




T H E D E L U X E E D I T I O N



Music Composed and Conducted by
JERRY GOLDSMITH


**THE
GREAT
TRAIN
ROBBERY**



THE CRIME OF THE CENTURY

A consistency among most great film composers is that they have a particular professional relationship that becomes a dominant force in their careers and that contributes mightily to what may be the most widely considered stylistic image we hold of them. Bernard Herrmann had Alfred Hitchcock, Georges Delerue had François Truffaut, Rota had Fellini, Williams has Spielberg, and the list goes on. Each of them most certainly had many other relationships and did a significant amount of work that reached far outside what they produced for these particular filmmakers, but it was the work that they produced for them that had the most significant impact on each of their careers. Jerry Goldsmith has now been so prolific, and for so long, that his career is literally full of extremely productive relationships such as these. While it's probably fair to cite Franklin J. Schaffner as his most important director relationship, the composer has shared screen credits on more than one occasion with a list of directors as diverse as David Anspaugh, Joe Dante, Richard Fleischer, John Frankenheimer, Tom Gries, John Huston, Peter Hyams, Mark Robson, Fred Schepisi, Paul Verhoeven and Robert Wise, among many others. Without a doubt, a name that must appear near the top of this list is Michael Crichton, with whom Goldsmith has shared a friendship and working relationship for over thirty years now. Beginning with Crichton's 1972 TV movie **Pursuit**, the writer/director has turned to Goldsmith for almost every film he has made, the composer's schedule permitting. Certain pictures where Crichton served solely as the writer did not allow him involvement in the composer selection process, but, along with **Pursuit**, the two would either be working together directly or have their work complementing one another's for **Coma** (1978), **The Great Train Robbery** (1979), **Runaway** (1984), **Congo** (1995) and **The 13th Warrior** (1999). The composer's extraordinary 2003 score for the troubled film production based on Crichton's novel **Timeline** would be derailed (unfortunately, the decision was outside of the writer's control) during post production turmoil. Of all of these pictures, the film and score which has emerged as the most lasting is surely **The Great Train Robbery**.

Though his novel had been published in 1975, Michael Crichton's film of **The Great Train Robbery** didn't get off the ground until three years later, then at the behest of producer John Foreman (**The Man Who Would Be King**, 1975 and **Prizzi's Honor**, 1985). When he finally received a green light, the writer/director was just completing work directing a film based on Robin Cook's novel **Coma**. Following that film (which seemed particularly well-suited to Crichton's Harvard Medical School education), the director segued to an adventure tale of Victorian England, a period which elicited some fascination for him. Crichton departed immediately for London and began assembling a stellar production team to aid him through this severely budget-restricted period film which, by all rights, should have cost a great deal more than the \$6,000,000 he had been allotted. Legendary cinematographer Geoffrey Unsworth became Crichton's best friend and biggest supporter during the production. Such support was both valuable and appreciated as the young American remained a largely unproven commodity to the British crew. Unsworth had only just completed work on Richard Donner's **Superman: The Movie**



(1978) and, sadly, would not complete another picture after **The Great Train Robbery** as he passed away during the production of Roman Polanski's **Tess** (1979). Unsworth captured the time period exquisitely and Crichton ultimately dedicated the film to his memory. With art director Bert Davey (**Battle of Britain**, 1969; **Eye of the Needle**, 1981 and **Aliens**, 1986), and costume designer Anthony Mendleson (**A Bridge Too Far**, 1977; **The Boys From Brazil**, 1978 and **Dragonslayer**, 1981), Crichton's cast, which featured Sean Connery, Donald Sutherland and Lesley-Anne Down, was sure to look resplendent in their Victorian tailorings. One bit of irony during production was that in order to capture the period most authentically, the film was largely shot in

Ireland, as the last vestiges of the bygone era had already, for the most part, vanished from England itself.

Crichton's tale was a gallant one, far more gallant than the real world events his novel was based on. The actual robbery was a much tawdrier affair, decidedly lacking in chivalry. In 1855 London, the sum of £12,000 in gold bullion was stolen from that great symbol of industrial progress ... a train. It truly *was* referred to as "The Great Train Robbery" and labeled "The Crime of the Century." While neither the amount nor the planning which preceded the heist was particularly noteworthy, even by standards of the time, the fact that it struck a railway ... the first true linking of England's cities – and a striking sign of great progress – proved truly shocking. In Crichton's filmic, Sean Connery plays Edward Pierce, an ingenious and daring thief who moved between London's richest and most prominent citizens and the dark corners of its criminal underworld with great ease. Donald Sutherland plays Robert Agar, a dexterous screwsman (a specialist in keys and safecracking) always awaiting the next big job. Lesley-Anne Down is Brigid Lawson, Pierce's beautiful but nefarious girlfriend, prepared to aid and abet at any opportunity.

To score this grand and stylish adventure, Crichton sought his trusted friend Jerry Goldsmith. **The Great Train Robbery** proved to be a radical stylistic departure from the two other films occupying the composer in 1979. As it was, the tortured and gritty **Alien** could not have contrasted more with the romantic and heroic vision of the future that Goldsmith captured in his score for **Star Trek: The Motion Picture**. But when you add **The Great Train Robbery** to the pair of science fiction opposites, it reemphasizes the extreme extents that the composer's stylistic range encompasses. To this day, all three scores from 1979 remain among Goldsmith's most loved and well-remembered offerings.

"In the year 1855, England and France were at war with Russia in the Crimea. The English troops were paid in gold. Once a month, £25,000 in gold was loaded into strongboxes inside the London bank of Huddleston and Bradford and taken

by trusted armed guards to the railway station. The convoy followed no fixed route or timetable. At the station, the gold was loaded into the luggage van of the Folkestone train for shipment to the coast, and from there to the Crimea. The strongboxes were placed in two specially built Chubb safes constructed of three-quarter inch tempered steel. Each safe weighed 550 pounds. Each safe was fitted with two locks, requiring two keys, or four keys altogether. For security, each key was individually protected. Two keys were entrusted to the railway dispatcher who kept them locked in his office. A third was in the custody of Mr. Edgar Trent, president of the Huddleston and Bradford. And the fourth key was given to Mr. Henry Fowler, manager of the Huddleston and Bradford bank. The presence of so much gold in one place naturally aroused the interest of the English criminal elements. But in 1855 ... there had never been a robbery from a moving railway train."

So begins this thrill-ride of a motion picture. Immediately following this narration, read by Edward Pierce, strikes the powerful downbeat of Jerry Goldsmith's *Main Title*. As we see a mighty steam engine barreling across the green fields of the English countryside, Goldsmith's orchestra embarks on an enthusiastic expedition of its own. The chugging engine itself seems powered by Goldsmith's robust brass section. French Horns speak for the train whistle – the hulking weight of the enormous tonnage is conveyed by trombones and tuba – the speed generated by a dynamic flurry of strings and driven by an indomitable trumpet taking over the main theme. Goldsmith's ingenious orchestration extends to the winds, which speak for the grinding metal of the enormous wheels. This breathtaking music, truly more powerful than a locomotive, propels the train at breakneck speed and maintains its drive as we see the door of one of the cars open and two men locked in a struggle inside. In a fateful misstep,



the would-be thief is hurled from the speeding train and the guard looks back as the fast-receding figure tumbles down a steep embankment and to an early grave. Absolutely one of the most spirited, exciting and adventurous openings Goldsmith has penned for any film, the composer has, in just two and a half minutes, proclaimed that **The Great Train Robbery** is going to be a light-hearted, rollicking good time.

We next see Pierce in a British gentlemen's club alongside, of all people, Henry Fowler. The discussion among a small group of the rather well-heeled is of the failed robbery attempt, and includes key information about the precautions the bank has taken and the lengths to which it has gone, in order to protect the Crimean gold. Following this rather discreet infiltration, Pierce is seen recounting the occasion to Miss Lawson as he snacks on grapes and she slowly reveals the somewhat larger feast of her body as she prepares to serve Edward *Breakfast in Bed*. The charming cue heard here is not heard in the film. The film incarnation features a duet of flute and lute but this lovely variation is a beautifully delicate introduction to the score's lighter character. With the flute still taking the lead, the cue offers a charming display from the strings.

In an expository scene which will establish the plot of locating and copying a set of four keys, we are introduced to Mr. Edgar Trent, the distinguished president of the bank, through a narration – alternately read by Edward, Robert and Brigid. Trent's daily routine is recounted in detail as the ethically-challenged trio scheme to discover the location of the elderly man's key. Though a weakness in Trent's armor is difficult to find (the man doesn't gamble or drink and Miss Lawson's amorous advances are summarily dismissed), Pierce remains confident that *No Respectable Gentleman is that respectable*. Pierce and



Agar eventually uncover that Mr. Trent is, in fact, a rattling gent and through this somewhat less than noble hobby, Edward positions himself to enter Trent's confidence. Goldsmith's cue, a balletic display from the winds and strings (and aided by harpsichord), is an exquisite piece that ties a particularly large number of scene changes into a unified and graceful sequence. The severe nature of Mr. Trent and the nefarious plans of his stalkers are softened considerably by the scoring and reconfigured into an altogether more palatable tale. Clearly, the game is afoot.

Not heard in the final cut of the film but included on the original soundtrack release is 4M1, a cue titled *Clues*. Opening with a slow, considered reading of the main theme, the piece gains momentum through a midsection of lively, even playful variations of theme fragments, before returning to its measured roots for a gentle close.

After a rather cursory acquaintance has been made at the sporting pub, Pierce and Trent make arrangements to meet again. Under the pretext of sport and talk of dogs, Pierce is invited to attend afternoon tea at the Trent estate. Mr. Trent, however, holds another interest closer to his vest. Miss Elizabeth Trent, the banker's daughter, was, at the age of twenty-nine, somewhat past her prime and so the slightest hint of Edward's eligibility raised the elderly gentleman's hopes that Edward could be the long-hoped for suitor, appropriate for the young lady. A courtship ultimately ensues. One outing the couple makes together is a visit to the *Rotten Row* section of Hyde Park, a place where all manner of Londoner, dressed in the regalia of their finery, would gather and parade on a weekend afternoon. It is here where Edward finally learns enough information from Elizabeth to ascertain that her father keeps the key in his wine cellar. Goldsmith's music for the pageantry of this most fashionable procession is an elegant waltz. Graceful and light as air, this waltz for strings and winds elevates the trot of ill-trained ladies and gentleman atop horses into a display of the finest equestrienne artistry. It's a cue of effervescent charm.

Pierce and Agar, now knowing the location of Trent's key, institute a little operation whereby they stealthily enter the banker's mansion, descend to the cellar, find the hidden key and make a wax impression of it, so that the original can be left in place and not raise suspicion. The reward for their evening escapade: *The First Key*, of four, was now in their possession. Goldsmith highlights the accomplishment with a brief snippet of the *Robbery* theme as glistening punctuation.

The procurement of the second key, in the possession of Mr. Henry Fowler, required the more overt involvement of Miss Lawson. Brigid caught Fowler's roving eye during a visit to the bank, and when Henry learned that the lovely young lady was an acquaintance of Pierce, begged his friend to make an introduction in a more appropriate setting. Pierce took Fowler to an ornate house of prostitution where he would be able to receive a little room service from Miss Lawson, in disguise as "Madame Lucienne." As Lawson begins to free Fowler of his clothes, setting them on a nearby chair, she also frees him of the key, hanging around his neck. Agar is positioned in the room behind a curtain and discreetly plucks the key to make his impressions during Fowler's preoccupation with finer things. As soon as the key is copied and returned, and just as Lawson was about to





disrobe, a whistle blows, signifying a *Bordello Raid* and sparing Brigid from further exposure. The brief cue is a flurry of manic activity with swirling strings and muted brass. A comical utterance from trombones and trumpet declares the conspirators' procurement of the second key.

The final two keys, housed together in a guard booth at London Bridge Station, proved a considerably more perilous mission. Pierce, Agar and Lawson hatch a *Kiddie Kaper* where a young child snatches Miss Lawson's pocketbook and, while fleeing from the scene, enters the guard booth, causing all sorts of slapstick mayhem. With Pierce and Agar in tow to allegedly retrieve Miss Lawson's purse, Agar was afforded the opportunity to fumble with the key cabinet in an attempt to wax the required keys. Going unnoticed among the fracas in the closed-quarters of the small room, only a lack of time caused the waxing to fail. Again scoring a vigorous scuttle of activity, Goldsmith launches an orchestral pursuit of his own, emphasizing the madcap mayhem with a great variety of inventive and resourceful instrumental flare-ups.

In the only instant of a cue appearing out of film sequence on this CD, *Casing the Station* (5M2) here precedes *Street Attack* (5M3) in order to retain a segue Goldsmith created on the original soundtrack album. When Pierce and Agar realize that there's no way to obtain these two remaining keys during the daytime, they take to revising their plans and stage an evening acquisition. Agar spends three nights observing and documenting every detail of the night guard's activity. Like clockwork, the man adheres to the same schedule each night. Agar learns that the 75 seconds the guard takes to visit the loo is when they stand the best chance of making their strike, albeit with lightning fast speed required. A palette of harps, harpsichord and strings is used to discreetly color the stealth mission.

To aid in the nighttime infiltration of the guard station, Pierce knew that Agar was going to need help. A snakesman named Clean Willy would have to enter the station from above and open the door from inside to save Agar from losing any

time getting through it. The problem was that Clean Willy was in Newgate Prison. Pierce visits a particularly squalid part of London to find Clean Willy's *girlfriend* and instructs her to deliver a message that he must break out during the next scheduled hanging at the prison. Making his way to the girl, Pierce falls victim to a *Street Attack*, but overcomes his assailants quite handily. The dark and threatening location is made all the more sinister by the ominous and strangely beautiful tones of Goldsmith's cue that now recalls some of the low string writing the composer was soon to inject into his scores for **Star Trek: The Motion Picture** and **Alien**.

Goldsmith's scoring of Willy's scaling of the Newgate wall is an inventively orchestrated depiction of perilous teetering. With a final hoist *Over the Wall*, Willy is free and the dominant clarinet, which was overtaken by brass during the most death-defying portion of the ascent, is finally joined by a sweep from the strings. Willy safely makes it to his appointment with Pierce and Agar, who are waiting in a loft adjacent to the prison.

The next wall Clean Willy has to scale is the exterior of London Bridge Station. Goldsmith's light-as-air strings seem to levitate the slight man with great ease. Flute and then clarinet accompany him as he winds his way across the rooftop to make his *Night Entry* via a skylight.

And the race is on. Agar has 75 seconds to ascend the stairs, enter the booth, undertake a *Double Wax Job* to copy the keys, and make his escape. Goldsmith's cue raises the anxiety level as Agar fumbles to find the correct keys and keeps the frantic pace amid a hushed atmosphere. After the keys are copied, Goldsmith and Agar virtually skate down the train platform to duck behind a locomotive without one second to spare. 73 ... 74 ... 75 ... and the brass signal the successful end.

A descending instrumental figure introduces a brief, atmospheric cue which scores Pierce's visit to a graveyard where he has arranged a secret rendezvous with the railway agent who guards the luggage van that carries the safe. Pierce approaches the man from the rear and from behind a *Tombstone*, and confirms, for a stipend of one hundred pounds, that the gentleman will "look the other way" the next day during a trial operation during which the keys will be tested.

The only major cue not appearing on this deluxe edition of **The Great Train Robbery** is *Dead Willy*, an exciting action cue which offers a darker variation on the main theme. Very regretfully, the cue was mysteriously absent from the 24 track masters used for our mix.

A vigorous and surging declamation from the whole orchestra accompanies the *Departure* of engine 134 from London Bridge Station, en route to Folkestone.

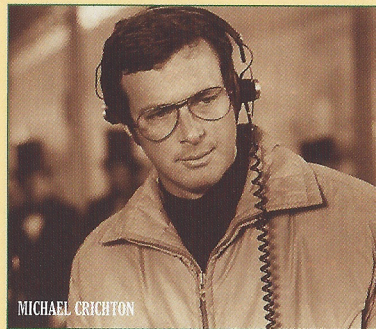
With the aid of a coffin and a dead cat, Agar does indeed successfully stow away in the luggage car. Due to new security measures which have been



implemented, the luggage car door has been modified so that it can only be opened from the outside. Pierce must traverse the entire length of the train in order to open the door and allow the gold to be thrown to a waiting accomplice. Covered in soot after his harrowing ordeal, Pierce is forced to borrow another set of clothes, leaving the screwsman to return to the coffin wearing just his long underwear. The entire sequence is expertly spotted and the music does not begin until the two men, reunited, toss the bags of gold from the speeding train. *The Gold Arrives* is the score's showpiece cue; overflowing with excitement, it offers a full bore presentation of the main theme, loaded with all of Goldsmith's instrumental manifestations of the sounds of a speeding locomotive. Pierce must hastily return to his cabin, again via his perilous train top route, in the very short time remaining before arriving in Folkestone.

Reaching his car, with only moments to spare, Pierce reenters the train. Quickly changing into the clothes he took from Agar (who is of slighter build), Pierce prepares to disembark at Folkestone Station. While exiting his car, his jacket tears, revealing a white shirt underneath. Goldsmith treats the scene to a tension filled treatment of the *Train Robbery* theme. With the *Torn Coat* having effectively marked Pierce as a person of interest, he is apprehended by authorities who have staked out the station in force. Brigid is forced to abandon Pierce and pull away from the station with Agar's coffin in tow.

Edgar is put on trial and is unusually forthcoming with details of his plan during questioning. When exiting the courthouse, amid a rather spirited and supportive crowd, he is embraced by a haggard old woman, who is actually Brigid Lawson in yet another disguise. She kisses him and, along with her tongue, slips a key into Edgar's mouth, which he uses to open his handcuffs before entering the carriage that has been appointed to take him to jail. The reigns of the carriage are revealed to be in the hands of Robert Agar and the two make a daring, light-of-day escape. Goldsmith begins his *End Title* over the escape sequence and embarks on a magnificently exciting reprise of the *Main Title*. It's a thrilling coda to one of the most charming, mannered and spirited scores of Goldsmith's entire canon.



MICHAEL CRICHTON

The Great Train Robbery, like most of the vast body of Goldsmith's work, has aged exceptionally well and stands today as a well remembered and much loved opus. When it was discovered that a set of 24-track masters existed for the entire score (save *Dead Willy*, as it turned out), the opportunity of taking advantage of the latest technologies in sound reproduction proved irresistible. SACD is a glorious step forward in home audio reproduction with sample rates allowing for unprecedented fidelity. To further take advantage of the multi-channel capabilities of the format, recording engineer Bruce Botnick and I undertook a remix of the entire score on the Todd AO Scoring Stage in Studio City, California on January 19, 2004. The sound of the tapes was astounding and we can here share with you the glorious music we rediscovered on that day.

— Robert Townson



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This stereo/multichannel Hybrid SACD can be played on any standard Compact Disc player.

1. **MAIN TITLE** (2:33)
2. **BREAKFAST IN BED** (1:48)
3. **NO RESPECTABLE GENTLEMAN** (2:22)
4. **CLUES** (3:53)
5. **ROTTEN ROW** (2:40)
6. **THE FIRST KEY / BORDELLO RAID** (5:1)
7. **KIDDIE KAPER** (2:02)
8. **STREET ATTACK / CASING THE STATION** (3:08)
9. **OVER THE WALL** (1:57)
10. **NIGHT ENTRY** (2:27)
11. **DOUBLE WAX JOB** (2:55)
12. **THE TOMBSTONE** (1:11)
13. **DEPARTURE** (4:1)
14. **THE GOLD ARRIVES** (2:35)
15. **TORN COAT** (1:50)
16. **END TITLE** (2:57)

Music Composed and Conducted by
JERRY GOLDSMITH

Produced by **Jerry Goldsmith**

The Deluxe Edition Produced by **Robert Townson**

Recorded by **Eric Tomlinson** at Anvil of Denham

Mixed by **Bruce Botnick**

at Todd AO, Studio City on January 19, 2004

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