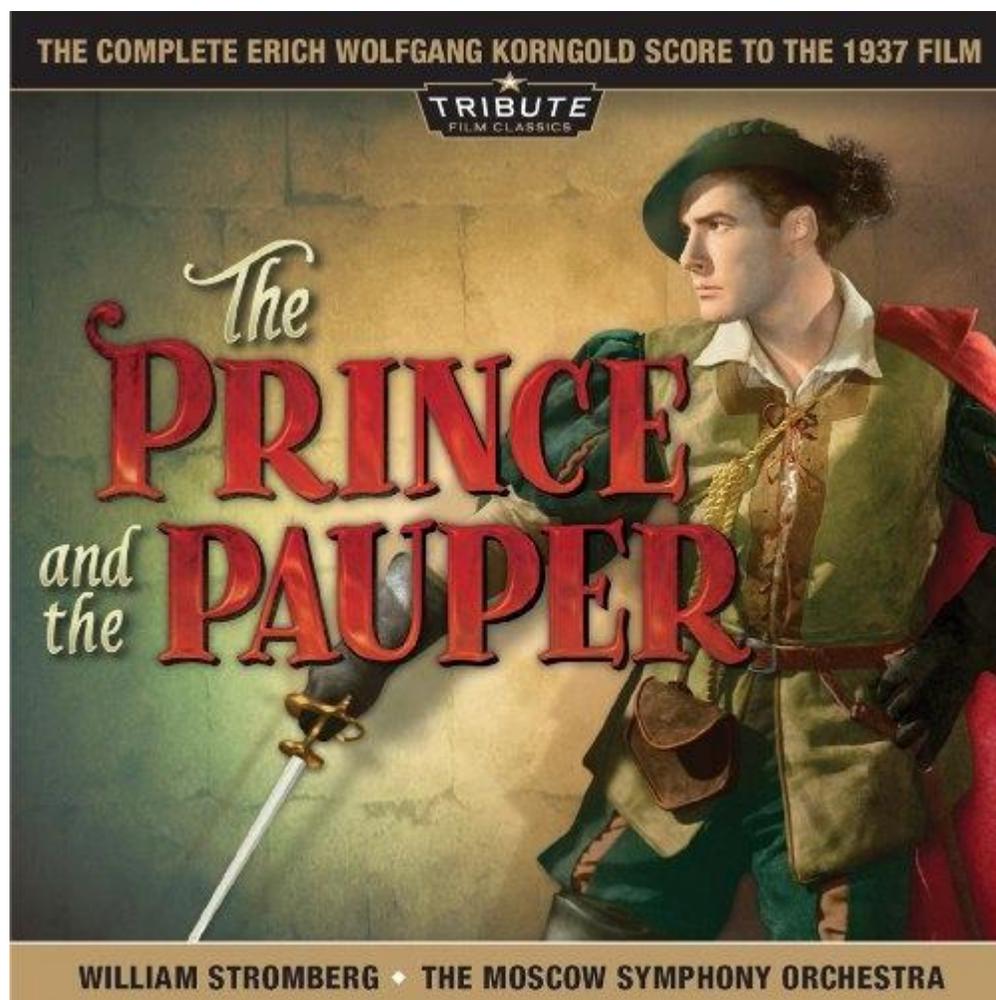


The Prince & the Pauper

music by

Erich Wolfgang Korngold



The following is a mini-cue rundown [NOTE: UPDATED WITH IMAGES SEPTEMBER 16, 2018] of Korngold's score to the 1937 Warner Bros. Motion picture, *The Prince and the Pauper*. Unfortunately, I did not

have sufficient time to examine every cue of this fully orchestrated score held at the Warner Bros. Archives at USC, so my brief analysis will be even further limited (hence the term "mini" rundown). The film stars Errol Flynn as the dashing soldier of fortune, Miles Hendon. Claude Rains plays the rather villainous Earl of Hertford, and Alan Hale as the Captain of the Guard. The score was orchestrated principally by Hugo Friedhofer, but Milan Roder orchestrated several cues as well.

As an audio reference I will use the 2009 Tribute Film Classics rerecording (TCF-1006) of the score, conducted by William Stromberg. Buy a copy at Screen Archives Entertainment. Sample tracks are available here:

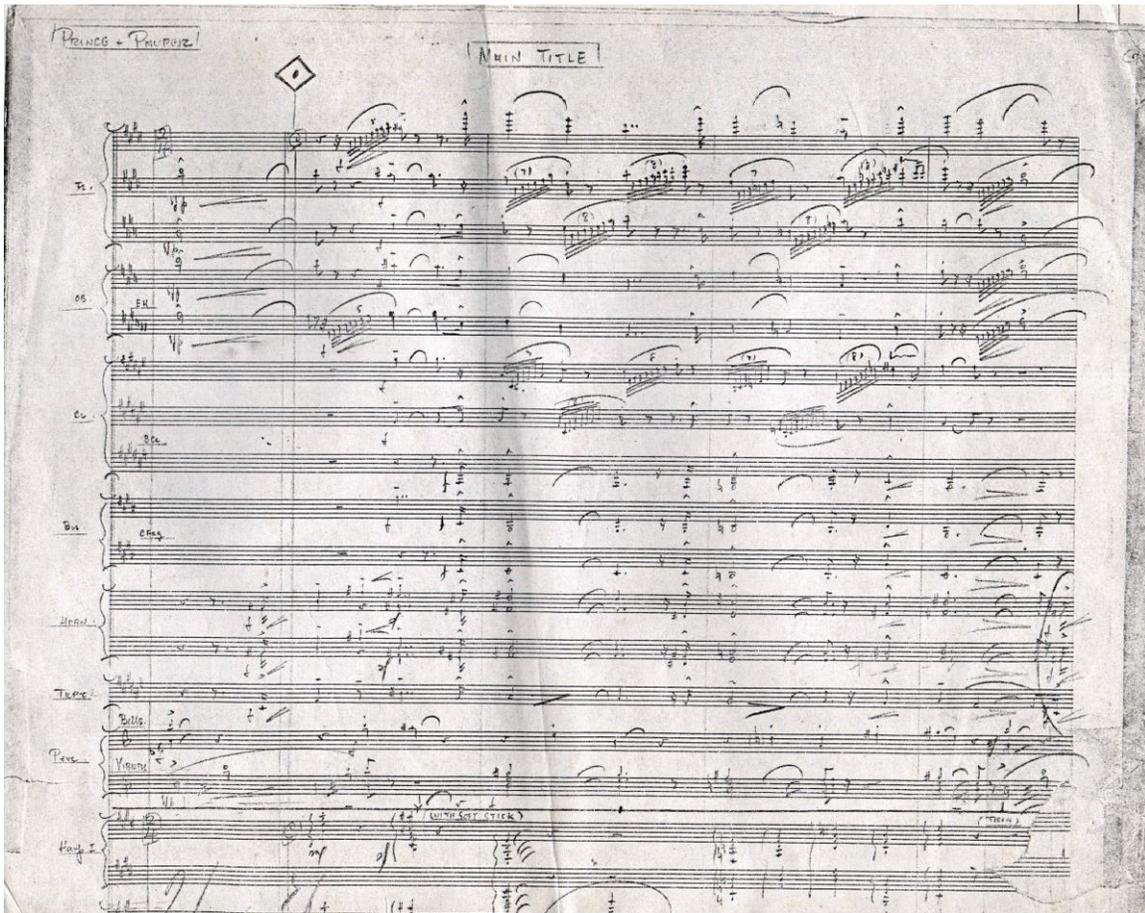
http://www.screenarchives.com/title_detail.cfm/ID/12326/THE-PRINCE-AND-THE-PAUPER-COMPLETE-1937-SCORE/

-Track # 1 "Main Title" [1]

Reel 1/part 1 *Poco Maestoso* in 2/4 time 6 pp, 1:38 duration. Key signature of E major (4 sharps). [Note: Of course, for transposing instruments, the sharps are augmented, so that the clarinets and Bb trumpets have 6 sharps, and the English horn has 5 sharps]. Instrumentation: 3 flutes (piccolo doubling), oboe, english horn, 2 clarinets, bass clarinet, bassoon, contra bassoon, 4 horns, 3 trumpets, Pos, timp., vibe, gong, snare drum, piatti, 2 harps, piano, celeste. The original orchestrations for the Main Title shows 8 violins I, 6 violins II, 4 violas I, 2 violas II, 4 VC I, 2 VC II, and 2 CB but I suspect Tribute augmented the orchestra, especially the strings. Expanded strings would be an asset, I would think.

The *Maestoso* (initially) Main Title is in the key signature of E major (4 sharps). All violins are divisi bowed trem *sfp* < on Lines 1 & 2 B half notes in 2/4 time, and the vibraphone is trem rolled between those half notes. The bells are struck *rinforzando*-marked on Lines 1 & 2 B quarter notes. The celeste is trem rolled between small octave and Line 1 B half notes *rinforzando*-marked. The English horn plays Line 1 B [written Line 2 F#] half note while the oboe plays on Line 2 B half note. Flutes II & III are on Lines I and 2 *sforzando*-marked half notes. After a quarter and dotted 8th rest, the violas/celli begin to play *f* (forte) the Main Title motif (Prince & Pauper motif, or King/royalty theme). The unison horns & trumpets also play the melody line. After a quarter and dotted 8th rest, the horns start the Main Title theme forte on small octave B [written Line 1 F#] *rinforzando* 16th note up to (Bar 2) Line 1 E [written B] tenuto quarter note up to B

[written Line 2 F#] tenuto quarter note to A# [written E#] tenuto double-dotted quarter note (and other horns here play small octave B/C#/E double-dotted quarter notes) to small octave A#/C#/F# sforzando 16ths to (Bar 3) small octave B/E/G# sforzando half notes tied to dotted quarter notes. The trumpets play small octave B [written Line 1 C#] 16th up to (Bar 2) Line 1 E [written F#] tenuto quarter note, and so forth. Incidentally the horns here sound quite fine to me (no intonation problems). Then at the end of Bar 2 the violins start to take over the theme on Line 2 F#/A#/Line 2 C#/F# 16ths to (Bar 3) G#/B/E/G# quarter notes and so forth (the violas and cello also play the theme). The celeste plays 32nd note figures, while the piano plays arpeggiando quarter note chords, harp II plays ascending to descending glisses, and so forth in Bar 3. Nice combined and interesting orchestral effects.



The secondary theme starts in Section 4 (cd location 00:44) of this cue. So I believe at the end of Bar 16 the violins play Lines 2 & 2 C# to D 16ths to (Bar 17) E-E-E-E tenuto-marked quarter notes to (Bar 18) E quarter

notes to D-C# 8ths to Lines 1 & 2 B tenuto quarter notes to C#-D legato 8ths to (Bar 19) E-E quarter notes to E legato to rinforzando F# quarter notes, and so forth. Bar 21 starts Section 5 (00:55 cd) with the strings playing a series of half notes (most are bowed trem *pont*) while the celli, harp I and clarinet continue the melody line softly *p*. You can clearly hear the gong sounding *ppp* here and again later in Bar 25. The cue ends with six violins II bowed trem *p* on Line 1 G#/B whole notes decrescendo hairpin and held fermata, After a half rest held fermata, four violins II are bowed trem *p* > on Line 2 G# half note held fermata, and 4 violins I on Line 2 B half note bowed trem. Violas are bowed trem on small octave G#/B whole notes held fermata. Three celli (bottom staff) play non-trem whole notes Great octave E/B/small octave G#, while altri celli (top staff) are bowed trem on Great octave A whole note held fermata. CB are silent here. After a half rest, the celeste plays *pp* Line 1 G#/B dotted quarter notes held fermata (followed by an 8th rest). Harp II plays Line 1 G#/B quarter notes let vibrate followed by rests. After a half rest, harp I sounds harmonics (tiny circle above the notes) Line 1 G#/B quarter notes (followed by a quarter rest held fermata). Flute I sounds *pp* Line 1 B whole note held fermata, and flute II on Line 1 G#. Bassoons play Great octave E/B whole notes tied from the previous bar, and horns on small octave E/G#/B [written small octave B/Line 1 D#/F#] whole notes. Of course the tonality is the simple E maj (E/G#/B).

Once again, a nice cue. Oh, incidentally, I forgot to mention that the original timing of this cue recorded about 74 years ago is 01:36 duration. The Tribute rendition is 01:43, so a little slower tempo. This is not unreasonably slow, and it allows the listener to savor the music more. I'd rather have the tempo be a bit slower (but not too slow as in the Herrmann London label recordings) than too fast (rushing it).

-Track # 2 “A Prince Is Born” Reel 1/2 [2]

Allegro in 2/2 time. The key signature is the common C major (no sharps/no flats). Of course for the B-flat transposing instruments such as the clarinets and trumpets, the standard two sharps (F#-C#) are placed at the start of Bar 1. Scene: London 1537. "It's a boy!" is exclaimed as Prince Edward Tudor of Wales is born. The original track timing by Korngold is 33 seconds. Stromberg's version is precisely the same. Good job.

PRINCE + PROPHET

Reed 1/2/3

H PRINCE IS BORN

The image shows a page of handwritten musical notation. At the top left, it is titled 'PRINCE + PROPHET'. Below this, there is a box labeled 'Reed 1/2/3'. The main title 'H PRINCE IS BORN' is centered at the top. The score consists of several staves. From top to bottom, the staves are labeled: Flute, Oboe, Clarinet, Bassoon, Trumpet (three staves), Trombone, Horn, Violin I, Violin II, Viola, and Cello/Double Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are some handwritten annotations and corrections throughout the score.

The three trumpets (each with its own staff) herald the fanfare, a jubilant declaration of the birth of a prince. The trumpets sound great (no intonation problems that I could detect). Friedhofer's tiny orchestration writing leaves much to be desired (!) but it appears that the trumpets sound *ff* (maybe its *sf* or *sforzando*-marked) Line 2 C/E/G [written D/F#/A] half notes (C maj tonality root position) tied to 8th notes down to Line 1 E/G/Line 2 C (C maj 1st inversion) staccato 8ths up to F/Bb/D staccato 8ths to F#/B/D# 16ths to Bb/C#/F 16ths crescendo and legato to (Bar 2) a repeat of Bar 1, and so forth. The triangle sounds a quarter note trill roll to 8th note (followed by rests) and repeated next bar. After a half/quarter/8th rest, the snare drum beats *f* < an 8th note to (Bar 2) staccato 8th note, and so forth. After a half and quarter rest, harp I sounds forte Line 1 F quarter note gliss line up to (Bar 2) Line 2 G staccato 8th. After a half and quarter rest in Bar 3, the 12 violins play forte a rush of ascending 32nd notes Line 1 A-B-Line 2 C-D-E-F#-G-A to (Bar 4) Line 2 E (violins II) and Line 2 G#/B (violins I) half notes *ff* > tied to 8th notes (followed by rests). Violas play the run of 32nd notes an octave lower register to (Bar 4) Line 1 B half note tied to 8th note.

VC/CB are silent here. After a half and quarter rest, harp I is arpeggiando (vertical wavy line rolled chord) on Line 1 A/Line 2 C/E/A quarter notes to (Bar 4) Line 1 E/G#/B/Line 2 E/G#/B quarter notes arpeggiando again (followed by a quarter and half rest). That's A minor to E major chords. After a half and quarter rest in Bar 3, the high woodwinds play Line 2 A (Line 1 for the oboe) quarter note up to (Bar 4) the combined E major tonality notes as half notes tied to 8ths. The piatti sounds an x-headed quarter note let vibrate in Bar 4 (repeated next bar). In Bar 4 the three horns take over the fanfare. By the way, they sound good and strong here. No problems detected by my ear. Good job. They play *sf* Line 1 E/G#/B [written Line 1 B/Line 2 G#/F#] *rinforzando*-marked (>) half notes tied to 8th notes, and so forth.

-Track # 3 "Tavern and Palace" Reel 1/3 [3]

Scene: First the screen shows the baby Prince, but cuts to the Pauper baby, Tom Canty. Music starts with the proclamation: "He will be king!" Cue ends with the pizzicato of the strings. More of the same fanfare as in the previous cue, and then an expansion into other material as we see the birth of another boy, but this one a poor boy who will ten years later look exactly like the princely boy. The Tribute recording of this cue sounds fine.

In Bars 29-33 we hear the King saying, "You drink sparingly, my good Norfolk...A pity, because losing one's head from wine is so much less than losing it from treason." Here the flutes & strings play in 4/4 time the G maj 2nd inversion (D/G/B) dotted half note chord to the D min (D/F/A) tenuto-marked dotted 8th chord (followed by a 16th rest), crescendo-descrescendo (< >). Repeat in Bar 29. Specifically, 6 violins I play it Line 3 register (Line 2 notation by with the 8va ottava symbol above the notes) while 6 violins II in the staff below play it Line 2 register. Viols are Line 1 (middle C) register; VC play it Great octave G/small octave D/B; CB plays the G/D dyad.

In Bar 36, violins play it as root position G maj (G/B/D) half note chord down to the F/A half note dyad. Repeat next bar. Then sustained (tied) G/B/D whole notes in Bar 32 tied to next bar, held fermata (upper semi-circle and enclosed dot symbol above the notes). Viols I play the D whole note tied to next bar. Repeat next two bars (held fermata). Viols II play G/B to F/A half note dyads. VC I play Line 1 D (d') whole note tied to next bar, then repeated (as in Viols I). VC II play D/G to A half notes, etc. CB play G/g to D/d half note dyads. Muted horns I & II are unison *pp* on D whole note tied in Bars 30-33, etc.

Hand-copied by Bill Washel

Handwritten notes on the score include: "Tavern & Balcony" p. 13, "The Prince & the Pauper", "Hand-copied by Bill Washel", "29 30 31 32 33 skip 41 42", "p. 13 p. 16 p. 18", and "3) R1/3 Tavern & Balcony".

Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES) Litho'd in U.S.A. PRO ART Belwin-M PUBLICATIONS Publishing Corp. NEW YORK

Then you hear for the first time the "treason" motif (which is heard later in the "Biscuit & Seal" cue when the Earl of Hertford--played by Claude Rains--is present in the scene). Basically it is a three-note pattern of

the trill of two 8th notes to a quarter note.

As the surrogate mother of the King's child is seen, the violins & viole play a 32nd note run figure < *f* (notes E-F-G-A, B-C#-D-E) to (Bar 42) the rinforzando-marked D min 1st inversion (F/A/D/F) quarter note chord to rinforzando C maj 2nd inversion (G/C/E) quarter note chord. Then the flutes/oboes/clarinets are trill on the C# min(C#/E/G#).

As the King is with the baby (commenting on how the weight of royalty will make Edward wish we was born a pauper rather than a prince) the royalty (Prince & Pauper) theme is delicately played (presence of the innocent baby) by the quasi sub-tone clarinets, the staccato notes of the harp, the celeste arpeggiando, strings bowed trem ponticello.

Later on page 16 (*piu mosso misterioso*) you see the pauper baby and the low-life dad. The pauper father's theme is played (see next cue). Finally, the mother of the child soothes the baby (page 18) as you hear the solo violin play the triplet value D quarter note to two C 16ths (all three notes under the "3" bracket triplet value) to three triplet value quarter notes (followed by a half rest). Altri strings play half note chords.

-Track # 4 “Tom” [4] R1/4 and “Tom Continuation” [5] R2/1

Ominous but active music. The tempo-marking is *Energico* in C time. The strings and horns are featured in “Tom” (Reel 1/Part 4). Scene: Tom's cruel dad. Music starts when he says, "I'll knock them royal ideas out of your head!" Korngold displays a rather dissonant assembly of notes, but they are not necessarily cluster-wound. You have m2 and M3 (minor 2nd/major 3rd) intervals but also similarly A2 (augmented 2nd) intervals. Somewhat jarring or unsettling but these for Korngold represent the slums in the scene, and the mistreatment of Tom by his dad. Plot development: Intro to Father Andrews. In Reel 2/1 the boy sneaks back home, and dad steals book.

The violins are divided into three staves (4 each). Violins I sound forte in the grace bar small octave G 8th to (Bar 1) same G and Line 1 F# [M7 interval] staccato 16ths (followed by a 16th rest) to G 8th again to G/Line 1 F [m7 interval] 16ths (followed by a 16th rest) back to G 8th to middle C# rinforzando dotted quarter note back to small octave G 8th to next bar's activity. Violins II play G 8th to (Bar 1) Line 1 Eb 16th (followed by a 16th

rest) back to G 8th up to middle C# 16th (followed by a 16th rest) down to G 8th up to B dotted quarter note back to G 8th. Violins III play G 8th up to (Bar 1) middle C 16th (followed by a 16th rest) back to G 8th up to B 16th (followed by a 16th rest) to G 8th to G# dotted quarter note, and so forth. Violas play small octave G 8th to (Bar 1) Ab 16th back to G 8th to Ab 16th back to G 8th to F# dotted quarter note in the rest pattern already given. *Sords* horns small octave G [written Line 1 D] 8th to (Bar 1) to same G staccato 16th, and so forth. After a half and 8th rest in Bar 1, the cymbal sounds an x-headed quarter note let vibrate while the snare drum plays a five-note ruff of four 32nd notes (grace notes) to 8th note. The piano and VC/CB also play staccato 8ths to dotted quarter notes. Etc.

As for [5] "Tom (continuation)" the scene shows Tom sneaking back home/cruel dad steals the book given to Tom by Father Andrew.

-Track # 5 "The Bench" [6] Reel 2/2

Scene: Sad Tom in a rainy royal courtyard. Not one of my favorite cues. It simply isn't very likeable. Besides, it sounded a little off at the 15-second point. The Korngold old timing is 46 seconds for this cue, while the Tribute version is 44 seconds (slightly faster).

-Track # 6 "The Prince" [7] R3/1

Scene: The prince eats and later visits the King. The original recording by Korngold for the film is 3:05, while Tribute's duration is noticeably slower at 3:24. Nice cue. Interestingly, some of this music vaguely reminds me of John Williams music, especially the *Vivo* section from 1:55 thru 2:02. I'm not sure from which score but I believe the light-hearted music was probably for a Harry Potter movie. I would have to dig out the movies and try to ferret out the similarity to Korngold's piece here. Williams is such a chameleon composer with varied influences. But I swear there is at least a general ballpark match here, if only in the outfield in terms of similarity or even a playful quotation. If I find it later I'll insert it here.

13/11 p. 13

17 The Prince

ORCHESTRATION BY Hugo W. Friedhofer

FLUTES

OBOES

CLARINETS

BASSOONS

HORNS

TRUMPETS

TROMBONES AND TUBA

TIMPANI, ETC.

Skipping to page 13, when the ten year old Edward says "I think I'd like to play now!" the flute/oboe/bassoons (and I believe the bells) play the spritely melody phrase of staccato 8th notes G (small octave G for the bassoons; Line 1 G for the oboe; Line 2 G for the flute) up to D to Db down to Bb (connected by a crossbeam) to next crossbeam figure 8ths of C-Ab-Eb-Ab (rinforzando on the Ab) to (next bar) F up to Bb-G-Eb up to the next figure of B-G#-C-A. Muted trumpets play tenuto 8th notes positioned to syncopate the rhythm. So Line 1 Ab [written Bb] 8th at the end of that first bar on page 13 to (next bar) 8th rest, then staccato Bb 8th, 8th rest, Ab 8th note, 8th rest, C 8th (followed by an 8th rest). The piano and pizzicato strings also play on that syncopated pattern. So violins II play Line 1 register D/Ab and violins I play Line 2 D/Ab 8ths to (next bar) an 8th rest, then Lines 1 & 2

Eb/Bb 8ths rinforzando-marked, etc. After that two-bar phrase, the oboes and bells (?) are silent, but the clarinet joins in with the flute for the next two-bar phrase. Etc.

-Track # 7 “Biscuit and Seal” [8] Reel 3/2

Scene: Music starts when Edward asks, "What was my mother like?" to the King. Good cue. A mildly suspenseful variation of the Main Title is played here (and in the next cue) starting at the sixteen-second point. At :30 violins I play small octave A to B trill 8ths to I believe Bar 13 (start of page 4) Line 1 D quarter note back down to small octave A-B trill 8ths up to D quarter note back to A-B 8ths to (Bar 14) C# half note, etc. Violas play this pattern but on different notes, as also I believe the bass clarinet. Then a new section starts in Bar 15 with the ominous *Grave* tempo-marking and in the key signature of 6 sharps (F maj). The piano is especially accentuated here but the motif is also played by the CB and bassoon.

So when the Royal Seal is brought to the King in the middle of page 4 (Bar 15), the flutes/oboes/bassoons/Pos/piano/strings are put on the D# min key signature (six sharps) while the clarinets/tpts/harp are placed on the Eb min (enharmonic) key signature (six flats). Here the bassoons/harp/piano/CB play a serious & sober version of the Main title (King/Royalty motif). We find the low C# 16th up to (Bar 15) the F staccato rinforzando 8th (followed by an 8th rest) up to tenuto C# quarter to the B# double-dotted quarter note down to the G# 16th to(Bar 16) A# to F# tenuto quarter notes down to the C# double-dotted quarter, etc.

The old Korngold track duration is 1:52, while the Tribute version is 1:53 (virtually the same tempo).

[8] Biscuit's Seal

3/2
1-4

(4)

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(4)

Musical score for orchestra, including parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones and Tuba, Timpani, etc., Drums, etc., Harp, Piano or Celeste, Violin, Viola, Cello, and Bass. The score is heavily annotated with handwritten notes and markings.

-Track # 8 “The Prince Goes Back”[9] Reel 3/3

Lento misterioso in C time. Scene: The King gets ill again, and the Earl of Hertford (Claude Rains) is told "Get out!" as well as Edward. The same pattern is played here at the start of the cue. Violins I in the grace bar play *p* < small octave Bb to middle (Line 1) C 8th note trills to (Bar 1) Eb tenuto quarter note back down to Bb-C 8th note trills to Eb quarter note to Bb-C trills again to (Bar 2) D half note tied to quarter note down to Bb-C 8th note trills to (Bar 3) D tenuto quarter note to A-B 8th note trills to D quarter note to A-B 8th note trills again, and so forth. The violas play small octave F to F# 8th note trills to (Bar 1) E (natural) quarter note trill to F-F# 8th note trills to E quarter note trill, and so forth. VC top staff play Great octave G-G# 8th note trills to (Bar 1) C/G double-stopped quarter notes, and so forth. Violins II in Bar 1 play small octave Bb quarter note trill to Bb 8th (followed by an 8th rest) to same pattern in the second half of the bar. After a 32nd rest in the grace bar, the harp plays a run of 32nd notes Great octave G-A-Bb-small octave C-D-Eb-F-G-A-Bb-Line 1 C-D to (Bar 2) Eb 8th, etc. The cymbal is trill rolled. Either a clarinet or bass clarinet (not clearly indicated here but probably is the bass clarinet) plays small octave G-G# 8ths (trills) to (Bar 1) G quarter note trill to G-G# 8th note trills, and so forth. After a half and quarter rest in Bar 1, a *sord* horn plays *p* < small octave Bb up to middle C [written Line 1 F-G] 8ths legato to (Bar 2) D rinforzando dotted 8th to D 16th to D-D 8ths to D tenuto quarter note decrescendo hairpin (followed by a quarter rest). In Bar 2 two clarinets are trill on small octave Eb/A half notes tied to quarter and 8th notes (followed by an 8th rest).

The original Korngold duration for this cue is 1:36, while the Tribute rendition is 1:42 (a bit slower).

-Track # 9 “The Captain” [10] Reel 4/Part 1

Allo Moderato in 2/4 time. The key signature is the simple C major/A minor (no sharps or flats). Scene: The Captain of the Guard (Alan Hale) sees Tom Canty. Music seques from the previous cue.

The first three bars here in this recording seems a little odd. I think the balance or accentuation is off somewhat so that instead of the violins (etc.) being highlighted playing the 8th to 16th note ascending figures, the staccato two-note figures were accentuated instead (played by the clarinets, bassoons, snare drum, piano, violas and contrabasses). I think the violins and flutes should’ve been heard better in the final edit balance mix. No big deal but noticeable to me.

Anyway violins I sound *p* small octave Ab 16th (followed by a 32nd rest) to Bb 32nd note to Cb 16th (followed by a 32nd rest) to Db 32nd note to next four-note figure of D 16th (followed by a 32nd rest) to Eb 32nd note to Fb 16th (followed by a 32nd rest) to G 32nd note. Etc. They and violins II continue this pattern in Bar 2 (along with the english horn) and then, in Bar 3, violins II and both flutes play it. In Bar 4 in 4/4 time, violins I are bowed trem on Line 3 Ab whole note while violins II are bowed trem on Line 2 Ab whole note. Etc.

REEL 4 PART I

THE CAPTAIN

ORCHESTRATION BY Hugo W. Friedlander

10

Handwritten musical score for various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones and Tuba, Timpani, Drums, Harp, Piano or Celeste, Violin, Viola, Cello, and Bass. The score includes dynamic markings such as *pp*, *p*, *f*, *sfz*, and *sf*, and performance instructions like *allegretto*, *rit.*, and *molto*. A boxed number '1' is present in the upper right corner, and another boxed '1' is in the Trumpets part. The score is densely written with musical notation, including notes, rests, and articulation marks.

-Track # 10 “The Boys Go To Play”[11] Reel 4/2

Scene: Edward takes in Tom before the Captain could harm him.

Delightful little melody played first by the low violins & viole, then the flute & harp take over (with the bassoons partially) in Bars 4-8. Indeed a playful, fun cue. Sounds good here. The Korngold original track is 51 seconds, while the Tribute version is only slightly faster at 49 seconds.

So we find at the start of page 2 (after an initial half rest) the flute playing *p* "leggiero" (lightly) staccato 8th notes Line 1 register Line 1 A-B-A-Line 2 D (d^{''}) to (Bar 5) same Line 2 D quarter note to staccato E 8th (followed by an 8th rest). Then E quarter note up to A 8th (followed by an 8th rest). Then, in Bar 6, same Line 2 A quarter note up to Line 3 D (d^{'''}) 8th (followed by an 8th rest) to D quarter down to E(e^{''})8th(with 8th rest) to (Bar 7) E quarter to A 8th(8th rest)to A (a^{''}) quarter down to Line 1 A (a') 8th (followed by an 8th rest) to next bar's A. Bassoon I plays the passage thru Bar 5 (octave lower register). Strings are pizzicato in Bar 5, then arco in Bar 6, pizz again in Bar 7. The vibe is easily heard after the half rest in Bar 5, resonating the small octave A/Line 1 A half notes tied to whole notes next bar to 8ths in Bar 7. After an 8th & quarter rest, A/A again as quarter notes tied to 8ths. The piano plays the E min 7/11(E/G/B/D/A) rhythm; that is, E/A/G quarter notes in the bass clef staff up to the bass & treble quarter notes A/B/D/E, G/B/D/E, repeated. Etc.

11 "Boys Go To Play" 4/2 p. 2

ORCHESTRATION BY Hugo W. Friedhofer

Musical score for various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Cello, Bass, Violin, Viola, Cello, Piano or Celeste, Harp, Drums, and Timpani. The score includes handwritten annotations such as *leggero*, *pp*, *mf*, *ppm*, and *arco*. It also features boxed first endings and circled first endings.

-Track # 11 "Mirror" [12] Reel 4/3

Scene: Change of clothes. Music starts when Edward says, "Is there any vermin in this?" (referring to Tom's clothes). Very nice; good cd rendition. I like the effect on page 15 of the cue (Bars 57-60, Section 14) when they laugh ("Don't bother me, my lad!") and then in page 16 (Bar 61) we come to another section change (15) where they compare themselves in the mirror with the change in clothes. So Section 14 still has the key signature of 4 sharps. In Bar 57 (cd 1 location 1:22), after an 8th rest, flute II and piccolo (and celeste) play forte descending staccato 8th notes Line 2 B-A-G# (crossbeam connected) to F#-E-D#-C# (crossbeam connected) to (Bar 58) Line 1 B 8th (followed by rests) while flute I takes over here on Line 2 B-Line 3 C#-Line 2 A-G# staccato 8ths to F#-E-D#-C# to (Bar 59) Line 1 B 8th. After an 8th rest in Bar 58 the piano plays as the flute (and an octave lower register). After an 8th rest in Bar 59, violins I play *mp* Line 2 C# down to A to G# 8ths to next figure of F#-G# staccato 8th to "3" triplet value 8ths A-B-Line C#) no longer staccato) to (Bar 60) D#-E 8ths to "3" triplet value 8ths F#-G#-A to B-Line 3 C#-D#-E-F#-G#-A-B 16ths. Violins II enter in on this in Bar 60 as violins I but an octave lower register. Violas play as violins I in Bar 59 but an octave lower register to half of Bar 60. After a half rest in Bar 60, flute I and piccolo play *p* < the rapidly ascending 16ths Line 1 B-Line 2 C#-D#-E-F#-G#-A-B. After a half rest the harp is gliss from small octave B up to (Bar 61) Line 3 C. At the end of Bar 60 horn I sounds forte small octave G 16th (more later).

The previous key signature is now canceled in Bar 61 with four naturals. The tempo-marking is now suddenly slow (*Subito Lento*) still in C time. Violins I play *fp* Lines 2 & 3 C half notes to Lines 1 & 2 B up to C to D down to B legato 8th notes (repeated next bar) to (Bar 63) Lines 1 & 2 G half notes to F to G to Ab to F 8th notes (repeated next bar). Violins II play Line 2 E/G half notes legato mini-slurs to F/Ab half notes to (Bar 62) E/G half notes down to D/F half notes to (Bar 63) C/E half notes down to B/Line 2 Db half notes to (Bar 64) C/E half notes to B/Line 2 Eb half notes. Divisi violas play Line 1 G/Line 2 C half notes to Ab/D half notes to (Bar 62) G/C half notes down to F/Ab half notes to (Bar 63) E/G half notes to F/Ab half notes to (Bar 64) E/G half notes to F/A half notes. CB play Great octave and small octave C whole notes tied thru the next three bars at least.

12 "MIRROIR"

4/3 p.16

ORCHESTRATION BY Hugo W. Friedhofer

(16)

15

FLUTES

Picc

OBOES

ENG

CLARINETS

BASSOONS

HORNS

TRUMPETS

TROMBONES AND TUBA

TIMPANI, ETC.

DRUMS, ETC.

HARP

PIANO OR CELESTE

VIOLIN

VIOLA

CELLO

BASS

12 MIRROIR

Prince & Paquet RYB 3-16

SUBITO LENTO

SM-K-13 C. 3

After a quarter rest, a solo cello plays small octave G half note tied to dotted 8th note (followed by a 16th rest), repeated next bars. Bottom staff celli are *divisi*. After a quarter rest, the top lines sounds small octave G quarter note *pizz* (repeated next bars) while the bottom line celli here play Great octave C whole note tied to next bars. So in Bar 61 we have C maj (C/E/G) to D half-dim 7th (D/F/Ab/C) tonalities. It seems that sophisticated film composers like Korngold and Herrmann (and others) like to use half-diminished sevenths in certain mood scenes.

That horn played small octave G [written Line 1 D] 16th at the end of the previous bar up to (Bar 61) Line 1 C [written Line 1 G] tenuto quarter note up to G [written Line 2 D] tenuto quarter note to F [written Line 2 C] double-dotted quarter note down to small octave G 16th (repeat next three bars). Etc.

-Track # 12 “Prince Outside Palace” [13] Reel 4/4

Fine. Scene: Edward hides the Royal Seal, and later he is mistaken as the pauper boy and is kicked out of the palace grounds.



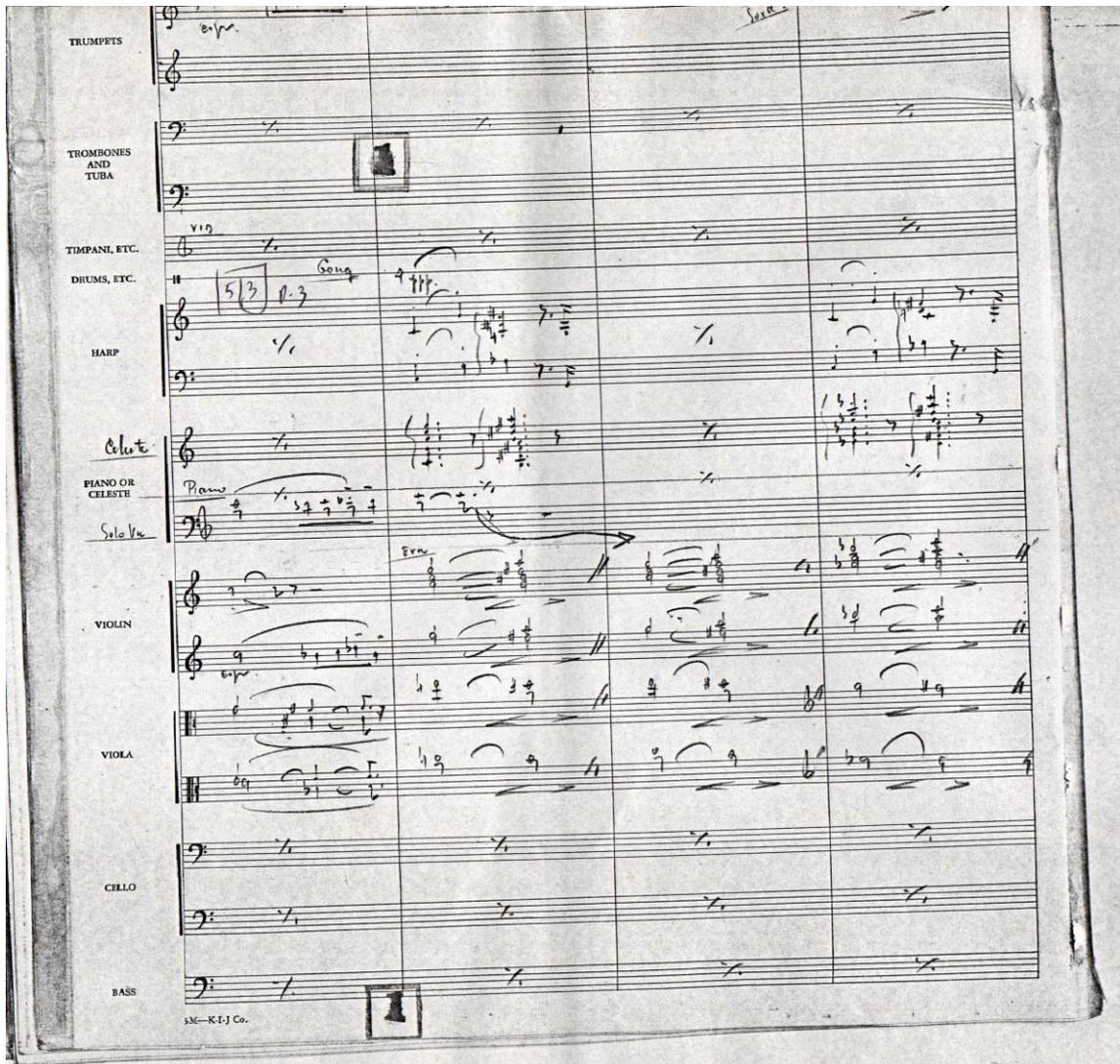
-Track # 13 “The Next Morning” [14] Reel 5/1
Fine, largely ethereal music and recording.

Cue [15] Reel 5/2 [Missing cue??] “Prince” runs.

-Track # 14 “Pauper Goes to King” [16] Reel 5/3

Scene: Tom is assumed to be Prince Edward, even by the King!
Sostenuto repeat phrases, similar to the Lento piece in the cue "Mirror" Bar 61 on. Somewhat meditative but also plodding (repetitive) cue but nevertheless beautiful to hear. In Bar 5 the solo violin and flute play Line 3 C half note to Bb-C-Db-Bb 8ths (the last two 8ths are tenuto-marked) to (Bar 6) C quarter note tied to 8th note. *Sord* trumpet plays *espr* Line 2 C [written D] half note to Bb-C-Db-Bb 8ths to (Bar 6) C quarter note tied to 8th note. We heard this before in “The Mirror” cue. So the mirror-image prince (actual pauper) meets up with his dying “father.”

In Bar 6 violins I play Line 3 C/E/G half notes crescendo hairpin to B/D#/F#/A (B Dom 7th) half notes (followed by two tight slashes to indicate a slight break). In Bar 7 they then play C/E/G to B/D#/F/A half notes to (Bar 8) Eb/G/Bb half notes to D/F#/A/Line 3 C (D Dom 7th) half notes. Violins II in Bar 6 play Line 2 G half note crescendo to F#/A half notes decrescendo hairpin (repeated next bar) to (Bar 8) Bb half note to A/Line 3 C half notes. Violas play Line 2 C/E half notes to B/D# half notes, and so forth.



-Track # 15 “That Is My Son” [17] Reel 5/4

Scene: King proclaims that his son will rule, summoning the court.

Then a glorious fanfare is played for four bars from Bar 9. Short cue with the fanfare starting at :26. Trumpets play *sub p* < Line 1 E/A/Line 2 C# half notes A maj 2nd inversion) tied to 8th notes to C#/E/A staccato 8ths to D/F/Bb 8ths (Bb maj 1st inversion) to “3” triplet value E 16th to F/Ab/C 16ths to G/Bb/D 16ths to (Bar 7) A/Line 2 C#/E half notes tied to 8th notes, and so forth. Trombones in Bar 6 play Great octave A/small octave E/middle C# half notes tied to 8th notes followed by rests (no close-spaced tightness for this A major chord). The tuba plays Contra-octave A half note tied to 8th

note. The cymbal and the triangle play half notes tied to 8th notes as well. Etc.

Handwritten musical score for orchestra, titled "That Is My Son". The score is for Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones and Tuba, and Timpani, etc. It features a complex arrangement of notes and rests across multiple staves. A handwritten "2" in a box is visible at the top, and the text "ORCHESTRATION BY Hugo W. Friedhofer" is written in the upper right corner. The score is heavily annotated with handwritten markings, including "Sub p", "mf", and "ar".

-Track # 16 "The King Is Dead" [18] Reel 6/1

Nice combined effect and interplay of instruments starting at :20. At the end of Bar 9 (start of page 3) the bassoons and violas play an ascending sweep of 32nd notes *pium mosso* small octave D-E-F# to G#-Bb-Line 1 C-D to (Bar 10) small octave Ab 8th. After a dotted 16th rest in Bar 10, violins play forte middle C *rinforzando* 32nd note to D *rinforzando* 8th tied to quarter note held fermata and tied to 16th to C 16th (followed by an 8th and quarter rest).

OBOES
CLARINETS
BASSOONS
HORNS
TRUMPETS
TROMBONES AND TUBA
TIMPANI, ETC.
DRUMS, ETC.
HARP
PIANO OR CELESTE
VIOLIN
VIOLA
CELLO
BASS

Piu Mosso *rit.* *Meno Mosso* *Solenn*

2 *3*

Celli also play middle C 32nd note to D 8th tied to quarter note and 16th to C *rinforzando* 16th but then continues the plummet on 32nd notes small octave Bb-Ab and so forth. After a half rest in Bar 11 the violas return to be trill on small octave G# half note to F#-G# 16ths to (Bar 12) B half note tied to 8th note *p* >. And so forth.

-Track # 17 “The Dog” [19] Reel 6/2

Good cue. Odd how it reminds me at about the :36 point with the brass alarm effect how it could fit in *Wizard of Oz* tied to the Wicked Witch’s soldiers about!

-Track # 18 “The Church” [20] Reel 6/3

Regal but low-keyed cue. A nice quiet enough cue but not a bestseller cue.

-Track # 19 “Riot” [21]

Now this cue is in sharp contrast to the previous one. It’s a fast-paced, fun cue, and rather interesting especially with the added percussive effects employed (:52 point, for instance). I would’ve expected Stromberg to push the tempo even faster with this particular cue, but interestingly there was only one-second difference (faster only by a mere second) with his version’s duration compared to Korngold’s (so virtually identical).

-Insert [21]

-Track # 20 “Dining Scene” [23] Reel 7/2

The longest cue of the bunch, Korngold manages to keep it varied and interesting, adding elements of comic relief (via bassoon, etc). Nicely performed here. The Korngold duration is 3:50 whereas the Stromberg version is 3:44 (just a bit faster).

I am now going to skip comments on many tracks but will give the cue information, although I should mention that “The Murder” cue (Track # 24) is interesting music, lots of percussive effects.

-Track # 21 “The Crown” [24] Reel 7/4

-Track # 22 “His Majesty” [25] Reel 8/1 Scene: Pass the rose water.

-Track # 23 “Exit” [26] Reel 8/2 Scene: Thought of raising money.

-Track # 24 “The Murder” [27] Reel 8/3 Scene: Father Andrews killed.

-Track # 25 “Street Scene” [28] Reel 8/4 Court scene/ Miles knocks on door.

-Track # 26 Nuts Knocker [29] Reel 8/5. 1 page. Beggars’ scene.

-Track # 27 “Pauper’s Coronation” [30] Reel 9/1

Prod. 911 1.5 30 "Payer's Coronation" Title Composer 6 5

Flutes
 Oboe
 Clarinets
 Bassoon
 Horns
 Trumpets
Tub Tromb. and Tuba
 Drums
 Harp
 I Violin
 II Violin
 Viola
 Cello
 Bass
 Piano Celeste

FULL ORCHESTRA

REEL 9 - PART 1
 Pg 5 30 "Payer's Coronation"

-Track # 28 “Flirt” [31] Reel 9/2 Scene: Miles at Inn.

-Track # 29 “Robbery” [32] Reel 10/1

-Track # 30 “Knife Fight” [33] Reel 10/2

Scene: Thwarts murder/ Miles fights Tom’s dad.

Active cue but not as memorable as soon-to-come “Duel” cue. *Allo* in C time, the key signature is Ab maj/F min (4 flats)/ The orchestrator is Milan Roder. His orchestration handwriting is top-notch (aka highly legible/readable!). He articulated his writing precisely and rather artistically.

After a quarter rest in Bar 1, the cymbal is initially solo on a dotted half note trem roll *p* (held fermata) tied to 8th note next bar. After a half rest and then a quarter rest held fermata, 4 violins I play *p* < Line 2 C 16th to D-Eb-F-G-Ab-Bb 32nd notes to (Bar 2) Line 3 C 8th *mf* (followed by an 8th and quarter rest) to Eb/Line 3 C 8th pizzicato (followed by an 8th and quarter rest) to (Bar 3) Eb/C 8ths (followed by rests). Four violins II play the same Bar 1 rush of notes but an octave lower register to (Bar 2) Line 1 B 8th (followed by an 8th and quarter rest) to Bb/Line 2 F 8ths pizzicato, and so forth. The woodwinds play a different pattern after the initial rush of notes in Bar 1. So the first 2 flutes play the run of notes to (Bar 2) Line 2 Bb/Line 3 C quarter notes tied to 16th notes and then playing same Bb/C-Bb/C-Bb/C 16ths to Bb/C quarter notes tied to 16ths and then resounding the same Bb/C 16th dyads three times to (Bar 3) Bb/C whole note trill decrescendo hairpin. Etc.

In Bar 6, eight violins sound forte a series of 16th note figures. We find Line 3 C legato up to Ab-G-F 16ths (connected as a figure by two crossbeams) to Eb-Db-C-Line 2 Bb 16ths to a repeat of those two figures in the second half of this bar. In Bar 7 they continue the run on Line 3 C up to F to Eb to Db 16ths to C-Db-C-Line 2 Bb 16ths to Ab-Line 3 Db-C-Bb 16ths to Ab-Bb-Ab-G 16ths to (Bar 8) F tenuto quarter note (followed by a 16th rest). Then they start a new sequence on a lower register forte of Line 1 F-G-An 16ths to next figure of Bb-Line 2 C-Db-Bb to C-Db-Eb-C 16ths, and so forth. Four altri violins play this whole sequence an octave lower register except for that new sequence in Bar 8. Etc.

33

Knife Fight

10/2 p.1

REEL 10 THE PRINCE and the THURPER No 33. THE KNIFE FIGHT. 1.

ORCHESTRATION BY Alan Rouse

FLUTES

OBOES

CLARINETS

BASSOONS

HORNS

TRUMPETS

Vibra

TROMBONES AND TUBA

Marimba

TIMPANI, ETC.

DRUMS, ETC.

HARP

PIANO OR CELESTE

VIOLINS

VIOLA

CELLO

BASS

Handwritten musical score for various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones and Tuba, Marimba, Timpani, Drums, Harp, Piano or Celeste, Violins, Viola, Cello, and Bass. The score includes dynamic markings such as *f*, *mp*, *stacc.*, and *pp*, and performance instructions like *Vibra* and *Marimba*. The piece is titled "No 33. THE KNIFE FIGHT. 1." and is arranged by Alan Rouse.

KELLAWAY-LEE CO., Los Angeles

33 Knife Fight 10/2 p. 2

ORCHESTRATION BY Alan Rabin

3
1
2
FLUTES

OBOS

CLARINETTS
B. Cl.

BASSOONS
C. B.

1
2
3
4
HORNS

1
2
3
TRUMPETS

Vibra
TROMBONES AND TUBA
Maurice

TIMPANI, ETC.
DRUMS, ETC.

HARP

PIANO OR CELESTE

4
4
VIOLINS

VIOLA

CELLO

BASS

KELLEY-WAY CO., Los Angeles

-Cue [34] Reel 10/3 [untitled] ?? “It’s him!”

-Track # 31 “The Maid and the Ride” [35] Reel 10/4 Miles takes the boy into the forest.

-Track # 32 “The Prayer” [36] Reel 11/1 Scene: Edward utters a slow prayer as Miles finally rides to the rescue to save Edward from the sword of an assassin.

-Track # 33 “Duel” [37-A] & [37-B] Reel 11/2

Wonderful Korngoldian cue! However we come to the controversial track in the Tribute album. Stromberg’s frenetic tempo to this cue is one of the main reasons why I gave this album a four-star rating instead of a top tier five-star rating. Just about every other track is either excellent or fine, but this track sticks out like a sore thumb (at least to me). Mind you: the recording or “sound” itself (the performance and recording mix) is fine. I cannot fault that, but I do fault the decision to rush this music to excess, especially this cue that I was especially looking forward to. Let’s say that Tribute is off the tempo track! This track has the “D.T.’s” (Delirious Tempo). Instead of *Hercules Unchained* it’s Stromberg Unchained! I like spontaneity and exuberance but in this case I prefer a bit more restraint. Considering this highlight cue is one of my favorite cues in the score, I was really looking forward to an exceptional recording of it to enjoy. Well, win some, lose some....

The original Korngold movie duration of the action/fight sequence starting with Bar 1 is 2:21. Stromberg’s version of the action music (he seemed to add a slower piece at the end that I do not include in my calculation) runs an astounding 1:57 duration. So I am not using the track timing of 2:26 because the section from 1:58 to end (I believe cue 37-B) is not the action music in question. Considering that this is “notey” or “fast” action music with loads of 16th note figures, this difference of 24 seconds is quite significant. It would seem less so if it were a “slow-moving” cue with long ponderous passages of half notes and whole notes. I am reminded of that Golden States Pop Orchestra Halloween concert a few years back.

Overall it was a great event but when the conductor did the *King Kong* fast and busy cue he selected into an unnatural hyper-drive tempo, I wanted to cover my ears. In analogy, it is like the letting go of a fully inflated balloon. Or another analogy: it's like pushing the fast-forward button on the dvd player.

Question: "What is the *point* of rushing the music?" Perhaps a conductor simply gets carried away with the moment and loses control of perspective in a specific case. Obviously the point was not to match Korngold's tempo because Korngold's rendition is much slower. I don't mind if it's a bit faster. That's permissible. But when the music becomes in effect blurred (especially from 1:36 on in the Tribute track) then it almost becomes a caricature of the intended music. It becomes a distortion and defeats the purpose of most music (to enjoy listening to it). The same result applies to undue slowness of tempo: The conductor needs to find a so-called "Happy Medium" that will please the listening audience--enough and not too much (or too little). I think this is a universal principle (for example, not-too-hot and not-too-cold consistent medium for most organisms in nature to survive or prosper over the long term). Of course some people will love to have the conductor push the limits! Beauty is in the eye (or ears) of the beholder (listener). But this reviewer prefers to have a re-recording more or less reasonably match the tempo of the original tracks. As given above, I cannot ascertain the intent behind the over-wrought, speeded-up tempo. The conductor did not rev-up "The Riot" cue, so why here? While a part of me applauds him being able to successfully go where no conductor has gone before in this Korngold cue, I cannot appreciate the adverse effect it had on my enjoyment of the music itself. This was supposed to be a virtuosic showcase piece that unfortunately went awry because it is just too fast. So while I still give this album recording an overall four-star "excellent" rating (it deserves it), I feel that this specific track-cue deserves either a two-star "fair" rating or even down to a one-star "poor" rating.

Now: Referencing the written music itself, let's go to Bar 9 (start of page 3) Violins I play a sweep of "10" 32nd notes Line 1 Ab-Bb-Line 2 C-Db-Eb-F-G-Ab-Bb-Line 3 C to C# 8th to B-A 16ths three-note figure to G# 8th (followed by an 8th rest held fermata and then a quarter rest). Violins II and violas play this an octave lower register. In Bar 10, violins I then play the "10" run of 32nd notes Line 2 Db-Eb-F-G-Ab-Bb-Line 3 C-Db-Eb-F to G 8th to F-E 16ths to D 8th (followed by an 8th and quarter rest). Violins II play this an octave lower. Then in Bar 11 in 2/4 time, violins I play a "7"

septuplet of 32nd notes Line 1 C#-D-E-F#-G#-A-B to the next figure of “10” 32nd notes Line 2 C#-D-E-F#-G#-A-B-Line 3 C#-D-E. After a quarter rest, violins II play that “10” figure starting on Line 1 C#. Violas play both figures an octave lower register than violins I. Celli play the first “7” figure two octaves lower starting on small octave C#. The harp here now has the key signature of three sharps (A maj) and is gliss from small octave and Line 1 C# onwards and upwards to (Bar 12, start of page 4) Lines 2 & 3 F# 8ths. The snare drum is trill rolled half note. Back in Bar 9, after a quarter rest, both flutes play *ff* or *sf* (Friedhofer’s lousy writing!) Line 3 C# staccato 8th to Line 2 B-A staccato 16ths to G# staccato 8th (followed by rests). The oboe and distinctive xylophone play this an octave lower register (as also the clarinets), and so forth for the rest of the woodwinds. After a quarter rest in Bar 9, the trumpets play Line 1 C#/G#/Line 2 C# staccato 8ths forcefully (followed by an 8th rest and a half rest held fermata). Then in Bar 10 they play G/Line 2 D/G 8ths in that same rest pattern.

In Bar 12 in 2/4 time, the key signature is now three sharps for all of the orchestra (of course five sharps for the B-flat clarinets and trumpets). The tempo-marking is *Piu Allegro* or (*piu Allo*). Violins I (top staff) sound forte (or *sf*) Line 3 E# grace note to F staccato-marked and rinforzando-marked 8th note down to Line 2 F# staccato 8th up to B# grace note to Line 3 C# rinforzando and staccato 8th down to Line 2 C# staccato 8th to (Bar 13) Line 2 E# grace note to F# staccato 8th (followed by an 8th rest) to Line 1 B# grace note to Line 2 C# rinforzando and staccato 8th down to Line 1 C# 8th. I believe these top staff violins I number four players, as also the bottom staff violins I. The bottom staff players play Line 2 E# grace note down to Line 1 F# staccato 8th up to B# grace note to Line 2 C# 8th (followed by an 8th rest) to (Bar 13) Line 2 E# grace note to F# staccato 8th down to Line 1 F# 8th up to B# grace note to Line 2 C# rinforzando 8th down to Line 1 C# rinforzando 8th. Violas play Line 2 E# grace note to F# 8th (followed by an 8th rest) down to Line 1 B# grace note to Line 2 C# 8th down to Line 1 C# staccato 8th, and so forth. Flutes play Line 3 E# grace note to F# 8th (followed by an 8th rest) to Line 2 B# grace note to Line 3 C# 8th (followed by an 8th rest) to (Bar 13) Line 2 E# grace note to F# 8ths (followed by an 8th and quarter rest). Etc.

In Bar 14 is the start of the 16th note fast figurations played by the violins (:23 or nearly :24 on the Tribute track). So all violins I play Line 1 F#-G#-A-F# 16ths (connected as a figure by two crossbeams) to G#-A-B-G# 16ths to (Bar 15) A-G#-A-F# 16ths to G#-F#-G#-E# 16ths to (Bar 16) F#-G#-A-F# 16ths to G#-A-B-G# 16ths to (Bar 17) A-B-Line 2 C#-Line 1 A

16ths to B#-Line 2 C#-D#-Line 1 B# 16ths. Violas in Bar 14 play Line 1 E# grace note to F# staccato 8th down to C# staccato 8th up to E# staccato 8th down to C# staccato 8th to (Bar 15) E# grace note to F# 8th down to C# 8th up to G# 8th down to C# 8th (all staccato) to (Bar 16) a repeat of Bar 14, and so forth. Celli are divisi and pizzicato plucking 8th notes. Flutes, oboe and bassoons in Bar 14 play Line 1 E# grace note to F# staccato 8th (followed by an 8th rest) to E# staccato 8th note (followed by an 8th rest) and so forth. After an 8th rest in Bar 14, the marimba plays Line 1 C# 8th (followed by an 8th rest) to C# 8th note (repeated next two bars).

By :44 on the cd track (start of page 9 of the written cue), the woodwinds take over that series of 16th note figures. The two flutes interchange and overlap each other so as to give each player a breath now and then! So flute II plays Line 2 D-E-F#-D 16ths to E 16th (followed by a rest). On that second figure flute I comes in on the same Line 2 E 16th to F# to G# to E 16ths, and so forth. The same applies to the oboes and clarinets. Violins I (top staff) now are *pizz* on Line 2 D staccato 8th (followed by an 8th rest) to C# staccato 8th (followed by an 8th rest) to (next bar) D 8th (followed by an 8th rest) to E 8th (followed by an 8th rest), and repeat these two bars in the next two bars. Bottom staff violins II pluck Line 2 C# staccato 8th down to Line 1 A up to C# down to A 8ths (repeated next two bars). Four violins II pluck Line 1 D staccato 8th (followed by an 8th rest) to C# 8th (followed by an 8th rest) to (next bar) D to E 8ths in that rest pattern. VC/CB are silent here very temporarily. Etc.

The duel ends on pages 25-27 with the truncated Miles motif restated several times. In Section 32, violins play Lines 2 & 3 staccato D 8th to C#-B 16th figure to A tenuto A to (next bar) Eb 8th to D-C 16ths to Bb quarter to (next bar) 16ths "subito p" tenuto E-D-C#-B, F#-E-D-C# to (next bar) G-F#-E-D, A-G#-F#-E to (next bar on page 26) Lines 3 & 4 B 8th to 16ths A-G# to F# tenuto quarter note (repeat next bar). Then unison Line 3 B-A-G#-F# 16ths played 4 X (within two bars), crescendo to (next bar) rinforzando *ff* B 8th to A-G# 16ths to F# rinforzando quarter note tied to half note (held fermata next bar). The trumpets are flutter tongued on F# quarter note tied to half note next bar. Then the strings play a rising 16th note run figure to the death punctuation notes in the next four bars. For example, violins I play Line 3 F# down to Line 2 F# 8ths (followed by a quarter rest). Then in the next bar, Line 3 C down to Line 2 C 8ths (followed by a quarter rest) to next bar's Line 2 F# down to Line 1 F#, C# down to Line 1 C# 8ths to next bar's unison Line 1 F# rinforzando 8th.

Prod. 112 Title _____ Composer _____ Arr. (3)

Flutes
Oboe
Clarinet
Bassoon
Saxophone
Horn
Trumpets
Trombone
Drums
Banjo or Guitar
Harp
Violins
Viola
Cello
Bass
Piano

Prod. **6** Title **(III) 'Duel'** Composer Arr. **(4)**

Flutes
Picc.
Oboe
Clarinets
Bcl.
Bassoon
Horns
Trumpets
Tromb. and Tuba
Drums
Harp
I Violin
II Violin
Viola
Cello
Bass
Piano Celeste

Prod. Title Composer Arr. 25

Flute

Oboe

Clarineta

Bassoon

Horns

Trumpets

Tromb. and Tuba

Drums

Harp

I Violin

II Violin

Viola

Cello

Bass

Piano Celeste

Tutti con forzo

32

sub p

Prod. (112) Title Composer Arr. (27)

The image shows a handwritten musical score for a symphony orchestra. The score is written on aged, yellowed paper with some damage and a box around a measure in the Harp part. The instruments listed on the left are: Flutes, Oboe, Clarinets, Bassoon, Horns, Trumpets, Tromb. and Tuba, Drums, Harp, I Violin, II Violin, Viola, Cello, and Bass. The score includes various musical notations such as notes, rests, and dynamic markings. A box is drawn around a measure in the Harp part, containing the number 35. The paper has some handwritten notes and markings, including a circled '27' in the top right corner and a circled '112' in the top left corner.

-Track # 34 "Fanfares" [38]

-Track # 35 "Organ" [39] Reel 12/1

-Track # 36 “God Save the King” [40]

-Track # 37 [41] “Seal # 1” Reel 12/4

Very nicely performed cue. The pianist is excellent. Overall a top-rated cue. Incidentally the tempo for the Tribute of this cue is virtually the same—if anything one or two seconds faster.

-Track # 38 “Seal # 2” [42] Reel 12/5

-Track # 39 “Hurrah!” [43]

-Track # 40 “Epilogue” [44] Reel 13/1

-Track # 41 “End Title” [45]

-Track # 42 “Trailer”

I really enjoyed this track, one of my favorites. It is “something different,” enjoyably so, having these mixes of themes and juxtapositions of music. It has a fun, spontaneous nature to it. Track # 43 “British End Title” is a nice curiosity, what? Good show!

Completed Friday, June 08, 2012 at 3:34 pm PDT

Revised Sunday, September 16, 2018 at 1 pm

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