

# BORN FREE

Music by John Barry

I find this score very delightful, and the film quite engaging—sure to elicit a tear or two in most viewer’s eyes. Bill Travers and Virginia McKenna are terrific in their roles as Bill and Joy Adamson (I am taken by their British, well-measured articulated voices) who raise three cubs, keeping one, Elsa, for a long while before they are forced to set her free rather than be confined and unhappy in a zoo. I researched this written score at Sony/Columbia Studios in their Music Library. I am not sure but I believe this was back in 1991 when orchestrators were also in the room busy making Parts for the score to *Hook* by John Williams. The full score did not name orchestrators (nor does the End Credits of the movie) so I assume John Barry himself orchestrated his own score. It was not transposed, and he often annoyingly failed to freshly list the instrumentation on many of the pages’ staves after the initial title page.

Personally I like John Barry’s simple but emotionally effective style of tonal music. If I had the full score to *Moonraker*, I would be doing that score instead (or first) of *Born Free* but I had no initial luck in finding its whereabouts. I contacted MGM but they referred me to EMI, and EMI never replied to my inquiry (I’ll try again). So if there is a reader of this *Born Free* rundown who happens to know where the full score to *Moonraker* is (or has a legitimate copy), then please contact me. I really like that particular Barry score, unabashedly fond of it. Barry’s style tends to be what can be termed “leisurely” overall, infusive of warm textures, with a tendency for signature horns, and reinstating a theme an octave or two higher. Barry’s style to me is warm, pleasant, albeit rather predictable (sometimes termed “monotonous” by detractors). You nevertheless can recognize (predict) his signature style or “voice” just as much as you can recognize the unique voice of Bernard Herrmann, Max Steiner, Dimitri Tiomkin, and several others. While there is not much variation in his music, or a mercurial quality, I still find his music interesting, and above all tonally pleasant. I would place Barry in my Top Ten list of favorite film composers—although Herrmann would obviously top that list, and then Max Steiner. If I have time after I do this *Born Free* rundown, maybe I will expand my delineation of his score to Disney’s *The Black Hole*. You may want to periodically go to the Back Page of “Barry” and see if it was expanded from its current mere 14 pages to something larger. I’ll also include the updated timing at the end of that rundown to verify. Eventually I may also work on what I have of Barry’s *My Life* score. He greatly expanded his strings in that score compared to *Born Free*. He used 30 violins, 12 violas, 10 celli, 10 contrabasses, and so forth.

Incidentally I had looked at John Barry’s *The Wrong Box* very very briefly, located in Box 170. I’ll spontaneously include the info now that I have:

-[1M1] “Main Title” MM = 126, 23 pages.  $\frac{3}{4}$  time in the key signature of one flat. 12 violins 4 violas, 4 VC, 2 CB, oboe, 4 flutes, bass clarinet, trumpet, horn, tuba, harp, harpsichord, celesta, guitar, bells, vibe.

-[1M2] “Montage of Death” 4/4 time in the key signature of one flat. 17 pages, 5:28 duration.

-[2M1] 6 pages, 1:48 duration.

-[2M2] “Yes, Who Is That?” 1:48 duration.

-[3M1] 1:40

-[4M1] “Stranger” 4/4 time in the key signature of one flat. 3:12 duration.

-[4M2] 4/4 time. Key signature of four flats.

-[5M1] “Response” 00:36 duration. Alto flute featured.

-[5M2]

-[5M3] 00:56

-[6M1] “God Saves Us”

-[7M1] “Morris Visits Dr. Pratt” 4/4 time, key signature of four flats. 00:45.

-[7M2] 2:50 duration.

ETC. Barry’s *The Chase* score is also in Box 170 for 1966.

I believe the actual written score for *Monte Walsh* is at the CBS Collection at UCLA. Prod # 5044.

M-11 “The Good Times Are Comin’”(Main Title). Library 69-CCF075. Date: 4-17-70. Studio City. Orchestra: 36 + 1 female vocal. 24 strings, harmonica, 3 GTR, fend, etc.

M-12 “Monte At The Table” 4-10-70.

Etc.

Primarily for *Born Free* I will use the 2003 dvd (Columbia 07751) as an audio reference source since several of the cues are not on the 2000 Varese-Sarabande cd (306 066 084 2) conducted by Frederic Talgorn, Royal Scottish National Orchestra.

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1M1 [Main Title] 4/4 time in the key signature of F maj (one flat), 11 pages, 54 bars. There is no tempo marking in this cue (nor in any of the other cues). MM = 88 & ½. Instrumentation: 4 flutes, 2 oboes, harmonica, cymbalum (as spelled—probably should be “cimbalom” or dulcimer), banjo, 6 horns (2 horns per staff), 2 trumpets, 4 trombones, bass trombone, tuba, harp, harpsichord, piano, marimba, tuned bells. The cd booklet states “tuned *cowbells*” (???—since I think Barry uses the old-fashioned glockenspiel or orchestral bells here!), talking drum, timps, 4 violins I, 3 violins II, 2 violas, 2 celli, 2 CB.

In Bar 1, the timp is trill (*tr*<sup>~~~~~</sup>) rolled on Great octave F whole note tied to next bar and tied to dotted half note and 8<sup>th</sup> note in Bar 3) followed by an 8<sup>th</sup> rest (although Barry forgot to insert that 8<sup>th</sup> rest mark). All six horns sound *f* (forte) the introductory phrase of middle (Line 1) C quarter note up to F dotted quarter note up to A-Bb 16ths up to (Bar 2) Line 2 C dotted half note down to Line 1 Bb quarter note down to (Bar 3) F dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After a half and quarter rest in Bar 2, trumpets enter to play Line 1 B quarter note up to (Bar 3) Line 2 F dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

In Bar 4, horns I-II-III play Line 1 F *rinforzando*-marked (> symbol above the note) whole note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). Horn IV play Line 1 F half note down to C half note tied to (Bar 5) dotted half note and

8<sup>th</sup> note. Horns V-VI are *col* horn IV. Trumpets return in Bar 5 to play Line 1 G rinforzando half note (or should it be F if Barry accidentally transposed [written Line 1 G] ?) half note tied to (for trumpet II) quarter and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) while trumpet I then plays Line 2 C rinforzando quarter note tied to 8<sup>th</sup> note. The tuned bells are rolled on Line 2 F whole note down to (Bar 5) C whole note. The Talking Drum is “Ad. Lib” notated as four slanted lines. Violas play small octave F/Line 1 C whole notes tied to whole notes thru Bar 7. VC play Great octave F/small octave C rinforzando whole notes tied to next three bars as well. CB play Great octave F rinforzando whole note tied to whole notes thru Bar 7. After an 8<sup>th</sup> rest in Bar 4, all four flutes and marimba play Line 1 F unison 8<sup>th</sup> note up to A/Line 2 C 8ths sounded twice (connected by a crossbeam) down to F quarter note up to A/C quarter notes (repeated in Bar 5). After an 8<sup>th</sup> rest in Bar 6, the flutes and marimba play this same pattern on F 8<sup>th</sup> up to Bb/Line 2 D 8ths sounded twice down to F quarter note up to Bb/D quarter notes (repeated next bar).

In Bar 6, horns I-II-III play Line 1 G whole note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). Horns IV-V-VI play G rinforzando half note down to D rinforzando half note tied to dotted half note and 8<sup>th</sup> note next bar. Trumpet II in Bar 7 play Line 2 C rinforzando half note tied to quarter and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) while trumpet I plays C half note up to F rinforzando quarter note tied to 8<sup>th</sup> note. The tuned bells are rolled (notated like the bowed trem of the strings) on Line 2 G whole note in Bar 6 to (Bar 7) Line 2 C whole note trem tied to whole note next bar and tied to (Bar 9) half note up to F half note to (Bar 10) F dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The Talking Drum is still Ad. Lib thru Bar 10 (but with an 8<sup>th</sup> rest at the end of Bar 10). Violas in Bar 8 play Line 1 C/E whole notes to (Bar 9) Bb/D whole notes down to (Bar 10) F/middle C dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). VC in Bar 8 play Great octave A/small octave E whole notes to (Bar 9) G/small octave F whole notes down to (Bar 10) F/small octave C dotted half notes tied to 8ths. CB in Bar 8 play small octave A whole note to (Bar 9) G whole note to (Bar 10) F dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

After an 8<sup>th</sup> rest in Bar 8, the flutes and marimba play Line 1 E 8<sup>th</sup> up to A/Line 2 C 8ths to same A/C 8ths (crossbeam connected) down to E quarter note up to A/C quarter notes to (Bar 9), after an 8<sup>th</sup> rest, D 8<sup>th</sup> up to G/Bb 8ths sounded twice down to D quarter note up to G/Bb quarter notes to (Bar 10), after an 8<sup>th</sup> rest, middle C 8<sup>th</sup> up to A/Line 2 C 8ths sounded twice to F/A quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). All horns in Bar 8 play middle C half note down to small octave A half note tied to (Bar 9) quarter and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) down to F half note to (Bar 10) same F dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The initial tonality is the simple F maj (F/A/C) seen in Bars 4-5 unless also in Bar 5 the trumpets actually *do* play G, and then we would have in that bar F maj/9 (F/A/C/G). In Bars 6-7 we have the clear Bb maj 6 (Bb/D/F/G) tonality (Bb is the root note played by the VC/CB, but adding the C of viola I indicates Bb maj 6/9 (Bb/D/F/G/C). In Bar 8 we have the simple A min (A/C/E). While there are passing or fading notes, the overriding tonality in Bar 9 appears to be G min 7<sup>th</sup> (G/Bb/D/F) with the CB on G whole note. Bar 10 once again shows a clear and simple F maj (F/A/C) chord. [break at 5:02 pm Wednesday, July 8, 2009]

In Bar 11 (dvd 00:00:30), the forte violins start to play the gorgeous Born Free theme. They play Line 2 F half note down to C half note tied to dotted quarter note next

bar to same C 8<sup>th</sup> to “3” triplet value descending quarter notes D-C-Line 1 Bb to (Bar 13) A half note down to F half note tied to (Bar 14) dotted quarter note up to Line 2 C 8<sup>th</sup> to “3” triplet value quarter notes D-C-Bb up to (Bar 15) Line 2 E half note down to C dotted quarter note down to A 8<sup>th</sup> to (Bar 16, start of page 4) Bb dotted quarter note to Bb 8<sup>th</sup> to “3” triplet value descending quarter notes Bb-A-G to (Bar 17) F dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and followed by a whole rest in Bar 18.

Back in Bar 11, violas play A/middle C whole notes to (Bar 12) Bb/D whole notes (these two bars repeated in Bars 13-14) to (Bar 15) C/E whole notes to (Bar 16) Bb/D whole notes to (Bar 17) A/C whole notes to (Bar 18) Bb/Line 1 E whole notes.

Starting in Bar 11, the celli play counterpoint or counter-melody figures for five bars. We find Great octave F up to small octave C 8ths (crossbeam connected) up to F half note back to C down to Great octave F 8ths (all five notes are under the legato phrase curve/arc line). In Bar 12, the VC then play Great octave Bb up to small octave F 8ths up to Bb half note back to F-Great octave Bb 8ths. Repeat Bars 11-12 in Bars 13-14) to (Bar 15) Great octave A up to small octave E 8ths up to A half note back to E down to Great octave A 8ths. In Bar 16, celli then play Great octave G/small octave F whole notes down to (Bar 17) Great octave F/small octave C whole notes to (Bar 18) unison small octave C whole note.

Back in Bar 11, CB are *pizz* on small octave F quarter note (followed by two quarter rests) to same F quarter note down to (Bar 12) Great octave Bb quarter notes in that rest pattern (repeat these two bars in the next two bars). In Bar 15, contrabasses then pluck Great octave A quarter note (followed by two quarter rests) up to small octave A quarter note to (Bar 16) G quarter note (followed by two quarter rests) to same G quarter note to (Bar 17) F quarter notes in that rest pattern down to (Bar 18) C quarter notes in that same pattern.

Back in Bar 11, I believe it is the harp (not indicated as either the harp or piano or both!) plays Great octave F/small octave C/A/middle C/F half notes (followed by a half rest) to (Bar 12) Great octave Bb/small octave F/Bb/Line 1 D/F half notes (followed by a half rest). Repeat these two bars in Bars 13-14. In Bar 15, the harp plays Great octave A/small octave E/Line 1 C/E/A half notes (followed by a half rest) to (Bar 16) Great octave Bb/small octave F/Bb/Line 1 D/F/Bb half notes (followed by a half rest) to (Bar 17) Great octave F/small octave C/A/Line 1 C/F/A/Line 2 C half notes (followed by a half rest) to (Bar 18) small octave C/Bb/Line 1 E/G/Line 2 C half notes (followed by a half rest).

After an 8<sup>th</sup> rest in Bar 11, the flutes play Line 1 F 8<sup>th</sup> up to A/Line 2 C 8ths played twice (these two dyads are crossbeam connected) down to F quarter note up to A/C quarter notes to (Bar 12), after an 8<sup>th</sup> rest, F 8<sup>th</sup> up to Bb/Line 2 D 8ths sounded twice down to F quarter note up to Bb/D quarter notes. Repeat these two bars in the next two bars. After an 8<sup>th</sup> rest in Bar 15, the flutes then play E 8<sup>th</sup> up to A/Line 2 C 8ths sounded twice down to E quarter note up to A/C quarter notes. After an 8<sup>th</sup> rest in Bar 16, flutes then play D 8<sup>th</sup> up to G/Bb 8ths to G/Bb 8ths (crossbeam connected) down to D quarter note up to G/Bb quarter notes. After an 8<sup>th</sup> rest in Bar 17, the flutes play middle C 8<sup>th</sup> up to F/A to F/A 8ths down to C quarter note up to F/A quarter notes. After an 8<sup>th</sup> rest in Bar 18, the flutes play C 8<sup>th</sup> up to E/G to E/G 8ths down to C quarter note up to E/G quarter notes. The tonality in Bar 11 is F maj (F/A/C) to (Bar 12) Bb maj (Bb/D/F), repeated next two bars. We hear the A min (A/C/E) chord in Bar 15 and then G min 7<sup>th</sup>

(G/Bb/D/F) in Bar 16. In Bar 17 we have the F maj (F/A/C) to (Bar 18) C Dom 7<sup>th</sup> (C/E/G/Bb) tonalities.

In Bar 19 (dvd 00:00:52), the violins now play the melody line an octave higher register thru Bar 23. In other words, Bars 19 thru 23 correspond to Bars 11 thru 15 but an octave higher for the violins. So violins in Bar 19 play Line 3 (not Line 2 as earlier) half note down to C half note tied to dotted quarter note next bar, and so forth. In Bar 24, the violins play Line 3 C dotted quarter note to C 8<sup>th</sup> to “3” triplet value quarter notes C-D-C up to (Bar 25) E whole note tied to (Bar 26, start of page 6) dotted half note and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The oboes and harmonica now also play the melody line but an octave lower.

Incidentally, I should point out a discrepancy in the written score compared to what you hear in Bar 26 (dvd 00:01:11). The violins in bar 25 end the phrase on Line 3 E whole note tied to dotted half note and 8<sup>th</sup> note in Bar 26 (followed by an 8<sup>th</sup> rest). However, violins II at least in Bar 26 appear to play Line 2 E dotted half note tied to 8<sup>th</sup> note—but it is not written as such on the written score (*col* violins I).

Back in Bar 19, the (now designated) *Harp etc.* (this includes also the cymbalum) play ascending 16ths figure Line 1 C-F-A-Line 2 C (connected as a figure by two crossbeams) and played four times to (Bar 20) D-F-A-C (D min 7<sup>th</sup>) 16ths figure played 4X (repeat these two bars in Bars 21-22). In Bar 23, the harp (etc!) play C-E-G-Line 2 C (C maj) 16ths figure 4X to (Bar 24) D-F-Bb-Line 2 D 16<sup>th</sup> figure played 4Xm to (Bar 25) E-G-Line 2 C-E 16ths 4X to (Bar 26) E-G-Bb-C 16ths played 4X.

Back in Bar 19, violas play small octave F/middle C 16ths dyad played 4x (connected as a figure by two crossbeams) to same F/C half notes back to F/C 16ths dyad sounded 4X (repeating this bar in the next three bars). In Bar 23, the violas play A/middle C 16ths dyad sounded 4X to A/C half notes back to A/C 16ths sounded 4X to (Bar 24) Bb/Line 1 D 16ths dyad played 4X to Bb/D half notes to Bb/D 16ths dyad played 4X to (Bar 25) Line 1 C/E 16ths dyads 4X to C/E half notes to C/E 16ths dyad (sounded 4X) to (Bar 26) Bb/E 16ths dyads to Bb/E half notes to Bb/E 16ths dyads.

Back in Bar 19, and in the same pattern as the violas, VC play Great octave F/small octave C 16ths dyad sounded 4X to F/C half notes to F/C 16ths dyad up to (Bar 20) Bb/small octave F notes in this pattern (repeat these two bars in Bars 21-22). In Bar 23, the celli then play Great octave A/small octave E 16ths dyads to A/E half notes to A/E 16ths to (Bar 24) G/small octave F notes in this same pattern to (Bar 25) small octave C/G 16ths dyads to C/G half notes to C/G 16ths dyads to (Bar 26) C dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

Back in Bar 19, CB pluck small octave F quarter note (followed by two quarter rests) to same F quarter note down to (Bar 20) Great octave Bb quarter note (followed by two quarter rests) to same Bb quarter note (repeat these two bars in the next two bars). In Bar 23, the contrabasses continue the pizzicato on Great octave A quarter note (followed by two quarter rests) to same A quarter note up to (Bar 24) small octave G quarter notes in the same rest pattern down to (Bar 25) C quarter notes (repeated next bar).

Back in Bar 19, the harp and cymbalum play ascending 16ths Line 1 C-F-A-Line 2 C (connected as a figure by two crossbeams) played 4X to (Bar 20) D-F-A-Line 2 C 16ths played 4X (repeat these two bars in Bars 21-22) to (Bar 23) C-E-G-Line 2 C 16<sup>th</sup>

figure played 4X to (Bar 24) D-F-Bb-Line 2 D 16ths played 4X to (Bar 25) E-G-Line 2 C-E 16ths played 4X to (Bar 26, start of page 6) E-G-Bb-Line 2 C 16ths played 4X.

After an 8<sup>th</sup> rest in Bar 19, the flutes play Line 1 F 8<sup>th</sup> up to A/Line 2 C 8ths to A/C 8ths (connected by a crossbeam) down to F unison F quarter note up to A/C quarter notes. After an 8<sup>th</sup> rest in Bar 20, the flutes continue on F 8<sup>th</sup> up to Bb/Line 2 D 8ths played twice down to F quarter note up to Bb/D quarter notes. Repeat these two bars in Bars 21-22. After an 8<sup>th</sup> rest in Bar 23, the flutes play E 8<sup>th</sup> up to A/Line 2 C 8ths sounded twice (crossbeam connected) down to E quarter note up to A/C quarter note dyad. After an 8<sup>th</sup> rest in Bar 24, the flutes play D 8<sup>th</sup> up to G/Bb 8ths sounded twice down to D quarter note up to G/Bb quarter note dyad. After an 8<sup>th</sup> rest in Bar 25, the flutes play middle C 8<sup>th</sup> up to G/Bb 8ths sounded twice down to C quarter note up to G/Bb quarter notes. After an 8<sup>th</sup> rest in Bar 26, the flutes play C 8<sup>th</sup> to E/G 8ths sounded twice to C quarter note to E/G quarter notes.

In Bar 27 (dvd 00:01:15), violins I play the melody line. We find Line 2 G half note down to D half note tied to dotted quarter note next bar to same D 8<sup>th</sup> to “3” triplet value quarter notes E-D-C down to (Bar 29) Line 1 A half note up to Line 2 F half note tied to (Bar 30) dotted quarter note to same F 8<sup>th</sup> to “3” triplet value quarter notes G-D-F to (Bar 31, start of page 7) G dotted quarter note to F 8<sup>th</sup> legato mini-slur to G dotted quarter note to F 8<sup>th</sup> legato to (Bar 32) G dotted quarter note to F 8<sup>th</sup> to G dotted quarter note to F 8<sup>th</sup> to (Bar 33) G whole note tied to (Bar 34) dotted half note and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

Back in Bar 27, violins II play Line 1 G whole note to (Bar 28) A half note to G half note tied to half note next bar to F half note tied to (Bar 30) dotted quarter note and then sounding F 8<sup>th</sup> to “3” triplet value quarter notes G-D-F to (Bars 31 thru 35) *coll I 8va Bassa* (same notes as violins I but an octave lower register).

Back in Bar 27, the harp (etc) continue the repeated 16<sup>th</sup> note ascending figures. We find Line 1 F-G-Bb-Line 2 D 16ths (connected as a figure by two crossbeams) played 4X to (Bar 28) E-G-Bb-C 16ths to (Bar 29) D-F-A-Line 2 D 16ths. In Bar 30, they then play D-F-A-D 16ths sounded twice to D-F-A-C 16ths sounded twice to (Bar 31) Line 2 F 8<sup>th</sup> (followed by rests).

Back in Bar 27, violas play Bb/Line 1 F whole notes to (Bar 28) Bb/E whole notes. In Bar 29, viola II plays small octave A whole note tied to whole note next bar, while viola I plays Line 1 D whole note up to (Bar 30) F half note to E to D quarter notes. Violas in Bar 31 play Bb/D whole notes to (Bar 32) Bb/Db whole notes to (Bar 33) C/E whole notes to (Bar 34) Bb/E whole notes crescendo hairpin.

Back in Bar 27, celli play a rather standard but appealing celli phrasing device. They play Great octave G legato up to small octave D 8<sup>th</sup> notes (crossbeam connected) up to Bb quarter note tied to 8<sup>th</sup> note to A 8<sup>th</sup> notes (these two 8ths are crossbeam connected) down to D to Great octave G 8ths (crossbeam connected). In Bar 28, VC continue on Great octave C up to small octave C 8ths up to B quarter note tied to 8<sup>th</sup> note to A 8<sup>th</sup> down to C down to Great octave C 8<sup>ths</sup>. In Bar 29, celli then play Great octave D up to A 8ths up to small octave F quarter note tied to 8<sup>th</sup> note to E 8<sup>th</sup> down to D down to Great octave A 8ths (this bar repeated in Bar 30). In Bar 31, the celli then play Great octave and small octave D whole notes to (Bar 32) Great octave Ab/small octave F whole notes to (Bar 33) Great octave G/small octave E whole notes to (Bar 34) small octave C/G whole notes.

Back in Bar 27, CB pluck *pizz* small octave G quarter note (followed by a quarter rest) to two more G quarter notes down to (Bar 28) C quarter note (followed by a quarter rest) to C-C quarter notes to (Bar 29) D quarter note (followed by a quarter rest) to D-D quarter notes (repeated next bar). After a quarter rest in Bar 31, CB then pluck D quarter note (followed by a quarter rest) to same D quarter note to (Bar 32), after an initial quarter rest, Db quarter note (followed by a quarter rest) to same Db quarter note to (Bar 33), after a quarter rest, C quarter note (followed by a quarter rest) to C quarter note (repeated next bar).

After a half and quarter rest in Bar 34, the harp only is gliss from Great octave C quarter note gliss line and crescendo hairpin up to (Bar 35) Line 3 F 8<sup>th</sup> note (followed by rest marks). Two bars lines traverse the cue at the end of Bar 34.

After a quarter rest in Bar 33, the timp returns to play crescendo Great octave G-G-G 16ths to G quarter note up to small octave C-C 8ths, repeated next bar < >.

Starting in Bar 35 (dvd 00:01:37), two trumpets now play the melody line. They sound *f* Line 2 F half note down to C half note tied to (Bar 36) dotted quarter note to same C 8<sup>th</sup> to “3” triplet value quarter notes D-C-Line 1 Bb to (Bar 37) A half note down to F half note tied to quarter note next bar (followed by an 8<sup>th</sup> rest) up to Line 2 C 8<sup>th</sup> to “3” triplet value quarter notes D-C-Line 1 Bb up to (Bar 39) Line 2 E half note down to C dotted quarter note down to Line 1 A 8<sup>th</sup> up to (Bar 40) Line 2 F dotted half note to same F quarter note to (Bar 41, start of page 9) F whole note tied to (Bar 42) dotted half note and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The oboes and harmonica are *coll* the trumpets. Horns form a sort of contrapuntal line starting in Bar 36. Here we find Line 1 F half note up to “3” triplet value quarter notes Bb-A-G to (Bar 37) F dotted quarter note down to C 8<sup>th</sup> down to small octave A dotted quarter note down to F 8<sup>th</sup>. After a quarter and 8<sup>th</sup> rest in Bar 38, horns then play Line 1 C 8<sup>th</sup> to “3” triplet value quarter notes D-E-F to (Bar 39) E whole note to (Bar 40) F-G-A “3” triplet value quarter notes to Bb dotted quarter note to Line 2 C 8<sup>th</sup> to (Bar 41) C whole note tied to (Bar 42) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

Back in Bar 35, violins I play Line 2 F/Line 3 C 16ths played eight times (all eight dyads are connected by two crossbeams), repeated thru Bar 38 to (Bar 39) E/Line 3 C 16ths to (Bar 40) Line 2 F/Bb 16ths to (Bar 41) F/Line 3 C 16ths (repeated next bar). Back in bar 35, violins II play this same pattern on Line 1 F/Line 2 C 16ths, and so forth (*col I 8va bassa*). Violas in Bar 35 play this pattern on small octave F/middle C 16ths thru Bar 38 to (Bar 39) A/middle C 16ths to (Bar 40) Bb/Line 1 D16ths to (Bar 41) F/middle C 16ths (repeated next bar but decrescendo hairpin). Celli in Bar 35 play this pattern on Great octave F/small octave C 16ths to (Bar 36) Bb/F 16ths (these two bars repeated in Bars 37-38) to (Bar 39) A/small octave E 16ths to (Bar 40) G/small octave F 16ths to (Bar 41) F/small octave C 16ths (repeated next bar). CB in Bar 35 pluck small octave F quarter note (followed by a quarter rest) to F-F quarter notes down to (Bar 36) Great octave Bb quarter notes in this rest pattern (these two bars are repeated in Bars 37-38) to (Bar 39) Great octave A quarter notes in the same rest pattern to (Bar 40) G quarter notes to (Bar 41) F quarter notes to (Bar 42) Great octave F quarter note (followed by a quarter rest) to same F quarter note (followed by a quarter rest).

Back in Bar 35, after an 8<sup>th</sup> rest, the four flutes and marimba play Line 1 F 8<sup>th</sup> up to A/Line 2 C 8ths dyad played twice down to F quarter note up to A/C quarter notes to (Bar 36), after an 8<sup>th</sup> rest, F 8<sup>th</sup> up to Bb/D 8ths dyad sounded twice down to F quarter

note up to Bb/D quarter notes (repeat these two bars in the next two bars). After an 8<sup>th</sup> rest in Bar 39, they then play E 8<sup>th</sup> up to A/C 8ths dyad sounded twice down to E quarter note up to A/C quarter notes to (Bar 40), after an 8<sup>th</sup> rest, D 8<sup>th</sup> up to G/Bb 8ths sounded twice to D quarter note up to G/Bb quarter notes to (Bar 41), after an 8<sup>th</sup> rest, C 8<sup>th</sup> up to A/Line 2 C 8ths dyad sounded 2X down to middle C quarter note up to A/C quarter notes (repeated next bar).

Back in Bar 35, the cymbalum and banjo play ascending to descending 16<sup>th</sup> note figures, joined in Bar 36 by the harp/harpsichord/piano. So we find small octave A up to Line 1 C-F-A 16ths (connected as a figure by two crossbeams) up to descending 16ths Line 2 C-Line 1 A-F-C (connected by two crossbeams) to a repeat of these two figures. In Bar 36 (joined now by the harp, etc) play small octave Bb-Line 1 D-F-A 16ths to Line 2 C-Line 1 A-F-D 16ths (repeat the two figures) to (Bar 37) small octave A-middle C-F-A 16ths to Line 2 C-Line 1 A-F-C (repeat the two figures) to (Bar 38) a repeat of Bar 36 to (Bar 39) a repeat of Bar 35 to (Bar 40) small octave G-Bb-Line 1 D-F 16ths up to Bb down to F-D-small octave Bb 16ths (repeat these two figures) to (Bar 41) A-middle C-F-A to Line 2 C-Line 1 A-F-C 16ths (repeat figures) decrescendo hairpin and repeated in Bar 42.

Back in Bar 35, Pos play Great octave F/small octave C/A/middle C 8ths (followed by an 8<sup>th</sup> and quarter rest) to same F/C/A/C 8ths (followed by an 8<sup>th</sup> rest) to same 8ths (followed by an 8<sup>th</sup> rest) to (Bar 36) Great octave Bb/small octave F/Bb/Line 1 D 8ths in the same rest pattern. Repeat these two bars for the trombones in Bars 37-38. In the same rest pattern, the Pos in Bar 39 then play on Great octave A/small octave E/middle C/E 8ths to (Bar 40) Great octave G/small octave D/Bb/Line 1 F 8ths. In Bar 41, the trombones then sound Great octave F/small octave C/A/Line 1 C whole notes tied to dotted half notes next bar and also tied to 8ths (followed by an 8<sup>th</sup> rest).

Back in Bar 35, the bass trombone and tuba play Great octave F whole note to (Bar 36) Contra-octave and Great octave Bb dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest), and repeated next two bars. In Bar 39, they then play Contra-octave and Great octave A whole notes to (Bar 40) G whole notes to (Bar 41) F whole notes tied to dotted half notes and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest).

Back in Bar 35, the tuned bells are rolled on Line 2 F whole note to (Bar 36) C whole note trem roll (these two bars repeated next two bars) to (Bar 39) same Line 2 C whole note roll tied to whole note next bar up to (Bar 41) F whole note roll tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest).

Back in Bar 35, the Talking Drum is *ad lib* to end of cue.

Back in Bar 35, the timpani beats small octave F quarter note (followed by a quarter rest) to same F-F quarter notes down to (Bar 36) Great octave Bb quarter note (followed by a quarter rest) to Bb-Bb quarter notes (repeat these two bars in the next two bars). In Bar 39 the timpani sounds small octave C quarter notes to (Bar 40) Great octave Bb quarter notes in the same rest pattern. In Bar 41 the timpani is then trill rolled on Great octave F whole note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest).

Double bar lines traverse down the score at the end of Bar 42, beginning the final phrases of the cue.

In Bar 43 (dvd 00:02:01), all six horns play forte Line 1 F half note down to C half note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). Then the horns in Bar 45 play Line 1 G half note down to D half note tied to dotted half note and



8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). In Bar 47 the horns play middle C half note down to small octave A half note tied to (Bar 48) quarter and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) don to F half note to (Bar 49) same F whole note tied to (Bar 50) dotted half note and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest), and then silent in the last four bars of the cue.

After an 8<sup>th</sup> rest in Bar 43, the flutes play Line 1 F 8<sup>th</sup> up to A/Line 2 C 8ths dyad sounded twice down to F quarter note up to A/C quarter notes (repeated next bar) to (Bar 45), after an 8<sup>th</sup> rest, F 8<sup>th</sup> up to Bb/Line 2 D 8ths dyad played twice down to F quarter note up to Bb/D quarter notes (repeated next bar) to (Bar 47), after an 8<sup>th</sup> rest, E 8<sup>th</sup> up to A/Line 2 C 8ths dyad sounded twice down to E quarter note up to A/C quarter notes to (Bar 48), after an 8<sup>th</sup> rest, D 8<sup>th</sup> up to G/Bb 8ths dyad sounded twice to D quarter note up to G/Bb quarter notes to (Bar 49), after an 8<sup>th</sup> rest, middle C 8<sup>th</sup> up to F/A 8ths dyad sounded twice down to C quarter note up to F/A quarter notes (repeated next bar).

The harp (etc) in Bar 43 play small octave A 8<sup>th</sup> (followed by rests) to (Bar 44) A/Line 1 C/F half notes (followed by a half rest). They return in Bar 47 to play Great octave A/small octave E/A/Line 1 C/E half notes (followed by a half rest) to (Bar 48) Great octave G/small octave D/Bb/Line 1 D/F half notes to (Bar 49) Great octave F/small octave C/A/Line 1 C/F half notes (followed by a half rest).

The tuned bells in Bar 44 play Line 2 F half note trem down to C half note trem tied to whole note next bar. Barry did not include the bells in Bars 48-49. Either they do not play or Barry simply forgot to write them in. They return (written in!) in Bar 52 on Line 2 F whole note trem down to (Bar 53) C whole note tied to (end Bar 54) quarter note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest).

Back in Bar 43, violas play small octave F/middle C whole notes tied to whole notes thru Bar 46. In bar 47 the violas then play A/middle C whole notes to (Bar 48) Bb/D whole notes to (Bar 49) F/middle C whole notes tied to dotted half notes and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest) and then silent to end of cue. VC in Bar 43 play Great octave F/small octave C whole notes tied to whole notes next bar. In Bar 45 the VC then play Great octave Bb/small octave F whole notes tied to whole notes next bar. In Bar 47 they play Great octave A/small octave E whole notes to (Bar 48) G/small octave F whole notes to (Bar 49) F/small octave C whole notes tied to dotted half notes and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest), and tacet to end of cue. CB in Bar 43 are now *arco* sounding Great octave F whole note tied to whole note next bar up to (Bar 45) Bb whole note tied to whole note next bar up to (Bar 47) small octave A whole note to (Bar 48) G whole note to (Bar 49) F whole note tied to (Bar 50) dotted half note and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and then silent to end of cue.

Back in Bar 43, violins I play Line 2 F/Line 3 C whole notes tied to whole notes thru Bar 46 to (Bar 47) E/Line 3 C whole notes to (Bar 48) F/Bb whole notes to (Bar 49) F/Line 3 C whole notes tied to dotted half notes and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest). Violins II in Bar 43 play Line 1 F/Line 2 C whole notes tied thru Bar 46 to (Bar 47) E/Line 2 C whole notes to (Bar 48) F/Bb whole notes to (Bar 49) F/C whole notes tied to dotted half notes and 8<sup>th</sup> notes next bar.

After a half rest in Bar 50, trombones return to ostensibly play *pp* Great octave F/small octave C/A/Line 1 C half notes tied to whole notes next three bars and tied to (end Bar 54) quarter notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and half rest). Actually, to my ears, the trombones do not play here. But the violins do, as given below.

In Bar 51 (dvd 00:02:28), all violins play Line 3 F half note down to C half note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). Violins in Bar 53 then play Line 3 A whole note tied to (end Bar 54) quarter note and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest).

[break at 2:45 pm Monday, August 03, 2009...]

1M2 [Killer Lion] 5 pages, 25 bars. Dvd location: 00:02:57. I believe the cue is 1:15 in duration. Note: Sorry, I did not work on this cue. Scene: A killer lion finds a woman victim doing a chore at the riverbed.

1M3 [“Now, No More Drinking”] Note: There is no official cue title written so I have this line of dialog from the movie (as the cue starts) used instead. I could just as well have used [Intro to Joy Adamson] or simply [Joy] perhaps. At any rate, the cue is 14 pages in length, although it appears pages 10 thru 14 are not used in the movie. The killer lions are shot on page 9 of the cue. The cue duration (or intended duration) is 3:18. Key signature of one flat again. Initial instrumentation: 4 piccolos, 4 alto flutes, cor anglais (English horn), 6 horns, 2 trumpets, tuba, harp, timps, Talking Drum, tuned bells, 4 violins I, 3 violins II, 2 violas, 2 celli, 2 contrabasses. Later we hear three marimbas at least.

Celli in Bar 1 play Great octave F quarter note legato up to small octave C quarter note up to A down to F quarter notes down to (Bar 2) Great octave Bb up to small octave F up to Line 1 D down to F quarter notes to a repeat of Bar 1 in Bar 3 to (Bar 4) a repeat of Bar 2 to (Bar 5) a repeat of Bar 1 once again to (Bar 6) a repeat of Bar 2 to (Bar 7) Great octave A up to small octave E up to Line 1 C down to E quarter notes down to (Bar 8) Great octave G up to small octave D up to Bb quarter notes down to D down to Great octave G 8ths to (Bar 9) Great octave C up to G up to small octave E down to Great octave G quarter notes (repeated next bar). CB in Bar 1 pluck *pizz* small octave F quarter note (followed by rest marks) down to (Bar 2) Great octave Bb quarter note (followed by rests) to a repeat of these bars in Bars 3-4 to (Bar 5) small octave F quarter note up to (Bar 6) Bb quarter note to (Bar 7) A quarter note to (Bar 8) G quarter note down to (Bar 9) C quarter note (repeated next bar).

Incidentally, underneath the CB staff is a chord name for each bar. Bar 1 = “F” and then “Bb” in Bar 2 (repeated bars next two bars) to (Bar 5) “F” to (Bar 6) “Bb” to (Bar 7) “Am” to (Bar 8) “Gm7” to (Bar 9) “C” to (Bar 10) “C7.”

After an 8<sup>th</sup> rest in Bar 1, the alto flutes play Line 1 F 8<sup>th</sup> up to A/Line 2 C 8ths dyads sounded twice down to F quarter note up to A/C quarter notes to (Bar 2), after an 8<sup>th</sup> rest, F 8<sup>th</sup> up to Bb/D 8ths dyad sounded twice down to F quarter note to Bb/D quarter notes (repeat these two bars in the next two bars and also in Bars 5-6). After an 8<sup>th</sup> rest in Bar 7, the flutes play E 8<sup>th</sup> up to A/Line 2 C 8ths dyad sounded twice down to E quarter note up to A/C quarter notes top (Bar 8), after an 8<sup>th</sup> rest, D 8<sup>th</sup> up to G/Bb 8ths dyad sounded twice down to D quarter note up to G/Bb quarter notes to (Bar 9), after an 8<sup>th</sup> rest, C 8<sup>th</sup> up to E/G 8ths dyad sounded twice down to C quarter note to E/G quarter notes (repeated next bar).

After a half rest in Bar 1, the harp plays Great octave F/small octave C/A/Line 1 F/A/Line 2 C (F maj tonality) half notes. After a half rest in Bar 2, the harp plays Great octave Bb/small octave F/Line 1 D/F/Bb (Bb maj tonality) half notes. Repeat these two

bars in the next four bars. After a half rest in Bar 7, the harp then plays Great octave A/small octave E/Line 1 C/E/A/Line 2 C (A min tonality) half notes. After a half rest in Bar 8, the harp sounds small octave G/Bb/Line 1 D/F/Bb (G min 7 tonality) half notes. After a half rest in Bar 9, the harp sounds small octave C/G/Line 1 E/G/Line 2 C (C maj tonality) half notes. After a half rest in Bar 10, the harp sounds small octave C/Bb/Line 1 E/G/Line 2 C (C Dom 7 tonality) half notes to (Bar 11) small octave C/Bb/Line 1 D/G/Line 2 C half notes (followed by a half rest).

After a half rest in Bar 1, violas play small octave A/middle C tenuto-marked half notes to (Bar 2), after a half rest, Bb/D tenuto half notes (repeat these two bars in the next four bars). After a half rest in Bar 7, the violas play Line 1 C/E tenuto half notes to (Bar 8) Bb/F half notes to (Bar 9) C/E half notes to (Bar 10) Bb/E half notes.

In Bar 3 (dvd 00:05:17) the violins start to play the Born Free theme. They sound Line 2 F half note down to C half note tied to dotted quarter note next bar and then sound C 8<sup>th</sup> to “3” triplet value quarter notes D-C-Line 1 Bb to (Bar 5) A half note to F half note tied to dotted quarter note next bar up to Line 2 C 8<sup>th</sup> to “3” triplet value quarter notes D-C-Line 1 Bb up to (Bar 7) Line 2 E half note down to C dotted quarter note down to Line 1 A 8<sup>th</sup> up to (Bar 8) Line 2 C dotted quarter note to C 8<sup>th</sup> to “3” triplet value quarter notes C-D-C up to (Bar 9) E whole note tied to dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

In Bar 11 (dvd 00:05:41), piccolos I-II (sharing the same staff) play Line 2 D/G whole notes tied to whole notes next two bars and tied to (Bar 14) half notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). Piccolos III-IV play Line 1 F/Bb tied notes as given. Alto flutes I-II play Line 1 G/Line 2 C tied notes as given, while alto flutes III-IV play small octave Bb/Line 1 D tied notes. The English horn plays small octave G whole note tied to next bar to (Bar 13) A whole note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> and quarter rest) to middle C half note legato down to (Bar 15) Ab whole note tied to whole note next bar legato to (Bar 17) G whole note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest).

Horns in Bar 11 start to play the Born Free theme on Line 1 G half note down to D half note tied to dotted quarter note next bar and then sound same D 8<sup>th</sup> to “3” triplet value quarter notes E-D-C down to (Bar 13) small octave A half note up to Line 1 F half note tied to dotted quarter note to F 8<sup>th</sup> to “3” triplet value quarter notes G-D-F to (Bar 15) G dotted quarter note to F 8<sup>th</sup> to G dotted quarter note to F 8<sup>th</sup> to (Bar 16) G dotted quarter note to F 8<sup>th</sup> to G dotted quarter note to F 8<sup>th</sup> to (Bar 17) E whole note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest).

Violins I in Bar 11 play Line 1 G whole note tied to whole note next bar to (Bar 13) F whole note tied to half note next bar down to C half note tied to whole note in Bar 15 to (Bar 16) Db whole note to (Bar 17) E whole note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). Violins II play Line 1 D whole note tied to whole notes next two bars and tied to half note in Bar 14 down to small octave A half note legato to (Bar 15) Ab whole note to (Bar 16) Bb whole note to (Bar 17) middle C whole note to (Bar 18) small octave Bb dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Unison violas in Bar 11 play small octave Bb whole note tied to whole notes next two bars to half note in Bar 14 down to F half note tied to whole note next bar. They sound F whole note in Bar 16 to (Bar 17) E whole note tied to dotted half note and 8<sup>th</sup> note next bar. VC/CB in Bar 11 play small octave C whole note tied to whole note next bar to (Bar

13) D whole note tied to whole notes next two bars. In Bar 16, VC play Great octave Ab whole note to (Bar 17) side-bracketed double-stopped Great octave C/G whole notes tied to dotted half notes and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest). CB play small octave Db whole note to (Bar 17) C whole note tied to dotted half note and 8<sup>th</sup> note next bar.

After a half rest in Bar 15, the tuba plays *p* < small octave Db half note tenuto and tied to whole notes next two bars and tied to dotted half note and 8<sup>th</sup> note in Bar 18.

In Bar 16, the harp sounds Great octave Db-Db-Db-Db quarter notes up to (Bar 17) G down to C-C-C quarter notes to (Bar 18) C-C-C quarter notes to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The marimba is legato rolled (“shakes”) between small octave A-Bb whole notes in Bar 16 to (Bar 17) C-D whole note trem to (Bar 18) C-Bb dotted half notes to C 8<sup>th</sup>. The T.D. is *ad lib* (*spasmodic* & ?)—I cannot read that last word. Starts with a “j” (but I don’t believe it is “jazzy”).

Double bar lines traverse down the page after Bar 18. The key signature is now F minor (four flats).

In Bar 19 (dvd 00:06:05), the horns play Line 1 F half note down to C half note tied to dotted half note and 8<sup>th</sup> note next bar. The C.A. (English horn) plays small octave Ab whole note to (Bar 20) Bb half note to Ab-Bb quarter notes. The harp in Bar 19 plays Great octave F quarter note (followed by a quarter rest) up to small octave E quarter note (followed by a quarter rest). After a half and quarter rest in Bar 19, the marimba plays Line 1 D (natural accidental placed here) down to small octave G 8ths to (Bar 20) Ab up to middle C 8ths (followed by a quarter and half rest). The timp sounds Great octave F quarter note to F-F 8ths up to small octave Eb quarter note (followed by a quarter rest). After a half and quarter rest in Bar 20, the timp beats Great octave Ab-Bb 8ths, etc. Violins I are divisi playing Line 1 F/Line 2 C whole notes tied to next bars, while violins II play Line 1 C/Ab tied notes, violas on small octave Ab tied notes, VC on Great octave F/small octave C, and CB on Great octave F tied notes.

Skipping to Bar 27 (dvd 00:06:29), the horns play small octave C up to Eb half notes up to (Bar 28) F up to Bb half notes down to (Bar 29) G whole note tied to dotted half note and 8<sup>th</sup> note next bar. After a quarter rest, the english horn plays small octave Ab quarter note to Bb quarter note to Ab-Bb 8ths up to (Bar 28) middle C up to Eb to F quarter notes to Eb-F 8ths to (Bar 29) G whole note tied to dotted half note and 8<sup>th</sup> note next bar. After a quarter rest in Bar 29, the marimba plays D down to small octave G 8ths to Ab up to middle C 8ths (followed by a quarter rest) and repeated next bar.

Violins I play F/Line 2 C tied whole notes, violins II C/Ab, violas small octave Ab, VC F/small octave C, and CB F tied whole notes for several bars.

Skipping to Bar 41 (dvd 00:07:11) we come to the scene where the killer lion is shot. After a quarter rest, the piccolos play *ff* Line 2 F double-dotted quarter note up to Ab-Bb 32<sup>nd</sup> notes up to Line 3 C quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The alto flutes are *col*. After half/quarter/8<sup>th</sup> rest marks, the English horn plays small octave Ab rinforzando 8<sup>th</sup> down to F whole note next bar tied to whole note in Bar 43 and tied to (Bar 44) dotted half note and 8<sup>th</sup> note. Horn I-II-III (sharing the same staff) in Bar 41 play *sf* Line 1 C rinforzando-marked dotted half note tied to 8<sup>th</sup> note down to small octave Ab rinforzando 8<sup>th</sup> legato to (Bar 42) F whole note tied to next bar and tied to dotted half note and 8<sup>th</sup> note in Bar 44. Altri horns play small octave C/F/Ab rinforzando dotted half notes tied to 8ths to Great octave and small octave A rinforzando 8ths to F whole notes tied to next two bars as given. After a quarter rest in Bar 41, the trumpets

sound *ff* Lines 1 & 2 F double-dotted quarter notes to Ab-Bb 32<sup>nd</sup> notes to Lines 1 & 2 C quarter notes tied to 8ths (followed by an 8<sup>th</sup> rest). After a half, quarter, 8<sup>th</sup> rest, the tuba plays *ff* Contra-octave Ab rinforzando 8<sup>th</sup> down to (Bar 42) F whole note tied to next two bars as given earlier. The timp is trill rolled *sf* on Great octave F dotted half note rinforzando-marked and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After a half, quarter, and 8<sup>th</sup> rest in Bar 41, violas play *ff* small octave Ab rinforzando 8<sup>th</sup> down to (Bar 42) F whole note tied to whole notes at least the next three bars. VC/CB sound after the same rests Great octave Ab 8<sup>th</sup> down to (Bar 42) F tied whole notes.

Etc. [break at about 7:35 pm Monday. Wife just got back home and needs to use the computer. Having oven-baked pizza for dinner adding fresh mushrooms and red pepper.]

2M1 [Cubs Not Drinking] 7 pages. Duration is 2: 12. MM = 60. Note: I worked very little on this cue, and my notes are incomplete. For example, I am not sure if the cue has a key signature beyond C maj/A min (no sharps or flats) so I cannot be sure of the two pages I managed to xerox what is the nature of the note(s) since Barry did not bother to key signature each page if necessary (as, say, Steiner/Cutter would do). But it appears that the cue is probably the F maj key signature (one flat or B-flat).

In Bar 19 (dvd 00:10:55), the cubs finally drink from a new formula. Predictably the first violins play the basic theme on Line 2 G half note down to D half note tied to dotted quarter note next bar to D 8<sup>th</sup> to “3” triplet value quarter notes E-D-Bb to (Bar 21) A half note up to Line 2 F half note tied to (Bar 22) dotted quarter note. Then the first violins are *div* playing Lines 1 & 2 F 8ths to “3” triplet value quarter notes G-D-F to (Bar 23) G tenuto-marked dotted quarter notes legato mini-slur to F 8ths to G dotted quarter notes to F 8ths (repeated next bar) to (Bar 25) G whole notes tied to notes next bar (I do not have the information). Violins II in Bar 19 play Line 1 G whole note tied to half note next bar to “3” triplet value quarter notes Line 2 C-Line 1 Bb-A to (Bar 21) F half note up to Line 2 D half note tied to half note next bar to C half note. Then violins II are *divisi* in bar 23 playing Line 1 Ab/Line 2 C tenuto dotted quarter notes legato mini-slur to Lines 1 & 2 F 8ths to Ab/C dotted quarter notes to F 8ths (repeated next bar) to (Bar 25) Line 2 C/E whole notes. Violas in Bar 19 play small octave Bb/Line 1 D whole notes to (Bar 20) Bb/E whole notes to (Bar 21) D/F whole notes down to (Bar 22) small octave F/Line 1 C whole notes tied to whole notes next bar to (Bar 24) F/Bb whole notes to (Bar 25) E/C whole notes. *Divisi* VC in Bar 19 play Great octave G/small octave F whole notes to (Bar 20) unison small octave C whole note to (Bar 21) *divisi* D/A whole notes down to (Bar 22) Great octave D/small octave C whole notes tied to whole notes next bar to (Bar 24) Great octave Db/Ab whole notes to (Bar 25) unison double-stopped Great octave C/G whole notes. CB play small octave G whole note down to (Bar 20) C whole note to (Bar 21) D whole note tied to whole notes next two bars to (Bar 24) Db whole note to (Bar 25) C whole note. Incidentally, beneath the CB staff is chord designations. Bar 19 is marked “Gm7” to (Bar 20) “C7” to (Bar 21) “Dm” to (Bar 22) “Dm-Dm7” to (Bar 23) “Dm7b5” to (Bar 24) “Db 6 (b5)” to (Bar 25) “C.”

The harp in Bar 19 play ascending quarter notes Great octave G-small octave D-F-Bb down to (Bar 20) C-Bb-Line 1 E-G to (Bar 21) small octave D-A-Line 1 D-A up to (Bar 22) Line 2 D-A-Line 3 D quarter notes (followed by a quarter rest). Alto flutes in Bar 19 play small octave G whole note tied to whole note next bar to (Bar 21) A whole

note tied to half note next bar up to middle C half note tied to whole note next bar to (Bar 24) Bb whole note to (Bar 25) C whole note. The horns in Bar 22 return to play *pp* small octave F/A whole notes tied to whole notes next three bars at least, while horn I plays Line 1 D half note to C half note tied to whole note next bar to (Bar 24) Db whole note to (Bar 25) C whole note. The tuba in Bar 22 play *pp* Great octave D whole note tied to whole note next bar to (Bar 24) Db whole note to (Bar 25) C whole note.

Etc. [end session 10:05 pm Monday]

2M2 [Cubs Playing] 52 pages (over 250 bars). There are five bars per orchestrated page. MM = 160. Duration = 3 minutes. 3/4 time and Key signature of one flat. Track # 4 (“Elsa at Play”) in the Varese Sarabande cd. Dvd location: 00:12:45.

Skipping to Bar 17 (dvd 00:13:06; cd 00:24), all violins (4 violins I & 3 violins II) play the Born Free theme forte on Line 2 F dotted half note down to (Bar 18) C dotted half note tied to half note next bar and then sounding the same C quarter note to (Bar 20) D quarter note legato to C dotted quarter note to Line 1 Bb rinforzando-marked 8<sup>th</sup> note, and so forth. Two violas are divisi playing *p* small octave F/Line 1 C half notes to same F/C quarter notes tied to quarter notes next bar (followed by a quarter rest) to F/C quarter notes up to (Bar 19) Bb/Line 1 F half notes to same Bb/F quarter notes tied to quarter notes next bar (followed by a quarter rest) to Bb/F quarter notes. Two celli play *p* Great octave F/small octave C half notes, and so forth (see violas but an octave lower register). Two CB play small octave F half note (followed by a quarter rest) to (Bar 18), after two quarter rests, F quarter note down to (Bar 19) Great octave Bb half note (followed by a quarter rest) to (Bar 20), after two quarter rests, Bb quarter note. Incidentally, chord letters are placed under the CB staff. Bar 16 is “C7” to (Bar 17) “F” to (Bar 19) “Bb.”

Marimbas are rolled in Bar 17 on small octave F/middle C half notes, and so forth (see the pattern given in the violas line). The harp sounds Great octave F/small octave C/F/Line 1 C/F/Line 2 C half notes (followed by a quarter rest. In Bar 19, the harp sounds Great octave Bb/small octave F/Bb/middle C/F/Line 2 C half notes.

In the movie and cd, you hear I believe the piccolos or higher register flutes sounding repeat ascending figures. They are not indicated here in the written score as given. We find four alto flutes playing small octave A up to C 8ths (crossbeam connected) up to F-A 8ths (crossbeam connected) up to Line 2 C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 18, the alto flutes then play Line 1 A/Line 2 C quarter notes legato down to middle C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). In Bar 19 they continue on small octave Bb up to Line 1 D 8ths up to F-A 8ths up to Line 2 C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 20), after a quarter rest, A/Line 2 C quarter notes legato down to D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest).

Skipping to Bar 92 (dvd 00:14:05; cd 1:23), the flutes sound the very playful melody as the cubs mess around. After a quarter rest, the flutes and violins (*coll flutes*) play Line 1 F quarter note gliss line up to Line 2 F quarter note legato mini-slur down to C staccato-marked 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 93) Line 2 Eb quarter note to Eb 8<sup>th</sup> legato up to Line 3 C 8<sup>th</sup> tied to 8<sup>th</sup> note to rinforzando-marked 8<sup>th</sup> to Bb down to G 8<sup>th</sup> (each pair of 8<sup>th</sup> are crossbeam-connected) to (Bar 94) A quarter note down to F half note tied to 8<sup>th</sup> note down to C 8<sup>th</sup> up to (Bar 95) Eb rinforzando 8<sup>th</sup> down to Line 1 Bb staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A rinforzando 8<sup>th</sup> tied to quarter note and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

Violas play *divisi* small octave A/line 1 C whole notes to (Bar 93) G/C whole notes to (Bar 94) A/C whole notes to (Bar 95) G/C quarter notes (followed by an 8<sup>th</sup> rest) to A/C 8ths tied to half notes. VC play ascending quarter notes Great octave F legato up to small octave C up to A down to C down to (Bar 93) Great octave Eb up to Bb up to small octave G down to Great octave Bb down to (Bar 94) Great octave F up to small octave C up to A down to C quarter notes to (Bar 95) Great octave Eb/Bb quarter notes (followed by an 8<sup>th</sup> rest) to F/small octave C 8ths tied to half notes. CB pluck *pizz.* small octave F half note (followed by a half rest) to (Bar 93) Eb half note (followed by a half rest) to (Bar 94) F half note (followed by a half rest) to (Bar 95) Eb quarter note (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> tied to half note.

Horns I-II play Line 1 C staccato quarter note (followed by an 8<sup>th</sup> rest) to C 8<sup>th</sup> to C quarter note (followed by an 8<sup>th</sup> rest) to C 8<sup>th</sup> up to (Bar 93) Eb staccato quarter note (followed by an 8<sup>th</sup> rest) to Eb 8<sup>th</sup> to Eb quarter note (followed by an 8<sup>th</sup> rest) to Eb 8<sup>th</sup> to (Bar 94) F staccato quarter note (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> to F quarter note (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> to (Bar 95) Eb quarter note (followed by an 8<sup>th</sup> rest) down to C 8<sup>th</sup> (followed by a half rest). Horns III-IV play the same rhythmic pattern as horns I-II but on small octave A notes in Bar 92 to (Bar 93) Bb notes to (Bar 94) middle C notes to (Bar 95) Bb quarter note (followed by an 8<sup>th</sup> rest) to A 8<sup>th</sup>. Horns V-VI play the rhythmic pattern on small octave F notes to (Bar 93) G notes to (Bar 94) A notes to (Bar 95) G quarter note (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup>. The harp repeats Bar 84 in Bar 92, Bar 85 in Bar 93, and so forth (unfortunately I do not have those previous bars to delineate the sequence of notes).

The flutes and violins repeat the melody as given in Bars 93-94 in Bars 96-98 but finish in Bar 99 on Line 2 Eb *rinforzando* 8<sup>th</sup> up to G staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> tied to quarter note and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The horns and altri strings repeat all four bars in Bars 96 thru 99. Double bar lines traverse down the cue at the end of Bar 99.

In Bar 100 (dvd 00:14:16; cd 1:37), the flutes alone (the violins are silent for two bars) Line 2 A quarter note down to F half note tied to 8<sup>th</sup> note down to C 8<sup>th</sup> up to (Bar 101) Eb *rinforzando* 8<sup>th</sup> up to G staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F *rinforzando* 8<sup>th</sup> tied to quarter note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). I believe the oboes and perhaps the harmonica are *col* this but, unfortunately, as given earlier, Barry has the annoying habit of not designating specific instruments in most cases in succeeding pages past the title page. He simply wrote “WW” (wood-winds). The horns play as given earlier to (Bar 101) small octave G/Bb/Line 1 Eb quarter notes (followed by an 8<sup>th</sup> rest) to F/A/C 8ths tied to quarter notes and tied to 8ths. Violas play A/middle C whole notes to (Bar 101) G/C quarter notes (followed by an 8<sup>th</sup> rest) to A/C 8ths tied to notes as mentioned. VC play Great octave F/small octave C whole notes to (Bar 101) Eb/Bb quarter notes (followed by an 8<sup>th</sup> rest) to F/C 8ths tied to quarter and 8<sup>th</sup> notes. CB play small octave F whole note to (Bar 101) Eb quarter note (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> tied to notes as given.

In Bar 102 (1:40 cd), the violins return to play the same two-bar phrase as the flutes just previously but an octave lower register. So we find Line 1 A quarter note down to F half note tied to 8<sup>th</sup> note down to C 8<sup>th</sup> up to (Bar 103) Eb *rinforzando* 8<sup>th</sup> legato to G staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> tied to quarter and 8<sup>th</sup> rests (followed by an 8<sup>th</sup> rest). Altri strings repeat the previous two bars.

In Bar 104 (dvd 00:14:23; cd 1:44), the violas and celli now take over the two-bar phrase unison on small octave A quarter note down to F half note tied to 8<sup>th</sup> note down to C 8<sup>th</sup> up to (Bar 105) Eb rinforzando 8<sup>th</sup> up to staccato G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> tied to quarter and 8<sup>th</sup> notes. Flutes play Line 1 A/Line 2 C quarter notes (followed by an 8<sup>th</sup> rest) to F/A 8ths tied to quarter and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to (Bar 105) G/Bb quarter notes (followed by an 8<sup>th</sup> rest) to F/A 8ths tied to quarter and 8<sup>th</sup> rests. In Bar 106, contrabasses join the violas and celli. Violas repeat the previous two bars, but the celli play the notes an octave lower register (Great octave range). CB play in the small octave register. [end session 10:12 pm Wednesday, August 5, 2009]

Starting in Bar 108 (dvd 00:14:28; cd 1:51) in 2/4 time, the music here sounds to me (by spontaneous association) rather *automotive* (such as the honking of horns by different cars). At any rate, the flutes (and other woodwinds are *col*) play Line 2 F to same F rinforzando-marked quarter notes up to (Bar 109) Line 3 D/Eb rinforzando quarter notes to same D/Eb quarter notes back down to (Bar 110) F rinforzando quarter note to same F rinforzando 8<sup>th</sup> up to Line 3 D/Eb dyad 8ths rinforzando-marked and tied to 8ths next bar to same D/Eb 8ths to D/Eb rinforzando quarter notes to (Bar 112) Line 2 F-F quarter notes up to (Bar 113) Line 3 Eb/F quarter notes to same quarter notes tied to half notes next bar and tied to (Bar 115) quarter notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). I believe it is the english horn (not indicated on the staff!) in Bar 108 playing Line 2 C half note tied to quarter and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest), repeated next six bars. All horns play this pattern on Line 1 C notes. I believe it is the trumpets that play the pattern given for the flutes but an octave lower register. The same applies for (I believe) the marimbas. Violins in Bar 108 pluck *pizz* Line 1 F/Line 2 C rinforzando quarter notes (followed by a quarter rest), repeated thru Bar 113 to (Bar 114) F/C to same F/C rinforzando quarter notes (repeated next bar). Violas play this pizzicato pattern an octave lower register, and VC two octaves lower. In Bar 114, violas pluck F/C to F/C quarter notes to (Bar 115) G/C to G/C quarter notes. VC here play Great octave F/small octave C quarter notes twice to (Bar 115) Eb/Bb quarter notes twice. CB in Bar 108 pluck small octave F quarter note (followed by a quarter rest) to (Bar 109) Eb quarter note (followed by a quarter rest). Repeat next four bars. Then the CB pluck in Bar 114 F to same F quarter notes to (Bar 115) Eb-Eb rinforzando quarter notes. In Bar 114, the harp gets center stage temporarily playing Line 3 F half note gliss (Eb-D-C-Bb-A-G, etc) down to (Bar 115) Great octave Eb quarter note gliss line up to (and crescendo hairpin) Line 4 C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest).

After a quarter and 8<sup>th</sup> rest in Bar 158 (cd 2:59 or perhaps right on the 3:00 mark) all woodwinds (and I believe the marimbas) play Line 1 E rinforzando 8<sup>th</sup> to D#-E 8ths to (Bar 159) rinforzando G-F# 8ths (crossbeam connected) to G#-Line 2 C 8ths (C is rinforzando-marked) to B (natural accidental) to Line 2 C 8ths up to (Bar 160) E-D# 8ths (E is rinforzando-marked) to E-G 8ths (G is rinforzando-marked) to F#-G 8ths to (Bar 161) Bb (I believe) to A 8ths to Bb up to D 8ths to C#-D 8ths to (Bar 162) G sforzando-marked 8<sup>th</sup> (followed by rests). In Bar 162 (cd 3:04) the harp is *gliss* from Great octave G quarter note gliss line and crescendo hairpin up to Line 3 G rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Back in Bar 159, horns I-II play *pp* Line 1 E/G dotted half notes tied to dotted half notes next bar and tied to (Bar 161) half notes and 8<sup>th</sup> notes (followed



by an 8<sup>th</sup> rest). Horns III-IV play this pattern on unison middle C notes, while horns V-VI play this on small octave C/G notes. This of course is the C major tonality.

After a half and 8<sup>th</sup> rest in Bar 214 (cd 4:10), the flutes and other woodwinds start to play a perky tune (largely staccato-marked) of Line 2 C 8<sup>th</sup> to F-E 8ths to (Bar 215) F rinforzando quarter note to F rinforzando 8<sup>th</sup> legato down to C staccato 8<sup>th</sup> up to F rinforzando quarter note to F rinforzando 8<sup>th</sup> down to D staccato 8<sup>th</sup> to (Bar 216, start of page 44) F quarter note to F down to C 8ths up to F-G 8ths (followed by an 8<sup>th</sup> rest) to (Bar 217) D# quarter note to D#-C 8ths to D#-E 8ths (followed by an 8<sup>th</sup> rest) to F rinforzando 8<sup>th</sup> tied to 8<sup>th</sup> next bar (followed by and 8<sup>th</sup>/quarter/8<sup>th</sup> rest) to C-D-E staccato 8ths to a repeat of Bars 215-216 in Bars 219-220. Bar 215 repeats the pattern given for the other instruments as given in Bar 70; Bar 216 in Bar 71, and so forth.

Skipping to Bar 231 (dvd 00:16:52; cd 4:38) in 2/4 time, the violins are highlighted starting to play a series of fast 16<sup>th</sup> note figures. We find Line 1 F-E-F-F 16ths (connected as a figure by two crossbeams) to A-G-A-Bb to (Bar 232) Line 2 C-Line 1 Bb-Line 2 C-D 16ths to E-D-E-F 16ths to (Bar 233) G-F-G-A 16ths to Bb-A-Bb-Line 3 C to (Bar 234) D-C-D-E 16ths to F-E-F-G 16ths to (Bar 235) A rinforzando 16<sup>th</sup> to G-F-E 16ths to D-C-Line 2 Bb-A 16ths to (Bar 236) G-F-E-D 16ths to C-Line 1 Bb-A-G 16ths to (Bar 237) F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Then the violins are pizzicato on small octave A up to Line 1 D 8ths to (Bar 238) G-Line 2 C 8ths up to F-A 8ths up to (Bar 239) Line 3 C 8<sup>th</sup> (followed by rests) to (Bar 240, now *arco*) Line 1 F/Line 2 D half notes.

Back in Bar 213 in 2/4 time, violas pluck *pizz* small octave A quarter note (followed by a quarter rest) to (Bar 232) A/Line 1 F quarter notes (followed by a quarter rest) to (Bar 233) Line 1 D/F quarter notes (followed by a quarter rest) and repeated next bar to (Bar 235) middle C/E quarter notes (followed by a quarter rest) to (Bar 236) Bb/Line 1 D quarter notes (followed by a quarter rest). VC in Bar 231 pluck Great octave F/small octave C quarter notes (followed by a quarter rest) and repeated next bar to (Bar 233) Bb/small octave F quarter notes (followed by a quarter rest) and repeated next bar to (Bar 235) A/E quarter notes to (Bar 236) G/small octave F quarter notes. CB pluck Great octave F up to small octave C quarter notes up to (Bar 232) A down to F quarter notes down to (Bar 233) Great octave Bb up to small octave F quarter notes up to (Bar 234) Line 1 D down to small octave F quarter notes down to (Bar 235) Great octave A quarter notes (followed by a quarter rest) to (Bar 236) G quarter note. In bar 237, CB then pluck Great octave F up to small octave C 8ths (crossbeam connected) up to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to a full rest next bar to (Bar 239) same A quarter note (followed by a quarter rest) down to (Bar 240) Great octave G quarter note. VC in Bar 237 pluck Great octave F-small octave C 8ths up to A-Line 1 D 8ths up to (Bar 238) G 8<sup>th</sup> (followed by rests) to (Bar 239) Great octave A-small octave A quarter notes (followed by a quarter rest) to (Bar 240) Great octave G/small octave F quarter notes. After an 8<sup>th</sup> rest in Bar 237, violas pluck small octave C 8<sup>th</sup> to F-Line 1 D 8ths up to (Bar 238) G-Line 2 C 8ths to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 239) Line 1 E/Line 2 C quarter note (followed by a quarter rest) to (Bar 240) small octave Bb/Line 1 Db quarter notes (followed by a quarter rest).

Back in Bar 231, the woodwinds play Line 2 F rinforzando quarter note (followed by an 8<sup>th</sup> rest) to same F rinforzando 8<sup>th</sup> up to (Bar 232) Line 3 C rinforzando quarter note (followed by a quarter rest) to (Bar 233) D rinforzando quarter note (followed by an 8<sup>th</sup>

rest) to same D 8<sup>th</sup> to (Bar 234) Line 2 Bb quarter note (followed by a quarter rest) to (Bar 235) A quarter note (followed by an 8<sup>th</sup> rest) to same A 8<sup>th</sup> to (Bar 236) G rinforzando quarter note (followed by a quarter rest) to F quarter note. The harp in Bar 231 play Great octave F/small octave C/A/Line 1 C/F quarter notes (followed by a quarter rest) to (Bar 232) small octave F/Line 1 C/F/A/Line 2 C quarter notes (followed by a quarter rest) to (Bar 233) Great octave Bb/small octave F/Bb/Line 1 F/Bb/Line 2 D quarter notes (followed by a quarter rest) and so forth.

Etc. [end session for this cue Thursday, August 6 at 10:21 pm. Time for bed!]

2M2A [????] 12 pages, 1:08 duration. Note: I do not know what this cue is (apparently not used).

3M1 [The Tire] 3/4 time, 21 pages, 3:22 duration. Key signature of one flat. Note: The beginning and end portions of this cue were deleted or dialed out of the movie but kept intact in the cd (track # 5 "Playtime"). Dvd location: 00:17:12 (start of Bar 9). Scene: The cubs were barred from the house. Joy placates them by hanging an old tire from a tree to play with. I assume there was more to the tire scene initially but several seconds were ultimately cut from the film, hence the deletion of the initial eight bars of the cue. Bwana John (George's boss) arrived just earlier, apprehensive about the cubs. Initial instrumentation: 4 piccolos, 4 flutes, oboe, 6 horns, 2 trumpets, tuba, harp, 3 marimbas, glock, vibe, tymps, 4 violins I, 3 violins II, 2 violas, 2 celli, 2 bassi.

The piccolos, flutes, oboe and violins play the melody line. We find Line 2 (Line 1 for the oboes) F-G grace notes to A rinforzando-marked quarter note legato down to F staccato 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to C rinforzando 8<sup>th</sup> up to (Bar 2) E rinforzando 16<sup>th</sup> (followed by a 16<sup>th</sup> rest) to F-E 16ths to C quarter note tied to 8<sup>th</sup> note up to Line 3 C rinforzando quarter note. In Bar 3 they continue on Line 3 F-G grace notes to A rinforzando quarter note to F staccato 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to C rinforzando 8<sup>th</sup> to (Bar 4) Line 3 D# quarter note tied to 8<sup>th</sup> note to Db rinforzando 8<sup>th</sup> to C staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to (Bar 5) Line 2 F half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

In Bar 1, horns I-II-III play repeated "3" triplet 8<sup>th</sup> note patterns of Line 1 C-D-C (crossbeam connected) sounded three times. Then Horns IV-V-VI take over the same triplet figures in Bar 2. Trumpet I plays Line 2 C-D-C triplet 8<sup>th</sup> note figures 3X, and then trumpet II takes over in Bar 2. Repeat these two bars in Bars 3-4. In Bar 5, horns I-II-III play Line 1 C 8<sup>th</sup> (followed by rests) while trumpet I plays Line 2 C 8<sup>th</sup> followed by rests. The tuba plays Great octave F half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to (Bar 2) Contra-octave Bb half note tied to 8<sup>th</sup> note. In Bar 3, the tuba then plays Great octave F half note tied to 8<sup>th</sup> note up to (Bar 4) small octave C half note tied to 8<sup>th</sup> note.

The harp in Bar 1 plays small octave F/A/Line 1 C/F/A/Line 2 C quarter notes or the F maj tonality (followed by two quarter rests) to (Bar 2) Great octave Bb/small octave F/Line 1 D/Ab/Line 2 C quarter notes (Bb Dom 9<sup>th</sup>) quarter notes (followed by two quarter rests) to (Bar 3) the same F major quarter note chord once again to (Bar 4) small octave C/Bb/Line 1 E/G/Line 2 C (C Dom 7<sup>th</sup>) quarter note chord to (Bar 5) the F major quarter note chord.

The marimbas play Line 2 C-D-C “3” triplet value 8<sup>th</sup> note figures (3 per bar) thru Bar 4 to (Bar 5) C 8<sup>th</sup> note followed by an 8<sup>th</sup> and two rest marks. The glock sounds Line 3 C quarter note (followed by two quarter rests) repeated thru Bar 5. The vibraphone sounds Line 2 & 3 C quarter notes (followed by two quarter rests) repeated thru Bar 5. The timpani beats small octave F quarter note (followed by two quarter rests) down to (Bar 2) Great octave Bb quarter note (followed by two quarter rests) up to (Bar 3) small octave F quarter note down to (Bar 4) C quarter note up to (Bar 5) F quarter note.

The violas play small octave A/middle C dotted half notes to (Bar 2) Ab/D dotted half notes to (Bar 3) A/C dotted half notes to (Bar 4) G/Bb dotted half notes to (Bar 5) A/C 8ths followed by rest marks. The celli pluck pizzicato ascending to descending “3” triplet 8<sup>th</sup> note figures. We find Great octave F-small octave C-small octave F 8ths (crossbeam connected) up to A up to middle C down to A 8ths (crossbeam connected) down to F-C-Great octave F 8ths (repeated in Bar 3). In Bar 2 they play Great octave Bb-small octave D-F triplet 8ths up to Ab-middle C small octave Ab 8ths down to F-D-Great octave Bb 8ths. In Bar 4 they continue on ascending triplet 8ths Great octave C-G-small octave C up to E-G-Bb to middle C stand-alone 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The celli are then *arco* in Bar 5 playing (along with the CB here and the tuba) small octave F-G grace notes to A *rinforzando* dotted 8<sup>th</sup> to same A 16<sup>th</sup> down to F dotted quarter note down to C 8<sup>th</sup>. CB in Bar 1 pluck small octave F quarter note (followed by a quarter rest) to same F quarter note down to (Bar 2) Great octave Bb quarter note (followed by a quarter and two 8<sup>th</sup> rests) to same Bb 8<sup>th</sup> up to (Bar 3) F quarter note (followed by a quarter rest) to F quarter note down to (Bar 4) C quarter note (followed by a quarter rest) to same C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest).

In Bar 6 (start of page 2), VC/CB/tuba concludes the phrase on small octave D# half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After a quarter rest, the harp is *arpeggiando* (I assume since it is not a vertical *wavy* line chord effect but simply a curved line bracketing the left side of the quarter notes) on Great octave C/G/small octave E/Bb/D# quarter notes followed by a quarter rest. After a quarter rest, the timpani softly beats *p* small octave C-C grace notes to C quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

After two quarter and 8<sup>th</sup> rest marks, violins start to play a new melody line of middle C 8<sup>th</sup> note gliss line up to (Bar 7) Line 2 C dotted quarter note to same C 8<sup>th</sup> tied to 8<sup>th</sup> note to a *rinforzando* sounding of C 8<sup>th</sup> gliss line up to (Bar 8) Line 3 C half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat these two bars for the violins in Bars 9-10. Violas in Bar 7 play small octave A/middle C dotted half notes tied to dotted half notes next bar to (Bar 9) Bb/D dotted half notes tied to dotted half notes next bar. VC pluck *pizz* Great octave F up to small octave C up to F “3” triplet value 8<sup>th</sup> notes (crossbeam connected) up to A-middle C-small octave A triplet value 8ths (crossbeam connected) down to F down to C up to F 8ths (repeated next bar) to (Bar 9) Great octave Bb-small octave D-F 8ths up to Bb-Line 1 D-Bb 8ths down to F-D-F 8ths (repeated next bar). CB pluck small octave F quarter note (followed by a quarter rest and then a “3” triplet value 8<sup>th</sup> rest) down to C triplet value 8<sup>th</sup> (followed by a triplet value 8<sup>th</sup> rest) to (Bar 8) F quarter note (followed by a quarter rest) to same F quarter note down to (Bar 9) Great octave Bb quarter note (followed by a quarter rest) up to small octave F quarter note down to (Bar 10) Great octave Bb quarter note (followed by two quarter rests).

In Bar 7, the harp plays ascending 16<sup>th</sup> notes small octave F-A-Line 1 C-F (connected as a figure by two crossbeams) up to (top staff) A-Line 2 C-F-A 16ths up to Line 3 C quarter note (repeated next bar). The harp in Bar 9 then plays small octave F-Bb-Line 1 D-F 16ths up to Bb-Line 2 D-F-Bb 16ths up to Line 3 C quarter note (repeated next bar).

After a quarter and 8<sup>th</sup> rest in Bar 8, piccolos and flutes make a response or “answer” reaction figure to the violins with Line 2 C/F/A/Line 3 C tenuto-marked 8ths tied to 8<sup>th</sup> notes to a sounding of the same C/F/A/C staccato 8ths. They return in Bar 10 (after a quarter and 8<sup>th</sup> rest) Line 2 D/F/Bb/Line 3 D tenuto 8ths tied to 8ths to same staccato-marked 8ths.

This is all I have of the cue. [break at 5:48 pm Sunday, August 09, 2009...]

3M2 [Pati Dies] 12 pages, 3:52 duration. MM = 60. Dvd location: 00:20:52. Cd track # 6 (“The Death of Pati”). Later on this cue becomes what I call the “Snake Scene” when Elsa protects Joy from a venomous snake. Let’s go directly since—since I did not work on the opening Pati music anyway!

The previous section of music in 12/8 time just before the snake scene 9cobra actually) is given in page 10. In Bar 47 (dvd 00:22:37; cd 2:46; written cue 3:00) the alto flutes play Line 2 (Line 3 for the standard flutes) G quarter note to G 8<sup>th</sup> to F dotted quarter note tied to dotted quarter note and tied to 8<sup>th</sup> note down to C up to F 8ths to (Bar 48) G quarter note to G 8<sup>th</sup> to F dotted quarter note tied to dotted quarter note and tied to 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). Violins play Line 2 G quarter note to G 8<sup>th</sup> to F quarter note (followed by 8<sup>th</sup>/quarter/8<sup>th</sup> rests) down to C up to F 8ths to (Bar 48) G quarter note to G 8<sup>th</sup> to F quarter note (followed by an 8<sup>th</sup> and dotted half rest) down to (Bar 49) Line 1 G quarter note to G 8<sup>th</sup> to F quarter note (followed by rests). Violas play this an octave lower register in Bars 47-48 to (Bar 49) same register of Line 1 G quarter note to 8<sup>th</sup> note to F quarter note. VC play Great octave F up to small octave C up to F 8ths (crossbeam connected) up to A down to F down to C 8ths (crossbeam connected) up to A down to F down to C again (crossbeam connected) down to Great octave F up to small octave C up to F 8ths. Repeat this bars in the next three bars.

In Bar 49 the alto flutes (flutes are silent here), english horn, and 6 horns play Line 1 G quarter note to G 8<sup>th</sup> to F dotted quarter note tied to dotted quarter note and tied to 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). The percussion (marimbas, etc) also play in Bars 46-49 but with the simple repeat signs I am not sure what patterns they are actually playing). In Bar 50 in 4/4 time (dvd 00:22:47; cd 2:47; written cue 3:12), the horns play “3” triplet value small octave G quarter note to triplet value 8<sup>th</sup> note to F half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Marimbas and violas also play this pattern in the small octave register. After a half/quarter/8<sup>th</sup> rest, the snake scene commences. Flutes, alto flutes and trumpets play the alarm music. They play *ff* Line 2 C rinforzando 16<sup>th</sup> to D 16<sup>th</sup> to (Bar 51, start of page 11) Eb half note *flutter* trill tied to 8<sup>th</sup> note to Eb-Eb 16ths (also rinforzando-marked) to the next figure of Eb rinforzando 16<sup>th</sup> down to Line 1 G up to Line 2 D to C legato 16ths (these four 16ths are connected as a figure by two crossbeams) to (Bar 52) B (natural accidental placed here) half note tied to 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests). Then the flutes alone (not alto flutes) play Line 3 C rinforzando 16<sup>th</sup> to D 16ths to (Bar 53) Line 3 Eb dotted half note flutter trill tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest)

to (Bar 54) Line 2 C/Eb/G/Line 3 C dotted half notes decrescendo hairpin and tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest).

Back in Bar 52, alto flutes and trumpets play Line 1 B dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Horns here play Great octave F/small octave C/F/A/Line 1 Eb/G tenuto-marked dotted half notes tied to 8<sup>th</sup> notes. After a half/quarter/8<sup>th</sup> rest here, the marimbas and glock play Line 2 C-D 16ths to (Bar 53) Eb dotted half note trill tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest), while the xylophone plays this an octave higher register. Two celli and two contrabasses in Bar 52 pluck pizzicato (after an initial quarter rest) small octave F down to Great octave B down to F rinforzando-marked quarter notes to (Bar 52), after a quarter rest, Line 1 C down to small octave G down to C rinforzando quarter notes. After a quarter rest in Bar 54, celli pluck small octave C down to Great octave G down to C rinforzando quarter notes, while CB pluck Line 1 C down to small octave G down to C quarter notes. After a half/quarter/8<sup>th</sup> rest in Bar 54, *arco* violins I (4) and violins II (3) Line 2 C rinforzando-marked 16<sup>th</sup> legato to D 16ths to (Bar 58) Eb dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

This is as far as I got. [end session 9:35 pm Sunday...]

4M1 [Airport Departure] 10 pages, 4/4 time, key signature of one flat (F maj).  
Dvd location: 00:24:20. CD location: track # 7 (erroneously titled “Killing At Kiunga”).  
Initial instrumentation: 8 flutes, English horn, 6 horns, 2 trumpets, tuba, harp, 3 marimbas, tuned bells, tymps, 4 violins I, 3 violins II, 2 violas, 2 VC, 2 CB. Scene: Joy resignedly states, “Let’s get the show on the road as they say,” and then the music commences.

The cor anglais plays the lyric-melody line on Line 1 C dotted half note to D quarter note up to (Bar 2) A half note down to F to G quarter notes up to (Bar 3) Line 2 C half note down to Line 1 A half note to (Bar 4) same A whole note tied to (Bar 5) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Horns I-II (sharing the same staff) play middle C whole note legato to (Bar 2) D whole note to (Bar 3) E whole note to (Bar 4) E whole note tied to (Bar 5) dotted half note and 8<sup>th</sup> note. Horns III-IV play small octave A whole note tied to whole notes next three bars and tied to (Bar 5) dotted half note and 8<sup>th</sup> note. Horns V-VI play small octave C whole note tied thru Bar 4 and tied to (Bar 5) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The tuba plays Great octave F tied whole notes and tied to (Bar 5) dotted half note and 8<sup>th</sup> note. The timp is trill rolled *pp* on Great octave F tied whole notes and tied to (Bar 5) dotted half note and 8<sup>th</sup> note. CB play small octave F tied whole note thru Bar 4 and tied to (Bar 5) dotted half note and 8<sup>th</sup> note. After a half rest in Bar 4, violas and celli play small octave G legato to F quarter notes down to (Bar 5) C dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

In Bar 6 (dvd 00:24:35; cd 00:16), the flutes play unison Line 2 F half note down to C half note tied to dotted quarter note next bar to a sounding of the same C 8<sup>th</sup> to “3” triplet value quarter notes D-C-Line 1 Bb to (Bar 8) A half note down to F half note tied to dotted quarter note next bar up to Line 2 C 8<sup>th</sup> to “3” triplet value quarter notes D-C-Line 1 Bb up to (Bar 10) E half note down to C dotted quarter note down to Line 1 E 8<sup>th</sup> to (Bar 11) Bb dotted quarter note to Bb 8<sup>th</sup> to “3” triplet value quarter notes Bb-A-G to (Bar 12) F half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). Of course this is the Born Free theme. The English horn is *coll flute 8va bass*. The horns in Bar 6 play small octave C/F/A staccato quarter notes to C/F/A tenuto half notes to C/F/A staccato

quarter notes. In Bar 7, horns I-II play A half note to G quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) while altri horns play Great octave Bb/small octave D dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat these two bars for the horns in Bars 8-9. Then horns in Bar 10 play E/B/Line 1 C staccato quarter notes to E/A/C tenuto half notes to E/G/C staccato quarter notes. In Bar 11, horns I-II play small octave BB whole note to (Bar 12) A to A tenuto quarter notes (followed by a “3” triplet value quarter rest). Then (dvd 00:24:54; cd 00:37) all horns play with great pronouncement *crescendo forte* (< *f*) C up to F triplet value quarter notes to (Bar 13) G-Bb-Line 1 D triplet value quarter notes (bracketed underneath the stems with the “3” in the middle) to C-D-E triplet value quarter note to (Bar 14) Line 1 F half note down to C half note tied to (Bar 15) dotted quarter note to C *rinforzando* 8<sup>th</sup> to “3” triplet value quarter notes D-C-small octave Bb to (Bar 16) F whole note tied to quarter note next bar (followed by an 8<sup>th</sup> rest) down to C 8<sup>th</sup> to “3” triplet value quarter notes F-E-Great octave Bb down to (Bar 18) Great octave F whole note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). Back in Bar 11, horns II-IV play small octave A-G-F-E legato quarter notes to (Bar 12) F-F tenuto quarter notes followed by a “3” triplet value quarter rest and then *col* horns I-II as given. Horns V-VI play small octave D whole note to (Bar 12) C to C tenuto quarter notes and then *col* horns I-II.

Back in Bar 6, the tuba plays Great octave F staccato quarter note to F half note to F staccato quarter note to (Bar 7) Contra-octave Bb dotted half note tied to 8<sup>th</sup> note (repeat these two bars in the next two bars). Then the tuba plays in Bar 10 Great octave A staccato quarter note to A tenuto half note to A staccato quarter note to (Bar 11) G whole note to (Bar 12) F tenuto quarter note to F tenuto quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest).

Back in Bar 6, violas play small octave A staccato quarter note to A tenuto half note to A staccato quarter note to (Bar 7) A legato to G half notes (repeat these two bars in the next two bars). In Bar 10, the violas continue on B staccato quarter note to A tenuto half note to G staccato quarter note to (Bar 11) A-G-F-E legato quarter notes to (Bar 12) A tenuto quarter note to A tenuto quarter note tied to 8<sup>th</sup> (followed by rest marks) down to (Bar 13) C whole note. Divisi celli in Bar 6 play Great octave F/small octave C staccato quarter notes to F/C tenuto half notes to ??? (empty here—either it is supposed to be a quarter rest or, more likely, F/C staccato quarter notes) to (Bar 7) Bb/small octave D whole notes. Repeat these two bars in Bars 8-9. In Bar 10, celli play A/small octave E staccato quarter notes to A/E tenuto half notes to A/E staccato quarter notes to (Bar 11) G/D whole notes to (Bar 12) F/C tenuto quarter notes to F/C tenuto quarter notes tied to 8ths (followed by rests) to (Bar 13) small octave C whole note and also beneath this note side-bracketed double-stopped Great octave C/G whole notes. CB in Bar 6 pluck small octave F quarter note (followed by a quarter and half rest) to (Bar 7), after a half rest, Great octave Bb quarter note (followed by a quarter rest). Repeat next two bars. Then in Bar 10 the CB (now *arco*) play Great octave A staccato quarter note to A tenuto half note to A staccato quarter note to (Bar 11) small octave G whole note to (Bar 12) F tenuto quarter note to F quarter note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) down to (Bar 13) C whole note. In Bar 10, violins II show up to play Line 1 C staccato quarter note to C tenuto half note to C staccato quarter note to (Bar 11) small octave Bb whole note to (Bar 12) A tenuto quarter note to A tenuto quarter note tied to 8<sup>th</sup> note (followed by rests) to (Bar 13) Bb whole note.

In Bar 14 (dvd 00:24:58; cd 00:41), as the pronounced horns play, the tuba plays Great octave F whole note legato up to (Bar 15) Bb dotted half note tied to 8<sup>th</sup> note. Violins II play Line 1 C whole note tied to whole note next bar. Violas play small octave F tied whole notes. VC play Great octave F/small octave C whole notes to (Bar 15) unison Great octave Bb whole note. CB play small octave F whole note legato slur down to (Bar 15) Great octave Bb whole note. The flutes play Line 1 F/Line 2 C/F/A tenuto quarter notes to same F/C/F/A tenuto half notes to F/C/F/A tenuto quarter notes. In bar 15, flutes I-II play Line 2 A half note to G quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) while altri flutes play Line 1 F/Bb/Line 2 D dotted half notes tied to 8ths.

In bar 16 (start of page 4), violins I show up to play Line 1 A tenuto quarter note to A tenuto half note to A tenuto quarter note to (Bar 17) A half note legato to G half note to (Bar 18) A whole note tied to dotted half note and 8<sup>th</sup> note next bar. Violins II play Line 1 F quarter note to half note to quarter note (tenuto-marked) to (Bar 17) D whole note to (Bar 18) F whole note tied to dotted half note and 8<sup>th</sup> note next bar. Violas play middle (Line 1) C tenuto quarter note to half note to quarter note to (Bar 17) Bb whole note to (Bar 18) C whole note tied to dotted half note and 8<sup>th</sup> note next bar. VC play small octave F tenuto quarter note to half note to quarter note to (Bar 17) F whole note to (Bar 18) F whole note tied to dotted half note and 8<sup>th</sup> note next bar. CB play small octave F whole note tied to next two bars and tied to dotted half note and 8<sup>th</sup> note in Bar 19 followed by an 8<sup>th</sup> rest).

Curiously in Bars 18-19, flutes are written in prominently and heard on the cd, but I do not hear them on the original tracks in the dvd (apparently Barry decided not to use them here in the movie). So, after a half rest in Bar 18, flutes I-II play Line 3 C half note gliss line up to (Bar 19) F dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Flutes III-IV play Line 2 G half note gliss line up to (Bar 19) Line 3 C dotted half note tied to 8<sup>th</sup> note. Flutes V-VI play Line 2 D half note gliss line up to (Bar 19) G dotted half note tied to 8<sup>th</sup> note. Flutes VII-VIII play Line 1 A half note gliss up to (Bar 19) Line 2 D dotted half note tied to 8<sup>th</sup> note. You may have detected that this is quartal harmony (not normal tertian harmony). So we have A/D/G/C notes to D/G/C/F (all P4 intervals). Interesting. However, if you factor in the F note in Bar 18 played by the strings, then you would get, say, the D maj 6/9 tonality (F/A/C/D/G). The strings also play on A in Bar 19 so the tonality continues. Less likely the D min 7/11 tonality was intended (D/F/A/C/G).

Incidentally, the marimbas also are written in Bars 17-19 but I do not believe I hear them in the dvd. After a half rest in Bar 17, they are trem on Line 2 F half note up to (Bar 18) Line 3 C whole note trem tied to half note next bar down to Line 2 F quarter note trem tied to 8<sup>th</sup> note.

In Bar 20 (cd 1:00), divisi violins I play Line 2 C/A whole notes tied to notes next bar, violins II on Line 1 A/Line 2 F tied notes, violas on small octave A, VC on small octave C, and CB on small octave F tied notes. After a quarter and 8<sup>th</sup> rest, the oboe shows up to play Line 1 F 8<sup>th</sup> legato up to Line 2 C quarter note down to F quarter note, and so forth.

Skipping to Bar 28 (dvd 00:25:41; cd 1:28), all violins play Line 1 F half note down to C half note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). Violas play the same, and also the celli (and register). CB in Bar 29 play Great octave F tenuto-marked dotted half note tied to 8<sup>th</sup> note. In Bar 29, the harp plays Great octave F/small octave C/A/middle C/F rinforzando-marked half notes (followed by a half rest).

Horns in Bar 29 return to play small octave C/F/A tenuto dotted half notes tied to 8<sup>th</sup> notes, while the trumpets play Line 1 C/F tied notes in this pattern, and tuba on Great octave F tied notes. In Bar 30, violas play small octave F half note down to C half note tied to dotted half note and 8<sup>th</sup> note next bar, while VC play the same (both are the only instruments playing in Bar 30). In Bar 31, the harp returns to play Great octave F/small octave C/A/Line 1 C/F half notes (followed by a half rest). Horns play small octave C/A/middle C tenuto dotted half notes tied to 8<sup>th</sup> notes, while trumpets play F/A tied notes in this pattern, and tuba on Great octave F tied notes.

In Bar 32 (dvd 00:25:54; cd 1:42), Joy is apparently quite saddened by the apparent impending departure of Elsa on the jet plane, and says to George, “Do you mind if I go out shopping?” She is not uncaring here but simply does not want to be there when the cubs fly away. The first four flutes play Line 2 C dotted half note down to Line 1 F up to Line 2 D 8ths to (Bar 33) Eb dotted half note to Db-C 8ths up to (Bar 34) F to Eb half notes to (Bar 35) Db half note down to Line 1 Bb to Line 2 C quarter notes. Altri flutes play Line 2 C dotted half note down to F quarter note to (Bar 33) Gb whole note to (Bar 34) F half note to Gb half note tied to whole note next bar.

Violins I in Bar 32 play *pp* Line 1 C whole note to (Bar 33) Db whole note tied to whole notes next two bars, while violins II play small octave A whole note to (Bar 33) Bb whole note tied to whole notes next two bars. Violas play small octave F whole note to (Bar 33) Gb whole note tied to whole notes next two bars. CB play small octave F whole note to (Bar 33) Eb whole notes tied thru Bar 35. VC sound *pp* Great octave F up to small octave C 8ths legato up to F half note down to C down to Great octave F 8ths to (Bar 33) Eb up to Bb 8ths legato up to small octave Gb half note down to Great octave Bb down to Eb 8ths (repeat Bar 33 in the next two bars).

This is as far as I got on this cue.

4M2 [Reunion With Elsa] 4 pages, 4/4 time, key signature of one flat. MM = 82 ½. Dvd location: 00:27:40. Note: For some reason, this cue is not on the cd. Initial instrumentation: 2 flutes, 2 piccolos, oboe, 3 horns, trumpet, tuba, celli, bass, harp, vibrate, 3 marimbas. Scene: George picks up Joy. She is distraught that Elsa has gone to the zoo, and that she will miss her terribly. But George replies, “But you won’t, you know”—and Elsa appears in the back of the truck to greet Joy. Now Joy is truly “Joy,” not “Sad.”

In Bar 1, after an initial 8<sup>th</sup> rest, celli pluck *pizz* Line 1 C stand alone 8<sup>th</sup> down to small octave F up to A 8ths (crossbeam connected) to descending Bb-G-E-C 8ths (crossbeam connected) down to (Bar 2) Great octave F up to small octave C 8ths (crossbeam connected) up to A down to C 8ths (crossbeam connected) up to Bb down to Great octave Bb 8ths (crossbeam connected) up to small octave D-F 8ths down to (Bar 2) Great octave F up to small octave C (crossbeam connected) up to A-F up to Bb-F down to D-Great octave Bb 8ths. Repeat Bars 2-3 in Bars 4-5 for the celli. CB are *coll celli*.

In Bar 2 (when Joy sees Elsa), the flutes and piccolos start to sound the playful relief tune. We find Line 3 C-D grace notes (notated actually as 16ths) to E rinforzando 8<sup>th</sup> to C-F 16ths figure to C quarter note tied to 8<sup>th</sup> note to same C rinforzando 8<sup>th</sup> to D rinforzando 8<sup>th</sup> to C-Line 2 Bb legato 16ths to (Bar 3) A dotted 8<sup>th</sup> note to A 16<sup>th</sup> to F half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat these two bars in the next two bars.



I like the use of the vibraphone in this section. It sounds Line 1 C/F/A half notes to D/F/Bb half notes to (Bar 3) F/A/Line 2 C half notes to F/Bb/Line 2 D half notes to (Bar 4) F/A/C to D/F/Bb half notes to (Bar 5) C/F/A to small octave Bb/Line 1 D/G half notes. Barry or someone added chord letters underneath the bars. Bar 2 shows “F” and then “Bb” (repeated next four bars) to (Bar 7) “F” to (Bar 8) still F to (Bar 9) “Cm7” to (Bar 10) “Ebm7.” All ten bars are compressed in the same page 1.

After a half and 8<sup>th</sup> rest in Bar 5, the oboe sounds (dvd 00:28:00) Line 2 E rinforzando stand alone 8<sup>th</sup> to D rinforzando 8<sup>th</sup> to C-Line 1 Bb 16ths figure to (Bar 6) Line 1 A dotted 8<sup>th</sup> to A rinforzando 16<sup>th</sup> to F half notes to F quarter note to (Bar 7) F dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The trumpet is *coll oboe*. The vibe in Bar 6 sounds small octave A/middle C/F half notes to BB/D/G half notes to (Bar 7) C/F/A whole notes. VC/CB pluck in Bar 6 the same notes as given in Bar 2 to (Bar 7) Great octave F up to small octave C 8ths up to A-G 8ths to F-A 8ths up to Line 1 C down to small octave C 8ths.

In Bar 8 (dvd 00:28:07), the flutes and piccolos play Line 1 F dotted half note up to Line 2 C legato to D 8<sup>th</sup> notes to (Bar 9) C dotted half note to Bb quarter note up to (Bar 10) Line 2 Eb dotted quarter note to Eb 8<sup>th</sup> legato down to Line 1 Gb half note tied to dotted half note next bar (start of page 2) to Gb quarter note resounded to (Bar 12) F dotted half note up to Bb to Line 2 C 8ths to (Bar 13) D dotted half note to C-BB 8ths to (Bar 14) C whole note tied to (Bar 15) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

Celli repeat Bar 7 in Bar 8 to (Bar 9) Great octave C up to G 8ths (crossbeam connected) up to small octave Eb-D 8ths to C-Eb 8ths down to C-Great octave G 8ths down to (Bar 10) Eb up to Bb 8ths up to small octave Gb-F 8ths to Eb-Gb 8ths to Eb down to Great octave Bb 8ths down to (Bar 11) Eb up to Bb 8ths up to small octave Gb-F 8ths to Eb up to Bb 8ths down to Gb-Eb 8ths down to (Bar 12) Great octave Bb up to small octave Bb 8ths down to F down to D 8ths down to Great octave Bb up to F 8ths to D down to Great octave Bb 8ths, and so forth. CB in Bar 8 pluck Great octave F quarter note (followed by two quarter rests) up to Line 1 C quarter note down to (Bar 9) small octave C quarter note (followed by two quarter rests) up to Line 1 C down to small octave C 8ths to (Bar 10) Eb quarter note (followed by two quarter rests) to Eb down to Great octave Bb 8ths, and so forth. The harp in Bar 8 plays “3” triplet value 8<sup>th</sup> note ascending figures small octave F-A-middle C (crossbeam connected) up to (top staff) F/A/Line 2 C 8ths (crossbeam connected) up to F quarter note (followed by a quarter rest). In Bar 9, the harp then plays small octave C-G-Bb 8ths up to Line 1 Eb-G-Bb 8ths to Line 2 Eb quarter note (followed by a quarter rest). In bar 10, the harp sounds small octave Eb-Bb-Line 1 Db 8ths up to Eb-Gb-Bb 8ths up to Line 2 Eb quarter note (followed by a quarter rest) and repeated next bar. The vibe in Bar 8 sounds Line 1 F/A/Line 2 C whole notes to (Bar 9) Eb/G/Bb whole notes to (Bar 10) E/Gb/Bb whole notes (I think the E should be E-flat) to (Bar 11) Db/Gb/Bb whole notes to (Bar 12) D/F/Bb whole notes to (Bar 13) F/Bb/Line 2 D whole notes to (Bar 14) G/Line 2 C/E whole notes to (Bar 15) G/Bb/Line 2 E whole notes.

In Bar 16 the marimbas show up to play Line 1 C whole note trem to (Bar 17) Db to Eb half notes trem to (Bar 18) F to Eb half notes trem to (Bar 19) Db to Eb half notes trem to (Bar 20) F whole note tremolo roll. The flutes and piccolos continue the lyrical line on Line 2 C dotted half note down to Line 1 F up to Line 2 D 8ths to (Bar 17) Eb

dotted half note to Db-C 8ths up to (Bar 18) F half note to Eb half note to (Bar 19) Db half note down to Line 1 Bb up to C quarter notes down to (Bar 20) F dotted half note up to Bb-Line 2 D 8ths, and so forth. The horns also show up in Bar 16 *coll flts 8va bass*. After a half and quarter rest, the trumpet plays Line 1 F quarter note to (Bar 17) Gb whole note to (Bar 18) F half note to Gb half note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). VC/CB pluck Great octave F up to small octave C 8ths up to A-G 8ths to F-E 8ths to D-C 8ths to (Bar 17) Great octave Bb up to small octave Eb 8ths up to Gb-F 8ths to Eb-Db 8ths to C-Great octave Bb 8ths, and so forth. The harp plays “3” triplet value 8<sup>th</sup> notes small octave F-A-middle C to F-A-Line 2 C 8ths to F quarter note (followed by a quarter rest) to (Bar 17) small octave Eb-Bb-Line 1 Db 8ths to Eb-Gb-Bb 8ths to Line 2 Eb quarter note (followed by a quarter rest) and this bar repeated next two bars. The vibe sounds A/Line 2 C/F whole notes to (Bar 17) Bb/Line 2 Db/Gb whole notes to (Bar 18) Gb/Bb/Line 2 Db whole notes to (Bar 19) Bb/Db/Gb whole notes to (Bar 20) Bb/D/F whole notes.

Etc. [break at 3:03 pm Tuesday, August 11, 2009...]

5M1 [George Alone With Elsa] 7 pages. MM = 92 ½. Dvd location: 00:34:51. CD location: Track # 8 (“Waiting for Joy”).

Skipping to Bar 37 (dvd 00:36:02; cd 1:16), as George leaves the bathroom and goes into the bedroom to see Elsa messing around, the tuba is particularly prominent playing Great octave C dotted half note tied to quarter note next bar and tied also to dotted 8<sup>th</sup> note to D# rinforzando 16<sup>th</sup> to D staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Violas play small octave D# dotted half note tied to quarter note and dotted 8<sup>th</sup> note next bar to a sounding of D# rinforzando 16<sup>th</sup> to D staccato 8<sup>th</sup>. Celli are *col* the violas (same register). CB are *col* the tuba but written an octave higher register (although in effect *sounding* the same register as the tuba). Horns play I believe small octave E/B/Line 1 D# dotted half notes tied to quarter and 8<sup>th</sup> notes next bar. After two quarter rests, flutes and piccolos play Line 2 B grace note to Line 3 C dotted 8<sup>th</sup> down to Line 2 G 16<sup>th</sup> up to (Bar 38) Bb tenuto dotted 8<sup>th</sup> up to C rinforzando 16<sup>th</sup> tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). In Bar 39 (dvd 00:36:06 or cd 1:20), these woodwinds then play Line 2 F 8<sup>th</sup> up to A 16<sup>th</sup> to (I believe) Bb 16<sup>th</sup> up to C rinforzando 16<sup>th</sup> down to A down to C staccato 8ths up to (Bar 40) F half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Violas, celli and contrabasses in Bar 39 play middle C dotted half note tied to half note and 8<sup>th</sup> note next bar. Horns play C/A/Line 1 F tied notes in this pattern, and the tuba on Great octave C. The timp is trill rolled *pp* on small octave C dotted half note tied to half note and 8<sup>th</sup> note next bar.

In Bar 41 (start of page 9), the English horn plays Line 1 C half note tied to dotted 8<sup>th</sup> note to a sounding of the same C 16<sup>th</sup> rinforzando-marked gliss line up to (Bar 42) Line 2 C dotted half note tied to next bar and tied to (Bar 44) half note and 8<sup>th</sup> note. After a quarter rest in Bar 41, violas play small octave A down to F 8ths legato to G-A 8ths (repeated next two bars). After an 8<sup>th</sup> rest, VC play small octave C 8<sup>th</sup> up to A-F 8ths to G-A 8ths (repeated next two bars). CB play small octave F dotted half note to (Bar 42) F dotted half note tied to next two bars. Violins in Bar 42 return to play *arco* Line 1 F/A dotted half notes tied to next bar and tied to half and 8<sup>th</sup> notes in Bar 44. The vibe sounds in Bar 42 F/A/Line 2 C tenuto dotted half notes. The timp is trill rolled *pp* on tied Great octave F notes as given (same for the tuba). Horns play C/A/middle C tied notes thru Bar

44. In Bar 43, the harp plays “3” triplet value 8ths Great octave F up to small octave C up to F (crossbeam connected) to A-middle C up to F and then A-Line 2 C-F 8ths to (Bar 44) A 8<sup>th</sup> (followed by rests).

Etc.

5M1 [George Alone With Elsa] Note: This apparently is an expanded version of 13 pages (at least in regards to instrumentation).

5M2 [Goat-Killing Lion in Camp] 8 pages, 39 bars, 4:56 duration. MM = 60. Key signature of one flat. Dvd location: 00:39:45. Note: This cue is not on the cd.

In Bar 1, the celli play Great octave F whole note tied to whole notes thru Bar 10 and tied to (Bar 11) dotted half note and 8<sup>th</sup> note. Then the celli convert to pizzicato and pluck the same register F 8<sup>th</sup> note up to (Bar 12) small octave F down to Great octave G (crossbeam connected) to Ab down to F 8ths (crossbeam connected) down to C up to Eb quarter notes to (Bar 13) F dotted half note played *arco* and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). CB are *col* celli thru the first half of Bar 12 but then go up to small octave C up to Eb quarter notes to (Bar 13) F dotted half note tied to 8<sup>th</sup> note. The harp in Bar 1 sounds Great octave F half note (followed by a half rest) and repeated in Bars 3, 5, 7, 9, and 11.

Back in Bar 1, the timp beats Great octave F quarter note to F-F 8ths up to small octave Eb quarter note (followed by a quarter rest). After a half and quarter rest in Bar 2, the timp then beats Great octave Ab to Bb 8ths to (Bar 3) F quarter note to F-F 8ths up to small octave C quarter note (followed by a quarter rest). Repeat Bars 1-3 in Bars 5 thru 7. In Bar 9, the timp returns to repeat Bar 1 (silent next bar) to (Bar 11) a repeat of Bar 1 once again.

After a half and quarter rest in Bar 1, the marimbas play Line 1 D down to small octave G 8ths to (Bar 2) Ab up to middle C 8ths (followed by a quarter and half rest). After a half and quarter rest in Bar 3, the marimbas then play small octave Ab/C 8ths up to Line 1 Eb 8ths to (Bar 4) middle C/D/G 8ths sounded twice to D quarter note (followed by a half rest). Repeat Bars 1 thru 4 for the marimbas in Bars 5 thru 8, and then repeat Bars 1-2 in Bars 9-10.

In Bar 5 (dvd 00:40:00; :16 on the written cue), four flutes are *flutter* on Line 1 G whole note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest).

In Bar 13, the English horn plays Line 1 F dotted half note up to Line 2 C legato to D 8ths to (Bar 14) C dotted half note to Line 1 Bb quarter note up to (Bar 15) Line 2 Eb dotted quarter note to F 8<sup>th</sup> legato down to Line 1 Gb half note tied to dotted half note next bar, and then resounding a Gb quarter note to (Bar 17) F dotted half note up to Bb up to Line 2 D 8ths to (Bar 18) C dotted half note down to Line 1 A quarter note to (Bar 19) Bb whole note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest).

After a quarter rest in Bar 13, the tuba plays Great octave F quarter note (staccato-marked) to F tenuto quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In Bar 14, the tuba plays Great octave C staccato quarter note to C tenuto quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). After a quarter rest in Bar 15, the tuba plays Great octave Eb staccato quarter note to Eb tenuto quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and repeated next bar.

After a quarter rest in Bar 13, the horns play small octave C/A/middle C staccato quarter notes to same C/A/C tenuto quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to (Bar 14) C/Bb/Line 1 Eb staccato quarter notes to same quarter notes but tenuto-marked and tied to 8<sup>th</sup> note. After a quarter rest in Bar 15, the horns play Gb/Bb/Line 1 Db staccato quarter notes to tenuto notes tied to 8ths, repeated next bar.

VC return in Bar 17 to play small octave F/Line 1 D whole notes to (Bar 18) divisi whole notes Great octave F/small octave C/A/Line 1 F to (Bar 19) Great octave Bb/small octave F/Bb/Line 1 D whole notes tied to (Bar 20) dotted half notes tied to 8ths. CB in Bar 17 play small octave Bb whole note down to (Bar 18) F whole note down to (Bar 19) Great octave Bb whole note tied to (Bar 20) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

After a quarter rest in Bar 19, the harp plays Great octave Bb up to small octave F up to Bb quarter notes to (Bar 20) Line 1 D up to G up to Line 2 C quarter notes up to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). In Bar 19, after a quarter rest, the marimbas return to play D/F staccato quarter notes to same D/F half notes (but not trem rolled) to (Bar 20) D/F staccato quarter notes to D/F half notes trem and tied to 8ths (followed by an 8<sup>th</sup> rest).

[break at 6:47 pm, Thursday, August 13, 2009...]

Skipping to Bar 36 in end page 8 (dvd 00:44:23; written score 4:40) as George shoots the goat-killing lion, the flutes are flutter *f* on Line 1 G dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and repeated next bar. Then they are flutter *ff* in Bar 38 on Line 2 G whole note tied to quarter and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> and half rest). The timpani is trill rolled on Great octave F whole note tied to (Bar 37) dotted half note and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Then, in Bar 38, the timpani beats *ff* < F-F-F-F quarter notes to (end Bar 39) F quarter note tied to 8<sup>th</sup> note. Celli/CB play similarly in these bars. Also the harp in Bars 38-39 and the tuba.

In Bar 38, horn I, trumpet and marimbas play *ff* Line 1 (Line 2 for the trumpet) C-C-C quarter notes to C8th up to Eb rinforzando 16<sup>th</sup> to F 16<sup>th</sup> to (Bar 39) G quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest). Horns II-II (sharing the same staff) in bar 38 play fortissimo small octave F/Ab-F/Ab-F/Ab-F/Ab quarter note dyads to (Bar 39) Ab/middle C quarter notes tied to 8ths (followed by rests).

In the revised (expanded) version, we hear 8 flutes in these end four bars sounding the G note flutter. Instead of three horns we have 6 horns. Instead of one trumpet we have two trumpets. The alternate cue is not necessarily larger in size temporally (duration) but in terms of instrumentation. Instead of ten bars per page we have 5 bars per page.

5M2 [Goat-Killing Lion in Camp] Alternate, larger version (at least in terms of instrumentation). 15 pages, 74 bars.

6M1 [Beach Scene] 30 pages. MM = 126. Dvd location: 00:45:51. CD location: Track # 9 (“Holiday With Elsa”).

Skipping to Bar 11 (dvd 00:45:04; cd 00:19; written cue 00:15) in 3/4 time, six horns play middle C half note down to small octave G-A 8ths to (Bar 12) Bb-middle C-E quarter notes to (Bar 13) F dotted half note down to (Bar 14) C dotted half note tied to half note next bar and then sounding C quarter note to (Bar 16) D quarter note to C dotted quarter note down to Bb 8<sup>th</sup> to (Bar 17) A half note tied to 8<sup>th</sup> note and then rinforzando A

8<sup>th</sup> up to (Bar 18) Line 1 F dotted half note down to (Bar 19) C dotted half note tied to half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest).

Four violins I in Bar 11 play middle C dotted half note tied to next bar while 3 violins II play small octave Bb tied dotted half notes. Two violas play small octave E dotted half note legato slur up to (Bar 12) Bb dotted half note. VC/CB play small octave C dotted half note tied to half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest).

In Bar 13, violins I then play Line 1 F dotted half note tied to dotted half notes thru Bar 19 and tied to (Bar 20) half note and 8<sup>th</sup> note. Violins II play middle C dotted half note tied to next bar to (Bar 15) D dotted half note tied to next bar. Then in Bar 17 they play middle C dotted half note tied to next two bars and tied to (Bar 20) half note and 8<sup>th</sup> note. Violas play small octave A dotted half note tied to next bar to (Bar 15) Bb dotted half note tied to next bar, and then back to A dotted half note in Bar 17 tied to dotted half notes next two bars and tied to (Bar 20) half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). VC/CB are now *pizz* starting in Bar 13 plucking Great octave F up to small octave C 8ths (crossbeam connected) up to A down to C 8ths (crossbeam connected) up to F up to A 8ths (repeated next bar) down to (Bar 15) Great octave BB up to small octave F 8ths up to Bb down to D 8ths up to F up to Bb 8ths (repeated next bar) down to (Bar 17) a repeat of Bar 13 (repeated thru Bar 20).

The harp and marimbas start a repeated rhythmic pattern starting in Bar 13. The harp plays small octave F/A/middle C/F/A/Line 2 C 8ths (followed by two 8<sup>th</sup> rests) to another such set of F major 8ths (followed by a quarter rest) and repeated next bar. The marimba here plays Line 1 F/A/Line 2 C 8ths in this pattern. In Bar 15, the harp then sounds Great octave Bb/small octave F/Bb/Line 1 F/Bb/Line 2 D 8ths (followed by two 8<sup>th</sup> rests) to another such set of 8ths (followed by a quarter rest), repeated next bar. The marimbas play this on D/F/Bb notes. In Bar 17, the harp plays F/A/middle C/F/A/Line 2 C 8ths once again in the same rest pattern, repeated next three bars. The marimbas play this on Line 1 F/A/Line 2 C 8ths. The timps in Bar 13 play small octave F 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to C 8<sup>th</sup> followed by a quarter rest, and repeated in Bar 14. Repeat in Bars 17 thru 20. Other timps (IV-V-VI) in Bar 15 play *p* Great octave Bb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to F 8<sup>th</sup> (followed by a quarter rest) and repeated next bar only. The tuned bells in Bar 15 are trem on Line 2 F dotted half note tied to next bar down to (Bar 17) C dotted half note trem tied to next bar up to (Bar 19) F dotted half note down to (Bar 20) C half note trem tied to 8<sup>th</sup> note.

Skipping to Bar 33 (dvd 00:45:37; cd 00:54; written cue 00:48), we start to hear a nice legato 8<sup>th</sup> note phrasing played by flutes. Four flutes play Line 2 C-F-G-A-G-F 8ths up to (Bar 34) Line 3 C down to Line 2 F-G-A-G-F 8ths. Then other four flutes take over the pattern and notes in the next two bars. The first four flutes return in Bar 37 to play Line 2 Eb-G-A-Bb-A-G 8ths legato slur to (Bar 38) Line 3 C-Line 2 G-A-Bb-A-G 8ths. In Bar 39, the other four flutes play Line 2 Db-Gb-Ab-Bb-Ab-Gb 8ths up to (Bar 40) Line 3 Db-Line 2 Gb-Ab-Bb-Ab-Gb 8ths. Then in Bar 41 the first four flutes play Eb-Gb-Ab-Bb-Ab-Gb 8ths up to (Bar 42) Line 3 Eb down to Gb-Ab-Bb-Ab-Gb 8ths. In Bar 43 (dvd 00:45:52) the altri flutes play F-Bb-Line 3 C-D-C-Line 2 Bb 8ths up to (Bar 44) Line 3 F-Line 2 Bb-Line 3 C-D-C-Line 2 Bb 8ths. Etc.

Trumpet I in Bar 33 plays Line 2 C dotted half note *rinforzando* and tied to half note and 8<sup>th</sup> note next bar. Then trumpet II in Bar 35 plays Line 2 D *rinforzando* dotted half note tied to half note and 8<sup>th</sup> note next bar. Trumpet I returns in Bar 37 to play Eb

rinforzando dotted half note tied to next bar as given, and then trumpet II plays Db tied notes in Bars 39-40. Trumpet I in Bars 41-42 play Eb tied notes, then trumpet II on F tied notes in Bars 43-44.

All violins in Bar 33 play Line 1 F dotted half note tied to half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). In Bar 35, they then play the same F dotted half note tied to quarter note next bar up to Line 2 C dotted quarter note legato mini-slur to D 8<sup>th</sup> to (Bar 37) C dotted half note tied to half note next bar down to Line 1 Bb quarter note up to (Bar 39) Line 2 Eb half note to Eb quarter note legato down to (Bar 40) Line 1 Gb dotted half note tied to dotted half note and tied to (Bar 42) half note, and then sounding Gb quarter note to (Bar 43) F dotted half note tied to quarter note next bar up to Bb dotted quarter note up to Line 2 D 8<sup>th</sup> to (Bar 45) D dotted half note. Etc. Back in Bar 33, violas play small octave A/middle C tenuto half notes up to Line 1 F legato down to A/C 8ths (repeated next three bars) to (Bar 37) Bb/Line 1 Eb half notes up to G down to Bb/Eb 8ths (repeated next bar) to (Bar 39) Bb/Db half notes up to Gb down to Bb/Db 8ths (repeated next three bars) to (Bar 43) Bb/D half notes to F down to Bb/D 8ths (repeated next two bars). The VC in Bar 33 are now *arco* playing Great octave F up to small octave C 8ths legato up to A down to C quarter notes (repeated next three bars) down to (Bar 37) Great octave C up to small octave C 8ths up to G down to C quarter notes (repeated next bar) down to (Bar 39) Great octave Eb up to Bb 8ths up to small octave Gb down to Great octave Bb quarter notes (repeated next three bars) to (Bar 42) Great octave Bb up to small octave F 8ths up to Bb down to F quarter notes (repeated next bar) to (Bar 45) Great octave G up to small octave D 8ths up to Bb down to D quarter notes. CB in Bar 33 pluck small octave F quarter note (followed by a quarter rest) down to C quarter note (repeated next three bars) to (Bar 37) C quarter note (followed by a quarter rest) to same C quarter note (repeated next bar) to (Bar 39) Eb quarter note (followed by a quarter rest) up to Bb quarter note (repeated next three bars) down to (Bar 42) Great octave Bb quarter note (followed by a quarter rest) up to small octave F quarter note (repeated next bar) down to (Bar 45) Great octave G quarter note (followed by a quarter rest) up to small octave D quarter note. “F” is given as the chord (F major) in Bars 33 thru 36, then Cm7 in Bars 37-38, then Ebm7 in Bars 39 thru 42, then Bb in Bars 43-44, then Gm7 in Bar 45.

Skipping to Bar 83 (2:13 cd; 2:03 written cue), all 8 flutes play Line 2 F dotted half note tied to quarter note next bar up to Line 3 C dotted quarter note to D 8<sup>th</sup> to (Bar 85) C dotted half note tied to next bar, and so forth. The trumpets are *coll flts 8va bassa*. The english horn plays middle (Line 1) C dotted half note tied to next bar to (Bar 85) Eb dotted half note tied to next bar, and so forth. The tuba plays Great octave F quarter note (followed by two quarter rests) to (Bar 84), after two quarter rests, F quarter note down to (Bar 85) C quarter note (followed by two quarter rests).

The harp in Bar 83 plays Line 2 C up to F 8ths up to A down to C 8ths up to F-A 8ths (repeated next bar) to (Bar 85) C up to G 8ths up to Bb down to C 8ths up to G up to Bb 8ths.

The marimbas play Line 1 F quarter note (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> down to C quarter note (repeated next bar) up to (Bar 85) Line 2 C quarter note (followed by an 8<sup>th</sup> rest) to C 8<sup>th</sup> down to Line 1 G quarter note.

The tuned bells are trem on Line 2 F dotted half note tied to dotted half note next bar down to (Bar 85) C dotted half note trem tied to next bar.

Timps I-II-III beat small octave F 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to F 8<sup>th</sup> down to C up to F 8ths (repeated next bar). Then, in Bar 85, C-C-Great octave G-small octave C 8ths in that same pattern.

Violins are legato on Line 1 C-F-G-A-G-F 8ths down to (Bar 84) D-F-G-A-G-F 8ths to (Bar 85) Eb-G-A-Bb-A-G 8ths.

Unison violas play middle C dotted half note to (Bar 84) D dotted half note to (Bar 85) Eb dotted half note. VC are pizzicato on Great octave F up to small octave C up to A quarter notes down to (Bar 84) F-C-Great octave F quarter notes down to (Bar 85) C-G-small octave Eb quarter notes. CB pluck small octave F quarter note (followed by two quarter rests). After two quarter rests in the next bar, contrabasses pluck small octave F quarter note down to (Bar 85) C quarter note (followed by two quarter rests).

That's all I have of this cue! [end session 10:31 pm Thursday. Time for bed!]

6M1 [??] Note: Perhaps should be 6M1-A or 6M2. One page only.

7M1 [???] 15 pages. Note: After the Beach Scene cue I did not really work on the score until Reel 9, so I will be missing cue numbers and identifications.

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10M1 [Extension of Time] 4/4 time, key signature of one flat. MM = 82 ½.  
Initial instrumentation: 4 flutes, oboe, 3 horns, trumpet, tuba, 2 VC, CB, harp, 3 marimbas, timps.

In Bar 1, the divisi celli play small octave C/A whole notes tied to whole notes next bar and tied to (Bar 3) half notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). CB play this pattern on small octave F tied notes. Horns play small octave C/A/Line 1 F whole notes tied to 8<sup>th</sup> notes in Bar 2 (followed by rests). The harp plays Great octave F/small octave C/A/middle C/F half notes (followed by a half rest). After a quarter rest in Bar 1, the oboe plays Line 2 C quarter note down to Line 1 A half note tied to 8<sup>th</sup> note next bar down to F 8<sup>th</sup> note down to D legato to E 8ths down to C half note tied to (Bar 3) half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest).

After a half and quarter rest in Bar 3, all horns play middle C-C 8ths down to (Bar 4) small octave F quarter note to F-F 8ths up to middle C half note tied to (Bar 5) half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Then the horns play small octave Ab to Bb 8ths down to (Bar 6) F quarter note to F-F 8ths up to middle C half note tied to (Bar 7) half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and then sound small octave Ab-Bb 8ths to a repeat of Bars 6-7 in Bars 8-9 and 10-11. The harp in Bar 9 plays Great octave F up to small octave C half notes, repeated in Bar 6, 8, 10. After a half and quarter rest in Bar 4, the marimbas play small octave Ab/Line 1 C 8ths up to Eb 8<sup>th</sup> to (Bar 5) C/D/G 8ths sounded twice to D quarter note (followed by a half rest). Repeat in Bars 6-7, 8-9, and 10-11. The timp in Bar 4 beat Great octave F quarter note to F-F 8ths up to small octave C half note trill roll and tied to half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> and quarter rest). Repeat in the next six bars. In Bar 8, four flutes play Line 1 G whole note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) up to (Bar 10) Line 2 G whole note tied to (Bar 11) dotted half note and 8<sup>th</sup> note.

In Bar 12 (:33 written cue), the horns now play small octave F dotted half note to F quarter note up to (Bar 13) middle C whole note tied to (Bar 14) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 15) small octave Bb whole note tied to (Bar 16) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 17) A dotted half note tied to 8<sup>th</sup> note to (Bar 18) G dotted half note tied to 8<sup>th</sup> note to (Bar 19) F whole note tied to (Bar 20) dotted half note and 8<sup>th</sup> note.

The tuba in Bar 12 plays Great octave F whole note to (Bar 13) a resounding of F whole note tied to (Bar 14) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Then the tuba in Bar 15 plays Contra-octave Bb whole note tied to dotted half note and 8<sup>th</sup> note next bar down to (Bar 17) A dotted half note tied to 8<sup>th</sup> note to (Bar 18) G dotted half note tied to 8<sup>th</sup> note to (Bar 19) F whole note tied to dotted half note and 8<sup>th</sup> note next bar.

VC in Bar 12 play small octave C/Ab whole note crescendo hairpin to (Bar 13) C/A whole notes tied to whole notes next bar. In Bar 15, the celli then play F/Line 1 D whole notes tied to whole notes next bar. In Bar 17 the celli then play E/middle C whole notes to (Bar 18) F/Bb whole notes to (Bar 19) C/A whole notes tied to dotted half notes and 8<sup>th</sup> notes next bar. CB in Bar 12 play small octave F whole note crescendo to (Bar 13) F whole note tied to whole note next bar up to (Bar 15) Bb whole note tied to whole note next bar to (Bar 17) A whole note to (Bar 18) G whole note to (Bar 19) F whole note tied to dotted half note and 8<sup>th</sup> note next bar.

After a quarter rest in Bar 13, the flutes and oboe play Line 2 F quarter note legato down to C half note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 15, the flutes (and oboe) then play F quarter note legato to D half note tied to dotted half note and 8<sup>th</sup> note next bar. After a quarter rest in Bar 17, the flutes and oboe play Line 2 C quarter note down to Line 1 A half note tied to dotted half note and 8<sup>th</sup> note next bar. After a quarter rest in Bar 19, the flutes and oboe then play Line 2 D quarter note to C half note tied to dotted half note and 8<sup>th</sup> note next bar.

After a quarter rest in Bar 14, the tuned bells play Line 2 F down to C rinforzando-marked quarter notes (followed by a quarter rest) and repeated in Bar 16. After a quarter rest in Bar 18, the bells play Line 2 C down to Line 1 A rinforzando quarter notes (followed by a quarter rest) and repeated in Bar 20.

That is all I have of this cue. [End session Friday, August 14, 2009 at 10:22 pm]

10M2 [Elsa Kills Wild Hog] 4/4 time, key signature one flat. MM = 82 ½.  
Dvd location: 1:20:55. CD location: Track # 14 ("Elsa's Kill"). Initial instrumentation: oboe, 6 horns, 2 trumpets, tuba, 4 violins I, 3 violins II, 2 violas, 2 celli, 2 bassi, tymps.

In Bar 1, all violins play Line 3 C whole note tied to whole notes thru Bar 4 and tied to (Bar 5) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The timp beats Great octave F quarter note to F-F 8ths up to small octave C quarter note (followed by a quarter rest) up to (Bar 2) Eb quarter note (followed by a quarter and half rest) to (Bar 3) a repeat of Bar 1 to (Bar 4) Eb small octave register quarter note (followed by a quarter and 8<sup>th</sup> rest) down to Great octave Ab stand alone 8<sup>th</sup> to Bb 8<sup>th</sup> up to C-C 16ths figure crescendo hairpin to (Bar 5) Great octave F quarter note (followed by a quarter and 8<sup>th</sup> rest) to Ab stand alone 8<sup>th</sup> to Bb 8<sup>th</sup> up to C-C 16ths figure crescendo hairpin to (Bar 6) Great octave F whole note trill roll tied to whole notes thru Bar 10 and tied to (Bar 11, start of page 2) dotted half note and 8<sup>th</sup> note.



In Bar 6, violins now play “6” sextuplet 16<sup>th</sup> note figures (four per bar) of Line 3 Eb-D-Db-C-Db-D (connected as a figure by two crossbeams). Repeat thru Bar 11. Six horns in Bar 6 (:15 written cue) play Line 1 F half note down to C half note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). Then horns I thru IV in Bar 8 play D up to F rinforzando-marked half notes up to (Bar 9) F/Bb rinforzando whole notes to (Bar 10) F/A rinforzando whole notes tied to dotted half notes and 8<sup>th</sup> notes next bar. Horns V-VI in Bar 8 play Line 1 D rinforzando whole note tied to whole note next bar to (Bar 10) C rinforzando whole note tied to dotted half note and 8<sup>th</sup> note next bar. Trumpets start to play in Bar 8 on Line 1 D up to F rinforzando half notes up to (Bar 9) Bb up to Line 2 D rinforzando half notes to (Bar 10) C/F rinforzando whole notes tied to (Bar 11) dotted half notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest).

In Bar 12 (:33 written cue), horns II thru VI play Line 1 D# down to small octave Bb rinforzando 8ths down to F dotted half note tied to whole notes next two bars and tied to (Bar 15) dotted half note and 8<sup>th</sup> note. The trumpets play the same but an octave higher register. The tuba plays the same but two octave lower (Great octave D# down to Contra-octave BB 8ths to F tied notes). Violas are *col* horns (same register) while VC/CB play and octave lower register. The timpani beats Eb (enharmonic D#) down to Great octave Bb rinforzando 8ths down to F dotted half note tied to next bars as given.

After a quarter rest in Bar 16 (:45 written cue), the oboe sounds *mf* Line 2 C quarter note legato mini-slur down to Line 1 A dotted quarter note to G 8<sup>th</sup> up to (Bar 17) C dotted quarter note to C 8<sup>th</sup> down to A to G quarter notes to (Bar 18) F whole note tied to whole note next bar and tied to (Bar 20) dotted half note held fermata and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). I believe the violas in Bar 16 play small octave F/middle C whole notes to (Bar 17) C/E half notes to Bb/Line 1 F half notes to (Bar 18) A/middle C whole notes tied to next bar and tied to dotted half notes and 8<sup>th</sup> notes in Bar 20. VC play Great octave F/small octave C whole notes to (Bar 17) A/E half notes to G/D half notes to (Bar 18) F/C whole notes tied to next bar and tied to (Bar 20) dotted half notes and 8<sup>th</sup> notes. The timpani is trill rolled on Great octave F dotted half note tied to 8<sup>th</sup> note in Bar 16 (followed by an 8<sup>th</sup> rest and a whole rest next bar). In bar 18, the timpani is then trill rolled on Great octave F whole note tied to whole note next bar and tied to (Bar 20) dotted half note and 8<sup>th</sup> note.

I did not work further on this particular cue but very shortly Elsa chases the hog and actually kills it. In a Reel 9 an identical pattern was first played starting in Bar 13 when Elsa chased after a hog but did not kill it. After a half and quarter rest in Bar 12 in that Reel 9 cue, flutes play Line 2 C up to Eb 8ths. In Bar 13, flutes I-II play F-G-Ab-Bb-Line 3 C-D “6” sextuplet 16<sup>th</sup> note figure up to descending 16ths Eb-D-C-Bb-Ab-G to F 16<sup>th</sup> (followed by rests). Flutes III-IV play Line 2 F 16<sup>th</sup> (followed by a dotted 8<sup>th</sup> and quarter rests) to the same two sextuplet figures. Repeat next three bars. These figures are played again in the 10M2 cue.

10M3 [Male Lion] 4/4 time, key signature of F minor (four flats). MM = 60. Initial instrumentation: 8 flutes, English horn, 6 horns, 2 trumpets, tuba, harp, 3 marimbas, tuned bells, talking drum, tympani, usual strings. Dvd location: 1:22:18. CD location: Track # 15 (“Fight of the Lioness”).

In Bar 1, all six horns play small octave F half note to Eb half note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). Repeat next two bars. Then, in

bar 5, the horns play F half note to Eb dotted quarter note to Eb 8<sup>th</sup> up to (Bar 6, start of page 2) middle C dotted half note tied to 8<sup>th</sup> note. Repeat next two bars. After a quarter rest in Bar 9 (dvd 1:22:51), horns play F/A/middle C half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) and repeated in Bar 10.

The timp in Bar 1 plays Great octave F quarter note to F-F 8ths up to small octave C half note trill rolled and tied to dotted half note and 8<sup>th</sup> note next bar (repeated next two bars) to (Bar 5) a repeat of Bar 1 but the C is tied to dotted half note in Bar 6 down to Ab-Bb 8ths down to (Bar 7) F quarter note to F-F 8ths up to small octave C half note trill roll tied to (Bar 8) dotted half note down to Ab-Bb 8ths down to (Bar 9) F quarter note to F half note to F quarter note (repeated next bar).

In Bar 1, four flutes and tuned bells play, after an initial half and quarter rest, Line 1 Ab-Bb 8ths down to (Bar 2) F quarter note (followed by a quarter and half rest). Repeat these two bars in the next two bars. After a quarter rest in Bar 6, they then play Ab-Bb 8ths down to F quarter note (followed by a quarter rest) This is repeated in Bar 8.

After a quarter rest in Bar 9, the tuba plays small octave C half note tied to 8<sup>th</sup> note (repeated next bar). After a quarter rest in Bar 9, the marimbas play small octave Ab/middle C half notes trem tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) and repeated next bar. [end session Saturday, August 15, 2009 at 11:15 pm]

In Bar 26 (starting page 6), the horns are prominent playing (cd 1:30) small octave F half note to Eb dotted quarter note up to Ab-Bb 16ths to (Bar 27) middle C dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 28) C-C 8ths to C half note tied to 8<sup>th</sup> note (repeated next bar).

In Bar 36 (2:20 written cue), the timp beats an agitated pattern of small octave C down to Great octave Ab to Bb up to small octave Eb down to Great octave F “5” quintuplet 16<sup>th</sup> note figure with that last F tied to 8<sup>th</sup> note. Then the timp beats the same F rinforzando 8<sup>th</sup> to another “5” figure but now that F is tied to a quarter note trill roll tied to (Bar 37) dotted half note and tied to 8<sup>th</sup> note, and then finally sounding an F 8<sup>th</sup> note before repeating Bars 36-37 in Bars 38-39 (and Bars 40-41). The Talking Drum is *Ad.Lib* throughout.

In Bar 37 (dvd 1:24:43; cd 2:11; written cue 2:24), all horns are prominent playing small octave Eb rinforzando 8<sup>th</sup> to D quarter note up to Ab rinforzando 8<sup>th</sup> legato to G dotted 8<sup>th</sup> to Eb-D 16ths figure to C staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The horns return in Bar 39 to repeat Bar 37 but now played an octave higher register (repeated in Bar 41). Trumpets in Bar 41 also play this pattern but in the Line 2 register. In bar 43, horns then play Line 1 Eb rinforzando 8<sup>th</sup> to D quarter note to D 8<sup>th</sup> up to G to G quarter notes (same for trumpets in the Line 2 register).

Violins I in Bar 36 play Line 1 C/Ab whole notes to (Bar 37) F/Line 2 C whole notes up to (Bar 38) Ab/Line 2 F whole notes up to (Bar 39) Line 2 C/Ab whole notes up to (Bar 40) F/Line 3 C whole notes. Violins II in Bar 36 play small octave A/Line 1 F whole notes to (Bar 37) Line 1 C/Ab whole notes up to (Bar 38) F/Line 2 C whole notes up to (Bar 39) Ab/Line 2 F whole notes up to (Bar 40) Line 2 C/Ab whole notes up to (Bar Line 3 C/G whole notes tied to whole notes next three bars. Violas in Bar 36 play middle C whole note tied to whole notes next three bars up to (Bar 40) Line 2 C whole note tied to next three bars. VC in Bar 36 play small octave Ab whole note tied to whole notes next three bars up to (Bar 40) Line 1 Ab whole note tied to whole notes next three bars (thru Bar 43). CB are silent here. The tonality is F min (F/Ab/C) throughout.

In Bar 44 (dvd 1:25:10; cd 2:27; written cue 2:52), the horns play Line 1 Ab whole note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) while trumpets play Line 2 Ab tied notes. The harp plays Great octave F-F quarter notes up to small octave C up to Eb quarter notes in Bar 44 (not that you can actually hear it!). The timp you *can* hear as it sounds Great octave F-F-F-F 8ths (crossbeam connected) up to small octave C dotted 8<sup>th</sup> to C 16<sup>th</sup> up to Eb-Eb 8ths down to (Bar 45) C-Great octave Ab-Bb-small octave Eb-Great octave F quintuplet 16ths with that F tied to half note trill roll and tied to 8<sup>th</sup>, etc. All violins in Bar 44 are trill on Line 2 B (natural accidental placed) whole note (trill to Line 3 C notated as a C grace note) and tied to whole note next bar at least. After a quarter and 8<sup>th</sup> rest in Bar 45, flutes play Line 2 Eb rinforzando 8<sup>th</sup> to D quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

Etc. [break at 9:50 am Sunday, August 16, 2009...The talk shows are focusing a lot on the ongoing healthcare reform bill. Commentators are wondering if the Public Option section will survive—I hope it does). Ideally a single payer system would be best in my opinion but that’s out of the picture, especially considering how many congressmen and senators are being paid by the private healthcare industries and their lobbyists!]

11M1 [Elsa & Her Cubs] Dvd location: 1:29:06. CD location: Track # 17 {“Reunion-Born Free”}. I am assuming the key signature is once again F maj (one flat).

I started working on this cue on page seven since my time was running out at Columbia-Sony Studios. The beautiful section displaying the triplet 8<sup>th</sup> figures of the flutes and piccolos start on Bar 35 (dvd 1:30:49; cd 1:56; written cue 1:42). This whole scene is very touching and sure to elicit some tears from most of the audience. That whole section when George and Joy tried to convert Elsa into the wild was a bit too long in my opinion but I suppose the payoff was this scene as Elsa brings her three cubs over to visit at camp.

In Bar 33 (dvd 1:30:42; cd 1:50; written cue 1:36), violins I play Line 2 C/G whole notes tied to 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest) and then are *unis* playing Line 1 Bb-Line 2 C-E quarter notes. Violins II play Line 1 G/Line 2 E whole notes tied to 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest) and then the unison Bb-C-E quarter notes. Violas play middle C/E whole notes tied to 8<sup>th</sup> notes next bar (followed by 8<sup>th</sup>/quarter/half rest marks). VC play small octave C/G whole notes tied to 8ths next bar, and CB play small octave C whole note tied to 8<sup>th</sup> note next bar. Trumpets and the English horn play Line 1 G whole note tied to 8<sup>th</sup> note next bar (Then the English horn *To Oboe*).

In Bar 35, the violins begin the Born Free theme on Line 2 F half note down to C half note tied to dotted quarter note and then sounding same C 8<sup>th</sup> to “3” triplet value descending quarter notes D-C-Bb to (Bar 37) A half note down to F half note tied to (Bar 38) dotted quarter note up to Line 2 C 8<sup>th</sup> to “3” triplet value quarter notes D-C-Bb up to (Bar 39) E half note to C dotted quarter note down to Line 1 A 8<sup>th</sup> to (Bar 40) Bb dotted quarter note to Bb 8<sup>th</sup> to “3” triplet value quarter notes Bb-A-G to (Bar 41) F dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Then repeat Bars 35 thru 39 in Bars 43 thru 47 to (Bar 48) Line 2 C dotted quarter note to C 8<sup>th</sup> to C-D-C “3” triplet value quarter notes up to (Bar 49) E whole note tied to dotted half note and 8<sup>th</sup> note next bar. Incidentally the oboe is *coll vlns* starting in Bar 43.

Back in Bar 35, the flutes, piccolos and three marimbas play seven-note repeat figures. They sound Line 2 (Line 1 for the marimbas) C-F-G “3” triplet value 8ths (crossbeam connected) to A-G-F triplet 8ths (crossbeam connected) up to normal value A/Line 3C (Line 1 A/Line 2 C for the marimbas) 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest) After a half and quarter rest in Bar 35, the tuned bells finish off the phrase with a Line 3 C quarter note (repeated thru Bar 40). After a half and quarter rest in Bar 35, the harp also finishes off the mini-phrase on small octave F/A/Line 1 C/F/A/Line 2 C (F major) quarter notes. After a half and quarter rest in Bar 36, the harp then plays small octave F/Bb/Line 1 D/F/Bb/Line 2 D quarter notes. Repeat these two bars for the harp in Bars 37-38. In Bar 36, the flutes (etc.) then play D-F-G triplet value 8ths to A-G-F triplet value 8ths up to A/C normal value 8ths (followed by an 8<sup>th</sup> and quarter rest). Repeat Bars 35-36 in Bars 37-38.

Back in Bar 35, the violas play small octave A/middle C whole notes to (Bar 36, start of page 8) Bb/D whole notes and then a repeat of these two bars in the next two bars. VC play Great octave F/small octave C whole notes to (Bar 36) Great octave Bb/small octave F whole notes (these two bars repeated in Bars 37-38). CB play (I assume pluck pizzicato but not indicated as such) small octave F quarter note (followed by two quarter rests) to same F quarter note down to (Bar 36) Great octave Bb quarter note (followed by a quarter and half rest marks). After a half and quarter rest in Bar 37, the CB pluck small octave F quarter note down to (Bar 38) Great octave Bb quarter note (followed by rests).

In Bar 39, the flutes (etc.) continue the triplet sprite figures on Line 2 E up to A to Bb 8ths to Line 3 C-Line 2 B-A triplet 8ths up to Line 3 C/E 8ths (followed by an 8<sup>th</sup> and quarter rest). Remember that the marimbas are an octave lower register. Then, in Bar 40, the flutes and piccolos play down to Line 2 C-G-A triplet value 8ths to Bb-A-G triplet 8ths up to normal value Bb/Line 3 D 8ths (followed by an 8<sup>th</sup> and quarter rest). In Bar 41, the flutes and piccolos then play C-F-G triplet value 8ths to A-G-F 8ths (followed by a triplet value 8<sup>th</sup> rest) to now duplet 8ths F/A to G/Bb (crossbeam connected) to A/Line 3 C to G/Bb to F/A (crossbeam connected) to (Bar 42) unison Line 2 C-G-A triplet 8ths to Bb-A-G 8ths (followed by an 8<sup>th</sup> rest) to duplets G/Bb to A/Line 3 C (crossbeam connected) to Bb/D to A/C to Line 2 G/Bb 8ths (crossbeam connected). Repeat Bars 41-42 in Bars 43-44 and Bars 45-46. The marimbas in Bar 41 play Line 1 C-F-G triplet 8ths to A-G-F 8ths (followed by a triplet value 8<sup>th</sup> rest) to F-G triplet value 8ths (crossbeam connected) to A-G-F 8ths down to (Bar 42) C-G-A 8ths to Bb-A-G 8ths (followed by a triplet value 8<sup>th</sup> rest) to G-A 8ths (crossbeam connected) to Bb-A-G 8ths.

Back in Bar 39, after a half and quarter rest, the harp plays Great octave A/small octave E/middle C and (top staff) Line 1 E/A/Line 2 C quarter notes. After a half and quarter rest in Bar 40, the harp sounds small octave G/Bb/Line 1 D and (top staff) F/Bb/Line 2 D quarter notes. After a half rest in Bar 41, the harp sounds Line 1 F/A/Line 2 C quarter notes followed by a quarter rest (repeated next two bars). After a half rest in Bar 41, the tuned bells sound Line 3 C quarter note (followed by a quarter rest) and repeated next two bars.

Back in Bar 39, violas play Line 1 C/E whole notes to (Bar 40) BB/D whole notes to (Bar 41) A/C whole notes to (Bar 42) Bb/E whole notes to (Bar 43) A/C whole notes to (Bar 44) BB/D whole notes to (Bar 45) A/C whole notes. VC in Bar 39 play Great octave A/small octave E whole notes to (Bar 40) G/small octave F whole notes to (Bar 41) Great octave F/small octave C whole notes to (Bar 42) unison C whole note to (Bar 43) divisi

Great octave F/small octave C whole notes up to (Bar 44) Bb/F whole notes to (Bar 45) Great octave F/small octave C whole notes. CB in Bar 39 pluck small octave A quarter note (followed by a quarter rest) to same A quarter note (followed by a quarter rest) to (Bar 40) G quarter note (followed by a quarter rest) to G-G quarter notes to (Bar 41) F quarter note on the 1<sup>st</sup> and third beats down to (Bar 42) C quarter notes on the 1<sup>st</sup> and third beats up to (Bar 43) F quarter notes similarly down to (Bar 44) Great octave Bb quarter note (followed by two quarter rests) to same Bb quarter note up to (Bar 45) small octave F quarter note (followed by a quarter rest) to same F quarter note (followed by a quarter rest).

Skipping to Bar 51 (cd 2:45; written cue 2:30), all woodwinds play the Born Free theme on Line 2 (Line 3 for flutes) G half note down to D half note tied to (Bar 52) dotted quarter note to D 8<sup>th</sup> up to E to D to C “3” triplet value quarter notes to (Bar 53) Line 1 (Line 2 for flutes) half note up to Line 2 (Line 3 for flutes) F half note tied to (Bar 54) dotted quarter note to F 8<sup>th</sup> to “3” triplet value quarter notes G-D-F to (Bar 55) G dotted quarter note to F 8<sup>th</sup> to G dotted quarter note to F 8<sup>th</sup>, and so forth.

Back in Bar 51, horns I-II play Line 1 D dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 52) E dotted half note tied to 8<sup>th</sup> to (Bar 53) F whole note tied to half note and 8<sup>th</sup> note next bar. Horns III-IV play small octave Bb dotted half note tied to 8<sup>th</sup> note (repeated next bar) to (Bar 53) A whole note tied to next bar as given. Horns V-VI play small octave F dotted half note tied to 8<sup>th</sup> note to (Bar 52) E tied notes to (Bar 53) D whole note tied to next bar as given. Trumpets are *col flts 8va bassa*. The tuba plays Great octave G dotted half note tied to 8<sup>th</sup> note down to (Bar 52) C dotted half note tied to 8<sup>th</sup> note to (Bar 53) D whole note tied to half note and 8<sup>th</sup> note next bar.

After a triplet value 8<sup>th</sup> rest in Bar 51, all violins play Line 1 G-A triplet value 8ths (crossbeam connected) to Bb-A-G triplet 8ths down to D-G-A 8ths to Bb-A-G 8ths. Then violins I in Bar 52 play Line 2 D half note to “3” triplet value quarter notes E-D-C while violins II play Line 1 Bb half note to Line 2 C-Line 1 Bb-A “3” value quarter notes. After a triplet value 8<sup>th</sup> rest in Bar 53, all violins play Line 1 D-E 8ths to F-E-D 8ths down to small octave A-Line 1 D-E 8ths to F-E-D 8ths. Then Violins I in Bar 54 play Line 1 A half note in unison to now divisi F/Line 2 C half notes to (Bar 55) F/C whole notes. Violins II play F half note to now divisi C/A half notes to (Bar 55) C/Ab whole notes.

After a quarter rest in Bar 51, violas pluck *pizz* Line 1 D/F quarter notes (followed by a quarter rest) to same D/F quarter notes to (Bar 52), after an initial quarter rest, small octave Bb/Line 1 E quarter notes (followed by a quarter rest) to same quarter notes to (Bar 53), after a quarter rest, A/Line 1 D quarter notes in the same rest pattern and repeated next bar to (Bar 55) now *arco* small octave Ab whole note.

Back in Bar 51, VC pluck Great octave G up to small octave D 8ths (crossbeam connected) up to Bb quarter note to a repeat of this three-note pattern down to (Bar 52) Great octave C up to G 8ths up to small octave E quarter note to a repeat of this three-note pattern down to (Bar 53) Great octave D up to A 8ths up to small octave F quarter note (repeated same bar) to (Bar 54) a repeat of Bar 53) to (Bar 55) now *arco* small octave D whole note.

Back in Bar 51, CB pluck small octave G quarter note (followed by a quarter rest) to same G quarter note (followed by a quarter rest) down to (Bar 52) C quarter notes in

the same rest pattern to (Bar 53) D notes (repeated next bar) to (Bar 55) now *arco* small octave D whole note as the celli.

In Bar 46 somebody wrote down (below the CB staff) the chord name of “Bb” to (Bar 47) “Am” to (Bar 48) “Gm7” to (Bar 49) “C” [as in C major] to (Bar 50) “C7” [as in C Dominant 7<sup>th</sup> or C/E/G/Bb]. The chord in Bar 55 is an interesting D half-dim 7<sup>th</sup>/11 (D/F/Ab/C/G) if you add the flutes’ G note initially but fundamentally the chord is the D half-diminished seventh (D/F/Ab/C).

That is as far as I got with his cue. [break at 12:37 pm. Time to rush to the Farmer’s Market...] [3:07 pm: We bought pickling cucumbers at the Farmer’s Market—the best tasting cucumbers for fresh salads. Also special super sweet concord-like grapes. I also bought for \$6 a homemade cheery pie (no sugar). At Whole Foods I got the best salt in the world—Redmond Real Salt (“Ancient All Natural Sea Salt”). Out homegrown tomatoes (red and tiny yellow) are overflowing now in ripeness so I needed the salt for my tomato salad later. At Staples we bought a BC-02 compatible with Canon inkjet cartridge. I routinely print my emails of interest that I save for posterity (eventually to go to the Bill Wrobel Collection at UCLA).

**Matt Monro Score** 4/4 time, 9 pages, 41 bars. Key signature of one flat. MM = 82 ½. Initial instrumentation: 4 flutes, 4 piccolos, voice, English horn, 6 horns, 2 trumpets, tuba, harp, 3 marimbas, tuned bells, talking drum, tymps, usual strings. The first bar on the title page states “As 11M1 from beginning to bar 80.” Then the second bar is Bar 81. Violins I play Line 1 F whole note tied to half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) and then *f* < Line 1 Bb quarter note to (Bar 83) Line 2 C half note *ff* down to G half note tied to (Bar 84) dotted quarter note up to C 8<sup>th</sup> up to “3” triplet value quarter notes G-F-Eb to (Bar 85, start of page 2) G half note down to D dotted quarter note legato to C 8<sup>th</sup> to (Bar 86) D whole note. Double bar lines traverse the cue at the end of Bar 86 signifying a change in the music at Matt Monro starts to sing. Just immediately before Joy states in conclusion, “...our friend, Elsa...” Back in Bar 81, violins II play Line 1 D whole note tied to half and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) then Line 1 Bb quarter note to (Bars 83-85) *col* violins I but that C 8<sup>th</sup> is tied to (Bar 86) C half note decrescendo and “3” triplet value quarter notes BB-A-G. Violas in Bar 81 play small octave F whole note tied to half note and 8<sup>th</sup> note next bar. In Bar 83 they then play *divisi* Line 1 C/E whole notes to (Bar 84) Bb/Db whole notes to (Bar 85) Bb/C whole notes tied to C whole note next bar and also C half note to Bb half note. Celli in Bar 81 play Great octave Bb whole note tied to (Bar 82) half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). Then in Bar 83 celli play *mf* “3” triplet value ascending to descending 8<sup>th</sup> note figures Great octave A-small octave E-G (crossbeam connected) up to descending Line 1 C-small octave G-E to a repeat of these same two figures to (Bar 84) Great octave Ab-small octave Eb-G to Line 2 C-small octave G-Eb and then a repeat of the figures to (Bar 85) Great octave G-small octave D-F up to C down to F-D and a repeat of them to (Bar 86) Great octave G-small octave D-F up to C down to F-D down to Great octave G-small octave D-F up to Bb down to F triplet values 8ths to D-Great octave G 16ths (still triplet value). CB in Bars 81-82 play as the VC to (Bar 83) Great octave A whole note to (Bar 84) Ab whole note to (Bar 85) G whole note tied to whole note next bar.

Back in Bar 81, the cor anglais plays Line 1 Bb whole note tied to half note and 8<sup>th</sup> note next bar, and then silent until close to the end of the cue.

After a half and quarter rest in Bar 82, the harp is *gliss* from Great octave Bb quarter note (to C-D-Eb-F-G-A, etc) *gliss* line up to (Bar 83) Line 4 C quarter note (followed by rests).

In Bar 83, four flutes start to play, as the violins, the Born Free motif *ff* on Line 3 (not Line 2 as the violins) half note down to G half note and so forth (see violins) to (Bar 86) Line 3 D half note tied to 8<sup>th</sup> note *p > pp* (followed by an 8<sup>th</sup> and quarter rest). Horns in bar 83 play *mf* small octave G/middle C/E whole notes legato to (Bar 84) G/C/Eb whole notes to (Bar 85) F/middle C/D whole notes decrescendo and tied to half notes next bar and 8ths *p >* (followed by an 8<sup>th</sup> and quarter rest). The tuba in bar 83 plays *mf* Great octave A whole note to (Bar 84) Ab whole note to (Bar 85) G whole note tied to half note and 8<sup>th</sup> note next bar. Tuned bells sound *mf* Line 2 C half note trem down to Line 1 G half note trem tied to (Bar 84) quarter note trem tied to 8<sup>th</sup> note (staccato-marked). Followed by an 8<sup>th</sup> and half rest. The timp in Bar 85 sounds *mf* Great octave G whole note trill roll decrescendo hairpin and tied to half note and 8<sup>th</sup> note *p > pp* followed by an 8<sup>th</sup> and quarter rest.

Bar 87 is the start of the vocal. Matt sings “Born” as Line 2 C half note down to Line 1 G half note (“free...”) tied to dotted quarter note next bar to G 8<sup>th</sup> to “3” triplet value quarter notes A-G-F to (Bar 89) E half note down to C half note tied to (Bar 90, start of page 3) dotted quarter note up to G 8<sup>th</sup> to “3” triplet value quarter notes A-G-F up to (Bar 91) Bb half note down to G dotted quarter note down to E 8<sup>th</sup> to (Bar 92) F dotted quarter note to F 8<sup>th</sup> to “3” triplet value quarter notes F-E-D to (Bar 93) C dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

After an 8<sup>th</sup> rest in Bar 87, all flutes play Line 2 C 8<sup>th</sup> up to E/G to E/G 8ths down to C unison to E/G quarter notes to (Bar 88), after an initial 8<sup>th</sup> rest, C 8<sup>th</sup> up to F/A to F/A 8ths down to G quarter note up to F/A quarter notes. Repeat these two bars in the next two bars. The harp plays small octave C/G and (top staff) Line 1 E/G/Line 2 C half notes (followed by a half rest) to (Bar 88) F/A/Line 1 C/F/A/Line 2 C half notes (followed by a half rest). Repeat these two bars for the harp in the next two bars. After an 8<sup>th</sup> rest in Bar 87, the marimbas play Line 1 C 8<sup>th</sup> up to E/G to E/G 8ths, and so forth (see flutes). Violins in Bar 87 play *p* Line 2 C/G whole notes to (Bar 88) C/A whole notes, while violins II play Line 1 G/Line 2 E whole notes to (Bar 88) A/F whole notes, and violas play small octave E/middle C whole notes to (Bar 88) F/C whole notes. Repeat these two bars in the next two bars. VC in Bar 87 play Great octave C up to G 8ths legato slur up to small octave G half note down to Great octave G down to C 8ths to (Bar 88) Great octave F up to small octave C 8ths up to A half note down to C down to F 8ths. Repeat in the next two bars. CB pluck *pizz* small octave C quarter note (followed by two quarter rests) to same C quarter note up to (Bar 88) F quarter note (followed by two quarter rests) to same F quarter note. Repeat these two bars in the next two bars.

Etc. I think this short beginning delineation is enough to give the reader an excellent idea of how the music was constructed so pleasantly. I could say, however, that the cue ends in the C major (C/E/G) tonality. Violins I play Line 3 C/G whole notes tied to dotted half notes and 8<sup>th</sup> notes in the end bar (followed by an 8<sup>th</sup> rest) while violins II play Line 2 C/G tied note, violas on small octave C/G double-stopped and also middle C/G whole notes tied to next bar, celli on Great octave C/G double-stopped and also

small octave C/G tied notes, and contrabasses on small octave C tied note. The timp is trill rolled on small octave C tied notes. The marimbas are rolled between Line 2 G/E whole notes to (end bar) between G/E dotted half notes to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The harp plays Line 1 C-D-E-G 16ths figure to D-E-G-A 16ths to E-G-Line 2 C-E 16ths to G-Line 3 C-E-G 16ths crescendo to (end bar) Line 4 C 8<sup>th</sup> (followed by rests). Flutes play Line 3 E/G whole notes tied to dotted half notes and 8<sup>th</sup> notes in the end bar. Horns play middle C/E/G tied notes, trumpets on Line 2 C/E tied notes, and tuba on Great octave C. The tuned bells are rolled trem on Line 2 C tied notes. The timp is trill rolled on small octave C tied notes. The E.H. is on Line 1 G tied notes.

Ok. That's it. I hope you enjoyed the opportunity to "Learn Free" on this site!

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