

# NIGHT CROSSING

Music by  
Jerry Goldsmith



This is a cue rundown of Jerry Goldsmith's score to Disney's *Night Crossing*, released Feb 5, 1982. This soaring score is an excellent study of dramatic style and lush orchestration (superbly penned by Arthur Morton) especially considering the wealth of Goldsmith material during this general period since *Star Trek: TMP*. Indeed, elements of Star Trek are notably present here, as well as *Omen III: The Final Conflict*, and even *Supergirl*. That is, the style or "feel" of music similarly invigorating, expansive, containing musical devices of suspenseful tension and drama (such as the rapid, swirling 16th note figures of strings and high woodwind, brass accentuations, etc).

Based on a true story, this family drama stars the ever-charismatic John Hurt as Peter Strelzyk, Jane Alexander as his wife, Doris, and Beau Bridges as their close friend, Guenther Wetzel.

Intrada released two versions of this score. The first in 1987 has 11 tracks of 47:53 duration. The expanded second version in 1994 has 19 tracks (59:21) now including the original multi-track masters. I will be using this Limited Edition cd (Intrada VJF 5004D) as the reference source for timings as this cue rundown proceeds. I recommend that you phone Intrada or type [intrada.com](http://intrada.com) for information on how to purchase this most excellent cd.

# NIGHT CROSSING

Prologue R1A/pt1 Track # 1, :51. When Dominic Fidelibus of Disney's Music Library pulled the written score for me several years ago, the Prologue cue was unfortunately not included for some reason. However, this cue is soli percussion, segue into the next cue (Main Title). Its rhythmic militaristic pattern underscores the narration, conveying an unnerving, abrupt beat of the communist military police state of East Germany.

The rhythmic percussive pulse here is an odd one, but effective. Douglass Fake states in his booklet (and website <http://www.intrada.com/5004.htm>) that the time/metrical signature is 11/8. Since I do not have the Prologue title page, I cannot substantiate this odd signature. I can deduce, however, from the Main title that is a pairing of 3/4 with 5/8. Now: If you multiply the 3/4 by one factor, you will get 6/8 or six 8th note beats. Add in the next bar's 5/8 and you will have 11/8.

The rhythmic beat is as follows for each two bars' sequencing:

/-, /-, /-(to next bar's) /-, /-/-

Each slash signifies the 8<sup>th</sup> (sub) beat. each of the major quarter beats of 3/4 time = /-/

So we have a simple triple meter (3/4) combined with the irregular duple (5/8). This non-uniform rhythmic pattern easily conveys a militaristic feel, especially when performed by the percussion (timp, snare drum, bass drum, etc). It creates a very distinctive and disturbing beat with its no-nonsense hard edge, a sort of a shock effect or sudden shift right after the "normal" 3/4 rhythmic framework. It sets the tone for constant, underlying danger as the two families plan their daring escape.

Main Title R1A/P2. 3/4-5/8 time. "A" orchestra. Track # 2 (1:52).  
Orchestrated pages written on Judy Green Music P-559 sheets (34 staves each).

Instrumentation (whole score): 2 flutes/piccolo and alto flute doubling, 2 oboes/english horn doubling, 2 clarinets, bass clarinet, 2 bassoons/contra-bassoon doubling, 6 horns in "F," 3 trumpets in Bb, 3 trombones, tuba, timp., piccolo snare drum, bass drum, Roto Toms, Tam Tam, vibraphone, piatti, piano, electric piano, harp, celeste, 22 violins, 10 violas, 8 celli (VC), 4 basses (CB).

The title sheet (Bars 1-4) actually starts at :18 on Track #2 on the cd. So the prologue music actually segues into the Main Title.

A high-pitched accentuated four-note figure introduces this militaristic cue. Here we find the flute/piccolo/oboe/English horn/clarinets/horns trumpet I playing *ff* the "3" triplet figure of 16th notes D#-D-D# to E 8<sup>th</sup> (connected to the triplet figure by its crossbeam), followed by two quarter rests. The flute and piccolo play in the Line 3 register (two octaves above middle C). The oboe performs Line 2, clarinets Line 1 and Line 2 respectively for II and I. The clarinets and trumpet actually play the figure with enharmonic notes Eb-D-Eb [written F-E-F] 16ths to E 8th, the Eb of course being enharmonic to D#. The woodwinds are fortissimo while the horns and trumpets are forte (*f*).

The violins and violas (or viole) play the figure but with the E 8<sup>th</sup> note tied to the E half note and tied to (Bar 2 in 5/8 time) E quarter note and E dotted quarter note. Violins play the notes Line 3 register but written as Line 2 with the *8va* ottava line over it.

The rhythmic thrust of the prologue is sequed here , as given earlier. The timp plays forte three E (E or Great octave) quarter notes. In Bar 2, it continues with the E 16th up to small octave E (e) 16th back down to E 8<sup>th</sup> (all three notes connected as a figure by crossbeams). Then Great octave E up to small octave E back down to Great octave E 8<sup>th</sup> notes.

The trombones/piano/VC/CB play (*f* for VC/CB; *ff* Pos/tuba/piano) Great octave E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to E 8<sup>th</sup> again (followed by an 8<sup>th</sup> rest). In Bar 2 (in 5/8 time), the Pos/piano/VC/CB play as given for the timp. The tuba, however, plays stand alone (not crossbeam connected) Great octave E 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another 8<sup>th</sup> rest (the last two E 8ths are connected by a crossbeam).

The snare drum in Bar 1 plays acciaccatura (grace) note (located on the second from top space) to three quarter notes to (Bar 2) two 16ths and to 8th figure (with crossbeams) to next figure of 8th/16th/16th/8th. The bass drum hits an 8th note on the first E of the second figure of Bar 2 of the snare drum. Roto Toms play E up to E (e') 16ths back to E 8th figure in Bar 1 (followed by two quarter rests). Repeat figure at the start of Bar 2, then E up to E back down to E 8th notes. In Bar 1, the bass clarinet plays *ff* small octave E [written F#] rinforzando-marked ( > above the note) 8<sup>th</sup> note followed by an 8<sup>th</sup> rest and two quarter rests. In Bar 2, the bass clarinet plays E rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same E 8<sup>th</sup> up to Line 1 E 8<sup>th</sup> down to small octave E 8<sup>th</sup>. The two bassoons play the same pattern but an octave lower register. In Bar 1, the Roto Toms play fortissimo small octave E up to Line 1 E 16ths back down to small octave E 8<sup>th</sup> (followed by two quarter rests). In Bar 2 (in 5/8 time), they play the same three-note figure to next figure of E up to Line 1 E down to small octave E 8<sup>th</sup> notes (crossbeam connected). In Bar 1, the harp plays Lines 1-2-3 D# 8<sup>th</sup> notes to E 8<sup>th</sup> notes tied to E half notes (the harp is silent in Bar 2).

After a quarter and 8th rest in Bar 2, the horns are highlighted, playing 8th notes small octave G#/middle C#/E (C# min 2nd inversion) to 8th notes C#/E/G# (C# min root position) crescendo to (Bar 3 back in 3/4 time again) dotted half notes D/F/Bb [written Line 1 A/Line 2 C/F] (Bb maj 1st inversion) tied to (Bar 4 in 5/8 time) to two quarter notes crescendo ( < ) to the C# minor root position rinforzando 8th note chord. Trumpets join in on that rinforzando emphasis as well.



In Bar 3, the woodwind play the four-note figure again but with notes D-E-D 16ths to E 8th. The violins and violas play it again, extended to the E half note and tied to next bar.

Skipping to Bar 19 (page 5) at :43, we have a brief introduction to the strings' rapid figurations in "6" which we'll see several times later in the score. In 3/4 time, the violins (largely in the Line 3 register) and violas play three figures of 16th notes (six 16ths per figure). We find the first figure played as notes Bb-Ab-Gb-Fb-Gb-Ab (with the legato slur line over it) to the next figure of Gb-Fb-Eb-Db-C-Bb (under the slur line) to Db-C-Bb-C-Db-Eb to (Bar 20 in 5/8 time) E quarter tied to dotted quarter notes. On the 3rd beat the flute/piccolo/oboe/E.H./clarinets also play the "6" figure as given.

Skipping to Bars 43-44 (1:16), Goldsmith introduces a slight variation of the rhythmic figurations for the strings. In Bar 43 in 3/4 time, the top staff of the violins and violas play Line 2 A (a") 8th to bracketed "3" triplet 16ths (connected to the 8th by a second crossbeam) G#-G-G# to two A quarter notes to (Bar 44 in 5/8 time) Line 1 A (a') 16<sup>th</sup> up to the Line 3 leap of A (a'") 16th back down to Line 1 A 8th. This is followed by the next figure of three 8th notes A (a') to A (a'") back to A (a'). The lower staff of the violins (violins II) are exactly the same except that the first beat notes (8ths before the 16th triplet) are C#/F#. Combined with the A note of the top staff, we have the F# min (F#/A/C#) chord sound but 2nd inversion (C#/F#/A). The bottom staff of the violas play F# on that first note.

The celli play the original rhythm. We see three 8ths on A (A or Great octave range) separated by three 8th rests to (Bar 44 in 5/8 time) A (A) up to A (a) 16th back down to A 8th to next figure of A-a-A 8ths. The jump of A up to A (as in the strings) have a legato slur over the two notes in both figures. Bassoons play the celli pattern. The tuba plays the 3/4 pattern as the bassoons/VC but an octave lower. The oboe/E.H./clarinets play the 5/8 pattern.

After a quarter and 8th rest mark notation in Bar 44 (5/8 time), the open horns play *rinforzando* ( > ) 8th note chords C#/F#/A (F# min 2nd inv) to F#/A/C# (root position) to next bar's 1st inversion sustained chord position. Trombones play the same. Etc etc.

The Market R1/P2(1B) Track # 3, 1:05. [Sorry. I have no notes on this cue!]

All In Vain R2/P1 (2A). 2/2 time. Track # 4, 3:23. Scene: Someone steals a tractor to escape the Iron Curtain, but it is all in vain!

This cue opens with an ethereal effect contributed largely by the harmonics of the harp and strings. The vib sounds *p* (piano sound level) Line 2 E/G whole notes, and the *sords* (muted) 8 celli and 4 basses play Great octave E whole note *rinforzando mf > pp* tied to next bars. The piano lower staff plays "ped" two half note dyads Line 2 E/G. After a quarter rest, the top staff of the piano (and the flutes) play Line 3 E (e'') quarter note (followed by a quarter rest) to another E quarter note. The marimba plays *p* the Line 2 E/G quarter notes (followed by a quarter rest) to another such dyad.

The muted violas play *p* artificial harmonic 8th notes. After an 8th rest, it plays Line 1 E (e' or above middle line C of staff) 8th note notated with the diamond shaped symbol a perfect 4th above it (positioned on A). After an 8th and quarter rest, it plays it again (followed by an 8th rest).

This overall pattern continues for 27 seconds. At :28 (Bar 14), the familiar Main Title 3/4-5/8 figures appear. 22 violins unison in *pp* the same figures given in Bars 3-4 of the Main Title. So we find Line 3 D#-D-D# 16th note "3" triplet to E 8th tied to E half note and tied to next bar, etc. The violas play *pp* Line 2 C# dotted half note in Bar 14 with the diamond symbol a perfect 4th above (F#). The timp softly beats *p* three Great octave E quarter notes to (Bar 15) E up to small octave E (e) 16ths back down to Great octave E, then the next figure of Great octave E to small octave E down to Great octave E 8th notes.

The music changes again at :45 in 4/4 time. The low register harp and piano sound *p* two half note dyads "sempre 8va basso." In the bass clef staff of both, we find the written half notes of Great octave and small octave C (C, c) to Great octave Gb/Bb. Repeat for several bars. The CB (also *senza mutes*) play *pizz* (*pizzicato*) Great octave and small octave C quarter notes (followed by a quarter rest) to Gb/Bb quarter notes (followed by a quarter rest). Repeat for several bars. After a half rest, the celli (*senza mutes*) play *mp > pp* the fingered tremolo *sul pont* of half notes Great octave Bb down to Gb half notes. Repeat.

At :53 the bass clarinet/bassoons/horns are introduced as the harp/piano/VC/CB continue their pattern. After a quarter rest, the bass clarinet and bassoons play *mf* an 8th note "3" triplet of middle (Line 1) C [written D] down to small octave G back up to C to D half note. Bassoons play this an octave lower register. Repeat next bars. After a quarter rest, horns III and IV play *p < mp > p* the low small octave stopped (+ sign notated above each note) C quarter note to D quarter note tied to 8<sup>th</sup> (followed by an 8th rest).

At 1:00 (Bar 28), the clarinets begin to play *p* quarter note figures. We find dyad

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1:52 1:55 1:59

Fls  
Ob  
EH  
Cl  
Bsn  
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Tbn  
Perc  
Hr  
Vl  
Vc  
Cb

Sightation (55) (58) (64)

PROMART

small octave A/Line 1 F# quarter notes to unison Line 1Eb [written F] quarter notes, and then G/F# quarter notes to unison Eb (all notes under the legato slur line). Horns I & II play *pp* half notes small octave A to G [written Line 1 E to D]. Repeat.

At 1:04 (Bar 30), the flute and alto flute take over that same pattern, except that they play D# (enharmonic Eb) at the 2nd & 4th beats. So A/F# to D#, G/F# to D#.

In Bar 32, the clarinets return playing the pattern starting with notes Bb/G# to D, Ab/F# to E. Horns I & II play half notes Bb to Ab. The violins (*senza mutes*) join in Bar 36 playing *pizz* quarter notes G/F# to C#, F/E# to C.

By 1:52 (Bar 54), the flutes/oboes/clarinets are legato tremolo (extended trills) notated like the fingered trem of the strings. We find half notes D# to E (Line 3 for flutes, Line 2 for oboe, Line 1 for clarinets), then C to Db to (Bar 55) D# to E, E to F#. Note: clarinets are enharmonic, so Eb to Fb, C to Db, etc. Violins and violas play fingered tremolos same notes as the flutes, etc.

Trumpets/trombones/tuba play descending to ascending (Line 1 for trumpets, small octave register for Pos/tuba) half notes Eb to C up to (Bar 55) Eb to E. VC/CB play triplet to quarter note figures. So small octave E down to Great octave B up to small octave E "3" triplet to small octave F# quarter note (repeat the figure in the same bar). Bassoons play 8th notes (separated by 8th note rests) of both small octave (Fag I) and Great octave (Fag II) E to F# 8<sup>th</sup> notes, repeated same bar. The bass clarinet plays the same in the small octave register.

Then at Bar 56 in 3/4 time, the Main Title rhythmic pattern returns. The timp beats on three E quarter notes. The piccolo S.D. plays acciaccatura to three quarter notes. The harp plays middle C/E 8th dyad down to E (e) 8th played 3X. Violins play *subito pp* three C/E (e) 8ths on the beats. Violas are trill on D#.

At 1:55 the E.H. and clarinets play *mf* a variation of the Main Title pulse. We find Eb dotted quarter note *rinforzando* to Eb 8th to Eb 8th to 16th note triplet C-E-C, etc. By 2:06, the high flutes in the Line 3 register play it, with the piccolo and oboe an octave below.

At 3:03, still keeping with the 3/4-5/8 time pairing, the E.H. and violas play *mf* the melody line of A dotted quarter note *rinforzando*-marked ( > ) to A 8th tied to 8th connected to triplet 16th notes F#-A-F# to (Bar 105 in 5/8 time) A quarter to 8th triplet notes A-G#-F#, crescendo on the last three notes. Repeat next two bars. Stopped

horns IV, V, VI play a similar pattern *mp*. The timp & VC/CB play the rhythm of three G# 8th notes (separated by 8th rests) to (Bar 105) G# 8th, 8th rest, to two G# 8ths (separated by an 8th rest). Etc.

In Bar 108, the oboe and violins take over the melody line with the same notes. Horns I, II, III play stopped notes an octave higher line 2 register. Etc.

In the final bars (with the brass sounding the violins/violas upsweep of rising 16th notes *ff*). So, in Bar 113 in 2/4 time, they play a six 16th note figure of G-D-G-A-G#-F# to "6" figure G-A-Bb-C-Db-Eb to (Bar 114) E-B-E-F#-E#-D# to E-F#-G-A-Bb-C to (Bar 115) the C# half note.

Picnic R2/P2 (2B) 3/4 time. 20 pp., 110 bars. "B" orchestra. Dotted half note = 60. Track # 5, 4:03.

Scene: This French idiom waltz provides an escapist background for the two families as they picnic and hope for a more cheerful life (once they escape from East Germany).

In Bars 1-2, the violins are highlighted *mf* with the quick descent of 16th notes starting on Line 3 E (e'') in three figures of four 16th notes. The violins play descending 16th notes E-D-C- Line 2B to A-G-F-E to D/C-Line 1 B-A to (Bar 20) finger trem of dotted half notes Line 1G to A (violins I) and G to F (violins II). The violas *mf* continue the descent in Bar 2 with Line 1 G-E-F-E to D-C-B-A to rising notes G-A-C-D. After two quarter rests, the celli play *mf* descending 16ths small octave G-F-E-D.

Back in Bar 1, the harp is gliss *mf* for two bars from Line 3 E (e'') dotted half notes wavy line down to (Bar 3) Line 1 A (a') half note (followed by a half rest). Two bassoons play *mf* Line 1 E dotted half notes to (Bar 2) D/F dotted half notes.

The accordion takes center solo stage starting in Bar 1 as it plays Line 2 E (e'') dotted half note to (Bar 2) F dotted half note to (Bar 3) G half note tied to G 8th to A 8th. Repeat Bar 3 in Bar 4. In Bar 5, we find ascending quarter notes Line 2 E-G-Line 3 C to (Bar 6) B quarter note to A dotted quarter (end of legato slur line from Bar 1) to (start of new slur line thru Bar 7) G# 8th to (Bar 7) crossbeam 8ths G#, A to crossbeam 8ths B to A down to D quarter tied to dotted half note next two bars.

In Bar 10, we find the D quarter tied from the previous note, then D to E quarter to (Bar 11) F half tied to 8th to G 8th to (Bar 12) repeat again, to (Bar 13) rising quarter

cont. Picnic  
b date R2-12  
(cont)

# Picnic 2pt2 (Night Crossing)

:06

Handwritten by Bill Werbel

The musical score is written on a series of staves for various instruments. From top to bottom, the staves are labeled: Fl (Flute), Ob (Oboe), Cl (Clarinet), Fm (F Horn), Fc (C Horn), Hrn (Trumpet), Clch (Clarinete), Tr (Trumpet), Horn (Horn), Clbnd (Clarinete), Sax (Saxophone), 10 Mus (10 Musicians), Str (Strings), and 4 Mus (4 Musicians). The score includes a large bracketed section for the first three staves (Fl, Ob, Cl) containing the text 'Handwritten by Bill Werbel'. Below this, there are several staves of musical notation, including a section with circled numbers 6 through 17. The notation includes notes, rests, and other musical symbols.

notes D, F, B to (Bar 14) A quarter to dotted quarter to F 8th to (Bar 15) crossbeam 8ths F#, G to A, G down to E quarter tied to dotted half notes next two bars.

The bassoons play, in Bar 3, dyad 8th notes Line 1 C/E to B/D# to C/E half notes tied to (Bar 4) C/E 8ths to B/D# 8ths to C/E half notes, etc.

The celeste plays Lines 1 & 2 E dotted half notes in Bar 3 to unison Line 2 C dotted half note next bar. Then e'/e" again to (Bar 6) B (b') dotted half note. Then d'/d" in Bar 7 to unison B in Bar 8. Etc.

8 VC and 4 CB are *pizz* quarter notes starting on small octave C (c) in Bar 3 (followed by two quarter rests) and then down to (for the VC) Great octave G in Bar 4 but small octave G for the CB, and then unison small octave C again in Bar 5, E in Bar 6, F in Bar 7, D in Bar 8, F in Bar 9, D in 10, G in 11, etc.

In Bar 3, 10 viole play E/G quarter notes down to G/middleC to same G/C notes. Repeat next two bars. Etc.

Primarily, under the accordion solo, violins I play the counterpoint melody accompaniment. We find in Bar 3 Line 2 E (e") half note tied to E 8th to D# 8<sup>th</sup> (repeat in Bar 4) to (Bar 5) E dotted half note. In Bar 6, violins continue on D to E down to Line 1 B (b') quarter notes to (Bar 7) Line 1 A dotted half note tied to quarter note next bar to crossbeam figure 8<sup>th</sup> notes G#-A-B-A down to (Bar 9) D half note tied to 8th to E 8th, etc etc.

In Bar 15, after a quarter rest, the harp is arpeggiando (vertical wavy line rolled chord) on quarter note C maj chord 2nd inversion (actual notes small octave G/middle C/E, G/Line 2 C/E) followed by a quarter rest. Repeat next bar. In Bar 17, after a quarter rest, it plays the B maj (B/D#/F#) rolled chord.

More clearly heard are the horns being introduced in Bar 15. After a quarter rest, they play *mf* the C maj 2nd inv quarter note triad (small octave G/middle C/E) to G/C/E 8th triad to B maj 2nd inv 8th note chord (F#/B/D#). Repeat next bar.

Skipping to a new development in Bar 34 (:33), we find the violins finishing a phrase with three descending 8th note figures (each two 8th figures in crossbeams) of Line 2 A-G (crossbeam connected) to E-C (crossbeam connected) down to Line 1 A-B (all notes under the legato slur/curve line). In Bar 35, the new development begins as the

[2/3] Picnic (Night coming)

FL 0:93

ob

cl

HN

HP

Vn

V

Vc

34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66)

Hand-copied by Bill Washel

0:18

solo 1:00

violins play the melody line starting on Line 2 C (c" or octave above middle C). So we find C dotted half note tied to half next bar tied to 8<sup>th</sup>, and then to the Bb 8<sup>th</sup> (8ths are crossbeam connected) down to (Bar 37) Line 1 G half note tied to 8th to Ab 8th to (Bar 38) Bb half note tied to C 8th to (Bar 39) the Db dotted half tied to half next bar tied to 8th to C 8th. In the next bar (Bar 41) back down to A half tied to 8th to Bb 8th to (Bar 42) C half tied to 8th to Bb 8th up to (Bar 43) F (f") dotted half tied to quarter next bar to Fb to Eb quarters to (Bar 45) descending quarter notes F, Eb, Db to (Bar 46) Db quarter down to A dotted quarter to Bb 8th to (Bar 47) C dotted half tied to next bar. Etc etc. : )

Back to Bar 35 at the start of the new melody, the oboe plays *mf* a response accompaniment figure starting on Line 2 C (c"). We find staccato 8th notes C down to Ab up to Line 2 F (f") dotted quarter note to Eb 8th. Repeat next bar to (Bar 37) C dotted half tied to 8th next bar.

After a quarter rest in Bar 35, clarinet I plays Line 1 C (c') half note. Repeat next three bars. Then to Db for four bars, etc. Clarinet II, after a quarter rest, plays small octave Bb to Ab quarter notes. After a quarter rest in Bar 36, it plays Ab half note . Repeat these two bars. Etc. The violas pretty much play the same figures as the clarinets.

Celli are sustained (tied) on small octave Eb dotted half notes for four bars, then F, then G. CB is pizzicato on small octave Ab quarter note in Bar 35 (followed by rests) then Eb. Repeat these bars, then Bb to F, etc.

The flute joins in at Bar 43(:42) *mf* on Line 2 A (a") dotted half note to Bb next bar, then down to F half tied to 8th to F 8th to (Bar 46) 8th notes G, G to F, F to Eb, Eb, etc.

At Bar 59 (:58), the melody wraps up. Violins play Line 1 Ab dotted half note legato to Bb half note next bar up to (Bar 61) Line 2 Eb tied to next bar. Violas play Line 1 C up to G to Ab notes tied to next bar (Bar 62). VC play unison middle C to Bb to F/C to Ab/Db. CB play small octave Ab tenuto half note. Repeat next several bars. Etc.

Violins are divisi dotted half notes in Bar 63 on Line 1 Bb/Line 2 G to (Bar 64) Db/Ab to (Bar 65, now C time) Eb/Bb whole note tied to next several bars.

Actually Bar 65 (1:05) makes a change in the cue to *Andante* (of quarter note = dotted half). The strings are sustained on the Eb min sound 1st inversion (Eb/Gb/Bb). Actual whole notes of CB = small octave Gb; VC = small octave Eb/Bb; violas = Line 1 Bb; violins = Line 2 Eb/Bb. Then the solo clarinet plays a plaintive melody. This whole section appears to have been cut from the final print (or edited out in the version I saw).

The clarinet, after a quarter and 8th rest, plays Line 1 A 8th to Bb dotted quarter note to Line 2 C 8th to (Bar 66) Db half note played *mf* and tied to Db 8th to descending 8ths C-Bb-Ab to (Bar 67) A dotted half note tied to 8th. After an 8th rest in Bar 62 (now 5/4 time) it plays rising 8th note Bb-D-Db to 8th note figure Eb-E-D-C-C#-B to (Bar 69, now 4/4 time) A quarter to Bb quarter tied to 8th to descending 8ths Ab-A-G to (Bar 70, now 3/4 time at 1:24) F# dotted half note, decrescendo.

In Bar 70, the violins/VC/CB play the C half diminished chord (C/Eb/Gb/Bb). The violas play descending figures *mp* of crossbeam 8ths B-Ab to A-G to F# quarter, etc. The clarinet continues to play its own melody line.

Skipping to Bar 83 (2:17), the music takes on an agitato mode as the somewhat impassioned strings play forte an empathic passage. We find Line 2 Db half note tied to 8th to C (trill and rinforzando) to next figure of C dotted 16th to D 32nd to Eb 8th tied to half note next bar, > *mf*. Etc. Bassoons play four acciaccaturas to C 8th notes (separated by 8th rests). Violas are the same except that it's Db acciaccatura to C 8th to C 8<sup>th</sup> (in crossbeam) played 4X. Then in Bar 84 it plays descending "5" 32nd notes Db-C-B-C-B to C 8th to next figure of two C 8ths to acciaccatura Db to two C 8ths played 2X.

The piano, after a quarter rest, plays forte a punctuation chord of notes Db/F/Db rinforzando, then again on the 4th beat, all 8 basso. The snare drum plays a militaristic series of figures *mf* of two 16ths to 8th, then dotted 8th to 16th, to 8th to four 32nds to 8th to acciaccatura to 8th. Repeat next bar. Muted horns play low whole note Bb in bar 83 then rising dotted 8th to 16th figures Bb to C, Db to Eb, F to G, A to Db). Etc etc.

Plans R3/P1 (3A). 4/4 time. "B" orchestra. 19 pp., 77 bars. Track # 6, 5:06.  
Scene: Peter (John Hurt) is told, "You're crazy! We don't know anything about it!" To which he replies, "We can learn!" (re: building a hot air balloon with a burner installed). They start buying 1250 square yards of fabric.

Low 2 horns and 2 bassoons introduce the central theme of the score, albeit a downscaled version. We find small octave E quarter note down to Great octave B up to small octave E 8ths (crossbeam connected) to quarter notes F# to G# down to (Bar 2) C# dotted half note tied to 8<sup>th</sup> (followed by an 8th rest). 8 VC/4CB play *pp*, after a quarter rest, the B dotted half note (Great octave B for VC, small octave B for CB) tied to quarter next bar to A dotted half notes. Then celli play the B dotted half note tied to next bar, and CB the E notes. The clarinet and bass clarinet and horn III join in mid-Bar 4.

In Bar 10 (:30), the violins play *p* four dual 8th note figures of middle C/Eb to unison Line 2 C, and then Bb/D to Bb, and then small octave G/Bb to unison

R3-P1 (3-2) Plans

Plans

Handwritten musical score on aged paper. The score includes staves for Clarinet (Cl), Bassoon (Bcl), Flute (Fl), Harp (Harp), Violin (Vln), Viola (Vla), and Cello (Cello). The notation is dense with notes, rests, and dynamic markings. A large bracketed section in the middle of the page contains the text "Hand-copied by Bill Wintel". Below this, there are circled numbers 1, 2, 3, 4, 10, 15, and 16, with arrows indicating a sequence or flow between them. The paper is torn at the top right corner.

Line 1G, and then A/middle C to A 8<sup>th</sup> notes. Etc. Violas play them as fingered tremolos middle C to Eb, Bb to D, G to Bb, A to C. The harp plays quarter notes octave apart (c, c') to Bb, G (G, g), A, etc. VC/CB are sustained on small octave D whole notes tied to next bar.

In Bar 15(:59), the clarinet/bass clarinet take over, with the bassoons largely playing quarter notes. The vibe plays low quarter note dyads small octave Gb/Db to F/A to Gb/Bb half notes. In Bar 16, after a quarter rest, the violas and celli play it partially.

In Bar 38 (2:30), two horns play up to Bar 40. The violins enter in starting to play quarter notes an octave apart of A (a' a'') to (Bar 40 in 3/4 time) B, C#, D crescendo forte. The harp is gliss on the 3rd beat of Bar 40 (E-F#-G-A-B-C#-D etc). The E H and clarinets play *mf* three dual 8th note figures.

In Bar 41(2:37), the flute and alto flute play four 16th figures in descent continued next bar. The flute plays *mf* the first figure of Line 2E-E 16ths up to Line 3 C#-C# 16ths (these four notes are connected by two crossbeams), and then D-D up to B-B 16ths, and then C-C up to A-A 16ths, and then Line 1 B-B up to Line 2 G-G 16ths to (Bar 42) A-A up to F#-F#, G-G to E-E, F#-F# up to D-D, E-E to C#-C#.

The alto flute plays in the Line 2 register four C 16ths, then four B 16ths, then A, G to (Bar 42) F#, E, D, C#. Horns III & IV are stopped on half notes middle C# [written G#] to C half notes to (Bar 42) C# whole note tied to quarter note in Bar 43. Harp & piano play 8th note figures of Line 2 dyads C#/E up to unison C#, B/D up to B (b'), A/C up to A, G/B up to G to (Bar 42) F#/A to F#, E/G to E, D/F# to D, C#/E to C# (tied to whole note next bar).

Violins I are divisi bowed trem quarter notes *pp subito* starting on Line 3 register C#/E to B/D to A/C, G/B to (Bar 42) F#/A, E/G, D/F#, C#/E to (Bar 43) unison harmonic E (e'') whole note *pp sempre* tied to next bars. Violins II play the same but an octave lower.

VC/CB play small octave F# whole note tied to next bar. Violas play rapid 32nd note figures (eight per figure, four figures per bar). We find middle C#-B-C#-B-A-B-A-B, repeated on 2nd beat. Then C-B-C-B-A-B-A-B, repeated on 4th beat (notated as the slash repeat symbol). The legato slur line encompasses each half of the bar. In Bar 42, the first figure is played 4X.

In Bar 43, the oboe and E.H. take over the 16th note figures. Oboes play Line 1 E-

(Plans)

~~3:14~~  
4:14

EH

CL

Flg

Hr

Hs

pr

Hr

Vibe

Dr

(47) (48) → (51) → (54) → (65) →

(Hand- copied by Bill Weibel) 4:15

VL

V

VC

CB

(47) (48) → (51) → (54) (65) → (68)

E up to Line 2 C#-C#, then D-D up to B-B. Repeat same bar. E.H. plays four middle C# 16ths [written G#] and then B-B-B-B [written Line 1 F#-F#-F#-F#], repeated same bar. As the violins are harmonics on Line 2 E whole notes (tiny circle above each note), the violas are finger trem *p* on middle C# to E, and then B to D, repeated same bar, and repeated next bar. Bassoon I and celli play *mf* small octave F dotted half note to Eb quarter note to (Bar 44) F half note to quarter notes D to Eb. In Bar 44, the clarinets take over the 16th note figures. Clarinet I plays E-E [written F#-F#] up to Line 2 C#-C# [written D#-D#], and then D-D up to B-B, repeated figures same bar.

In Bar 47 (3:01), the violas play the 16th note figures divisi small octave Bb/Line 1 Db 16ths twice up to unison Line 1 Bb-Bb 16ths. Repeat 2X. Then C/E, C/E up to unison C-C. Repeat next bar. Bassoon/VC/CB play F dotted half down to Db quarter. Then, in Bar 48, D half to E half, etc. The marimba plays small octave Bb/Line 1 Db up to Bb/Bb 8ths etc.

In Bar 51(3:16), the flutes (both "C") return to the 16th note figures playing *mf* Line 1 B/Line 2 D 16ths twice up to unison B-B 16ths, etc. The vibe descends quarter note dyads *p* on Line 1 B/Line 2 D to A/C to G/B to F#/A. Violins play octave apart finger trem to 8th note figures (4 per bar). So Lines 1 & 2 B to Lines 2 & 3 D fingered trem 16ths to B 8th, A to C trem to A 8th, G to B trem to G 8th, then F# up to A trem to F# 8th. Violas play D 8th down an octave to eight 64th rising notes B-C#-D-E-F#-G-A-B to C 8th. After two 8th rests, it plays rising 64th notes G-A-B-C-D-E-F#-G to A 8th. Etc. Harp plays 8th note figures B/D up to B (b"), A/C up to A, G/B up to G, F#/A to F#.

In Bar 65 (4:16), the violins play the soaring/flying motif forte. We find Line 1 F#/Line 2 D dotted quarter notes to unison 16ths Line 1 A to Line 2 D to quarter notes E legato to F#. Etc. Violas play a series of four "3" triplet 16th note figures. Violas I play Line 1 F-F-F up to D-D-D, then F-F-F to A-A-A. Repeat same bar. Violas II play D-D-D up to D-D-D octave higher, then D-D-D up to A-A-A. Repeat same bar. VC plays 8th note figures D/A (a) up to F#/A (a) dyad, repeat. Etc.

**FIRST TEST R4/P1 (4A).** 4/4 time. 3 pages, 10 bars. Track # 7, :40. An energized combination of accompaniment figures (characteristic design of notes) which persists throughout the cue. Oboes, clarinets, bassoons, and *pizz* violins and basses play a strand of 8th note figures (two 8ths per crossbeam, 4 figures per bar).

(47) First Part Night Crossing

The image shows a page of handwritten musical notation for a piece titled "Night Crossing". The score is written on aged paper and includes parts for several instruments: oboe (ob.), flute (fl.), clarinet (clar.), horn (Hr.), piano (pno.), violin (V), viola (Vc), and cello (Cb). The notation is dense, with many notes and rests. A red annotation in the middle of the page reads "(Hand)- copied by Bill Washel". At the bottom of the page, there are some handwritten numbers and symbols, including "(1)", "(2)", "(3)", and "(4)".

Xylophone/harp/VC play 16th note figures, and violas play rising and falling 32nd note figures (8 per figure, 4 per bar).

So oboe I, clarinet I and violins I play forte 8th notes Line 2 F# up to Line 3 D 8<sup>th</sup> notes (crossbeam connected), and then Eb up to C 8<sup>th</sup> notes, D to Bb, C to A to (Bar 2) D to Bb, E to C, F# to D, Gb to Eb. Oboe II/clarinet II/violins II play Line 2 D-D, C-C, Line 1 Bb-Bb, A-A to (Bar 2) Line 1 Bb-Bb, Line 1 C-C, D-D, Eb-Eb.

Bassoons and celli play Great octave D up to small octave D 8<sup>th</sup> notes played 4X in this bar and next. Chimes play Line 2 D 8<sup>th</sup> (8th rest following) to C 8<sup>th</sup> (8th rest following), Bb, then A. In Bar 2, Bb to C, D to Eb. CB plays 8ths notes small octave D-D throughout.

2 xylophones play 16th note figure Line 1 D-F#-Line 2 D-down to Line 1F# (these four notes are connected by two crossbeams). Then, on the 2nd beat, the next figure is middle C-Eb-Line 2C-Line 1Eb. Then on the 3rd beat in Bar 1, Bb-D-Bb-D, then A-C-A-C. In Bar 2, Bb-D-Bb-D, C-E-C-E, D-F#-D-F#, Eb-Gb-Eb-Gb.

Harp & piano play the same as the xylophone but an octave higher in the Line 2 register. *Sords* violas play *mf* 32nd rising notes small octave D-E-F#-G-A-Bb-Line 1 C-D (connected by three crossbeams) to descending Eb-D-C-Bb-A-G-F-Eb. Repeat same bar.

In Bar 3, three horns play forte Line 1 D [written Line 1 A] dotted half note down to small octave A [written Line 1 E] 8th up to Line 1 D 8th to (Bar 4) E dotted half to F# quarter note to (Bar 5, now only two horns) F# quarter to G# half tied to 8th to 16ths G# to F# to (Bar 6, now 5/4 time) D whole note tied to 8<sup>th</sup> (followed by 8th rest). Altri instruments decrease the volume in each succeeding bar. Flutes take over the oboes' pattern in Bar 7. Etc.

**Too Much Work** R4/P2 (4B). 3/4 time. 11 pp, 47 bars. Quarter note = 120. "B" orch. Track # 8, 1:30. The cue begins with the Main title theme. In Bar 1, the harp and violas play three 8th notes separated by 8th rests (violas play middle C/E). In Bar 2, the timp beats *p* three low E quarter notes with the S.D. joining in as well.

By Bar 29 (:51), violins play ostinato figures of 16th note triplet to 8<sup>th</sup> (4 figures per bar). So Bb down to F back to Bb (triplet figure) to C 8th, then C-G-C to D 8th. Repeat figures same bar. The xyl/flutes/clarinets play that figure on the 4th beat. Oboes and E.H. play four 8th note figures; oboes on Bb-C, C-D, repeat same bar. E.H. plays F-C, G-D, repeat. After a quarter rest, muted horns play *ff* Ab quarter note rinforzando tied to 8th, 8th rest, then Ab quarter tied to 8th next bar. Etc.

**Success** R5/P1 (5A). 4/4 time. "A" orch. Quarter = 48. 19pp, 74 bars.  
Track # 9. 3:44. Scene dialog: "See the guard tower...Look beyond it. Look to the

West." After Peter's wife expresses faith in him, he proceeds to finally succeed in building a reliable burner.

In Bar 1, bassoon II and harp are *pp* on whole note small octave G tied to next bar. In Bar 2, bassoon I plays the D whole note with the harp. In Bar 1, muted violas play *pp* small octave and Line 1 D quarter notes to same D quarter notes tied to 8ths, then D 8ths to D quarter notes to (Bar 2) E half notes tied to 8ths. Muted celli play the same but on Great octave and small octave G notes.

In Bar 2 (silent in Bar 1), muted violins play divisi whole notes Line 1 D/G (for violins II) and Line 2 D/G (for violins I) tied to next bars. In Bar 5, after an 8th rest, the solo clarinet plays *mp* < *mf* 8th notes small octave Bb to B to middle C# to D half note, etc.

In Bar 20 (1:27), horns V & VI play eight small octave B/Line 1 F# 8th notes as two crossbeam figures, continued next bars. Bassoon I plays (on the "K" tenor clef) Line 1 G acciaccatura (grace note) to F# quarter note (followed by 8th & quarter rests). Repeat. Fag II plays small octave G acciaccatura to B quarter note, etc. In Bar 24, the oboes and clarinets play the same 16th note figure as in "Plans." So two Line 2 D 8ths up to two B 8ths, C-C up to A-A, etc. The harp plays Line 2 D down to Line 1 B up to Line 2 B to A, then next figure of 8ths Line 2 C-Line 1 A-Line 2 A-Line 1 A, etc. Violas & celli are pizzicato quarter notes. VC play Great octave B/small octave F# quarter notes, quarter rest, and repeat. After a quarter rest, violas play small octave B/Line 1 F# quarter notes, rest, B/F#, etc.

In Bar 33(2:01), the flutes take over the pattern of the oboes/clarinets. Flute I plays Line 2 register C-C up to A-A, Bb-Bb up to G-G. Flute II plays Line 2 A-A up to A -A, then G-G up to G-G (g"). Piano plays 16th note figures. Violas I play Line 1 F acciaccatura to F-F-F-F 16ths, repeat, then repeat figures same bar. Violas II play it an octave lower. After a quarter rest, violins play *mf* rising 32nd notes starting on Line 1 A-B-C-D-E-F-G-A to Bb 8th, 8th rest, to rising 32nds G-A-Bb-C-D-E-F-G to (Bar 34) Ab 8th, 8th rest, to 32nds F-G-Ab-Bb, etc. VC & CB are pizz quarter notes E/A, rest, E/A, rest.

Starting at 2:16 bass clarinet/Fags/horns/Pos/tuba are pronounced playing a dramatic melody strand as the burner causes trouble. We find largely a series of minor chords. At 2:27 for instance (Bar 44) we find the tail end of one strand on B min 1st inversion (D/F#/B) dotted quarter notes to sforzando marked D min 1st inversion (A/F/D) 8th note. The development ends at 2:31 on sustained Ab min chord 2nd inversion (Eb/Cb/Ab) at end of Bar 46. In Bar 47, the violins and violas play descending "6" 16th note figures. Violas are on Line 3 range G#-A-G#-G-F-E to next "6" figure of Eb-Db-C-B-A-Ab.

018 P. 18 cont "Success" Night Crossing

(3/22) CD (5/1)

Fls  
Obs  
Clas  
BCL  
Fg1  
Fg2  
HRS  
TOS  
Kus  
Tuba  
T.T  
V  
V  
V  
V

Hand-copied by Bill W. Rohal

68 69 70 71 72

Handwritten musical score for various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Voices. The score includes measures 68 through 72, with a section marked "Hand-copied by Bill W. Rohal".

Then muted trumpets II & III play *mf* 8th notes E/G, E/G with trumpet I joining in on top, so E/G/E.

Skipping to page 16 at 3:04 (Bar 60), open horns I & II play forte 8th dyad note triplet figures Line 1 F/A-F/A-F/A [written Line 2 C/E] to E/G 3X, F/A again, D/F to (Bar 61) G/Bb, F/A, G/Bb, E/G to (Bar 62) D/Bb 8th. In Bar 62 (now 3/4 time), open trumpets I & II take over with Line 1 Bb/Line 2 D [written Line 2 C/E] "3" triplet to G/Bb triplet to A/C triplet to (Bar 63, 4/4 time) Bb/D to C/E, etc.

Meanwhile, oboes & clarinets play the triplet figures as well but without the first note of each triplet. So, in Bar 60, oboes (after an 8th triplet value rest) play dyad 8th notes Line 2 F/A to A unison, then E/G to G unison, etc. Piano & harp play the triplets as quarter notes minus the first 8th value.

More prominently, the violins play falling & rising legato "6" 16th figures (4 per bar) starting on Line 1 A (a'). So descending 16ths A-G-F-E-D-C to rising Bb-C-D-E-F-G (all notes under the legato slur line). Then they play falling 16ths A-G-F-E-D-E to F-D-E-F-G-A. In Bar 61, falling 16ths Bb-A-G-F-E-D to rising C-D-E-F-G-A, then falling Bb-A-G-F-E-D to rising E-F-G-A-Bb-C. In Bar 62 (3/4 time) falling D-C-Bb-A-G-F to G-E-F-G-A-Bb to C-Bb-C-A-Bb-C. Etc.

Meanwhile violas play 8th note triplets. In Bar 60, violas I play Line 1 A down an octave to small octave A-A. Then triplet G up to Line 1 E-E, then A up to Line 1 F-F, then small octave F up to Line 1 D-D. Violas II play Line 1 F down to A-A, E up to E-E, F up to small octave F-F, D up to D-D, etc.

In Bar 64 (3:13), the flutes/oboes/clarinets/violins/violas are highlighted playing a short variation of the Flying theme. Flutes and violins play Line 3 Ab half note tied to quarter note (part of the quarter note triplet, or half-bar value) down to Line 2 Eb over an octave below up to Line 2 Ab quarter to (Bar 65) Eb half notes (octave apart ', ") up to Eb half notes ("', "'') tied to quarter note next bar to quarter notes F, Eb, F to (Bar 67 in 2/4 time) F# quarter. Then they play a "9" ascending sweep or run of 32nd notes down to Line 2 F#-G#-A#-B-C#-D#, etc.

Then in Bar 68, two horns & 3 trumpets play the theme gloriously in 4/4 time. We find Line 1 A half note tied to "3" triplet value A quarter note down to E up to B triplet value quarter notes (Bar 69) B half note to C# half notes to (Bar 70) C# half note tied to "3" triplet value C# quarter note to A to B triplet value quarter notes to (Bar 71)

C# to D# half notes (trumpets only) while the horns play the Line 2 C# half note to descending legato 8<sup>th</sup> notes Line 1 A-G#-F#-middle C#.

Back in Bar 68 (3:22), altri horns play small octave A/middle C#/E whole notes tied to half notes next bar, and then E/A/middle C# rinforzando half notes to (Bar 70) F#/A/middle C# rinforzando whole notes tied to dotted half notes next bar, and so forth. Pos in Bar 68 play small octave C#/E/A (A maj 1<sup>st</sup> inversion) whole notes tied to half notes next bar, and then C#/E/A rinforzando half notes to (Bar 70) C#/F#/A (F# min 3<sup>rd</sup> inversion) rinforzando whole notes tied to dotted half notes next bar. The tuba in Bar 68 plays Great octave E rinforzando whole note tied to half note next bar, and then A rinforzando half note to (Bar 70) F# rinforzando whole note tied to dotted half note next bar tied to F# 8<sup>th</sup> note, and then F#-F# rinforzando 16<sup>th</sup> notes down to (Bar 72) C# whole note tied to next bar (etc). The Tam Tam sounds *ff* a half note in Bar 68. The timp sounds *ff* a Great octave E rinforzando quarter note (followed by rests). The piatti sounds a half note as well, and the bass drum sounds a quarter note. Violins play descending half note bowed tremolos Line 3 A to G# [written Line 2 but with the *8va* ottava] to (Bar 69) F# half note trem to E down to C# bowed trem quarter notes up to (Bar 70) A to G# bowed trem half notes again to (Bar 71) F#-E-D# bowed trem quarter notes to (*loco*) ascending "8" figure of 32<sup>nd</sup> notes (connected by three crossbeams) of Line 2 D#-E-F#-G#-A-B-Line 3 C#-D# to (Bar 72) E# whole note. Viole play the same (in the treble clef). VC play the same but two octaves lower. CB play in Bar 68 Great octave E rinforzando whole note tied to whole note next bar, and then F# whole note in Bar 70 tied to next bar, and then (in Bar 72) small octave C# rinforzando whole note. Flutes play as the violins (natural notes), and the oboes an octave lower, and clarinets an octave lower still. Fag I plays small octave A whole note tied to half note next bar, and then E rinforzando half note to (Bar 70) A rinforzando whole note tied to whole note next bar. Fag II plays the same but an octave lower register. The bass clarinet plays Line 1 C# [written D#] rinforzando whole note tied to half note next bar, and then C# half note, and then (in Bar 70) C# whole note again tied to next bar. Etc.

First Flight R5/2-6/1 (5B/6A) 4/4 time. "A" orch. Quarter note = 120. 73pp, 309 bars. Track # 10, 9:40. Fabulous cue, probably the highlight of the score after "Final Flight."

The piano plays in Bar 2 the rhythmic repeat figure of 8th notes middle C#-E up to Line 2 C# back to Line 1 E. Repeat same bar. Muted VC/CB play *pp* whole note small octave C tied to next bars. After a quarter rest, the flute & piccolo are flutter tongued on Line 2 C# quarter note (quarter rest again), then another C# quarter note. The clarinets usually play 8th to quarter note figures. Shortly the accordion is solo as Peter consoles his wife before departure.

In Bar 50 (1:19), the escape commences as the bass clarinet/Fags/tuba play

an ominous version of the flying theme, underscoring the danger involved in the flight. They play forte Great octave (small octave for the bass clarinet) G half note tied to quarter note G (part of a quarter note "3" triplet) down to D & back to G triplet quarter notes, etc. Senza muted violas and celli play *ff* low rapid "6" figures of 16th notes Great octave (small octave for viole) G-F-G-A-G-F# to next figure of G-A-B-B-B-A to B-C-D-C-B-A to B-A-G-A-G-F#, etc. CB plays the Great octave G half note.

In Bar 53, the violins perform an exhilarating motif. We find A (Line 1 for violins II, and Line 2 for violins I) *rinforzando* 8th notes to "3" (triplet) 16th notes E-A-B to next figure of C#-D 8ths to E half notes. Glock & piccolo play the triplet figure only to C# 8th, while the flute plays the violins line except that in the 2nd half of the bar it plays 8th notes C#, A, B, F#. Same for oboes and clarinets. Trumpet II plays the end figure. Etc.

In Bar 66 (1:48), the celli and CB are *ostinato* on triplet to 8th figures (4 per bar) of C-A-C to D 8th. Muted trumpet I is striking as it plays forte three "6" G 16th note figure to G 8<sup>th</sup> (followed by an 8th rest). Then muted trumpet II plays the same (G-G-G-G-G-G) played 3X to G 8th in Bar 69. Then muted trumpet III plays the same pattern on G [written A].

On the 4th beat the violins & violas play "6" figure of 16th notes Line 1 register G-F#-E-D-E-F# to (Bar 69) G 8th. Repeat several bars. Violas start on G above mid0staff C.

Harp plays descending quarter note dyads on octave apart Lines 1 & 2. So E/G to D/F#, C/E to Bb/D to (Bar 69) G/Bb to A/C, Bb/D to C/E. Etc. The oboes/clarinets/Fags/horns play dyad descents also but as triplet 8th note figures. So E/G-E/G-E/G to D/F#-D/F#-D/F#, etc. Bass clarinet plays simile as the VC/CB. Tuba plays 8th note figures C (C)/D 4 X per bar. Timp beats on four C (c) quarter notes.

In Bar 72 (2:03), the violins & viole now play the "6" figures on each beat (not just on the 4th beat). They play Line 1 A-G#-F#-E-F#-G# legato 16ths (connected by two crossbeams) played 4 X and repeated in Bar 73 to (Bar 74 in  $\frac{3}{4}$  time) the same figures played 3 X to (Bar 75) the same figures played 3X, and then ascending "7" figure run of 16<sup>th</sup> notes A-B-C-D-E-F#-G#. Trumpets I & II play rising 8th note "3" triplets C/E-C/E-CE, and then B/D triplet, C/E triplet, D/F# triplet to (Bar 73) E/G#, etc. Celli and basses play "3" triplet 16ths small octave C down to Great octave A back up to C 16ths to D 8<sup>th</sup> (this four-note figure is played 4 X in this bar and next). Oboe I plays "3" triplet 8<sup>th</sup> notes Line 2 E-E-E to D-D-D to E-E-E to F#-F#-F# to (Bar 73) G#-G#-G#, and so forth. Oboe II plays Line 2 C-C-C to Line 1 B-B-B to Line 2 C-C-C to D-D-D to (Bar 73) E-E-E (etc). Clarinets play as the oboes... The bass clarinet plays as the VC/CB but an octave

higher register. Fags play as the oboes in the Line 1 register principally. The tuba plays Great octave C-D 8ths (crossbeam connected) played 4X and repeated next bar. The timp beats small octave C-C-C-C quarter notes (repeated next bar). The harp plays Line 1 C/E/Line 2 C/E quarter notes to B/D quarter notes to C/E to D/F#, and so forth. The piano is *col harp*.



Finally the soaring/flying/ freedom theme comes into full play in pages 18-19, starting on Bar 85 (2:25). In Bar 84 (4/4 time), the violins are play "6" 16th note figurations starting on Lines 2 & 3 C. So we find C-D-Bb-A-G-F 16ths (connected by two crossbeams) to the next figure of G-F-E-D-C-D to "3" triplet value quarter notes E-D-F. Oboes/clarinets/horns/trumpets/pos/violas also play that triplet *mf* <.

In Bar 85 (now 6/4 time), the violins & viole play the theme. We find Line 2 G (Line 1 for the viole) dotted half note tied to G quarter note down to D legato up to G quarter note to (Bar 86) A dotted half note to B dotted half note. In Bar 87 we find the B dotted half tied to B half note down to the E quarter note to (Bar 88) F# to G dotted half notes to (Bar 89) A dotted half tied to quarter. Then we have A to B quarter notes to (Bar 90) C (c'') to D dotted half down to (Bar 91) A dotted whole note.

Back to Bar 85, the oboes/clarinets/piano play a running figure of 8th note triplets Line 2 (Line 3 for the oboes) D down to Line 1 G to A, then repeat the figure, and then D-G-E triplet 8ths to B half note (followed by a quarter rest). Flute plays the last triplet to B quarter. Chimes are forte playing D to B dotted half notes in bars 85-86, then B to E in Bar 87, etc. CB is sustained (tied) on dotted whole note Great octave G thru Bar 90, then F# in Bar 91.

Bass clarinet/Fags play rising to falling quarter notes Great octave (small octave

for the bass clarinet) G-D-B (under slur/curve line) to B-D-G. In next bar, G-B-D to B-F#-D. In Bar 87, G-E-B to B-E-G (repeat next bar). VC is similar in Bar 85, G-B-D (changing to the "k" tenor clef) rising B-D-G to (Bar 86) the flying theme progression at this point of A to B dotted half notes, etc.

The horns & Pos play chords of G maj (G/B/D) dotted whole notes tied to dotted half notes next bar to G maj 7 (G/B/D/F#) dotted half to (Bar 87) E min (E/G/B) dotted whole note in various note positions/inversions.

In Bar 91, the violins/viole/celli finish the first theme passage on note A, and CB on F#, & horns on D/F#/A (D maj) and Pos on D maj as F#/D/A. the flutes/oboes/clarinets/glock are highlighted playing full triplet running figures. So A down to D to E figure, then F#-D-E, A-D-E, A-D-E, F#-D-E, A-F#-E.

In Bar 101(2:58, also 6/4 time), the flutes & violins play the melody line with two groups of three quarter notes, each under the legato slur line. Flutes are Line 3, violins Line 2 register. So D up to Bb to A, F# to E to F# to (Bar 102) F#-D-E to Bb-C-D to (Bar 103) D up to B to A, then D-B-F# to (Bar 104) F#-B-C# to D-E-F#. In Bar 105, the violins play triplet 8th note running figures of Ab-Bb-Ab, G-Ab-G, F-G-F to next slur triplet motion of Eb-Db-Eb, F-Eb-F, G-F-G. In Bar 106, A-G-A, B-A-B, C#-B-A, G-A-G, F-G-F, Eb-F-Eb. In Bar 107, Db-C-Db, Eb-Db-C, Db-C-Bb, A-Bb-C, B-C-Db, C-Db-Eb.

Back to Bar 101, the bass clarinet/alternating Fags/celli play six two 8th note (crossbeam) figures. So D down to Bb, Bb up to F#, F# down to Bb, D down to Bb, Bb up to F#, F# down to Bb. Repeat next bar. Six horns play the now subsidiary flying motif of D dotted half tied to quarter, then Bb up to D quarter to (Bar 102) E to F# dotted half notes, etc. Pos play D/A#/F# dotted whole note chord tied to next bar. Muted trumpets play it as F#/Bb/D (enharmonic Bb of A#). Oboes play D dotted whole to F#. Clarinets play F#/Bb/ to Bb/D. In Bar 105, when the violins play the triplets, the harp plays bass clef staff Db/Ab/F/Ab (Db maj) dotted half note chord then Db/A/F/A (Db aug) in the next bar. Then Db/Bb/F/Bb (Bb minor) in Bar 107.

At 3:13 trumpets & horns play the flying theme. In Bar 117(3:29), full brass are on C maj (C/E/G). So horns on Line 1 C/E/G dotted half notes tied to quarter to two same quarter notes to (Bar 118) E/A dotted whole to next bar. Trumpets play unison E dotted half tied to E, to C & D quarters to E down to (divisi, octave apart) A dotted half notes to (Bar 119) divisi B, etc. Pos play Great octave G/small octave E/G dotted whole notes to (Bar 118) small octave C/E/C to (Bar 119) D/G/B (G maj) dotted half notes tied to half notes. The tuba plays on Great octave C dotted whole note up to (Bar 118) A to (Bar 119) G, etc.

In Bar 118, the violins & viole play Line 2 C (Line 1 C for the viole) dotted half to "12" 16th note sweep of A-E-F-G, A-B-C-D, E-F-G-A to (Bar 119) B dotted half notes tied to half notes. The harp is gliss from middle C with the sweep. The piatti sounds in Bar 119. The glock strikes on B, etc.

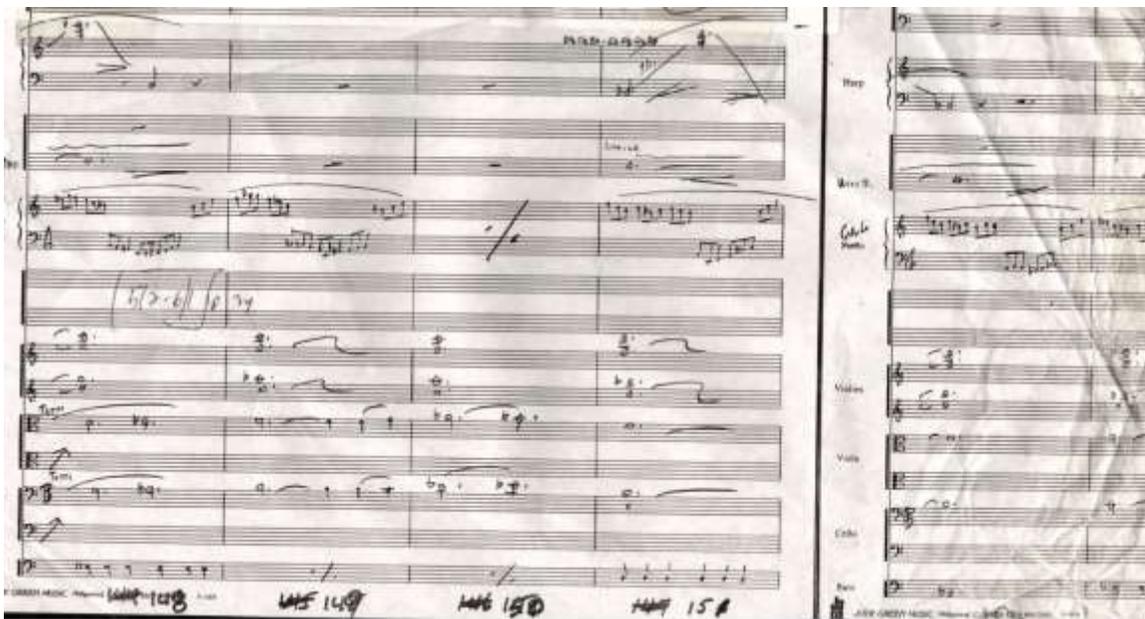
At 3:46 the music returns to the Main Title rhythmic motif. Eventually the trumpets play bridge chords (eg., G major or G/B/D) to 4:14 at 6/4 time when the flying theme returns again played by the violas & celli. This sequence here is particularly pleasant & uplifting with the emphasis on the falling & rising triplet running figures of the flutes & celeste. You are also introduced (in Bar 147) to the "wind machine."

To start with the motif, the viole & celli (in the "k" tenor clef) play forte "poco sonore" Eb (above middle C) dotted half tied to quarter note, down to Bb up to Eb quarter notes to (Bar 146) F to G dotted half notes to (Bar 147) F dotted half tied to half tied to half down to C quarter to (Bar 148) D to Eb dotted half notes. In Bar 149, F dotted half tied to F quarter to F to G quarters to (Bar 150) Ab to Bb dotted half notes down to (Bar 151) F dotted whole. The CB plays forte (tuba *mf*) six small octave Eb quarter notes for each bar thru Bar 150, then six D's. The violins play *mp* the Eb maj (actual notes 2 & 3 Line register Eb/G/Bb/Eb) dotted whole tied to dotted half and half next bar to Gb min quarter note chord (actual notes D/G/Bb/D) to (Bar 147) the Cb min full value chord (C/E#/G/C).

The image shows a handwritten musical score for a symphony orchestra. The staves are labeled on the left as Harp, Violins, Viola, Cello, and Bass. The score is written in ink on aged paper and includes various musical notations such as notes, rests, and dynamic markings. A vertical line is drawn through the score, likely indicating a section change or a specific time point. The notation is dense and includes many accidentals and slurs.

In Bar 147, the wind machine enters *mf* < (crescendo) as a dotted diamond symbol in trill notation (notated on the 2<sup>nd</sup> space from the top of the staff). The harp is gliss mid-Bar 147 from small octave C, tuned D, C, Bb, Eb, F, G, Ab.

In Bar 145, oboe I play *mp* Line 2 G dotted whole note tied to dotted half tied to half to E quarter to (Bar 147) D dotted whole. Clarinets play Bb/Eb eventually to Bb/D quarter to (Bar 147) G/C. The bass clarinet plays *mf* sustained small octave Bb [written middle C] dotted whole notes for two bars to (Bar 147) C. Fags play Great octave Eb/small octave G to (Bar 147) Eb/G again. Horns play Eb maj 1st inversion (G/Bb/Eb) dotted whole note chord tied to next bar's note to Bb/D/G quarter note chord (G min) to (Bar 147) C min (C/Eb/G), etc.



The flutes and celeste meanwhile are playing scintillating 8th note triplet motions. Flute I plays the descending “3” triplets, then flute II takes over playing the ascending triplets. The celeste plays continuously but an octave lower starting on Eb line 2. Each series of three triplets are under the legato slur line.

So flute I plays forte Line 3 Eb-C-Bb triplet to C-G-Bb, G-F-Eb to a solitary Line 1 Bb 8th note followed by an 8th and two quarter rests. After a dotted half rest, flute II plays Line 1 Bb to Line 2 C to Eb triplet, then G-Eb-F, G-Bb-C to (Bar 146) solitary Line 3 Eb 8th followed by 8th & two quarter rests. Flute I repeats the previous Bar. Mid-Bar 146, flute II plays rising triplets Bb-C-Eb, G-Eb-F, G-Bb-D to (Bar 147) Eb 8th. In Bar 147, flute I plays Line 3 Eb-G-F, Eb-C-Bb, G-F-G to single Eb (Line 2) 8th with rests. Flute II plays Line 2 Eb-C-Bb, C-Eb-F, G-Bb-D. Etc.

[Night Crossing]  
(P. 40)

Reel 5/8-6/11 "First Flight"

Jerry Goldsmith

(5:04) (P. 41) (P. 42) (5:23) FURTHER

FLUTE  
ALTO FL.  
CLAR. 1  
CLAR. 2  
BASS CLAR.  
FOG  
C. FOG  
12 STRINGS  
FLUTE HARMONICA  
(3) TRUMPETS  
3 TBAS  
TUBA  
EUPHON.  
HARP  
CYMBAL  
PERC.  
(12) I  
(12) II  
(10) V  
(8) VC  
(6) CB

[Hand-copied by Bill Wraebel]

170 171 172 173 174 175 176 177 178 179 180 181

At 4:44, the Main Title rhythmic pattern reappears briefly, then steady repeat figures of the violas with the VC/CB playing ominous long, low notes. At 5:09, for instance, the violas play triplet 16th notes G# down to D# back to G# to A 8th figure played 4X per bar. Violins are trill *ppp* on lowest (small octave) G# whole note tied to next bar. The cymbal is rolled. Muted Pos I *pp sempre* & bass clef harp play two 8th note figures of G#-A-G#-A. VC/CB play Great octave C whole note to (Bar 174) D to (Bar 175) C to D half notes to (Bar 176) triplet half notes C-A-B to (Bar 177) C whole note, etc.

Back to Bar 173, after a quarter rest, the flute/alto flute/clarinets/bass clarinet play rapid "6" 16th note figures. Flute I plays Line 1 G# down to D# up to G# to A to G# down to D# which leads to the solitary G# 8<sup>th</sup> (followed by an 8th rest). Repeat again same bar, except that the single G# 8th plays at the start of Bar 174. Etc. Clarinets play it an octave apart, but enharmonically. So instead of starting on G# it plays Ab-Eb-Ab-Bb (A--written Cb)-Ab-Eb to solitary Ab 8th. Clarinet II plays it lower in the chalumeau range. Bass clarinet col clarinet I.

The passage quickens at 5:25 (Bar 181). Both the viole and celli play that 16th triplet to 8th figure of G#-D#-G# to A# *mp sempre*. The violins are *mp > pp* on rising 16th note figures of G#-D#-G#-A#-B-C# to triplet 16ths figure D-E-F# to G# 8<sup>th</sup> (with half rest). Flute I is flutter tongue 8th notes G#, A#, D, F#. Muted trumpet I & muted Pos I play *pp* 8th note figures Ab-Bb 4X per bar. Fags/open horns IV, V, VI/tuba/CB play p the ominous motif passage of F# whole note to (Bar 182) B half to triplet quarters < B-C-D < down to (Bar 183) forte F# whole note again.

The passage intensifies, and with the upward sweep of 32nd notes by the violins (Line 1 G#-D#-G#-A#-B-C#-D#-E) and the harp is gliss at the end of Bar 189 in page 44 we enter a misterioso type music in Bar 190 (5:44). I love the timbre colorations here.

The violins are *subito pp* playing bowed trem triplet 8th notes (4 per bar). Piano & harp also play the triplets. Violins are unison on the Line 3 register. We find violins I playing triplet F#-D-F# up to triplet A#-F#-A#, repeat both figures same bar (notated as two slashes with a dot on each end). In Bar 191, we have Line 2 F#-D-F# to A-F#-A, repeat figures same bar. Bars 192-193 = 190-191.

In contrary motion, violins II play D up to F# back down to D, then F#-A#-F#, repeat same bar. In Bar 191, D-F#-D, F#-A-F#, repeat. Piano & harp play F# down to D up to F#, etc.

The vibe strikes Line 2 D whole note *pp* but also quarter notes F#-A#-F#-A# to (Bar 191) F#-A-F#-A. First three open horns are quite prominent playing *pp* whole note

(cont. Fast Print)

FLute (P.11) (P.14) (P.17) (5:45)

Oboe

CLs

A. Clarinet (etc)

Fog

C. Fog

Horns (etc)

Tpts (etc)

Pos

Tuba

B. Dr.

Hand (Hand-copied by Bill Ward)

Vibra

Cymbal

PNO

I

II

V

VC

CB

182 184 188 189

(cont. First Flight)  
(5:48)

R 5/2-6/1

Goldschmidt

(P. 45) (6/12) (5) (4) (6/17) (P. 49)

Flute

Oboe

Clars

B. Clar

Fog

C. Fog

1-3 Horns

4-6 Horns

Tuba

Vibra

Harp

Piano

Mandolin

sempre ee

I

II

V

VC

C.B.

Handed in by Bill W. Rebel

190 191 192 193 204 205 206 207 208 209

progressions. We find Line E [written B] to (Bar 191) F# [written Line 2 C#] to (Bar 192) G# [written D#] to (Bar 193) F# again (all notes played legato under the slur/curve line). In Bar 194, they play G [written D] to G# to A to B [written F#] tied to 8th next bar.

In Bar 194 (5:52), violins I play bowed trem triplets F-Db-F up to A-F-A, repeat same bar. Then F-Db-F, Ab-F-Ab, repeat. Violins II play contrary motion Db up to F to Db, F-A-F, repeat. Then Db-F-Db, F-Ab-F, repeat. Vibe strikes Db whole & also quarter notes F-A-F-A to (Bar 195) F-Ab-F-Ab. Then in Bar 198, the flutes take over the triplet pattern in the Line 2 range. The VC/CB play the ominous "melody" line.

At 6:17 (page 48, Bar 206 in 4/4 time), the solo tuba *mf* takes over the flying motif in a lumbering manner (signifying problems with the balloon, and danger). We find Great octave A half note tied to A quarter note (part of a quarter note triplet bracketing) to E and A quarters to (Bar 207) B to C half note to (Bar 208) C# down to F# half note tied to next bar. Violas are bowed trem triplet 8th C down to G# to A to C quarter note (still bowed trem). Repeat same bar & repeat next bar. In Bar 208, triplet C# down to G# to A to C# quarter, etc. Celli play *mf* the A (A) bowed trem quarter note to triplet C-E-F, repeat, etc. Clarinet I plays *mp* triplets C-G#-A, C-E-F, repeat. Bass clarinet/Fags/CB are sustained (tied) on whole note A. Harp plays *mp* middle C quarter to triplet C-E-F, repeat. Then in Bar 208, Db quarter note to triplet Db down to F to Gb, etc. Marimba plays C quarter notes (octave apart in bass clef, c & c') 4X per bar. Then C# in Bar 208.

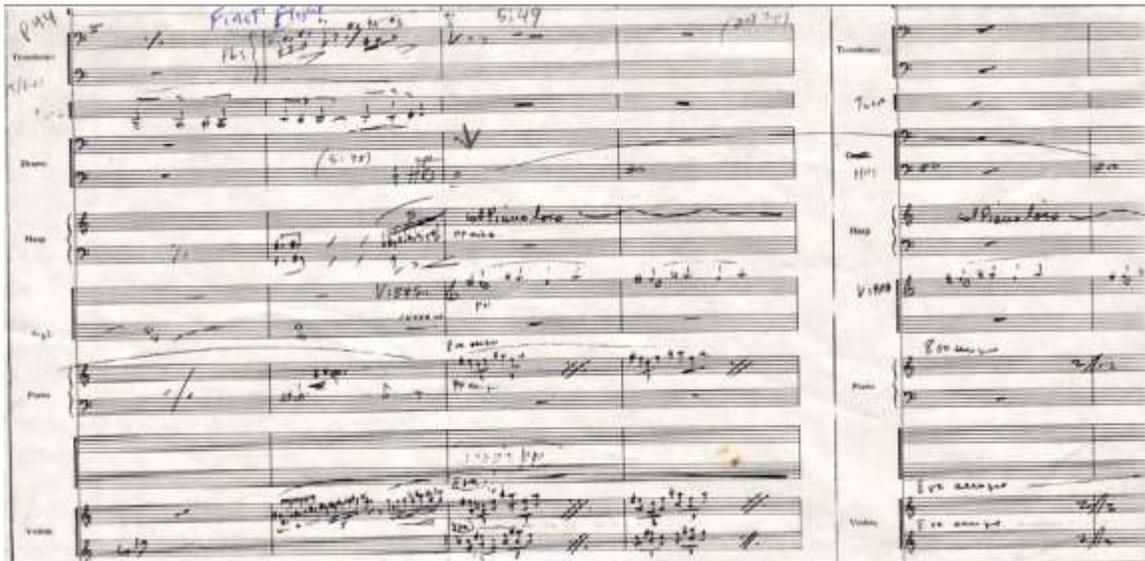
In page 52, Bar 220 (6:44 in 4/4 time) bass clarinet/Fags/Pos I & II/VC/CB play *mf* whole note G tied to whole note next bar *cresc* < to (Bar 222) C# *rinforzando* forte tied to next bar. Pos III & tuba join in Bar 222 on C# octave lower. Oboes/clarinets play forte same note triplets D/G, then Eb/Bb, repeat same bar to next bar. Then in Bar 222 C#/G to E/A triplets.

Horns play triplet to 8th note figures alternating between the six players. So horns I, II, III play G down to D back to G triplet up to Bb 8<sup>th</sup> (with 8th rest), repeat same bar. Horns IV, V, VI play, after a quarter rest, Bb down to D to Eb triplet to G 8th, 8th rest, then triplet Bb-D-Eb to (Bar 221) G 8th, etc. In Bar 22, first horns play G-C#-D#; second horns play A-C#-E.

Meanwhile, violins play four "6" 16th note figures. G down to D-Eb-F-G-A to Bb-D-Eb-F-G-A to G-D-Eb-F-G-A to Bb-C-D-C-B-A. Repeat next bar. Violas play G-D-Eb-F-G-A to Bb 8th, rests. Repeat next bar.

At 7:08 the passage climaxes with the violins *ff* on repeated figure of D-A-D 16ths to Eb 8th played 4X. The Main title rhythmic motif returns at 7:35 (Bar 251). Fags/muted horns I & II play *mf* restrained flying motif of E half tied to quarter note (part of three quarter note triplet) down to B to E quarters to (Bar 252) F# to G# half notes, etc. Strings play unison whole notes E tied to next bar. Violins play e' e", viole on small octave E (e), celli on Great octave E (E), CB on small octave E.

Soon in Bar 260, the strings are *sul pont* finger trem *sempre pp* on Eb to C half notes, then Db to bb to (Bar 261) Cb to Ab, Bb to G, etc. The electric piano plays *pp* half note middle C/Eb/C/Eb/C/Eb to Bb/Db/Bb/Db/Bb/Db, etc. Vibe plays Eb/C/Eb to Db/Bb/Db, etc. Marimba and cello (saltando) play triplet 16ths C up to C back to C 8th, CB play C-C-C 16ths to C 8th. Muted tuba play *pp* C 8th tenuto. Harp strums Bb/Db/Bb/Db/Bb/Db on the 2nd beat like the piano. Etc etc.



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The Car R6/P2 (6B). 20 pp., 77 bars. Quarter = 112. Track # 11, 2:17. The Main title there is played here initially.

In Bar 31(:45), the oboes play four 8th note figures. Oboe I plays Line 1 Ab up to Line 2 F (f') 8th note connected by a crossbeam played 3X to G-E. Ob II plays Line 1 F (f) up to Line 2 F (f') 3X to E/E. VC/CB play *p subito* the F (F) whole note. Violas play *p subito* bowed trem 16th note figures of F-Ab-G-Ab played 3X to E-G-A-G (violas II play it an octave lower).

In Bar 39(1:02), the oboes continue 8th note figures. Oboe I plays B up to G, G down to B, then A# up to F#, F# down to A#. Oboe II plays G up to G (g"), G down to G (g'), then F# to F#, F# back down an octave. The bassoons in tenor clef play G/B half notes to F#/A# 8<sup>th</sup> (with 8th & quarter rests). Repeat in Bar 40. In Bar 40, the flutes take over the pattern of the oboes in the previous bar (same notes). Harp & vibe play G to F# half notes for two bars. VC on D# whole note. Violas play *sempre* trem 16th notes of G-A#-G-A#, repeat.

In Bar 45(1:14), the horns are stopped on C#. Viole are forte on middle C# rinforzando. Violins play middle C#-E-G-A 16ths to Line 2 C 8th tied to half note played *f marcato*. At 1:50(Bar 59, 5/8 time), low open horns I, II, III & muted Pos play *p* < the B min 2nd inversion (F#/B/D) quarter note chord to B min root (B/D/F#) dotted quarter to (Bar 60, 3/4 time) Ab maj 1st inversion (C/Eb/Ab) dotted half tied to next bar. After a quarter rest, tuba/piano play the D 8th note. VC/CB play 8th note D, etc.

Patches R7/P1 (7A). 4/4 time. 10pp., 40 bars. Quarter note = 60. Track # 12, 2:49. Scene: Peter's son comforts his dad (John Hurt), giving him a pep talk that just because they failed in the "First Flight," at least they flew! Next time they'll fly AND escape!



Nice, relaxing tranquillo passage. The flying theme is played first by the horns & then the flutes, then (in Bar 9 (:33), the oboe is *mp dolce* playing Line 2 C quarter note tied to 8<sup>th</sup> note (part of "3" triplet value) down to G up to C 8ths again to D to E quarter notes to (Bar 10) E quarter note tied to quarter note (part of triplet value) down to A-A 8ths to B to C quarter notes. Etc. The harp plays quarter notes in the bass clef staff of small octave C up to G to E (e") to C (c') down to (Bar 10) first C to A to E to C (c'). Violas play *p* E/C (above middle C) dotted half to G/B quarter to (Bar 10) E/A notes, etc. VC I is similar, while VC II plays on sustained C (c).

On page 5, Bar 18 (12/8 time) at 1:12, two horns *mf* play the theme again on small octave B [written Line 1 F# above] dotted quarter tied to 8th down to F# up to B 8ths (all three 8ths in crossbeam) to C# to D# dotted quarters. Then in Bar 19 D# dotted quarter tied to quarter down to G# 8th to A# [written E#] dotted quarter to B dotted quarter, etc. The bass clef harp plays leisurely triplet 8ths (crossbeam figure) *mf*. We find B (B) up to F# to small octave B to triplet D#-C#-B (b), all under the legato slur. Then next triplet of Great octave B-F#- small octave B to D#-A#-F#.

Violins I play *pp* Line 2 D# dotted whole note tied to next bar. Violins II below plays F#/Line 1 B dotted half to divisi F# half note with B dotted quarter to A# dotted quarter, etc. Violas play Line 1 D# dotted whole to next bar. VC play Great octave B/F# to next bar. CB on B.

At 1:48 (Bar 26, combined 4/4 & 12/8 meters), the music instrumentally gets more involved, but still leisurely paced. Flute I ("), clarinet I ('), piano (') play triplet 8th figures *mp dolce* of D up to F# to E, then C#-F#-E down to F# up to F# (Line 2) to E, then A up to F# to E to (Bar 27) D (d") 8th followed by rests. In Bar 27 flute II/clarinet II take over the pattern (with continuing piano) same notes except for last triplet of A-C#-D.

Meanwhile, Fag II & vbe play *p* descending quarter notes Line 1 (Lines 1 & 2 for the vbe) D-C#-F#-A, continue next bar. Harp plays *p* dotted quarter notes Lines 1 & 2 D-C#-F#-A octave apart. Violins play 12/8 time Lines 2 & 3 D quarter note (8th rest following) to C# quarter note (8th rest following) etc., *mf* > *p* for each note. Violas, after an 8th rest, play crossbeam 8ths F# tenuto to E played 4X simile. VC I (like Fag I) F# whole note tied to next bar. VC II plays A, CB on D (d). So D major sound (D/F#/A).

In Bar 34 (12/8) at 2:20, the violins are *espres* playing the theme *mf* an octave apart (Lines 1 & 2). So Bb dotted quarter tied to 8th down to F up to Bb 8th to C to D dotted quarters, etc. Horns play *mp* the Bb maj triad (Bb/D/F), vbe & harp on Db (', ") dotted whole notes. Fags play D/F. Violas play *mp* triplet 8ths E (e") down to D (above middle staff C) twice, then repeat (d" d' d') then Bb-D-D-A-D-D, etc.

Short of Time R8/P 1 (8A). 23 pp., 90 bars. Track # 13, 2:43.[Sorry, no other notes!]

Tomorrow We Go R8/P2 (8B). 4/4 time. Quarter note = 120. Track # 14, 1:02.

Bassoons & celli play repeat figures of triplet 16ths F down to C to F to G 8th played 4X in Bar 1 thru bar 3. Violas are pizzicato quarter notes F/A to G/Bb, etc. In bar 2, six muted horns play forte triplet dyads F/A for two triplets then G/Bb, etc. In Bar 4, the violins play mp Line 1 Eb 8th up to Line 2 Eb 8th. Repeat the figure. Then Db up to Db. VC play the same figure as before, but only on the 1st beat. Violas are now "arco" playing *mp* bowed trem Eb half to Db to C quarter, etc. At Bar 16 (:28), the violins & violas are *p subito* playing finger trem figures for several bars. Violins I play 3 line E (e'') half notes to E (e''), then C (c'') to E (e'') finger trem. Violins II play C (c'') to E, then C (c'') to C (c''). Violas play contrary motion of mid-staff C (c') up to E (e'), then E up to C (c'). Celli play C (c) tied to next bar down to G half tied to whole next bar. CB plays C continuously. Vibe strikes softly *pp* C/E (') half note dyad to E (e'')/C (c'') tied to next bar. Etc.

Open horns play C maj 1st inv (E/G/C) whole note chord down to (Bar 17) C maj root (C/E/G) half note chord back to 1st inversion. Etc. Flutes play Line 3 C/E down to E/C half notes etc. Bassoons play the G whole notes.

The Chemist R8/P3 (8C). 3/4 time. 13 pp, 52 bars. Track # 15, 1:29. [Sorry, again I do not have other notes on this one!]

No Time To Wait R9/P1 (9A). 3/4 time. 52 pp., 208 bars. Quarter = 120. Track # 16, 5:35. A cue with familiar themes. Skipping to page 18, Bar 69 (4/4 time) at 1:45 (when they pour champagne before the trip), the english horn and clarinet I play *mf* the flying theme sweetly with C half tied to C quarter note (part of quarter note triplet) down to G back to C quarters to (Bar 70) D to E half notes, etc.

Flute I plays *pp* quarter notes C (c'') up to G, C to G, repeat next bar. Vibe strikes G (g')/C (c'') whole notes *pp*, then (Bar 70) G/C to G/B half notes. Violas play triplet 8th c'' down to g' to c'' again, up to g'' down to g' and back up to g''. Repeat pattern same bar. In Bar 76, repeat the pattern for half a bar, then B-G-B up to G (g'')-G (g')-G. Etc.

At 2:35 the piano in the bass clef plays triplet figures, and the violas are bowed trem quarter notes. VC/CB are pizzicato. The piano finishes at Bar 110 (2:49) and violas I take over the triplet 8th note figures of F#-C#-F# to G#-E-G# under the slur, then A-E-A to B-F#-B, etc. The celli are bowed trem quarter notes *mf* on E (2nd beat), D, C (c), etc. Violins are *pp* on Line 2 F# whole

note tied to Half next bar to E half note, etc. Clarinet I plays *pp* rising quarter notes F#, G#, A, B, etc. Bass clarinet plays *pp* C# quarter to E half to F# quarter notes, etc.

In page 38, Bar 148 (3:52), flutes/oboes/clarinets/muted trumpets/violins play triplet to 8th note figures. Trumpets I & II play Bb/Eb triplet to Bb/Db 8th(with 8th rest). Then Bb/Db triplet to Ab/C 8th, etc. Woodwind play Eb-Bb-Eb triplet to Db 8th, etc. At 5:05 (Bar 194 in 3/4 time), six stopped horns are pronounced playing *mf* (after a quarter rest) C min 2nd inversion (G/C/Eb) quarter note chord to C min root (C/E/G) quarter note chord *mf* < (Bar 195 in 5/8 time) A maj 1st inv (C#/E/A) quarter chord tied to dotted quarter note chord next bar, played forte. Meanwhile the timp/S.D. play the Main Title rhythmic pulse. Violins are sustained on Eb octave apart (" , "). Violas play 16th note figure of D# up to D#-D# down to D#, etc etc.

The image shows a page of handwritten musical notation for page 38. The staves are labeled on the left: Trombones, Tuba, Timp, Drums (4), Harp, Piano, Violins, Viola, Cello, and Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are several handwritten annotations and corrections throughout the score, including a large '2' in the Tuba staff and a circled '9/8-10/16' in the Piano staff. The bottom of the page has a small printed footer: 'JURY GREEN MUSIC, Inc. LA 900 444-1111'. The page number '39' is printed at the bottom center of the document.

Final Flight R9/P2-10/P1 (9B/10A). "A" Orch. Quarter = 120. Track # 17, 6:12. 51 pages, 200 bars. The pulse of this cue crescendos quickly, stating in effect, "Get ready for a wild ride!" Bassoon/contra-bassoon/tuba play four 8th note repeat figures of Great octave Ab to Bb to (Bar 2 in 2/4 time) same figures to Bar 3. Timp is rolled on Ab "poco a poco cresc." VC/CB play repeat figures of 16th triplet Great octave Ab/Eb/Ab to Bb 8th played 4X in Bar 1, 2X Bar 2, 1 X Bar 3, to "6" figure of 16ths Ab-Eb-Ab-B-Ab-B. Vilas join in with the VC/CB in Bar 2. Violins join in Bar 3. The harp is gliss (Ab-Bb-C-Db-Eb-F-G etc) to (Bar 4 in 4/4 time) and the flying theme is majestically performed by the horns & trumpets playing C major 2nd inversion (G/C/E) whole notes tied to quarter notes (part of quarter triplet) down to C major root back to 2nd inv, etc. See image above.

Violins play *ff* C rinforzando half notes octave apart (c", c''') to G. Violas play mid-staff C to G. Fags/tuba/VC/CB play triplet 8ths C-G-C to same C(c) dotted half tied to next bar. Piatti sounds forte. Timp is rinforzando forte on triplet C-G-C to C quarter. Flutes/oboes/clarinets play descending half notes (as high strings).

Soon violins play rapid repeat "6" 16th note figures which the trumpets also play starting in Bar 19 (as they did in "First Flight" I believe). So in Bar 17 (:29) the violins play six F# 1 line 16ths played 3X to "6" falling & rising flourish notes of F#-E-D-C#-D-E to (Bar 18) same F# repeated 2X to slur 16th note figures of F#-E-D-C#-D-E to F#-G#-A-B-A-G# to (Bar 19) G 8th, 8th rest, two quarter rests, then on the 4th beat "6" figure G-F#-E-D-E-F#. Repeat next bar. Violas join in on that pattern too. Horns & Pos play long notes *mf*.

In Bar 19 (:34), muted trumpet I forte takes over the "6" repeat note figures on G played 3X. Then in Bar 20, muted trumpet II takes over, alternating as such. Bass

clarinet & cello play 16th triplet to 8th note figures 4X per bar on C-G-C to D 8th. Timp beats C quarter notes.

Shortly the open horns & Pos play a pronounced rising passage. For instance, in page 11 (1:15), they play (with tuba playing top note of Pos I) *ff* Ab/C/F (F min 1st inv) quarter note chord to F# min 1st inv (A/C#/F#) quarter note chord to A min 1st inv (C/E/A) quarter note chord to Bb min 1st inv (Db/F/Bb) quarter note chord tied to half

note next bar & tied to 8th to sforzando B min 1st inv 8th note chord (D/F#/B), followed by quarter rests.

Meanwhile, the violins play wide triplets of 8th notes c<sup>'''</sup> down to c<sup>''</sup> to Bb up to triplet Db down to Db up to Db. Repeat figures same bar. In the next bar, they play high Db-Db-Eb, Eb-Eb-Eb ("', ", "''), Eb ("')-Eb ("'')-D ("'')- D-E (e'')-D, etc. Violas play triplets also on c<sup>''</sup>-c<sup>'''</sup> Db to Db-Db-Db (all Line 2). Repeat. Etc. Piccolo & flute also play triplet at end of that bar to the start of the next.

Skipping to page 17 in 6/4 time, Bar 66 at 2:03, trumpet I is highlighted "mf espres" playing a short melody fragment. We have above staff G [written A] quarter down to G to G dotted half to (Bar 67) D dotted whole, decrescendo. Chimes also hit on D. Pos play sustained (tied) G maj 1st inv (B/D/G) dotted whole notes. Tuba is on G. Timp hits G half notes *mf* in Bar 66. Flutes/oboes/violins/violas are on D dotted whole tied to next bar, etc. Clarinets & celli play quarter notes.

At 2:38 the violas & harp play familiar triplet figures (violas are bowed trem). Flute II and violins play B (b<sup>''</sup>) whole notes in Bar 94 to C (c<sup>'''</sup>) to D half notes. VC/CB is tied on whole notes low E. Then in Bar 96 (3:02) flute I plays rising to falling legato 8th note triplets of Line 2 up to Line 2 C# up to E, then Line 3 D down to Line 2 B down to D, and then next figure of Line 2 C up to A to C (c<sup>'''</sup>), etc. Piano plays a series of "6" rising & falling 16th note figures (C#-E-C#-E-C#-E, etc). Harp & vibe play *pp* descending quarter note dyads C#/E to B/D to A/C to G#/B tied to next bar, then F#/A to E/G to D/F.

Violins are divisi bowed trem on the same pattern as the harp, *sempre p*. Violas are fingered trem on 8th notes high E down to C#, D to B, C to A, B to G# to next bar's B to G#, etc. VC/CB play low C# whole note up to G, then F in Bars 98-99. In Bar 98, the bassoons & 3 muted horns play the subdued flying theme of F half note tied to quarter (part of triplet value) down to C up to F quarters to (Bar 99) G to A half notes, etc.

There is a mini-buildup of music at 3:32. Eventually we come to a very nice misterioso section on page 37 in Bar 144 (4/4 time) at 4:23. The bowed trem violins/violas and flutter-tongued flutes are highlighted on the triplet accompaniment figures, with the Fag/C.F./Pos/tuba/VC/CB playing the ominous melody line.

So in Bar 144, the violins are bowed trem *subito p* starting on Line 1 A (a'). We see rising 8th triplet notes A-C#-A (a<sup>''</sup>) down to E#-F#-C#. Repeat figures same bar, and next bar. In Bar 146, they play Bb-D-up to Bb, then F-Gb-down to d<sup>''</sup>. Repeat same bar & next bar.

R 9712-10 FT 1 "Final Flight" Jenny Goldsmith

(P. 37) [4:33 CD] (P. 38) (P. 39) (P. 39)

2 Flutes  
Fag  
C. Fag  
Horn I  
Tuba  
Pos III  
Tuba  
(Percussion)  
Harp  
Vibe  
Pno  
I  
II  
V  
VC  
CB

[Hand-copied by Bill Webster]

(144) (145) (146) (147) (148) (149) (150) (151) (152) (153)

Bars 148-149 = 144-145

Violas play rising 8ths A-C#-A up to E# 8th followed by 8th rest. Repeat same bar & next. In bar 146, they play Bb-D-Bb triplet to F 8th.

The flutes play the triplet on the 2nd & 4th beats *mp* < *mf* > Line 2 register. After a quarter rest, flutes play flutter-tongued triplet E#-F#-C#, quarter rest, E#-F#-C#. Repeat next bar. Then the same pattern on F-Gb-D, then F-Gb-D again. Repeat in Bar 147. Harp & piano play on the 2nd & 4th beats as well, same notes.

Fag/C.F./Pos III/tuba/VC/CB play a guttural passage of *mf* F# half note down to C# to F# quarters to (Bar 145) G# to A half notes down to (Bar 146) D (D) whole note forte to (Bar 147) E to F half notes.

In Bar 146, the bass clarinet joins in on the lowest D note to (Bar 147) E to F half notes.

Meanwhile the muted horns IV, V, VI play *mp* < *f* the F# min 2nd inversion (C#/F#/A) whole note chord tied to next bar. Then crescendo to *mf* D aug sound (D/F#/A#). Curiously it is written A-C#-E whole notes which transposes technically to D/F#/Bb (A# enharmonic). It should've technically been written as E# [transposed to A# in C or concert pitch]. Seems to be an orchestration oversight.

Repeats Bars 144-145 in Bars 148-149. The tuba etc plays Bb whole note to (Bar 151 in 3/4 time) C dotted quarter to C# 8th tied to quarter down to (Bar 152) F# dotted half, > *p*. Violins are bowed trem on rising 8ths Db-F-Db to Ab-Bb-F, repeat. Etc.

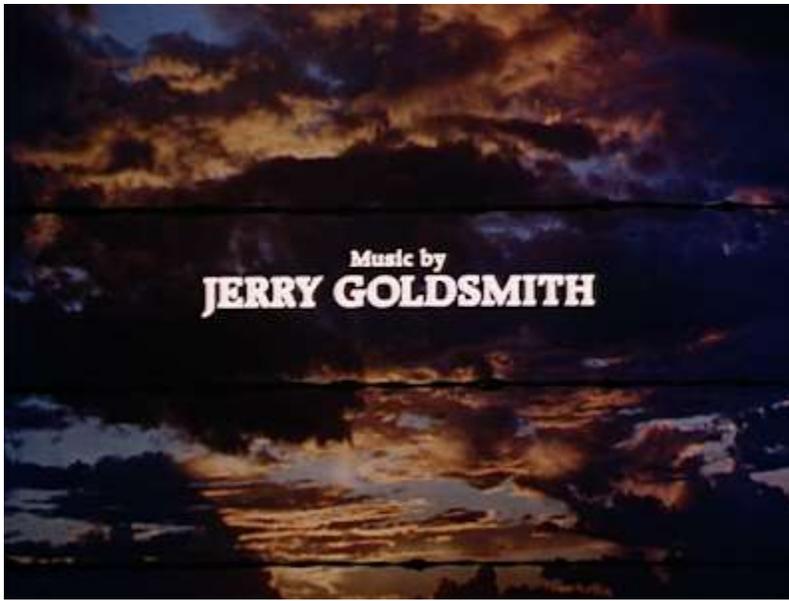
At 4:58 we come to a steady buildup of music to a climax in effect at 5:26 (Bar 179). Here we come to the overall same patterns of Bars 145 on, but not full triplets, plus there are directional note changes. We also see the violins *divisi*. So violins I play *pp* subito bowed trem 8th note triplets a" down to C# up to a" again to the E# 8th followed by 8th rests. Then down to a' up to C# to a" triplet to E# 8<sup>th</sup> (with 8th rest). Violins II play a" down to C# down to a' triplet to E# 8<sup>th</sup> (Line 1). After an 8th rest, rising 8th a-C#-a' down to E# 8th. In Bar 180, violins I play a' up to C# to a" down to E# 8th. Repeat. Violins II play a to C# to a" down to E#. Repeat. Tuba etc play the ominous passage with exact notes as before. Stopped horns play whole notes again. Flutes intersperse with the violins. Violas do *not* play here. Tam Tam sounds *pp* in Bar 181. Etc etc.

(Cont. Final Flight) R 9/10-10/11  
(P. 45)

(P. 46)

Goldsmith

Handwritten musical score for various instruments including Flutes (Fls), Clarinets (Clas), Bassoon (B.S.), Horns (Hrns), Trumpets (3 Pos), Tuba, Snare Drum (SD), Tom-Toms, Harp, Vibes, Piano (PNO), and Strings (I, II, V, VC/CB). The score includes musical notation, dynamics, and performance instructions. A red signature "Hand- copied by Bill Wroble" is visible at the bottom of the piano part.



In The West R10/P2 (10B) Track # 18, 3:31. Actually, this cue was a continuation of "Final Flight" originally. For instance, at :47 it was first marked as Bar 220, but substituted with Bar 28. Bar 221 became Bar 29, etc.

Anyway, in Bar 28 in 4/4 time, oboes & clarinets play repeated note triplet figures. Oboes are forte on D/G (g") 8th note triplet up to Eb/Bb. Repeat same bar & all of next bar. In Bar 30, they play C#/G triplet to E/A. Repeat and next bar. Clarinets play the same notes.

Violins play "6" 16th note motion figures again of G down to D-Eb-F-G-A to next figure of Bb down to D-Eb-F-G-A to G-D-Eb-F-G-A to Bb-C-D-C-Bb-A, repeat next bar. In Bar 30, G down to C#-D#-E-F#-G to A-D#-E-F#-G-A to Bb-F#-G-A-Bb-C to C#-C-Bb-A-G-F#. Violas play "6" notes G down to D-Eb-F-G-A to Bb 8th, 8th rest, & repeat pattern. Etc.

Bass clarinet/bassoon/contrabassoon/2 Pos/VC/CB play G whole note tied to next bar, then down to C# in Bar 30 tied to next bar. Tuba joins in on C#, and the Tam Tam resonates in Bar 30. Etc etc.

End Credits Track #19, 1:11.

Once again, a highly organized, intelligent, and lovely sounding score!

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