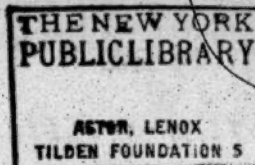


# NATIONAL FILM MUSIC COUNCIL

70 FIFTH AVENUE  
New York 11, N. Y.  
ALgonquin 4-8344

"To foster interest in music in the films; to encourage musicians who are developing this new art form; to awaken teachers and students to the educational, artistic and practical possibilities of this new medium of expression."



June 1946

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Dear Music Lover:

We are pleased to be able to send you this special release on the matchless English film, HENRY V, and know you will join us in thanking the Theatre Guild for making it possible.

The production of this truly beautiful film is the result of the perfect intergration of the arts of literature, drama, photography, direction, costuming, stage designing and music. They were all a part of its original conception and any study of it should include an appreciation and knowledge of the contribution of each.

Like all works that can truly be described as art, HENRY V will enrich its beholders in proportion to their ability to absorb all aspects of its beauty, not only the beauty of the Shakespearian language, the quality of Mr. Olivier's and his supporting cast's performance, the magnificence of its color, costumes and settings, but also the masterful achievement of William Walton's musical score.

We have cabled London, asking for the themes of Mr. William Walton's exceptional score and for any other available data regarding this music. This material and additional copies of this release, will be available upon request from the National Film Music Council.

This release is the result of previews attended by Stanlie McConnell and Gordon E. Bailey whose help in preparing this material she gratefully acknowledges. We hope you will find it useful and we will be most happy if you will write us of your experiences with it and your opinion of it.

Most sincerely,

Grace Widney Mabee  
Chairman, National Film Music  
Council

NATIONAL FILM MUSIC COUNCIL

SPECIAL RELEASE

Produced and Directed  
by

Laurence Olivier

on  
HENRY V

Two Cities English Film  
Released Thru United Artists  
Presented by the Theatre Guild

Music  
by

William Walton

Previewed and recommended as being of exceptional value by the following members of the New York Reviewing Committee of the Music Educators National Conference: Gordon E. Bailey, James A. Brill, Grace W. Mabee and Stanlie McConnell. This committee values it as a medium that (1) presents to our country at large, one of the world's leading contemporary composers, (2) portrays authentic usage of important historical music, (3) offers an opportunity to study current advancements in the technique of composing for films.

Audience Classification - S.M.P.C. 12-14 N.B.R. Family N.L.D. Adults

Release Dates - U.S. premiere Boston April 5, 1946,  
Hollywood, Laurel Theatre, June 12, 1946  
New York, N.Y. City Center June 17, 1946

Releases in other major cities - late summer or fall-  
reserved seat engagements only.

General Release - undetermined.

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WALTON'S HENRY V MUSIC

A criticism by Hubert Clifford - Tempo - December 1944.

....."Walton has written much fine music in this score, and I cannot but believe that he has enjoyed doing it, and that he thinks highly of it. Judged by purely musical standards the best in this score nears comparison with Walton's own output for the concert platform. Judged as film music, it is one of the most distinguished and effective scores in recent times. The form of the film posed an awkward problem for the composer - the conflict between three periods. With the resources of 1944 (for the ears of 1944), the composer had to encompass a musical atmosphere of the days of Queen Elizabeth and those of Henry V. Walton's solution of the problem was as satisfactory as any stylistic compromise of this kind could be. Apart from the use in certain sequences of plain song and organum and of the Agincourt Song, Walton's method was to divine the dramatic atmosphere and express it in terms of his own musical mind. The result was a happy absence of the ersatz, or the musical equivalent of Wardour Street Tudor. I had never previously been aware of the essential Englishness of Walton, but in "Henry V", there was an authentic English musical voice, just as English in its own way as that of Elgar or Vaughan Williams. More than that, Walton's music attained a virility and a dramatic range greater than that displayed by any other contemporary British composer.

....."The standard of performance by the London Symphony Orchestra, under Muir Mathieson, is consistently high throughout the film.  
.....The total impression which the film gives is one of magnificent achievement. Anyone who values fine language, fine acting and fine music must retain from it many unforgettable moments, and feel a sense of gratitude to Laurence Olivier and his collaborators, seen and unseen."

## HENRY V

### An Analysis of the Score

William Walton's score, remarkable for its beauty, appropriateness and the musicianship we know as "English," actually begins when the roulades of a flute accompanies a breeze tossed hand-bill. The paper unfolds and we read that HENRY V is to be performed at the Globe Theatre. As the camera gives a panoramic view of the Thames of Shakespeare's day, the sound of voices singing an old plain chant reaches our ears. Gradually this song is embellished by orchestral counterpoint as our tour progresses and encircles the Globe Theatre. This part of the score comes to a satisfying musical conclusion as the flag of the theatre is raised. We hear the orchestra tuning up and inside we get a glimpse of them as they start the overture. It is not intended that we should have a chance really to study these instruments for Mr. Walton wisely decided not to confine himself to the limitations of the Elizabethan orchestra. However, if you are quick you will see a chest of viols, a recorder and the straight trumpet of that period. The musicians sit in a balcony as in Shakespeare's day, and not in front of the stage according to the present custom. Then, many of the ultra-fashionables sat or reclined upon the stage itself, for which privilege they paid extra. This is shown while the overture, a sprightly piece reminiscent of an old English contra-dance, is played. The musicians finish. There is applause.

You will note that the play is introduced wordlessly - camera work, pantomimic action, sound effects and music being used to establish the place and the mood. In such a technique, music becomes a vital factor and an indispensable part of the action.

A trumpeter announces the beginning of the play. Chorus appears. This so-called "dchorus", of course, is not a group of singers but a single character who explains the play somewhat in the manner of the ancient Greek choruses. Where the Hellenic chorus chanted, the Elizabethan speaks his lines in Shakespeare's eloquent verse.

As chorus reaches the line "On your imaginary forces work", music of a modal quality is heard faintly in the background to assist us with this request. Each time he reappears throughout the play similar music is heard. Similar, but not identical. Frank Howes, writing of Walton, tells us that one of his notable characteristics is "the fluidity of his themes, which are rarely heard in identical spellings at their various reappearances." In his score for HENRY V one of the two pieces he repeats exactly is the overture, done obviously for realistic purposes. It comes back briefly after Chorus has finished, taking us to Scene I.

At the end of this scene with the Archbishop of Canterbury and the comical Bishop of Ely, there is some very interesting music for the back stage activities. It leads into a fanfare of trumpets for the opening of Scene II. There is no music in the following sequences of the play until a flourish of trumpets announces the approaching entrance of the French ambassadors. This plan is followed throughout the production. Background music never

clouds the rendition of important Shakespearean lines. It is used infrequently to stir our imaginative power, but for the most part the music of this film is used as a distinct factor in the dramatic action.

French horns usher in Mountjoy, the Herald. This instrument is used quite consistently throughout for the French, while the trumpet speaks for the English. Twice in the play, HENRY V, at the entrance of Mountjoy the script calls for the sounding of the "tucket". Authorities say that this is quite possibly a historic touch and class it as most interesting among these announcing signals used in Shakespeare. You will easily recognize the pattern of the tucket used in this film to announce Mountjoy.

The overture is repeated briefly at the end of the act. Again we have music for Chorus' prologue. The orchestra helps with the sound effects for the sudden storm and then changes to a humorous style as a page announces the locale of the next scene, "The Boars Head." The following comic scene between Pistol and his friend is cleverly underscored.

One of the most moving parts of the score is the theme treated in passacaglia form which accompanies the death of Falstaff. Beginning in the bassoon it moves upward with simple classical dignity, adding great pathos to this memorable scene. It is first suggested when Pistol is told that Sir John is very ill. It is fully developed two scenes later after our film has left the confines of the Elizabethan theatre and gone into the fanciful realms of our imaginations.

At Southampton, the Archbishop is blessing the journey with a service on shipboard. Everything has become idealized. As Chorus fades into the mist we realize the entire style of the music is changing. We hear that romantic invention of melody which has been developing in Walton of late years, -a lyrical romanticism of which Hubert J. Foss writes, "There is in him some Keatsian beauty, some sense of old unhappy far-off things and battles long ago". The exquisite French court appears. Its languorous beauty is emphasized thru the ear, as the music associated with the scenes played in this castle develops.

Background music supports the siege of Halflour. French horns announce the yielding of the town and a single drum accompanies the marching men as they enter to take it over.

Harry turns his gaze to the distant castle. The French theme returns. We see the lovely Katherine and her duenna entering the garden. The exquisitely played scene of the English lesson needs no music. It comes back again as they leave the garden and the horn call of the departing knights blends with its soft harmonies as they watch them ride into the distance. A delicate melody appears in the flute and accompanies our exquisite heroine as she descends the stairs to join the others.

The sound track for the scene of the night before the battle is notable for its dramatic silences. There is a background of stillness as the French noblemen show their disunity and overconfidence. The horn announces the passing of the hours. They gaze

at the twinkling lights of the opposing camp as a trumpet tells eloquently of its nearness.

There is faint music only as Chorus speaks and we are taken to the other side to see "a little touch of Harry in the night." Again the impressiveness of the silence for the inspired scene that links this bygone battle with our recent ones. As dawn approaches we hear with Harry the sound of Masses being sung. Trumpets call him from his fervent prayer. The camps come to life.

The music takes over as the French are seen confidently attiring themselves in their cumbersome armor. Back in the English camp only the words of King Henry's inspiring St. Crispian's Day speech are heard. You may be surprised to hear from the French side a familiar horn call we associate with English hunting. Its use at this time is an incongruous reminder of the interchange of cultures. Then, that first wonderful shot of the row of red drums! Mountjoy's tucket is heard as he rides to the English camp and says, ..... "Once more I come to know of thee King Harry." A drum rolls distantly during Harry's answer. Again the tucket as the black horse rides back.

The French mounted in their armor, drink a battle toast - - the red drums roll - - flourishes in the brass --- the battle music has begun. Approaching gradually, the French gather greater and greater momentum. The synchronization of the music with their gallop is unbelievably perfect. The blanking of the armor and the increasing thud of the horses hoofs are cleverly intermingled with the music. King Henry's sword is raised, ready to give the signal to his archers. At the peak the director suppresses the sound effects and the music is allowed its full force. Suddenly the climax is reached and only the zing of the English arrows is heard. It is a never-to-be-forgotten sound.

The music dies out as Henry discovers the English camp has been set afire and the boys slain. "I was not angry since I came to France, until this instant", he says as he gallops off to engage the Constable of France in the encounter that decides the day.

There is no tucket as Mountjoy comes this time to the English camp.

Mountjoy. The day is yours.

King Henry. Prais'd be God and not our strength for it! What is this castle that stands hard by?

Mountjoy. They call it Agincourt.

King Henry. Then call we this the field of Agincourt.

Here one of the oldest traditional songs \*The Agincourt Song, from that historic day in 1415 is sung in part. Although it is not fully given at this time, its significance is great both

\*See References

dramtically and educationally.

There is silence as Henry hears the list of the English dead. "Do we all holy rites", he says, "Let there be sung \*Non Nobis and Te Deum". These lines are historically authentic. Instead of accepting adulation, the King commanded that thanks be given to God. The best known versions of the "Non Nobis" and the "Te Deum" are used.\* We hear the first part of the Non Nobis in its traditional canonic form, followed by the Te Deum in organal style, as the men wind their way to the castle.

Then follows a curious interlude in which we hear an exquisite Christmas carol sung by children. It is a welcome relief after the heaviness and sorrow of battle. There is also humorous music for the scene played by Pistol and the Welsh captain.

Spring comes. Inside the castle, Henry is meeting with the French Court to bring about a final peace. The choir boys are singing a delicate chanson that would be delightful to use in classes preparing to see this film. It ends as King Henry says "Peace to this Meeting, wherefor we are met!" The Duke of Burgundy laments the ruin of their war-torn countryside as the French theme returns in a scene superbly blending the arts of poetry, scenic beauty and music. The choir repeats its delicate refrains as the court bows out and leaves Harry and Katherine together.

The charming love scene follows, in which Harry's reference to "broken music" is interesting to music students. Music was said to be "broken" when a consort of viols was imperfect through the absence of one of its players and an instrument of another kind, for example, a flute, was substituted. Thus Henry is saying Kate's English is like "broken music" in the sweetness of her voice.

"We are makers of manners, Kate". The chorus comes back as they are dressed in their betrothal robes. Full chorus and bells are added as they approach their thrones. We see only King Henry as they turn. He has changed. He is the play-actor King we saw at the beginning! We hear the overture and applause and we know we are back in London on the stage of the Globe even before we are startled to see a youth in a curly wig impersonating the beautiful Katherine.

There is a boy's choir here, too, but they are led by Bishop of Ely. They sing a madrigal as the flag of the theatre is lowered. The hand bill and the roulades of the flute return. The bill unrolls and we read the names of the distinguished people who were responsible for this magnificent production. As the names appear, the music is similar in style to that which accompanied our original tour to the theatre but this time the voices are singing the famed "Agincourt Song". The music reaches great grandeur as the credits are complete and we are given the final view of Old London that brings this truly aesthetic experience to an end.

Last among the credits, impressively spaced, we read:

Music

by

William Walton

Conducted by

Muir Mathieson

Played by

The London Symphony

This, at the first preview in London, brought an enthusiastic round of applause from the sophisticated press. It is sure to bring similar praise from all music lovers and students of cinematic art in this country. Such results are obtained only when a country's best composers write the music for their films. HENRY V rouses again our appreciation of the indomitable spirit of our English ally, whose artists made this rare thing of beauty, while the sound of war still resounded in their land.

Stanlie McConnell

WILLIAM WALTON

William Walton was born in Oldham in Lancashire, England, on March 29, 1902. The Walton family has for centuries been associated with music. His mother and father are both well known teachers of voice and his brother is also professional. Mr. Walton, his son's first teacher, taught William to sing Handel before he could scarcely talk, and Handel has remained a profound influence in his musical career. Detesting the piano he studied the violin and progressed rapidly.

At ten he became a choirboy at Christ College at Christ College, Oxford, where he succeeded in failing all subjects except musical ones. There he used to fill reams of manuscript paper with notes, writing mostly big motets for double choir, that somewhat baffled his choirmasters, who, nevertheless, encouraged his interest in composition. The Dean of Christ Church, keenly interested in him, passed him almost immediately from choirboy to undergraduate, this making it possible for him to receive his baccalaureate degree in music at the remarkably young age of sixteen.

During his Oxford days he had some instruction from Sir Hugh Allen which revealed obvious talent for composition. Deciding that he wanted to become a composer he began filling in the gaps in his technique by studying theory and harmony by himself. Of systematic formal training he had none and he can be said to be self taught after boyhood.

Walton's music first became known when he was twenty-one. His revolutionary "Facade" appeared in June 1923 and his "First String Quartet" was selected the same year for performance at Salzburg by the International Society for Contemporary Music. Who is this William Walton? Whose pupil was he? Since then he has more than satisfied this curiosity by proving himself definitely a composer of enormous talent. In 1926 he revised and extended his "Facade" which in this form brought him world fame.

Hubert J. Foss writing of Walton's music tells us, "There is nothing hap-hazard about his composing. No dashing off a little piece in a moment of heated genius. Both life itself and the composing of music are too closely real to this finely wrought mind for such nonsense." Of some thirteen major works each "has been of importance commensurate with the size, a complete artistic achievement, a wholly satisfactory piece of music, both for the composer and for the listener."

1925 brought his comedy overture "Portsmouth Point" promoted by a print of Thomas Rowlandson, the English caricaturist. In 1929 the "Concerto for Viola and Orchestra" generally agreed to be his most characteristic expression, was completed. In 1931 came the renowned "Belshazzar's Feast," his greatest contribution to the great choral tradition of the English Cathedral School. The powerful "Symphony" was completed by the time he was thirty-three. In the spring of 1939 he visited the United States to confer with Heifetz

on the "Violin Concerto" Mr. Heifetz had commissioned him to write.

Mr. Walton planned to revisit the United States that winter to attend the premiere of the Concerto in Cleveland, but the outbreak of the war brought his enlistment in the British Army and he was assigned to the Ambulance Corps in London. The Concerto did not escape the hazards of war. Mr. Heifetz's proofs containing his bowing and fingering of the solo part were lost in the Atlantic, with the recordings of the work as it was originally performed. However, this possibility had been foreseen and a photographic copy of the proofs, made as a precaution, was safely delivered by air to the Oxford University Press in London.

All of these major works have been given in this country by our leading musical organizations and are available on records, with the exception of the Symphony. The film score of HENRY V therefore offers a stimulating introduction for further perusal of Mr. Walton's masterpieces. The variety of these compositions fortunately meets the musical capabilities of a large number of our students and music lovers.

Interspaced with these great works were his scores for films. His first in 1935 was Elizabeth Bergner's ESCAPE ME NEVER. Since then he has been writing regularly for this medium composing for such films as NEXT OF KIN, MAJOR BARBARA and THE FOREMAN WENT TO FRANCE. His music for THE FIRST OF THE FEW with Leslie Howard, released in this country as SPITFIRE, received the approval of the critics. "Walton is today perhaps our most consistent and brilliant film composer", wrote John Huntley for Film Music Notes in April 1944. Mr. Huntley also told us through this publication in June 1945 "People are still talking about William Walton's score for HENRY V. Leading music magazines have special articles and even ordinary film critics have all had words of praise for the outstanding example of movie music.

In the September 1945 issue of Film Music Notes, Mr. Huntley wrote, "There are two items receiving their first concert hall performance" - - "the other is the concert version of William Walton music for HENRY V." We on this side of the Atlantic would surely like to see either this version or the original score. We hope that our sincere interest, evidenced in this publication, and the praise of our music critics will soon bring the desired response to our request.

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