

Fino Pirelli -

Ricordi' inenarrabili di un intenso, lungo
periodo lavorativo trascorso insieme, in RAI,
nella "Unione Musicista di Roma" fra le colonne
foniche e dischi, ad un solista ed accompagnatore
dal gusto raffinato, scrupoloso nella ricerca di
sonorità e armonizzazioni di tante belle musiche -

Una attività indefessa al fianco di nomi eccellenti
in tante occasioni ormai "irripetibili" delle
quali, in questo momento, il mio ricordo va
a film, fra i tantissimi, quel "Il buono, il brutto,
il cattivo" e "questo sporco mondo meraviglioso" -

transfere

Roma, 15 febbraio 2008

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MAN OF THE
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THE BEATLES

RUBBER SOUL: INSIDE THEIR FIRST MASTERPIECE

172
REVIEWS
BILL CALLAHAN,
RICHARD & LINDA
THOMPSON,
KEVIN ROWLAND
& MORE

THE FALL
MARK E SMITH'S
SAVING GRACE

**PHOEBE
BRIDGERS**
A SONGWRITING
STAR IS BORN

MORRICONE
THE ULTIMATE GUIDE





A Fistful Of Dollars (1964)

Shot for pesetas in Almería by an Italian crew, Sergio Leone's first 'spaghetti western' is characterised by the director's lean style and long takes, the latter stretched to provide a suitable canvas for Morricone's inventive, budget-busting score. His kitchen-sink approach combines Hank Marvin-indebted guitar, military snare, chanting ("We can fight!"), whistling, hoedown and mournful mariachi trumpet. A bell is struck, tympani rumble, an ocarina appears. A laconic Clint Eastwood kept shtum rather than compete, thus finding his onscreen brand. AC



For A Few Dollars More (1965)

Second bowlful of prairie pasta from Leone, with Il Maestro incorporating diegetic footsteps, humming and six-gun recoil, but built, narratively, around two eerie musical pocket-watches belonging to Lee Van Cleef's bounty-hunting ex-Colonel Mortimer and Gian Maria Volonté's psycho-killer El Indio. Morricone plays it minimal and tense, bags of white space amid chiming church bells and a rationed jaw harp. The climactic road to El Paso is lined by a male chorus and insistent electric guitar, but it's the duelling timepieces that count. AC



The Battle Of Algiers (1966)

Director Gillo Pontecorvo's lyrical indictment of imperialism – personified in Jean Martin's cadaverous Colonel Mathieu – is matched by a brutish and beautiful score. Theme Of Ali – after a melody of Pontecorvo's – uses isolated woodwinds to summon the voices of Arab resistance. The battering snares and martial brass of Algiers, November 1, 1954 – calling up swarms of French paras – was quoted in Quentin Tarantino's Inglourious Basterds soundtrack, a patchwork of steals from QT's favourite movie music, much of it Morricone's. DE



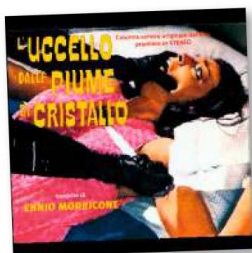
The Good, The Bad And The Ugly (1966)

"Leone wanted more from music," Morricone recalled, and his Promethean score for TGTBATU gave Leone more, expanding and defining the spaghetti western's sonics. That unforgettable 'Coyote call' motif was deployed on ocarina, flute and voices, while Pino Rucher's psycho-surf guitars reached a zenith of posturing twang. Interviewing Morricone, I ventured that Alessandro Alessandrini's whistling prowess was a dying art. "Perhaps in England," he replied. "It's so cold there nobody feels happy enough to whistle." JMcN



Il Giardino Delle Delizie (1967)

Silvano Agosti's Catholic symbolism-rich film finds the groom of a shotgun wedding meditating upon Bosch's titular painting before cheating on his new bride. Enter Morricone with Adonai, a freakbeat tune with ecstatic female voices, harpsichord, and a demonic guitar riff. Elsewhere, Primo builds on otherworldly strings, tympani and Edda Dell'Orso's wordless vocals. The film was not fêted and the Italian censor cut 20 minutes, but its spare score is exemplary. Find it on *Le Musiche Di Ennio Morricone Per Il Cinema Di Silvano Agosti* (GDM, 2004). JMcN



L'Uccello Dalle Piume Di Cristallo (1970)

Morricone's trippy title theme for what Anglo-phones call *The Bird With The Crystal Plumage* employs atonal chimes, hand-bells, and a baroque-sounding choral section, but this diverse score also packs transporting bossa nova and some breathlessly erotic, freak-out jazz (Corsa Sui Tetti, AKA Black Glove Underground Part One). There's a claustrophobic feel that's perfect for director Dario Argento's stylised thriller about an American who witnesses a woman being murdered in a Rome art gallery. JMcN



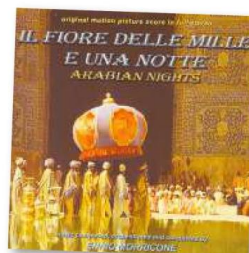
Maddalena (1971)

Lisa Gastoni plays the titular succubus, a witchy stripper-siren intent on defrocking vulnerable priests and fishermen in Jerzy Kawalerowicz's religious parable that never truly makes sense. What gives it shape and weight is Morricone's proud and dramatic score which moves from the nine-minute breakbeat organ'n'choir groove of *Come Maddalena* to the keening lament of *Chi Mai*, later recycled in less-than-riveting 1981 BBC drama *The Life And Times Of David Lloyd George*, resulting in a Top 5 chart hit for Il Maestro. AM



A Fistful Of Dynamite (1971)

For a film that found Sergio Leone reworking his operatic western template to tell a story of Irish gun-runners in the Mexican revolution, Morricone turned in a similarly reconstructed work, shuffling the elements of his earlier western scores (wordless female choirs, whistling, a rhythmic ostinato and reverby electric guitar jangle) into something simultaneously strange, haunting and pleasingly off-kilter. An automated score heralding the dawn of a sad, new, mechanical age. AM



Il Fiore Delle Mille E Una Notte (Arabian Nights) (1974)

Morricone wrote several scores for Pier Paolo Pasolini – including one for the horrific *Salò, Or The 120 Days Of Sodom* – and while much of the music on this retelling of the *Arabian Nights* is solo organ, there are also sumptuous orchestral pieces – not least *Tema Di Dunja*, its haze of strings drizzled with harp arpeggios. *Tema Di Aziza*, meanwhile, sounds like Charles Ives' *The Unanswered Question* transported to the shimmering desert night. DS



The Thing (1982)

At the time of its release, many criticised Morricone's score for John Carpenter's sci-fi body-horror thriller for sounding too much like the score for, well, a John Carpenter sci-fi body-horror thriller. Using a full orchestra where the director – known for scoring his own films – might have employed a lowly synth, Morricone remains in tune with the movie's relentless icy dread. Like "the thing" itself, Morricone is imitating and mutating, taking the droning, pulsing fear-notes of Carpenter's earlier films and transforming them into something vast, terrifying and unknowable. AM

QUESTO SPORCO MONDO MERAVIGLIOSO



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- 
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 - 03) Western Melody
 - 04) Dove Và Il Mondo (complesso beat)
 - 05) Pepito (complesso a tempo di samba)
 - 06) Luna Di Miele (Sandro e Giulia)
 - 07) Old Rock
 - 08) Il Mondo Dell'Infanzia (chitarre classiche)
 - 09) Moderato Grottesco And Cantabile (Sandro e Giulia)
 - 10) Mondo Dove Vai? (Complesso beat con effetti elettronici)
 - 11) Il Micione E La Gattina (Sandro e Giulia)
 - 12) Mah Nà Cowboy (Sandro ed accompagnamento ritmico)
 - 13) Holiday Inn (organo e ritmi)
 - 14) Folk Way (complesso beat)
 - 15) Young Time
 - 16) Il Mondo È Meraviglioso (archi e coro)
 - 17) Love In (complesso beat)
 - 18) Red Train

QUESTO SPORCO MONDO MERAVIGLIOSO

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Tracks 01/02/04/05/06/08/09/10/11/12/13/14/16 and 17
previously released on Omicron Records LPS 0019 in 1971

Tracks 03/07/15 and 18 previously released on the Sound Work Shop
microgroove 'Folk Group' SWS 112 in 1974



Dagli appunti di lavoro di Pino Rucher:
promemoria relativo alla registrazione del 1971
della colonna sonora di "Questo sporco mondo meraviglioso"