

TOTAM SPEM
RELINQUITE HUNC
LOCUM ADEUNTES!

i	main title	00:38
ii	prologue / sweden	05:57
iii	hope's nightmare	00:52
iv	matthias revealed	03:38
v	pagan's offer / trial by fire	06:37
vi	the city of dis	03:05
vii	enter the nameless wolves	01:34
viii	cremator	02:44
ix	combat training	02:33
x	a warrior is born	02:34
xi	lady death & cremator	02:22
xii	the quest for "darkness"	01:23
xiii	asmodeus	03:01
xiv	rallying an army	01:18
xv	vassago	01:36
xvi	lucifer & pagan	02:02
xvii	pagan's discovery / nightmare ii	03:49
xviii	battle march	01:50
xix	"abandon hope..."	01:25
xx	warfare	02:45
xxi	heads of hell / reflections	06:04
xxii	lucifer the almighty	02:31
xxiii	"goodbye my love"	03:55
xxiv	final confrontation	05:12
xxv	hell's destruction	01:52
xxvi	mother & daughter	01:16
xxvii	the endless graveyard	01:02
xxviii	end credits	03:20

ADV FILMS PRESENTS "LADY DEATH": THE MOTION PICTURE
BASED ON THE CHARACTER, "LADY DEATH" CREATED BY: BRIAN PULIDO EXECUTIVE PRODUCERS: JOHN LEDFORD • KEVIN CORCORAN
PRODUCER: ANDREW ORJUELA ASSOCIATE PRODUCERS: BRIAN PULIDO • ADAM GOLDFINE • SHARON PAPA • MARK WILLIAMS
CHARACTER DESIGN: SEUNG KYU LEE • ANDREW ORJUELA MUSIC: BILL BROWN SOUND DESIGN BY: BRUCE FAULCONER
ANIMATION PRODUCTION: SUNMIN IMAGE PICTURES CO., LTD.
EXECUTIVE DIRECTOR: YOUNG HWAN SANG ANIMATION PRODUCER: HEA YOUNG YOO
SEQUENCE DIRECTORS: HEUNG IK JEON • SEUNG YEOL YOO • SANG YEOP HAN • KI DAL SONG • SUNG OK CHO • JONG GEUN KIM
ORIGINAL STORY CONCEPT BY: BRIAN PULIDO SCREENPLAY BY: CARL MACEK DIRECTED BY: ANDREW ORJUELA

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ORIGINAL MOTION PICTURE SOUNDTRACK

Lady Death

MUSIC COMPOSED BY
BILL BROWN





It has always been a dream of mine to create a truly operatic score. Since Star Wars was one of the reasons I am writing film music in the first place there's no big surprise there. When we sat down to talk about the music for Lady Death - words like "Operatic", "Wagnerian" and "leitmotif" were being tossed around. Like with Star Wars or just about any other film, the story revolves around the battle between "darkness" and "light", it just happened to be that in this case the woman fighting the "good" fight is named "Lady Death" - that's pretty dark. So the challenge for me was to create a score that underscores her emotional journey and evolution and is always reflective of the dark nature of the setting and the narrative.

The idea of using themes to accompany characters in the film was decided upon early on in the process. As I wrote the music, I found themes that tied together aspects of the main characters and of the story. Writing the score, I tried to find themes to express Lady Death's longing, her fear, confusion, anger - and eventually her great power. I worked mostly in a linear way from sequence to sequence and later on in the process after coming up with new themes and material, I'd go back and re-work cues to tie them more closely together. Writing for the battle sequences later in the film, I found an interesting melodic fragment using a major seventh leap and then down a minor third (mainly in the horns) that seemed to fit the epic nature of going into battle. Since the first scene in the film is basically a prologue to the battle sequences later in the film, the director and I decided to go back to that cue and start the film with the "war" theme - that nice leap in the brass. Choir also took a great part in communicating the religious and epic nature of the film - I was fortunate to work with a great group of musicians who brought a lot of emotion to the final score. We took as much care to give each aspect of the score that same amount of attention to detail.

It took a good amount of time to finally come up with the simple three-chord motif for Lady Death - I actually went back and re-wrote a couple important cues to incorporate her theme later on in the process and to tie the score together even further. I've always enjoyed the idea of creating scores that are so connected melodically/motivically throughout that they can paint a story in the listener's mind... I have always felt that having a deeper level of related layers in the music serves the complexity and the beauty of film in organic and sometimes even soulful ways when it's all working well.

My goal at the end of the day is to serve the film as best I can and my collaboration with producer/director Andrew Orjuela brought forward some of my best work to date. I had a really good time writing and recording this one - I hope you enjoy it as well.

BILL BROWN / *Composer*
<http://billbrownmusic.com>

For as long as I can remember, I have been a dedicated movie fanatic. Inevitably, my passion for the medium led to what is now a rather large collection of movies and soundtracks; after all, movies are not only comprised of *visual* stimuli. Thus I've developed a great admiration and appreciation for, what I consider, the *unsung heroes* behind my favorite films, the musical composers.

In creating the visual atmosphere for this hell, I really wanted to give it an epic quality. Likewise, I felt the accompanying music would have to have the same feel. It wasn't a matter adding big music to big pictures, but rather interweaving subtle themes and cues with the visuals. In turn, this gave life to the story and helps *guide* the audience through the film. Having a common love of musical scores and a shared vision of what was to be the sound for Lady Death, it became quickly apparent that Bill was the right man for the job. The end result has truly elevated the film far beyond my original expectations. Bill's ability to interpret different emotions and enhance the visual presentation through his music is phenomenal and is representative through his dedication to his art. I am truly thankful to Bill for all his amazing work and enthusiasm for this project. Not to mention, his tremendous support throughout the process. I feel blessed to not only have learned so much from such an amazing talent, but also to have gained a good friend in the process.

ANDREW ORJUELA / *Director*

Soundtrack Composed and Produced by Bill Brown
Choir Recorded at Soundelux Signet Studios, Los Angeles
Engineer / Pro Tools recordist - Wade Childers
Assistant Engineer / Photos - Jeremy Underwood
Choir conducted by Bill Brown

Chris Bleth: Duduk and World Winds
Bill Brown: Synth Programming
Cody Westheimer: World Winds / Assistant to the composer

The Choir: Alexandra Collins, Billy Burke, Bryan Celano, Carol Sailer, Chaney Parker, Chris Barnes, Corky Merrill, Dani Nelson, Dave Ekstrand, Deborah Nishimura, Doreen Szeto, Eric Jacobson, Gina Pellegrino, Heather Fitchow, Jennifer McDevitt, Joanna Durso, Kevin Wade, Laurel Smith, Letitia Chang, Mike Patsch, Myra Marcine, Nick Campanella, Peter Varvel, Randy Guiaya, Roseanne Maria Hill, Tedd Szeto, Tiffany Oroureke, Tinh Khong

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