

titles in so small characters that one needs a magnifying lens to read them. Don't forget that many collectors are over 40-45 years old! At last, the presentation in two CDs is clearly justified here because all the music, including the alternate takes recorded only for the disc and the song, couldn't all fit on one CD. The whole makes therefore a fair exception where the second CD provides something more than just the LP appearance.

P.B.

### Upcoming Release (?)

Cometa briefly announced on its website the preparation of the **E per tetto un cielo di stelle** CD. The Roman label seemed to have stopped its nice series of expanded Morricone CDs which they released between 2010 and 2012, sometimes in collaboration with other labels such as Heristal, Mask or Legend. They still have a couple of interesting scores in their vaults though, like **Thrilling**, **Autostop rosso sangue** or **Violenza quinto potere**, so it's nice to see them doing some Morricone again, even though not much can be expected from this specific release, which has already been expanded by Hexacord in 2002. Note that the announcement has now been removed, which is not a good sign.



## Old News

### Flatlandia



Michele Emmer's animation movie **Flatlandia** of 1982, based on Edwin Abbott's vision of a two-dimensional world, has been made available on youtube<sup>5</sup> with a clear link to Morricone by the person who posted the film. However, no mention of his name appears in the film credits, where other composers are credited: Erik Satie and Darius Milhaud, including the titles from the pieces which

were used in the film. Listening to the music, the pieces from Satie and Milhaud are not easily recognizable, but they probably make up the bulk of the music in simplified arrangements for synths. We also recognize pre-existing music by Morricone, from **Il gatto** (*Quartetto tiberini*) and **Questa specie d'amore** (*La terra del padre*) – so his name should definitely have been credited alongside the two French composers. But most importantly, there are also at least two unknown pieces which sound like genuine compositions by the Maestro. This is confirmed by the SIAE database (discussed in detail later in this issue), which has an entry called MUSICHE PER FLATLANDIA, credited to Morricone. No doubt is allowed anymore.

Michele Emmer, son of Luciano Emmer (**Giotto**), is also the director of another documentary to which Morricone's name is associated: **The Fantastic World of M.C. Escher** (1980). It

<sup>5</sup> <https://www.youtube.com/watch?v=A7DIhigATpI>

also contains a couple of Morricone-sounding cues. However, nothing was found about it in the SIAE database.

## Le femmine puntigliose

Information about a seldom discussed entry listed in the EMM<sup>6</sup>, called **Le femmine puntigliose** with no other info, has been located on the internet<sup>7</sup>. It corresponds to a theatre play of 1978 directed by Giuseppe Patroni Griffi, with indeed a Morricone credit. It is based on Carlo Goldoni's 18<sup>th</sup> century play of the same title, and stars Lina Sastri, Elio Pandolfi and Mariano Rigillo. It was played a couple of times in January 1979 in Rome.



The music of Morricone for theatre plays is probably the least known field of his repertoire, even though it now counts almost 20 entries. Apart from **La fidanzata del bersagliere** and a couple of early songs, none of his output for this genre has ever been released. Added to the fact that these projects are typically very localized, too little information about them circulates in the media and on the internet.

## Trio Chitarristico Italiano

The Trio Chitarristico Italiano, made up of Alfonso Borghese, Roberto Frosali and Vincenzo Saldarelli, is the only Italian guitar trio that secured a stable activity since the 1970's up until today. Around 1988, Saldarelli invited Morricone to seminars at the Istituto Superiore di Studi Musicali of Modena. That's where Morricone's interest in the Trio was born. In 2001, the composer sent them three pieces he had written especially for them: *Un raga...?*, *Sulla sesta corda*, and *Inquinamento progressivo*. The Trio finally decided to record them in 2010, as part of recordings for a DVD produced by Guitar Media Collection. These pieces, previously known as *Tre pezzi*, but actually collectively called *Tre studi per tre chitarre*, were thought to be unreleased. We now know that this is not the case.

Last but not least, the DVD contains as a bonus an exclusive interview with Morricone. Excerpts from it can be heard on Youtube<sup>8</sup>. The Maestro is seen in his house listening to a private performance of his pieces by the Trio, in preparation of the recording to come. Morricone is seen very concentrated in order to provide the musicians with his advices. Here is a complete transcription of the interview, helping us better understand what the composer had in mind when he wrote those very difficult pieces:

*"It is with great interest that I've listened to these beautiful absolute premiere and private performances by the Trio Chitarristico Italiano, and they've made a great impression on me. I had almost forgotten ever having written them – with all I had to do – but as soon as they told me that they were going to perform them to me, all of them came back to me, at least almost"*

<sup>6</sup> "The Ennio Morricone Musicography" by HJ DeBoer and Martin Van Wouw, The Netherlands, 1990

<sup>7</sup> See <http://bid.catalogobiblioteche.liguri.it/URB0090835>

<sup>8</sup> <https://www.youtube.com/watch?v=4O9FWNU7Z8I>

-----DOSSIER-----

## Forgotten Works Society

### Exploring the SIAE Database – Part 1 of 2

*by Didier Thunus*



SIAE (Società Italiana degli Autori ed Editori) is the Italian Society of Authors and Publishers. It manages the economic aspects and the distribution of royalties for Italian-copyrighted music to authors and on their behalf. Each Italian composer or author of lyrics must register its works at SIAE to make sure that their rights will be respected without them having to care too much about it. The list of those registered works makes up a comprehensive database of Italian music since 1882. It is now available online at:

<http://operemusicali.siae.it/OpereMusicali/start.do>.

The value of this database is that it has to be accurate for the sake of the authors themselves. They must make a special effort for it to be as complete and as precise as possible: their wallet is at stake.

When it comes to Ennio Morricone, one could expect to find there just another version of our different musicographies. This is true to a large extent, but exploring it in details still revealed a wealth of unexpected and interesting information.

#### **Finding one's way in the Database**

The main problem with this database is that it is very difficult to browse. Its search capabilities are very limited, and the result sets are not user-friendly. In these days of the Semantic Web, this data should be published as an open data source. However it is not (yet). So I had to use a couple of so-called “big-data” tricks in order to obtain a workable list.

One SIAE entry is supposed to correspond to one track. It provides a track title (truncated if too long), the name of the

composer(s), of the author(s) of the lyrics, and of the publishing company(ies). If one of them is not affiliated to the SIAE, the name will not appear but a placeholder will state that there exists another, unregistered, creator. The list is flat: the tracks are not grouped or linked to each other. On some rare occasions, the track title will also contain the name of the movie (for example “ATTENTATO DA C ERA UNA VOLTA”), making it possible to group the tracks from the same score. Each entry as a unique id, called ISWC (International Standard Musical Work Code), valid across all such national databases.

For some movies (e.g. **The Thing**), only one entry has been encoded with the film title, often followed by the mention “FILM”. Sometimes, both approaches are used: one entry for the movie, and one for each track.

No year is associated to the entries. The ISWC being sequential, one could expect to obtain a chronological list by sorting on that number. But this only very partially the case. It seems that the entries have been created in no particular order, and the tracks from the same movie will not necessarily be grouped with consecutive ISWC numbers. This situation seems to have improved for the pieces dated after 1980, where the grouping can be done more easily. We can then almost chronologically follow the registration of the film tracks, but this list is often interrupted by tracks which have been released in those years, even if they had been created before – but not registered at that moment. For example, we find consecutive tracks for **Il barone** (1995) and for **Vite strozzate** (1996), separated by extra tracks from **L'harem** (1967) or **Uccellacci e uccellini** (1966), all of which were released in 1995 and 1996. The reason for the non-chronology of the ISWC numbers can be partially due to the fact that the ISWC standard exists only since 2002, hence many of the numbers must have been attributed to the musical works long after they had been registered at SIAE, and this was not done in a clear-cut way.

The indication of the publishing company is also a precious clue, since all tracks from the same movie will typically have been published by the same company – even if exceptions have been found in that matter as well (e.g. **Exorcist II**, which has tracks published by WARNER BROS. MUSIC and others by UNIVERSAL/MCA MUSIC). The names of these companies are the current ones, i.e. RCA for example never appears as it was bought by Universal.

The information can sometimes be cross-checked with the ISWC's own database at <http://iswcnet.cisac.org/iswcnet>, which has the advantage of also containing an indication of the duration of the piece, and names for the creators who are not registered at SIAE (e.g. Audrey Stainton Nohra).

All in all, a grouping is often possible thanks to these clues (ISWC number, publishing company, film title in track title), allowing us to draw some conclusions, but not to answer all questions. We have still been able to identify tracks from unknown scores, which could have been rejected or the movie project abandoned or unheard of, unreleased tracks from known scores, unknown credits, Italian titles for American movie tracks, and so on. All this will be described in the subsequent chapters and later in part 2 of this dossier.

A curiosity is the fact that for almost all music between 1977 and 1983, the composer credit goes to both Morricone and his wife Maria Travia, regardless of the movie. Paradoxically, in reality she doesn't have any credit during that period, except for the lyrics to the song from **Stato interessante** (1977). This explains why, amongst other things, the song *Dance on* (see interview with Michael Fraser in *Maestro #6*) is credited to Morricone/Travia/Fraser. In any case, a composer credit for her doesn't make a lot of sense, especially an almost systematic one during a confined period.

Of course, the information contained in the SIAE database is purely textual. No music can be found there. We found the data to be accurate for the most part. Amongst the more than 5000 entries related to Morricone, only a few dozens were clearly erroneous. They are easy to spot, because they look like compilations of tracks by various composers all ascribed to Morricone by lazy record publishers. For the rest, we can truthfully state that each

track found in the SIAE database exists at least as a music sheet.

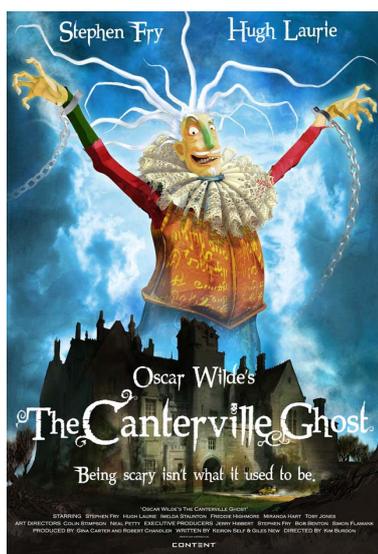
## Music already written for Upcoming Projects

The name of Morricone has been lately associated, in news articles or on forums, to a number of projects which haven't materialized (yet). Some of them were found to have SIAE entries, meaning that the Maestro has written some music for them already.

### The Canterville Ghost

Oscar Wilde's **Canterville Ghost** is being adapted to the big screen as an animated movie by Kim Burdon<sup>16</sup>. The movie seems to have been delayed because it is now expected to be released in 2016 only. Morricone's name was associated to it for a while, and this assignment was announced in the news, but not anymore.

A piece called "FANTASMA DI CANTERVILLE" was located in SIAE, between *Totem n.3* and **La migliore offerta**, i.e. clearly 2013. The grouping according to the techniques exposed above leads to believe that two other pieces belong to the same project: "DIARIO DIMENTICATO" and "SECONDA FAVOLA".



<sup>16</sup> See <http://www.imdb.com/title/tt2403439>

## Die Unendliche Geschichte

It is known that Morricone has provided a few pieces to Austrian André Heller who is working on a new adaptation of "The Neverending Story", in the form of a musical. This is confirmed by the presence in the SIAE database of 6 pieces, from 2013 or 2014, called "STORIA INFINITA N 1" to "STORIA INFINITA N 6".

More music is supposed to be written by other composers. No recent news has been heard about this project.

## Unused cues and scores

A number of movies are listed in the SIAE database as having a Morricone score, even when such a credit is nowhere else to be found. This could mean that Morricone's score was rejected or, for some of them, that the movie itself didn't materialize. However, knowing our Maestro, there is a strong likelihood that, whatever music he wrote for such projects, has been recycled in later movies.

### La femme écarlate



An entry appears as "FEMME ECARLATE FILM" amongst movies from 1969. This irrefutably points to Jean Valère's movie

**La femme écarlate** (The Scarlet Lady) starring Monica Vitti, Maurice Ronet and Robert Hossein. The reason why Morricone would have been asked to score this movie is probably the fact that it was co-produced by Alberto Grimaldi, producer of Sergio Leone and of other Morricone-scored films, including **Queimada** the same year. It would have been the first French movie of the Italian Maestro. Nobody knows what happened to the music he wrote for that movie, owned by EMI (probably General Music at the time). What is certain is that, in the end, the movie carried a score by Michel Colombier<sup>17</sup>.

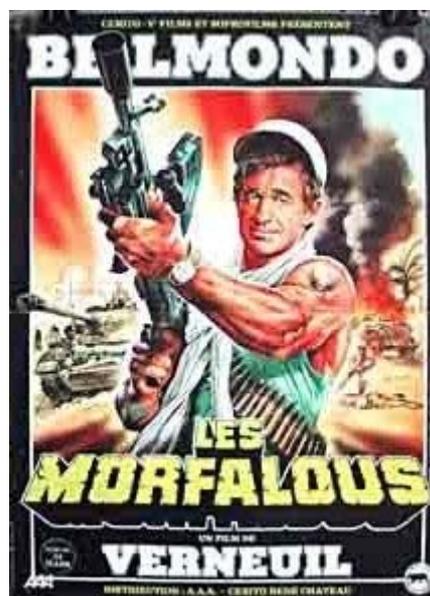


## Belmondo 84

A number of entries are called “BELMONDO 84”. The last movie with Jean-Paul Belmondo scored by Morricone is **Le marginal** in 1983. Anyway, if it was that movie, it would be the only entries for which such a temporary title was used instead of the real one. Note that the latter movie itself appears with an Italian translation of the title “EMARGINATO FILM” (the Italian title of the movie being actually **Professione poliziotto**).

Therefore, we must look elsewhere, and more specifically at which movies

Belmondo made in 1984. There are two of them: **Les morfalous** and **Joyeuses Pâques**, scored respectively by Georges Delerue and Philippe Sarde. Morricone had worked with both directors before: Henri Verneuil and Georges Lautner, so both assumptions are plausible. The Belmondo-Morricone association was very much sought after at the time, following the huge success of **Le professionnel** (1981) and the excellent box-office score of **Le marginal**. Even for **L’as des as** (1982), Gérard Oury almost had to forget about using his faithful Vladimir Cosma, under the pressure of the producers.

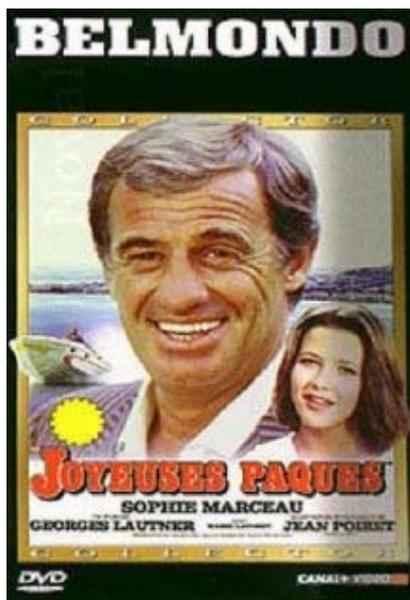


**Les morfalous** seems the most plausible guess. I remember when the movie came out in 1984, how disappointed I was that the music was not by Morricone. Everything had led to believe that it would be the case. On the contrary, regarding **Joyeuses Pâques**, I don’t think I ever imagined it was a contender at all.

Delerue’s score to **Les morfalous** is not his best: with very few themes and no majesty, just as if he didn’t have much time. Very unusual for him for such a mainstream movie. The theory of a late replacement is very plausible.

<sup>17</sup> See the trailer here :

<https://www.youtube.com/watch?v=YfJenN8qqrc>



Five Morricone pieces are registered on SIAE for that film: from TEMA PRIMO to TEMA QUINTO.

### Marianna Ucria

Morricone has scored all movies of Roberto Faenza between 1968 and 1994, and was about to also score his subsequent one in 1996, called **Marianna Ucria**. However, for some unknown reasons, the pair split during post-production of that movie, which eventually went with a score by Franco Piersanti. The presence of an entry with that name in the SIAE database proves that some music had already been written before the director and composer broke up.



### Nine

It is not a secret anymore, since Morricone spoke about it in detail in Antonio Monda's book "Lontano dai sogni", that he scored some tracks for Rob Marshall's **Nine** in 2009. In the SIAE database, it appears as one entry called "NINE (I-II-III)", carrying 3 alternative titles: GUIDO'S THEME, TORMENT and JOYFUL PARADE.



Another entry, called "TELEFONI (1-2-3)" is very close to the first one in terms of ISWC number, and could be part of the same project. Naming pieces with a series of numbers within brackets is only done for those 2 entries out of the 5000+ Morricone entries: this is another clear link between these two lines.

### Fermo posta

In 1995, Tinto Brass made a movie called **Fermo posta Tinto Brass**, and the music was written by Riz Ortolani.

In the SIAE database, two entries called "FERMO POSTA N1" and "FERMO POSTA N2" suggest that Morricone might have been the first choice of the director,

between their collaborations on **La chiave** (1983) and on **Senso '45** (2002).



### Paese lontano



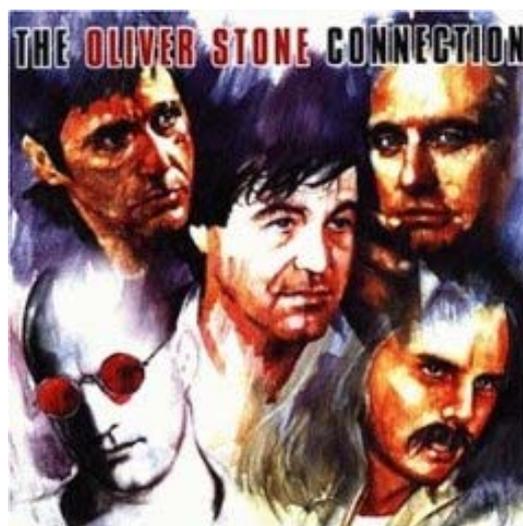
An entry called “PAESE LONTANO FILM” is buried amongst the tracks from **Peur sur la ville**, all being published by Interdemos Music. Searches on the internet for a film with that title have been unsuccessful. A piece called *Paese lontano – per orchestra – moderato calmo*, dated 1975, does exist though, and is ascribed to Morricone<sup>18</sup>. But the funniest thing was to

find this front cover of some Morricone sheet music, containing both *Paese lontano* and *Peur sur la ville*, where *Paese lontano* is said to come from the movie **Storie di vita e malavita**, another Morricone credit of the same year, also published by Interdemos Music.

However, no track from that movie is called like that, and the very urban subject of the film doesn't presage the presence of a cue entitled “Faraway Country” in its score anyway. Besides, the term “FILM” in the SIAE entry is clear enough to identify it as a separate project. So this remains a total mystery.

### Stray Dogs

No less than 18 pieces are named “STRAY DOGS”, suggesting another unknown score, but actually this was the working title of **U Turn**. It is in fact the title of the book by John Ridley that has inspired Oliver Stone for his movie. It is still a very interesting finding, because we know that Morricone wrote 2 scores for that movie. The first one was rejected by the director, as he explains in the interview on the CD “The Oliver Stone Connection”.

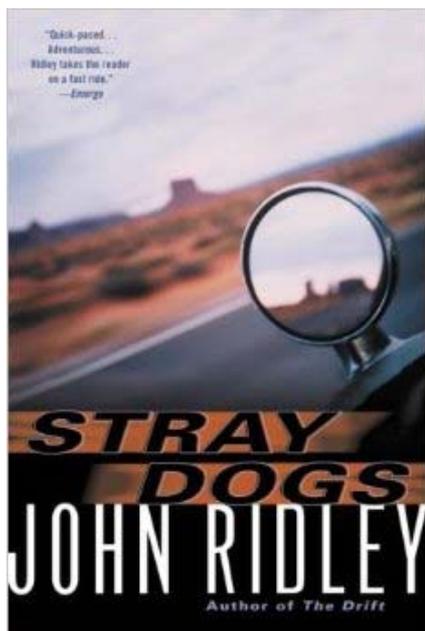


So those 18 pieces would be from that rejected score. They don't have a specific

<sup>18</sup> See <http://www.librari.beniculturali.it/opencms/export>

[/sites/dgbid/it/documenti/Servizio\\_III/E.C.\\_1975\\_III\\_trim..pdf](/sites/dgbid/it/documenti/Servizio_III/E.C._1975_III_trim..pdf)

title, just “STRAY DOGS x PEZZO” where  $x$  is a roman number between I and XVIII. Elsewhere, an entry called “U TURN FILM” is found, with 4 of the known track titles specified as “other titles”, plus 2 individual entries for 2 other specific tracks, having respectively 2 and 4 other titles, for a total of 12 pieces referenced, in an unusual way, out of the 13 tracks published on CD (only the track *Bobby* is nowhere to be found). The 18 “STRAY DOGS” pieces definitely refer to something else.



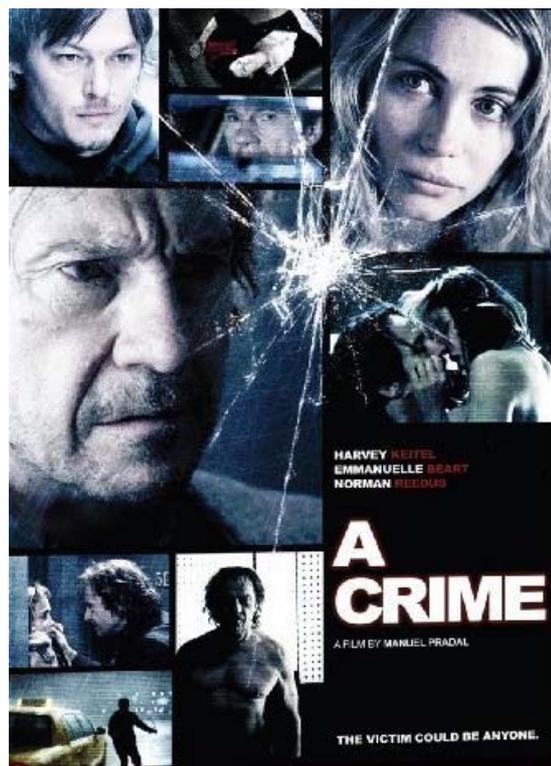
### Jealous

An entry called “JEALOUS FILM” is ascribed to Morricone, amongst entries from around 1969. It is published by Universal Music Publishing, which at the time must actually refer to RCA. Unfortunately, with so little information at hand, it is impossible to identify to which movie it corresponds.

### Un crime

We know that in 2006, French director Manuel Pradal worked with Morricone on the movie **Un crime**, starring Emmanuelle Béart and Harvey Keitel. But for some unknown reason, the collaboration was stopped, and the movie ended up using pre-existing music by the Maestro.

In the SIAE database, we find an entry called “CRIME CUES”, with “CRIME CUES (THE CRIME)” as other title, and another one called “CRIME MAIN END TITLE”, with “CRIME MAIN END TITLE (THE CRIME)” as other title. They are not in a part of the database where the chronology makes sense, so there isn’t enough evidence that these would refer to original cues written for Pradal’s movie, but there is still a big chance that it is the case.

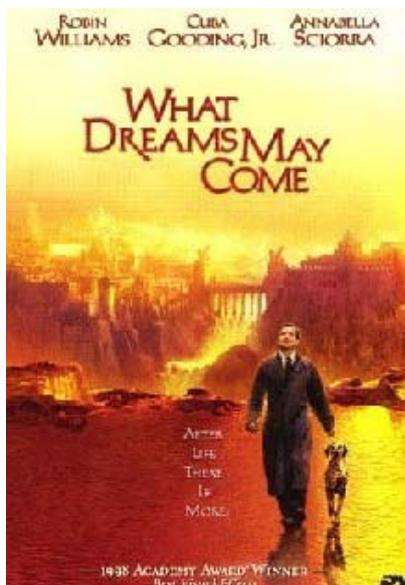


### What Dreams May Come and The Scarlet Letter

The two most famous aborted collaborations in Morricone’s career are present in the SIAE database. **What Dreams May Come** (1998) is registered with at least 3 pieces, called “WHAT DREAMS N 1”, “WHAT DREAMS N 2” and “WHAT DREAMS N 3”. And **The Scarlet Letter** (1995) is present with at least one entry: “SCARLET LETTER”, with “LETTERA SCARLATTA” as other title.

I say “at least” because there are plenty of other entries ascribed to Morricone with unknown titles, which might be tracks from those unused scores, lost in the

database due to the lack of facilities to group entries.



Note also the 12 entries called “L S N 1” to “L S N 12” from around 1994 (still according to the unreliable chronology established on the basis of the ISWC numbering). This could correspond to “Lettera Scarlatta” followed by a numbering<sup>19</sup>. This would hint at a rather complete score written for that movie. The number 12 is ascribed to Andrea, not Ennio.

If the reason for the rejection of Morricone’s **What Dreams** score is still relatively obscure, an interview of Morricone by French magazine L’Express gives us his explanation about the split with Joffé on **Scarlet**:

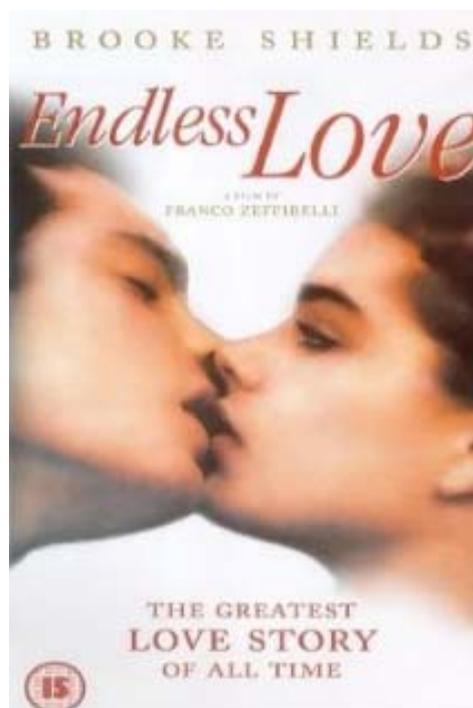
*“I’m the one who cancelled everything. Roland lacks too much of self-confidence, it is unbearable, unacceptable even. Already on **The Mission**, I had threatened to stop everything. In **The Scarlet Letter**, he liked the music that I had prepared, but wanted to keep the freedom to change everything at the last moment. I told him he’d better find someone else. When I write, I have to be 100% sure of what the director expects from me, if only out of consideration for all musicians who record with us. I like to bring my personal touch*

*and I’m ready to discuss, knowing that the artistic leader of the film must remain the director. Having said that, Roland and I are still good friends.”*<sup>20</sup> Indeed, they worked together again on **Vatel** in 2000.

### Endless Love

The world famous *Deborah’s Theme* from **Once Upon a Time in America** was actually written for a movie by Franco Zeffirelli. The presence in the SIAE database of 3 entries entitled “AMORE SENZA FINE x ENDLESS L”, with x from 1 to 3, proves that the movie in question was **Endless Love**

from 1981, which eventually received a score by Jonathan Tunick. The reason of the split is unknown, but no hard feelings here again because Zeffirelli and Morricone were re-united in 1990 for **Hamlet**.



<sup>19</sup> Thanks to Patrick for this hint.

<sup>20</sup> [http://www.lexpress.fr/informations/l-inspiration-mais-ca-n-existe-pas\\_632968.html](http://www.lexpress.fr/informations/l-inspiration-mais-ca-n-existe-pas_632968.html)

No hostility from Teri Shields either, mother of Brooke Shields who kept a very close eye on her daughter's career, as she was executive producer on the Morricone-scored **Sahara** (1983).

### Valzer dei sospiri

An entry called “VALZER DEI SOSPIRI”, followed by a number of others like “CON SOSPIRI DA VALZER DEI SO” or “DAL SOSPIRO DA VALZER DEI SO” or “SENZA SOSPIRI DA VALZER DEI ”, seems to indicate that Morricone worked on a project called **Valzer dei sospiri** (Waltz of the Whispers) around 1977. It was impossible to find any clue as to which movie it could be. A close match is **La corta notte delle bambole di vetro**, which has a track called *Valzer* and another one called *Sospiri di morte*, so it could have been another title for that movie. However, all the tracks from **La corta notte** are present elsewhere in the database. Another one is Dario Argento's **Suspiria**, which has a character called “the witch of the whispers”, but it is very unlikely that Argento and Morricone worked together in 1977, when the director was in his Goblin trip.

Many other tracks are in the “neighbourhood” of the four ones mentioned above, with no possibility to link them to that project or to any other. They are called “DESERTO QUARTO”, “DUELLO PRIMO DUELLO SECONDO”, “GALOP STUDIO”, and from “PRIMO DA VOCALE TIT 2” to “SETTIMO DA VOCALE TIT 2”. So we could be dealing with 14 tracks written for one movie.

### Uomo e mare

Also around 1994, we find 7 entries called “UOMO E MARE 1” to “UOMO E MARE 7” (Man and Sea). Such a title directly points towards director Folco Quilici, a man who has dedicated his life to the sea, and for whom Morricone worked on 4 occasions between 1971 and 1990. Internet searches show that indeed Quilici has been

associated to a number of projects called “Uomo e mare” or almost, but since it is like a second name for him, it is difficult to really identify a movie for which Morricone would have provided a score.

### Eva e la venere selvaggia

Let's end this section with an entry called “EVA E LA VENERE SELVAGGIA”, which is the title of a movie of 1968 by Roberto Mauri (Robert Morris), with music by Roberto Pregadio. It would be surprising that Morricone had anything to do with that low quality exploitation movie, so this credit in the SIAE database will remain a mystery.



### Pubblicità

Based on the list below, our article published in Maestro #5 about the music composed by Morricone for advertisement spots, presumed to be comprehensive, seems to be far from complete. The SIAE database indeed contains many entries whose title corresponds to products or topics which could hardly relate to anything else than a commercial or at least a promotional effort. Here we go:

BARILLA 1°

BARILLA (2)

BARILLA 99 (note that Mulino Bianco, a brand of Barilla, is also mentioned elsewhere, as “MULINO BIANCO BARILLA”)

SIGLA ZOOM

UPIM RINASCENTE

BIRRA HENNINGER (co-composed with Nicolai)

CREMA ELAH

NUOVA BIRRA MESSINA

PASTA ALIMENTARE BIANCANEVE

TOURING CLUB

GALOP STUDIO (already mentioned above, because it was buried amongst the entries from **Valzer dei sospiri**)

LAVAZZA

RENAULT

AMERICAN EXPRESS (with lyrics by Maria Travia)

LOGO KIA – WOW (note that the absolute music piece called *Wow!* composed by Morricone in 1993 is present elsewhere)

SIGLA TRASMISSIONI INTEGRATI

MC CANN

It could also be that these brands have simply reused existing music and were compelled to register it at SIAE with the new titles. It is indeed worth noting that an entry called JINGLE CAMEL also appears, but we know a Camel ad used a cover version from **Il buono, il brutto, il cattivo**. So probably a couple of the entries listed

here will turn out to be irrelevant. But since they appear in exactly the same way as any other confirmed credit, it is still worth keeping an eye on them.

## Conclusion of Part 1

With this first part of the dossier, we have explored the music already written for upcoming projects, a list of unused or rejected scores, and a list of titles which probably correspond to commercials. In the second and last part (to be published in Maestro #8), we will go on with the exploration of the SIAE database by addressing a list of unreleased tracks which we were able to associate to a known score, by rectifying a number of credits which were not known to be like they are registered in SIAE; we will have the opportunity to confirm a number of credits for which there were doubts, we will list the very few movies which are absent from the database, trying to draw conclusions from these absences, and we will reveal the original Italian titles of known tracks whose titles were only known in English or French.

So, stay tuned and don't miss this exciting second part!

