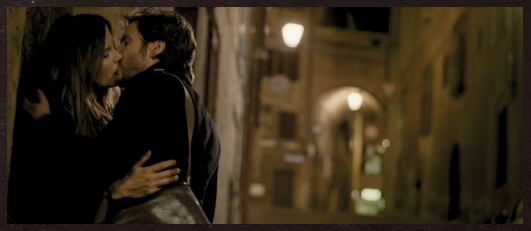
ORIGINAL MOTION PICTURE SOUNDTRACK

MUSIC COMPOSED BY **HARRY ESCOTT**



01 A CIASC'UN ALMA
02 FRAGMENTS
03 GUESSING GOODNIGHT
04 JOSEPH BAPUPA
05 EMPTY FLAT
06 CAFE EDUARDO
07 IT MAKES ME SICK
08 ATTEMPTING TO WRITE IN ITALY
09 GLASS HOUSES
10 UN'ALTRO TIRO *Performed by Fratelli Quintale*
11 PATHS CROSSING
12 A SPIRIT WORTHIER THAN I
13 KISSING SIMONE
14 I WANT MY TIME
15 RETURN TO ITALY
16 FULL OF ATMOSPHERE
17 CORTESIE *Performed by Frankie hi-nrg mc*
18 VIDE COR TUO
19 UP AND DOWN
20 I WILL ALWAYS THINK OF HER
21 UN BEL CASINO
22 ENOUGH DANTE
23 MI FIDO DI TE *Performed by Lorenzo "Jovanotti" Cherubini*
24 FELLINIA

"Un altro tiro".
Performed by Fratelli Quintale
Written by M.Miceli, F.Servidei, M.Boscarino
© Undamento / Oyez! S.r.l.
℗ 2013 Carosello Records, Milano

"Cortesie"
Performed by Frankie hi-nrg mc
Written by Di Gesù / Galbignani / Beccafichi
Published by Materie Prime Circolari
Courtesy of Materie Prime Circolari
Under License from Materie Prime Circolari

"Mi Fido Di Te"
Performed by Lorenzo "Jovanotti" Cherubini
Written by Riccardo Onori / Lorenzo Cherubini
Universal Music Italia Srl / Soleluna Ed. Music Srl
Licensed courtesy of Universal International Music B.V.

‘Incredible dark and incredible light...’

The Face of An Angel marks the third film collaboration for Harry Escott and BAFTA-winning director Michael Winterbottom. It is the latest in a string of projects for the British composer that sees him crafting music to underline the darker side of the human condition. The film sees a young filmmaker (Thomas, played by Daniel Brühl) travel to Italy to research material for his next project, the story of a murdered foreign student. Along the way he delves into the works of Dante and begins a dark descent into the turmoil of emotional breakdown.

With films like Shame, Hard Candy, A Mighty Heart and Welcome To The Punch under his belt, Harry Escott has become well known for creating evocative music for provocative films and the intense psychological journey undertaken by Thomas in The Face of An Angel provided fertile inspiration, as Harry explained to me in a recent interview for Silva Screen.

“It’s rich pickings really... There are a lot of dark moments as he goes through these nightmares of his everyday experience and this story he’s beginning to tell through the eyes of Dante’s ‘Inferno’... He’s in a strange Medieval world, he’s very isolated and yet he encounters various angels within this world, so there’s intense dark and intense light, which offers great possibilities for music. And the brightness, the white pure stuff, is incredibly pure because we are dealing with heightened emotions, a kind of heightened reality.”

That pure heightened reality is one of three musical modes in the music, itself realised through more traditionally 'classical' elements (strings, solo violin and countertenor). On the flip side Harry creates a more dissonant, expressionist palette for the torment raging inside Thomas' mind... "I've used a lot of diegetic noise, sort of heightened diegetic noise - heels on cobbled streets, messed up bells from towers, and made a lot of electronic sound, processed looping, weird noises, and then superimposed various orchestral layers and a lot of solo violin for his turmoil, for all of the angst." Finally, there is the momentum of Thomas researching the very real story of the murdered student, which is underscored by what Harry describes as a kind of functional 'whirring and churning'.

Songs are peppered throughout the film and a few are included in the album presentation, seemingly interrupting Harry's original music. These interludes have a key role, however, in the way Thomas' experiences play out in the film and that is reflected on the album, as Harry explains.

"Thomas is isolated and so most of the score is from within his head and is of a certain tone and mood, but then at various points in the film he wakes up from one of his dreams or nightmares and he's in a party and there's massively loud Italian hip-hop playing or something like that ... I think it's quite nice in a soundtrack to use those pieces as well, because it is part of the sonic landscape of the film and it's not just about the score. It's important to me that when you listen to it you get a flavour of the

score and you're interrupted, as he is, by the reality of the world that he's in, by these pop tracks."

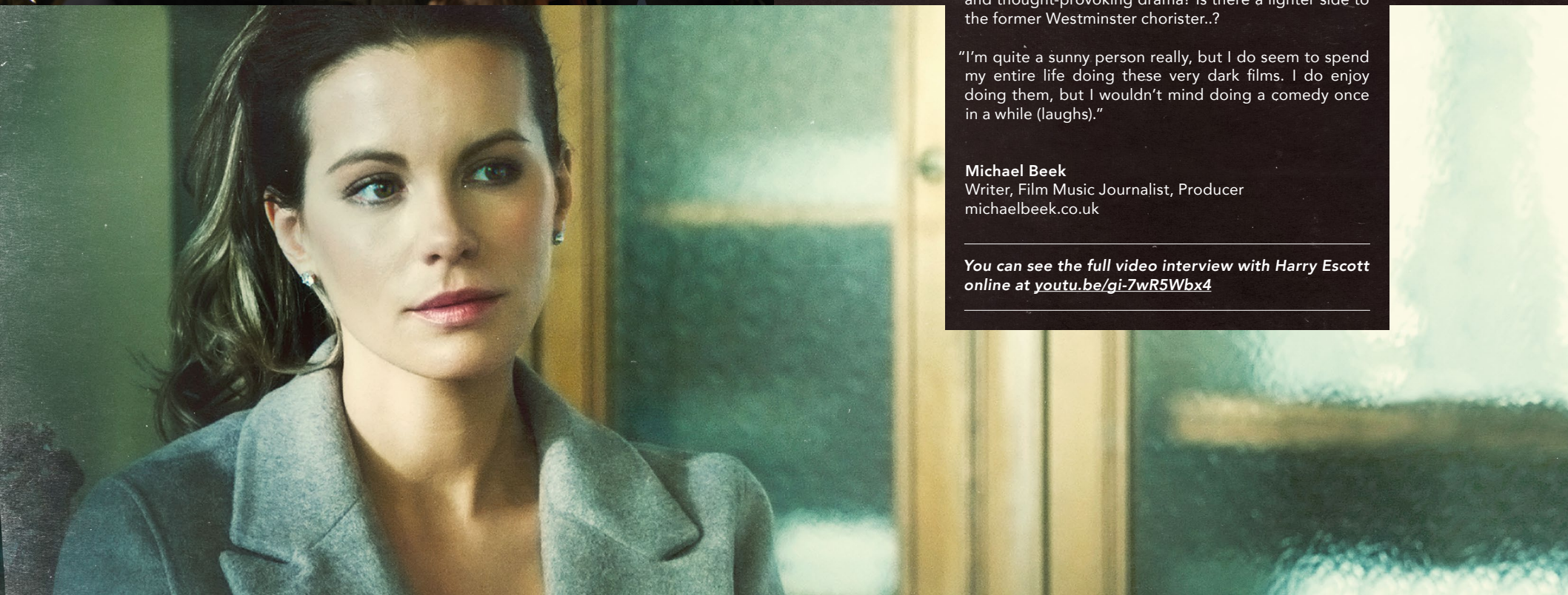
The moving elegy that brings the album to the close proved to be the standout track on the album for the composer, however, who said "'Fellinia' is a beautiful piece of music for solo violin and strings, and it was a joy to be able to write that kind of thing. You don't often get the chance to just write a good melody and I was lucky to work with an exceptional band of string players. Everton Nelson is a fantastic violinist and he did a brilliant job on the solo for that; it's good fun and that track really sums up the purity of the angel side of the film."

And what of Harry's seeming attraction to intensely dark and thought-provoking drama? Is there a lighter side to the former Westminster chorister..?

"I'm quite a sunny person really, but I do seem to spend my entire life doing these very dark films. I do enjoy doing them, but I wouldn't mind doing a comedy once in a while (laughs)."

Michael Beek
Writer, Film Music Journalist, Producer
michaelbeek.co.uk

You can see the full video interview with Harry Escott online at youtu.be/gi-7wR5Wbx4



Original Score Composed by **HARRY ESCOTT**
Music recorded at **AIR LYNDHURST STUDIOS, LONDON**
Music mixed at **NORTH SEVEN STUDIOS, LONDON**
Recording & Mix Engineer **IAN WOOD**
Assistant Recording Engineer (Air Studios) **TOM BAILEY**
Assistant Mix Engineers **CICELY BALSTON & JONNY FIRTH**
Technical Score Assistant **SARAH MANN**
Score Co-ordinator **CATHERINE MANNERS, MANNERS MCDADE**
Music orchestrated by **ANDREW FISHER**
Musicians' contractor **ISOBEL GRIFFITHS**
Assistant Musicians' contractor **SUSIE GILLIS**
Orchestral part preparation **LEO GRANT**
Produced by **HARRY ESCOTT**

MUSICIANS:
Orchestra Leader **EVERTON NELSON**
Countertenor **DAVID CLEGG**
Conductor, Keyboards, Warped Cellos, Italian Bell Manipulation, et cetera **HARRY ESCOTT**
Bass Guitar **IAN WOOD**
Violin Soloists **EVERTON NELSON** (Melanie's theme; 7,12 & 24) **MAX BAILLIE** (2,9,16 & 18)

SPECIAL THANKS TO:
Alison and the whole team at Air Studios. Catherine Manners, Joakim Sundström,
Adam Greenup, Simone Salvi, Marc Richardson, Melissa Parmenter and Michael Winterbottom

Tracks 1, 8, 14, 18 & 20 - Text taken from the first sonnet of Vita Nuova by Dante Alighieri
Tracks 1 - 9, 11 - 16, 18 - 22, 24 published by Eaton Music

Executive producers for Silva Screen Records Ltd: Reynold D'Silva and David Stoner
Mastering: Rick Clark. Release co-ordination: Pete Compton. Artwork: Stuart Ford

BBC FILMS PRESENTS AND MULTITRADE / YPSILON FILMS PRESENT IN ASSOCIATION WITH LIPSYNC LLP AND MADE WITH THE PARTICIPATION OF THE TUSCAN REGION A REVOLUTION FILMS PRODUCTION
DANIEL BRÜHL KATE BECKINSALE VALERIO MASTANDREA CARA DELEVINGNE "THE FACE OF AN ANGEL" CASTING DIRECTORS JINA JAY ANNA MARIA SAMBUCCO MARY VERNIEU
HAIR DESIGNER MASSIMO GATTABRUSI MAKE-UP DESIGNERS MARGOT BOCCIA ALESSANDRA GIACCI MARESE LANGAN COSTUME DESIGNER DANIELA CIANCIO SOUND RECORDISTS GIACOMA AVANZA MATTEO OLIVARI WILL WHALE
SUPERVISING SOUND EDITOR JOAKIM SUNDSTRÖM MUSIC COMPOSED BY HARRY ESCOTT EDITOR MARC RICHARDSON PRODUCTION DESIGNER CARLY REDDIN DIRECTOR OF PHOTOGRAPHY HUBERT TACZANOWSKI
LINE PRODUCER STEFANO NEGRI CO-PRODUCERS JOSH RYAMS ANTHONY WILCOX EXECUTIVE PRODUCERS CHRISTINE LANGAN ED WETHERED ERIC ANDJAR LEON BENAROCH ROBERTO MITRANI NORMAN MERRY ANTHONY JABRE
WRITTEN BY PAUL VIRAGH PRODUCED BY MELISSA PARMENTER DIRECTED BY MICHAEL WINTERBOTTOM

2015 © SODA PICTURES. ALL RIGHTS RESERVED © ANGEL FACE FILMS LIMITED / BRITISH BROADCASTING CORPORATION 2014. ALL RIGHTS RESERVED.

SILVA SCREEN RECORDS SILCD1474 LC 07371 MCPS

℗ & © 2015 Angel Face Films Limited / British Broadcasting Corporation.
Under exclusive licence to Silva Screen Records Ltd. All rights reserved.