

## My Life

Music by  
John Barry

(1993) \*\* [music \*\*\*]

[http://www.amazon.com/My-Life-Michael-Keaton/dp/B00000F5MN/ref=sr\\_1\\_1?s=dvd&ie=UTF8&qid=1293596407&sr=1-1](http://www.amazon.com/My-Life-Michael-Keaton/dp/B00000F5MN/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293596407&sr=1-1)

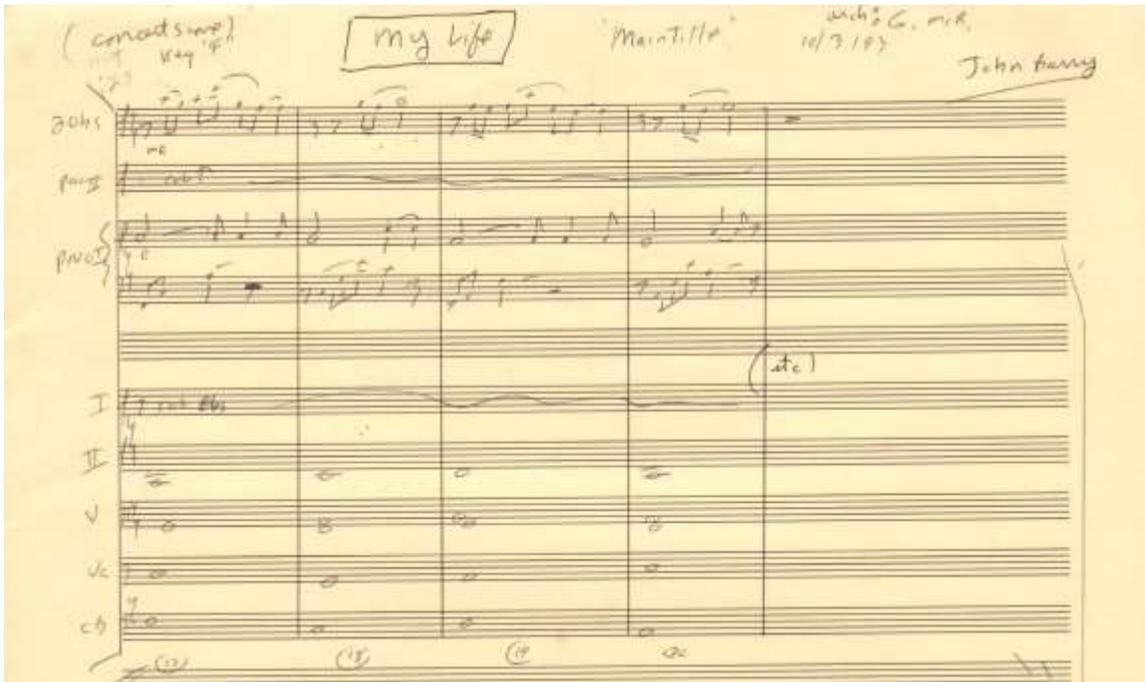
[NOTE: This material was lifted from my DVD Collection analyses paper]

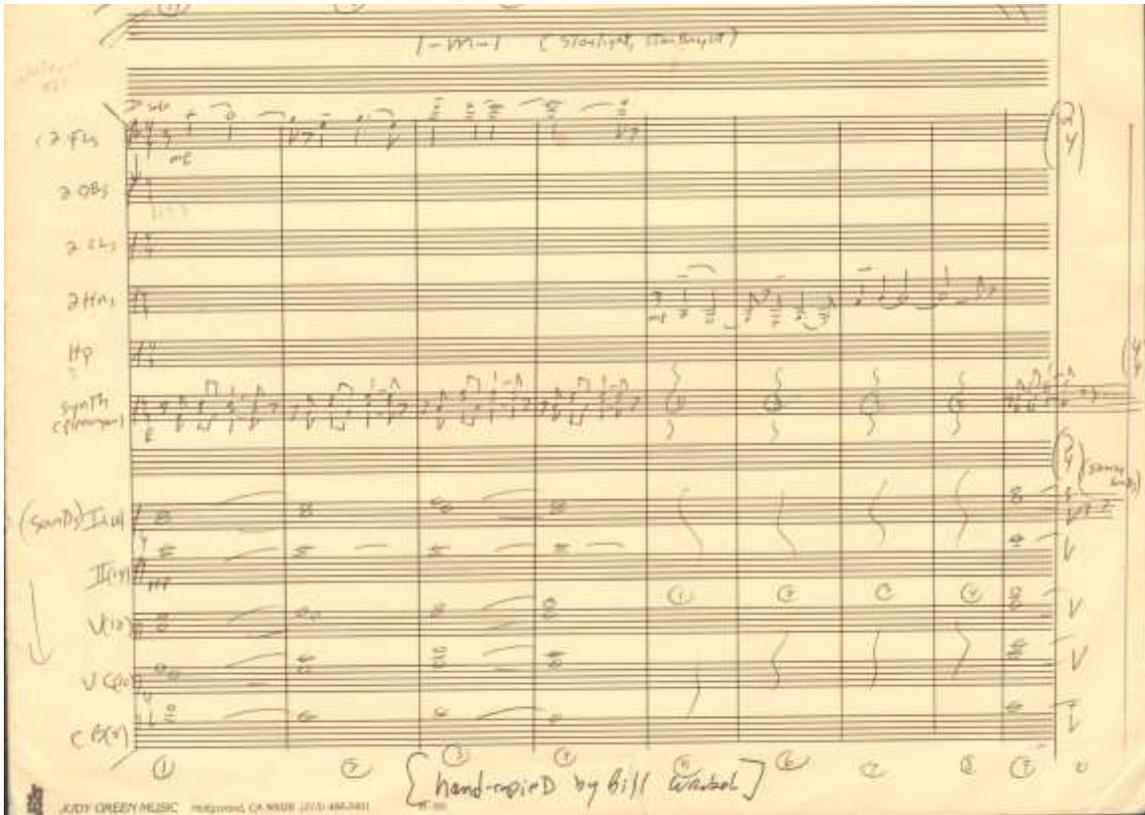
[Super Bowl Sunday, February 06, 2011 at 5:12 pm PST. The half-time gig is now playing courtesy of the awful Black Eye Peas. Terrible music (if you call it music or “singing”!). My wife & I are groaning.]



Now: John Barry composed the poignant score to this (not too successful) tear-jerker movie. Overall I like the movie and the stars, and it indeed offered some emotionally moving moments, but I thought the script and central character (Robert as played by Michael Keaton, formerly of Batman fame) was a bit too self-absorbed, too self-conscious. Don't get me wrong: I liked Keaton in the role, an interesting character in his own distraught way, but the focus was too heavy-handed, not very uplifting. Robert was not exactly an appealing character per se because he carried a lot of emotional baggage with him right up to his untimely death. It is a personal journey of final revelation (or at least an acquiescence to the final curtain of life) for a specific character,

not a statement that would apply universally. After all, the title of the movie is *My* (emphasis on “My”) *Life*. However, I really liked the Asian healer (Mr. Ho as played by Haing S. Ngob) who helped Robert make final peace with him and life. That had a welcomed occult or metaphysical element to the story, although perhaps it was out-of-place, out from left field. It is ironic that I happen to be writing this review of the movie about death because its composer just died a week ago (January 30). At age 77 he died from a heart attack. I personally will miss him. Now there was a composer with a highly appealing style. I wish I had more access to his scores (such as *Moonraker*, one of my favorite Barry scores). At least I had access to the written score of *My Life* at Sony Studios.





<https://i.postimg.cc/NMfrYXRM/My-Life-1-M-1-Bars-1-10-Starlight-Starbright.jpg>

The written score is dated Wednesday, October 6, 1993, 10 am, Sony. I believe this refers to the recording date. The Main Title (orchestrated by G. McRichtie) is dated 10/3/93. It is designated as a "Concert Score, Key F." This means the key signature has been set for one flat (B-flat). It has the duration of one and a half minutes exactly, 27 bars. Instrumentation: 30 violins, 12 violas, 10 celli, 10 contrabasses, 2 oboes, 2 pianos. The Main Title starts on the dvd at 00:00:23. I did not have time in that one day to work on the cue exact for four bars (Bars 17-20). This section encapsulates the primary theme of the score. So, after an initial 8<sup>th</sup> rest, the oboes, piano II and violins play this melody *mp* on Line 2 A legato to G 16ths (connected as a figure by two crossbeams) to A up to Line 3 C 8ths (crossbeam connected) down to G 8<sup>th</sup> to F 8<sup>th</sup> tied to quarter note (Bar 18), after a quarter and 8<sup>th</sup> rest, G-F 16ths to G half note. After an 8<sup>th</sup> rest in Bar 19, they then play F-E 16ths to F up to A 8ths down to E 8<sup>th</sup> to D 8<sup>th</sup> tied to quarter note to (Bar 20), after a quarter and 8<sup>th</sup> rest, E-D 16ths to E half note. Back in Bar 1 in 4/4 time, piano I top staff play *p* Line 1 A half note tied to 8<sup>th</sup> note and then sounds same A quarter note to A 8<sup>th</sup> to (Bar 18) G half note up to Line 2 C quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to (Bar 19) Line 1 F half note tied to 8<sup>th</sup> note and then sounding F quarter note to F 8<sup>th</sup> to (Bar 20) E half note up to A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The piano bottom staff in Bar 17 shows Great octave F up to small octave C 8ths up to A quarter note (followed by a half rest) to (Bar 18), after an 8<sup>th</sup> rest, C-G-Line 1 E 8ths down to C quarter note (followed by a quarter rest). In Bar 19 we find Great octave D up to A 8ths up to small octave F quarter note (followed by a half rest) down to (Bar 20)<

after an 8<sup>th</sup> rest, Great octave A-small octave E-middle C 8ths down to A quarter note (followed by a quarter rest).

Back in Bar 13, violins II play small octave A whole note up to (Bar 18) middle (Line 1) C whole note to (Bar 19) D whole note down to (Bar 20) small octave A whole note. Violas play small octave F whole note to (Bar 18) E/G whole notes to (Bar 19) F/A whole notes to (Bar 20) E/G whole notes. VC play small octave C whole note to (Bar 18) Great octave G whole note to (Bar 19) A whole note to (Bar 20) small octave C whole note. CB play small octave F whole note down to (Bar 18) C whole note to (Bar 19) D whole note to (Bar 20) Great octave A whole note. So the tonalities are F maj (F/A/C) in Bar 17 to (Bar 18) C maj (C/E/G) to (Bar 19) D min (D/F/A) to (Bar 20) F major once again.

The Main Title seques to cue 1-M-1 (Detroit 1963 scene), 60 bars, 2:29 duration. Dvd location: 00:01:53. The key signature is once again F maj (one flat). There is no cue title given for this and all other cues except for the Main Title. Let's name this cue "Starlight, Star Bright" since these are the words little Bobby utters to the night sky wishing for a backyard carnival at his house. Instrumentation: strings as given earlier, 2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 pianos, snare drum, finger cymbals, susp cymbal, synth (pipe organ), harp. Sixteen *sords* (muted) violins I sound *ppp* Line 1 A/Line 2 C whole notes legato to (Bar 2) C/E whole notes to (Bar 3) D/F whole notes legato to (Bar 3) C/E whole notes (these four bars repeated in Bars 5-8) to (Bar 9) E/G whole notes tied to (Bar 10 in 2/4 time) 8<sup>th</sup> notes followed by an 8<sup>th</sup> and quarter rest. Following this the strings are *senza sords*. Back in Bar 1, *sords* violins II (14 of them) sound *ppp* Line 3 C whole note tied to whole notes next three bars (repeated in Bars 5-8) and then sounding the same Line 3 C whole note in Bar 9 tied to 8<sup>th</sup> note next bar. 12 violas (muted) play Line 1 C/F whole notes legato to (Bar 2) F/G whole notes to (Bar 3) F/A whole notes to (Bar 4) E/A whole notes (repeat these four bars in the next four bars) to (Bar 9) G/Line 2 C whole notes tied to 8<sup>th</sup> notes next bar. 10 muted celli play small octave F/A whole notes legato to (Bar 2) G/middle C whole notes up to (Bar 3) A/Line 1 D whole notes legato to (Bar 4) A/C whole notes (repeated next four bars) to (Bar 9) Line 1 C/E whole notes tied to 8<sup>th</sup> notes next bar. 8 CB play Line 1 F whole note down to (Bar 2) C whole note to (Bar 3) D whole note down to (Bar 4) small octave A whole note (repeated next four bars) to (Bar 9) middle C whole note tied to 8<sup>th</sup> note. The tonalities are the same as given in the Main Title, starting in Bar 1 with F maj (F/A/C).

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Flg  
Obs  
Cls  
Hrn  
Hrp  
Synth  
I  
II  
V  
VC  
C

Flg  
Obs  
Cls  
Hrn  
Synm  
S.D.  
Synth (Org)  
I  
II  
V  
VC  
C

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After an 8<sup>th</sup> rest in Bar 1, the synth in pipe organ mode starts to play the simple rhythmic pattern reminiscent of a carnival theme. The synth sounds *p* Line 1 F 8<sup>th</sup> up to A/Line 2 C 8ths down to Line 1 F 8<sup>th</sup> (crossbeam connected) to A/C quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 2, the synth then plays Line 1 G

9<sup>th</sup> up to Line 2 C/E 8ths down to G 8<sup>th</sup> up to C/E quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 3, the synth plays Line 1 A 8<sup>th</sup> up to Line 2 D/F 8ths down to A 8<sup>th</sup> up to Line 2 D/F quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 4, it sounds A 8<sup>th</sup> up to Line 2 C/E 8ths down to A 8<sup>th</sup> up to C/E quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat these four bars in the next four bars. After an 8<sup>th</sup> rest in Bar 9, the synth plays Line 2 C 8<sup>th</sup> up to E/G 8ths down to C 8<sup>th</sup> up to E/G half notes tied to 8<sup>th</sup> notes next bar.

Back in Bar 1 after an initial quarter rest, flute I sounds *mp solo* Line 2 A quarter note legato to G half note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) to E tenuto quarter note up to G dotted quarter note legato down to E 8<sup>th</sup> up to (Bar 3) Line 3 D tenuto quarter note to E quarter note tied to half note and tied to (Bar 4) dotted half note and also tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 5, two horns start to take over the pattern. Remember that this is a “concert score” so when I delineate the horns, which are transposing instruments, I will be doing so differently than normal (when properly transposed on a full score). So, after a quarter note, the horn sound *mp* small octave A tenuto quarter note (normally written as Line 1 E) to G half note (normally written as Line 1 D) tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). Then they play small octave F (normally written transposed as middle or Line 1 C) tenuto quarter note to G dotted quarter note tied to 8<sup>th</sup> note up to (Bar 7) Line 1 F (normally written Line 2 C) tenuto quarter note to G quarter note tied to half note and tied to (Bar 8) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

In Bar 11 (dvd 00:02:30) in 4/4 time, the two flutes (and two clarinets) now take over a simple rhythmic pattern. After an 8<sup>th</sup> rest, they sound *mp* F 8<sup>th</sup> up to A/Line 2 C 8ths down to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) back again to F stand-alone 8<sup>th</sup> up to A/C down to F 8ths to (Bar 12) after an 8<sup>th</sup> rest, F stand-alone 8<sup>th</sup> up to A/C down to F 8ths up to A/C quarter notes tied to 8ths (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 13, the flutes then play Line 1 G 8<sup>th</sup> up to Line 2 C/E down to G 8ths (followed by an 8<sup>th</sup> rest) to same G 8<sup>th</sup> up to C/E down to G 8ths, and so forth in the same pattern given earlier. Etc. The harp in the bass clef plays Great octave F *rinforzando* 8<sup>th</sup> up to small octave C 8<sup>th</sup> (crossbeam connected) up to A 8<sup>th</sup> down to Great octave C 8<sup>th</sup> (crossbeam connected) up to F *rinforzando* 8<sup>th</sup> up to small octave C 8<sup>th</sup> up to A 8<sup>th</sup> down to Great octave A to G 16ths to (Bar 12) F up to small octave C 8ths up to small octave A quarter note let vibrate (followed by a half rest). The pizzicato celli play the same *mp*. The harp and VC in Bar 13 then play small octave C up to G 8ths (crossbeam connected) up to Line 1 E down to Great octave G 8ths (crossbeam connected) up to small octave C up to G 8ths up to Line 1 E 8<sup>th</sup> down to E-D 16ths to (Bar 14) C up to G 8ths up to Line 1 E quarter note (followed by a half rest). Pizzicato contrabasses pluck small octave F dotted quarter note down to C 8<sup>th</sup> up to F quarter note let vibrate (followed by a quarter rest) to (Bar 12) same small octave F quarter note let vibrate (followed by a quarter and half rest). In Bar 13 the CB then plucks middle C dotted quarter note down to small octave F 8<sup>th</sup> up to C quarter note (followed by a quarter rest) to (Bar 14) C quarter note (followed by a quarter and half rest). Violins I are now *senza sords* sounding *p* Line 2 C whole note tied to whole note next bar up to (Bar 13) E whole note tied to whole note next bar to (Bar 15) F whole note tied to whole note next bar to (Bar 17) G whole note tied to (Bar 18) dotted half note

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and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) with Bars 17-18 repeated in Bars 19-20). Violins II play Line 1 A whole note tied to whole note next bar up to (Bar 13) Line 2 C whole note tied to whole note next bar to (Bar 15) D whole note tied to whole note next bar to (Bar 17) E whole note tied to (Bar 18) dotted half note and 8<sup>th</sup> note (repeated next two bars). Violas sound *p* Line 1 F whole note tied to whole note next bar to (Bar 13) G whole note tied to next bar to (Bar 15) A whole note tied to next bar to (Bar 17) Line 2 C whole note tied to dotted half note and 8<sup>th</sup> note next bar.

In Bar 21 (dvd 00:03:10) in 3/4 time, the flutes sound *mf* Line 1 F rinforzando quarter note legato up to A/Line 2 C quarter notes to same A/C staccato 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar. In bar 23 the flutes then play E rinforzando quarter note up to G/Line 2 C quarter notes to G/C staccato 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar. In Bar 25 they then play D rinforzando quarter note up to F/A quarter notes to F/A staccato 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar. In Bar 27 they then play C rinforzando quarter note legato up to E/A quarter notes to E/A staccato 8ths (repeated next bar). Etc. Back in Bar 21 the oboes/clarinets/horns play Line 1 A dotted half note (rinforzando-marked) tied to quarter and 8<sup>th</sup> notes next bar, and then sounding the same A tenuto-marked and rinforzando-marked A quarter note to same A 8<sup>th</sup> note to (Bar 23) G rinforzando dotted half note tied to (Bar 24) quarter and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). Follow this same pattern in Bars 25-26 on Line 1 F notes to (Bar 27\_ E

dotted half note legato up to (Bar 28) A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). Etc.

After a quarter rest in Bar 21, the finger cymbals sound an x-headed quarter note to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Keep repeating thru at least Bar 36. The snare drum sounds a three-note ruff *mf* of two grace notes to 8<sup>th</sup> note (followed by rests) and keep repeating. The synth in the same pipe organ mode plays exactly as the flutes. Violins I sound *mp* Line 2 C dotted half note tied to dotted half note next bar (repeated next two bars). In Bar 25 they then play Line 1 A dotted half note tied to dotted half note next bar (repeated next two bars). Then in Bar 29 they then play Bb dotted half note tied to next bar to (Bar 31) A dotted half note tied to next bar. Etc. Violins II in Bar 21 play Line 1 A dotted half note tied to next bar to (Bar 23) G dotted half note tied to next bar to (Bar 25) F dotted half note tied to next bar to (Bar 27) E dotted half note tied to next bar to (Bar 29) F dotted half note tied to next bar to (Bars 31-32) E tied dotted half notes. Violas in Bar 21 play *mp* Line 1 F dotted half note tied to dotted half note next bar to (Bars 23-24) E dotted half notes tied together to (Bars 25-26) D to (Bars 27-18) C to (Bars 29-30) D to (Bars 31-32) C tied notes again. VC (now *arco*) in Bar 21 play small octave F dotted half note tied to next bar to (Bar 23) small octave C dotted half note tied to next bar to (Bars 25-26) D to (Bars 27-28) Great octave A to (Bars 29-30) Bb to (Bars 31-32) A. CB are still pizzicato on Line 1 F quarter note (followed by a half rest) to same F next bar down to (Bar 23) middle C quarter note (repeated next bar) to (Bar 25) D quarter note (repeated next bar) to Bar 27) small octave A quarter note (repeated next bar) to (Bar 29) Bb quarter note (repeated next bar) to (Bar 31) A quarter note (repeated next bar).

Skipping to Bar 49 in 4/4 time (dvd 00:03:41) we come to the scene when little Bobby goes to the curtains hoping there will be a backyard carnival magically there. VC sound *mp* < *f* Great octave F whole note tied to (Bar 50) half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest) while CB play this on small octave F tied notes. The snare drum is rolled on the same tied notes pattern, and the susp cymbal as well. In Bar 51 the harp plays small octave G down to C up to F down to C quarter notes (repeated next bar). Divisi violins I sound *subito ppp* Line 1 A/Line 2 C whole notes tied to (Bar 52) dotted half notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Violins II play Line 2 G whole note tied to next bar. Violas play Line 1 G whole note tied to dotted half note and 8<sup>th</sup> note next bar. VC play Line 1 F whole note tied to dotted half note and 8<sup>th</sup> note next bar. CB are silent.

There is next cue 1M2 but I cannot seem to place it. Perhaps it was edited out. The cue is 30 bars in length and 1:23 in duration. Next is 2M` of 5 bars and 19 seconds duration (flute, clarinet, piano, etc) but I did not work on this one. Next is 2M2 (4 bars, 16 seconds) but I did not work on this cue either. Next is 3M2-3M3. Next is 5M1 (14 bars, 1:01 duration). Next is 5M2 (14 bars, 1:05 duration). Next is 5M3 (10 bars, 42 seconds).

The next is cue 5M4-6M1 that I *did* work on. Let's call it "Visits Old House" or "Visits Old Home" cue/scene. Once again the key signature is F major (one flat or B-flat). Skipping to Bar 11 (dvd 00:45:19) we find the synth in the pipe organ setting playing (after an initial 8<sup>th</sup> rest) Line 1 F 8<sup>th</sup> up to A/Line 2 C 8ths down to F 8<sup>th</sup> to A/C

5/4/m6/1 (Visits Old House) my life

The image shows a handwritten musical score on aged paper. At the top, it is titled "5/4/m6/1 (Visits Old House)" and "my life". The score is arranged in a standard orchestral layout with staves for Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), Piano (Hp.), Violin I (V I), Violin II (V II), Viola (Vc), and Cello/Double Bass (Cb). The music is written in a 5/4 time signature. The first system covers bars 11 to 22, with bar numbers circled below the staff. A note in the second system reads "Hand-copied by Bill Winkler". The bottom left corner of the page has a logo for "JUDY GREEN MUSIC" and contact information.

<https://i.postimg.cc/ZqJWFN7c/My-Life-5-M-4-6-M-1-Bars-11-26-visits-old-house.jpg>

quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to (Bar 12) < after an 8<sup>th</sup> rest, G 8<sup>th</sup> up to C/E down to G 8ths to C/E quarter notes tied to 8<sup>th</sup> notes to (Bar 13), after an 8<sup>th</sup> rest, A 8<sup>th</sup> up to D/F 8ths down to A 8ths up to D/F quarter notes tied to 8ths to (Bar 14), after an 8<sup>th</sup> rest, A 8<sup>th</sup> up to C/E down to A 8ths up to C/E quarter notes tied to 8ths

(followed by an 8<sup>th</sup> rest). Repeat these four bars in Bars 15-19. You may notice that this precisely repeats Bars 1-4 of the 1-M-1 cue. This applies also to the *sords* strings and solo flute I. Then in Bars 15-18 the solo horn repeats the same pattern and registers as given earlier in 1-M-1 Bars 5-8. In Bar 19 (dvd 00:45:51) the flute returns to play *mp* Line 1 A half note tied to 8<sup>th</sup> note and then sounding A tenuto quarter note to 8<sup>th</sup> note to (Bar 20) G half note up to Line 2 C quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Then the flute in Bar 21 plays F half note tied to 8<sup>th</sup> note to same F tenuto quarter note to F 8<sup>th</sup> to (Bar 22) E half note up to A quarter note tied to 8<sup>th</sup> note. The harp in Bar 19 plays *mp* Great octave F up to small octave C 8ths up to A quarter note let vibrate (followed by a half rest) to (Bar 20), after an 8<sup>th</sup> rest, small octave C up to G up to Line 1 E 8ths to middle C quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The harp in Bar 21 plays Great octave D up to A 8ths up to small octave F quarter note let vibrate (followed by a half rest) down to (Bar 22), after an 8<sup>th</sup> rest, Great octave A up to small octave E up to middle C 8ths down to A quarter note tied to 8<sup>th</sup> note. Violins I sound *p* Line 1 C whole note to (Bar 20) same C dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 21) D whole note down to (Bar 22) small octave A dotted half note tied to 8<sup>th</sup> note. Violins II in Bar 19 play small octave A whole note to (Bar 20) G dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and repeat these two bars in the next two bars. Violas play small octave F whole note to (Bar 20) E dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and repeated next two bars. VC play small octave D whole note down to (Bar 20) Great octave G dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 21) Great octave A whole note up to (Bar 22) small octave C dotted half note tied to 8<sup>th</sup> note. CB play small octave F whole note down to (Bar 20) C dotted half note tied to 8<sup>th</sup> note to (Bar 21) D whole note down to (Bar 22) Great octave A dotted half note tied to 8<sup>th</sup> note.

In Bar 23 is when Bob Jones throws his parachuted soldier up in the air. After a half and 8<sup>th</sup> rest, the harp (dvd 00:46:10) mickey-mouses this throwing effect with a gliss starting Contra-octave Bb-Great octave C-D-Eb-F-G-A 32<sup>nd</sup> notes gliss line up to (Bar 24) Line 3 F 8<sup>th</sup> followed by rests. After a half and 8<sup>th</sup> rest on the bottom staff in Bar 24, the gliss now plays the gliss from Contra-octave A-B-Great octave C-D-E-F-G gliss line up to (Bar 25) Line 3 A 8<sup>th</sup> followed by rests. Two flutes (and violins I) play *mp* Line 2 D half note tied to 8<sup>th</sup> note to E tenuto quarter note to F 8<sup>th</sup> up to (Bar 24) Line 3 F 8<sup>th</sup> to E tenuto quarter note down to C tenuto quarter note down to Line 2 A tenuto quarter note up to Line 3 A 8<sup>th</sup> tied to (Bar 25) 8<sup>th</sup> note to G tenuto quarter note to F 8<sup>th</sup> tied to quarter note to F tenuto quarter note to (end Bar 26) same Line 3 F whole note > *ppp* and held fermata. Two clarinets and violins II play the same but an octave lower register. Divisi violas play Line 1 D/F whole notes *mp* to (Bar 24) C/E whole notes to (Bar 25) D/F whole notes to (Bar 26) D/F whole notes decrescendo hairpin and held fermata. VC play Great octave Bb quarter note legato up to small octave F quarter note up to Line 1 D half note down to (Bar 24) Great octave A quarter note legato up to small octave E quarter note up to middle C half note to (Bar 25) a repeat of Bar 23 to (end Bar 26) small octave C/A whole notes held fermata. CB plucks small octave Bb quarter note let vibrate (followed by a quarter and half rest) to (Bar 24) A quarter note to (Bar 25) BB quarter note to (Bar 26, now *arco*) small octave F whole note decrescendo and held fermata. So the cue ends on the F major tonality (F/A/C).

The cue is dated after Bar 26 as September 14, 1993.

<https://i.postimg.cc/rmmz7kLR/My-Life-6-M-2-Bars-1-28.jpg>

The next is cue 6-M-2 (let's call it "Did You Used To Sleep Up Here Too?"). This is one of my favorite scenes/cues in the movie as Bob Jones relives his past, and in fact the visit reawakens lost memories. Dvd location: 00:46:59. Predictably the key signature is F major (one flat or Bb). 40 bars, two minutes duration. The violins are

divided three ways (in effect violins I, II, III) with ten players per division. I really like this cue, especially Bars 21 thru 28.

In Bar 1 in 3/4 time, the harp (bottom staff) shows Great octave F up to small octave C 8ths *mp* up to A quarter note let vibrate extending short curve line (followed by a quarter rest) and repeated thru Bar 5 to (Bar 6) Great octave Bb up to small octave F 8ths up to Line 1 D quarter note let vibrate (followed by a quarter rest) down to (Bar 7) a repeat of Bar 1 down to (Bar 8) Great octave C up to G 8ths up to small octave E quarter note (followed by a quarter rest) down to (Bar 9) Great octave F up to small octave C 8ths up to A quarter note down to (Bar 10) Great octave Bb up to small octave F 8ths up to Line 1 D quarter note. In Bar 11 in 4/4 time the harp is now arpeggiando (vertical wavy line rolled chord) on Great octave C/Bb/small octave E/G/Line 1 C quarter notes let vibrate (followed by a quarter and half rest) to (Bar 12 back to 3/4 time) Great octave F up to small octave C 8ths up to A quarter note. Then Bars 5 thru 12 are repeated again.

10 violins I play *calmato* and *p* Line 2 C dotted half note tied to half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) and repeated in Bars 3-4. Violins II play this pattern on Line 1 A tied notes, and violins III on F tied notes. After a quarter rest in Bar 1, violas play *mp sempre leggiero* small octave A/middle C tenuto quarter notes to A/C staccato 8ths (followed by an 8<sup>th</sup> rest) to (Bar 2), after a quarter rest, A/C quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat next two bars. VC play *mp sempre leggiero* Great octave F legato up to small octave C 8ths up to A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and repeated next three bars. CB pluck *pizz* small octave F quarter note let vibrate (followed by a half rest) and repeated next three bars.

The melody line starts in Bar 5 after an initial 8<sup>th</sup> rest (dvd 00:47:11) played by the flutes, clarinets and piano. So, after an 8<sup>th</sup> rest, flutes play Line 2 (Lines 1 & 2 for the piano, and I believe the clarinets are in the Line 1 register) A-Bb-Line 3 C 8ths legato slur-phrase curve line to Line 2 G to F 8ths up to (Bar 6) A-Bb 8ths up to Line 3 C quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 7) a repeat of Bar 5 to (Bar 8) Line 2 G down to E 8ths down to C quarter 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 9, the flutes play this phrase on Line 2 A-Bb-Line 3 C 8ths legato up to Line 3 F down to C 8ths up to (Bar 10) E-D 8ths down to Line 2 Bb quarter 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 11 in 4/4 time, the flutes play Line 3 D-C-E 8ths (crossbeam connected) to D-Line 2 Bb-Line 3 C-Line 2 G 8ths (crossbeam connected) to (Bar 12 in 3/4 time) Line 2 Bb-A 8ths to A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

Then the flutes play this eight-bar phrase again. In Bar 21 after an 8<sup>th</sup> rest, we come to the phrasing I like a lot. Flutes (and of course clarinets and piano in their respective registers) play *mp* Line 1 A stand-alone 8<sup>th</sup> to B-Line 2 C-D-E 8ths (crossbeam connected) to (Bar 22) E down to Line 1 B 8ths to B quarter 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 23, they then play Line 1 E stand-alone 8<sup>th</sup> to F#-G# 8ths (crossbeam connected) up to Line 2 E down to C 8ths (crossbeam connected) to (Bar 24) Line 1 B half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Then the flutes repeat Bars 21-22 in Bars 25-26 to (Bar 27), after an 8<sup>th</sup> rest, A stand-alone 8<sup>th</sup>

to B-Line 2 C-Line 1 B-Line 2 C legato 8ths to (Bar 28) Line 1 B half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

Back in Bar 21 the harp plays *mp* Great octave A up to small octave E 8ths up to Line 1 C quarter note let vibrate (followed by a quarter rest) down to (Bar 22) Great octave E up to B 8ths up to small octave G# quarter note (followed by a quarter rest) down to (Bar 23) a repeat of Bar 21 to (Bar 24) Great octave E up to small octave D 8ths up to G# quarter note to (Bars 25-26) a repeat of Bars 21-22 down to (Bar 27) Great octave B up to small octave A 8ths up to Line 1 D# quarter note (followed by a quarter rest) down to (Bar 28) Great octave E up to B 8ths up to G# quarter note.

Back in Bar 21, combined violins play A/Line 2 C/E dotted half notes to (Bar 22) G#/B/Line 2 E (E maj tonality) half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to (Bar 23) A/C/E dotted half notes again. In Bar 24, divisi violins I play Line 2 D/E half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to (Bar 25) unison E dotted half note to (Bar 26) E half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 27) Line 1 B/Line 2 D# dotted half notes to (Bar 28) E half note tied to 8<sup>th</sup> note. In Bar 24, altri violins play Line 1 G#/B half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to (Bar 25) A/Line 2 C dotted half notes to (Bars 25-26) a repeat of Bars 21-22) to (Bar 27) F#/A dotted half notes to (Bar 28) G#/B half notes tied to 8<sup>th</sup> notes.

Back in Bar 21, after a quarter rest, violas play middle C/E tenuto quarter notes to C/E staccato 8ths (followed by an 8<sup>th</sup> rest) to (Bar 22), after a quarter rest, G#/B quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat these two bars in the next two bars. After a quarter rest in Bar 25, viole then play Line 1 C/E tenuto quarter notes to C/E staccato 8ths (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 26, viole then play G#/B quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to (Bar 27) Line 1 D#/F# tenuto quarter notes to D#/F# staccato 8ths to (Bar 28), after a quarter rest, small octave G#/B quarter notes tied to 8<sup>th</sup> notes.

Back in Bar 21 celli sound *mp* Great octave A up to small octave E 8ths up to middle C quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 22) Great octave E up to B 8ths up to small octave G# quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat these two bars in the next four bars to (Bar 27) Great octave B up to small octave A 8ths up to Line 1 D# quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to (Bar 28) Great octave E up to B 8ths up to small octave G# quarter note tied to 8<sup>th</sup> note. CB in Bar 21 pluck pizzicato small octave A quarter note let vibrate (followed by a half rest) down to (Bar 22) E quarter note (followed by a half rest). Repeat in Bars 23-24 and then 25-26. Contrabasses then pluck in Bar 27 small octave B quarter note (followed by a half rest) down to (Bar 28) E quarter note.

The music then changes as Bob travels back in his mind to his childhood when he was hiding in that bedroom closet. So in Bar 29 (dvd 00:48:19) the harp sounds ascending legato 8<sup>th</sup> notes small octave E-F#-G#-A-B-middle C (repeated thru Bar 38). After a quarter rest in Bar 29, the vibes sound *mp ped* Line 1 A/B/Line 2 C/E tenuto quarter notes twice to (Bar 30) A/B/C/E half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup>

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rest). Repeat these two bars thru Bar 38 to (Bar 39) A/B/C/E dotted half notes tied to (end Bar 40) dotted half notes held fermata. After a quarter rest in Bar 29, 16 violins I sound *mp leggiero* Line 2 C/E tenuto quarter notes to C/E tenuto quarter notes again to (Bar 30) C/E half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat thru Bar 38 to (Bar 39) C/E dotted half notes tied to dotted half notes next bar held fermata. 14 violins II play this pattern on Line 1 A/B notes. Violas in Bar 21 play Line 1 C/E dotted half notes tied to (Bar 30) half notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat thru Bar 38 to (Bar 39) C/E dotted half notes tied to dotted half notes next bar held fermata. Back in Bar 29 the celli play small octave E/A dotted half notes tied to (Bar 30) half notes and 8<sup>th</sup> notes and repeated thru Bar 38 to (Bar 39) E/A dotted half notes tied to (end Bar 40) dotted half notes held fermata. CB play Great octave A dotted half note tied to (Bar 30) half note and 8<sup>th</sup> note, repeated thru Bar 38 to (Bar 39) A dotted half note tied to dotted half note held fermata next bar.

Clarinets in Bar 33 sound *mp* Line 1 B 8<sup>th</sup> note to A up to Line 2 C tenuto quarter notes to E 8<sup>th</sup> (silent next bar). Repeat as given in the next four bars. Flutes and oboes (silent in Bar 33) in Bar 34 play *mp* Line 2 B 8<sup>th</sup> to A tenuto quarter note to Line 3 C tenuto quarter note up to E 8<sup>th</sup>. Repeat Bars 33-34 for the flutes in the next four bars. Then in Bar 39 they sound *mf* Line 3 F# dotted half note tied to (end Bar 40) dotted half note held fermata. End of cue. The cue is dated September 24, 1993. [end session Tuesday, February 8, 2011 at 6:05 pm]



<https://i.postimg.cc/zGFCr84x/My-Life-6-M-4-Bars-1-12-It-s-so-weird.jpg>

The next cue is 6-M-4, 24 bars, 1:28 duration. The key signature is no surprise (F major or one flat). Dvd location: 00:49:53. Let's call the cue "It's So Weird." The harp in Bar 1 plays ascending quarter notes Great octave F-small octave C-A (followed by a quarter rest) and repeated next two bars. 16 *sords* violins I sound *mp* Line 2 C whole note tied to whole note next bar, while 14 violins II play Line 1 A tied whole notes, and 12 violas play A/middle C tied whole notes. 10 VC play Great octave F up to small octave C quarter notes up to A half note (repeated next bar). 10 CB play small octave F whole note tied to whole note next bar.

In Bar 3 the solo flute plays the other major theme. We find Line 1 A half note tied to 8<sup>th</sup> note to another sounding of the same A tenuto quarter note to A 8<sup>th</sup> to (Bar 4) G half note up to Line 2 C quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The flute in Bar 5 then plays Line 1 F half note tied to 8<sup>th</sup> note and then same F tenuto quarter note to F 8<sup>th</sup> to (Bar 6) E half note up to A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In Bar 7 (dvd 00:50:18) the flute plays Line 1 D half note tied to 8<sup>th</sup> note to E tenuto quarter note to F 8<sup>th</sup> up to (Bar 8) Line 2 F 8<sup>th</sup> to E down to C tenuto quarter notes down to Line 1 A tenuto quarter note up to Line 2 A 8<sup>th</sup> tied to (Bar 9) 8<sup>th</sup> note to G to F to E tenuto quarter notes to F 8<sup>th</sup> to (Bar 10) same Line 2 F dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

Violins I in Bar 3 play Line 2 C whole note legato slur up to (Bar 4) G whole note down to (Bar 5) Line 1 A whole note legato up to (Bar 6) Line 2 E whole note to (Bar 7)

F whole note to (Bar 8) E whole note to (Bar 9) F whole note up to (Bar 10) Line 3 C dotted half note tied to 8<sup>th</sup> note. Violins II in Bar 3 play Line 1 A whole note legato up to (Bar 4) Line 2 E whole note down to (Bar 5) Line 1 F whole note legato up to (Bar 6) Line 2 C whole note to (Bar 7) Line 2 D whole note legato to (Bar 8) C whole note to (Bar 9) D whole note up to (Bar 10) A dotted half note tied to 8<sup>th</sup> note. Violas in Bar 3 play A/middle C whole notes legato up to (Bar 4) E/G whole notes down to (Bar 5) small octave F/A whole notes legato up to (Bar 6) middle C/E to (Bar 7) D/F whole notes back to (Bar 8) C/E whole notes to (Bar 9) D/F whole notes up to (Bar 10) A/Line 2 C dotted half notes tied to 8<sup>th</sup> notes. VC in Bar 3 play Great octave F up to small octave C quarter notes up to A half note down to (Bar 4) Great octave C up to G quarter notes up to small octave E half note down to (Bar 5) Great octave D up to A quarter notes up to small octave F half note down to (Bar 6) Great octave A up to small octave E quarter notes up to middle C half note down to (Bar 7) Great octave Bb up to small octave F quarter notes up to Line 1 D half note down to (Bar 8) Great octave A up to small octave E quarter notes up to middle C half note down to (Bar 9) Great octave Bb up to small octave F quarter notes up to Line 1 D half note down to (Bar 10) Great octave F up to small octave C quarter notes up to A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). CB in Bar 3 play small octave F whole note down to (Bar 4) C whole note to (Bar 5) D up to (Bar 6) A to (Bar 7) Bb to (Bar 8) A to (Bar 9) Bb to (Bar 10) G half note tied to 8<sup>th</sup> note.

The next cue is 8M1 of 22 bars, 1:38 duration. I did not work on this cue.

The next cue is 8M3 of 12 bars, 59 seconds duration. I did not work on this one.

The next cue starts on the dvd at 1:11:32. In Bar 1 the harp plays *secco* Great octave F/small octave C/F/A/Line 1 C quarter notes twice (followed by a half rest) and repeated thru Bar 4 to (Bar 5) Great octave D/A/small octave F/A/Line 1 D quarter notes twice (followed by a half rest) to (Bar 6) Contra-octave A/small octave C/E/G/A quarter notes twice. 14 *sords* violins II play *p* Line 1 C tenuto quarter note to same C quarter note tied to half note (repeated next three bars) to (Bar 5) D tenuto quarter note to same D quarter note tied to half note down to (Bar 6) small octave A tenuto quarter note to A quarter note tied to half note. 12 muted and divisi violas play small octave F/A quarter notes to same quarter notes tied to half notes (repeated next four bars) to (Bar 6) E/G notes in that pattern. 10 VC play small octave C tenuto quarter note to C quarter note tied to half note thru Bar 4 to (Bar 5) Great octave A tenuto quarter note to A quarter note tied to half note back to (Bar 6) C notes. 10 contrabasses play small octave F tenuto quarter note to F quarter note tied to half note (repeated thru Bar 4) to (Bar 5) D quarter note to D quarter note tied to half note down to (Bar 6) Great octave A notes as given.

After an 8<sup>th</sup> rest in Bar 3, 16 violins I (*sords*) sound *ppp* < *mp* Line 1 A dotted quarter note down to F up to A 8ths down to F quarter note to (Bar 4), after an 8<sup>th</sup> rest, G dotted quarter note down to E up to G 8ths down to E quarter note to (Bar 5), after an 8<sup>th</sup> rest, Line 2 D dotted quarter note down to Line 1 A up to Line 2 D 8ths back down to A quarter note to (Bar 6), after an 8<sup>th</sup> rest, Line 2 C dotted quarter note legato down to Line 1 A half note. Etc.



Next is 9-M-1 of 18 bars, 25 seconds duration. This is the bouncy music for the toy store scene. The dvd location is 1:12:25. The key signature is (you guessed it!) F major. After a dotted 8<sup>th</sup> rest in Bar 1, the flutes sound *mp* Line 1 F 16<sup>th</sup> note up to Line 2 C dotted 8<sup>th</sup> down to F 16<sup>th</sup> up to C dotted 8<sup>th</sup> to adjacent D 16<sup>th</sup> (followed by a dotted 8<sup>th</sup> rest) down to Line 1 F 16<sup>th</sup> up to (Bar 2) C dotted 8<sup>th</sup> down to F 16<sup>th</sup> up to C dotted 8<sup>th</sup> to D 16<sup>th</sup> tied to 8<sup>th</sup> note down to Line 1 A-G 16ths to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Clarinets are *col* flutes in Bar 1 to (Bar 2) Line 1 A dotted 8<sup>th</sup> to F 16<sup>th</sup> to A dotted 8<sup>th</sup> down to D 16<sup>th</sup> tied to 8<sup>th</sup> down to small octave A-G 16ths to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 1, the vibes sound *mp* A/Line 2 C quarter notes to A/C dotted 8ths to Line 2 D 16<sup>th</sup> (followed by a quarter rest) to (Bar 2) A/C quarter notes to C dotted 8<sup>th</sup> to D 16<sup>th</sup>. After a quarter rest in Bar 1, the tambourine plays x-headed quarter note to dotted 8<sup>th</sup> to 16<sup>th</sup>, and so forth (see vibes pattern). The harp is arpeggiando on Great octave F/small octave C/F/A/middle C dotted quarter notes in Bar 1. The piano plays *solo fills* (I suppose improv stuff). Violins I play Line 1 C whole note tied to whole note next bar. Violins II play small octave A tied whole notes, violas on small octave F, VC on small octave C, and CB on small octave F tied whole notes. So combined we hear (you guessed it again) the F maj or F/A/C tonality. Barry had the F major chord firmly stamped on his musical brain in this score! It is a bit boring but if you like consistency, you'll love this score!

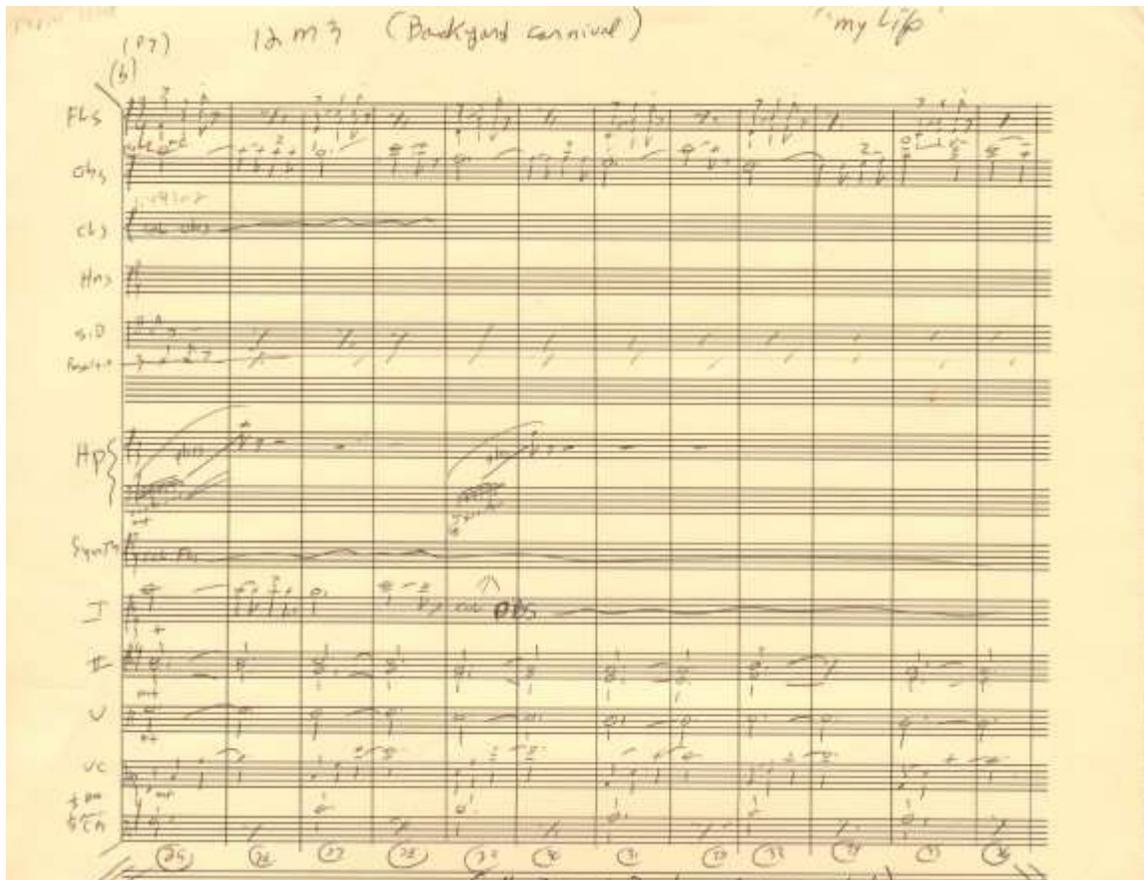
The next cue is 9-M-3 (let's call it "I'm Supposed To Be Dead By Today"), 28 bars, 1:43 duration. Bob Jones just overcame his fear of the Serpent ride, and his wife says, "My hero." Dvd location is 1:17:06. The key signature is....(do I need to tell you?). IN Bar 1 the synth plays *mp* Line 1 F 8<sup>th</sup> up to A/Line 2 C 8ths to A/C 8<sup>th</sup> down to F 8<sup>th</sup> up to A/C to A/C 8ths to F 8<sup>th</sup> up to A/C 8ths. Etc. The cymbal plays an x-headed quarter note (followed by two quarter rests) to another quarter note to (Bar 2) quarter note (followed by rests). Skipping to Bar 11 (dvd 1:17:45), and after an 8<sup>th</sup> rest, violins I play

*p* Line 2 A-G 16ths to A up to Line 3 C 8ths down to G 8<sup>th</sup> to F 8<sup>th</sup> tied to quarter note. The harp plays Great octave F up to small octave C up to A quarter notes (followed by a quarter rest). Violins II play *mp* Line 1 C whole note, violas on small octave F/A whole notes, VC on small octave C, and CB on small octave F whole note. Etc.

The next cue is 10-M-1 (86 bar; 2:51 duration). The key signature is of course F major (one flat). Dvd location is 1:24:43. After a dotted 8<sup>th</sup> rest in Bar 1, the clarinets play the baby theme (as in the toy store cue) of Line 1 F 16<sup>th</sup> up to Line 2 C dotted 8<sup>th</sup> down to F 16<sup>th</sup>, and so forth.

Tomorrow I'll finish the score with the last cue partial I have, Reel 12M3 (Backyard Carnival). So that you are not held in suspense until then, I will confirm that the key signature for that one is C-flat major (seven flats)...Just kidding! Of course it is F major. [end session Tuesday, February 08, 2011 at 9:53 pm]

Cue 12-M-3 (let's call it "Backyard Carnival"), 76 bars, 1:26 duration. Dvd location: 1:42:41. Let's skip to Bar 25 (dvd 1:44:02) in 3/4 time. Violins I, oboes and clarinets play the melody line forte. We find Line 2 A dotted half note tied to (Bar 26) quarter note and 8<sup>th</sup> note, and then sounding same A tenuto-marked and rinforzando-marked quarter note to A 8<sup>th</sup> to (Bar 27) G dotted half note up to (Bar 28) Line 3 C half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). They continue in Bar 29 the next four-bar



<https://i.postimg.cc/PrGYvCj6/My-Life-12-M-3-Bars-25-36-Backyard-Carnival.jpg>

phrasing of the melody on Line 2 F dotted half note tied to (Bar 30) quarter note and 8<sup>th</sup> note, and then sounding the same F quarter note (tenuto-marked and rinforzando-marked) to F 8<sup>th</sup> to (Bar 31) E dotted half note legato up to (Bar 32) A half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The last and extending phrasing for these instruments starts in Bar 33 on Line 2 D dotted half note tied to (Bar 34) quarter note to same D 8<sup>th</sup> up to E rinforzando and tenuto quarter note to F 8<sup>th</sup> up to (Bar 35) Line 3 F half note to E quarter note to (Bar 36) C half note down to Line 2 A quarter note to (Bar 37) same A dotted half note to (Bar 38) G half note up to Line 3 D tenuto quarter note to (Bar 39) same D dotted half note to (Bar 40) C half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Then in Bar 25 (dvd 1:44:19) the horns take over the melody line on small octave A dotted half note tied to (Bar 42) quarter note and 8<sup>th</sup> note, and so forth (see the previous melody line).

Back in Bar 25, the snare drum plays a three-note ruff of two grace notes to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest) and repeated thru at least Bar 40. After a quarter rest the finger cymbals sound an x-headed quarter note to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and repeated thru at least Bar 40. The harp is gliss *mf* from Great octave F-G-A-Bb-small octave C-D-E 32<sup>nd</sup> notes gliss line and crescendo up to (Bar 26) Line 2 A 8<sup>th</sup> (followed by an 8<sup>th</sup> and half rest). In Bar 29 the harp returns to play forte Great octave D-E-F-G-A-Bb-C 32<sup>nd</sup> notes gliss line up to (Bar 30) Line 2 F 8<sup>th</sup> note (followed by rests).

Handwritten musical score for 'My Life' by The Beatles. The score is written on ten staves: Synth Flute, Oboe, Clarinet, Horns, Violins I, Violins II, Violas, Cellos, and Contrabass. The notation includes various musical symbols such as notes, rests, and dynamics. At the bottom of the page, bar numbers 25 through 46 are circled and numbered. The text 'ANDY GREEN MUSIC' and 'Redwood, CA 94068 (713) 460-3881' is visible at the bottom left of the score.

<https://i.postimg.cc/Bvw1S6pB/My-Life-12-M-3-Bars-37-56-Backyard-Carnival.jpg>

The flutes and synth play *mp* Line 1 F rinforzando quarter note up to A/Line 2 C quarter notes to A/C staccato 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar. Then in Bar 27 they play Line 1 E rinforzando quarter note up to G/Line 2 C quarter notes to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) and repeated next bar. Then in Bar 29 they play Line 1 D rinforzando quarter note up to F/A quarter notes to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) and repeated next bar. Then in Bar 31 they then play middle C rinforzando quarter note to E/A quarter notes to E/A staccato 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar. They repeat Bars 29-30 in Bars 33-34, and then repeat Bars 31-32 in Bars 35-36 (repeat Bars 33-36) in Bars 37-40). Then they repeat this whole sequence starting in Bar 41 (corresponding to Bar 25) thru Bar 53 (Bar 38).

Back in Bar 25, violins II sound *mf* Line 1 A/Line 2 C dotted half notes tied to dotted half notes next bar to (Bar 27) G/C dotted half notes tied to next bar, and then in Bar 29 F/A dotted half notes tied to next bar to (Bar 31) E/A dotted half notes tied to next bar, and then in Bar 33 F/Bb dotted half notes tied to next bar to (Bar 35) E/A dotted half notes tied to next bar to (Bar 37) F/Bb dotted half notes tied to next bar to (Bar 39) E/Bb dotted half notes tied to next bar. Then repeat the sequence as the horns play.

Back in Bar 25m violas sound *mf* Line 1 F dotted half note tied to dotted half note next bar, and then in Bars 27-28 E tied notes, then D tied notes in Bars 29-30, then middle C tied notes in Bars 31-32 back to D tied dotted half notes in Bars 33-34 back to C tied notes in Bars 35-36 to (Bars 37-38) D tied notes to (Bars 39-40) C tied notes once again. Then repeat the sequence.

Back in Bar 25, celli play *mf* Great octave F up to small octave C quarter notes up to A quarter note tied to dotted half note next bar. In bar 27 the celli then play small octave C up to G quarter notes up to Line 1 E quarter note tied to dotted half note next bar. Then in Bar 29 they play E up to A quarter notes up to Line 1 F quarter note tied to dotted half note next bar. Then in Bar 31 they play Great octave A up to small octave E

quarter notes up to middle C quarter note tied to dotted half note next bar. Then in Bar 33 they play Great octave Bb up to small octave F quarter notes up to Line 1 D quarter note tied to dotted half note next bar. Then repeat Bars 31-34 in Bars 35-38, and then in Bar 39 Great octave C up to Bb quarter notes up to small octave E quarter note tied to dotted half note next bar. Then repeat the sequence.

Back in Bar 25, the contrabasses are half pizzicato and half *arco*. They play small octave F dotted half note (repeated next bar) to (Bar 27) Line 1 C dotted half note (repeated next bar) to (Bar 29) Line 1 D dotted half note (repeated next bar) down to (Bar 31) small octave A dotted half note (repeated next bar) to (Bar 33) Bb dotted half note (repeated next bar) to (Bar 35) A dotted half note (repeated next bar) to (Bar 37) Bb dotted half note (repeated next bar).

Etc. That's as far as I got with this cue and with this score! [end session

Wednesday, February 09, 2011 at 8:04 pm]

Revised (images added) January 16, 2021

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Completed July, 2011

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# "My Life"

Wed Oct 6 '99

10 AM DPL

Song

Main Title	1:30	27 bars	30 bars, 12 bars, love, 10th 2ch, 2 pmo
1 m1	2:29	60 bars	2 pmo, 1st 2nd 3rd 4th, 3pm, 5.0, 3.0, 4.0
1 m2	1:23	70 bars	pm. 1st 2nd
2 m1	1:19	5 bars	1 p, 100 1/2
3 m2	1:16	4 1/2	disc 2 pmo, 100 1/2 1st 2nd
3 m2/3 m3	1:55	104	
5 m1	1:01	14 bars	
5 m2	1:05	14	
5 m3	1:47	10	2 pmo, 1st 2nd
5 m4/6 m1	1:41	26	2 pmo 1st 2nd
6 m2	2:00	40 bars	
6 m4	1:28	24 bars	2 pmo
8 m1	1:38	22 bars	11.07 1st 2nd, 3rd
8 m3	1:59	12	(Many, you want to do this!)
9 m1	1:25	18	1st 2nd, 3rd 4th 5th 6th 7th 8th 9th 10th
9 m3	1:43	28	2 pmo 1st 2nd, 3.0, 4.0
10 m1	2:51	86	1st 2nd
11 m1	1:46	10	
12 m1	1:26	22	(you remember anything wrong)
12 m2	1:56	12	
12 m3	1:26	76	(backyard carnival)
12 m4/13 m1	2:13	28	
13 m2	1:51	30	
ET.		41	

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