formats, however, and have yet to be fully investigated. Jones has also recently offered the University of Leeds around 145 digital tapes that cover the period 1993 to 2003, some of which overlap with the archive's extant analogue holdings. Similarly, the University hopes to secure copies of Nyman's film music manuscripts (scores and parts). Pages of sample data for both collections can be found on the University's website,²² but other than these pages, there is little at present to advertise the archive's existence to scholars. This is perhaps understandable given that a fully searchable database is currently in preparation. Nevertheless, the Jones/Nyman archive represents a potentially fruitful model for other private composer collections. Housed at a university and relatively well supported thus far by funding bodies (though clearly much more funding is required to realise the archive's potential), it is also supported by film musicologists who are aware of the value to scholarship of the materials contained within. Once the archive's contents become more readily available, it has the potential to become one of the most significant collections for the film and television music researcher in the UK.

The Future

What, then, are we to do with the information collected in the scoping study, and summarised in the appendix. How can we ensure that these archived materials are available to a wide spectrum of researchers, and can we even encourage the continued archiving of recent digital sources, for example? We are increasingly convinced that a larger project awaits; that an online database providing a description and the location of these materials is the best way to disseminate this information — in effect, a union catalogue of UK and Ireland film music sources.

²² <http://www.leeds.ac.uk/music/jones/> and <http://www.leeds.ac.uk/music/nyman/> (accessed 25 September 2009)

The digital humanities manifesto, produced by the Mellon seminar at UCLA, advocates a future ‘in which the medium specific characteristics of the digital become [the] core [of the digital revolution].’²³ Arguing for a relaxation of copyright and intellectual property, and emphasising the ‘risk-taking, collaboration, and experimentation’ at the core of digital humanities, their manifesto may seem a little idealistic; yet, a union catalogue of film music sources should take into account ‘the digital’, partly because so many sources may eventually exist in a digital format — not only as audiovisual files, but also as scanned images of manuscripts. While some might bemoan the loss of a traditional ‘scratch-and-sniff’ relationship with manuscript sources, increased digitisation makes it imperative that a Union catalogue also has the capacity to act as a repository for archived sources. For materials that start out as digital, such a web resource may be the only way of accessing this material — material that might otherwise be destroyed (as in the Marianelli example discussed above).

It is desirable that the research tool we propose provides a common point of access for researchers working on film and television, with a common display format and details of access. Furthermore, sample image/audio/video files would help researchers to gauge the necessity of a research trip, while extensive web space would allow the tool to act as a repository for ephemeral digital sources. Evidently such a project would require the co-operation of libraries and archives, significant infrastructure, and creative solutions to the problems of copyright and intellectual property. A substantial amount of initial cataloguing would be required, especially with the BBC’s collection — which remains largely uncatalogued post-2000 — and given the size of the task, it may be necessary to limit the project’s scope, at least at first. Film and television music taken broadly could include advertising jingles, for example, and we are aware of the collections of Johnny Johnston and Cliff Adams jingles at the History of Advertising Trust. The project would also need to be hosted by institutions that could maintain and continue to expand the resource, as more composers, archives, and private individuals opt to include their collections under its umbrella. Online digital libraries hosted by well-endowed universities — such as the Oxford Digital Library (<http://www.odl.ox.ac.uk/>) — are a possibility in this regard. One major hurdle to this proposed project, however, is posed by the stringent application of intellectual property rights.

The problem of allowing others to hear and see material is clearly a source of great frustration to screen music scholars. Access, distribution mechanisms and copyright law, to some extent, define the type of scholarship that takes place. As Katharine Ellis highlights, research is ‘straitjacketed by licensing anachronism, ill-defined and inadequate legal exemptions, and a species of risk-aversion that stems from fear — among researchers and publishers alike — of becoming a legal test case.’²⁴ Heavy-handed interpretation of copyright

²³ <http://dev.cdh.ucla.edu/digitalhumanities/2008/12/15/digital-humanities-manifesto/> (accessed 25 September 2009).

²⁴ Katharine Ellis, ‘Rocks and hard places’, Hershel Smith Seminar Series, Queen Mary Intellectual Property Rights Institute (forthcoming).

law provides constant barriers to research. Simon Frith argues that license fee levels and conditions are not solely a matter of market forces shaped by commercial concerns, but that they must also ‘take account of the way music is actually being used; they must consider the public good.’²⁵ He continues:

... all music rights-owners now operate in a kind of competitive culture of exploitation. There are divisions in every major music publisher and record company tasked with maximizing the returns from every right in the basket. Tariffs are set accordingly: so many words, so many notes, so many dollars. Corporate rights-holders have no incentive to consider licence applications on their own merits; to be interested in any outcome except what’s on the balance sheet. In my experience many music publishers’ rights departments simply aren’t resourced to *negotiate* terms.²⁶

Although Frith’s personal account relates to his experiences in clearing permission for popular music tracks, other scholars recount specific issues of relevance to screen music research. Annette Davison, for example, explains that:

... publishers have been reluctant to assist me in gaining these rights; they insist that I do so. If I wish to publish extracts of music, that is my responsibility and I (or my funding, if I have any) carry the burden of the cost. Since I have no burning desire to be the test case for a major conglomerate, I spend long hours trying to find the right person to ask for permission to publish a particular melodic motif, for example, and explaining that specialist academic books do not make an enormous profit. Perhaps I should be arguing more strenuously with the publisher for an exemption under fair dealing and should refuse to pay? The approach of collectives such as Creative Commons ought to help me here, but why would the film industry sign up to such forms of rights management when they feel so beleaguered by internet piracy and file sharing?²⁷

We are not naïve enough to suggest that an online union catalogue will be able to solve these problems, but we do live in an increasingly digitally mediated world and digitisation projects undertaken by broadcasters and other bodies are slowly bringing about change that should serve the field well.²⁸ The examples of YouTube and Spotify²⁹ suggest not only what might eventually be

²⁵ Simon Frith, ‘Music and the media’ in *Music and copyright*, ed. Simon Frith and Lee Marshall. Edinburgh: Edinburgh University Press, 2004, p.178.

²⁶ *Ibid.*, p.181.

²⁷ Annette Davison, ‘Copyright and scholars’ rights’, *Music, sound, and the moving image*, 1/1 (2007), p.10.

²⁸ In the UK bodies such as the British Universities Film and Video Council (BUFVC) is a representative body that promotes the production, study and use of moving image, sound and related media in higher education and research.

²⁹ Spotify is a proprietary peer-to-peer music streaming service that allows instant listening to specific tracks or albums with almost no buffering delay. Music can be browsed by artists, albums or created playlists as well as by direct searches. It is not possible to save the streamed music for use outside the application. The program/service in its free version is only available in parts of Western Europe. Spotify is funded by advertisements and paid subscriptions.

possible but what will become commonplace. At the time of writing, YouTube has secured a deal with the Performing Rights Society (who administer and collect royalties on behalf of composers), enabling free public access in the UK to music videos viewed on the video-sharing site. Though the sums of money in the above case are, no doubt, far from possible for the academic community, the principal of appropriate and graded remuneration for the type of uses required is self-evident. Carefully watermarked digital material, limited access for scholars, and clearly defined parameters for use should at least allow discussions to take place that may enable scholars to overcome a methodological impasse in the advancement of their research. The Digital Image Archive of Medieval Music (<http://www.diamm.ac.uk/index.html>), for instance, is able to restrict access to approved researchers, and technological solutions preventing the copying, printing, and dissemination of images may well reassure copyright holders enough to consent to such a project. There are also some examples of progress being made in the specific field of screen music studies, particularly in the USA (e.g. Brigham Young University, the Margaret Herrick Library at the Academy of Motion Picture Arts/Sciences, the University of California Los Angeles, and the University of Southern California).

With ephemeral digital sources, time is of the essence, since material is continually being lost as composers delete files of older projects to make space. A proactive approach to acquiring material is thus required. Even with manuscript sources, though, there are dangers of losing material to institutions outside of the UK and Ireland. York University's extensive Mischa Spoliansky archive, for instance, is currently in the possession of a private individual, but there is the possibility that the archive will be transferred in the near future to the Akademie der Künste in Berlin at the request of the Trustees of the Archive (Spoliansky's two grandsons). While the proposed web-based resource might not be able to prevent such a physical relocation (other than raising awareness of the archive's existence and encouraging scholars to make use of it), the possibility exists that selected parts of existing manuscript collections may eventually be made available electronically. The union catalogue of UK and Ireland film music sources may thus act as a hub around which other electronic projects may cluster, providing an initial point of access for all film and television music researchers.

It is also worth highlighting one final item discovered during the course of our scoping study. In March 2009 Norma Herrmann, the widow of film composer Bernard Herrmann, put up for auction a variety of Herrmann's ephemeral materials.³⁰ These included: published scores owned by Herrmann that he had marked-up for performance (e.g. Charles Ives's *Second Symphony*); correspondence with Arnold Schoenberg, Charles Ives, and Martin Scorsese; presentation copies of scores, including the *Symphony in three movements for orchestra* inscribed by Stravinsky; and inscribed presentation copies of books from Orson Welles and Alfred Hitchcock. Significantly, the

³⁰ The auction took place at Bonhams on 24 March 2009. Many of Herrmann's film scores are held at American University libraries, particularly the University of California, Santa Barbara.

collection also contained elements of the autograph full score of Herrmann's music for Alfred Hitchcock's *Psycho* (1960), reassembled by Herrmann for the concert suite *Psycho: a narrative for orchestra* in 1968. In putting together the suite, Herrmann extracted selected pages such as the 'Prelude' and 'The Murder' from the autograph full score. With the 'Prelude' came the first page of the whole manuscript, bearing the imprimatur of Herrmann's signature and the date of composition. Though most of the ephemeral materials were sold, Norma Herrmann eventually decided not to sell the *Psycho* MSS. Therefore, materials for what is arguably the most significant score in film music history currently reside in the UK.

Clearly the scoping study undertaken for the Music Libraries Trust has revealed a bewildering number of sources, many of which were virtually unknown in the UK film music community. Nor is the material presented in the appendix to be considered in any way an exhaustive list. It is merely an indication of the wealth of sources that currently exists in institutions and in private hands, and there are many thousands of items that remain to be located. Time constraints, for example, did not allow us to pursue film companies with as much vigour as we would have wished, and the sources relating to such an important figure to the UK film industry as Muir Mathieson remain untraced.³¹ The importance of such material, for not only scholars but also the cultural legacy of the UK film and music industries, demands however that a coherent approach be taken. It is hoped that what we have presented here goes some way to suggesting a way forward in this regard.

³¹ Mathieson was music director for some 500 British films between 1934 and 1971, and is also credited with providing original music for a number of others.

Appendix

Summary of film and TV music holdings in the UK and Ireland

This is intended to provide a summary of the holdings in the UK and Ireland, split into National Collections; University holdings; and other collections of interest. The level of detail given for each collection varies, depending on the size of the collection and/or the comprehensiveness of cataloguing information. In the case of British Library, for example, where relevant collections are (for the most part) fully catalogued and therefore available via the online manuscripts catalogue, only a sample of the available data is given. In the case of less well-known collections, full details are given (where available).

1. National Collections

1.1 BBC Music Library

Two manuscript collections covering music written especially for BBC programmes: these are split over Radio and TV MSS sequences. Before c.2000 material was added to both sequences but since then materials have only been added to the Radio MSS collection regardless of whether the music was for a TV or Radio programme.

The Radio MSS collection is made up of about 80,000 items, 3/4 of which are in score only. The TV collection includes music for over 17,000 programmes. The collections cover all types of music written for programmes but can be split into the following broad areas:

a) Theme tunes and incidental music.

Scores and parts for *Blackadder*, *The House of Elliot*, *Scarlet & Black*, *Last of the Summer Wine*, *Inspector Lynley*, *Hetty Wainthrop Investigates*, *Porridge*, *Open All Hours*, *Morecambe & Wise*, *The Generation Game*, *Miss Marple*, *Poldark*, and *Dr Who*.

b) Arrangements of songs

- Pop Music — the largest proportion of the material including programme strands such as *Top of the Pops*, *The Cilla Black Show*, *Lulu*, *The Black & White Minstrel Show*, *Dee Time*, *Jules Holland's Hootenanny*.
- Hymns & Carols — a large number of arrangements from *Songs of Praise*.

c) Galas & similar.

There are also arrangements made for awards shows, such as the BAFTAs and the Oliviers, the Royal Variety Performance and the Eurovision Song Contest (when the BBC have been responsible for broadcasting this). This material includes large quantities of walk-ons for the various guests.

1.2 British Film Institute

The contents of the collections are only accessible via computer terminals in the BFI library, and are not well catalogued.

a) Relevant collections include the Richard Arnell Collection; Carey Blyton Collection; John Greenwood Collection; Southern Pictures Collection.

Some of the highlights of these collections are:

- 1) *Oktayabr* (Sergei Eisenstein, 1928). The orchestral parts for Edmund Meisel's score
- 2) *Comin Thro' the Rye* (Cecil M. Hepworth, 1916). Original piano score
- 3) *West of Zanzibar* (Tod Browning, 1928). Music score; various composers
- 4) *Song of Ceylon* (Basil Wright, 1934). Original score containing parts, sketches and score by Walter Leigh [3 envelopes]
- 5) *Beau Geste* (Herbert Brenon, 1926). Score compiled and synchronised by Hugo Riesenfeld

b) British Federation of Film Societies Collection

Music cue sheet Index for Silent Films compiled by John Huntley and Ronald Reading with the BFFS. Also includes suggested music cue sheets for the following silent films:

Battleship Potemkin; Berlin; Birth of a Nation; Black Legend; Cabinet of Dr Caligari; Chapeau de Paille d'Italie; Earth; The General; Intolerance; The Last Laugh; Metropolis; Nanook of the North; The Navigator; October; Old-Time Cinema; The Port of Lost Souls; Turksib; Warning Shadows

c) BFI Cue Sheets

BFI Special Collections houses over 1500 music cue sheets for films and television programmes. Most sheets relate to the clearance for films and programmes to be shown in Britain, but the productions originate from around the world. These include TV series, such as: *The Abbott and Costello Show; The Adventures of Robin Hood* (1950s); *The Avengers* (1967); *Bugs Bunny/Road Runner Show* (1968-69); *Dr Doolittle* (1970); *Dynasty* (1989); *Land of the Giants* (1968); *Lost in Space* (1967); *The Persuaders!* (1971-72); *Randall & Hopkirk (deceased)* (1969); *The Saint* (1960s); *Thunderbirds* (1965); and films, such as: *All that Heaven Allows* (1956); *American Graffiti* (1973); *An American Werewolf in London* (1981); *Apocalypse Now* (1979); *The Battle of Midway* (1976); *The Big Sleep* (American TV music cue sheet) (1946); *Butch Cassidy and the Sundance Kid* (1969); *El Greco* (1965); *Fantastic Voyage* (1966); *Flash Gordon* (1980); *The French Connection* (1971); *The Hunchback of Notre Dame* (1923); *The Ladykillers* (1955); *One Million Years B.C.* (1966); *Planet of the Apes* (1967); *The Poseidon Adventure* (1972); *Scott of the Antarctic* (1948); *Sleuth* (1972); *Tora, Tora, Tora* (1970); *True Lies* (1994); *The Year of Living Dangerously* (1982); *Zorba the Greek* (1964).

1.3 British Library

Relevant Collections: Vaughan Williams manuscripts; John Ireland Collection; Gates Collection; Britten Compositions; Darnton Collection; Seiber Collection; Walter Leigh Collection; Bernard Stevens Collection; Cardew Collection; Humphrey Searle Collection; Chagrin Collection; Benjamin Frankel manuscripts; Maxwell Davies manuscripts; Lennox Berkeley musical compositions; Lutyens Collection, Arnold Bax manuscripts.

N.B. The Wilfred Josephs archive, which includes all his 200+ film scores, is not yet catalogued.

Comprehensive and descriptive catalogue entries are available via the online manuscripts catalogue (<http://www.bl.uk/>), e.g. Vaughan Williams manuscripts includes:

- Add. MS 50422–3. VAUGHAN WILLIAMS MANUSCRIPTS. ‘49th Parallel’: music for the film produced and directed by Michael Powell; composed 1940–41. Autograph. Add. MS 50422 G and I also contain sketches for the film, ‘The People’s Land’
- Add. MS 71219. ‘Coastal Command’: music for the film produced by Ian Dalrymple; [1942]. Autograph. Headed by the composer ‘Sequence 9’ and in another hand in red crayon ‘6 We search & Strike’ (f.1). The titles, and the added pagination 65–70 in red crayon.
- Add. MS 50429–30. ‘Flemish Farm’ music for the film produced by Filippo del Guidice and directed by Jeffrey Dell.
- Add. MS 50430A. Short score of sections of the film music for ‘Flemish Farm’ in a copyist’s hand, with autograph revisions.
- Add. MS 50431 (ff.15) ‘Scott of the Antarctic’ music for the film produced by Michael Balcon, directed by Charles Frend. Full score of nos. 3, 8 and 45. Copies. Also includes (f.9–12) autograph condensed score of nos.19–21.

1.4 National Library of Scotland

There are 2 potential areas of interest in the collection of the Scottish Screen Archive

- a) Muir Mathieson is credited for the music on 10 titles in the collection, production files for 5 of which are held, and may contain music cue sheets.
- b) David Dorward is credited for music on three films in the collection, two of which have production files, which may contain music cue sheets.

1.5 National Library of Wales

There are four collections that are of interest:

- a) Grace Williams Archive
 - Extensive manuscript materials (including orchestral parts) for *Blue Scar* (1948); *David* (1951); *The Story of Achievement* (1952)
- b) Daniel Jones Archive
 - Score, sketches, and parts for *Happy Hampstead* (1936). With associated letter
 - Letter from The Mechanical-copyright Protection Society Ltd, dated 15 November 1954, relating to music composed for television films

c) William Mathias Archive

- Sketch for *Forward to First Principles* (British Transport Film, 1965)
- Sketch and parts for BBC Wales TV incidental music for *Dalar Deg* (1965)

d) Alun Hoddinott Archive (not catalogued)

- Sketches, timing sheets for *Pembrokeshire – My Country* (1960 documentary film)
- Sketches, timing sheets for *The Sword of Sherwood Forest* (1960)
- Papers relating to *The Horsemasters* (1961)
- Photocopy of score of *Steel Be My Sister* (1975 documentary film)
- Ink score and transparencies of piano duet for *The Shining Pyramid* (1977 TV drama)

2. University Holdings**2.1 Kingston University, Nightingale Centre**

Douglas Pipes, score for *Monster House* (2006) (five parts labelled Cue 1–Cue 5)

2.2 Royal College of Music, Library

a) Stanley Myers Archive

Includes MSS for:

Heart of Darkness (1993); *Stalag Luft* (1993); *Mrs. Arris Goes to Paris* (1992); *Homo Faber* (1991); *Cold Heaven* (1991); *Track 29* (1988); *Sammy and Rosie Get Laid* (1987); *Wish You Were Here* (1987); *Pack of Lies* (1987); *Castaway* (1986); *Strong Medicine* (1986); *Dreamchild* (1985); *Blind Date* (1984); *The Honorary Consul* (1983); *Eureka* (1983); *Lady Chatterly's Lover* (1981); *Incubus* (1981); *The Watcher in the Woods* (1980); *The Deer Hunter* (1978); *The Greek Tycoon* (1978); *The Class of Miss MacMichael* (1978); *Der Fangschuß* (1976); *Schizo* (1976); *Conduct Unbecoming* (1975); *Apprenticeship of Duddy Kravtitz* (1974); *Frightmare* (1974); *House of Whipcord* (1974); *Zee and Co.* (1972); *A Severed Head* (1970); *Tam Lin* (1970); *Take a Girl Like You* (1970); *The Walking Stick* (1970); *Michael Kohlhaas – Der Rebell* (1969); *Otley* (1969); *No Way to Treat a Lady* (1968); *Martian Chronicles* (1980); and the theme music to the BBC political programme *Question Time*.

b) James Bernard Archive

Includes:

Dracula (two versions 1958 and 1966); *Universal Horror* (1998); *Green Fingers* (2000); *The Quatermass Experiment* (1955); *Frankenstein* (1957); *The Devil Rides Out* (1968); *Nosferatu* (film 1922, score 1997); *She* (1965); miscellaneous works (including a score composed by Bernard at Wellington school which is signed by Benjamin Britten).

c) Malcolm Arnold Collection

Selected film score manuscripts of Malcolm Arnold, including the St. Trinian's School Song from *The Belles of St. Trinian's* (1954)

d) Thames Television Archive

Large collection of scores and parts, mostly manuscript, of music used in Thames TV productions from the 1950s onwards. Includes *Morecambe & Wise* musical arrangements.

2.3 Trinity College of Music, Jerwood Library

a) Stanley Black

There is a preliminary hand list of autograph film scores, which include:

Ballad in Blue; Battle of the Sexes; Behind the Headlines; Passport to Treason; Blood of the Vampire; Boyd's Shop with Professor Tim; Broth of a Boy; Come Dance with Me; Crossplot; Dual Alibi; Escape by Night; Recoil; Fatal Night; Five Golden Hours; Flesh and the Fiends; The Flying Scot; Time Lock; Further Up the Creek; Gaucho Country; Hand in Hand; Hell is a City; High Terrace; Violent Moment; Hindle Wakes; Jack the Ripper; Lilli Marlene; Make Mine a Million; Man who Wouldn't Talk; Monkey's Paw; Mrs Fitzherbert; Naked Truth; One Wild Oat; Orders Are Orders; Sands of the Desert; Shadow of the Past; The Small Voice; The Interrupted Journey; Constellation Films trade mark; Stormy Crossing; Three Steps to the Gallows; Stranger in Town; Breakaway; Bond of Fear; System; Teenage daughter; That Woman Opposite; These Dangerous Years; These Wonderful Things; Third Time Lucky; Tiger by the Tail; Rebound; Tempean dance music; Time Lock; The Man in the Back Seat; The Flying Scot; Top Secret; The Trolenberg Terror; Valentino; Vicious Circle; A Yank in Ermine; The Young Ones

Documentaries: *Britain is an Island; History of Psychiatry; Ten-Year Plan; Swan Esther*. The collection also includes a biblical 'musicalette' by J. Edward Oliver and Nicholas D. Munns for which Black acted as musical co-ordinator, supervising the orchestration and producing the arrangement of the vocal score.

b) Frank Cordell.

Collection of manuscript film scores, and occasional miscellaneous materials e.g. recording schedules for the following:

Achilles; Khartoum; The Bargee; Bitter Wind; Cromwell; Flight From Ashiya; Flight of A Tiger; Ford Project D; God Told Me To; The Iron Major; The Man Who Never Was; Operation Trojan Horse; Permutations; Project S; Saviour Of Vladic; String Games; Survival; Taps For Sergeant; Wide Screen Vista

The complete hand list of list of works contains details of cue materials for each film e.g.,

Khartoum

Orchestral score only (Manuscript)

Divided into the following sections:

Main Titles

Prologue

Overture

Intermission

Hicks's Army

2.M.2 ('Looting Party')

3.M.1

3.M.2 ('Gordon meets Gladstone')

4.M.1 ('Cairo Skyline')

4.M.2 ('The Palace Chambers')

4.M.3 ('Zabeir's Curse')

4.M.4 ('Up the Nile')

5.M.1

5.M.2 ('Gordon returns to Khartoum')

5.M.4 ('Gordon enters Mahdi's Camp')

6.M.1

6.M.2 ('Mahdi's tent')

7.M.1 ('Gordon's doubts')

7.M.2 ('Parliament to Ditch')

7.M.3 ('Ditch flooding')

7.M.4 ('Cattle Raid: Part I')

8.M.1 ('Cattle Raid: Part II')

8.M.2 ('Cattle Raid: Part III')

9.M.1 ('Sandstorm')

9.M.2 ('The British are coming')

10.M.1 ('Mahdi's guns')

10.M.2 ('Gordon prays')

10.M.3 ('Khartoum is shelled/siege of Khartoum')

11.M.1 ('Battle of Berber I')

11.M.2 ('Battle of Berber II')

11.M.3 ('Execution')

12.M.1 ('Wolseley's Army')

12.M.2 ('Dead city')

12.M.3

12.M.4 ('The Mahdi')

13.M.1 ('Severed Heads')

14.M.1 ('Prelude to Battle')

14.M.2 ('Death of Gordon')

14.M.3

14.M.4 ('The End')

c) Filmharmonic Archive

Collection of scores by leading film composers as presented at the Filmharmonic concerts, held at the Royal Albert Hall between 1972 and 1985 in aid of the Cinema and Television Benevolent Fund. Some of the scores are original manuscripts; others are photocopies. In some cases performing parts are present.

d) Cinema and Light Music Collection

Includes material donated by the Scottish Screen Archive. It dates from 1910–60 and largely consists of sheets of popular songs that would have been played by the pianist during silent films.

2.4 University of the Arts, Stanley Kubrick Archive

Website: <http://www.arts.ac.uk/kubrick.htm>

The Stanley Kubrick Archive, opened in October 2007 holds music-related material for most of the feature-length releases. Early feature-length film material is scant: there are fewer than ten boxes of documents related to *Paths of Glory* (1957); but more than thirty for *Full Metal Jacket* (1987). Documents that concern music are as follows, even if the document makes only brief reference to music. Items at the bottom of the list are unique to a film or a few films, as indicated with parentheses.

screenplays in various drafts

scripts

continuity reports

progress reports

shooting schedules

call sheets

meeting notes

lists of expenses

statistical lists of popular songs from various eras

contracts with composers, other musicians

correspondence requesting the rights to obtain/use recordings

correspondence regarding the employment of conductors and musicians

lists of music considered for use

miscellaneous notes

newspaper clippings and other press

recording session details with notes on each take

scene breakdowns by reel

unpublished interviews

LP records of music and sound

cassette tapes

advertisements and brochures for audio equipment

sheet music

scores

descriptions of wild tracks (*A Clockwork Orange*)

music cue sheets (*Barry Lyndon*, *Eyes Wide Shut*)

floppy discs (*Eyes Wide Shut*)

playback list (*Eyes Wide Shut*)

index cards detailing music (*Full Metal Jacket*)

post-production editing notes (*The Shining*)

novels with marginalia (*The Shining*)

Information generously provided by Kate McQuiston, Assistant Professor and Chair of Musicology, University of Hawaii at Manoa.

Contact: mcquisto@hawaii.edu

2.5 University of Cambridge

Cambridge University Library holds the William Alwyn archive, with the music for over 100 films, and the archives of Sir Arthur Bliss and Roberto Gerhard, as well as other individual works. There are also fragments of works by George Auric and of William Walton's score for *Hamlet* (1948).

a) William Alwyn Archive

Comprehensively catalogued collection of scores, sketches and parts, available via Newton catalogue: <http://ul-newton.lib.cam.ac.uk/>. There are 161 items on the catalogue, a mixture of documentaries (principally shorts, but a few feature length wartime films), and feature films. There are a further 10 film scores that are currently un-catalogued.

The collection also consists of photocopies of Christopher Palmer's arrangements of Alwyn's scores, which were recorded as suites for Chandos. In some cases these are the only written-down version of scores. Also in the Alwyn Archive are a number of scores and/or sketches (c. 20-30, all currently uncatalogued) by Doreen Carwithen (Alwyn's widow), including some short snippets that she contributed to *Christopher Columbus* (1949), which was primarily composed by Arthur Bliss.

Typical catalogue entries:

- MS.Alwyn.1.1.52 In Which We Serve (sketches)

2 v. ([4]p. each) of music; 36 cm or 26x36 cm.

Paper: 36 cm. 18 staves (275x210mm), A.L. no. 12; 26 x 36 cm. 18 staves (216x310mm), no manufacturer's name.

Titles – Flotilla tune – This is the story of a ship – Shipbuilding – Shipyard with repeat into end of ship's building – Champagne bottle – 8 bars of officers' theme – Sea trials – Speed trials – White ensign – Daily Express – Crete – Southern temperament (sunbath) – Kinross home – Shorty Blake – Cafe – Speed trials – End titles – Shorty enters Blake home – Mother – Mother excited – After wedding – Towing sequence. L.S. Damaged Kelly – Flotilla tune from titles – Dying sailor – Capt. rushes out – Speed trials from titles – Funeral at sea. Dying sailor music – Flotilla music from titles – Sea trials – 6 bars of White ensign.

- MS.Alwyn.1.1.77-8: Odd man Out

1 ms. score (5p.) + 1 ms. set of parts; 33cm.

Orchestration: 12(ca.)21/2200/timp.hp./str.

Holograph in pencil, signed. Parts are in copyist's hand, some parts are stamped 'Bramson music service...Oxford Street, London.'

Paper: Score. 24 staves (287x210mm), no manufacturer's mark. Parts. 12 staves (254x194mm), no manufacturer's mark.

- MS.Alwyn.1.1.76 : Odd Man Out [manuscript]: piano sketches.

38 p. of music + 1 leaf; 28-31 cm.

Cover and additional leaf have notes on timings in Doreen Carwithen's hand.

Holograph in pencil with some copyist's annotations in ink.

Paper: 12 staves (251x187mm or 255x190mm), no manufacturer's name.

2M3. Police montage – 2M2. Johnny falls off car; Johnny lying in road; Johnny starts to get up; Boys in car; Car moves off; Empty street; Johnny rising; Reaches shelter – 2M1. After Johnny says “Well I must go now” They leave room; Car coming along street; Johnny; Delirium; ‘Here we are now’ – 3M1. Interior shelter as ball bounces in; ‘Oh Donald’; Johnny looks puzzled; Johnny reacting; Doors to kitchen – 3M2. Starts after Dennis says ‘Stay here’; Boys; Boys hesitate; Boys run off; Pat stops lid; Pat says ‘Come on’; Dialogue; Boys run off; Arrive at Theresa's house – 4M1. Johnny in shelter : boy & girl; Boy & girl enter; Johnny; ‘There's someone here’; Johnny; Johnny says ‘Put it out & clear off’; Johnny moves; Dim to Theresa's – 5M1. As child skates away from Dennis; Cuts as Dennis reaches Johnny – 5M3; He slumps; Johnny; He falls – 5M2. Dennis chase music; Dennis runs across roof; Fires start; Dennis; Dogs barking; Policemen see Dennis – Main titles. 1M1; Two Cities; Belfast – Part 2. 6M1. C.U. Tom seeing revolver – 6M2. Starts after Tom says ‘I'm thinking of the decent man he killed’; Chair falls; Johnny moves out of door; Johnny outside on pavement; Johnny walking along pavement to cab; cut to soldiers running – 7M1. Granny & the picture. Lullaby; Kathleen taking revolver from Granny; Gin Jimmy's cab – 7M2. Gin Jimmy slams door after police; Sees Kathleen walking; Pulling up at builders' yard; Opens cab door; Slips & falls in mud; Knocks over bath tub; Puts Johnny in bath; Sees Shell; Cab drives off; Shell hesitates & looks round; Shell starts to move off; Kathleen; [Dissolve] to Katie talking to seaman – 9M1. Builders' yard; Falls into mud; He gets up; C.U. feet; Johnny enters crib – 10M1. Diss[olve] to Shell entering builders' yard; C.U. empty bath; Looks into window; Sees bandage; Pub entrance; Enters pub – 12M1. Starts after Inspector says ‘You can't do that unless he's coming here’; Diss[olve] to Kathleen going through gate to vestry – 13M1 Johnny walks to his death; Lukey; Shell & Johnny; Shell spots passers; Shell grabs Johnny; Shell; Policemen passing bushes; Johnny starts to get up; Kathleen; Shell rings bell – 13M2; Johnny; Kathleen says ‘Johnny’; Kathleen reaches Johnny; Ship's siren – 13M13; Dialogue; Dialogue ends; Revolver shot – 13M4; Mackintosh; Ship's siren; Chimes – 13M5. Final chords – 12M2. Delirium scene in Lukey's studio; Shower; When I was a child I spoke as a child; Johnny rises – Rough guide for Johnny's walk – B. Johnny's walk – Johnny's walk (melody only).

b) Roberto Gerhard

- *This Sporting Life* (1963), complete score and fragments
- Numerous radio and television plays

c) Miscellaneous

Includes:

Epic of Everest (1925) / compiled by Eugene Goossens

[Unidentified silent film] / compiled by Eugene Goossens

La Dame de Mallaca (1937) / Louis Beydts

Dumb Dora Discovers Tobacco (1945) / Ernst Herman Meyer

Fragments from:

Hue and Cry (1945) / George Auric

Hamlet / William Walton

Eureka Stokade (1949) / John Greenwood

[Unidentified fragments] (MS.Add.9336-9337)

2.6 University College Cork, Boole Library

The Seán Ó Riada collection contains:

- Correspondence, which includes notes on music for the film *Playboy of the Western World* (1962)
- File of TSS letters from Charlie Davis, 15521 Otsego Street, Encino, California to Ó Riada, relating to a score which Ó Riada is creating for a film produced by Davis
- File of 85 items relating to the film *Mise Éire*. This file includes ‘Mise Éire Orchestral Suite’, multiple copies of orchestral parts for *Mise Éire*, handwritten and photocopy of orchestral parts, score for *Ceolta ón Scannán, Mise Éire*, as well as various other items.
- No reproductions are possible without the written consent of Peadar Ó Riada, the composer’s son

2.7 University of Leeds

The Jones/Nyman Archive consists of 2 collections.

a) Trevor Jones:

- Scores are slowly being photographed one at a time. At present, *Sea of Love* (Harold Becker, 1989), *In the Name of the Father* (Jim Sheridan, 1993) and *Freejack* (Geoff Murphy, 1992) have been copied, and work is in progress on the Alan Parker films *Angel Heart* (1987) and *Mississippi Burning* (1988), which are bound together in one volume. As well as the full scores themselves, several of these bound documents also contain sketch and draft materials, short scores in Jones’s hand, and valuable information regarding the size of the recording ensemble.
- The collection includes c.400 audio reels, about 20% of which have been digitized.
- All of the sound materials are catalogued and stored in a large Access database.
- Paperwork removed from reels is stored and filed by film title, but is not catalogued properly at this time.

b) Michael Nyman:

- Contains over 500 items from the late 1970s to the late 1990s, including: film and television audio-visual materials and ephemera; and concert music (scores and recordings for his harpsichord concerto and trombone concerto).
- Photographs are being taken of all of the sound materials (reels, DASH, Sony PCM tapes, DATs, etc.) and the information captured on the pictures

will be typed into a database
 –About 25% of the analogue collection digitised.

2.8 University of Oxford, Bodleian Library

- a) The main collection of interest is the Robert Bruce Montgomery (1921–78) Collection. The catalogue entries (listed in Post-Summary Catalogue Music Manuscripts Mus. AC. 3) are as follows:
- a. 4 Doctor at sea. W. 71 [April–May 1955]. Score of section 1M1 only. Pencil with ink and crayon annotations. 6 leaves.
 - b. 47 [Which will ye have?, initially entitled] Barrabas the robber. W. 45, [op.12, 1948]. Pencil sketches. 10 leaves.
 - b. 48 Carry on constable. W. 98 [Jan. –Feb. 1960]. Score. Pencil with ink and crayon annotations. 99 leaves.
 - b. 49 Carry on nurse. W. 93, [Jan. –Feb. 1959]. Score, and 1 leaf of sketches (fol. 91). Pencil with ink annotations. 91 leaves.
 - b. 50 Carry on regardless. W. 103, [early 1961]. Includes 2 sections ('Musak' and 'Strip') composed by Eric Rogers. Score (also control parts for 'Musak' and 'Strip'). Pencil with ink annotations. 105
 - b. 51 Carry on teacher. W. 94, [May 1959]. Sections 9M2 and 9M3 by Eric Rogers. Score. Pencil with ink annotations. 108 leaves
 - b. 52 a (f.1–24v) The City (Cairo). W. 78, [March 1978]. Television film, apparently never completed. Score. Pencil with ink annotations; b (f.25–6) Doctor at sea. W. 71, [April–May 1955]. Sketches. Pencil with ink annotations; c (f.27–47v) Doctor in love. W. 99, [April 1960]. Sections 5M1, 5M2, 6M4, 7M1, 7M2, 10M3 only). Score. Pencil with ink annotations; d (f.48–52) Doctor in the house. W. 64, [Jan. 1954]. 'Themes from the film', arr. for piano. Ink. (see also b. 84, f.18–21). 52 leaves.
 - b. 53 The Duke wore jeans. W. 90, [Jan. –Feb. 1958]. Score. Pencil with ink annotations. Section 1M1 is a transposed version in the hand of Eric Rogers. 100 leaves.
 - b. 54 Guilty? W. 77, [Feb.–Mar. 1956]. Score. Pencil with ink annotations. 65 leaves.
 - b. 55 [Sins of the father, also known as] Home is the hero. W. 92 [Sept. 1958]. Score. Pencil with ink annotations. 53 leaves.
 - b. 56 No kidding. W. 102, [Oct. 1960]. Score. Pencil with ink annotations. 111 leaves
 - b. 57 North and West. W. 58, [Aug.–Oct. 1952]. Score. Pencil with crayon annotations. 'Scottish aubade', W. 67 (see b. 79) is based on this music. 75 leaves.
 - b. 58 Please turn over W. 97, [Oct. 1959]. Score. Pencil with ink annotations. Section 1M1 mostly in the hand of Eric Rogers, who arranged Montgomery's theme for the titles. 131 leaves.
 - b. 59 Raising a riot. W. 69, [Oct.–Nov. 1954]. Piano pieces entitled 'Two tunes from the film "Raising a riot": Raising a riot [and] I think of you'. Ink. 2 leaves.

- b. 60 Raising the wind. W. 105, [1961]. Score. Pencil with ink annotations. 54 leaves.
- b. 61 Raising the wind. Score of certain sections, in the composer's hand, together with scores and parts of arrangements and copies in the hand of Eric Rogers and an unidentified copyist. The work is generally referred to here as 'Happy band', the original provisional title of the film. Ink, and pencil with ink annotations. 60 leaves.
- b. 62 Too young to love. W. 96, [1959]. Score. Sections 2M1, 2M2, 2M3, 2M4, 3M1, 3M3, 4M1, and 6M1 are by Ken Jones, and in his hand. Pencil with ink annotations. 50 leaves.
- c. 453 Too young to love. Orchestral parts, in various hands. Ink. Not foliated.
- b. 63 Twice round the daffodils. W. 104, [1962]. Score. Pencil with ink annotations. 137 leaves.
- b. 64 [200 million mouths, originally entitled] Food. W. 55, [op.19 no.2, 1951]. Score. Pencil with crayon annotations. 40 leaves.
- b. 65 Watch your stern. W. 101, [1960]. Score, together with printed copy of 'On the road to Mandelay'. Pencil with ink annotations. 103 leaves.

Large amounts of supporting documentation, including:

- Letters from film companies, 1957–78, arranged alphabetically by company, including *a* (fols.1–23) Anvil films, 1957–78; *b* (f.24–101) Beaconsfield Films, 1957–65; *c* (f.102–50) Sydney Box, 1957–64, and *d* (f.151–229) J. Arthur Rank, 1957–62. 296 leaves.
- MS. Eng. c. 3959. Miscellaneous papers, comprising *a* (f.1–67) notes on the orchestra and choir; *b* (f.68–130) music schedules and measurements, and *c* (f.131–236) cast and unit lists, schedules, call sheets and credits. 236 leaves.
- MSS. Eng. c. 3964–6. Film score measurements and music cue sheets, arranged alphabetically by title of film, *Brides of Fu Manchu – Doctor in Love*, *The Duke Wore Jeans – Watch Your Stern*. 341, 267 leaves.

Other collections at the Bodleian

- b) Musical manuscripts and related material of Clifton Parker (1905–89), e.g. manuscript scores for *Western Approaches* (1944), *Johnny Frenchman* (1945), *The Feminine Touch* (1956)
- c) Cue sheet, sketches, and short score materials for Michael Hurd's scores to *Flickorna* (1968) and *Scrubbers* (1983). These are un-catalogued (new acquisition)

The Faculty of Music also has some papers of Frederick Sternfeld that are yet to be catalogued, and which include copies of film score manuscripts that he reviewed.

2.9 University of York, Mischa Spoliansky Archive

The Mischa Spoliansky Archive comprises: film scores in manuscript (but no individual instrumental parts); related manuscript sketches; cue sheets; correspondence; 78 rpm discs (some glass discs, the majority shellac); a few 45rpm discs; and a few open reel (reel-to-reel) tapes, photographs, copies of posters and film publicity leaflets. The archive is currently on loan to a private researcher. The trustees of the archive are considering whether the collection might be transferred to the Akademie der Künste in Berlin.

The feature films for which scores — whole or part — exist are (in alphabetical order):

Adam and Evelyn; The Best House in London; Car of Dreams; Don't take it to Heart; Dual in the Jungle; The Fox Hunt; The Ghost Goes West; The Happiest Days of your Life; Idol of Paris; Into the Blue; Jeannie; King Solomon's Mines; The Man from Morocco; The Man Who Worked Miracles; Meet Me at Dawn; Melba; Midnight Episode; Mr Emmanuel; Northwest Frontier; Paradise for Two; The Private Life of Don Juan; The River Jordan; Sanders of the River; Secret Mission; Stage Fright; Tell Me Tonight; Temptation Harbour; That Dangerous Age; Three Men and a Girl; Treasure Hunt; Turn the Key Softly; Victoria and her Hussar; Wanted for Murder; The Whole Truth

2.10 University of Exeter, The Bill Douglas Centre for the History of Cinema and Popular Culture

Silent cinema sheet music, cinema programmes and numerous 78, 33 and 45 recordings.

Don Boyd Collection: score for the unfilmed 'Manon Lescaut', correspondence on the score for *Sweet William*, and music cue sheets for 'Aria' and 'Lucia'.

James Mackay Collection: cue sheet for Derek Jarman's *The Garden* (1990).

3. Other Collections of Interest

3.1 History of Advertising Trust

- Johnny Johnston and Cliff Adams jingle collections (in tape and digital format)

3.2 Light Music Society & Library

- Mostly printed sets of music for silent film
- A few manuscript sources (concert arrangement of *Reach for the Sky* by John Addison) and fragments of television music by Robert Sharples
- Library is not fully catalogued, and has recently received a new collection of 3,000 sets (though probably all printed music)

3.3 Private Collections

a) John Wilson (conductor and arranger)

- Photocopies of important Warner Bros. and MGM manuscript sources (c.50 full and short scores, and piano-conductor scores) of films such as *Gone with the Wind* (1939), *Kings Row* (1942), *Now Voyager* (1942) etc.
- 120 full score reconstructions of lost MGM film music, including numbers from *The Wizard of Oz* (1939), *Singin' in the Rain* (1952), *High Society* (1956), *Seven Brides for Seven Brothers* (1954), and *Girl Crazy* (1943)
- Material owned by the conductor and film music promoter Charles Gerhardt, including papers from Max Steiner

b) Sylvia Budd

- Collection of Roy Budd film score manuscripts, including *Get Carter* (1971)

c) Norma Herrmann

- Collection of Bernard Herrmann materials including the autograph full score for Bernard Herrmann's *Psycho* (1960).

3.4 Britten-Pears Library

Benjamin Britten film manuscripts.

King's Stamp (draft, score, and parts); *Coal Face* (draft, vocal part, typescript, and score); *How the Dial Works* (score and typescript); *Telegrams* (score and parts) *C.T.O. - The Story of the Central Telegraph Office* (draft and score); *The Tocher* (score); *Gas Abstract* (draft and score); *God's Chillun* (score); *Men Behind the Meters* (score); *Dinner Hour* (score); *Conquering Space* (score); *Sorting Office, Savings Bank* (score); *New Operator* (score); *of the Year* (parts); *Peace of Britain* (score); *Around the Village Green* (draft and score); *Swiss Telephone* (score); *Men of the Alps* (score); *Line to the Tschierva Hut* (score); *Message from Geneva* (score); *Four Barriers* (score); *Love from a Stranger* (draft); *The Way to the Sea* (draft and score); *Advance Democracy* (draft)

3.5 Huntley Film Archives

A couple of items of interest to the film music researcher:

a) Film Number: 23678 | Decade: 1990s | Interview with Steve Dagger, composer of the music for the film, 'Still Crazy'.

b) Film Number: 8256 | Decade: 1950s | John Huntley explains how the music is recorded for the feature film *Hobson's Choice* (1954). Malcolm Arnold and his orchestra play along with the film in the television studio.

Abstract

In recent years some institutions and libraries have accepted film/TV scores into their collections, while many other relevant sources useful to the screen music scholar exist in private collections and archives. In recognition of the difficulty in locating these valuable research resources, and the danger of them disappearing altogether, the authors have undertaken a scoping study

of the locations of screen music sources in the UK and Ireland, supported by the Music Libraries Trust. The article highlights a number of issues encountered when undertaking the work, suggests some possible avenues for further research in this area, and includes the outcome of the study in an appendix.

Miguel Mera is a Senior Lecturer in Music at City University, London, and is widely published in music and moving image studies, from music in historical drama to the use of popular songs in contemporary cinema. His publications include European film music (Ashgate, 2006), Mychael Danna's The Ice Storm: A film score guide (Scarecrow, 2007), and a special edition of the journal Music, sound and the moving image entitled 'Invention/Re-invention' (2009). Miguel also composes music for film and television. He is represented by Music Sales and his work has been screened and broadcast throughout the world.

Ben Winters is a stipendiary lecturer in music at Christ Church, Oxford. He is the author of Erich Wolfgang Korngold's The Adventures of Robin Hood: A Film Score Guide (Scarecrow Press, 2007), and has published articles on film music in the Journal of the Royal Musical Association; Music, Sound, and the Moving Image; and Interdisciplinary Humanities. Forthcoming publications include an article on film music theory in Music & Letters.