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Forbidden Planet: Film Score for Full Orchestra

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The intent of my master’s thesis is two-fold. First, I wanted to present a large-scale work for orchestra that showcased the skills and craft I have developed as a composer (and orchestrator) to date. Secondly, since my goal as a composer is to work in Hollywood as a film composer, I wanted my large-scale work to function as a film score, providing the emotional backbone and highlighting action for a major motion picture. In order to achieve this, I needed a film that was both larger-than-life and contained, in my opinion, an easily replaceable score (or no score at all). After considering and viewing several different films of various genres, the 1956 MGM sci-fi classic *Forbidden Planet* seemed to be the perfect choice.

**Approaching Altair-4**

The existing musical approach to this film, however noble and interesting, is a misfire. The “score” by husband and wife team of Louis and Bebe Barron is innovative and cerebral. It is historically significant as the first entirely electronic film score. However, much like the ancient and extinct Krell civilization of the film, it is too smart for its own good. Created over the course of many months in their New York studio, the Barrons, electronic music pioneers, built circuits, overloaded them, and then recorded the
sounds of the circuits dying. The sounds were then organized and stacked to produce new
sounds. This process took many months and was quite labor intensive. (In order to
replicate and re-record a sound, a circuit had to be built exactly like its predecessor, with
no margin for error.) The finished product is a score composed of organized sounds,
stretching the boundaries of the definition of “film music.” While seeming like a random
collection of sound effects, the score is, in fact well-organized and certain “themes” can
be detected. A loud shrieking sound is always associated with the terrifying Id monster,
while “coffee pot plops” are always heard when Robby the Robot is onscreen. Also,
while spotting\(^1\) the film, I discovered that the Barrons’ instincts for starting and stopping
a cue often matched my own and there’s a few instances throughout this thesis where
both of us start our music at approximately the same time.

The film itself, while seemingly new and different on its surface (for 1956),
essentially is old-fashioned at its core. The large sets, costumes, and special effects had
never been seen before, but the themes of jealousy, corruption of power, forbidden love,
and familial honor have been prevalent in drama for millennia. The plot of the film is, in
fact, loosely based upon William Shakespeare’s “The Tempest” with Walter Pidgeon’s
Dr. Morbius representing the magician Prospero, Anne Francis’s Altaira for Miranda,
Robby the Robot for Ariel and the Id monster for Caliban. Archetypes such as the mad
scientist father (Morbius), the rebellious daughter (Altaira), the faithful but dry humored
servant (Robby), and the brash yet suave hero (Leslie Nielsen’s Commander Adams)
need musical colorization to really bring them to life, so to speak, especially when the

\(^1\) The term “spotting” refers to a composer’s initial viewing of a film, deciding (usually with the director)
what scenes need music and where the music should begin and end.
actor’s performances are less-than-convincing. With no guide to suggest emotion and help the narrative, a sense of apathy towards the characters forms.

This is precisely what occurs in *Forbidden Planet*. The Barrons’ score, or rather “electronic tonalities,” as a film score only work to alienate the viewer. The score sounds as if it is diegetically\(^2\) integrated into the film, hence no non-diegetic music exists to comment upon the narrative. And while these “sounds of the future” make the film stand out among all other sci-fi pictures of the era, the fact that the score calls so much attention to itself while not even doing its proper job ultimately hurts the acting and direction of the film. The Barrons’ score only gives *Forbidden Planet* a sense of novelty and nothing else.

Arguably the most popular and successful sci-fi space opera film score to date, John Williams’s *Star Wars* (and its sequels), works against the Barrons’ approach. Where the Barrons’ underscore unveiled strange new sounds to the listener, Williams’s score comforted the listener with sounds of the familiar (i.e. the vocabulary of Gustav Holst and Igor Stravinsky- not to mention Tchaikovsky, R. Strauss, Wagner, and Korngold). This approach creates a fantastic counterpoint to the alien visuals and gives the viewer something to hold onto as they journey into the realm of the cinematic unknown. Stanley Kubrick’s *2001: A Space Odyssey* also works under this approach with its use of Strauss’s “Blue Danube.” (The Barrons’ music could’ve worked well in the final reel of the film, though, where the filmmaker’s intent is to stump and alienate the viewer.) This is precisely the approach I decided to take in composing the new score for

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\(^2\) The terms “diegetic” and “non-diegetic” stem from the word diegesis- which means “all that belongs to the narrated story.” Hence, diegetic music is music that is heard not only by the viewer, but by the characters as well- i.e. a band playing in a nightclub scene. It exists in the world of the film. Most film music is non-diegetic as it is only experienced by the audience and not by the characters.
Forbidden Planet. A sense of excitement needed to be generated in the main titles sequence, Dr. Morbius’s love for his daughter needed to be conveyed, and the threat of the invisible (convenient for the special effects crew) Id monster needed score to comment on the size and ferocity of the creature. Hence, I went as far as I could in the opposite direction of the Barrons by using most late 19th century chromaticism, incorporated with various 20th century orchestral techniques and dissonance.

Performing Forbidden Planet

Before approaching this film, I decided that if my Forbidden Planet score were to be recorded in Hollywood and actually attached to the film, certain liberties could be taken. Some sections of this score were composed with an understanding that modern recording and mixing techniques would be applied to the soundtrack of this film. There are a few balance issues that present themselves throughout the course of my score such as woodwinds and harp being buried by the strings that would be avoided and adjusted in the final mixing phase of the score. Also, sections of this score were written with the ability level of the professional Hollywood musician in mind. Some of the horn and string passages, for example, would appear a little tricky for some collegiate ensembles. I also kept budgetary concerns in mind before I started composing the score. The ensemble I call for is somewhat modest compared to the size of some Hollywood film scores and some symphony orchestras. As this is the first Hollywood film score I’ve composed, it’s unreasonable to believe that I would be allowed to contract a group much larger than the ensemble I call for in my score. The instrumentation (percussion instruments included) is standard for the symphony orchestra (no special ethnic instruments like the sitar or the
uilleann pipes) and the personnel required is minimal, but still large enough to convey the power needed in certain sections.

My original score is intended for the Hollywood studio orchestra. However, this score could easily be performed as a live concert work. A second score would need to be created, but with only minor adjustments.

**Thematic and Motivic Material of Forbidden Planet**

After my initial viewing of the film, the approach I would take to composing this score seemed clear. The film isn’t based on action and the plot moves slowly. It was the characters and their relationships with one another that dictated the structure of the score to me. Like many popular American film scores since the 1930’s, a Wagnerian leitmotivic approach was taken. Each of the major characters has their own theme or motive, many of which are connected to others. I stretched this concept as far as I could take it within the confines of the film. Much like Max Steiner’s *King Kong* or Elliot Goldenthal’s *Batman Forever*, the score doesn’t just passingly reference the themes unaltered, but rather each cue seems to be completely based upon the thematic material, with some thematic statements appearing so variated as to pass by completely unnoticed to the casual listener.

*Forbidden Planet Main Motive:*

![Musical notation](image-url)
The Forbidden Planet main motive is the primary building block used throughout the course of the score. Many film composers from Bernard Herrmann to John Williams have exploited tritone-based harmonic motion to represent the exhilarating, larger-than-life odyssey of outer space. By adding a diminished triad in the middle, the motion of the chord progression is more fluid. This three-chord progression (often syncopated in 11/8) is prominently featured as an accompanimental figure in the main titles, but also appears quite often in the other four cues. It essentially is a motive for the crew of the United Planets Cruiser C57D (aka – the good guys) and only appears when one of the leads (Adams, Doc, or Lt. Farman) is onscreen.

Forbidden Planet Main Motive #2 (Commander Adams’s Theme):

Leslie Nielsen’s Commander Adams gets his own theme. Often at odds with Dr. Morbius and the terrifying Id Monster, his theme is whole-tone based rather than the octatonic nature of the Id and Morbius themes. As heard in the main titles, the Adams theme and the Id monster theme are presented in somewhat of an antecedent/consequent relationship. The tritone relationship is apparent in this theme as well, with its ending pitch a tritone away from its starting pitch. The same is true with the Id monster motive and Robby’s motive.
Id Monster Motive:

As mentioned above, the Id monster motive is purely octatonic in its construction. While it is prominent in the main titles, it doesn’t fully assert itself until the final twenty minutes of film when the origins of the monster are revealed. I used Doc’s death scene as the most obvious unveiling of the motive. Prior to that scene, the Id monster motive is fragmented and only hinted at in key scenes with the monster. Ethnic percussion (mainly the sounds of shakers) is used in earlier scenes to color this unseen yet savage and brutal force.

Altaira Motives:

Two very similar motives are used to represent Altaira, often when she acts upon her own accord. (i.e. when she deactivates Robby for Adams and Doc or when she tries to talk some sense into her father who is just starting to realize the horror he has caused.) The first motive (the first 2 bars) forms part of the B material for the love theme. The second motive (the remaining 2 bars) is a variation of the opening three pitches of the Morbius/Love themes and can be found as the B material for the Dr. Morbius/Father and Daughter theme (as heard in the “Main Titles.”)
A few different love triangles form throughout the course of the film. This, of course, is due to the cast of characters comprised mostly of young space officers who have been away from females for a long time and one young female who has never been around any male other than her father. The love triangle that forms between Altaira, Adams, and Farman is somewhat of a superfluous subplot that does little to advance the story other than parade Anne Francis's sex appeal. However, the triangle that forms between Altaira, Adams, and Morbius is central to the film, and musically I tried to outline this. Dr. Morbius is very protective of his only daughter (or only other family member for that matter) and is quite fearful of losing Altaira to the romantic advances of Adams. Altaira, on the other hand, is smitten with Adams, but is reluctant to leave her father who has taken good care of her. The love theme between Altaira and Adams is connected to the Father and Daughter theme. They share the same opening three pitches and a very similar melodic contour. However, the Father and Daughter theme is harmonized in minor, whereas the love theme is primarily harmonized with major triads.

Since Altaira has no less than three themes associated with her, I used the father and daughter theme to primarily represent Dr. Morbius and the love he has for his daughter. It is important to note that if this theme is connected primarily to Dr. Morbius, it must also be connected to the Id Monster motive, as the Id Monster is the dark side of Morbius’s subconscious mind. I constructed the Dr. Morbius theme so that the majority of it would share the octatonic characteristics of the Id Monster motive. The portion that
isn’t octantonic is whole-tone (which represents our hero Commander Adams), perhaps also outlining the duality of Dr. Morbius’s character. The minor-key harmonization of the theme expresses the strain in Morbius’s relationship with his daughter and works well for Morbius’s tragic, yet noble end.

**Love Theme (Adams and Altaira):**

![Love Theme](image)

The obligatory love theme, while initially intervalically connected at first to the Morbius theme, is harmonically and rhythmically quite different. The sweet puppy love that forms between the two is scored with a syrupy sweet theme. It is first unveiled once Adams and Altaira are “officially” a couple.

**The Krell Theme:**

![The Krell Theme](image)

The unseen, yet much-discussed extinct Krell civilization is given a stately theme in the dorian mode. A sort of mysticism and reverence surrounds the Krell and the world they created on Altair-4. Although the Krell were even more advanced than mankind of the 23rd century, the use of a church mode for their theme suggests mankind’s middle
ages of chant and secular song. However, its purpose in this score is to suggest that the Krell and their way of life have been extinct for eons.

**Robby the Robot Motive:**

![Robby the Robot Motive](image)

The motive for Robby the Robot is a steady, repetitive set of four-notes. It was derived while composing the music for his first scene in the film (see below) using a systematic, quasi-serialistic approach. Once again, the tritone relationship is present, making it easy to merge this motive with some of the others I’ve created for this score. The steady eighth-note rhythm of this motive represents Robby’s mechanized innards, and the steady rhythmic clicking sound-effect that is always heard seconds before he speaks.

**Cue by Cue Summary**

The following pages will discuss the cues presented in this thesis. The music presented is not my complete score for the film, but only a collection of 5 different chunks of film which best represent the score and the themes. Some of the major sections of the score have been left off this thesis. (i.e. like the first Id attack, Altaira’s pets, and the big Id monster battle.) The following is not a full analysis of the score, and it’s my hope that it only serves as a starting point for those studying the score to discover many of the thematic connections and the narrative connotations of this composition. It is also of importance that the reader of this paper have a good knowledge of the film before
proceeding. Much of what follows requires an understanding of the plot of the film.

Please keep in mind that this score is only meant to be heard attached to the visuals of the film.

**Main Titles / Prologue:**

The main titles start ominously with driving pyramiding clusters in the low strings as a space cruiser (flying saucer) whizzes across the screen. As the *Forbidden Planet* title card reveals itself, Captain Adams’s theme emerges in the strings with the main Forbidden Planet motive thundering down in the winds and brass. Most of the elements that appear in the main title sequence appear in other places throughout the score (i.e. – the 11/8 time signature, the string clusters, etc.) The A section of the titles underscores the cast credits, up to Robby. The B section underscores the first half of the crew credits.

For the B section, I used the Dr. Morbius/father and daughter theme rather than the love theme (which is customary in many traditional main titles sequences in genre films like this one) as I feel the theme has more of a dramatic heft than that of the love theme. Plus, since the story largely revolves around Dr. Morbius (even though the filmmakers decided to emphasize the “love story” subplot rather than focus on their Prospero- Dr Morbius) I thought it was important that his theme be represented in the main titles.

The A section returns as Louis and Bebe’s title card appears. At this point I injected into the score some sampled theremin sounds (as an obvious homage to the Barrons.) For the repeat of the A section, I’ve juxtaposed E-flat major harmony against the A major harmony to once again emphasize the tritone relationships that stand as the pillars of this score’s design. The main titles hit their highest point when the director’s title card appears, a trick many composers of the Golden and Silver age favored, and then
quickly die down as the narrator enters. The driving low strings remain, along with
timpani during this prologue, retaining only a portion of the main title’s energy. When the
viewer finally gets a good glimpse of the cruiser moving from the right across the screen,
an E-flat major arrival is heard in the strings and horns and then slowly dies away as the
scene moves to the interior of the ship.

Robby’s Introduction / Like a Mother:

For the character of Robby the Robot, I found it both appropriate and necessary to
take a systematic approach in order to arrive at "his" motive. Using serialism as only a
starting point, I constructed the Robby matrix.

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The Robby Matrix
In "Robby's Introduction," Robby is the first inhabitant of Altair-4 to meet the crew. Kicking up dust in the distance, a scooter is seen taking a somewhat erratic path towards the ship. Musically, I tried to follow a similar path with the score. As seen in the low strings and piano, P-0 is quoted in steady eighth notes. At the end of P-0, I move one cell to the left then proceed to follow I-10 downwards. I move two cells up for R-4, and then three cells to the right for RI-4. This path now outlines a new box of pitches to use. At this point, I use pitches contained only within this new box. While the box is being outlined, the high strings and lower woodwinds move across the center vertically and horizontally quoting different combinations from the box. After they have completed outlining the box, the piano, low strings and trombone start using the other pitches within the box not in the cross. Simultaneously, the flutes and clarinets announce the 4 pitches found in the center of the new box, moving clockwise. These 4 pitches in the center make up the Robby the Robot motive. Of course this arbitrary system of rules violates many of the principles of serialism, but nevertheless served as an enjoyable and different approach to arrive at Robby's motive and underscore for his first scene in the film. Later in "Emergency Cancellation Archimedes," the matrix is used again as our heroes have a confrontation of sorts with the robot.

I scored Robby’s first few moments onscreen with a great amount of suspense. Utilizing only low woodwinds, low brass, and low strings as Robby gets out of the scooter and silently approaches the gentlemen, the initial rowforms are quoted again in a three voiced counterpoint. Then, as Robby pauses and bends slightly (he of course is bowing, being the polite robot that he is- although that’s not apparent to the viewer until
after we realize he is not threatening), the highs take over in the upper strings, piano and xylophone, milking the suspense of the moment. It’s not until after Robby speaks that the music relaxes and a slow and reassuring rendition of the Robby motive is unveiled, the music slowly dying away as a dialogue between Robby and the men ensues.

“Like a Mother” begins as Commander Adams, Doc, and Farman apprehensively decide to allow Robby to chauffeur them to Morbius’s compound. A new melody is heard, along with variations on the main motive, Adams’s theme, and Robby’s theme. Ethnic percussion now enters into the mix as a response to the primal appearance of the barren wasteland that is Altair-4. The ethnic percussion returns later in the film, during both scenes where the Id monster attacks in the ship’s docking area. A brief return to the cue’s opening static mechanical pulse occurs as we get a shot of the dust cloud moving away from the ship and then a fanfarish figure occurs in the trumpets when a wide shot of the Morbius compound is revealed.

The Krell Tour:

In “The Krell Tour,” Dr. Morbius takes Adams and Doc on a tour of the power plant beneath the surface of the planet. Constructed by the Krell thousands of centuries ago, it extends for at least 40 miles. This scene called for some of the most intricate special effects, wide shots, and matte paintings cinema of the 50’s had to offer and thus a strong and impactful musical cue is needed to relay the sheer size and wonder of the Krell technology, especially since the dialogue is sparse. Once again, recalling mechanization, a steady, static motorized pulse is used to resemble the unstopping, unfailling mechanization involved. Brassy statements of Adams theme start the cue off, but it’s the Krell theme that takes center stage once the audience sees the huge ventilator shafts. To
suggest the quick evolution of the Krell, the theme starts with a simple harmonization, but soon breaks out of the dorian mode to introduce more chromatic elements and polychordal harmonization, all building up to a dissonant, but grand arrival in mm. 13-14. A monk-like recitation of the theme is heard in the synth during a slight pause for dialogue. To contrast the opening, the second part of the cue is rhythmically uneven with its 5/8 + 6/8 pulse (again, recalling the 11/8 of the main titles). A quasi-minimalist approach is taken to this scene with its static harmonies and arpeggiation in the strings and choir of shimmering metallic mallet instruments. Notice the melodic line moving down as the men look down the shaft and up as they look upwards. Brass is brought back into the mix for the widest shot in the film with a great matte painting and animation involved. The final section of the cue involves the men looking at one of the power grids. A certain amount of danger is involved, as the men are instructed not to look directly at it. The cue now shifts from awe to suspense, as the power grids are demonstrated to the men. This is one instance where I think the Barrons score could’ve worked with the film, as the tone of this section of the scene is slightly bizarre and a certain sense of uneasiness is established. This is one of the more dissonant sections in the score as a large amount of layering is achieved quickly with frenzied imitation in the woodwinds and a large pyramiding chord is formed in the strings, along with a rapid triangular synth patch— one of the few instances where synth is called for in my score.

**Emergency Cancellation Archimedes / Doc’s Last Words**

This scene occurs near the end of the film, only minutes before the finale sequence. Adams and Doc decide that the only way to thwart the powerful Id monster and escape the planet is to take the plastic educator or “brain booster” Dr. Morbius
introduced them to earlier in the film. The brain booster is a dangerous tool, though, and has the potential to kill those who aren’t prepared to use it. Adams plan is to sneak into Morbius’s compound, use the brain booster, then take Altaira and Morbius with them as they escape the planet. Militaristic percussion-based sneaking music is heard as Adams and Doc arrive at the compound at night. Much to their surprise, however, is Robby guarding the door. He doesn’t allow the men past him and deactivates their blasters once they decide to use force to get past him. Altaira’s motive announces her appearance to cancel Robby’s directive and let her boyfriend in. Quickly the two lovers embrace. However, this cue’s first rendition of the love theme is turned sour as the camera moves to Doc who uses this opportunity to sneak away. The music foreshadows what is about to happen a few minutes later. I felt Doc’s fate was obvious to the audience at this point, and thus “giving away” what was about to occur was moot.

“Doc’s Last Words” starts with hints of the Id theme and the Morbius theme as Adams and Altaira converse about the great Id monster battle that occurred earlier. Altaira is reluctant to follow Adams plan as she knows her father will never agree to being taken off the planet and she won’t allow him to be abducted. The score’s biggest rendition of the love theme is heard here as Altaira pleads for Adams to leave while he still can with hugs and a passionate kiss. Once again, the love theme is interrupted to show Robby bringing a fried Doc to them and laying him on the sofa. Heavily mutated versions of the Krell theme are heard as Doc uses his last bit of strength to tell Adams what he saw while using the brain booster. He warns Adams about “monsters from the Id” and this brings about the big statement of the Id monster theme. Finally, a taps-like
trumpet, playing the main Forbidden Planet motive with the strings, announces Doc’s peaceful death.

Id at the Door / Morbius’s Mortification / Resolution / End Credits

The finale sequence starts only a few minutes after Doc’s death. Altaira has decided finally to leave her father behind and depart with Adams, much to the dismay of Morbius. Their spat is interrupted by the Id monster, as it now approaches the compound. The clusters from the main title return right before the orchestra breaks loose as the viewer sees trees falling- the invisible Id monster is rushing the building. A bright fanfare is heard as the trio shut the blast walls that guard the compound from attacks (the closing of the walls signified in the music by tom-toms and bass-drum). Starting at this point, there is much drama between the three, and the line between the father and daughter theme and the love theme becomes blurred. Behind all of this is a quick 32nd note chromatic figure, mickey-mousing the Id monster’s attempt to punch through the wall. Morbius then begs Robby to save them, but he only short circuits and shuts down, a very scrambled version of Robby’s motive is heard in the woodwinds above the chaotic strings. Finally, the Id monster breaks through. The shakeres from the intense battle sequence (not seen in this thesis) return as the monster starts to tear apart the insides of Morbius’s home and come after our protagonists. Here, the tempo quickly changes with a quick horn pulse and a frantic string line as the trio run down the hallways to hide from the Id monster in the brain booster room. The music turns heroic as the group safely gets away and shuts the door behind them.
“Morbius’s Mortification” starts with Adams forcefully trying to convince Morbius of what he has done. This is where all is revealed to the viewer, so I tried to stay out of the way with the music, only providing a dark bed of sound with variations on the Id monster and Morbius themes. The string clusters are employed once again, dramatically shifting the tone to darkness and suspense. There’s a dialogue between Altaira’s motive on the horn and Morbius’s theme on solo violin as Morbius pleads to her daughter to reassure him. She does. The music brightens as she tries to convince her father to do the right thing and confront his evil creation. She says, “I’ve known you great and noble like the Krell.” This line brings about the climax as Morbius finally decides to accept his responsibility to stop the monster. The Krell theme appears here, slowly and incredibly powerful, using the full strength of the low brass and horns. The theme no longer stands for the Krell people as much as the nobility and greatness associated with them, and the idea that Morbius can rise above even the Krell and confront his demon. The music comes to a full boil as Morbius’s head snaps up and he stands up and rushes towards the door to call off the monster. This, of course takes all of his strength, mortally wounding him and causing all the instruments in the room to go haywire. The musical instruments go haywire as well, with a few measures of aleatoric chaos that ensues in the brass and percussion, interrupted by the last reading of the Id monster theme in the low strings that resolves and evaporates. Morbius’s extended death scene between him and his daughter involves, or course, the father and daughter theme played on solo violin. Adams setting the self-destruction sequence of the planet in motion (as per Morbius’s request) is mickey-moused with a bright D major arrival in m. 150. Finally, the last full
reading of the Dr. Morbius theme occurs with bassoon and clarinet, accompanied by harp.

The “Resolution” changes the tone almost immediately as we are brought back to the ship with new crew members Altaira and Robby, who is now the “astrogator.” Solo flute with celli underscore the viewing of the destruction of Altair-4 from afar. Piano, playing the love theme, enters as Altaira seeks comfort in the arms of Adams. A variation of the Morbius theme is heard as Adams delivers his final monologue on the remembrance of her father with a build in the orchestra to a tutti A major chord with E-flat major blasts in the brass. The end.

The “End Credits” function as a short postlude, cycling through a couple of the major themes such as the love theme, Robby’s motive and, of course, the Forbidden Planet main motive.

Epilogue

The time spent working on this project was incredibly rewarding for me as a composer. I can safely say this project was a labor of love and the lessons I have learned while working on it have opened my eyes to the mental (and sometime physical) demands scoring a film places upon a composer. Also, as a concert composer, this thesis has taught me some good orchestration lessons (or at least situations to take into account in the future) and has helped me to further develop my voice and style as a composer. It is my hope that this score properly supports the film, serving as an emotional compass for the narrative, highlighting the action, and creating a stronger bond between the viewer.
and the characters via musical familiarity. And while not nearly as important, it is also my hope that this score can be listened to and enjoyed outside of the confines of the film.
FORBIDDEN PLANET

A Rescoring of the 1956 Metro-Goldwyn-Mayer Motion Picture

For Full Orchestra

Composed and Orchestrated by Tim Perrine

Submitted in partial fulfillment for the degree of Master of Music in Composition
Jordan College of Fine Arts
Butler University
Indianapolis, IN
December 2003
FORBIDDEN PLANET
FILM SCORE FOR FULL ORCHESTRA

CONTENTS

001 - MAIN TITLES
001a - PROLOGUE .......................... 01

002 - ROBBY’S INTRODUCTION
002a - LIKE A MOTHER ........................... 13

003 - THE KRELL TOUR ......................... 26

004 - EMERGENCY CANCELLATION ARCHIMEDES
004a - DOC’S LAST WORDS ........................ 41

005 - ID AT THE DOOR
005a - MORBIUS’S MORTIFICATION
005b - RESOLUTION
005c - END CREDITS ............................. 57
INSTRUMENTATION

2 Flutes
0boe
2 Clarinets in B-flat
Bass Clarinet
2 Bassoons
4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Timpani
Snare Drum
Tenor Drum
3 Tom Toms (low, medium, and high)
3 Shakere
Woodblock (large)
Maracas
2 Conga drums (low and high)
Crash Cymbals
Bass Drum
Tambourine
Tam-Tam
Xylophone
Vibraphone
Glockenspiel
Crotales
Chimes

Piano
Harp
Synthesizer (optional)

Violin I
Violin II
Viola
Cello
Bass

* - 4-5 percussionists are required

Note to the Conductor:

There are two aleatoric sections that occur in the final cue, "Id at the Door" and "Morbius’s Mortification." They are to be approached in the following manner:

For mm. 28-35, The celli, basses, and timpani should play the following figure anywhere within the range of +/- 8 points from the current tempo. They are to play the figure with correct rhythm, and will continue to play the figure over and over until m. 35. Slight pauses may be observed between repetitions, but they must not last longer than 1 beat. The conductor should cue the players back into time at m. 35.

For mm. 135-141, the trumpets, chimes, snare drum, tom toms, and piano are to play their parts on the pitches given, but judging the spatial relationships between notes within the bar to approximate what the rhythm is (and where that rhythm occurs within the bar). They must watch the conductor and change bars with him/her. The conductor is to beat normal time. Like mm. 28-35, the horns are to play the figure +/- 8 points. They are to play the correct rhythm and should repeat this process until the end of the thick black line.
* Basses without a C-extension may play the D up an octave.
Sampled theremin should start on a low pitch and gradually shift up to a high pitch.
"Prologue"

(00:01:30 - "In the final decade of the 21st century..."
"Like a Mother"
(00:14:22 - "I'll bring the tractor in a hurry")

(36 second pause)
It is recommended that the conductor follow the accent pattern of the vibes/violins and conduct the following 5/8 + 6/8 bars in 2+3+2+2+2.
FORBIDDEN PLANET: Emergency Cancellation Archimedes / Doc's Last Words

J=132 (02:20:32 - "We're pulling out.")
- The D-flat is intentionally out of range for the timpani. However, a very muffled sound is desired.

- If the timpanist is having trouble keeping the drum in tune, one can pitch and tune the A-flat up to a D-flat.
Each member of cello section, bass section, and the timpanist should play the bracketed figure anywhere within the range of +/- 5 points from the current tempo. They are to play the figure with correct rhythm, and will continue to play the figure over and over until m. 35. Short pauses may be observed between repetitions, but they must not last longer than 1 beat. The conductor should cue the players back into time at m. 35.
The trumpets, cornets, snare drum, toms, and piano are to play their parts on the pitches given, but judging the actual relationships between notes within the bars to approximate what the rhythm is (and where that rhythm occurs within the bar). They must watch the conductor and change bars with him/her. The conductor is to beat normal time.

Like mm. 26-35, the horns are to play the figure as it points. They are to play the correct rhythm and should repeat this process until the end of the thick black line.