

**Narrative analysis and comparison of two scores by  
Jerry Goldsmith and Tangerine Dream for the movie  
LEGEND by Ridley Scott.**

A Thesis Submitted in Partial Fulfilment of the Degree of  
Master of Music of Scoring for Film, Television and Video Games

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July 2017

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## Introduction

There are a lot of movies for analysing, but I choose movie *LEGEND* by Ridley Scott. When you watching a movie sometimes you think: "I wish in this moment was another scene, or why director not showing more about this character?" Well, Ridley Scott gives a lot of opportunities to find out more and more about this movie because there was released several versions of it. I took two most popular versions that are European version (director's cut) with Jerry Goldsmith score owned by 20 Century Fox and American Theatrical version with Tangerine Dream score owned by Universal.

I will analyse how different music blends for the same picture and what feeling it brings for both versions. How small changes in picture making influence for the score, music approach and story line.

## Brief history and plot synopsis

Eons ago, Lord of Darkness reigned sovereign over the world. Then came the splendour of light, which bestowed peace and harmony upon the world, and the Dark Lord retreated to the solace of the shadows deep beneath the world. Hateful of light, his destroyer, the Dark Lord plotted his return to power by one day banishing light forever. But the secret and power of light is safe from the clutches of the Dark Lord, resting in the souls of two unicorns, who are hidden from all but the purest of mortals.

In the forest, Jack, a young hermit, meets with his love, Princess Lily. As one of few forest dwellers allowed to locate the unicorns, Jack takes Lily to see the creatures, while followed by Goblins. The unicorns appear, and Lily ignores Jack's pleas not to touch them. As Lily approaches the unicorns, the goblins attack with a poisoned blowpipe dart, hitting the stallion. The unicorns bolt, with neither Lily nor Jack noticing the attack.

Jack chastises Lily for ignoring his warnings. Unaware of the repercussions of her touching the unicorn, Lily engages Jack in innocent chatter and sets a quest for Jack by throwing her ring into a nearby pond and claiming that she will marry the one who recovers her ring. Jack immediately dives off the cliff into the pond to recover it. Meanwhile, overcome by the venom, the stallion dies and goblin Blix removes its horn. The unicorn's death causes a fierce snowstorm, which freezes the pond. Unable to locate the ring, Jack breaks through the ice and resurfaces, to find world transformed into winter with Lily nowhere in sight. Frightened by the storm, Lily returns to her village and enters a cottage owned by her friend Nell, a woodland dweller. However, she finds that Nell and her family have frozen as part of the curse brought on by the theft of the unicorn's horn. Hearing noises outside, Lily hides just in time to avoid arriving goblins, and overhears clues that explain the cause of the disaster. As the goblins ride off, Lily swears to undo her mistake.

Meanwhile, Jack meets Oona, Gump, Brown Tom, and Screwball (a fairy, an elf, and two dwarves). Due to Jack's great crime of allowing a human to touch a unicorn, Gump is unwilling to lend his aid. At Jack's insistence, Gump puts a difficult riddle to him and offers forgiveness if it is answered correctly, certain that Jack will be unable solve it. Much to Gump's surprise and rage, Jack correctly answers the riddle. Gump soon recovers his composure and admits defeat, and invites Jack to join his party. The

group then sets off on its quest together, and they discover the lifeless stallion without its mate, its companion alicorn. Gump and Jack conclude that the alicorn must be found at all costs, and only then will the world return to normal. Jack and the fairies leave Brown Tom with the female unicorn to find weapons for Jack. Lily runs back to tell Brown Tom that the goblins are coming for the female, and tries to help him, but they are discovered by the goblins. After a skirmish, Lily and the surviving unicorn are taken to the Lord of Darkness.

Jack, who has now been fitted with armor and a sword, is happy to learn that Lily is still alive, and resolves to rescue her. The comrades overcome various obstacles to reach the Lord of Darkness' lair, where they witness the evil Dark Lord trying to seduce Lily with his charm and power. Lily seems to succumb to the Dark Lord's advances despite initial resistance, and she asks for the privilege of killing the surviving unicorn.

Jack and his friends overhear the Dark Lord tell Lily that sunlight will destroy him. Consequently they gather large metal dishes to use as mirrors, which they position around the castle in order to channel sunlight into the lair. The Dark Lord brings Lily to the unicorn, and Jack's friends encourage Jack to shoot Lily with an arrow to prevent the animal's death. Jack ignores their pleas, trusting his love. Indeed, Lily betrays the Dark Lord and cuts the unicorn free instead. Angered, the Lord of Darkness strikes Lily and she loses consciousness. Jack then appears and confronts the Dark Lord, but he is undersized and outmatched. As defeat looms, Jack plunges the stallion's horn into the Lord of Darkness' chest just as the last mirror is set in place and sunlight strikes the Dark Lord, destroying him.

Jack tries to revive Lily, but she remains asleep under a spell. Jack dives into the pond and recovers the ring. As Jack slips the ring onto Lily's finger, the Princess

awakens. Lily then removes her ring and gives it to Jack, and invites him to return the next day. She returns home, and as Jack runs off into the sunset, Gump, Oona, and the rest of the group, including both unicorns, wave goodbye to Jack, the quest now concluded. The film (as seen in the American version) ends with the Lord of Darkness laughing one last time, indicating his statement that darkness cannot be completely destroyed - it always exists to counterbalance light, until the two merge into one, transcending the bounds of duality.

## Brief biography of two composers

### **Jerry Goldsmith**

Jerry Goldsmith was born in Los Angeles in 1929. He studied piano with Jacob Gimpel, and composition with Mario Gastelnuovo-Tedesco. Later he continued his education at UCLA, while studying film scoring with Miklos Rozsa at USC. Expertise with another kind of keyboard, the typewriter, enabled Goldsmith to land a position as a clerk/typist at CBS radio in Hollywood, where, as he put it, “a lot of persistence and nagging” finally gave him the opportunity to write music for radio drama programmes. In time, Goldsmith graduated to feature films, and during the sixties his talents were sought-out by legendary film directors such as John Huston, Sam Peckinpah, Otto Preminger and Robert Wise. Since then, Jerry Goldsmith has earned a reputation as perhaps the most continually eclectic and prolific composer for films, with diverse scores for over 150 productions, among them *A Patch of Blue*, *Planet of the Apes*,

*Patton, Chinatown, Magic, Star Trek-The Motion Picture, Poltergeist, Under Fire, Total Recall, The Russia House and Basic Instinct.*

## **Tangerine Dream**

Tangerine Dream is a seven-time Grammy nominated German electronic music group band, and a phenomenon of synth music. The group, founded in 1967 by Edgar Froese, right, has gone through multiple changes over the years, but has managed to stay active and relevant in the world of synth music, releasing 100+ CDs, including studio, live and soundtrack recordings. During that time, a variety of influential synth artists have been members of Tangerine Dream, including Klaus Schulze, Christopher Franke, Peter Baumann and Johannes Schmoelling.

The early line up of Froese, Franke and Baumann is considered by many to be the group's most exciting period. The group pioneered the Berlin School style of synth music – music built using modular synthesizers and other early electronic music gear that uses driving sequences to create a propulsive rhythmic drive. While this period in the band's history is probably their most influential, Tangerine Dream is best known to a general audience from the group's many soundtracks, which include *Risky Business, Firestarter* and *Legend*.

## Jerry Goldsmith music analysis.

### **Cue 1 – “Main Title/The Goblins”**

The starting point of the movie is dark and mysterious forest where “Legend” has been born. Night living birds and animals are walking around. We just here and we don’t know what will happen, so first cue supporting scene in the same way. Barely here beginning of the cue that’s born with “Legend”, starting with “pady” synth that blended with high string section. When first layer of forest atmosphere is created, first insects starting their lives. This sound going from the score rather than from sound effects area, this role was played by different sounds from synthesizer and also it starts doing parody of birds singing, that we heard in the very beginning. Gradually growing sound fills up with new synth imitating harp waves and oboe melody that blended with synth as well. Actual melody of the oboe its two minor harmony chords which adds more mystery and fantasy with sound of running flutes like wingspan of a bird.



Figure 1.

Main Title/The Goblins

Composed by Jerry Goldsmith  
Transcribed by Niktia Kamenskiy

♩ = 62

Oboe

Choir + Strings

9 10 11 12

Ob.

Ch.+Str.

Synth

13 14 15 16

Ob.

Ch.+Str.

The moment of new leitmotiv of Goblins is coming and disturbs the tranquillity of the forest. Blix – goblin and servant of Darkness slinking in the bushes and spooky synth

melody playing his leitmotiv. Very strong melody that's capture our attention and distract us while new music element comes in – the choir. Choir blending and harmony supporting should bring colour of future light and sunrise. But instead it supporting dark side of feeling especially when camera turning to the Dark Tree (home of Darkness) and choir starts blending with synth sound that have fast bending and it provides more unstable feeling. All this was just preparation for the Dark Lord speech that flows out from the music and cue is fade out.

**Cue 2 – “My True Love’s Eyes/The Cottage”**

One of the main important cue in this movie (on my thoughts). On one hand main melody it’s Lili’s (princess and main character) song about nature and love.

**Figure 2.**

My True Love's Eyes Composed by Jerry Goldsmith  
Transcribed by Niktia Kamenskiy

♩ = 88

The musical score is presented in two systems. The first system covers measures 1 through 7. The top staff is labeled 'Voice' and contains a melodic line in 4/4 time. The bottom staff is labeled 'Orchestra' and shows a piano accompaniment with chords in both treble and bass clefs. The second system covers measures 8 through 13. The top staff is labeled 'Vc.' (Violin) and continues the melodic line. The bottom staff is labeled 'Orch.' (Orchestra) and continues the piano accompaniment. Measure 10 features a whole rest for the violin part. The score concludes with a double bar line at the end of measure 13.

This song will be one of aspects that moving the narrative of the plot, dialogues and meaning of ending. On the other hand this cue contains a lot of different parts that will be used through out the movie. The song melody is very simple and have a lot of kindness and calmness, also it refer us to pastoral mood that exactly what we see on the screen. Now the full orchestra supporting Lili's singing starting from niente. Again all music is blended with magical sound of synthesizer and it echoes with bird singing (the sound effects of birds not stopping while whole song is going to climax). On the climax princess finally looking at the cottage and picture is showing the full beauty of this place, but suddenly all this sweetness interrupted by leitmotiv of goblins (we can see them on the picture, how they follow the princess). And it's not a "Mickey Mousing" it's very nice and smart following the picture and musical bridge to the next cut, when Lili goes into the house. Feeling of idyll envelops us in this moment. Music supports it with choir, very-very saddle comes in based on first song motive. Here choir is opposite to first cue and now it represents light and good beginning of the humans.

### **Cue 3 - "The Unicorns"**

Lili running deep into forest to meet her love, Jack, who lives in the woods. Cue starts suddenly when Jack scares Lili, and starting support their dialogue with pastoral motives on woodwinds and strings. Also through the dialogue we can here two themes from previous cue - Lili's song theme and The Cottage theme, which have changes in tempo and orchestration. Interrupted by Goblin's theme, Lili and Jack running deeper into forest where they have dialogue about animal language. But Jack said that "...because something really special that I have promising to show you..." - at this moment the choir is come in like a part of Unicorns theme, but just for a moment. Lili and Jack walking

through depths to see unicorns and music supporting the walk with drone sound of fifths and fourths that sometimes change to minor chords and provide mysterious feeling even in sunshine weather.

Figure 3.

The Unicorns Composed by Jerry Goldsmith  
Transcribed by Niktia Kamenskiy

♩ = 60

The musical score is presented in two staves. The top staff, labeled 'Flute+Synth', is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest for the first three measures, followed by a melodic line in measures 4 through 7. The notes in measures 4-7 are: E4 (quarter), B3 (quarter), B3 (quarter), B3 (quarter), E4 (quarter), B3 (quarter), and E4 (quarter). The bottom staff, labeled 'Orchestra', is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a drone accompaniment of perfect fifths and fourths. Measures 1-3 show a progression of chords: F#4-A4 (F#4), F#4-A4 (F#4), and F#4-A4 (F#4). Measures 4-7 show a progression: B3-D4 (B3), B3-D4 (B3), B3-D4 (B3), and B3-D4 (B3). Measure numbers 1 through 7 are indicated below the staff.

Finally they see how unicorns walking from the forest. In this moment music have a little rest and sound design part is coming, so we hear some “unicorn sound” not a real horse sound, but combination of synth with “wild bird” sound and it makes a perfect feeling of first contact with magical creatures. On another hand this sound blended with the beginning of the score and I thought it was part of the score, but it’s not. However, the unicorn theme is starting not from the very beginning, but only after goblin’s theme that again interrupts it in the middle. The unicorn theme is very powerful and melody that played by string section with choir support and brings a lot of light and hope for main characters.

#### **Cue 4 – “Living River/Bumps & Hollow/The Freeze”**

This cue is dividing on three main parts – 1. Lili’s song to unicorns. Its almost repeating the first song with minor orchestration changes, most important that through this song Lili trying to communicate with unicorns (only in this version of the movie). But goblins shoot the unicorn with a poison dart and chasing part starting. It’s full of horns rips and strings runs, but also it’s a transition between two songs. 2. Lili’s song to Jack. Lili sings the song to soothe Jack’s spirit and again it part of communication. After this they have dialogue about love and marriage, so music consist of two themes – love theme and Lili’s second song and turns whole situation into third part. 3. The freezing time. Firstly, Jack jumping into the lake to find the ring (that Lili dropped there), cello starting ostinato rhythm that lids us into something dark. While he swims, we hear more sound effects that sounds like synths rather than score, also heart beat that creates under water feeling with sync rhythm. The great thunder begins. And the strong choir comes in when the picture cuts to the suffering unicorn, which screams like a last cry (sound effect of unicorn voice). Interesting that the sound of crying unicorn perfect blend with Lili’s scream and it make a transition that she having the same feelings of pain and soon death. Music starting builds up tension while goblins come closer to unicorn. Last scream of unicorn and sync point with hit of breaking ice. Huge climax of full orchestra with choir that makes a point of stopping time for the world (except main characters).

#### **Cue 5 – The Faeries/The Riddle**

After unicorn death comes winter time. Jack trying to find Lili in the forest, but fails and falling sleep on the snow. After a while woodland faeries find him and introduced to

Gump (ancient elf). Gump showed always with his violin and main motive that lids in this sequence is played on open strings of violin. Also, even if it's faeries, there is not a lot of synth sound that Jerry Goldsmith using. Mostly it high synth that having "dialogue" with high woodwinds and arpeggios on the synth harp. I hear in this cue a lot of motives, structure and feelings from ballet, especially Stravinsky "Petrushka". This ballet shows a lot of Russian rural culture and connection with nature that can be a connection to Jerry Goldsmith's faeries lifestyle. After, Gump found out that Jack show Lili unicorns, he offers Jack a chance for absolution by answering a riddle and Jack easily guesses it. Music meanwhile pushes a gloomy atmosphere with low woodwinds and synth drons, on the other hand we hear melodies from Lili's theme. And after Jack's right guessing it turns to "drony" chords that supports dialogue.

### **Cue 6 – Sing the Wee**

Even if this cue in the middle of the list, it playing only in final credits. Pastoral song of faeries that represents their returns to home after saving the unicorns and whole world from darkness. This music keeps the feeling of magic and miracle after movie, even if you think that all this was just a dream.

### **Cue 7 – Forgive Me**

After searching for unicorn, Jack and faeries discover the dead stallion on the snow. While Jack slowly come near, music is playing the main theme from the beginning and shows the dark colours of the forest. Suddenly angry horns signal the appearance of female unicorn. She is fury, so Jack asking unicorn about forgiveness because he meant no

wrong. And music changes to the unicorn theme that bringing light to the dark place and this theme speaking with Jack, so it's not only music but also language. We hear sound effect of unicorn voice that telling something to Jack, but on another hand we hear more of the real horse sound, that I think brings the idea of mortality. Even "secret creatures" like unicorns can die and world will turn into darkness. Jack returns to faeries and telling the story that only "human champion" can find the spire and save the world. So Gump deciding to get weapons for Jack and we hear slight change in music with trumpet, but still with main theme of unicorn.

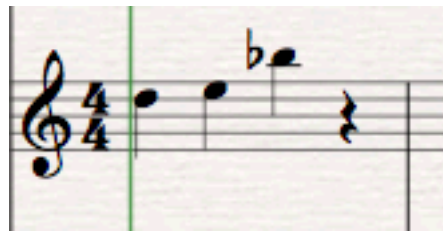
### **Cue 8 - Faerie Dance**

Coming back to "the riddle" part of the movie, there was a scene where Gump cast a spell on Jack and he starting dancing to death. Main part of this cue was played by solo violin (represent Gump) and orchestra with synth was accompanied. Very interesting blending synthesizers with orchestra, especially in "rural dance" feeling. Synths more part of sound effects in music and represent small creatures which looking on Jack. On another hand orchestra starts growing in dynamic and tempo, but on last breath Jack said that he did it for love and Gump breaks off the spell. It's pity, but this scene was cut from the film. After that we can understand why transition between scenes not very smooth and Jack already sweating and hardly breathing, while 10 seconds ago he was sitting and talking with Gump.

## Cue 9 - The Armour

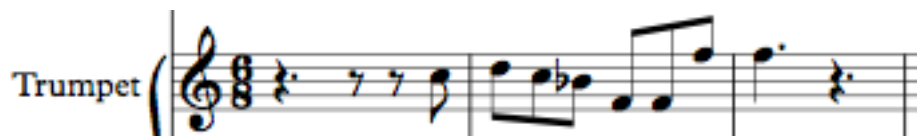
Jack with Gump speaking on front of cave entrance, he should go with Oona (small elf firefly) and find the weapons. When they going through the cave we hear the synth-orchestra pads with 3 notes melody on clarinet and goes to the bassoon, that represent Oona in firefly body.

Figure 4.



While they go deeper, Jack finding a gold treasure. On this moment the trumpet comes in with triumph melody that show future Jack as a champion.

Figure 5.





As he come closer to sword and armour Oona transforming to human a like elf. Now we hear her 3 notes theme more clearly and with different harmony that played by harp and synth harp. She is encouraging Jack to take the sword and armour, because they have not a lot of time. So when he touching the sword his champion theme evolving into more powerful horn sound and high strings.

### **Cue 10 - Oona/The Jewels**

This cue was used more from the end to the begging, like final part of the cue that represents dark forest theme sounding when Jack and company see the Great Tree (the Darkness castle). Another part of the cue comes in when Jack trying to find the way out from fix where they accidentally get stuck. Oona asking him to kiss her and from niente we hear sweet melody and sparkling synth sound, but she transforming to Lili and music also transforming to Jack's and Lili's love theme. Then another part of cue sounding later when scared Lili finding herself in huge dark room full of food on the table. She is looking around and sees the small place with different jewels. While she was there, the man choir and low synth made the pad sound that envelop the room, but it changes sharply to high string and synth harp when she sees the jewels. Solo flute take the part and represent insecure feeling when Lili coming close to the table. Then high string taking the main melody and it sound more earnestly, so Lili is princess and for her Jewels is something intimate and familiar. And it's important because exactly through jewels Darkness can influent on Lili and become more powerful (which he did).

## Cue 11 – The Dress Waltz

Right after scene with jewels Lili realized that something wrong with this treasures, so Darkness send his sister Dark to “make her one of us” and she start dancing. Music starting with high string sustain note that very good fade in with scene. Next is harp playing 3/4 pattern and flute comes in with dancing melody but in low register that not very comfortable for flute.

Figure 6.

The Dress Waltz Composed by Jerry Goldsmith  
Transcribed by Niktia Kamenskiy

♩ = 155

The musical score is presented in two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The score is written for three instruments: Flute, Harp, and Flute. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked as quarter note = 155. The Flute part in the first system is mostly rests. The Harp part in the first system plays a rhythmic pattern of eighth notes and quarter notes. The Flute part in the second system plays a melodic line. The Harp part in the second system continues the rhythmic pattern.

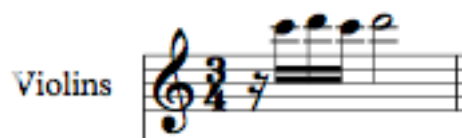
I think the idea was to show Dark character as someone trying to be good and reliable, but still cannot because of the nature. So the melody played by flute in low register almost gone in the end of the phrase. And Lili hypnotized starting dancing with

Dark. I think the most interesting element in this cue is that Jerry Golgsmith not using synth sound. It probably should with synth because of mysterious and hypnotic dance, but he decided to play only with orchestra that makes it sounds very natural and a little bit grotesque. But he use synth sound only in the very end of the dance showing that transformation is complete and Lili again in the room, but now half connected with the Dark.

### Cue 12 - Darkness Fails

Through the dance and connection with Lili Lord Darkness showed his true face as a demonic half bull body. Lili faints when see it, and music comes in with main dark theme that before represented forest and Tree. But music was abrupt when Lili wakes up. So Jack has a plane to bring sunlight to the dungeons (because it can kill Darkness), and they building way for light through the reflection on the big plates. As soon as sun appears on screen we hear new motive – sun theme, that contains just two note as a second played by high string section.

Figure 7.



Few notes but it's a lot of impact after all dark and sustain music with choir and brass, just two notes on string bringing breath of fresh air. But on the other side, right

after sun we can see the Darkness telling the story about world creation and theme starting transform to more complicated and heavy. Brass and woodwinds playing contrapoint to strings and with two notes in different register whole orchestra creating unstable feeling of anxiety. Later this motive appears when Darkness carry out the ritual of killing unicorn and now it's blend with Lili's love theme, because Jack always trust her and it's blend with unicorn crying sound. So this moment contain a lot of different motives from the movie, because it's critical place in history and should be support with all feelings together. After Lili didn't kill the unicorn the fight scene is starting and firstly all themes transforming to the Champion theme on trumpets. In the middle of the fight Oona flying to wake up small elf that fall asleep while carry on the last plate and her three notes motive comes in with synth and transformed from sweet melody to very restless.

### **Cue 13 - The Ring**

Darkness is defeated and Jack coming back to Lili that under powerful spell and can't wake up. Firstly music comes in with love theme but changes to mysterious chords on synth sound showing that it's not the end and Jack still have to finish his promise to Lili. He saying goodbye to Gump and other elves and next cut Jack jumping to lake where the ring is still waiting. He found the ring and put it on Lili's finger and kissing her. Full orchestra playing love theme even more sweet than before, but when Jack swimming under the water there is more synthesizers sound comes in that represents underwater theme and perfectly blended with orchestra sound. The climax of this cue is right on the moment when we can see the ring in Jack hands and big choir singing love theme.

## **Cue 14 – Reunited**

The summer is again in the forest and Lili wakes up after Jack saying that he loves her, so and Lili answer to him about her love (very important moment). Music however, playing not the love theme but the Lili's song, very soft like after big storm. Jack and Lili having very important dialogue about love and dreams, so Lili asking if she can come tomorrow and Jack saying that he always will be here for her. So it's all just a Lili's dream that she created to run away from the castle. And Jack ask her to sing to him, so this part very important in terms of communication between them. Lili sings her main song and runs away from forest, while orchestra taking the line and continuing playing her song. Jack runs deep into forest (alone) and cue has climax with transformation to love theme.

## **Tangerine Dream music analysis.**

### **Cue 1 – First Title**

This cue is not included in the CD version, but very important for the movie. Before we see any picture of dark forest, movie in this version starts from titles that describes plot and some nuances. Music sends us middle Europe folk that represented by synth flute and chord pads. Playing traditional folk sound music tells us a story already in a way that it is Legend and it can't be fast, you should sit and enjoy it. I think this beginning tuned us in the certain mood of fairy tale and also what kind of music will be in general.

## **Cue 2 – Opening**

The music begins with solo synth flute that playing improvisational melody, like narrator tells the story. But in movie this solo was cut and it starts from the synth hit and picture of dark forest. After hit there is a synth high choir sound comes in with chords that like wave flowing through the forest. On top of that sparkling and dazzling sound represents forest small birds and creatures. All this is transforming to polyphonic synthesizer sound that playing slow arpeggios king of improvising to the picture. When the picture of forest changes to the goblin that sneaking around, music changes to staccato-plucked low synth and matching his movements. When Blix (goblin) getting close to the Dark Tree music fills with deep synth sound that blend with thunder sound effect, and imitate it with several hits. Inside the dungeon Lord Darkness is sitting in his throne and talking with Mother Night, so music is turning to the mysterious low synth pad and gradually fades out.

## **Cue 3 – Cottage**

Now Princess Lili appears on screen, she is walking through the field to the cottage where her friend Nell is leaving. Originally on CD version this cue starting with monophonic plucked synth sound that playing rural folk arpeggios with melody.

Figure 8.

Composed by Tangerine Dream  
Transcribed by Niktia Kamenskiy

The Cottage

♩ = 90

Harp

Hr

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16

Let the high polyphonic pad come in and second oscillator supporting first arpeggios. The sound of this theme mixed very close “in the face” because of the nature of basic waveform. However the sound of this theme in the movie mixed differently or even replaced with another synth sounds. It’s more reverb and space, the main melody divided for two instruments – soft synthesizer sound and synth flute that brings more pastoral feeling. Even if sound much gentle in movie version the chord progression and melody very mystical and for my opinion it keeps us in thrilled feeling when it’s sunshine and nothing bad happening. Lili runs to the cottage and playing with Nell and the sound getting even darker with minor chords. It’s sounds more like a thriller with crime and riddles, but not like little girl enjoying lovely moment in fairy tale forest. And it continues the mood when she gets into cottage with full of food on the table and little baby sleeping

in bad. The sound is only making sense in scene when Lili looking at clock that magically turning into ice (prediction of future tragedy).

### Cue 4 – Unicorn Theme

Because this cue is starting 5.30 minutes after the previous, the transitions was taken from “First Tittle” cue and “Cottage” cue without any changes, just blended together for connection. Unicorn theme starts with the solo synth flute that playing hypnotic melody with mordents and a lot of reverb, then melody terns into choral type of movement that represents light and purity of unicorns.

Figure 9.

Composed by Tangerine Dream  
Transcribed by Niktia Kamenskiy

Unicorns

♩ = 66

Synth

1 2 3 4 5 6 7

♩ = 89

Sth

8 9 10 11 12 13 14 15

On top of that synthesizer adds more polyphonic crystal sound and constantly growing in dynamic. While Jack and Lili looking on unicorns new element comes in – solo electric guitar. Blending with high synth, guitar brings the feeling of strong power of



unicorns with magical light inside. As soon as Lili deciding to go close to unicorns music changing to just high synth pitch (like violin section that plays high sustain harmonic) that start filling with more notes and slightly become a cluster. That represents a seed of dark that become bigger and bigger.

### **Cue 5 – Fairies**

After looking for Lili, Jack sleeping in the middle of the forest and meeting with elves and fairies. Firstly firefly appears and trying to wake up Jack. Music comes in with high synth cluster pad that provide atmosphere of miracle, on top of that very bright synth xylophone playing improvising fast movements like sync the movements of firefly. At the end of first section also bass one oscillator synth fades in supporting the harmony. When Gump appears on front of Jack there is a lot of sound design going on that blend with fairies fast jumping movements. When Gump and Jack starting talking, music is transforming from sound design “mess” to low pady sound that flowing though dialogue. On another hand this dialogue has a lot of dynamic differences because of tense situation, and music king of calm and sustain, so in my opinion it’s not supporting dialogue and sounds a little out of place. Latter when they drinking wine for love, music turning to moving chords accompaniment that reminds cartoonish character walk and it again sounding like improvisation for over picture.

### **Cue 6 – Blue Room**

This cue has no particular place in the movie, mainly used for transitions between scenes and shortly inside scene when it shows dark landscapes. Music is very drony and

suspense with bass synth that playing one note whole 3.30 minutes, on top of that plucked sound playing simple rhythm on 1 and 2 beat. Sometime there is a synth vocal that doing improvisation melody based on folk harmony. In the middle of the cue ancient flute synth take improvisation part from voice.

### **Cue 7 – The Dance**

Lili in the dungeons and Dark Lord trying to corrupt her with jewels, but it doesn't work and he send her sister Dark to make it through dance. Music starting while Lili still holding the jewel, it's mysterious pad clash with really soft bass 1-2-3 waltz pattern. And when Lili turns back music sync with moment and start playing waltz rhythm with melody. Main accompaniment pattern played by synth accordion sound and melody by synth harp that later blend with synth flute. The whole sound of this cue seems a little bit static (even if it's dance) and it creates feeling not matching the picture, because naturally should be crescendo or accelerando for supporting dynamic of picture, but it's not happening. So transformation of princess looks not complete or dramatic enough.

### **Cue 8 – Darkness**

Finally Lord Darkness completed his embodiment with Lili's help and through the mirror comes to world. The main theme and melody for Darkness played by processed sitar that, probably, one acoustic instrument for this version of movie. Interesting choice of instrument from India, that not related with story and movie at all and also it's playing Middle Eastern motives based on scales. On another hand sitar was supported with low dark synthesizer sound that unusual for this kind of scales and it's blended to one

mysterious feeling that represents Darkness. In my opinion Tangerine Dream tried to show very mysterious, cabalistic and obscure sound for Darkness, but I'm not really agree with this choice because of sound stereotypes and scales it still take me away from the picture.

### **Cue 9 – The Kitchen**

Jack and company putting their plan into action and trying to bring light into dungeons. They are getting all big plates from the kitchen. After almost whole score being sustain and drony this cue is fast and provides feeling of running out of time and hurry. It starts with bubbly arpeggiated synth sound that creates constant movement with drums rhythm that also repeats through whole scene. While music constantly growing in dynamic, fight scene starts and solo electric guitar comes in with improvising rock melodies.

## **Comparison of both versions**

### **Opening scene.**

In American version with Tangerine Dream music movie starts with titles that describe the plot and in European version with Jerry Goldsmith music it starts from picture of dark forest. Different approach right from the beginning, on one hand American version involving us into story through beautiful text and music also telling a story (supporting picture) in folk manner. So when next picture comes in with dark forest,

music going further and growing dynamically faster. On another hand European version starts right from picture of dark forest. In order to attract people and begins telling story, music appears from niente like early in the morning whole nature just slowly wakes up and grows not so fast.

### **Princess Lili song.**

Main difference between versions is a Lili's song that was cut in American release. In my opinion, Jerry Goldsmith wrote song for Lili that is the basis for whole history in the movie. She interacts with Jack through the song in the beginning, communicates with nature and unicorns in the middle and at the end she again sings to Jack because of the part of dialogue. So, when Tangerine Dream started score the movie they got rid of the song and whole history was changed because of that. It's not a big change on first look, but for me all these small cuts turning final meaning of movie in another way. When Jack and Lili first saw the unicorns, Lili running to them and in European version she starts singing the song, so unicorn came to her because of this communication and in American version she just puts her hand forward and this is communication with unicorn. And in the end after they went through all troubles, in American version there is a final song that not part of the movie but just for audience and it's covering whole dialogues and sound effects. So Lili and Jack running together to the forest and song is supporting this sweet happy end. But in original version with Jerry Goldsmith's music Lili and Jack having long dialogue and love and dreams and she realized that all this is just her dream, so she will come tomorrow because now she should go home. And Lili sings her song before running away and Jack is coming back to forest alone. Still happy end, but final feeling is different.

## Conclusion

Culture was always depend on “producers”, “rating” and money and movie *Legend* not an exception, it was changed a lot because of the commercial thoughts. On one hand we now have two very nice pieces of art that both bringing idea of light and love. On another director had very clear idea of message through this story and it was completely and roughly rethought to entertain the audience. In my opinion, score by Jerry Goldsmith works much better with picture. It has magical colors of orchestra that blended and supported by synth sounds, it also telling a story of each character. But this score will not work in American version of the movie, because story line was changed, some characters was not opened enough or differently. So I think that idea not to take Goldsmith music, but rescore with another band was successful and it brought second breath to movie. However, Tangerine Dream’s music has a lot of good and fairy tale sounds, it’s not so perfect blending with picture and sounds sometimes out of place. Finally, the idea is probably that entertainment businessmen should do their best in their field and leave creative work to creative people.

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