

Cinderella

music for the 1922 silhouette film by Lotte Reiniger

*for flute, clarinet, cornet (or trumpet), trombone,
vibraphone/glockenspiel, and string quartet*

Karim Al-Zand
(2014)

INSTRUMENTATION:

Flute
B $\flat$ Clarinet
B $\flat$ Cornet (alt: C Trumpet)
Trombone
Percussion (Vibraphone, Glockenspiel)
String Quartet

DURATION:

12' 52"

PERFORMANCE NOTES:

The print of *Cinderella* from the British Film Institute (BFI, duration: 12'52") should be used for the performance. (Two versions of the film survive: the print which includes blue tinting for the outdoor scenes has superior image quality.) The piece begins in darkness with a black screen, the opening titles of the film being cued at the start of the third measure. Tempo indications and fermati placed in square brackets in the score are taken "as needed" in order to sync with the film. Still images from the film and timings are given at the exact sync points in the score. The conductor may wish to use a stopwatch, synced to the beginning of the film, to assist with timing.

PROGRAM NOTE:

German filmmaker Lotte Reiniger (1899–1981) was a unique visual artist. As early as 1918 she pioneered a distinctive "silhouette" technique: an animation method using backlighting, stop-motion filming, and elaborate hand-cut paper figures. Reiniger began making her own films in the early 1920s (*Cinderella* is one of her earliest) but came to prominence in 1926 with the release of *Die Abenteuer des Prinzen Achmed* [The Adventures of Prince Achmed], the first surviving feature-length animated film. (It predates Disney Studio's first animated feature, *Snow White*, by some 11 years.) Reiniger and her husband, director Carl Koch, worked on the film unassisted for three years. The success of *Prince Achmed* made Reiniger's reputation, but she preferred to work on the smaller scale of short films. Of her 40 films, which span some 60 years, almost all are short subjects.

Though her early films are silent, they were always performed with musical accompaniment (as were all films from this era). In fact, the connection to music is frequently strong in Reiniger's work. *Prince Achmed* was created in conjunction with composer Wolfgang Zeller, who wrote a 90-minute accompanying score for full orchestra. Some of Reiniger's most famous silent films feature specific indications for musical accompaniment: *Carmen* (1930) and *Papageno* (1935) are based on music by Bizet and Mozart, and *Dr. Dolittle and His Animals* used a score especially composed by Paul Hindemith, Kurt Weill and Paul Dessau. (The music, unfortunately, is now lost.) And most tantalizingly, Reiniger worked for several years, unsuccessfully in the end, to acquire the rights to make an animated film of Ravel's "fantasie lyrique," *L'enfant et les sortilèges* [The Child and the Spells].

Aschenputtel [Cinderella], Reiniger's second film, was first screened in Weimar in 1922 and later reprised in London in a version with English subtitles. This later version is the only print to survive, and is the basis for the current musical score. Most of Reiniger's films are settings of fairy tales or fables, and the enchanting, dreamlike atmosphere of folk tales well suits her visual sensibilities. *Cinderella* uses the original Brother's Grimm version of the story. Cinderella travels to the grave of her deceased mother and receives the magical intervention of birds, and her evil step-sisters resort to drastic measures to fit into the missing slipper. Reiniger's charming silhouettes wonderfully capture the elegance, the whimsy and the occasional black humor of this classic story. The composition of *Cinderella* was supported by a project grant from New Music USA. The premiere was presented by Musiqa in Houston, January 2015.

Dani Al-Zand. December 2014

TRANPOSED SCORE

supported by a grant from New Music USA
presented in collaboration with the Houston Cinema Arts Society

Cinderella

music for the 1922 silent silhouette film by Lotte Reiniger
for flute, clarinet, trumpet, trombone, vibraphone/glockenspiel, and string quartet



Karim Al-Zand
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Magical; an enchanted
atmosphere
♩ = 88 (♩ = 176)

START
FILM



00:00
opening titles

2+2+3

Flute

B♭ Clarinet

B♭ Cornet

Trombone

VIBRAPHONE 4 mallets
motor off

Vibraphone/
Glockenspiel

Ped. *mf*

pizz.

Violin I

Violin II

Viola

Cello

fp

fp

fp

fp

evenly,
tranquil

♩ = 88

00:24
title card

12

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

p

p

p

pizz.

p

p

whimsical,
mischievous



[poco rit. - -] ♩=♩ (♩=88)

00:35
scissors

16

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

harmon stem in

fp

gliss.

mf

pizz.

becoming more excited

21

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

cresc.

fp

gliss.

arco

cresc.

36

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 88$

01:24
title card

p



41

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

stark,
still
($\text{♩} = 88$)

[poco rit. - -]

01:39
alone

mf

pizz.

p



flowing faster,
but uneasy
♩ = ♩. (♩. = 88)



01:49
invitation

47

Fl. *mf*

Cl. *mf*

Cor.

Trbn.

Vibes/Glock. *mf*

Vln. I *mf* arco

Vln. II *mf*

Vla. solo

Vc. pizz. arco

54

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

excited,
hurried
♩ = 132



02:09
preparing for the ball

60

Fl. *cresc.* *f*

Cl. *cresc.* *f*

Cor. *cresc.* *f*

Trbn. *cresc.* *f*

Vibes/Glock. **GLOCKENSPIEL** *f* (dampen)

Vln. I *f*

Vln. II *f*

Vla. *f* pizz. *f*

Vc. *f* pizz. *f*

66

Fl. *f*

Cl. *f* *ff*

Cor. *f*

Trbn. *f*

Vibes/Glock.

Vln. I *f*

Vln. II *f*

Vla. *f* arco

Vc. *f* arco

73

Fl. *decresc.*

Cl. *decresc.*

Cor.

Trbn. *decresc.*

Vibes/Glock.

Vln. I *pizz.*

Vln. II

Vla. *pizz.*

Vc. *decresc.*

80

poco riten.

[poco rit. - -]

Fl.

Cl. *mf* *mp* *decresc.*

Cor. *straight mute* *mp* *decresc.*

Trbn.

Vibes/Glock.

Vln. I *mf arco* *mp* *decresc.*

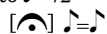
Vln. II *mf* *decresc.*

Vla.

Vc. *arco* *mf* *mp* *decresc.*

subdued, forlorn

subito $\text{♩} = 72$



02:38
fully opened "curtain"

86

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock. 3 mallets, (1 glock beater in hand) **VIBES**

Vln. I

Vln. II

Vla.

Vc.

pp

plaintive,
woeful
 $\text{♩} = 48$ [



02:54
close-up

95

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock. **GLOCK** **VIBES**

Vln. I

Vln. II

Vla.

Vc.

pp

p

poco cresc.

p

poco cresc.

p

poco cresc.

p

poco cresc.

p

poco cresc.

delicate,
whirling
(♩ = 72)



03:14
birds arrive

103

Fl. *p* *mp* *mf*

Cl. *mf*

Cor.

Trbn.

Vibes/Glock. **GLOCK** *mp*

Vln. I *mf* *tr^b*

Vln. II *poco cresc.* *mf* *tr^b*

Vla. *mf*

Vc. *mp* *pizz.* *mf*

109

Fl.

Cl. *(mute)* *mf*

Cor. *mf*

Trbn.

Vibes/Glock. *prominently* **VIBES** **GLOCK** *mf*

Vln. I *tr^b*

Vln. II *tr^b*

Vla.

Vc.

[illegible]

$\text{♩} = 72$  04:04 title card
 [poco rit. - -] $\text{♩} = 48$ hushed, atmospheric  04:17 garden scene

Fl. p mp
 Cl. p mp
 Cor.
 Trbn.
 Vibes/Glock. mp
 Vln. I
 Vln. II $pizz.$ mp
 Vla. mp^2 $pizz.$
 Vc. mp

132

Fl. mf
 Cl. mf
 Cor. (mute) mp mf
 Trbn.
 Vibes/Glock. $sim.$
 Vln. I mf
 Vln. II
 Vla.
 Vc. mf

evenly,
tranquil
subito $\text{♩} = 88$ 05:10 title card

148

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

mp

mp

poco f

$\text{♩} = 132$

a joyous
dance 05:20 trio plays

156

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

poco f

poco f

162

Fl. *mf* *tr*

Cl. *f*

Cor.

Trbn. *f*

Vibes/Glock. 4 mallets *f*

Vln. I

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

170

Fl. *mf* *tr*

Cl. *f* *tr*

Cor.

Trbn. *p* *f*

Vibes/Glock. *f*

Vln. I *f* *pizz.*

Vln. II *arco* *f*

Vla. *p* *f*

Vc. *p* *f*

176

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

f

p

mf

pizz.

p

suddenly calm,
sweetly

♩ = ♩ (♩. = 88)

05:44
Cinderella arrives

poco rit. al - - - -

182

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

mf

decresc.

mf

decresc.

mf

decresc.

pizz.

mf

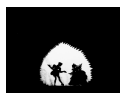
decresc.

mp

p

gently lilting,
expressive

♩ = 72



05:58
they dance

191

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

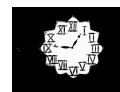
p

pizz.

p

pizz.

p



06:20
clock

197

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

mp

cup mute

mp

cup mute

mp

l.v.

mf

arco

mf

arco

204

Fl. *mf*

Cl. *mf*

Cor. *mf*

Trbn. *mf*

Vibes/Glock. *mf*

Vln. I

Vln. II

Vla. *arco* *mf*

Vc. *mf*

210

06:37 clock

06:40 Cinderella flees

schierzando, frantic
♩ = ♩ (♩ = 144)

Fl. *f*

Cl. *f*

Cor. (mute) *f*

Trbn. *f*

Vibes/Glock. *fp*

Vln. I *f*

Vln. II *f*

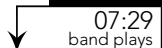
Vla. *pizz.* *f*

Vc. *f*

07:01
Prince enters garden



226

[illegible]

$\text{♩} = \text{♩} (\text{♩} = 72)$

233

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

3 mallets,
(1 glock beater in hand)

f

fp

p



[poco rit. - -] subito ♩ = 88

07:42
the King's men

239

Fl. *p* *mf*

Cl. *mf*

Cor.

Trbn.

Vibes/Glock. *mf*

Vln. I *pizz.* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

244

Fl.

Cl. *mf*

Cor. *fp* *gliss.*

Trbn. *fp* *gliss.*

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

[poco accel. - -]

[illegible]

Musical score for the first system of "The Great Wall of China" by John Williams. The score is for a full orchestra and includes a conductor's part. The tempo is marked as quarter note = 88. The score is in 4/4 time and features a key signature of one flat (B-flat). The first system includes staves for Flute (Fl.), Clarinet (Cl.), Cor Anglais (Cor.), Trumpet (Trbn.), Vibraphone/Glockenspiel (Vibes/Glock.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is marked with a "254" rehearsal mark and a "08:09 title card" time stamp. The Vibes/Glock. part includes a "GLOCK" marking. The score is marked with a "p" (piano) dynamic.

261

majestic,
noble

08:25
procession begins

cresc. poco a poco

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

open

open

VIBES

268

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

rousing,
animated
♩ = 88, ♩ = 176



09:22
Sisters wake up, etc.

291

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

mp

pizz.

mp

pizz.

pizz.

296

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

prominently

mf

2 mallets (2 beaters in hand)

dry

mf

mf

mf

mf

301

Fl. *mp*

Cl. *mp*

Cor.

Trbn.

Vibes/Glock. *mp*

Vln. I

Vln. II *mp*

Vla. *mp*

Vc.

quiet and
foreboding
♩=♩ (♩=88)



09:43
Cinderella alone

306

Fl. *p*

Cl. *p*

Cor.

Trbn.

Vibes/Glock. *p*

Vln. I *mp*

Vln. II *arco*

Vla. *p* solo arco

Vc.

313

Fl. *p*

Cl. *p*

Cor.

Trbn.

Vibes/Glock.

Vln. I *p*

Vln. II *p* solo

Vla. *p*

Vc. *p* arco

stately,
grand
♩ = ♩ (♩ = 88)



10:13

Prince enters with slipper

322

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I *sub.f*

Vln. II *sub.f*

Vla. *sub.f*

Vc. *sub.f*



10:29
knife

$\text{♩} = \text{♩} \text{ (} \text{♩} = 66 \text{)}$

331

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock. *dry* *f* (Ped.) **GLOCK** *f*

Vln. I

Vln. II

Vla. *pizz.*

Vc. *pizz.*

$\text{♩} = \text{♩} \text{ (} \text{♩} = 88 \text{)}$



10:33

Prince looks at Sister

335

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock. **VIBES** *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

342

$\text{♩} = \text{♩} (\text{♩} = 88)$

10:48
title card

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

p

p

347

[poco rit. - -]

$\text{♩} = \text{♩} (\text{♩} = \text{ca. } 59)$

11:03
Prince returns

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

p

pizz.

mp

mp

mp

mp

mp

mp

352

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

mp ³

arco *mp* ³

♩ = ♩ (♩ = 88)

♩ = ♩ (♩ = 66)



358

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

straight mute ³ *mf*

straight mute ³ *mf*

dry ³ *mf*

(Ped.)

mf

pizz. *mf*

11:26 Sister shoos birds

366 11:35 knife

Fl. *mp*

Cl. *mp*

Cor. *mp*

Trbn. *mp*

Vibes/Glock. **GLOCK** *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* arco

Vc. *mp* pizz. *p*

subito 11:47 birds return

$\text{♩} = \text{♩} \cdot (\text{♩} = 88)$

$\text{♩} = 48$

374 cresc. poco a poco

Fl.

Cl.

Cor.

Trbn.

Vibes/Glock. 3 mallets, (1 glock beater in hand) **VIBES** *mf*

Vln. I *p* *pizz.* *arco* *pizz.* *arco*

Vln. II *p* *pizz.* *arco* *pizz.* *arco*

Vla. *p* *pizz.*

Vc.

♩ = 72



12:08
slipper fits

379

Fl. *mf* *f*

Cl. *mf* *f*

Cor. *open* *mf* *f*

Trbn. *open* *mf* *f*

Vibes/Glock. *GLOCK* *VIBES* *mf*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *arco* *mf* *f*

Vc. *arco* *mf* *f*

building in
intensity

♩ = 144, ♩. = 48



12:17
Mother's reaction

387

Fl. *mp* *cresc.*

Cl. *mp* *cresc.*

Cor. *mf*

Trbn. *mf*

Vibes/Glock. *mp* *cresc.*

Vln. I *mp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

402

FL.

CL.

Cor.

Trbn.

Vibes/Glock.

Vln. I

Vln. II

Vla.

Vc.

VIBES

mf

p