

Chapter 1 : A Space Odyssey Sheet Music Downloads at www.nxgvision.com

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A Space Odyssey score From very early in production, Kubrick decided that he wanted the film to be a primarily nonverbal experience [2] that did not rely on the traditional techniques of narrative cinema, and in which music would play a vital role in evoking particular moods. About half the music in the film appears either before the first line of dialogue or after the final line. Almost no music is heard during any scenes with dialogue. The film is notable for its innovative use of classical music taken from existing commercial recordings. Most feature films then and now are typically accompanied by elaborate film scores or songs written specially for them by professional composers. In the early stages of production, Kubrick had actually commissioned a score for from Hollywood composer Alex North , who had written the score for Spartacus and also worked on Dr. Cordell stated in interviews that the score would primarily consist of arrangements of Gustav Mahler works. This is the result of the association that Kubrick made between the spinning motion of the satellites and the dancers of waltzes. Clarke had heard in at the Bell Laboratories Murray Hill facility when he was, coincidentally, visiting friend and colleague John R. At that time, a speech synthesis demonstration was being performed by physicist John Larry Kelly, Jr. Clarke was so impressed that he later used it in the screenplay and novel. The score was played live by the Philharmonia Orchestra and Choir. These later two performances were played by the London Philharmonic Orchestra and sung by the Philharmonia Choir, the latter as part of a more general programme of similar events entitled "Film Scores Live. The theme is used both at the start and at the conclusion of the film. Composers Richard and Johann Strauss are not related. It is subsequently heard when an ape first learns to use a tool, and when Bowman is transformed into the Star-Child at the end of the film. Zarathustra thus acts as a bookend for the beginning and end of the film, and as a motif signifying evolutionary transformations, first from ape to man, then from man to Star-Child. The Blue Danube appears in two intricate and extended space travel sequences as well as the closing credits. The first of these is the particularly famous sequence of the PanAm space plane docking at Space Station V. The first is its encounter with apes just before the Zarathustra-accompanied ape discovery of the tool. It was used by the BBC and by CTV in Canada as the introductory theme music for their television coverage of the Apollo space missions , as well as stage entrance music for multiple acts including Elvis Presley late in his career. Jazz and rock variants of the theme have also been composed, the most well known being the arrangement by Eumir Deodato itself used in the film Being There. Album release[edit] The initial MGM soundtrack album release contained none of the material from the altered and uncredited rendition of "Aventures", used a different recording of "Also Sprach Zarathustra" than that heard in the film, and a longer excerpt of "Lux Aeterna" than that in the film. The soundtrack was a commercial success, reaching the 24th spot at the Billboard , [25] [26] and receiving a RIAA certification of Gold for an excess of , copies. John Culshaw recounts the incident in "Putting the Record Straight" In the meantime, MGM released the "official soundtrack" L.

Chapter 2 : A Space Odyssey (film) - Wikipedia

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This would not be addressed on film until the follow-up *The Year We Make Contact*. Film critic Roger Ebert wrote that HAL, as the supposedly perfect computer, is actually the most human of all of the characters. Strangelove and decided not to make it obvious that they were "war machines". Illustrators such as Chesley Bonestell, Roy Carnon, and Richard McKenna were hired to produce concept drawings, sketches and paintings of the space technology seen in the film. The minute film, which had also proved popular at NASA for its realistic portrayal of outer space, achieved "the standard of dynamic visionary realism that he was looking for. Kubrick also asked Universe co-director Colin Low about animation camerawork, with Low recommending British mathematician Brian Salt, with whom Low and Roman Kroitor had previously worked on the still animation documentary *City of Gold*. It was filmed in Cinerama and shown in the "Moon Dome". A small elevated platform was built in a field near the studio so that the camera could shoot upward with the sky as background, avoiding cars and trucks passing by in the distance. Although this technique, known as "held takes", resulted in a much better image, it meant exposed film would be stored for long periods of time between shots, sometimes as long as a year. It would eventually be released in a limited "road-show" Cinerama version, then in 70mm and 35mm versions. Reviews suggested the film suffered from its departure from traditional cinematic storytelling. The people who like it like it no matter what its length, and the same holds true for the people who hate it. This was confirmed by former Kubrick assistant Leon Vitali: *A Space Odyssey* soundtrack and *A Space Odyssey* score From very early in production, Kubrick decided that he wanted the film to be a primarily nonverbal experience [84] that did not rely on the traditional techniques of narrative cinema, and in which music would play a vital role in evoking particular moods. About half the music in the film appears either before the first line of dialogue or after the final line. Almost no music is heard during scenes with dialogue. The film is notable for its innovative use of classical music taken from existing commercial recordings. Most feature films then and now are typically accompanied by elaborate film scores or songs written specially for them by professional composers. In the early stages of production, Kubrick had commissioned a score for from Hollywood composer Alex North, who had written the score for *Spartacus* and also worked on *Dr. Strangelove*. Everyone recalls one early sequence in the film, the space hotel, [99] primarily because the custom-made Olivier Mourgue furnishings, those foam-filled sofas, undulant and serpentine, are covered in scarlet fabric and are the first stabs of color one sees. They resemble Rorschach "blots" against the pristine purity of the rest of the lobby. Similar detailed instructions for replacing the explosive bolts also appear on the hatches of the *E. Vehicles*[edit] Modern replica of the *Discovery One* spaceship model To heighten the reality of the film very intricate models of the various spacecraft and locations were built. Their sizes ranged from about two-foot long models of satellites and the *Aries* translunar shuttle up to a foot long *Discovery One* spacecraft. The image of the model was cut out of the photographic print and mounted on glass and filmed on an animation stand. The undeveloped film was re-wound to film the star background with the silhouette of the model photograph acting as a matte to block out where the spaceship image was. For most shots the model was stationary and camera was driven along a track on a special mount, the motor of which was mechanically linked to the camera motor—making it possible to repeat camera moves and match speeds exactly. Elements of the scene were recorded on same piece of film in separate passes to combine the lit model, stars, planets, or other spacecraft in the same shot. In moving shots of the long *Discovery One* spacecraft, in order to keep the entire model in focus, multiple passes had to be made with the lighting on it blocked out section by section. In each pass the camera would be focused on the one lit section. The camera could be fixed to the inside of the rotating wheel to show the actor walking completely "around" the set, or mounted in such a way that the wheel rotated independently of the stationary camera, as in the jogging scene where the camera appears to alternately precede and follow the running actor. The shots where the actors appear on opposite sides of the wheel required one of the actors to be strapped

securely into place at the "top" of the wheel as it moved to allow the other actor to walk to the "bottom" of the wheel to join him. The most notable case is when Bowman enters the centrifuge from the central hub on a ladder, and joins Poole, who is eating on the other side of the centrifuge. This required Gary Lockwood to be strapped into a seat while Keir Dullea walked toward him from the opposite side of the wheel as it turned with him. A stewardess is shown preparing in-flight meals, then carrying them into a circular walkway. At the proper moment, the stagehand first loosened his grip on the wire, causing Dullea to fall toward the camera, then, while holding the wire firmly, jumped off the platform, causing Dullea to ascend back toward the hatch. Weston recalled that he filmed one sequence without airholes in his suit, risking asphyxiation. So it simply built up inside, incrementally causing a heightened heart rate, rapid breathing, fatigue, clumsiness, and eventually, unconsciousness. Leave him up there! And the thing is, Stanley had left the studio and sent Victor [Lyndon, the associate producer] to talk to me. Because I was going to do him. Problems playing this file? Known to staff as "Manhattan Project", the shots of various nebula-like phenomena, including the expanding star field, were colored paints and chemicals swirling in a pool-like device known as a cloud tank, shot in slow motion in a dark room. The coloring and negative-image effects were achieved with different color filters in the process of making duplicate negatives. Kubrick used the technique to produce the backdrops in the Africa scenes and the scene when astronauts walk on the moon. The reflective directional screen behind the actors could reflect light from the projected image times more efficiently than the foreground subject did. The lighting of the foreground subject had to be balanced with the image from the screen, making the image from the scenery projector on the subject too faint to record. The exception was the eyes of the leopard in the "Dawn of Man" sequence, which glowed orange from the projector illumination. Kubrick described this as "a happy accident".

Chapter 3 : - A Space Odyssey Sheet Music By Strauss - Sheet Music Plus

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More Classical Reviews He invariably created films which stretched the boundaries of established practice in terms of concept, story, camera work and direction. A Space Odyssey he also confounded expectations in the soundtrack department. The rest as they say is history. His choices of music ranged from the conventional to the positively weird, taking some courageous risks with his creation, but those choices complemented the storyline perfectly and created a soundtrack legend along the way. Always associated during the film with the black monoliths and eclipses fittingly since this part of the original music symbolises sunrise , this music comes to represent monumental events in the history of mankind as orchestrated by these mysterious forces. The particular recording used was the Vienna Philharmonic Orchestra conducted by Herbert von Karajan. Though scientifically accurate in his lack of rocket sound effects in the vacuum of space, this void with little dialogue needs to be filled. The Blue Danube seems comical at first in this situation but, being the most famous Waltz by the master of Viennese waltzes Johann Strauss Jr. The Space Station pirouettes as the shuttle yaws into alignment, while inside a member of the cabin crew demonstrates walking under zero gravity conditions while objects like pens float off. Most of the crew travel in suspended animation while the craft covers millions of miles under the control of its on-board computer, HAL. While the camera again makes a leisurely journey exploring this situation, the music aptly depicts the vast eerie emptiness of space, the bleak loneliness of the crew within and the huge distance from Earth. The choice of the Gayane Adagio for this sequence in the film is absolutely perfect and set the standard for many space movies to come such as the Alien series. One further composer whose music is used extensively on the soundtrack is Gyorgy Ligeti. His contribution is a number of largely atmospheric pieces which are also associated with the black monoliths, and the inexplicable effects they create. This includes the primeval landscapes inhabited by the apes, the inspection of the mysterious artifact found on the Moon and the last section with its strange visual effects and dreamlike scenes. A Hungarian Jewish composer who survived World War II in a labour camp, Ligeti went on to join the ranks of the musical avant-garde where he led explorations into micropolyphony, or music without pulse and harmony, and especially atmospheric music such as "Atmospheres". The strange textures in "Lux Aeterna" or "Eternal Light" is created solely by unaccompanied voices. Availability and track listing This is a classical soundtrack in all senses of the word. Just as the movie came to redefine the Science Fiction Film concept, the soundtrack also rewrote the book on Sci-Fi Soundtracks. This special re-release is available from Amazon. The full track listing is as follows: The Music as it appears in the Film: Atmospheres - Gyorgy Ligeti Main Title: If you play an instrument, the most popular piece from this soundtrack for playing is likely to be "The Blue Danube". This is available in a number of different arrangements for a variety of instruments and here is a simple arrangement on mfiles. It is easy to search for more demanding arrangements or for other instruments online, but here is a starter selection for piano from three different sheet music sites:

Chapter 4 : Sheet music: - A Space Odyssey (Brass ensemble)

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Chapter 5 : Space Odyssey Sheet music - Soundtrack - Also Sprach Zarathustra

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Chapter 6 : A Space Odyssey Theme Song (Also sprach Zarathustra) Chords - Chordify

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