

# The Guns of Navarone

Music by Dimitri Tiomkin

Film Score Rundowns Analysis by Bill Wrobel

[Rundown analysis commenced Sunday, October 9, 2005 at 9:31 am. Columbus Day weekend & start of my vacation (worked full-tour or whole day overtime on Saturday on route 404)]

We will be having guests over (Gigi & Keith) for dinner at 5 pm. Meanwhile, before my wife and I go to Wild Oats and other places, I thought I would start this paper on Tiomkin's *The Guns of Navarone*. It's a "bloody" good movie (of course it's a war movie)! It has a rousing score by Tiomkin, although I do not personally consider it one of his best works. Incidentally the movie happened to be on last evening on Turner Classic Movies. Some days ago I finished touching up (conclusion notes, primarily) on my lengthy rundown of Herrmann's *The Ghost & Mrs. Muir*. I was debating myself whether I should just submit that rundown only for the next update, including a new blog (Blog # 24). I decided to spend the next week in my free time to work on *Navarone*, motivated by the new release of the "World Premiere Recording of the Complete Film Score" of this movie released by Tadlow Music, distributed by Silva Screen Records. The newly recorded music was conducted by Nic Raine (the *Sundowners* suite was conducted by James Fitzpatrick). I'll probably discuss the recording in my newest blog next week. I ordered the cd on September 21 from reliable Screen Archives Entertainment.

Now that I have a complete recording on cd format (as well as the altered feature film version on dvd), I decided to go ahead and write a "rundown" paper on the score, and include it in the next "Front Page" update of my *Film Score Rundowns* site. It will be fairly quickly done since I did relatively little (in comparison to, say, most Herrmann scores) research on the score. It was done probably at least fifteen years ago at USC Archives. If done, I have not yet found any detailed notes on all the cues; for example, complete reel/part numbers, number of bars per cue, which orchestrator did a particular cue, and so forth. I only have partial information. I also hand-copied some sections of cues and also had xeroxed up to 32 or more pages (wish now I ordered more!). So I really don't have a lot to base my rundown on but it'll have to suffice for now. I don't plan to return to USC to research it or even to Columbia/Sony (though I *might* next week if I decide to go thru the expense of renting a car, but I doubt it).

I need to watch the dvd again because I noticed many cuts in music in the film restored in the newly recorded cd. For instance, several sections of the Boat At Sea cue (Reel 3/pt 4, or hear track # 6) were dialed out in the feature film, especially that exciting music when the Nazi plane was circling the boat (that starts on 1:33 cd). Who is the idiotic that cut out the continuous music that Tiomkin originally wrote for this scene? It was perfectly appropriate music, adding heightened tension in the scene. It wasn't over-scored because the sound effects (plane circling) would've made the hearing of the music harder. A great deal of the Reel 5/pt 3 cue (track # 7 new cd) was dialed out in the

film/dvd, but at least it makes some sense because the overwhelming special effects noise of the sea storm would have pretty much “drown” out the music. Although I would’ve preferred to have the complete music stay in the film, I wonder why Tiomkin had even bothered to write music for this noisy long scene? Perhaps he didn’t hear the special sound effects when he viewed the working cut of this scene.

Of course, as indicated earlier, my main reference source will be the new complete recording on cd. As a secondary source I will use the Special Edition dvd (72129) that has the Director’s audio commentary and the retrospective documentary, “Memories of Navarone.” When my wife is on the computer today, then I’ll spend that idle time watching and hearing these dvd features. As a possible third audio source I will use (perhaps) the original tracks cd from Varese Sarabande released in 1989 (VSD-5236), although it is far from satisfyingly adequate. For one thing, the “Prologue” music is marred by the narration of James Robertson Justice (as in the movie, although I like his distinctive voice). There is, of course, no narration in the newly recorded cd. Many cues are missing. If I refer to timings from this cd, I’ll reference it as “VSD-cd” or OST-cd.” Although it took getting used to after a few hearings, the new cd recording is actually quite good. Initially I was comparing it to the Tiomkin-conducted original tracks performed by the Sinfonia of London Orchestra. I prefer the London performers to the newly recorded Prague players (more adeptness) although the Prague performance is admirably done. It’s very good but, in my opinion, not quite as “bloody” good as the London original tracks. It doesn’t always follow the dynamic emphasis of the OST tracks. For instance, the opening Bar 1 horns and celli alarm figure in the cd version of cue Reel 3/pt 3 (track # 5 new cd) is muted compared to the composer-intended *sfz > pp* of the original track (hear dvd chapter 4 at 2:51). Of course you don’t have Tiomkin newly recording the music! The “sound” of it (recorded with modern technology) is of course far more superior and crisp to hear than the OST, and I am happy Raine used a “dry” technique with the mikes (as in the Monstrous Movie Music compact discs). Usually, however, I prefer American/London orchestras for recordings. An excellent example of this is that wonderful *Jason & the Argonauts* rerecording conducted by Bruce Broughton in Hollywood. Except for a few tiny quibbles, it ranks as high as the original Herrmann-conducted tracks.

Remember that I am basing my descriptive analysis on the full score pulled for me, and as originally written. Changes (usually cut instruments lines) were made to various cues at the recording sessions, however. I believe David Wishart wrote in the cd booklet that he was “...recording all the cues Tiomkin composed for the film with their original orchestration and arrangements.” If you hear the OST and the newly recorded cues, you will hear changes being made. For instance, the end of Reel 6/pt 2, Bars 76-79 (go to track # 7 at 9:47) in the newly recorded version follows the original orchestrations/notes, and it is subtly different than the final version played at the original recording sessions. The most noticeable difference is the violins’ lines (hear dvd Chapter 6 at about 13:16 to end of cue). I will elaborate in detail when I eventually come to this cue.

I believe the *Navarone* score is in Box 32 of the Tiomkin Collection at USC Archives of Performing Arts. Portions of the score are in Box 117 at Columbia/Sony Studios (I don’t remember if I ever had the score pulled there). Perhaps I didn’t go to Columbia Studios to have it pulled because, if my memory serves me right, the full score

Main Title was not available at USC, whereas it probably would've been available at Columbia. I doubt if I'll go out of my way (and expense) to find out at this late date.  
[resume Monday, Columbus Day]

## THE GUNS OF NAVARONE

“Prologue” [Reel 1/pt 1] 3/4 time, 16 pages, 64 bars, 2:59. Instrumentation: 3 flutes (alto flute doubling), oboes, english horn, 3 clarinets, bass clarinet, 2 bassoons, 3 to 6 horns, 4 trumpets, 4 trombones, tuba, timp, snare drum, bass drum, finger cymbals, bells, xylophone, chimes, gong, mandolin, marimba, guitar, 2 harps, 2 pianos, 24 violins, 10 violas, 10 VC, 6 CB. I believe Michael Heindorf orchestrated the cue. The handwriting appears the same as the one he did for “Introduction To 2<sup>nd</sup> Part of Reel 14.” In both cases he used 34-stave Pacific Music Papers 344. CD location: track # 1 in both compact discs. Dvd location: start of Chapter 1.

Note: The alignment of the OST cd track and the dvd/feature film is generally right on except for perhaps a one-second delay about two minutes into the cue. However, there is a noticeable difference in where the narration by Justice begins. In the dvd/feature film, Justice says “Greece and the islands of the Aegian Sea...” starting at the :50 point (mid-Bar 17) when the legato strings playing “3” triplet 8<sup>th</sup> note figures were prominent. But on the OST cd, the narration starts on the :18 point (end of Bar 7). The start of the narration is arbitrary on the cd since there are no visuals on a screen that must be aligned with the various “hits” of music, whereas the start of the narration on the dvd/feature film is mandatory to align the visuals. For example, at the 2:21 point on the dvd, Justice narrated “...on the nearby island of Navarone” (and then the two huge guns fire). The music is aligned for that point of the visuals. Also at the 2:21 point (but on the cd), the narration actually ends (with “...became the legend of Navarone.”) because the narrator started about thirty seconds earlier than the film/dvd version. In that way, I suppose, the producers started it earlier on the cd so that the more dramatic ending music would be heard without narration (unlike the dvd). My complaint (as probably of most listeners) is that the producers of the OST cd actually inserted the blamed narration. If they had the power to insert it at a different placement, they had the power to delete it from the track! Narration has no place in a music track. It's meant for the film and its correct placement alignment of music with visuals. Inserting the narration in the cd was a “bloody” mistake!

Now: There is no tempo-marking for the beginning of this full score cue (such as *Allegro con forza*). Perhaps Tiomkin had one in his sketch version but I did not research the sketch score. The nearly full orchestra initially sounds two *rinforzando*-marked (> over the notes) 16ths notes *fff*. The flutes play Line 3 C-C 16ths (followed by an 8<sup>th</sup> and two quarter rests). The oboe plays Line 2 C-C 16ths followed by rests. The english horn plays *fff* Line 2 C#-C# [written Line 2 G#-G#] 16ths followed by rests. Like the horns, the english horn is an “F” transposing instrument, which means that the *written* C of the instrument *sounds* as the F tone a perfect 5<sup>th</sup> interval below. Clarinet I plays Line 3 C-C [written D-D] *rinforzando* 16ths followed by rests, while clarinets II-III (sharing the same staff) play Line 2 C-C 16ths. As in the Bb trumpets, the clarinets and bass clarinet are Bb transposing instruments, which means that the *written* C note for the clarinet *sounds* as the Bb tone a major 2<sup>nd</sup> interval below. Hence the D notes sound as C a major 2<sup>nd</sup> interval

below. So we see that the full score (full orchestrated score) is a transposed score, *not* a “C” score or concert pitch score (for all instruments).

Trumpets with straight mutes play *fff* Line 2 C-C [written D-D] *rinforzando* 16ths followed by rests. Trombones I-II-III play small octave C-C 16ths (an octave below middle/Line 1 C) followed by rests, while Pos IV (bass Pos?) and the tuba play Great octave C-C 16ths (two octaves below middle C). The timpani beats small octave C-C 16ths followed by rests. The snare drum sounds two 16ths. The bass drum and cymbal sound an 8<sup>th</sup> note. The xylophone plays Line 3 C-C 16ths. The chimes distinctively sound *sffz* middle C half note (followed by a quarter rest). Harps play *sffz* Great octave and small octave C *rinforzando* 8ths (bottom staff) and (top staff) Lines 2 & 3 C 8ths (followed by rests). The pianos sound *fff* I believe Contra-octave C-C 16ths and Great octave C-C 16ths, while the top staff (right hand) play Line 3 C-C 16ths. Violins play *fff* Line 3 C-C *rinforzando* 16ths (followed by rests). Violas play Line 2 C-C 16ths followed by rests. *Non div* celli play Great octave and small octave C-C 16ths followed by rests, while contra basses play small octave C-C 16ths.

The bass clarinet plays *sffz* Line 2 C [written D] half note to D [written E] grace note back to C *rinforzando* 8<sup>th</sup> to “3” triplet value 16ths Bb down to G up to Line 2 D to (Bar 2) Line 2 D grace note to C *rinforzando* 16<sup>th</sup> to Bb 16<sup>th</sup> down to G 8<sup>th</sup> tied to “3” triplet value quarter note up to D triplet value 8<sup>th</sup> to same D grace note to C-Bb-G *rinforzando* 16ths (followed by a 16<sup>th</sup> rest). The bassoons play the same as the bass clarinet but an octave lower register (starting middle/Line 1 C half note). Horns play the same register as the bassoons. They sound *sffz* Line 1 C [written G above] *rinforzando* half note to D [written A] grace note, and so forth.

Skipping to Bar 6 (:16 cd; :12 dvd), we come to the end of this thematic section of music (before, in Bar 7, we come to what can be described as Section A with the ethnic music highlighted by the mandolin). The bass clarinet and trumpets play *sffz > pp* middle C [written D] *rinforzando* quarter note tied to 8<sup>th</sup> note to D down to small octave Bb [written E-C] 16ths to C quarter note decrescendo hairpin and held fermata. Bassoons play this an octave lower register. Horns play in the register of the bass clarinet/trumpets. Trombones (with straight mutes) play *sffz > pp* small octave C *rinforzando* quarter note tied to 8<sup>th</sup> note to D down to Great octave Bb 16ths back up to small octave C quarter note held fermata. Violins and violas play Line 1 (middle) C *rinforzando* quarter note tied to 8<sup>th</sup> to D-Bb 16ths back to C quarter note held fermata. After a quarter rest, the timpani beats Great octave Eb 8<sup>th</sup> note let vibrate, followed by an 8<sup>th</sup> rest and then a quarter rest held fermata. The chimes sound *p* Line 1 C half note let vibrate (followed by a quarter rest held fermata). After a quarter rest, harps are *sffz* playing arpeggiando (vertical wavy line rolled chord) Great octave Eb/Bb/small octave F# *rinforzando* 8ths (followed by two 8<sup>th</sup> rests) to D/A/F# 8ths held fermata. The pianos play the same but not arpeggiando. After a quarter rest, VC pluck *pizz* (*pizzicato*) *sffz* Great octave Eb/Bb/small octave Gb (enharmonic F#) *rinforzando* 8<sup>th</sup> notes (followed by two 8<sup>th</sup> rests) to D/A/F# *rinforzando* 8ths held fermata. After a quarter rest, CB pluck *pizz* small octave Eb *rinforzando* 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) to D *rinforzando* 8<sup>th</sup> (held fermata). The tonality is, interestingly enough, the C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb) since the C note (not the \$100 bill but the C tone!) is accentuated. The Eb min 6<sup>th</sup> (Eb/Gb/Bb/C) comprises the same notes as the C half-diminished 7<sup>th</sup> (C/Eb/Gb/Bb), and VC/CB/tuba play that low note. However, due to the accentuation or dominance of C, and the nature of the music at this

dramatic point of the cue, the C half-dim 7<sup>th</sup> appears to be more likely. What follows is the D Dom 7<sup>th</sup> (D/F#/A/C).

Following double bar lines through the entire line of instruments (all spaces and lines), we come to Bar 7 (:20 cd; :16 dvd) in 4/4 time. The mandolin and flute I start to play the melody line, followed by the violas and clarinet I (and then the bassoons). The mandolin plays *p* tremolo (trem) Line 2 C 8<sup>th</sup> up to G trem 8<sup>th</sup> (crossbeam connected) tied to non-trem G 8<sup>th</sup> to same G to F 16ths to E 8<sup>th</sup> down to (now trem again) C 8<sup>th</sup> tied to trem quarter note to (Bar 8) same C whole note trem. Repeat Bars 7-8 in Bars 9-10. The flute plays the same register notes and pattern as the mandolin (but non-trem).

[end session 10:49 pm] [resume Tuesday, Oct 11 at 2:41 pm]

After a half/quarter/8<sup>th</sup> rest in Bar 7, clarinet I takes over the melody line playing *p* Line 2 C to D [written D-E] 16ths (connected by two crossbeams) to (Bar 8) E [written F#] 8<sup>th</sup> down to C 8<sup>th</sup> (crossbeam connected) with that C note tied to C 8<sup>th</sup> to D up to D 16ths to C-D grace notes (tiny notes connected by three crossbeams) to C *rinforzando* 16<sup>th</sup> to Line 1 Bb-Ab-G 16ths (all four 16ths connected by two crossbeams) with that final G [written A] 16<sup>th</sup> tied to quarter note. The violas play exactly the clarinet I line (same notes and register). After a half rest in Bar 8, both bassoons play *p* middle C-D grace notes to C *rinforzando* 16<sup>th</sup> to small octave Bb-Ab-G 16ths (with the G 16<sup>th</sup> tied to quarter note). The clarinet repeats Bars 7-8 in Bars 9-10. The Fags repeat Bar 8 in Bar 10. In Bars 9-10, the oboe plays *p* the same melody line for two bars as the solo flute in Bars 7-8.

Back in Bar 7, bells sound *p* four Line 1 G quarter notes, each with the let vibrate extending short curve line. Repeat next three bars. The marimba sounds *p* Line 1 G/Line 2 C/E/G quarter notes let vibrate to A/C/F/C quarter notes back to G/C/E/G to A/C/F/G quarter notes. Repeat next three bars. Both harps are *arpeggiando* playing Great octave C/G/small octave E/G/Line 1 C/E/G (C maj) quarter notes let vibrate to F/small octave C/A/C/F/G quarter notes. Repeat these chords in the second half of this bar, and repeat next three bars. The pianos are *col* the harps (but with the pedal).

Violins I play *pp pizz (non div)* middle C/G quarter notes 4X (repeated next three bars). Violins II play small octave G/Line 1 E quarter notes to A/F quarter notes back to G/E to A/F quarter notes (repeated next three bars). Non divisi celli play *pp* Great octave C/G/small octave E triple stop quarter notes to F/small octave C quarter notes, and repeat this pattern thru Bar 10. CB play small octave C quarter note up to F down to C up to F quarter notes (repeated thru Bar 10). In Bar 10, the finger cymbals sound an x-headed quarter note.

In Bar 11 (:33 cd; :28 dvd), the horns now play (as well as both clarinets continuing) small octave G 8<sup>th</sup> up to Line 1 D 8<sup>th</sup> tied to 8<sup>th</sup> to D-C 16ths to B 8<sup>th</sup> down to G 8<sup>th</sup> tied to quarter note. After a half/quarter/8<sup>th</sup> rest, Fags play small octave G-A 16ths to (Bar 12) B 8<sup>th</sup> down to G 8<sup>th</sup> tied to 8<sup>th</sup> followed by the playing of another G 8<sup>th</sup> to A 8<sup>th</sup> to G-A grace notes to G-F-Eb 16ths to D 16<sup>th</sup> tied to quarter note. The violas play as the bassoons. The mandolin returns in Bar 13 to play Line 1 G 8<sup>th</sup> up to Line 2 D trem 8<sup>th</sup> (crossbeam connected) and tied to 8<sup>th</sup> in the next figure to D-C non-trem 16ths to Line 1 B 8<sup>th</sup> to trem G 8<sup>th</sup> tied to trem G quarter note. Flute I also plays this, and possibly the clarinet (it was indicated as *cue* meaning it's optional at the time of the recording).

Back in Bar 11, violins I are now *arco* (bowed) playing *harmonics* in the *p* (piano) sound level dynamic on Line 1 G/Line 2 C whole notes (repeated next three bars).

Violins II play D/G/Line 1 D quarter notes to F/G/C/G quarter notes, repeated thru Bar 14. VC play Great octave G/small octave D/B quarter notes to F/C/A quarter notes, repeated thru Bar 14. CB play small octave G-F-G-F quarter notes (repeated next three bars). The guitar plays small octave G/Line 1 D/B/Line 2 D/G (G maj) quarter notes arpeggiando to F/middle C/A/Line 2 C/F/G quarter notes, repeated thru Bar 14. The finger cymbals sound four quarter notes (repeated thru Bar 14). The marimba sounds Line 2 D/G/Line 3 D quarter notes down to Line 1 F/G/Line 2 C/G quarter notes, repeated thru Bar 14. Harps and pianos are arpeggiando Great octave G/small octave D/B/Line 1 D/G/Line 2 D quarter notes to F/small octave C/G/Line 1 F/G/Line 2 C/G quarter notes.

In Bar 15 (:47 cd; 41 dvd), the solo flute is highlighted playing *p* the concluding virtuoso-type melody flourishes. The flute plays Line 2 G-A grace notes to G-F-Eb 16ths to D 16<sup>th</sup> (connected by two crossbeams) with the D 16<sup>th</sup> tied to half note, and then D dotted 8<sup>th</sup> to C up to Eb 32<sup>nd</sup> notes to (Bar 16) D-Eb-D-G 32<sup>nd</sup> notes to D-Eb-G-G 32<sup>nd</sup> notes with that end note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to, once again, D-Eb-D-G to D-Eb-D-G 32<sup>nd</sup> notes to (now with a piccolo) D-Eb-up to Bb-Ab 32<sup>nd</sup> notes to G 8<sup>th</sup> to (Bar 17), piccolo only, G grace note to G dotted half note. After a half rest in Bar 16, the alto flute plays the D-Eb-D-G to D-Eb-D-G 32<sup>nd</sup> notes tied to G quarter note (so also the clarinets, adding to the instrumental dynamic buildup).

After a quarter and dotted 8<sup>th</sup> rest in Bar 15, horn I (I believe the first horn, unless the top staff comprises of horns I-II) is now *open* playing initially *pp* middle C up to Eb [written G-Bb] 32<sup>nd</sup> notes to D [written A] *rinforzando*-marked half note *sfz > pp* and tied to 8<sup>th</sup> note next bar (followed by rests). Horns II-III play the same except that they are in straight mutes and with that D half note tied to half note next bar. The violas mid-Bar 15 are *ponticello* playing *sfz > pp* bowed trem Line 1 D half note tied to whole note in Bar 16. VC/CB continue the patterns given in Bar 11. Violins I play (I believe *pizzicato*) Lines 1 & 2 D quarter notes 4X (repeated next bar) while violins II play Line 1 D/G quarter notes. Etc.

In Bar 17 (:54 cd; :48 dvd), violins and violas are featured for several bars. Violins I play (*arco*) *harmonics* Line 1 G dotted half note (with the tiny diamond placed on the Line 2 G position above the note). After an 8<sup>th</sup> rest, violins I are now (*naturale*) playing Line 1 Ab-F 16ths (connected by two crossbeams) down to (Bar 18) “3” triplet value 8<sup>th</sup> ascending 8<sup>th</sup> notes Db-Eb-F (connected by a crossbeam) to G-Line 2 C-Line 1 Bb triplet value 8ths down to G-Ab-F triplet value 8ths to stand-alone Eb triplet value 8<sup>th</sup> note (followed by two triplet value 8<sup>th</sup> rests). After a half, quarter and 8th rest in Bar 17, violins II play Line 1 Ab down to F 16ths to (Bar 18) the same triplet figures as violins I (*col* violins I). *Soli* and *arco* violas in Bar 17 play *p espr* the principal and complete melody line on Line 1 Db quarter note tied to 8<sup>th</sup> note to Eb-F 16ths to G quarter note (the :50 point on the dvd when Justice begins his narration) tied to G 8<sup>th</sup> to Ab down to F 16ths down to (Bar 18) the same first three “3” triplet 8<sup>th</sup> figures as the violins to Eb-F-Db triplet 8ths. *Arco* celli top staff play *p < >* small octave F legato mini-slur to G quarter notes to same G back to F legato quarter notes up to (Bar 18) Ab half note to G to F quarter notes. VC bottom staff (also now *arco*) play Great octave Bb up to small octave Db half notes down to (Bar 18) Great octave Bb-Bb half notes. CB play small octave Eb-Eb half notes *p < >* (repeated next bar). Fags play *p < >* Great octave Eb/Bb to Eb/small

octave Db half notes crescendo-decrescendo hairpins ( < > ) to (Bar 18) Eb/Bb half notes sounded twice.

In Bar 19 (:56 dvd; 1:02 cd), violins I continue the phrase with a crescendo push of “3” triplet value 8<sup>th</sup> notes Db-Eb-F to G-Line 2 C-G triplet 8ths to “3” triplet value Eb quarter note down to Line 1 G triplet value 8<sup>th</sup> to F normal value quarter note to (Bar 20) Db-Eb-F triplet 8ths to G-Line 2 C-G triplet 8ths up to Bb half note. Violins II play the first two triplet 8<sup>th</sup> figures as violins I to descending triplet 8ths Eb-C-Line 1 G to F-middle C-Line 2 C-Line 1 G 16ths to (Bar 20) Db-Eb-F triplet 8ths to “3” triplet value G quarter note up to Line 2 G triplet value 8<sup>th</sup> up to descending triplet 8ths Bb-G-F down to D down to Line 1 G up to Line 2 G 8ths. Most listeners will not hear such subtleties in this phrasing of the music (slight differences between the violins). Back in Bar 19, violas play Line 1 Db-Eb-F triplet 8ths to “3” triplet value G quarter note up to Line 2 F triplet 8<sup>th</sup> to descending 8ths Eb-C-G to F quarter note to (Bar 20) Db to E quarter notes down to small octave Ab to B quarter notes. VC top staff play small octave Ab up to Line 1 Db quarter notes to middle C half note down to Ab up to Line 1 Db down to small octave C to D quarter notes. VC bottom staff play small octave F to Eb and then same Eb to F quarter notes to (Bar 20) small octave F to G down to C to D quarter notes. After a half rest in Bar 19, CB play small octave Ab half note decrescendo to (Bar 20) Bb legato to middle C quarter notes down to F to G quarter notes.

Fag I in Bar 19 plays small octave Ab up to Line 1 Db quarter notes to middle C half note to (Bar 20) D# to E quarter notes down to small octave Ab to B quarter notes. Fag II plays small octave F to Eb to Eb to F quarter notes to (Bar 20) F to G down to C to D quarter notes. After a half rest, the bass clarinet plays small octave Ab [written Bb] half note to (Bar 20) Bb to middle C [written C to D] quarter notes down to F to G quarter notes. The clarinet plays *p* Line 1 Db-Eb-F [written Eb-F-G] triplet 8ths to G triplet value quarter note up to triplet value F 8<sup>th</sup> to Eb [written F] quarter note (followed by an 8<sup>th</sup> and quarter rest) to (Bar 20) Db-Eb-F 8ths to G quarter note (followed by a half rest). After a quarter rest and two triplet value 8<sup>th</sup> rests, the oboe plays Line 2 F triplet value 8<sup>th</sup> to Eb quarter note down to Line 1 G 8<sup>th</sup> (both “3” triplet value) to F quarter note. In Bar 20, the english horn plays *p* < Line 1 Db-Eb-F [written Ab-Bb-Line 2 C] triplet 8ths to G normal value 8<sup>th</sup> (followed by rests). The alto flute plays the same except that the final (fourth) note is a G quarter note (followed by a half rest). In Bar 20, after a quarter rest and two triplet value 8<sup>th</sup> rests, the flute plays < > G triplet value 8<sup>th</sup> up to Bb half note.

Skipping to Bar 33 (1:49 dvd; 1:43 cd), we come to a highly dramatic piece of memorable music as Justice says (on the dvd), “The scene of that demonstration...” but on the cd it’s “...radar-controlled guns on the nearby island of Navarone.” Trumpets I-II (top staff) with straight mutes play *sfz* > *ppp* in the *flutter* effect play Line 1 Eb [written F] sforzando-marked ( ^ above the note) half note trem tied to non-trem dotted 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 34) D [written E] notes in that pattern to (Bar 35) Db double-dotted quarter note trem flutter (followed by a 16<sup>th</sup> and half rest). Trumpets don’t return until the end of Bar 37. Trumpet III plays the same notes but non-flutter. Pos play *sfz* > *ppp* small octave Eb dotted half note sforzando tied to dotted 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 34) D notes in that pattern to (Bar 35) Db double-dotted quarter notes (followed by a 16<sup>th</sup> rest and quarter rest). Then Pos I-II play E/G# rinforzando and staccato combination 8ths (followed by a 16<sup>th</sup> rest) to another E/G# pairing of 16ths this time to (Bar 36) Eb/G 8ths (followed by an 8<sup>th</sup> rest) to E/G# 8ths (followed by an 8<sup>th</sup> and

quarter rest). Pos III (with a straight mute) plays small octave Db double-dotted quarter note (followed by a 16<sup>th</sup> rest) down to Great octave B staccato/rinforzando 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to B 16<sup>th</sup> note to (Bar 36) B 8<sup>th</sup> (8<sup>th</sup> rest following) to B 8<sup>th</sup> (followed by an 8<sup>th</sup> and half rest). After a half and quarter rest in Bar 35, the tuba (with a straight mute) plays Great octave E rinforzando 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to E 16<sup>th</sup> down to (Bar 36) C rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to E rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Contra-octave Bb down to G quarter notes.

The chimes sound *sfz* Line 1 Eb rinforzando half note let vibrate in Bar 33 (followed by a half rest) and returns in Bar 35 on Db half note. Harps sound *sfz* small octave and Line 1 Eb rinforzando half notes (followed by a half rest) to (Bar 34) D half notes to (Bar 35) Db half notes (silent next bar). Piano I plays *sfz* small octave and Line 1 Eb rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup>/quarter/quarter/dotted 8<sup>th</sup> rest) to Great octave and small octave “3” triplet value ascending 32<sup>nd</sup> notes G-Ab-Bb up to (Bar 34) small octave and Line 1 D rinforzando 8ths (followed by aforementioned rests) down to Great octave and small octave Ab-Bb-small octave and Line 1 C 32<sup>nd</sup> notes to (Bar 35) Db rinforzando 8ths (followed by an 8<sup>th</sup> and dotted 8<sup>th</sup> rest) down to “3” triplet value 32<sup>nd</sup> notes G-Ab-Bb to B rinforzando 8ths (followed by an 8<sup>th</sup> and quarter rest) to (Bar 36), after a quarter and 8<sup>th</sup> rest, Great octave and small octave F-G-Ab triplet value 32<sup>nd</sup> notes to Bb 8ths (followed by an 8<sup>th</sup> and quarter rest). Piano II plays a different pattern. After a quarter rest in Bar 33, that piano plays small octave and middle C staccato (dot over the notes) 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) down to Great octave and small octave Bb staccato 8ths (followed by an 8<sup>th</sup> rest) to Ab staccato 8ths (followed by an 8<sup>th</sup> rest) to (Bar 34) B-Bb-A staccato 8ths in that pattern to (Bar 35), after a quarter rest, Bb staccato 8ths (followed by an 8<sup>th</sup> and quarter rests) Great octave E/B/small octave E/G# staccato 8ths (followed by a 16<sup>th</sup> rest) to E/B/E/G# staccato 16ths to (Bar 36) C/B/small octave Eb/G 8ths (followed by an 8<sup>th</sup> rest) to E/B/E/G# 8ths (followed by an 8<sup>th</sup> and quarter rest) down to Contra-octave and Great octave G rinforzando quarter notes.

In Bar 32, violins play small octave Ab/Line 1 D to G/B quarter notes to G/B 8ths to G-Ab-Bb “3” triplet value 32<sup>nd</sup> notes to (Bar 33) Line 1 Eb rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup>/quarter/quarter/dotted 8<sup>th</sup> rests) down to “3” triplet value 32<sup>nd</sup> notes G-Ab-Bb up to (Bar 34) Line 1 D rinforzando 8<sup>th</sup> (followed by aforementioned rests) to Ab-Bb-middle C triplet value 32<sup>nd</sup> notes to (Bar 35) Db rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> and dotted 8<sup>th</sup> rest) down to G-Ab-Bb triplet value 32<sup>nd</sup> notes *sfz* to B half note decrescendo hairpin and tied to double-dotted quarter note in Bar 36 (followed by an 8<sup>th</sup> rest) to Bb rinforzando quarter note. Then they play (1:59 dvd; 1:51 cd) the distinctive “5” quintuplet figure of 16<sup>th</sup> notes small octave B (which is actually trill)-(non-trill) middle C-small octave B-A-B (connected by two crossbeams) to (Bar 37) middle (Line 1) C dotted half note *sfz* > to same C rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest).

After a quarter rest in Bar 33, the violas play middle C staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Bb staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Ab staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 34) B-Bb-A staccato 8ths in that pattern to (Bar 35), after a quarter rest, Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to B 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to (Bar 36), after a double-dotted quarter rest, small octave F-G-Ab triplet value 32<sup>nd</sup> notes to Bb quarter note down to F rinforzando quarter note crescendo down to (Bar 37) C rinforzando dotted half note *sfz* > to same C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). [end session 10:26 pm] ... [resume Wednesday, Oct 12, 2005 at 8:42 pm. My Sony 35 “Trinitron

color tv that I bought new April 19, 1998 lost its picture Monday night. Yesterday I phoned a local repairman. He came over, took out the chip boards, and returned at 4 pm. The tv is fixed. It cost \$220. Plus I gave him a \$20 tip for the great, fast service.]

VC in Bar 33 play small octave rinforzando Eb 8<sup>th</sup> note (followed by 8<sup>th</sup>/quarter/quarter/dotted 8<sup>th</sup> rests) to “3” triplet value ascending 32<sup>nd</sup> notes Great octave G-Ab-Bb up to (Bar 34) small octave D rinforzando 8<sup>th</sup> (followed by the same rests) down to Great octave Ab-Bb-small octave C 32<sup>nd</sup> triplet notes to (Bar 35) Db rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> and dotted 8<sup>th</sup> rest) down to G-Bb-Ab 32<sup>nd</sup> notes to B half note bowed trem tied to double-dotted quarter note down to F-G-Ab 32<sup>nd</sup> notes to Bb down to G rinforzando quarter notes crescendo up to (Bar 37) small octave C rinforzando dotted half note to same C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Pizzicato CB pluck (after an initial quarter rest) Line 1 C staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to small octave Bb staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Ab staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 34) B-Bb-A 8ths in that pattern to (Bar 35), after a quarter rest, Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to B 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to (Bar 36), after a double-dotted quarter rest, playing (now *arco*) F-G-Ab triplet value 32<sup>nd</sup> notes to Bb rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Great octave G rinforzando quarter note up to (Bar 37) small octave C pizzicato 8<sup>th</sup> note (followed by rests).

The snare drum in Bar 32 sounds (I believe) a half note roll to (Bar 33), after a quarter rest, three quarter notes (repeated next bar) to (Bar 35), after a quarter rest, a quarter note (followed by a quarter rest) to 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to 16<sup>th</sup> note to (Bar 36) 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest) to quarter note roll tied to 8<sup>th</sup> note next bar. The timp (I believe it sounds a Great octave half note roll in Bar 32) sounds in Bar 33 small octave Eb rinforzando 8<sup>th</sup> note (followed by rests) to (Bar 34) D rinforzando 8<sup>th</sup> note (followed by rests) to (Bar 35) Db 8<sup>th</sup> (followed by 8<sup>th</sup>/quarter/quarter rests) down to Great octave E 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to E 16<sup>th</sup> note down to (Bar 36) C rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to E rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to G quarter note roll to G grace note up to (Bar 37) small octave C rinforzando 8<sup>th</sup> note (followed by rests).

In Bar 32, the Fags play Great octave B-small octave C-Db 32<sup>nd</sup> notes to (Bar 33) Eb 8<sup>th</sup> note (followed by rests) to Great octave G-Ab-Bb triplet value 32<sup>nd</sup> notes, and so forth (see VC). The clarinets and bass clarinet play *sfz* Line 1 Eb [written F] rinforzando 8<sup>th</sup> note (followed by 8<sup>th</sup>/quarter/quarter/dotted 8<sup>th</sup> rests) down to small octave G-Ab-Bb triplet value 32<sup>nd</sup> notes up to (Bar 34) Line 1 D rinforzando 8<sup>th</sup> note (see piano I top staff for the next two bars) to (Bar 36), after a quarter and dotted 8<sup>th</sup> rest, F-G-Ab triplet 32<sup>nd</sup> notes to Bb rinforzando quarter note to the “5” quintuplet 16<sup>th</sup> note figure (for clarinets only) of trill small octave B to normal C-B-A-B 16ths to (Bar 37) C 8<sup>th</sup> note *sfz* (followed by rests). On that 4<sup>th</sup> beat, the bass clarinet sounds a small octave G quarter note.

Trombones I-II (sharing the same staff) in Bar 37 play small octave E/G rinforzando 8<sup>th</sup> notes followed by an 8<sup>th</sup> and two quarter rests. Then (1:54 cd; 2:01 dvd) they play *pp* small octave C dotted 8<sup>th</sup> note rinforzando up to Eb rinforzando 16<sup>th</sup> up to (Bar 38) Ab rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F# rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). After a half and 8<sup>th</sup> rest next bar, Pos I (*open*) and Pos II (*st. mute*) play *p* “3” triplet value middle C-C-C 32<sup>nd</sup> notes to same C dotted 8<sup>th</sup> to C 16<sup>th</sup>. Pos III-IV (*open* and *straight*) there play this pattern on small octave C notes. Incidentally, Pos III-IV in Bar 37 play Great octave G/small

octave C rinforzando 8ths followed by rests. The chimes are distinctive in Bar 37 playing *sfz* middle C half note let vibrate (followed by a half rest). Harps in Bar 37 and also the pianos for this bar only) play Great octave C/G/small octave C/E/G/middle C rinforzando 8ths (followed by rests). After a half rest in Bar 38, they play arpeggiando *sfz* Great octave D/A/small octave D (bottom staff) and (top staff) F#/middle C/F# rinforzando half notes let vibrate. After a half rest in Bar 39, they are arpeggiando on Great octave Gb/Bb/small octave Eb/Bb/Line 1 Eb rinforzando half notes. The first piano in Bar 38 plays small octave C/Eb/Ab/Line 1 Eb/Ab rinforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) down to Great octave Eb/Bb/small octave D/G/Line 1 D/G 8ths (followed by an 8<sup>th</sup> rest) to D/A/small octave D/F#/Line 1 D/F# half notes let vibrate. The first piano in Bar 39 plays Great octave Bb/small octave Db/G/Bb/Line 1 G 8ths (followed by an 8<sup>th</sup> rest) to Ab/small octave C/F/middle C/F 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to Gb/Bb/small octave Eb/Ab/Line 1 Eb half notes let vibrate. Piano II in Bars 38-39 only play the arpeggiando half notes.

Violins I in Bar 38 play *pizz* Line 1 Ab staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F# (now *arco*) rinforzando dotted quarter note bowed trem (followed by an 8<sup>th</sup> rest) to (Bar 39) G to F pizzicato 8<sup>th</sup> notes in the pattern given to Eb dotted quarter note *sfz* to D 16<sup>th</sup>. Violins II pluck Line 1 Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F# trem dotted quarter note (followed by an 8<sup>th</sup> rest) to (Bar 39) Db to C pizzicato 8ths in the same pattern of rests up to Eb dotted quarter note bowed trem down to middle C 16<sup>th</sup>. Violas pluck small octave Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G#/Line 1 D 8ths (followed by an 8<sup>th</sup> and quarter rest) to (Bar 39) G to F to Eb/Bb 8ths in that pattern. CB pluck small octave F to Eb to D/A 8ths in that pattern to (Bar 39) Bb to Ab to Gb 8ths. VC play a series of similar notes.

After a half and 8<sup>th</sup> rest in Bar 37, trumpets I-II in straight mutes play middle C dotted 8<sup>th</sup> up to Eb 16<sup>th</sup> to (Bar 38) Ab 8<sup>th</sup> (followed by rests)> Trumpets III-IV in Bar 38 play (in straight mutes) Eb/Ab rinforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to D/G 8ths (followed by an 8<sup>th</sup> rest) to D/F# 8ths (followed by an 8<sup>th</sup> and quarter rest) (trumpets are silent next bar). After a half and 8<sup>th</sup> rest in Bar 38, *open* horns play the response figures of small octave and Line 1 D-D-D [written A-A-A] “3” triplet value 32<sup>nd</sup> notes to D 8th (followed by a 16<sup>th</sup> rest) to D 16<sup>th</sup> (silent next bar). The tuba in Bar 38 play *pp* Great octave F rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Eb 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to D 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Clarinet I plays *pp* Line 1 Ab [written Bb] staccato 8<sup>th</sup> to G to F# 8ths in that pattern given earlier to (Bar 39) G-F-Eb 8ths. Clarinets II-III play this on middle C/Eb 8ths to small octave G/Line 1 D to F#/D 8ths to (Bar 39) G/Db to F/middle C to Eb/Bb. The bass clarinet plays middle C 8<sup>th</sup> to small octave Bb to A 8ths in that pattern (silent next bar). Fags play this on Great octave F/small octave Ab 8ths to Eb/D to D/D 8ths to (Bar 39) Great octave Bb/small octave Db down to Ab/C to Great octave Gb/Bb 8ths. After a half and 8<sup>th</sup> rest in Bar 38, the timp sounds the response figures on small octave D notes to (Bar 39), after a half and 8<sup>th</sup> rest, C notes.

Skipping slightly to the end of Bar 41 (2:11 dvd), the Royal Navy theme (the six destroyers) is played. So, after a half and quarter rest, the oboe plays *f* (forte) Line 2 H tenuto 16<sup>th</sup> to G tenuto 8<sup>th</sup> to G tenuto 16<sup>th</sup> figure to (Bar 42) same G half note legato slur down to D half note to (Bar 43) E up to G to F down to F quarter notes, and so forth. The clarinets also play this pattern, notes and register. However, the 3<sup>rd</sup> clarinet in Bar 42

plays Line 1 G to D half notes, and so forth. The flutes play starting Bar 42 on Line 2 G to D half notes, and so forth. Trumpet I in a straight mute play *pp* Line 1 G down to D half notes to (Bar 43) E-G-F-D quarter notes, and so forth. The mandolin plays this Royal signature theme in Line 2 register and as tremolo notes. Fags, bass clarinet, horns, timp, and strings play a different pattern. The bass clarinet plays *pp* Line 1 tenuto notes of D quarter note [written E] to D dotted 8<sup>th</sup> to D 16<sup>th</sup> to two D quarter notes to (Bar 43) E quarter note to E dotted 8<sup>th</sup> to E 16<sup>th</sup> to D down to small octave B quarter notes. Bassoons play Great octave C/G tenuto quarter notes to (see the bass clarinet pattern) to (Bar 43) C/Bb tenuto quarter notes to C/A dotted 8ths to 16ths to C/Bb to C/G# tenuto quarter notes. Horns play small octave F/G/B/Line 1 D [written middle C/D/F#/A] tenuto quarter notes to (see the bass clarinet pattern). Etc.

Violins I play Line 1 D tenuto quarter note (and so forth). Divisi violins II play small octave G/B tenuto quarter notes, and so forth. Violas play small octave F tenuto quarter note, etc. VC play a slightly different rhythmic pattern of Great octave G/small octave D tenuto quarter notes to G/D dotted 8ths to 16ths (repeat same bar). The same applies to the CB on small octave C notes. Etc.

Finally we come to the *Guns* motif of nine notes starting in Bars 45-46. This is played by the bass clarinet, bassoons, horns, trombones, tuba, violas, VC/CB, and partially the piano. Violas and top staff celli play *pp* < small octave C 8<sup>th</sup> to same C to D 16ths figure to next figure of E down to C 8ths (crossbeam connected) up to A sforzando-marked ( ^ ) half note (also written *sfz* underneath) to (Bar 46) G sforzando 16<sup>th</sup> down to E rinforzando 16<sup>th</sup> down to C rinforzando 8<sup>th</sup> (followed by a quarter and half rest). VC II (or bottom staff) play an octave lower register. CB play it an octave lower register also but also with other slight changes. After the first five notes, CB play down (not up) to Great octave A sforzando half note to (Bar 46) G sforzando 8<sup>th</sup> up to small octave E down to C 16ths (followed by rests).

After a half rest in Bar 45, the pianos play Contra-octave and Great octave A/small octave F/A rinforzando half notes down to (Bar 46) Contra-octave and Great octave G/small octave C/E/G 16ths to Great octave and small octave E 16ths down to C 8<sup>th</sup> notes (followed by rests). After a half rest in Bar 45, the timp is rolled on Great octave A half note to (Bar 46) G sforzando 8<sup>th</sup> (followed by 8<sup>th</sup> and quarter rests) to Great octave and small octave G 16ths. . After a quarter rest in Bar 46, the field drum sounds and 8<sup>th</sup> note and then a rolled quarter note to (unclear) other notes.

The tuba in Bar 45 plays *pp* Great octave C 8<sup>th</sup> to C-D 16ths to E-C 8ths down to Contra-octave A sforzando half note to (Bar 46) G up to Great octave E 16ths to C 8<sup>th</sup> (followed by a quarter and half rest). Trombones play *pp* crescendo Great octave C (Pos IV) and small octave C (Pos I-II-III) 8ths to C-D 16ths to E-C 8ths to Great octave A/small octave C/F/A (F maj) sforzando half notes *sfz* to (Bar 46) G/small octave C/E/G sforzando 16ths down to Great octave and small octave E 16ths to C/C 8ths (followed by rests). Horns play small octave C [written G above] 8<sup>th</sup> to C-D 16ths to E down to C 8ths up to A [written Line 1 E] half note to (Bar 46) G down to E 16ths to C 8<sup>th</sup> (followed by rests). Fags play Great octave and small octave C 8ths to C-D 16ths to E-C 8ths to unison Great octave A half note to (Bar 46) Great octave G-E 16ths to C 8<sup>th</sup> (followed by rests). The bass clarinet plays Line 1 C [written D] 8<sup>th</sup> to C-D 16ths to E-C 8ths down to small octave A [written B] sforzando half note to (Bar 46) forte small octave G up to E 16ths down to middle C 8<sup>th</sup>.

Shipping slightly to Bar 51 (2:21 dvd), after an 8<sup>th</sup> rest, violins I play *mf* Line 2 C staccato 8<sup>th</sup> to Line 1 B rinforzando 16<sup>th</sup> down to G down to E 16ths (connected by two crossbeams) followed by a 16<sup>th</sup> and 8<sup>th</sup> rest. Then they leap up to Line 3 E staccato 8<sup>th</sup> to D down to Line 2 B to G 16ths (followed by a 16<sup>th</sup> rest) up to (Bar 52) A sforzando whole note to Bb whole notes fingered trem *sffz*. Silent in Bar 53, they return in Bar 54 playing the fingered trem between Line 2 Ab-A whole notes. After an 8<sup>th</sup> rest in Bar 51, violins II play Line 1 Eb staccato 8<sup>th</sup> to Eb-G-E 16ths (followed by a 16<sup>th</sup> and 8<sup>th</sup> rest) up to Line 2 E staccato 8<sup>th</sup> to D-Line 1 B-G 16ths (followed by a 16<sup>th</sup> rest) up to Line 2 A-Bb half note fingered trem. They are *col* violins I in Bar 54. Violas play a slightly different pattern. After an 8<sup>th</sup> rest in Bar 51, they play *mf* middle C staccato 8<sup>th</sup> to small octave B rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) up to Line 1 E/A# staccato 8ths to D/G 8ths to Db/G 16ths (followed by a 16<sup>th</sup> rest). Then, in Bar 52, violas play Line 1 A-Bb whole notes fingered trem. In Bar 53, they then play Line 1 D 8<sup>th</sup> to D-E 16ths up to F down to D 16ths up to Bb quarter note tied to 16<sup>th</sup> (followed by a 16<sup>th</sup> and 8<sup>th</sup> rest). Then they are fingered trem again next bar between Ab-A whole notes. After an 8<sup>th</sup> rest, celli play small octave C/Eb/B staccato 8ths, and so forth. Etc. It's far more taxing and time-consuming to do a Tiomkin score delineation than, say, a Herrmann score, so I will not exhaustively do a full rundown here!

I can add, however, that in Bar 52 the horns play the *flutter* effect *sffz* > *p* on small octave A/Bb/Line 1 A [written Line 1 E/F/Line 2 E] whole notes and then Ab/A/Ab flutter in Bar 54. Open trumpets III-IV in Bar 52 are also flutter on Line 1 A/Bb whole notes, and then Ab/A whole notes in Bar 54. Flutes and oboe are legato trem (notated similarly as the strings fingered trem) in Bar 52 between Line 2 A-Bb whole notes, and then Ab-A in Bar 54. Clarinets are legato trem as well. Etc. After a half rest in Bar 52, the gong sounds a half note. The chimes sound Line 1 A half note (followed by a half rest). Etc.

Skipping to Bar 57 (2:34 cd; 2:42 dvd), the bass clarinet/Fags/timp/harp/lower staves piano/VC/CB play the rhythmic pattern. Fags/VC/CB play *sfz* on each note (and also rinforzando-marked) Great octave G 8<sup>th</sup> to G quarter note to G 8<sup>th</sup> tied to 8<sup>th</sup> note (quarter note duration) to G quarter note to G 8<sup>th</sup> to (Bar 58), after an 8<sup>th</sup> rest, pizzicato notes, etc. Pos I-II in Bar 57 play *sfz* small octave F/A dotted quarter notes to G/Bb 8ths to A/middle C down to F/G quarter notes. Pos III-IV play Great octave C/G rinforzando whole notes. The tuba plays Contra-octave G whole note.

In Bar 58, flutes/oboe/E.H./clarinets/violins play *f* < > Line 2 (Line 1 for E.H. and clarinets II-III) E up to G 8ths (crossbeam connected) legato to F down to D 8ths (crossbeam connected) up to A rinforzando half note *sfz* < > tied to half note next bar to Bb rinforzando half note to (Bar 60) Line 3 C# half note to D to E quarter notes to (Bar 61, start of end page 16) D rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Then they play forte D-E-D-E 16ths (connected by two crossbeams) to F rinforzando and staccato 8<sup>th</sup> to D 8<sup>th</sup>. The flutes are silent in Bar 62. In Bar 63, they play Line 2 A/Line 3 D half notes *sffz* quickly decrescendo but then just as quickly crescendo hairpin up to Line 3 C/G rinforzando half notes held fermata to (end Bar 64) Line 3 A whole note *sffz* held fermata. However, this end bar is cut short in the film/dvd (but not in the new cd) as the cue immediately seques to the Main Title.

In end Bar 64, the oboe plays *sffz* Line 2 C whole note held fermata. The english horn plays Line 2 C [written G] whole note held fermata. Clarinet I plays Line 3 C

[written D] whole note, while clarinets II-III play Line 2 C whole note held fermata, and the bass clarinet plays Line 1 (middle) C whole note, and Fags on Great octave C. Horns play Lines 1 & 2 C whole notes (horns I-II on Line 2 C). Trumpets play Line 2 C [written D] whole note (but trumpet IV plays on middle C). Pos equally play small octave and Line 1 C whole notes, while the tuba plays Great octave C. The piatti sounds an x-headed quarter note followed by rests. The timp beats *sffz* small octave C 8<sup>th</sup> followed by an 8<sup>th</sup>, quarter rest, and then a half rest held fermata.

In Bar 63, the harps are gliss *ff* starting Contra-octave and Great octave G to A to B to C-D-E-F-G (etc) up to Lines 2 & 3 G *rinforzando* half notes to (end Bar 64) Great octave C/small octave C/Lines 1 & 2 C half notes *sffz* followed by a half rest held fermata. The piano plays the same end notes register but as whole notes held fermata.

Violins are bowed trem on Line 3 C whole note held fermata, while violas are trem on Line 2 C whole note. VC play *sffz* Great octave and small octave C *sforzando* whole notes held fermata, while CB play Great octave C whole note.

End of cue. [4:07 pm. I'm watching the dvd in the background as I write, listening to the Director's (J. Lee Thompson) rather slow, ponderous commentary. I think he did a better commentary on *Cape Fear*. He did the commentary I believe two years before he died of congested heart failure. Odd he never once mentioned Tiomkin's music in the commentary...]

“Main Title” [Note: Sorry. I did not have the full score of the M.T. available to me when I originally researched the materials.]

[Can You Do It?] [Note: There is no cue title on the full score for this cue. The “Can You Do It?” title is given on the newly recorded cd. I probably would've called it “The Operation” or “Mallory's Decision”] Reel 2/part 1. 4/4 time with no tempo-marking. I believe the cue is 14 pages in length, 60 bars. The cue is set in the key signature of 4 flats (Ab maj). CD location: track # 3 (not on the OST-cd). Dvd location: Chapter 2 starting at 5:56. Note: The music in the film/dvd does not actually start until about the middle of Bar 2. Scene: Mallory looks at the photo of the Navarone South Cliff and expresses severe doubt about the operation.

The alto flute is legato trem < *fp* > between small octave Ab-Bb dotted half notes [written Line 1 Db-Eb] followed by a quarter rest. *Sords* (muted) horns II & III play < *fp* > small octave Ab [written Line 1 Eb] dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The marimba sounds *fp* Line 1 Ab 8<sup>th</sup> note (followed by 8<sup>th</sup>/quarter/half rest marks) to (Bar 2) Eb 8<sup>th</sup> note (followed by rests). Harp I plays *fp* small octave Ab 8<sup>th</sup> (followed by rests) to (Bar 2) Eb 8<sup>th</sup> (followed by rests). Violas play < *fp* > small octave Ab dotted half note bowed trem tied to 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest) to Bb *sforzando*-marked 16<sup>th</sup> down to (Bar 2) Eb dotted half note bowed trem *resoluto*) and < *fp* > and then they play Line 1 Eb “3” triplet value 8th to Db dotted 8<sup>th</sup> (triplet value) to middle C triplet value 16<sup>th</sup>. The bottom line violas play as well (unclear notes). VC play small octave Ab 8<sup>th</sup> (followed by 8<sup>th</sup>/quarter/quarter/dotted 8<sup>th</sup> rest marks) to I believe C/Eb triplet value 8ths to Great octave Bb/small octave Db dotted 8ths (triplet value) to Bb/Eb triplet 16ths. After a half and quarter rest in Bar 2, CB also play that “3” figure on I believe middle C-Bb-Bb.

In Bar 5 (:07 cd; 6:01 dvd), the Royal theme is heard by the flute (s), clarinets, guitar and harps. The flute plays *pp* Line 1 Bb down to F tenuto half notes to (Bar 6) G up to Line 2 C to Bb to G tenuto quarter notes. Clarinet I plays small octave Bb to Ab half notes to (Bar 6) Bb-Db-C-Bb tenuto quarter notes. Clarinet II plays Gb to F half notes to (Bar 6) G-Bb-A-G quarter notes. Horns play *pp* < > middle C [written G] whole note tied to whole note next bar. The marimba is trem between Line 2 Ab down to Line 1 Ab whole notes (repeated next bar). The timp sounds a small octave C 8<sup>th</sup> (followed by rests). The field drum sounds an 8<sup>th</sup> rest. The guitar is arpeggiando on Gb/Bb/Line 2 Eb half notes to F/Ab/C half notes to (Bar 6) I believe G/Bb/Line 2 D arpeggiando quarter notes up to G quarter note to A/D/F arpeggiando quarter notes to D quarter note. Harp I is arpeggiando on small octave Gb/Bb/Line 1 Eb half notes to (unclear) and silent next bar. In bar 6, harp II is arpeggiando on G/Bb/D quarter notes to Bb/D/G to A/C/F to G/Bb/D quarter notes. The piano plays tied Great octave and small octave C whole notes. Violas are bowed trem on tied small octave C whole notes. VC are bowed trem on tied small octave Eb whole notes.

Skipping to the highly distinctive Bar 13 (6:15 dvd; :20 cd), we come to a close up of Mallory looking thru the magnifying glass at the photo of the cliff. The harps are highlighted. Harp I plays *pp* descending legato and arpeggio 32<sup>nd</sup> notes Line 1 Bb-Gb-Eb-C down to small octave Bb-Gb-Eb-Great octave Ab. Then the harp plays ascending 32<sup>nd</sup> notes Eb-Gb-Bb to (top staff) another Bb-middle C-Eb-Gb. These notes are separated as two figures, each connected by three crossbeams. However, the orchestrator made a mistake since there are only 15 notes instead of the needed 16 notes (eight 32<sup>nd</sup> notes per beat in 4/4 time). Repeat these two figures in the second half of this bar. Perhaps the 1<sup>st</sup> and 3<sup>rd</sup> figures (only seven notes) were meant to be “7” figures but this was not indicated above or below the figures.

In Bar 14, harp II takes over the pattern on ascending 32<sup>nd</sup> notes small octave F-Ab-middle Cb-D-F-Ab to descending Bb-Ab-F-D-middle Cb-small octave Bb (followed by two quarter rests). Harp I returns mid-Bar 2 on ascending 32<sup>nd</sup> notes small octave Gb-Ab-Bb-C-Eb-Gb-Bb descending Ab-Gb-Eb-C-small octave Bb. Then, in Bar 15, harp II returns to play ascending notes Gb-Ab-middle Cb-D-F-Ab-Bb descending Ab-F-D-Cb-small octave Bb (followed by two quarter rests). After two quarter rests in Bar 15, harp I returns playing descending notes Line 2 C-Line 1 Bb-Gb-Eb-C-small octave C (all six notes connected by three crossbeams) up to descending Bb-Ab-Gb-Eb to small octave Bb-Gb-Eb-C. That’s the end of this 32<sup>nd</sup> note action of the harps.

Back in Bar 13, the cymbal is rolled on a diamond-shaped whole note with *soft stick* crescendo-decrescendo (repeated next two bars). The timp beats softly *pp* Great octave Ab 8<sup>th</sup> note (followed by rests), and repeated next bar. In Bar 15, the timp beats Ab quarter note (followed by two quarter rests) to Ab quarter note to (Bar 16) Ab quarter note to Ab dotted half note roll. In Bar 13, the bells sound Line 1 Ab 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> and half rest). After a half rest in Bar 16, the xylophone plays < *fz* > Line 2 Gb half note trem. The guitar is arpeggiando on small octave Ab/Line 1 Gb/Bb/Line 2 C half notes (followed by a half rest) to (Bar 14) F/Ab/B/Line 2 D half notes to Gb/Bb/C/Eb half notes, and so forth.

[end session 10:57 pm. Time for bed!]

[resume Thursday, Oct 13 at 9:41 am]

Violas in Bar 13 play *divisi* < *fz* > small octave Gb/Bb/middle C sforzando-marked whole notes to (Bar 14) F/Ab/B/D half notes sforzando to Gb/Bb/C/Eb half notes to (Bar 15) Gb/Ab/B/Line 1 F half notes to Gb/Bb/C/Eb half notes, etc. Four VC (top staff) play middle C whole note < *fz* > *pp* to (Bar 14) Line 1 D to Eb half notes to (Bar 15) D-Eb half notes to (Bar 16) Line 12 Bb to Ab quarter notes to Eb half note. Four VC (bottom staff) play Great octave Ab whole note (repeated next bar) to (Bar 15) Ab whole note tied to next bar. CB play (two *arco*) small octave Ab whole note (repeated next bar) while two CB are pizzicato plucking Great octave Ab 8<sup>th</sup> followed by rests (repeated next bar). In Bar 15 they all are *arco* playing Great octave Ab whole note tied to next bar.

The mandolin plays the melody line Line 2 Ab half note trem (strummed) down to Eb half note trem to (Bar 14) F-Ab-Gb-Eb trem quarter notes up to (Bar 15) Bb to Ab quarter notes down to Eb half note to (Bar 16) F quarter note to Gb-Ab 8ths to Gb half note trem notes.

The piano plays *pp* Line 1 Ab 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest) down to Eb 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest) to (Bar 14) F-Ab-Gb-Eb legato quarter notes up to (Bar 15) Bb to Ab quarter notes down to Eb half note (silent next bar).

The tuba plays < *fz* > *pp* Great octave Ab sforzando whole note to (Bar 14) small octave F to Gb sforzando half notes to (Bar 15) Gb-GB half notes down to (Bar 16) Ab quarter note to Ab dotted half note. Trombones play Gb/middle C whole notes to (Bar 14) Ab/Line 1 D to Bb/C half notes to (Bar 15) Ab/Bb to Ab/C half notes down to (Bar 16) Gb/Ab to Gb/Bb half notes. Trumpets are silent in this section. Horns play small octave Gb/Bb/middle C [written Line 1 Db/F/G] whole notes to (Bar 14) F/Ab/Line 1 D [written middle C/Eb/A] half notes to Gb/Bb/Eb [written Db/F/Eb] half notes to (Bar 15) Line 1 D/F half notes to Bb/Eb (or E?) half notes to (Bar 16) small octave Gb/Ab to Gb/Bb half notes.

The bassoon plays Great octave Ab whole note (repeated next bar) to (Bar 15) Ab dotted half note to Ab quarter note tied to (Bar 16) whole note. Clarinets play small octave Gb/Ab/Bb whole notes to (Bar 14) Ab/B [written Bb/C#] whole notes. Clarinets I-II in Bar 15 play Gb/Bb half notes to Gb/C half notes to (Bar 16) Gb/Line 1 D half notes to Gb/Eb half notes. Clarinet III plays small octave Ab dotted half note to Ab quarter note tied to whole note in Bar 16. The oboe is *expr* (Herrmann would write *espr*) *pp* playing the melody like (as the mandolin). See the mandolin delineation. In Bar 15, the flutes now join in playing *pp* Line 2 Bb-Ab quarter notes down to Eb half note to (Bar 16) F quarter note legato to Gb-Ab 8ths to Gb half note (the half note is now *flutter* effect).

Skipping to Bar 25 (start of page 7; :42 cd; 6:38 dvd), the horns are prominent playing Line 1 Eb [written Bb above] sforzando double-dotted quarter note to Db [written Ab] 16<sup>th</sup> note to middle C [written G] dotted 8<sup>th</sup> to small octave Bb [written F] 16<sup>th</sup> to Ab [written Line 1 Eb] sforzando quarter note. In Bar 26, the horns continue the pattern (joined now by the trumpet *mp*) on Line 1 Gb [written Line 2 Db] double-dotted quarter note sforzando to F 16<sup>th</sup> to Eb dotted 8<sup>th</sup> to Db 16<sup>th</sup> to middle C sforzando quarter note. In Bar 27 (:46 cd;6:42 dvd), the horns then play A/middle C/F dotted quarter notes sforzando to Bb/Db/Gb dotted quarter notes sforzando decrescendo down to Gb/middle C/Ab sforzando quarter notes. The trumpet in Bar 27 plays Line 1 F to Gb dotted quarter notes to Ab quarter note (silent next bar). Then they renew the pattern in Bar 28 *p* on Line 1 Eb double-dotted quarter note to F 16<sup>th</sup> this time up to Gb to F quarter notes, and so forth.

Violas play bowed trem notes small octave Gb quarter note to F half note to Fb quarter note up to (Bar 26) Line 1 Db-C-small octave Bb-C quarter note tremolos (silent next bar) to (Bar 28) Line 1 Eb-Db-C-Bb quarter note trem. VC are trem on Great octave Gb quarter note to F half note to Fb quarter note up to (Bar 26) Bb quarter note up to small octave Gb quarter note to same Gb half note trem (silent next bar) to (Bar 28) Eb-Db-C-Great octave Bb quarter note trem. CB are bowed trem on small octave Gb quarter note to F half note to Fb quarter note to (Bar 26) Eb up to Ab up to middle C up to Eb quarter notes decrescendo (silent next bar) to (Bar 28) Eb-Db-C-small octave Bb quarter notes.

The timp sounds a seven-note ruff on Eb-Eb-Eb-Eb-Eb-Eb grace notes to Eb sforzando quarter note played 4X to (Bar 26) a five-note ruff on Eb-Eb-Eb-Eb grace notes to Eb half note roll to Eb-Eb-Eb-Eb grace notes to Eb quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In Bar 28, the timp returns to play a five-note ruff of Eb-Eb-Eb-Eb-Eb grace notes to Eb quarter note to Eb half note roll < *mfz* > tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

The first harp (and bells also?) plays Great octave and small octave Gb sforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F 8ths (followed by an 8<sup>th</sup> and quarter rest) to Fb 8ths (followed by an 8<sup>th</sup> rest) to (Bar 26) Great octave Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to small octave C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The english horn, clarinets, and bassoons also play various figures. For instance, in Bar 26, the E.H. plays *p* descending legato quarter notes Line 1 Db-C-Bb-C (silent next two bars). Clarinets I-II in that bar play Line 1 Db-Eb-F grace notes to Gb [written Ab] double-dotted quarter note to F 16<sup>th</sup> to Eb dotted 8<sup>th</sup> to Db 16<sup>th</sup> to C quarter note, while clarinet III plays ascending quarter notes small octave Eb-Bb-middle C-Eb. Etc. The bassoon plays Great octave Bb quarter note up to small octave Gb quarter note to same Gb half note, and so forth.

In Bar 27, the trombones join in with the horns and trumpet (and woodwinds) to play *p* small octave F/A/middle C dotted quarter notes to Eb/Bb/Db dotted quarter notes down to Great octave Ab/small octave Gb/middle C quarter notes. The bells in Bar 27 play Lines 1 & 2 F to Gb dotted quarter notes to Ab quarter notes. The piano plays Line 1 F/A/Line 2 C/F (F maj) dotted quarter notes to Eb/Bb/Line 2Db/Gb (E min 7<sup>th</sup>) dotted quarter notes down to small octave Ab/Line 1 Gb/Line 1 C/Ab quarter notes. The guitar plays *p* Line 1 F/A/Line 2 C/F dotted quarter notes to Eb/Bb/Db/Gb dotted quarter notes down to arpeggiando small octave Ab/Line 1 Gb/Line 2 C/Ab quarter notes. Flutes play Line 2 F to Gb dotted quarter notes to Ab quarter note. Etc.

Skipping to Bar 37 (7:00 dvd; 1:03 cd), we come to the start of page 10 of the full score (orchestrated score). The previous four flats that established the cue are now canceled by four natural signs. The flutes play the now-familiar melody line of Line 2 F down to Cb half notes to (Bar 38) D-F-Eb-Cb legato quarter notes up to (Bar 39) G to F quarter notes down to C half note tied to dotted half note next bar decrescendo hairpin (followed by a quarter rest). The piccolo in Bar 39 joins in to play G to F quarter notes to C half note. Clarinet I is legato trem *pp* (notated like the finger trem of the strings) play between Line 1 Db-Cb [written Eb-Db] whole notes (repeated next bar) to (Bar 39) trem between F down to C whole notes *ppp*. Clarinet II is legato trem between small octave F-Ab whole notes for two bars to (Bar 39) G-A whole notes. Clarinet III is silent, as also the bassoon. Horns play small octave Ab/middle Cb/Db [written Eb/Gb/Ab] sforzando

whole notes < *fp* > *pp* tied to whole notes next bar to (Bar 39) G/middle C/F [written D/G/Line 2 C] whole notes. Trumpet I plays Line 1 F [written G] sforzando whole note tied to whole note next bar (Do you get the feeling Tiomkin *really* likes sforzando notes?!). After a half rest in Bar 39, the trumpet then plays Line 2 C [written D] sforzando (yes, the ^ sign over the note) half note tied to dotted half note decrescendo next bar. Trombones play small octave F sforzando whole note tied to next bar and then (Bar 39) small octave C/A sforzando whole notes (silent next bar). The tuba sounds Great octave A whole note tied to whole note next bar down to (Bar 39) F whole note.

The marimba is trem (strummed) on F/Ab/Line 2 Cb/Db (Db Dom 7<sup>th</sup>) tied to next bar (but the orchestrator forgot to insert the flat glyph in front of the A note). In Bar 39, the mandolin is trem on G/A/C/F whole notes. In Bar 39, the bells play *p* Line 2 G to F quarter notes down to C half note. Harp I is trem between a cluster of whole notes Great octave Db/Ab/small octave Db/Ab/middle Cb/Db/F to Great octave Db/small octave Ab whole notes, repeated next bar as dotted whole notes. In Bar 39, harp I plays Lines 2 & 3 G to F quarter notes to C half notes. Harp II sounds Line 2 F quarter note (followed by a quarter rest) down to Cb quarter note (followed by a quarter rest) to (Bar 38) D to F to Eb quarter notes (followed by a quarter rest) to (Bar 39) trem between small octave G/A/C/F whole notes to G/A, and also (bottom staff) Great octave F/small octave C to C. The piano plays initially as harp II to (Bar 38) Line 2 D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Cb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to (Bar 39) Lines 2 & 3 G to F quarter notes arpeggiando to C half notes arpeggiando. The mandolin plays the melody line (as the flutes) but trem effect (see flutes line) but silent in Bars 39-40.

...[1 pm. Princess, our 17 and a half year old cat, threw up on the bed, so I had to wash the sheets, etc. My Seth books just arrived: *The Personal Sessions*, Books Five & Six, and also *The World View of Paul Cezanne: A Psychic Interpretation* by Jane Roberts. Too bad it wasn't *The World View of Bernard Herrmann* instead! Today is the first cloudless, totally sunny (and much warmer) day in awhile. However, a Low drought is due in by Sunday and Monday with showers possible]

[1:22] Divisi violas I play < *fp* > *ppp* bowed trem whole notes A/middle Cb/D/F tied to whole notes next bar. They then play in Bar 39 G/A/middle C/F whole notes bowed trem (silent next bar). *Div* celli play bowed trem whole notes Great octave D/A/small octave D/F tied to whole notes next bar to (Bar 39) F/small octave C/G/A whole notes decrescendo. In Bar 40, they continue *express*. On Line 1 F half note legato down to middle C half note. CB play small octave D whole note bowed trem tied to next bar up to (Bar 39) F whole note < *fp* > *pp* >.

Skipping to Bar 49 (1:24 cd; 7:23 dvd), we come to the start of page 13 when Justice is talking, "...in time. If there were, you wouldn't be here now." Pos I plays < *fp* > *pp* middle C (yes, you guessed it!) sforzando whole note tied to dotted half note and 8<sup>th</sup> note next bar decrescendo hairpin (followed by an 8<sup>th</sup> rest). Horns I-II play the same. After a half and quarter rest in Bar 49, horns III-IV play middle C [written G] sforzando quarter note tied to quarter note next bar, and then another C sforzando whole note to C quarter note tied to 8<sup>th</sup> next bar. Violas also play the tied middle C notes as the trombone.

The flutes, after a quarter rest, play *ppp* Line 2 F/Ab 8ths legato to G/Bb 8ths down to E/G tenuto half notes decrescendo and tied to 8<sup>th</sup> next bar (followed by rests) After a quarter rest, clarinet I plays *ppp* Line 2 Db to Eb legato 8ths to C tenuto half note

tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) to Db-Eb 8ths again down to Line 1 G tenuto half note decrescendo. After a quarter rest in Bar 50, clarinet II joins in to play *ppp* Line 1 Bb up to C 8ths down to E [written F#] tenuto half note. After a half and quarter rest in Bar 50, the E.H. plays *express*. Middle C [written G] quarter note tied to quarter note next bar to Bb-Ab 8ths back to middle C sforzando half note decrescendo and tied to dotted half note next bar, etc.

After a half and quarter rest in Bar 49, the marimba plays Line 2 C sforzando quarter note trem and tied to quarter note next bar to same C half note trem (don't forget the sforzando!) to C sforzando (needless to say?) quarter note decrescendo and tied to quarter note in Bar 51 (followed by two quarter rests) to Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Ab 8<sup>th</sup> to (Bar 52), after an 8<sup>th</sup> rest, G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Eb to Db 8ths in that rest pattern. After a half rest in Bar 52, the chime softly strikes *pp* middle C half note (the E.H. does as well, and Pos I). The celli play C quarter note in Bar 49 (tied from the previous bar) followed by two quarter rests to C quarter note *pizz* to (Bar 50), after a quarter rest, C quarter note (followed by a quarter rest) to (now *arco*) C quarter note tied to quarter note to Bb-An 8ths to C half note tied to whole note next bar. After a half and 8<sup>th</sup> rest in Bar 51, pizzicato CB/violas/piano/harp I sound as the marimba line (see above). Celli (and now CB) in Bar 53 (start of page 14) continue the *espr* line on small octave C quarter note down to Bb-Ab 8ths down to G up to C 8ths with that C tied to quarter note and tied to whole note next bar *pp* >. After a half rest, violas are pizzicato on G up to middle C 8ths (followed by a quarter rest). Etc.

In Bar 54 (1:33 CD), two violas (top staff) play *harm*. Small octave G dotted half note (with the tiny circle above the note) < *pp* > followed by a quarter rest, while two violas (bottom staff) play harmonics on E dotted half note. The mandolin is trem on Line 2 E/G dotted half notes (followed by a quarter rest). Harp II is trem on Line 2 E/Fb dotted half notes, while harp I plays trem on F/G. The vibe sounds Line 2 E/G dotted half notes.

In Bar 55 (7:34 dvd) the *Navarone* theme variation is played by some woodwinds, horns, and guitar. The guitar plays *pp* Line 2 C tenuto quarter note to C legato to D 8ths to E quarter note to C quarter note up to (Bar 56) A half note to G down to E 8ths down to C quarter note decrescendo. Horns play small octave F/A/middle C [written middle C/E/G] tenuto quarter notes to F/A/C 8ths legato to G/B/D 8ths to A/C/E tenuto quarter notes down to E/G/middle C tenuto quarter notes. In Bar 56, horn I plays Line 1 A [written Line 2 E] half note to G down to E 8ths to middle C quarter note. Horns II-III play middle C/E to B/D to Bb/D to A/C sforzando/tenuto combination notes. Trumpet I in Bar 56 plays Line 1 A [written B] sforzando half note (followed by a half rest). Pos I-II play small octave C/F dotted half notes to E/G tenuto quarter notes up to (Bar 56) C/E to B/D to Bb/D to A/C quarter notes. Pos III plays Great octave C whole note tied to half note next bar up to small octave C up to F quarter notes. Bells play Line 2 C dotted half note to C-D 8ths to (Bar 56) E dotted half note to E-D 8ths. The vibe sounds Lines 2 & 3 C whole notes to (Bar 56) E whole notes. The harp plays arpeggiando quarter notes F/A/middle C (followed by a quarter rest) to A/C/E down to E/G/C, and so forth. Harp II plays Great octave C grace note to Great octave and small octave C whole notes (repeated next bar). The piano (bottom staff) sounds Great octave C grace note to Great octave/small octave C whole notes tied to next bar. The top staff piano plays Line 3 C dotted half note to C-D 8ths to (Bar 56) E dotted half note to E-D legato 8ths. The

mandolin plays Line 2 C dotted half note trem to C-D 8ths to (Bar 56) E dotted half note trem to E-D 8ths.

Viole pluck pizzicato small octave F/A/middle C 8ths (followed by an 8<sup>th</sup> rest) to F/A/C to G/B/D 8ths to A/C/E 8ths (followed by an 8<sup>th</sup> rest) to E/G/middle C 8ths to (Bar 56) Line 1 A half note (now *arco*) to G-E 8ths to middle C quarter note. Celli play Great octave C acciacatura (grace note) up to small octave C sforzando whole note tied to whole note next bar. CB play small octave C whole note tied to next bar.

Clarinet I plays *pp* small octave A [written B] tenuto quarter note to A-Bb legato 8ths to middle C down to small octave G tenuto quarter notes up to (Bar 56) Line 1 E to D to D to C quarter notes. Clarinet II plays small octave F quarter note to F-G 8ths to A down to E quarter notes up to (Bar 56) middle C to B to Bb to A tenuto and sforzando quarter notes. The bassoon plays middle C quarter note to C-D 8ths up to E down to C quarter notes down to (Bar 56) C dotted half note up to F quarter note, etc. [2:22 pm. Incidentally, this is the minute I was born back in July 1, 1950]

[On To Castelrosso] Reel 3/pt 2. I do not have the total number of pages or bars, but it's around 12 to 14 pages. I only had xeroxed pages 3, 6, and 7. CD location: track # 4. Dvd location: Chapter 3 starting at 3:41. Scene: After meeting with the Anthony Quinn character (Colonel Stavros), Gregory Peck (Mallory) and he depart to leave. The scene cuts back to Justice and his naval assistant discusses philosophy of war and desperate missions such as the one Franklin (Anthony Quayle) cooked up. Then the scene cuts (Bar 22) to the plane carrying the operation crew to Castelrosso.

In Bar 9 (:27 cd; 4:08 dvd), the mandolin plays the *Navarone* theme variation very temporarily. After an initial 8<sup>th</sup> rest, we find it sounding *pp* Line 2 D-E 16ths to F down to D trem quarter notes gliss line or portamento line up to Bb 8<sup>th</sup> note trem to A down to G non-trem 16ths to D 8<sup>th</sup> (silent next bar) to (Bar 11) Line 1 Db sforzando whole note trem tied to whole note next bar. After a half rest in Bar 9, solo flute I plays *pp* Line 2 Bb tenuto quarter note to A-G 16ths to D 8<sup>th</sup> to (Bar 10, *non soli*) Line 1 B tenuto quarter note legato up to C quarter note (followed by a half rest) up to (Bar 11) Line 2 G sforzando half note decrescendo and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). Flute II in Bar 10 plays Line 1 Bb (B for flute I) tenuto quarter note to C quarter note (followed by a half rest) to (Bar 11) Line 1 Eb whole note tied to next bar. I believe it should be B natural. I have found several mistakes so far in that full orchestration notation. Trumpet I at this point plays Line 1 B [written Line 2 C#] quarter note legato up to C [written D] quarter note down to A to Bb quarter notes. After a half rest in Bar 9, incidentally, the trumpet plays Line 2 C# to D quarter notes (as also clarinet I).

After a half rest in Bar 9, the vibre (*motor*) plays *pp* Line 1 E/Line 2 C#/Bb quarter notes to F/Line 2 D/A quarter notes to (Bar 10), after a half rest, Eb/A/Line 2 F# quarter notes to Db/Bb/F quarter notes to (Bar 11) F whole note tied to half note next bar. In Bar 10, the now *solo* oboe plays *pp* Line 2 Ab tenuto quarter note to G-E 16ths to C 8<sup>th</sup> (followed by a half rest). After a half rest, the E.H. plays Line 1 A to Bb legato quarter notes down to (Bar 11) Db whole note tied to next bar. After a half rest, the now *solo* clarinet I plays Line 2 F# tenuto quarter note to F-Db 16ths down to I believe B 8<sup>th</sup> up to (Bar 11) Line 2 G half note tied to 8<sup>th</sup> note (followed by rests). After a half rest, clarinets I-II play Line 1 Eb/Line 2 C tenuto quarter notes to F/Db quarter notes down to (Bar 11)

small octave F/Ab whole notes tied to next bar. Bassoon I in Bar 10 plays Line 1 D to E quarter notes (followed by a half rest) down to (Bar 11) Great octave Db sforzando whole note tied to whole note next bar.

Violas in Bar 9 play small octave A/Line 1 D half notes to (half pizzicato/half bowed) Line 2 C to D quarter notes. In Bar 10, the top staff (divisi) play *arco* Line 1 D/F quarter notes bowed trem to E/G quarter notes bowed trem down to C/Eb to D/F quarter notes bowed trem. The bottom staff players are pizzicato playing the same notes. Celli play Great octave F/small octave D half notes to (half pizzicato/half bowed) Line 1 E to F quarter notes to (Bar 10) C/E quarter notes bowed trem (half and pizzicato) to D/F to C/Eb to D/F. The piano plays, after an 8<sup>th</sup> rest, Great octave and small octave F-G staccato 16ths to A down to F 8ths, and so forth. After a half rest, harp II is arpeggiando on Line 1 E/G/Bb/Line 2 C#/E/G/Bb (C# dim 7<sup>th</sup>) quarter notes to F/A/Line 2 D/F/A quarter notes, and so forth.

In Bar 11 (:34 cd; 4:15 dvd), horns I & II with mutes play *pp* Line 1 Db [written Ab] sforzando dotted 8<sup>th</sup> to Db-Db-Db 16ths figure to next figure of Db 8<sup>th</sup> up to F down to small octave Ab 16ths (sloppy writing here since it looks more like the Gb note or written Db) up to Db half note. In Bar 12, horn III plays *mp* “3” triplet value Db 8<sup>th</sup> up to Ab dotted 8<sup>th</sup> to F 16<sup>th</sup> figure to “3” triplet value Db quarter note down to small octave Ab triplet value 8<sup>th</sup> to Db 8<sup>th</sup> to Db-Db 16ths to Db 8<sup>th</sup> tied to quarter note. After a half rest in Bar 11, the *solo* trumpet plays *pp* Line 2 triplet value Db sforzando 8<sup>th</sup> to F dotted 8<sup>th</sup> down to Line 1 Ab 16<sup>th</sup> up to “3” triplet value Db quarter note to F 8<sup>th</sup> to (Bar 12) Db dotted quarter note, and so forth.

The guitar in Bar 11 plays < *pp* > small octave Ab/Line 1 F/Line 2 Cb/Db whole notes tied to whole notes next bar. Violas play small octave F/Line 1 Db sforzando whole notes tied to next bar. VC play Great octave Ab/middle Cb whole notes tied to next bar. CB play small octave Db whole note tied to next bar. Harp I is arpeggiando on Great octave Db/Ab/small octave F/middle Cb/Db (Db Dom 7<sup>th</sup> or Db/F/Ab/Cb) whole notes *pp* and tied to next bar *let ring*. The field drum sounds *pp* an eight-note ruff of seven grace notes to a quarter note (played four times) and repeated next bar. Pos play F/middle Cb/Db whole notes tied to whole notes next bar. Clarinets II-III play small octave F/Ab whole notes tied to next bar, and the bassoon on Great octave Db tied whole notes.

Skipping to Bar 21 (1:14 cd; 4:55 dvd), we come to the end scene just before the dissolve to the plane moving across. Violas are bowed trem < *fp* > on Ab/middle C half notes to E/G# half notes. Celli are bowed trem on Great octave F/small octave C half notes down to C#/G# half notes. Some CB play *arco* small octave F half note bowed trem down to C# half note, while altri CB pluck F 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) down to C# 8<sup>th</sup>. Harp II is arpeggiando on Great octave F/small octave C/F/Ab/C (F min) half notes followed by a half rest. The E.H. plays middle C up to G# half notes. After a half rest, the oboe plays Line 2 C# half note < *mp* >. Clarinet III (or is it the bass clarinet?) plays middle C down to small octave G# half notes. The bassoon plays Great octave F down to C# half notes. Horns III-IV play Ab/middle C half notes down to E/G# half notes. After a dotted 8<sup>th</sup> rest, the trumpet plays *pp* Line 1 B 16<sup>th</sup> to B 8<sup>th</sup> legato down to E 8<sup>th</sup> up to G# half note. Etc.

The music hurries along and becomes much more exciting starting in Bar 22 (start of Chapter 4 of the dvd; 1:18 cd). The violas and celli play *spicc.* (light spiccato) 16<sup>th</sup> note staccato figures. This is the start of the passing plane scene. After an initial 8<sup>th</sup> rest,

they play forte and spicatto (with a dot over each note) small octave F-G 16ths (connected by two crossbeams) to A-G-F-A 16ths (connected by two crossbeams) up to Line 1 D down to B to Ab up to D 16ths (connected as a figure by two crossbeams) to C-A-F 16ths (followed by a 16<sup>th</sup> rest). In Bar 23 they continue on Line 1 F-E-D-F 16ths (connected by two crossbeams) to E-C-small octave A 16ths (followed by a 16<sup>th</sup> rest) leaping upward to Line 1 A-G-F-A 16ths to G-E-middle C 16ths (followed by a 16<sup>th</sup> rest). Two CB are *arco* and two are *pizz* sounding *pp* small octave C 8<sup>th</sup> (sforzando, of course!) followed by an 8<sup>th</sup> and quarter rest. Then they play C 8<sup>th</sup> again (followed by an 8<sup>th</sup> rest) to another C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 23) C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Then all four CB play *arco* C dotted 8<sup>th</sup> to C 16<sup>th</sup>.

After an 8<sup>th</sup> rest, the bassoon plays *mf* Great octave F to G staccato 16ths (connected by two crossbeams) to stand-alone A 16<sup>th</sup> (followed by a 16<sup>th</sup> rest) up to small octave D sforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to C down to Great octave A to F staccato 16ths (followed by a 16<sup>th</sup> rest) up to (Bar 23) small octave F sforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to E-C-A staccato 16ths (followed by a 16<sup>th</sup> rest) up to A sforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G-E-C staccato 16ths (followed by a 16<sup>th</sup> rest). The clarinets play the same but an octave higher register. *Open* horns play *pp* small octave F/A/middle C (F maj) sforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest) to D/F/Line 1 D 8ths (followed by an 8<sup>th</sup> rest) back to F/A/C 8ths (followed by an 8<sup>th</sup> rest) to (Bar 23) D/F/B 8ths (followed by an 8<sup>th</sup> rest) to EA/Line 1 E 8ths (followed by an 8<sup>th</sup> rest), and so forth. Pos play Great octave F/small octave C/A sforzando 8ths (followed by an 8<sup>th</sup> and quarter rest) up to Ab/F/B 8ths (followed by an 8<sup>th</sup> rest) down to F/C/A 8ths again, and so forth.

The first harp was gliss at the end of Bar 21 from Great octave C 8<sup>th</sup> gliss line up to (Bar 22) Line 2 A 8<sup>th</sup>. Harp II is arpeggiando in Bar 22 on Great octave C/F/small octave C (bottom staff) and (top staff) F/A/middle C sforzando 8<sup>th</sup> notes, and so forth. The mandolin player is picking his teeth for two bars instead of the mandolin for two silent bars.

In Bar 26 (:04 dvd; 1:24 cd), the *Navarone* theme is played the violas and clarinet I, etc. They play *sol* *pp* middle C 8<sup>th</sup> to C-D 16ths figure to E down to C sforzando 8ths up to A sforzando quarter note to G-E 16ths down to C 8<sup>th</sup>. Four celli (top staff) are divisi playing small octave E/G to E/A 8ths (crossbeam connected) to G/B down to E/A 8ths up to Line 2 E-Eb 8ths (also small octave A quarter note) to G/D to A/middle C 8ths. Four divisi celli (bottom staff) play Great octave G/small octave C to A/C 8ths to B/E to A/C 8ths to F quarter note (also B-C 8ths) to B/E to A/E 8<sup>th</sup> notes. CB play small octave C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to (half *pizz*) Great octave E up to A 8ths up to small octave B-middle C 8ths to B-A 8ths. Clarinet II plays *pp* small octave G-A 8ths to G-E 8ths to A quarter note to G-A 8ths. Clarinet III plays G-A to B-A to B-C to B-A 8ths. The bassoon plays small octave C-C 8ths up to E-C 8ths up to F to E tenuto quarter notes. Etc.

[4 pm]

**The Laundry Boy**] [Note: I much prefer this alternate title than the erroneously labeled (on the cd) title, “Caique Leaves Harbour.” After all, there is no harbor-departing scene here. That happens at the start of track # 6 in fact (Reel 4/1). Strange that the producers of the cd would name this cue so inaccurately. At any rate, this cue is Reel 3/part 3 in 4/4 time (once again, there is no tempo-marking). CD location: track # 5. Dvd

location: Chapter 4 starting at 2:51. The music ends at the start of Bar 10 for the film/dvd, so the rest of the intended music was edited (dialed) out. I bet Tiomkin was a bit sore about how the music editor or even Director (?) arbitrarily cut so much music from this film. Scene: Stavros hears a noise at the door while the secret conference is being held inside. The music starts.

As a quibble, I did not care for the Prague/Raine rendition of the opening of this cue (although I am greatly pleased that the entire cue is recorded!). The attention or alarm figure played by the three horns is rather muted (not so attention-getting) as the Tiomkin-conducted version as heard on the dvd. This initial figure should be accented and up-front, not as weak and distant as performed by the Prague players. At any rate, I really liked this dramatic, confrontational little scene in the movie—one of my personal favorites for this movie.

The horns play *sfz* > *pp* small octave Bb [written Line 1 F] *rinforzando* 16<sup>th</sup> note legato mini-slur to A 8<sup>th</sup> [written E] tied to dotted half note crescendo hairpin and tied to whole note in Bar 2 decrescendo hairpin, and also tied to whole note next bar. Eight violas play *sfz* > *pp* small octave Bb 16<sup>th</sup> *rinforzando* to A 8<sup>th</sup> tied to A dotted half note bowed trem note crescendo and tied to (Bar 2) bowed trem whole note (and also tied to whole note bowed trem next bar). After a quarter rest, the chimes sound *p* small octave A half note let vibrate (followed by a quarter rest).

After a half and quarter rest, the guitar plays *p* small octave F *rinforzando* 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 2) G *rinforzando*-marked 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A *rinforzando* 8<sup>th</sup> (followed by an 8<sup>th</sup>/quarter/dotted 8<sup>th</sup> rest) to Bb 16<sup>th</sup> note. After a half and quarter rest, the piano plays Contra-octave F/A and Great octave F *rinforzando* 8ths (followed by an 8<sup>th</sup> rest) to (Bar 2) G/Bb/G 8ths (followed by an 8<sup>th</sup> rest) to A/Bb/D/A 8ths (followed by rests) to Bb/D/Bb 16ths. After a half and quarter rest, 8 VC and 2 CB pluck pizzicato and *p* Great octave F *rinforzando* 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 2) G *rinforzando* 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Then the CB plucks A 8<sup>th</sup> (followed by rests) to Bb 16<sup>th</sup>. VC play double-stopped D/A 8ths (followed by aforementioned rests) to D/Bb 8ths (followed by an 8<sup>th</sup> rest).

In Bar 2, the field drum sounds an 8<sup>th</sup> note (notated on the second space from the top) followed by an 8<sup>th</sup> rest to another 8<sup>th</sup> note followed by an 8<sup>th</sup> rest to a half note roll to (Bar 3) two grace notes to a quarter note roll to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest). VC in Bar 3 play Great octave D/small octave C 8ths (followed by an 8<sup>th</sup> rest) to C#/A 8ths (followed by an 8<sup>th</sup>/dotted quarter rest) to Bb 16<sup>th</sup>. After a half/quarter/dotted 8<sup>th</sup> rest in Bar 3, the timp sounds *p* Great octave Bb 16<sup>th</sup> to (Bar 4) A whole note trill.

In Bar 6 (3:03 dvd; :11 cd), *arco* celli play Great octave Ab/small octave Eb dotted 8<sup>th</sup> down to D/A 16ths to F#/small octave C# dotted half notes to (Bar 7) G/E dotted 8ths to G/D 16ths to E/C# dotted half notes. Horns play small octave Ab/middle C/Eb dotted 8ths to F#/A/D 16ths to F#/A#/C# dotted half notes. The bass clarinet plays Line 1 Eb dotted 8<sup>th</sup> down to small octave A 16<sup>th</sup> to middle C# dotted half note to (Bar 7) C dotted 8<sup>th</sup> to C 16<sup>th</sup> to C half note tied to 8<sup>th</sup> note. The bassoon plays Great octave Ab dotted 8<sup>th</sup> down to D 16<sup>th</sup> to F# dotted half note to (Bar 7) Great octave C dotted 8<sup>th</sup> to C 16<sup>th</sup> down to Contra-octave Bb dotted half note. After a quarter rest, the chimes sound a middle C# half note (followed by a quarter rest). After a quarter rest in Bar 7, the gong sounds a half note. After a half rest, the piano plays Contra-octave and Great octave F# 8ths (followed by an 8<sup>th</sup> rest) to C# 8ths (followed by rests). After a half rest, CB pluck

Great octave F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to small octave C# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After a dotted 8<sup>th</sup> rest, the timp sounds Great octave D 16<sup>th</sup> up to F# dotted half note. Etc. [5 pm]

[The Caique Voyage] [Reel 4/pt 1] Note: I prefer this title over the cd's "Ship Ahoy!" title. In fact, it would be more accurate to have called this the "Caique Leaves Harbour" title that the cd producers erroneously used for the previous cue (track # 5). CD location: track # 6 (again, title "Ship Ahoy!"). Dvd location: Chapter 6 starting at 1:43. Note: This cue in the movie (dvd) was really butchered by the music editor or by the Director (?). After the first eight bars in the film, the music was dialed out. The music is dialed back in at the 2:31 point of the dvd thru 2:58, after which the music is dialed out again as the Nazi plane circles about the cake (eh, *caique*). Then the music resumes at the 3:33 point on the dvd (I believe Bar 62). The more I realize the music cuts being made so many times in the film (after hearing, in comparison, the complete cd recording), the more "bloody" mad I am getting. I wonder indeed if Thompson had anything to do with this, and perhaps this is why he didn't want to talk about Tiomkin? Lee may've been a good director of this movie, but he was a horrible music editor (if indeed he had anything to do with the bloody cuts).

The cue is written on 42-stave paper, orchestrated by George Parrish. He dated the cue 2-22-61. Instrumentation: 2 flutes, oboe, english horn, 3 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 4 trombones, vibe, marimba, chimes, gong, 2 harps, 2 pianos, mandolin, 10 violas, 10 VC, 6 CB.[5:25 pm]

The mandolin plays *mp* arpeggiando Line 1 G/Line 2 D quarter notes and also Line 2 G half note trem to ("3" triplet value 16<sup>th</sup> notes Line 2 F-G-F to normal value E-D 16ths (these five notes connected as a figure by two crossbeams) to E down to C legato 8ths to (Bar 2) to (Bar 2) D 8<sup>th</sup> to E-C 16ths figure to "3" triplet value 16ths C-D-C to Line 1 B to A normal value 16ths (Parrish forgot to connect the B-A notes with two crossbeams, only one). Then the mandolin plays B 8<sup>th</sup> to A-G 16ths figure to "3" triplet value A-B-A 16ths to normal value G-F# 16ths to (Bar 3) E 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to small octave Bb/Line 1 G/Line 2 Eb arpeggiando and rinforzando quarter notes (followed by a quarter rest) to (Bar 4), after a quarter rest, "3" triplet value 16ths Line 2 Bb-Line 3 C-Bb to normal value Ab-G 16ths figure to Ab-F 8ths (followed by an 8<sup>th</sup> rest).

The 1<sup>st</sup> piano also plays this lovely melody line flourish. They sound *mp* Line 1 G/Line 2 D/G arpeggiando half notes rinforzando to (top line) the same melody as the mandolin (see the mandolin delineation thru Bar 2). Also the piano plays at the start of the melody A/Line 2 C quarter notes to F#/A quarter notes to (Bar 2) F/A quarter notes to E/G quarter notes to C#/E to C/Eb quarter notes. In Bar 3, the piano plays A/middle C/E 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest) to arpeggiando quarter notes Great octave Eb/Bb/small octave G/Line 2 Eb/Bb/Line 3 Eb (followed by a quarter rest). After a quarter rest, the piano plays the mandolin line (but also an octave lower register). The 2<sup>nd</sup> piano is arpeggiando on Contra-octave and Great octave G dotted half notes and also Line 2 G/Line 3 D/G notes (followed by a quarter rest for the top staff) while the bottom staff plays the G quarter notes again tied to dotted half notes next bar (repeat again). After a half rest, the top staff (right hand) plays Line 2 B 8<sup>th</sup> to A-G 16ths (see mandolin). Etc.

The vibe (with motor) sounds *ppp* Lines 2 & 3 G whole notes tied to next bar and tied to half notes in Bar 3 to Eb half notes *mp > ppp* tied to whole notes in Bar 4. The marimba sounds *pp* trem dyads starting with Line 1 G/Line 2 D half notes to A/C to F#/A quarter notes to (Bar 2) F/A to E/G to middle C#/E to C/Eb quarter notes to (Bar 3) small octave A/Line 1 E quarter notes to G/Eb quarter notes tied to 8ths (followed by an 8<sup>th</sup> and quarter rest). After a quarter rest, the chimes sound *ppp* small octave G dotted half note tied to dotted half note next bar and then G quarter note tied to half note next bar. After an 8<sup>th</sup> rest, the chimes sound Line 1 Eb dotted quarter note tied to whole note next bar.

After a quarter rest, horn II is stopped (+ sign over the note) *mpz pp >* on small octave G [written Line 1 D] dotted half note tied to quarter and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) to G stopped half note tied to 8th note next bar (followed by an 8<sup>th</sup> rest) to stopped G half note to Ab [written Eb] stopped quarter note, etc. After a quarter rest in Bar 2, horn IV is stopped on small octave G half note *mpz.pp >* to G stopped quarter note tied to quarter note and 8<sup>th</sup> note next bar (followed by rests).

Harp I is arpeggiando on Line 1 G/Line 2 D/G/Line 3 D/G quarter notes (followed by a quarter rest). Then it plays the melody line as given for the mandolin to (Bar 3) A/middle C/E quarter notes (followed by a quarter rest) and then arpeggiando half notes small octave Eb/G/Line 1 Eb/Line 2 Eb/Bb/Line 3 Eb. Harp II is arpeggiando on Contra-octave and Great octave G and (top staff) B/small octave F/B quarter notes, and so forth. The guitar plays arpeggiando G/Line 2 D/G rinforzando quarter notes to Line 1 G quarter note (followed by a quarter rest) down to small octave G quarter note to (Bar 2) same G quarter note up to Line 1 G quarter note (followed by a quarter rest) to same G quarter note down to (Bar 3) small octave up to Line 1 G quarter notes to arpeggiando half notes small octave Bb/Line 1 G/Bb/Line 2 Eb.

Four top staff violas pluck *pizz* and *pp* Line 1 G/Line 2 D quarter notes (followed by a quarter rest) to A/C to F#/A quarter notes to (Bar 2) F/A to E/G to middle C#/E to C/Eb quarter notes, etc. Four middle staff violas play *ppp* bowed trem *sul pont* effect Line 1 G/Line 2 D half notes to (see top staff notes). After a quarter rest, two bottom staff violas play harmonics middle G whole note (diamond on the Line 2 C) tied to whole note next bar and to half note in Bar 3, etc. After a quarter rest, four top staff VC pluck small octave G rinforzando quarter note (followed by a quarter rest) down to Great octave G quarter note to (Bar 2), after a quarter rest, G-G-G small octave rinforzando quarter notes, etc. Four middle staff VC play Great octave G whole note tied to whole note next bar and tied to half note in Bar 3. Two VC bottom staff are *harmonics* on small octave G whole note (diamond note on middle C) tied to next bar and tied to half note in Bar 3. Three top staff CB play the tied Great octave G notes as well. Three bottom staff CB pluck *pizz* Great octave and small octave G quarter notes (two on small octave G) followed by rests, and repeated next bar.

Flute I is *cue* or cued in (meaning it might be played or not) on Line 2 G half note and then to that melody line for this bar to (Bar 2) D 8<sup>th</sup> followed by rests. Flute II is cued in on Line 2 D half note to C to A quarter notes tied to A 8<sup>th</sup> next bar. The bass clarinet plays *pp* small octave G [written A] dotted half note to G quarter note tied to dotted half note next bar, and so forth. Fag II plays *ppp* Great octave G quarter note legato up to small octave G dotted half note decrescendo and tied to quarter note and 8<sup>th</sup> note next bar (followed by rests). Fag I in Bar 2 plays the same for Bars 2-3, etc.

After a half rest in Bar 5 (start of page 2), trumpet I with a mute is highlighted playing *mp* < Line 2 Db [written Eb] tenuto quarter note to “3” triplet value 16ths C-D-C to normal value B-Ab 16ths to (Bar 6) “3” triplet value 16ths G-Ab-G to normal value 16ths F-E with that E tied to a half note and an 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In Bar 6, muted Pos play *ppp* < > Great octave G/small octave Eb/G/middle C (C min) tenuto quarter notes to F/Db/Ab/Line 1 Db (Db maj) quarter notes to G/Eb/G/C tenuto half notes decrescendo. The first piano and harp play arpeggiando Great octave C/G/small octave Eb/G/middle C/Eb quarter notes to Contra-octave Bb/Great octave F/small octave Db/F/Ab/Line 1 Db/Eb quarter notes to C/G/small octave Eb/G/middle C/Eb half notes. Etc. [6:38 pm. End session for now. The wife needs to use the computer anyway]

[9:32 pm]

Skipping to Bar 66 (2:12 cd; 3:41 dvd Chapter 5), we come to the German patrol boat scene. The piccolo and oboe play *mf* Line 2 F rinforzando 32<sup>nd</sup> note to G-F-Eb 32<sup>nd</sup> notes to F 8<sup>th</sup> tied to F dotted half note. The flute (s) play I believe the Line 2 F dotted half note flutter effect. The E.H. plays Line 2 C to Db [written G-Ab] tenuto half notes. After a half rest, clarinet I plays Line 2 Db [written Eb] tenuto half note. Clarinet II plays Line 1 F down to small octave F half notes crescendo-decrescendo hairpins. Clarinet III plays small octave G whole note < >. The bassoon plays small octave C to Great octave Bb tenuto half notes. Horns I-II play G/middle C quarter notes followed by rests. Trumpets play F/G/Line 2 C tenuto half notes to Db/Fb tenuto half notes. Pos III-IV play G/middle C half notes to Ab/Line 1 Db tenuto half notes. After a quarter rest, chimes sound Lines 2 & 3 Cb half notes to Cb quarter notes. After a half/quarter/dotted 8<sup>th</sup> rest, the timp sounds small octave Eb 16<sup>th</sup>.

Now we come to two double bar lines traversing the entire page followed by the key signature of six flats (Eb minor in this case) in 6/8 time. There is no tempo-marking for this new section (unlike what Herrmann would’ve done). However, above the field drum line is written (*quasi marcia*). So we come here to Bar 67 (2:16 cd; 3:44 dvd), highly dramatic music. Actually, the exciting music just prior to this (starting 1:33 cd) is an excellent prelude to this energized section of music in this cue. Unfortunately it was cut from the movie, so when I researched the cue at USC, I wondered what that busy music was all about. Due to time constraints I simply ignored that section, feeling that it must’ve been deleted from the recording. So I regret I cannot delineate this previous section of music.

Now: The bass clarinet and horns play small octave Eb rinforzando 8<sup>th</sup> note to Eb-F-Gb-Eb 16ths (all five notes connected as a figure) up to middle Cb rinforzando quarter note to Bb 8<sup>th</sup>. The bassoon plays Great octave Eb 8<sup>th</sup> to Eb-F-Gb-Eb 16ths up to small octave Cb rinforzando 8<sup>th</sup> down to Great octave Ab to Bb 8ths to (Bar 68) Eb-Gb-F 8ths (crossbeam connected) down to Contra-octave Bb 8<sup>th</sup> up to Great octave Bb quarter note crescendo down to (Bar 69) Eb sforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) up to (located 3:49 dvd) small octave Eb-D-Eb 8ths crescendo to (Bar 70) F rinforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to Db to D down to Great octave C rinforzando 8<sup>th</sup> notes to (Bar 71) Db 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) up to F rinforzando 8<sup>th</sup> down to Db-Db rinforzando 16ths to Fb sforzando 8<sup>th</sup>. Etc.

After a quarter and 8<sup>th</sup> rest in Bar 70, the four-note emphasis figure is played by various instruments, but for the xylophone (after that rest) we find Line 3 Gb-Gb-Gb rinforzando 8ths (crossbeam connected) to (Bar 71) F rinforzando 8<sup>th</sup> (followed by two

8<sup>th</sup> rests and a quarter and 8<sup>th</sup> rest). In Bar 72, the xylophone plays (I believe *sfz*) Line 3 E-E-E rinforzando 8ths (crossbeam connected) to D# rinforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). After a quarter and 8<sup>th</sup> rest in Bar 70, small cymbals sound (*with drum sticks*) a dotted x-headed quarter note trem to (Bar 71) x-headed 8<sup>th</sup> note *sfz* (followed by rests). Herrmann would've used *fff* instead of *sfz*, incidentally. It's just a matter of taste. The flute in Bar 70 plays Line 2 Bb rinforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to that rinforzando emphasis figure of Line 3 Eb to D to C 8ths to (Bar 71) Db rinforzando 8<sup>th</sup> (followed by rests) to (Bar 72) G#-G#-Ab rinforzando 8ths (crossbeam connected) to F# 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). The piccolo and oboe in Bar 70 play Line 2 D rinforzando 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) up to Gb-Gb-Gb rinforzando emphasis 8ths to (Bar 71) F rinforzando 8<sup>th</sup> (followed by rests) to (Bar 72) E-E-E rinforzando 8ths (crossbeam connected) to D# sforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). In Bar 70 (2:21 cd) the horns play unison on small octave Bb- rinforzando 8<sup>th</sup> to Bb-Bb 16ths to Bb 8<sup>th</sup> (followed by a quarter and 8<sup>th</sup> rest) to (Bar 71) small octave and Line 1 Db 8<sup>th</sup> to Db-Db 16ths to Db 8<sup>th</sup> (followed by a quarter and 8<sup>th</sup> rest).

The field drum in Bar 67 plays two 16ths to 8<sup>th</sup> note (followed by an 8<sup>th</sup>/quarter/8<sup>th</sup>/8<sup>th</sup> rest. Repeat next bar. The timp beats small octave Eb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to Great octave Bb 8<sup>th</sup> (followed by rests) to (Bar 2), after rests, Bb 16<sup>th</sup> note up to (Bar 3) Eb 16<sup>th</sup> (followed by rests). Etc.

There's much more involved but this should give the reader a good idea of what patterns are being performed in this section of music.

Skipping to Bar 75 in page 19 (2:28 cd; 3:56 dvd) in 4/4 time, the CB, pianos, harps, and timpani are featured only. Pianos are especially highlighted. Written in the bottom staff (with the *8 basso* below) is Contra-octave Bb/Great octave E/Ab/small octave Db quarter notes to Contra-octave Bb grace note to Bb/E/Ab/small octave C double-dotted quarter notes to Bb grace note to Bb/E/Ab/Db 16ths to Bb/E/Ab/C dotted 8ths to Bb grace note to Bb/E/Ab/Db 16ths. The top staff plays (as written) Line 2 C/F/Gb (I believe) quarter notes to C/F/Gb/Line 3 Cb double-dotted quarter notes to C/F/Ab 16ths to C/F/Gb/Cb dotted 8ths to C/F/Ab 16ths. After an 8<sup>th</sup> rest, CB play Great octave Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Bb 8<sup>th</sup> again (followed by an 8<sup>th</sup> rest) to Bb 8<sup>th</sup> (followed by a quarter and 8<sup>th</sup> rest) to Bb 8<sup>th</sup>. The harps (bottom staff) play this as well but on Contra-octave and Great octave Bb notes. The top staff plays small octave E/Ab rinforzando 8ths (followed by an 8<sup>th</sup> rest) to E/Ab 8ths (followed by rests). The timp sounds Great octave Bb 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to Bb 16<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Bb 8<sup>th</sup> note *fz* (followed by a quarter and 8<sup>th</sup> rest) to Bb 8<sup>th</sup> *fz*.

Etc. [end session 10:50 pm] [resume Friday, Oct 14 at 8:56 am. Let's see how much I can do today. I'd like to finish this short rundown by today or tomorrow.]

[Brown's Hesitation] [Reel 5/Part 2] 4/4 time (no tempo-marking), I believe 3 pages and 10 bars. Orchestrated by Michael Heindorf (it was not dated). Instrumentation: flute (piccolo doubling), oboe, 2 clarinets, bass clarinet, bassoon, 3 horns, trumpet, 3 trombones, timp, gong, xylophone, snare drum, marimba, harp, 2 pianos, 8 violas, 8 celli, 4 CB. Dvd location: Chapter 5 starting at 7:42. CD location: start of track # 7. Scene: The Nazi patrol boat is "blowed up real good!" Then Brown, the "Killer of Barcelona," hesitates to stab a wounded Nazi sneaking up behind him. Note: The new cd labels this section of music "Sea Scene and Storm" probably because the bulk of the music (that

includes the next three long cues) is indeed the stormy sea scene. However, for this rundown, it is far more fitting to call this particular cue of three pages “Brown’s Hesitation” or perhaps “Explosion and Hesitation” or whatever is appropriate since no official cue title was given by the composer (unless he included it in his sketch score). The next cue (R5/3) would be more fittingly titled “Sea Scene and Storm.”

At the start of Bar 1, the pianos resonant *ff* (fortissimo) on a rinforzando half note chord comprised on Great octave Eb/G#/small octave C# (bottom staff) and (top staff, also bass clef) E/G/middle C (a dissonant clash of notes) let vibrate. The harp plays this enharmonically written as Great octave Eb/Ab/small octave Db/Fb/G/middle C half notes (followed by a half rest). The piano continues on, however, in Bar 1. It’s a bit confusing to me what Tiomkin completely intended because he switches to the treble clef on the top staff and places the ottava *8va* above the four-note emphasis or accentuation figure. I am not sure if this is meant simply for the top staff or for *both* the top and bottom staves. I’ll assume the latter since it *sounds* like the latter option on the cd (to my untrained ears!). So we find fortissimo Lines 2 & 3 C# rinforzando 32<sup>nd</sup> note to E 32<sup>nd</sup> note up to Lines 3 & 4 C 32<sup>nd</sup> note (connected by three crossbeams) legato to Lines 2 & 3 Bb double-dotted quarter notes (followed by a 16<sup>th</sup> rest). The pianos are silent in Bar 2.

The bassoon plays Great octave Eb sforzando-marked (^ over the note) half note *sfz* up to small octave C#-E-middle C 32<sup>nd</sup> notes down to Bb double-dotted quarter note back to middle C rinforzando-marked (> over the note) 16<sup>th</sup> to (Bar 2) C# rinforzando double-dotted quarter note down to G# 16<sup>th</sup> to Eb rinforzando 8<sup>th</sup> to D rinforzando dotted quarter note to (Bar 3) Great octave Ab rinforzando double-dotted quarter note down to Eb rinforzando 16<sup>th</sup> up to G rinforzando quarter note down to D rinforzando quarter note down to (Bar 4) C rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup>/quarter/half rest). The bass clarinet plays the same as the bassoon but written an octave higher register. It plays small octave G# [written A#] sforzando half note up to Line 1 C#-E-Line 2 C [written D#-F#-Line 2 D] 32<sup>nd</sup> notes, and so forth (read the bassoon notes for the first two bars). The bass clarinet plays different notes in Bar 3. We find Line 1 D [written E] rinforzando double-dotted quarter note down to small octave Bb [written C natural] 16<sup>th</sup> up to Db quarter note to middle C quarter note to (Bar 4) small octave F# [written G#] 8<sup>th</sup> note followed by rests.

Violas pluck pizzicato in Bar 1 initially on small octave E/G/middle C rinforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest) to (now *arco*) middle C#-E Line 2 C 32<sup>nd</sup> notes to Bb double-dotted quarter note bowed trem to Line 2 C 16<sup>th</sup> (non-trem) to (Bar 2) C# non-trem double-dotted quarter note down to G# 16<sup>th</sup> up to C half note. After a double-dotted quarter rest in Bar 3, violas top staff play *ff* and *detache* small octave G/Line 1 F# rinforzando 16ths up to B/G rinforzando 8ths (followed by an 8<sup>th</sup> and quarter rest) to (Bar 4) Line 1 E rinforzando dotted half note *sfz* > < tied to dotted 8<sup>th</sup> note to F# 16<sup>th</sup>. The bottom staff violas play middle C#/F# 16ths up to F/A 8ths and then *col* the top staff. The celli play similarly. They pluck Great octave G#/small octave C#/E 8ths (followed by an 8<sup>th</sup> and quarter rest) to (now *arco*) small octave C#-E-Line 1 C 32<sup>nd</sup> notes to Bb double-dotted bowed trem quarter note to C 16thg to (Bar 2) C# double-dotted quarter note down to G# 16<sup>th</sup> to middle C half note. The bottom staff follows the first two notes as the top staff but then sound small octave Eb 8<sup>th</sup> to D dotted quarter note. After a double-dotted quarter rest in Bar 3, they play *detache* Great octave Bb/small octave G 16ths down to G/small octave Db/F 8ths (followed by an 8<sup>th</sup> and quarter rest) to

(Bar 4) Line 1 E rinforzando dotted half note tied to dotted 8<sup>th</sup> to F# 16<sup>th</sup>. CB pluck small octave Eb rinforzando 8<sup>th</sup> note (followed by rests). After a double-dotted quarter rest in Bar 2, CB (now *arco*) play a *gliss* fortissimo from Line 1 G# 16<sup>th</sup> gliss line down to Line 1 Eb rinforzando 8<sup>th</sup> to D dotted quarter note. After a double-dotted quarter rest in Bar 3, CB play small octave Eb rinforzando 16<sup>th</sup> up to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Line 1 D 16<sup>th</sup> gliss line all the way down to (Bar 4) divisi Great octave F#/small octave C 8ths fortissimo (followed by rests).

After a half rest in Bar 3, the harp is arpeggiando (vertical wavy line rolled chord) on Great octave G/small octave Db/F/B/Line 1 F/A quarter notes fortissimo (followed by a quarter rest) to (Bar 4) Contra-octave F#/Great octave C/F#/G/middle C/E rinforzando half notes *let ring* (followed by a half rest). After a half rest in Bar 3, the pianos play the same quarter notes as the harp. But instead of a quarter rest on the 4<sup>th</sup> beat, they continue down on Great octave D/small octave C/F#/A#/middle C# quarter notes to (Bar 4) the same half notes as played by the harp.

The gong in Bar 1 sound a half note let vibrate (followed by a half rest). It returns in Bar 4 to sound another half note. The timp beats *ff* Great octave G#-G#-G#-G# 16ths to G# quarter note roll (followed by a half rest). After half and quarter and dotted 8<sup>th</sup> rests marks in Bar 3, the timp returns to sound *ff* small octave C 16<sup>th</sup> down to (Bar 4) F# rinforzando 8<sup>th</sup> (followed by rests). After a double-dotted quarter rest in Bar 2, the xylophone sounds *ff* Line 1 G# 16<sup>th</sup> up to Line 2 C# quarter note (followed by a quarter rest). After a double-dotted quarter rest in Bar 3, the snare drum sounds forte a rinforzando 16<sup>th</sup> note to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to quarter note roll to (Bar 4) 8<sup>th</sup> note (followed by rests).

We already covered the bass clarinet and bassoon. After a half rest in Bar 1, the piccolo plays *ff* Line 2 C# up to E up to Line 3 C 32<sup>nd</sup> notes (the first note is rinforzando-marked) to Bb double-dotted quarter note (followed by rests for the next bars, *To Flute*). The oboe plays the same except that at the end of Bar 4 it starts to play again on Line 1 F# 8<sup>th</sup>. Two clarinets play the same as the oboe (same register as well).

After a half rest in Bar 1, horns I-II play *ff* middle C# up to E up to Line 2 C 32<sup>nd</sup> notes (horn III plays this an octave lower register) to small octave and Line 1 Bb double-dotted quarter note to middle C/Line 2 C 16ths (horn I on Line 2 C) to (Bar 2) middle C#/Line 2 C# double-dotted quarter notes to D#/G# 16ths (horns I-II on G#). Then horn I plays Line 2 C# rinforzando half note while horns II-III play Line 1 G 8<sup>th</sup> to F# dotted quarter note. In bar 3, they play D/F#/Line 2 C# double-dotted quarter notes to small octave G/middle C#/F# 16ths to small octave B/F/A quarter notes to (now *flutter*) small octave F#/Bb/C# quarter note trem to (Bar 4) G/middle C/E 8ths (followed by rests).

At the end of Bar 1, the trumpet plays *ff* Line 2 C 16<sup>th</sup> to (Bar 2) C# double-dotted quarter note down to Line 1 G# 16<sup>th</sup> up to Line 2 C# half note (all rinforzando-marked) to (Bar 3, now *flutter*) C# double-dotted quarter note trem (followed by a 16<sup>th</sup> and quarter rest) down to middle C# quarter note trem flutter to (Bar 4) E 8<sup>th</sup> (followed by rests).

Trombones in Bar 1 play *sfz* small octave E/G/middle C sforzando-marked half notes (followed by a quarter and dotted 8<sup>th</sup> rest) and then Pos I-II play middle C 16<sup>th</sup> to (Bar 2) C# double-dotted quarter note. Then all Pos play small octave G# 16<sup>th</sup>. Pos I-II then plays middle C# rinforzando half note while Pos III plays Eb 8<sup>th</sup> to D dotted quarter note. In Bar 3 the trombones continue on Great octave Ab/small octave D/F# double-dotted quarter notes down to Eb/Bb/small octave G 16ths up to G/small octave Db/F

quarter notes down to (now *flutter*) Great octave D/small octave C/F# quarter note trem up to (Bar 4) F#/small octave G/middle C 8ths (followed by rests).

Skipping to Bar 7 (8:03 dvd; :22 cd), the harp and piano play arpeggiando Contra-octave F#/Great octave C#/F#/A/small octave Eb half notes let vibrate. The bass clarinet plays small octave C# whole note *rinforzando* tied to next bars, while the Fag plays Great octave F# tied notes, and Pos on F#/A/small octave Eb tied whole notes, and CB on Great octave F# notes. The timp sounds Great octave F# 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to F# 16<sup>th</sup> to F# dotted half note roll. After a half rest, the marimba plays forte Line 1 G# dotted quarter note up to Line 2 C 8<sup>th</sup> note trem down to (Bar 8) B quarter note trem to “3” triplet value 8<sup>th</sup> notes A-G#-G to normal value F#-D 8ths down to small octave A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After a half rest, the violas are highlighted playing a soulful phrase as Brown looks sheepish towards Mallory after his hesitation about killing the enemy. WE find violas playing forte Line 1 G# dotted quarter note up to Line 2 C 8<sup>th</sup> legato down to (Bar 8) B quarter note to “3” triplet value 8<sup>th</sup> notes A-G#-G to normal value 8<sup>th</sup> notes F#-D-small octave A up to middle C, and so forth. [10:37 am]

[Sea Scene and Storm] [Reel 5/Part 3] 4/4 time in the key signature of D maj/Bb min (5 flats). There is, once again, no tempo marking nor an official cue title (at least not on the fully orchestrated cue). The cue was orchestrated by Herb Taylor, dated 3-9-61. It appears to be 43-stave paper. His writing is ok but I prefer Heindorf’s bolder (and slightly bigger) writing style. Dvd location: Chapter 5 starting at 8:18. CD location: track # 7 starting at :38. Instrumentation: 2 flutes (including alto flute doubling), oboe, E.H., 3 clarinets, bass clarinet, bassoon, contra-bassoon, 4 horns, 4 trumpets, 2 trombones, 2 bass trombones, tuba, vibe, marimba, cymbal, timp, 2 harps, 2 pianos, electric guitar, mandolin, 12 violins I, 12 violins II, 10 violas, 10 celli, 6 CB. Scene: The film dissolves from Brown and Mallory to the boat in the distance as a storm quickly develops into rather hurricane proportions. Note: As mentioned earlier, the music on the film/dvd starts at 8:18 but disappears after 8:25 (dialed out) as the radio message arrives. Then it resumes again at 3:42 Chapter 6. So about 3:50 of the music was deleted so far! Fortunately this is remedied on the complete cd track. Overall the cd version is about 22 seconds slower than the Tiomkin original tracks. This cue ends, I believe, at about Bar 219 or 220 (6:09 dvd Chapter 6).

The guitar plays *p* and *Legato (sustained)* the now-familiar melody line of Line 2 Ab down to Eb half notes to (Bar 2) F up to Ab to Gb to Eb quarter notes to (Bar 3) Bb to Ab quarter notes to Eb half note. The alto flute plays the same an octave lower register. We find Line 1 Ab half note [written Line 2 Db] down to Eb half note [written Line 1 Ab] and so forth. The english horn also plays the melody line on Line 1 AB [written Line 2 Eb] half note down to Eb [written Bb] half note and so forth. The mandolin also strums this melody Line 1 Ab down to Eb half notes, and so forth.

Violins I are fingered trem *pp* between Line 1 Db-small octave Bb whole notes up to (Bar 2) F down to D half notes fingered trem up to Gb down to Eb quarter note bowed trem this time up to (Bar 3) Bb to Ab quarter notes bowed trem down to Eb half note sforzando bowed trem < *fp* >. Violins II are fingered trem between small octave Bb up to Line 1 Db whole notes to (Bar 2) A/B to B/Line 1 F half notes fingered trem to bowed trem quarter notes middle C to Db to (Bar 3) B/D to A/C quarter notes bowed trem to Bb/Line 1 Db half notes bowed trem. Violas top staff are fingered trem *divisi* between

Gb/Bb down to Eb/Gb small octave whole notes to (Bar 2) F/Ab half notes fingered trem to bowed trem A to Bb quarter notes to (Bar 3) Ab to A quarter notes bowed trem to fingered trem half notes B to Bb. Bottom staff violas are fingered trem on small octave Db/Eb to Eb/Gb whole notes to (Bar 2) Eb-F half notes fingered trem to bowed trem Gb to G quarter notes to (Bar 3) F to F# quarter notes to G half note bowed trem. Four top staff VC are fingered trem on Great octave Eb/small octave Gb to F/Eb whole notes to (Bar 2) small octave F/Ab to Eb/F half notes fingered trem to bowed trem D to Eb quarter notes to (Bar 3) Eb to D quarter notes and then fingered trem again on F# to E half notes. Bottom staff celli are fingered trem on Great octave Ab/small octave Eb to F/small octave G whole notes to (Bar 2) Ab/Eb to B/F half notes fingered trem to bowed trem Great octave Ab half note to (Bar 3) An half note bowed trem to fingered trem Ab-B half notes. The contrabass plays *pp* bowed trem on Great octave Ab whole note to (Bar 2) two Ab half notes bowed trem to (Bar 3) Ab half note up to small octave Ab half note tremolos. Pianos also play trem whole notes between Contra-octave Ab/Great octave Eb/Ab/small octaves Eb/Ab/BB/Line 1 Db/Eb to Great octave Eb/small octave Gb/Bb whole notes, and so forth. The marimba is trem between Bb/Line 2 Db down to Gb/Bb whole notes, and so forth.

The vibre (*Motor Slow*) and also *sempre sustain* sound small octave Bb/Line 1 Db/Eb/Gb whole notes to (Bar 2) Ab/B/Line 1 D/F half notes to Ab/Line 1 Ab half notes tied to half notes in Bar 3 down to G/Bb/Line 1 Db/Eb half notes. We hear a *soft mallet gong roll* notated as a diamond-shaped whole note trem *pp* and repeated next bar. The timp is rolled softly on Great octave Ab whole note tied to next bar and tied to half note in Bar 3, etc.

Harps play ascending to descending 32<sup>nd</sup> note figures starting Contra-octave Ab-Bb-Great octave Db-Eb-Gb-Ab-Bb-small octave Db-Eb up to descending Gb-Eb-Db-Great octave Bb and so forth in the same continuity by harp I. Harp II in Bar 2 takes over on Ab-B-Great octave D-F-Ab-B-small octave D-F-Ab-Gb to descending Bb-Ab, and so forth.

Horns play *pp* small octave Gb/Bb/Line 1 Db/Eb [written Db/F/Ab/Bb] whole notes to (Bar 2) Gb/Ab/B small octave half notes to D/Gb/middle C quarter notes to E/G/Db quarter notes to (Bar 3) E/Ab/B legato to D/F#/middle C quarter notes up to G/Bb/Db/Eb half notes. The Contra Fag plays Great octave Ab whole note (repeated next bar) to (Bar 3) Ab half note (followed by a half rest). The Fag plays Great octave Ab whole note tied to 8<sup>th</sup> note next bar (followed by 8<sup>th</sup> and two quarter rests) to Line 1 Eb quarter note up to (Bar 3, soli) Bb to Ab quarter notes to Eb half note. The bass clarinet plays small octave Eb [written F] whole note up to (Bar 2) Ab [written Bb] whole note to (Bar 3) Ab-Ab quarter notes to Ab half note. Clarinets are legato trem (notated like a fingered trem of the strings) on small octave Gb/Bb/Line 1 Db whole notes to Eb/Gb/Bb whole notes to (Bar 2) B/D/F to Ab/B/D half notes trem to A/middle C/Gb quarter notes to B/D/Eb quarter notes, and so forth. [12:13 pm]

[Storm Scene Part II] [Reel 5/Pt 3]. I think Heindorf orchestrated this long cue but I am not sure. I am not sure when the cue actually starts and where it is located in track # 7. However, I do know that Bar 231 on page 54 is located on the dvd Chapter 6 at 5:57. Bar 215 is at the 5:59 point, and Bar 216 is at the 6:03 point. Bar 216 (new section of music after Quayle and Peck talk) is located on the new cd at 7:24 (track # 7).

In Bar 213, twelve violins I play in 4/4 time Line 1 Db sforzando quarter note to middle C sforzando quarter note tied to 8<sup>th</sup> note up to F# 8<sup>th</sup> up to Line 2 C dotted 8<sup>th</sup> up to F# 16<sup>th</sup> to (Bar 214) G quarter note tied to 8<sup>th</sup> note to F#-Eb 16ths to F quarter note tied to 8<sup>th</sup> to E down to C# 16ths to (Bar 215) D sforzando 8<sup>th</sup> to C# down to Line 1 A 16ths up to Line 2 A sforzando quarter note tied to 8<sup>th</sup> note to G#-G 16ths to F#-D#-C-Line 3 C 16ths. Flute I in Bar 215 is *col* violins I. 12 violins II play Line 1 Db sforzando quarter note to C quarter note tied to 8<sup>th</sup> to F# 8<sup>th</sup> tied to quarter note to (Bar 214) G sforzando half note to F quarter note to E dotted 8<sup>th</sup> up to Line 2 C# 16<sup>th</sup> to *col* violins I in Bar 215 except for the very last 16<sup>th</sup> note (Line 2 E instead of Line 3 C#). Eight violas play Line 1 Db to C down to small octave Eb up to A sforzando quarter notes to (Bar 214) middle C#-C-B-Bb quarter notes to (Bar 215) D 8<sup>th</sup> to C# down to A 16ths up to Line 1 A quarter note tied to 8<sup>th</sup> to G#-G 16ths to A-F#-D# 16ths (followed by a 16<sup>th</sup> rest). Eight VC play small octave F 8<sup>th</sup> to Eb-Db 16ths to C down to Great octave Gb up to Bb sforzando quarter notes up to (Bar 214) small octave E-Eb-D-Db quarter notes to (Bar 215) small octave C# to Great octave B sforzando half notes. Four CB play F to E to Eb to A quarter notes to (Bar 214) middle C#-C-B-Bb quarter notes to (Bar 215) Line 1 C# half note down to Great octave B half note.

The rest of the instrument lines are very active as well, so I think the delineation of the full string lines should suffice to give the reader an idea of what is going on.

In Bar 216 in 2/4 time, flute I plays Line 3 Eb sforzando 8<sup>th</sup> down to Line 2 F# down to C 16ths up to Line 3 F# sforzando dotted 8<sup>th</sup> to Eb 16<sup>th</sup>. Flute II plays Line 2 Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F# dotted 8<sup>th</sup> to Eb 16<sup>th</sup>. The oboe plays Line 2 Eb to F# rinforzando (not sforzando) quarter notes. The english horn plays Line 1 F# [written Line 2 C#] 8<sup>th</sup> to A down to Eb 16ths up to A quarter note. Clarinet III plays the same. Clarinet I plays Line 2 Eb 8<sup>th</sup> to F# down to C 16ths up to F# quarter note. Clarinet II plays Line 2 C quarter note to Eb dotted 8<sup>th</sup> to C 16<sup>th</sup>. Clarinet IV plays small octave Ab sforzando half note. The bassoon plays small octave Gb half note while C. Fag plays Great octave Ab. Horns play small octave A/middle C/Eb/F# half notes. Trumpet I plays Line 2 Eb to F# 8ths to F# quarter note. Trumpet II plays Line 2 C dotted 8<sup>th</sup> to C 16<sup>th</sup> up to Eb quarter note. Trumpet III plays Line 1 F# up to A 8ths to A dotted 8<sup>th</sup> up to C 16<sup>th</sup>. Trumpet IV plays F# quarter note to A down to Eb 16ths up to A quarter note. Pos play Great octave Ab/small octave Gb/Ab/middle C sforzando half notes. The tuba plays Contra-octave Ab half note. I believe the field drum sounds an 8<sup>th</sup> note. Harp II is arpeggiando on Contra-octave Ab/Great octave Ab/small octave Gb/Ab/middle C half notes. Piano I (*Ped*) plays forte Line 1 F#/Line 2 C/Eb/Line 3 Eb quarter notes up to C/Eb/F#/Line 3 F# quarter notes. Piano II is *col* the 2<sup>nd</sup> harp. Violins I is *col* flute I. Divisi violins II play Line 2 C/Eb 8ths to F down to C 16ths to Eb/F dotted 8ths to C 16<sup>th</sup>. Violas play Line 1 F# 8<sup>th</sup> to A-Eb 16ths to A quarter note. VC/CB play Great octave sforzando Ab half note.

Etc. [12:47 pm]

[Ship Wrecked] [Reel 6/pt 2] 20 pages, 79 bars. I only had xeroxed the end page. Note: I noticed that the notes played at least by the violins are different on the newly recorded cd (using the original orchestrations and notes) than the original track that was apparently changed and then recorded in the final sessions.

In Bar 76 (13:16 dvd chapter 6; 9:47 cd track # 7), violins I play legato Line 2 Gb-F-Ab-Gb 8ths (crossbeam connected) to stand-alone Gb 8<sup>th</sup> to Fb quarter note down

to Line 1 Bb 8<sup>th</sup> up to (Bar 77) Line 2 Eb half note. The following notes I hear a change. In the cd version (as in the original written cue) we find Line 2 E quarter note legato leap up to Line 3 F quarter note (there is no such leap in the dvd original tracks) to (Bar 78) Gb dotted half note to Bb quarter note to (end Bar 79) Ab to A quarter notes to Bb half note held fermata. Violins II play the same but an octave lower register. Violas play middle C half note bowed trem to double-stopped Ab/Line 1 D quarter notes but nothing after that. A squiggly line in this bar for the violas indicate that someone noticed this mistake. Perhaps they were meant to be dotted half notes. In Bar 77, the violas then play (top staff) Bb to middle Cb to Bb to Ab bowed trem quarter notes while the bottom staff play small octave Gb dotted half note to F quarter note. In Bar 78, all violas play the *Navarone* motif with all notes rinforzando-marked. We find small octave Eb 8<sup>th</sup> to Eb-F 16ths to Gb down to Eb 8ths up to Bb quarter note to Bb down to Gb 16ths down to Eb 8<sup>th</sup> to (end Bar 79) Eb whole note. All clarinets play this as well but written an octave higher and the end Eb 8<sup>th</sup> is tied to that end bar whole note. The same applies to the piano (but in the small octave register). In end Bar 79, six horns are stopped playing *mf* this *Navarone* fragment on Line 1 Eb 8<sup>th</sup> to Eb-F 16ths to Gb down to Eb 8ths with that Eb [written Bb] tied to half note held fermata. VC also play the violas motif in Bar 78 to (Bar 79) Great octave Bb down to A tenuto quarter notes to Bb half note held fermata. Bottom staff VC in Bar 79 play Great octave Gb-GB quarter notes to Gb half note held fermata. CB play Eb-Db-C-Great octave Bb pizzicato quarter notes to (Bar 79) now *arco* small octave Eb-Eb tenuto quarter notes to Eb half note held fermata. After a half rest in Bar 79, the oboe plays *mp* Line 2 Gb 8<sup>th</sup> Eb dotted quarter note held fermata. Etc. The end tonality is the Eb min (Eb/Gb/Bb).

[Climbing South Cliff] Sorry, I did not work on this cue. CD location: track # 8 titled "Climbing Navarone." Note that the first two minutes (at least) of this cue was deleted in the movie/dvd. The music for this cue does not start up on the dvd until the 3:39 point in Chapter 7. This corresponds on the new cd to the 2:26 point. The music is cut short at the end bar on the dvd and then seques to the Nazi drum effect.

[The Cliff Is Conquered] I did not work on this cue as well. Sorry. The 6:23 point of Chapter 7 on the dvd (when Quinn knifes the Nazi guard on the cliff's edge) corresponds to the :29 point of the cd. The music presented on the cd starting at 2:04 to the end (about 32 seconds) I cannot identify. It was not included in the movie/dvd version.

[Anna] Sorry, I did not work on this cue. CD location: track # 11. The music on the dvd starts in Chapter 18 at the 5:49 point, but this is not how the cue originally starts in Bar 1 (as heard on the cd). You can alternately call this cue "Monastery Interlude."

[Beneath The Guns] [Introduction 2<sup>nd</sup> Part of Reel 14] 4/4 time. This cue was orchestrated by Michael Heindorf on 34 stave paper. Instrumentation: 2 flutes (piccolo doubling), oboe, english horn, 2 clarinets, bass clarinet, 6 horns, 4 trumpets, 4 trombones, tuba, 2 timps, 2 field drums, snare drum, bells gong, cymbals, 2 harps, 2 pianos, 24 violins, 10 violas, 10 VC, 6 CB. CD location: track # 12 under the title "The Brooding Guns." Dvd location: Chapter 20 starting at 1:42 (actually the first half bar was dialed

down). There is not an exact correspondence between the cd and what's heard on the dvd but the first 3 pages are all right (the very dramatic *Guns* music). Curiously, the 1:08 point on the cd corresponds to the start of Chapter 24 of the dvd! This is the scene when Niven and Peck are locked in the huge Guns chamber and soon spot the two peashooters close up and personal! That cue is actually Reel 18/Pat 1-A.

Now: The scene is the crew in the abandoned town beneath the guns looking up at the awesome, almost brooding (but now quiet) two guns of Navarone. Of course if it were only *one* gun (an even bigger gun) then I am sure a lot of viewers and film historians would jump to the conclusion of it being a supreme Nazi phallic symbol!

In Bar 1, violas play *ff* rinforzando notes starting on small octave C 8<sup>th</sup> to C-D 16ths figure to E down to C 8ths up to A sforzando half note *sffz* to (Bar 2) G sforzando 16<sup>th</sup> down to E rinforzando 16<sup>th</sup> down to C rinforzando 8<sup>th</sup> (followed by a quarter and half rest). VC/CB/Fags are *col* the violas (same notes and register). The bass clarinet plays the same but written an octave higher register (but basically *sounding* the same, in effect). Horns are cued in for those first five notes but they actually *play* on the small octave A [written Line 1 E] sforzando half note to (Bar 2) G to E 16ths to C 8<sup>th</sup> (followed by rests). Pos play Great octave and small octave C rinforzando 8ths to C-D 16ths to E-C 8ths to Great octave A/small octave C/F/A (strong F maj tonality) to (Bar 2) G/small octave C/E/G (C maj) sforzando 16ths down to E/small octave E rinforzando 16ths down to Great octave and small octave C 8ths (followed by rests). The tuba plays the Great octave first five notes down to Contra-octave A sforzando half note to adjacent G 16<sup>th</sup> up to Great octave E 16<sup>th</sup> down to C 8<sup>th</sup>. After a half rest, the timp is rolled *sffz* on Great octave A half note to (Bar 2) G 8<sup>th</sup> (followed by an 8<sup>th</sup> and two quarter and dotted 8<sup>th</sup> rests) to (now 2 *timps*) Great octave and small octave G 16ths to (Bar 3 in 2/4 time) small octave unison Db rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After a quarter and dotted 8<sup>th</sup> rest in Bar 2, two field drums sound *ff* < a 16<sup>th</sup> note (notated on the 2<sup>nd</sup> space from the top) to quarter note trem roll to 8<sup>th</sup> to two 16ths to (Bar 3) two rinforzando grace notes to rinforzando 8<sup>th</sup> note *sffz* (followed by an 8<sup>th</sup> rest) to two grace notes to 8<sup>th</sup> note *sffz* followed by an 8<sup>th</sup> rest. Incidentally, only the timps and field drums are heard in Bar 3. Back in Bar 1, after a half rest, both pianos sound *sffz* Contra-octave A/Great octave A/small octave C/F/A sforzando half notes to (Bar 2) Contra-octave G/Great octave G/small octave C/E/G 16ths down to Contra-octave/Great/small octave E 16ths down to same C 8ths (followed by a quarter and half rest).

In Bar 4 in 4/4 time, the violas return playing *ff* the same first five notes starting Bar 1 up to middle (Line 1) C sforzando half note *sffz* to (Bar 5 in 2/4 time, start of page 2) small octave B sforzando 16<sup>th</sup> down to G rinforzando 16<sup>th</sup> down to E rinforzando 8<sup>th</sup> (followed by a quarter rest). VC play the same first five notes to C (small octave C) half note to (Bar 5) Great octave B-G 16ths to E 8<sup>th</sup>. CB play the same first five notes but now down to Great octave F# half note to (Bar 5) E 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Pos play the same first five notes as in Bar 1 to small octave C/Eb/A/middle C sforzando half notes to (Bar 5) with Pos I-II playing B-G 16ths to E 8<sup>th</sup> while Pos III plays G-G 16ths to E 8<sup>th</sup>, and Pos IV plays Great octave B up to small octave E 8ths (followed by a quarter rest). The tuba is *col* CB. After a half rest, the pianos play Contra-octave and Great octave F#/small octave C/Eb/A/middle C half notes in Bar 4. In Bar 5 the piano plays contrary motion figures. The top staff (right hand) plays Great octave B/small octave G.B 16ths to G 16<sup>th</sup> to E 8<sup>th</sup>, while the bottom staff (left hand) plays

Contra-octave and Great octave E to G 16ths to E 8ths. The horns are cued in on the first same five notes to unison middle C [written G] half note to (Bar 5) small octave B to G 16ths to E 8<sup>th</sup>. After a half rest, the timp is rolled on Great octave F# half note to (Bar 5) E quarter note (followed by rests). After a dotted 8<sup>th</sup> rest in Bar 6 in \_ time, two timps sound *ff* Great octave B 16<sup>th</sup> down to E quarter note roll to E-E-E-E rinforzando 16ths (the first note is actually sforzando-marked). After a dotted 8<sup>th</sup> rest in Bar 5, the field drums sound a 16<sup>th</sup> to quarter note trem roll to (Bar 6) two grace notes to quarter note (followed by rests). Fags are *col* VC. The bass clarinet plays the same first five notes to middle C half note to (Bar 5) small octave B-G 16ths to E [written F#] 8<sup>th</sup>.

In Bar 7 (:11 cd) back to 4/4 time signature, after an 8<sup>th</sup> rest, violins I now show up after a brief smoke break to play forte Line 2 C rinforzando 8<sup>th</sup> note down to B-G-E rinforzando 16ths (connected by two crossbeams) followed by a 16<sup>th</sup> rest. Then they play Line 3 E rinforzando 8<sup>th</sup> note to D-Line 2 B-G 16ths followed by a 16<sup>th</sup> rest. After an 8<sup>th</sup> rest in Bar 7, violins II play Line 1 Eb stand-alone 8<sup>th</sup> to another Eb stand-alone 8<sup>th</sup> (followed by an 8<sup>th</sup> rest and then another 8<sup>th</sup> rest) up to Line 2 E 8<sup>th</sup> to D-Line 1 B-G 16ths (followed by a 16<sup>th</sup> rest). In Bar 8 (:13 cd) all violins now are fingered trem *sffz* between sforzando Line 2 A-Bb whole notes (with the three short horizontal lines between the whole notes and the connecting curve line above the notes).

After an 8<sup>th</sup> rest in Bar 7, violas top staff play middle C rinforzando 8<sup>th</sup> to B rinforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) up to Line 1 A# 8<sup>th</sup> to G 8<sup>th</sup> tied to 16<sup>th</sup> (followed by a 16<sup>th</sup> rest). The bottom staff violas start the same with the two notes and rests up to Line 1 E 8<sup>th</sup> to D 8<sup>th</sup> to Db 16<sup>th</sup> (followed by a 16<sup>th</sup> rest). In Bar 8, the violas are fingered trem between Line 1 A-Bb whole notes. After an 8<sup>th</sup> rest, VC top staff play small octave A 8<sup>th</sup> to G quarter note (followed by an 8<sup>th</sup> rest) to A# 8<sup>th</sup> to B dotted 8<sup>th</sup> (followed by a 16<sup>th</sup> rest). Bottom staff VC play (after an 8<sup>th</sup> rest) top line small octave Eb 8<sup>th</sup> to Eb to E 8ths (followed by an 8<sup>th</sup> rest) to F# 8<sup>th</sup> to G 8<sup>th</sup> to F 16<sup>th</sup> (followed by a 16<sup>th</sup> rest). Bottom line celli in the bottom staff play small octave C 8<sup>th</sup> to Great octave B quarter note (8<sup>th</sup> rest following) to C 8<sup>th</sup> to D 8<sup>th</sup> to Db 16<sup>th</sup>. In Bar 8, all celli are fingered trem between small octave A-Bb whole notes. CB play (after an initial 8<sup>th</sup> rest) small octave F# 8<sup>th</sup> to G quarter note (followed by rests for the rest of Bars 7 & 8).

After an 8<sup>th</sup> rest, trumpets I-II in straight mutes play forte two Line 2 C [written D] C rinforzando 8ths (followed by two 8<sup>th</sup> rests) to Line 1 A#/Line 2 E 8ths to G/D 8ths (followed by an 8<sup>th</sup> rest and a full rest in the next bar). After a half and 8<sup>th</sup> rest in Bar 7, the piccolo and flute play forte Line 3 E 8<sup>th</sup> to D-Line 2 B-G 16ths (followed by a 16<sup>th</sup> rest) to (Bar 8) legato trem between Line 2 A-Bb whole notes. The oboe plays the same an octave lower in Bar 7 to (Bar 8) Line 2 A-Bb legato trem. The E.H. is legato trem on Line 1 A-Bb whole notes. The clarinets are trem on Lines 1 & 2 A-Bb whole notes (bass clarinet on Line 1). Fags are trem on small octave A-Bb whole notes. The first four horns are *flutter* online 1 A-Bb [written Line 2 E/F] whole notes *sffz* >. Horns V-VI are flutter an octave lower register. Trumpets III-IV are flutter on Line 1 A-Bb whole notes. Pos simply sound small octave A sforzando whole notes. After a half rest in Bar 8, the gong sounds *sffz* a half note let vibrate. Etc. [3:04 pm]

[Inside Navarone] As mentioned earlier, this cue is within track #12 on the cd starting at 1:08, lasting up to 2:11. The next cue (Reel 18/part 1-B) starts at 2:12 on cd track # 12). Dvd location of R18/1-A: start of Chapter 24. 10 pages, 39 bars in length. The scene ends with that heavily dramatic music and shot of the guns really close up.

I Bar 9 (:11 dvd; 1:19 cd) in 2/4 time, flute I plays legato Line 3 F down to Line 2 Bb 8ths up to Line 3 Eb 8<sup>th</sup> to Db-Eb 16ths to (Bar 10) C down to Line 2 F 8ths up to stand-alone Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Flute II plays Line 3 C to Line 2 Bb 8ths to Ab-Ab 8ths to (Bar 10) G-F 8ths to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The oboe plays Line 2 F-Eb 8ths legato to Bb 8<sup>th</sup> down to Db-Eb 16ths to (Bar 10) C to Line 1 Bb 8ths down to Ab 8<sup>th</sup> to (now *solo*) Line 2 Eb-F 16ths to (Bar 11) Gb 8<sup>th</sup> to Db-Eb 16ths figure to F 8<sup>th</sup> to Cb-Db 16<sup>th</sup> figure to (Bar 12) Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Clarinets I-II play A/Line 2 C to Gb/Bb 8ths up to Db/Eb to Bb/Db 8ths to (Bar 10) G/C to F/Bb 8ths to F/Ab to same F/Ab 8ths to (Bar 11) Gb/Line 2 Eb 8ths to Gb/Bb 8ths, and so forth. After a quarter rest, clarinet III plays Bb-Bb Line 1 8ths to (Bar 10) Eb-Db 8ths to middle C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest and silent next two bars).

After a quarter rest, horn I plays *p* Line 1 Ab [written Line 2 Eb] quarter note while horn II plays F to Fb 8ths. In Bar 10 they play Eb/G to Db/F 8ths, and so forth.

Violins I are bowed trem ponticello effect *pp* on Line 3 F down to Line 2 Bb up to Line 3 Eb to Db 8<sup>th</sup> notes to (Bar 10) C down to Line 2 F 8ths to Ab quarter note tremolos to (Bar 11) Gb to F quarter note trem to (Bar 12) Eb non-trem 8<sup>th</sup> (followed by rests). Violins II are trem on Line 3 C to Bb 8ths to Ab quarter note to (Bar 10) G-F 8ths to Eb quarter note trem to (Bar 11) Line 1 Bb to Ab quarter note tremolos to (Bar 12) Line 2 Cb 8<sup>th</sup> followed by rests. Violas are trem also Line 1 A/Line 2 C to Gb/Bb 8ths to F/Ab to unison Fb 8ths to (Bar 10) Eb/G to Db/F 8ths to C/Eb to Cb 8ths to (Bar 11) Eb quarter note trem to Db-Cb 8ths to (Bar 12) small octave Ab 8<sup>th</sup>. In Bar 11, VC show up to pluck pizzicato small octave Eb up to Bb 8ths down to Db up to divisi Gb/Ab 8ths to (Bar 12) Great octave Ab/small octave F 8ths followed by rests.

After a quarter and 8<sup>th</sup> rest in Bar 10, the snare drum beats *p* two x-headed 16ths to (Bar 11) 8<sup>th</sup> to two 16ths figure played twice to (Bar 12) another such figure to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 12, Pos I in a straight mute sounds forte Great octave Bb-BB *rinforzando* 16ths to Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest, and mute off). After an 8<sup>th</sup> rest, trumpets in straight mutes sound Line 1 D/Bb/Line 2 D 16ths twice to 8ths (followed by an 8<sup>th</sup> rest for II-III) while trumpet I plays F-D 16ths to (Bar 13) F 8<sup>th</sup> to F-F 16ths to F quarter note, and so forth.

At the 1:22 point of the cd, you start to hear a nice descent of 16<sup>th</sup> note figures played by the pianos. So, after a quarter and 8th rest in Bar 12, piano I plays Lines 2 & 2 (piano II Line 1) F down to D 16ths to (Bar 13) F-Db-F-Cb 16ths (connected by two crossbeams) to F-Bb 16ths (connected by two crossbeams) to Db down to Bb 16ths to (Bar 14) Db-Bb-Db-Ab (connected by two crossbeams) to Db-Gb 16ths (followed by an 8<sup>th</sup> rest). Various woodwinds join in this pattern at different points.

After a quarter and 8<sup>th</sup> rest in Bar 14, violins I return to play Line 1 Gb legato to A 16ths to (Bar 15 in \_ time) Bb 8<sup>th</sup> to Bb-Cb 16ths up to Db down to Ab legato 8ths to Bb 8<sup>th</sup> down to middle Cb/Eb to Db/F 16ths to (Bar 16 in 2/4 time once again) Db/Gb down to small octave Ab/middle Cb bowed trem 8ths to Bb/Eb to Ab/Cb bowed trem 8ths. Violas also play this pattern (follow the top line of the violins). VC play small octave Eb 8<sup>th</sup> down to (Bar 15) Great octave Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to small octave Db down to Great octave Ab 8ths to Bb 8<sup>th</sup> to Ab up to Db 16ths. Etc.

Skipping to Bar 27 in 2/4 time (1:38 cd; :32 dvd), violins settle on Line 2 G *rinforzando* half note tied to whole note next bar in C (or 4/4) time *decrescendo piano* (> *p*). Violas play this on Line 1 G tied notes, and the same for the celli. Muted trumpets

sound *fp* Lines 1 & 2 G [written A] half notes tied to 8<sup>th</sup> notes next bar (followed by rests). Flute I plays Line 2 G half note tied to whole note, while flute II plays Line 2 G half note tied to quarter note in Bar 28. Just before, at the end of Bar 26, the xylophone is distinctively heard playing forte Line 2 C#-E-A-E 16ths to (Bar 27) G rinforzando 8<sup>th</sup> followed by rests. After two quarter rests in Bar 26 in \_ time, the harp is gliss from Great octave E-F#-G-A-B-small octave C#-D gliss line up to (Bar 27 in 2/4 time) Line 2 G 8<sup>th</sup>. After a quarter and 8<sup>th</sup> rest in Bar 27, the timp sounds forte Great octave G 8<sup>th</sup> rinforzando to (Bar 28 in C time) G whole note roll. The large gong in Bar 28 sounds *mfz* a diamond-shaped whole note let vibrate. In Bar 28 the two pianos play *ff* Contra-octave G#/Great octave C/E/G/small octave E/A/middle C whole notes let vibrate.

In Bar 29 (1:41 cd) we come to the start of page 8 with the start of a repeated two-note rhythmic figure. The pianos are especially highlighted. Violas play small octave C dotted 8<sup>th</sup> up to G 16<sup>th</sup> down to Db dotted 8<sup>th</sup> up to Ab 16<sup>th</sup> (repeat these two figures in the second half of this bar) to (Bar 30) Eb up to Gb to Ab to A quarter notes. VC play Great octave C up to Bb 8ths (crossbeam connected) up to small octave Db to Cb 8ths (crossbeam connected) down to Great octave C up to Bb 8ths to small octave C quarter note to (Bar 30) Great octave G-Bb-small octave C quarter notes to C#-C# 8ths. CB play small octave C down to Bb legato 8ths up to Db-Cb 8ths to C-Bb 8ths to Cb up to Eb 8ths to (Bar 30) C up to G down to Eb up to Ab down to F up to middle C 8ths down to F# quarter note. Piano I top line plays small octave C dotted 8<sup>th</sup> up to G 16<sup>th</sup> to Db dotted 8<sup>th</sup> up to Ab 16<sup>th</sup>, and so forth, while the bottom line (left hand) plays Great octave C up to Bb 8ths down to Db up to Cb 8ths, etc. Piano I top line plays as piano I while the bottom line plays Great octave C down to Contra-octave Bb 8ths to Db to Cb 8ths, and so forth. Fags play small octave C dotted 8<sup>th</sup> up to G 16<sup>th</sup> down to Db dotted 8<sup>th</sup> up to Ab 16<sup>th</sup>, and so forth. Pos I plays *mp* small octave C to Db to C to Great octave B quarter notes, and so forth. The timp sounds *mp* small octave C-C 8ths (followed by a quarter rest) to C-C 8ths (followed by a quarter rest). Etc.

Skipping to Bar 35 in C time (1:51 cd), we see the guns up close. The score indicates “clicks off, free timing.” Trombones play *ff* small octave C/E/G#/middle C rinforzando dotted quarter notes to C/E/G#/C 16ths to D/F#/A/Line 1 D 16ths to E/G#/B/Line 1 E double-dotted quarter notes down to C/C/G/C 16ths to (Bar 36) C#/F/A/middle C# double-dotted quarter notes to C/F/A/C 16ths. Then Pos I-II play G/Bb to E/A 16ths down to C/F 8ths tied to quarter notes. Pos III plays Eb 16<sup>th</sup> followed by rests. Pos IV plays Great octave BB-A 16ths to Ab 8<sup>th</sup> tied to quarter note. Etc. The bass clarinet/Fags/horns/strings also play these patterns. Violins play small octave G#/middle C dotted quarter notes to G#/C to A/D 16ths to B/E double-dotted quarter notes to G/C 16ths, etc. Violas play small octave E dotted quarter note to F-F# 16ths to G# double-dotted quarter note to F 16<sup>th</sup>, etc. VC play Great octave E/G# dotted quarter notes, and so forth. CB play Great octave Bb dotted quarter note to small octave C0D 16ths to C# double-dotted quarter note to D 16<sup>th</sup>, etc. The bass clarinet plays middle C dotted quarter note to C-D 16ths to E double-dotted quarter note to C 16<sup>th</sup>, and so forth.

The snare drum sounds two grace notes to four 16ths to 8<sup>th</sup> to two 16ths figure to two 8ths to 8<sup>th</sup> to two 16ths. The piatti sounds an x-headed quarter note in Bar 36. Etc.

After a half rest in Bar 38, the harp sounds (2:05 cd) a Line 3 C half note crescendo and also a gliss downward from Line 2 Bb-Ab-G-F-E-D down to (end Bar 39) Great octave C half note followed by a half rest. After a half rest, the gong sounds a half

note and then a whole note next bar. The snare drum plays an 8<sup>th</sup> note to two 8ths and then a dotted half note roll to (Bar 39) 8<sup>th</sup> note *rinforzando* (followed by rests). The piatti sounds a half note trem to dotted quarter note trem to *rinforzando* 8<sup>th</sup> note to (Bar 39) whole note trem held fermata. Pos play Great octave F/Ab/small octave C half notes (Pos I on E dotted half note tied to whole note next bar) to (Bar 39) G/C/E whole notes held fermata (C major tonality). The pianos play written notes (with *8va bassa* underneath) Contra-octave C/G/Great octave G/small octave C whole notes held fermata. Violas play small octave C *rinforzando* whole note held fermata, while VC play double-stopped Great octave C/G whole notes, and CB on small octave C *crescendo-decrescendo*. Horns settle on small octave and Line 1 E whole notes [written B] while Fags play Great octave C/G whole notes, and bass clarinet on middle C.

End of cue. [4:31. One more cue to go!]

[Placing Explosives] [Reel18/pt 1-B] CD location: track #12 starting at 2:12. Dvd location: Chapter 24 starting at 1:18. The cue starts with a bassoon and clarinet I solo.

In Bar 5 in C time (2:18 cd), the bassoon ends on Great octave Ab 8<sup>th</sup> note (small octave Ab for the clarinet). Violins are *pizz div* on small octave Ab/Line 1 Db 8ths (followed by an 8<sup>th</sup> rest) to Ab/Cb 8ths (followed by an 8<sup>th</sup> and half rest). Violas are *tutti pizz* and *p* on small octave Fb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> (followed by an 8<sup>th</sup>/quarter/8<sup>th</sup> rest) to (now *mf*) E/G# *rinforzando* 8ths up to (Bar 6) B 8<sup>th</sup> (followed by rests). VC are *pizzicato* on Great octave Fb/small octave Db 8ths (followed by an 8<sup>th</sup> rest) to F/C 8ths (followed by rests) to G#/C# 8ths up to (Bar 6) E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (now *arco* and *p*) Great octave E quarter note legato up to small octave D to E/C quarter notes (E is actually tied) *decrescendo* to (Bar 7) Ab/Db quarter notes, and so forth. After a half and quarter rest, CB pluck small octave C# 8<sup>th</sup> to (Bar 6) E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest to (now *arco*) small octave E-D-C legato quarter notes. Clarinets/bass clarinet/Fags also play various figures.

In Bar 7 (2:22 cd), the snare drum sounds *p* two grace notes to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to 8<sup>th</sup> to two 16<sup>th</sup> figure to two 8ths to 8 to two 16ths figure, and so forth. Trombones in straight mutes play *pp* small octave E/G#/middle C# quarter notes to F/A/C dotted 8ths to E/A#/C\$ 16ths to F/A/C half notes to (Bar 8) G/Bb/Line 1 Eb quarter notes to F/A/C dotted half notes. After a half rest, flute I plays *p* < Line 2 C quarter note to Db dotted 8<sup>th</sup> to F 16<sup>th</sup> to (Bar 8) Eb dotted 8<sup>th</sup> to C 16<sup>th</sup> tied to C half note. The oboe is *col* the flute. Clarinet I plays Line 1 Db tenuto quarter note to C dotted 8<sup>th</sup> to Db 16<sup>th</sup> to C tenuto half note to (Bar 8) Eb tenuto quarter note legato to C dotted half note. Etc.

After a half rest in Bar 9, piano I R.H. (right hand) plays (2:27 cd) another set of descending 16<sup>th</sup> notes *mf* on Line 3 F-Gb-Eb-Line 2 Bb (staccato notes connected by two crossbeams) to Eb-F-Db-Line 2 Ab 16ths to (Bar 10) Db-Eb-Line 2 Ab-Eb to Line 2 Bb-Line 3 C-Line 2 Eb-C 16ths. In Bar 10, piano II joins in on small octave Bb up to Line 1 Eb, and so forth. After a half rest in Bar 9, violins I pluck *pizzicato* Line 2 F 16<sup>th</sup> (followed by a 16<sup>th</sup> rest) to Eb 16<sup>th</sup> (16<sup>th</sup> rest following) to Eb to Db 16ths in that pattern to (Bar 10) Db-Line 1 Ab-Bb-Eb 16ths in that pattern. After a half rest, *1<sup>st</sup> stand only* of violas play *mp* Line 1 A dotted 8<sup>th</sup> legato to Bb 16<sup>th</sup> to F dotted 8<sup>th</sup> legato to Ab 16<sup>th</sup> to (Bar 10) F-Eb and then Db-C in that pattern. VC/CB play Great octave F whole note tied

to (Bar 10 in 2/4 time) half note. After a half rest, flute I plays the first two 16<sup>th</sup> note figures as the piano (but Line 2 register primarily) and silent in Bar 10. The piccolo is *col* the flute. The oboe plays as the violas in Bar 9 to (Bar 10) staccato 16<sup>th</sup> (see the piano but starting Line 2 Db). The same applies to clarinet I. Etc. [4:58 pm]

Skipping to Bar 22 (2:42 cd) trumpets I-II in straight mutes play *mfz* Line 1 Ab dotted 8<sup>th</sup> to Bb 16<sup>th</sup> and also F quarter note. They then play Ab/Line 2 C 16ths 4X to Ab/C dotted 8ths to Ab/C 16ths to A/C dotted 8ths down to F/A 16ths to (Bar 23) F/A rinforzando 8ths (followed by rests and mutes off). The E.H., clarinets and bass clarinets also play a similar pattern. Etc.

The cue gets busy in Bar 33 (3:17 cd) *Faster* tempo marking. Violins I play forte Line 2 C# rinforzando 8<sup>th</sup> up to F#-G 16ths figure to Line 3 C#-C rinforzando 8ths to next figure of Line 2 B rinforzando 8<sup>th</sup> downward leap to small octave Bb up to Line 1 D rinforzando 16ths to small octave A-middle C#-Ab-C rinforzando 16ths to (Bar 34) Line 1 D 8<sup>th</sup> (followed by 8<sup>th</sup>/quarter/8<sup>th</sup> rests) to A-C#- 16ths to Ab-C-G-B rinforzando 16ths, and so forth.

Bar 45 (3:45 cd) is *slow* in tempo marking and in 8/8 time, unusually. The solo flute plays Line 2 E quarter note legato down to Line 1 B quarter note up to C# up to F# to E to C# 8<sup>th</sup> notes. Clarinet I plays Line 1 E [written F#] whole note tied from a note in the previous bar. Violins play small octave A/Line 1 E whole notes tied from the previous bar, violas on small octave E, VC on Great octave A/B, and CB on C.

Then the cue is *A Tempo* in Bar 46 in C time (3:50 cd). The snare drum sounds two grace notes *mfz* to x-headed 8<sup>th</sup> to two 16ths figure to two 8ths to 8 to two 16ths figure played twice to (Bar 47) diamond-head whole note roll. VC play forte small octave Db-Eb 8ths (crossbeam connected) to Db down to Great octave Bb 8ths to C 8<sup>th</sup> to C-D 16ths to C dotted 8<sup>th</sup> up to Eb 16<sup>th</sup>, and so forth. Violas and CB also play, as well as most the woodwinds and horns. Etc.

[5:12 pm] Well, that's about it. I have no new pages to look at. Besides, it's rather fatiguing (not a military fatigue) working on a busy Tiomkin score. I much prefer to work on a Steiner score, and especially a Herrmann score. There's an ordered simplicity and predictable logic (and great handwriting) in Herrmann's scores. However, I do indeed have more Tiomkin material that I can delineate in future rundowns such as *The War Wagon* and *Old Man & the Sea*. I need to find out if *War Wagon* is out on dvd.

Now to the spell check...

I once again strongly recommend that you buy that new cd record of *Navarone*! If it weren't for the cd as an excellent audio reference, I probably would not have done this rundown. So its creation altered probabilities personally.

\*\*\*\*\*

Completed Friday, October 14 at 5:30 pm PDT  
© Copyright Bill Wrobel