

# 1407. So schön wie heut'

Backgrounds Of S. Radic

Unforgettable hits and melodies from the great era of sound film are associated with the name **Franz Grothes** (1908-1982) - and the song „So schön wie heut', so müsst' es bleiben“(As beautiful as today, so must it remain) is just as closely associated with Marika Röck. As the Film-Kurier wrote in 1939: "She has something ahead of the American competition: the boyish mischief in her neck, the bubbling charm and not to forget: Paprika in Blood". In 1941 she played the leading role in the German color film "Der Tanz mit dem Kaiser" and thus strengthened her status as one of the leading celebrities of German film. Her film hits like "Ich brauche keine Millionen" (I don't need millions, from Hallo Janine, 1939) or "In der Nacht ist der Mensch nicht gern allein" (Man doesn't like to be alone at night, from The Woman of My Dreams, 1944) became evergreens.

When **Marika Röck** began her film career in Germany in 1935 with the circus film LEICHTE KAVALLERIE (LIGHT CAVALRY), she was 21 years old, but the "Ufa baby" - previously known as the "wild board child" in dance shows in Paris, New York and Budapest - quickly became a star of the German revue and operetta film. With intrepid temperament, rapid tap interludes and boldly jazzed hits by Peter Kreuder and Franz Grothe, she created an atmosphere in German entertainment cinema until the sixties. She can be seen tirelessly on stage and in television shows up to her old age. "Herz mit Paprika" - that's how she titled her memoirs. "Her popularity can be clearly seen in Ufa's balance sheets: KORA TERRY from 1940 cost around RM 1.4 million and recorded around RM 3.5 million in Germany alone. And DIE FRAU MEINER TRÄUME from 1944 - a film that Propaganda Minister Goebbels would have preferred to have banned and which has therefore been achieved revenues of around RM 8 million in only three months with production costs of RM 2,3 million.



**Tanz mit dem Kaiser** (Dance with the Emperor) is a 1941 German "outfitting film". Most of the time, outfitting and costume films are set in epochs of the past, which are generally associated with pomp and splendour based on estates and hierarchical orders. Under the direction of Georg Jacoby his wife Marika Röck as well as Wolf Albach-Retty and Axel von Ambesser play the leading roles. The story is based on the comedy Die Nacht in Siebenbürgen by Nikolaus Asztalos. The film was quite expensive with production costs of about 2,307,000 RM, but was still considered a box-office success. Tanz mit dem Kaiser was also successful abroad.

**MIDI processing.** This Klaus-Wunderlich version I have this time somewhat differently represented. The complete brass insertions and the accompaniment of the left hand are written down as engraving notes in both Chorus-Keyb.-versions. In verse 2 even the whole second chord voice of the strings in the string solo. The organ version 1 has a similar design. We all know, however, that Klaus Wunderlich made this version in his studio using the multiple recording method - nevertheless, I think that my chorus version should spur everyone on to invest a little more time - this time "in the accompaniment", so that the noble song saying remains: "As beautiful as today, so must it stay - so must it stay, for all time...



Marika Röck - So schön wie heut', so müsst' es bleiben (im TV 2001)

Foxtrott, T=110

The musical score is arranged in a standard five-staff format. The top staff is for Tenor Saxophone (Ten.-Sax.) in treble clef. The second staff is for Strings in bass clef. The third staff is for Guitar in bass clef. The fourth staff is for Bass in bass clef. The fifth staff is for Drums in a drum set notation. The score is divided into two main sections: Main 1 (measures 1-4) and Main 2 (measures 5-8). The tempo is marked as Foxtrott, T=110. The time signature is 4/4. The key signature has one sharp (F#). The Tenor Saxophone part has a melodic line with triplets in Main 2. The Strings part consists of two inversions of a chord. The Guitar part features a portato/staccato accompaniment. The Bass part plays a half-note quint-change pattern. The Drums part includes HH-op., HH-st., and Tamb. parts.

Programmier-Anweisung

A Foxtrot "from the 40s"! In Main 1 you can see the basic rhythm, consisting of the portato/staccato guitar accompaniment and a calm half note quint-change bass, which, however, performs an "unusual" basic octave in the second bar: note it, because exactly there the chord changes occur within some song phrases - and then it's good when the bass just plays the basic notes! The strings are, as always, an obligat-sound-carpet in two inversions when the advanced key is pressed. As identical as they are in Main 2, the brass sections are present in the first bar. I titled this part "ten sax" - but it doesn't have to be, you could also experiment with other brass sounds. In the drums section everything looks the same everywhere: the HH-op/st. indicate the Foxtrot and in the Main1 the tambourine tries to get a second helping. Naturally "snare-brush" would have been better there - but this drum sample is not very well done everywhere. In Main2 the only difference to Main1 comes to light: The second helping gets a bit "harder", but with the MSD (Marsch-Snare-Drum) still in a bearable frame.