

SEA HAWK  
Music by  
Erich Wolfgang Korngold

I will preface by saying that it is beyond the scope of this word-driven format of Film Score Rundowns to adequately describe the multi-layered complexity of this incredibly large score by the prodigy composer, Erich Wolfgang Korngold, who turned his attention to film scoring.

Normally I say one look (of a cue) is worth a thousand words. In Korngold's case, one look is worth ten thousand words. When I studied the score at UCS/Warner Brothers archives nearly ten years ago, I managed to xerox about only 90 pages of the fully orchestrated score to SEAHAWK that ran a total of about 650 pages! There are 79 or 80 cues. As was common for spectacles at that period of movie music history, this pic followed the practice of "wall-to-wall" music (sometimes referred to as "carpet music"). I believe 126 minutes of music was recorded for this motion picture!

So, once again, I cannot here do justice to this glorious score and its entire multi-textured notation in each cue. With Herrmann (whose notational orchestrations are pure minimalist in comparison to Korngold) it is relatively easy to even verbally describe many complete cues to a given score to every detail. The pastiche of complexity in Korngold's music makes this impossible. His musical style conformed perfectly to the idiom of the lush Hollywood film scores of the period. His late Romantic symphonic traditional training served well in such Errol Flynn swashbuckler vehicles as CAPTAIN BLOOD, THE ADVENTURES OF ROBIN HOOD and of course SEA HAWK.

Korngold's genius and uncanny dramatic sense made his music, in analogy, a very rich cream on top of the full-bodied milk of composers working in that period (Max Steiner, Alfred Newman, etc). His music displays a virtuoso expansion of the Viennese sound that Hollywood adopted up to that point. Curiously, however, modernist American style music was beginning to show itself then as well in film (Herrmann's CITIZEN KANE the following year, Copland's OF MICE AND MEN in 1939, etc).

I consider SEA HAWK as Korngold's film score masterpiece, eclipsing even the fabulous *Adventures of Robin Hood* score. It's a better movie as well, in my opinion, not quite so formula-driven. It's more adult-oriented. The Captain Thorpe character Flynn plays is a bit less stereotyped and cocky as his Robin character. Distant cousins perhaps with similar characteristics, but I enjoy the Thorpe character as being more accessible and less the pure "hero-type."

It is a masterfully executed swashbuckler score, full of leitmotiv music both heroic and romantic, and so intricately interwoven that you have to admire Korngold's genius and craftsmanship. I cannot praise the score enough for it indeed deserved all the accolades critics have heaped on the music. Charles Gerhardt conducted a wonderful suite of this score a few decades back, but I will be relying here, as a reference for this analysis, on the excellent Varese rendition of the score conducted by Varujan Kojian (produced by George Korngold) released in 1988. You can access the cover and review of this cd in the following "Film Music On The Web" site:

<http://www.musicweb.force9.co.uk/korngold/VSD47304.HTM>

Another web review of a different rendition by dePriest (including

Korngold's Symphony in F# is by Paul Remington:

[http://www.cosmik.com.aa-october98/reviews/review\\_korngold.html](http://www.cosmik.com.aa-october98/reviews/review_korngold.html)

In his book "Overtones and Undertones," Royal S. Brown devotes a scholarly analysis of about twenty pages to the SEAHAWK score. My analysis here is far less admirably dissective, meant more as a research supplement of the actual orchestrated pages.

## THE SEA HAWK 1940 Warner Bros

[1] Main Title Reel 1/part A. [Note: Sorry, the M.T. was not available for study when I researched the score. Curiously the main body of the score that I did research actually starts the numbering of pages for this orchestrated score (as well as "The Adventures of Robin Hood"). On the upper left hand side of each cue, a bold black number is assigned to it. Apparently [1] is assigned for the Main Title, while [2] is assigned for the next cue sequentially, Reel 1, part B. However, at the bottom right of the first or title page of 1/B is "1" (of about 640 or more pages). Apparently the Main Title was given its own identity apart from the rest of the orchestrated score.

However, cue [9] or Reel 2/B is virtually *com a sopra* (repeat) of the Main Title. Written on that cue after the grace bar is "Main Title, Original Key." Then only the solo trumpet I is notated].

What I do have of the cue from the Parts is Bar 1 (actually the grace bar). In C time, the cue is set in the key signature of two flats or Bb maj/G minor (B-flat, E-flat). CB play Great octave F whole note held fermata. VC play Great octave F dotted half note held fermata followed by a run of ascending and crescendo 32<sup>nd</sup> notes F-G-A-Bb-C-D-Eb-F-G-A-Bb-middle C. Viole have the half rest held fermata followed by a quarter rest and then that run of 32<sup>nd</sup> notes starting in the small octave register. Violins follow the same as the viole but in the Line 1 register played *mf* < (crescendo). Similarly, the harp plays a gliss from Great octave/small octave/Line 1 F notes up to Lines 1, 2, and 3 C 32<sup>nd</sup> note. I believe the three flutes are *col* violins. The clarinets are *col* viole. The bass clarinet plays small octave F [written G] half note held fermata followed by a quarter rest and then I believe that clarinet run of 32<sup>nd</sup> notes. Pos IV plays Great octave F whole note, and the tuba plays Contra-octave F. The snare drum is rolled *p* < on a whole note (notated on the 2<sup>nd</sup> space from the top). The timp is trill rolled on Great octave F whole note.

In Bar 1, trumpet I plays the melody line. We find Line 2 D [written E] 8<sup>th</sup> to E-E 16ths figure up to F quarter note tied to F 16<sup>th</sup> to D-D-C 16ths up to next figure of D 8<sup>th</sup> to D-D 16ths up to (Bar 2) G *rinforzando* 8<sup>th</sup> to F dotted quarter note tied to 16<sup>th</sup> note to D-D-C 16ths, and so forth.

[2] {Map On Wall} Reel 1/B [Note: Almost all of the cues in the orchestrated format are not given titles, so I am making up approximation names/titles here in brackets] *Misterioso* in C. Pages 1 thru 9 in the full score. Approx 1:24 in duration. Key signature of for sharps (C# minor in this case, not E major). [Note: Bb instruments such as the clarinets and bass clarinets are assigned six sharps since naturally in C major or A minor key signature the trumpets are assigned two sharps (F#, C#) automatically. This

was the practice of most composers/orchestrators then, although Herrmann did *not* follow that practice. Curiously, the trumpets here (also Bb instruments here, not the "C" trumpets) are *not* assigned key signature sharps, although in most other cues they are assigned. Normally the "French" horns or horns in "F" are not assigned accidentals such as sharps for key signatures, although in several of the cues here they are. The english horn in this cue, however, is assigned five sharps.]

This cue is not in the reference cd.

Instrumentation: 3 flutes/piccolos doubling, 2 oboes/E.H. doubling, 2 clarinets, bass clarinet, 2 bassoons/contrabassoon doubling, 4 horns, 3 trumpets, 4 trombones, tuba, timp, vibe, tamb., gong, cymbal, 2 harps, piano, celeste, 12 violins, 4 violas, 4 celli (VC), 3 contra bass (CB). This cue was orchestrated by Ray Heindorf. [Note: I prefer reading ray's or Milan Roder's orchestrated pages over the masterful Hugo Friedhofer since Hugo's handwriting is so small and lightly etched so that it's harder to read the faded notation].

Scene: The King of Spain discusses expansionist plans when viewing a map of the world on the wall. He boldly states that some day the map will no longer be the map of the world but the map of Spain!

In the grace bar, the solo bass clarinet plays *p* (piano sound level dynamic) a seven-note ascent of 32nd notes of small octave G# [written A# but henceforth transposed by me to "C" pitch for this analysis] to A# to B# [enharmonic C] to C# to D# to E to F#. These notes are connected by three crossbeams.

In Bar 1, the bass clarinet continues with a flourish figure of Line 1 dotted G# 16th to G 32nd, then ascending 32nds G#, A#, B, C# down to the G# quarter note tied to 8th and 32nd, to rising 32nds A, A#, B to next figure (I will not go into all the crossbeams for all the figures) of bracketed "3" figure of C quarter note trill (to #) to 16ths C#, D# to (Bar 2) E 8th, followed by rest marks.

After a half, 8th, and 32nd rest marks, clarinet I joins in Bar 1 *pp* (pianissimo). We find 16th A-A#-B (connected by three crossbeams) to that bracketed "3" figure of the bass clarinet. Then it continues on in Bar 2.

Meanwhile, the contra bassoon and CB I play sustained (tied) Great octave C# whole notes *pp*. The vibe and oboe I play Line 2 G# half notes tied to 8<sup>th</sup> (followed by an 8th and quarter rest marks) in Bar 1. Then, in Bar 2, E half note tied to 8th. The vibe is rolled (notated like a string bowed tremolo).

In Bar 1, four violins I (in two staves) play *pp* (largely in the Line 3 register) the A maj 7th (A/C#/E/G#) dotted half note chord to the unusual quarter note chord sound of B# dim 7th 3rd inversion (A/B#/D#/F#). Violins II play it as bowed trem.

In Bar 2, the violins play the F# min 7th (F#/A/C#/E) dotted half note chord to the quarter note chord of B# dim 7th 2nd inversion (F#/A/B#/D#). This leads in Bar 3 to the E/A whole note dyad. The top staff of violins I play the C# briefly with the quarter note, creating (total combination) the A major 2nd inv sound temporarily (E/A/C#). The celeste also plays these overall chords.

In Bar 3, the solo flute plays *mf* (mezzo-forte) a slowed down version of a Spanish idiomatic melody fragment initiated by the bass clarinet and clarinet I earlier. Here the flute plays the C# (C-sharp "" or Line 3, or two octaves above middle C) quarter note to B to A 16ths [the last three notes under bracketed "3" which is a quarter note value] to A quarter note tied to [also bracketed "3" triplet value] A, C#, B to another triplet A, E, F#

to (Bar 3, now 3/4 meter) G# 8th(followed by rest marks). In Bar 4, the solo oboe takes over the melody line with the G# quarter to G# 16<sup>th</sup> (again, under bracket 3 triplet) to quarter notes G# to A. Then the same in the next bar, except for the last note (now the B quarter) tied to half note next bar.

In Bar 3 (as flute I plays) the bass clarinet plays rising combined tenuto and staccato dot 8th notes. This symbol means that the player must hold the note firmly but make a slight separation between each following note. Harp I also plays (tenuto only) rising 8th notes E, A, B, E, F# to (Bar 4) G# quarter. The vibe is rolled on C# in Bar 3.

In Bar 4 (in 3/4 time), muted 9written *sordini*) horns quietly join in (*p* or piano sound level) as the solo oboe plays. Horns play half notes Line 1 D#/F#/G# [written A#/Line 2 C#/D#] triad notes legato to quarter notes D/G/A. Harp II plays the last quarter notes D/E/G/A arpeggiando fashion (vertical wavy line rolled chord).

Skipping to Bar 10 (page 3), the scene dissolves quickly to the Spanish ship at sea in the English Channel. Four natural signs cancel the C# min/E maj key signature, substituted by three flats (Eb maj/C min key sig) in C time. Here the Spanish theme is majestically played *ff* by the flutes, oboes, clarinets, violins and violas. Violins play the notes an octave apart starting on G (g", g'''). So we find G dotted 16th to F# 32nd to (same cross beams figure) rising 32nd notes G, Ab, Bb, C back to G quarter notes (again, octave apart). These are tied to bracketed "3" figure of G quarter to 16ths F to Eb to F quarter notes with the sforzando mark (^) overhead (more emphasis than the rinforzando >).

In Bar 11, the melody descends a mediant (major third) to Eb [the first melody figure started on G which is a major third interval higher than Eb]. So we find Eb dotted 16th to D 32nd to rising 32nd notes Eb-F-G-Ab back to Eb quarter tied to bracketed "3" triplet value figure of Eb quarter to 16ths D to C to sforzando D quarter notes.

In Bar 12, they play bracketed "3" figure notes C quarter to (henceforth all notes are unison, not octave apart) 16ths Bb to Ab to Ab quarter tied to bracketed triplet figure 8th notes Ab/C/Bb to triplet value figure Ab-Eb-F to (Bar 13) dyad D/G. Incidentally, in Bar 10, the open trumpets sound the C minor (C/Eb/G) dotted half note chord to I the B dim triad (B/D/F) quarter note triad. In Bar 11, they play the Ab maj triad (Ab/C/Eb) to B dim 2nd inversion (F/B/D). Open horns, Pos, tuba etc join in various patterns.

Etc.

[3] {The Tennis Game} R1/C *Allegretto Giocoso* in 2/4 time. Master pages 10 thru 14 in the orchestrated pages. Approx :20 in duration. Orchestrated by Ray Heindorf. Note: This cue is not on the reference CD. Scene: The Captain (played by a young Gilbert Roland) speaks to the Spanish ambassador Alvarez (played by Claude Rains). When the Captain says, "Your niece will have no trouble" the cue starts (sequed from the previous cue 1/B). We see Dona Maria and her oldish (and British) handmaiden playing tennis (if they called it tennis back then). No accidental key signature; that is, key signature of C maj/A minor. Except of course the clarinets, bass clarinet, and trumpets (as Bb instruments) are given two sharps (F#, C#) to adjust to the C score [eg., C# written = B concert pitch; F# written = E concert pitch].

In the grace bar, harp I is gliss starting on Great octave G to (Bar 1) Line 2 C 8th. The harp is tuned "Ab, Bb." The violins make an upward sweep of nine 16th notes, small octave G-Ab-Bb-C-D-E-F-A-B (the lasts notes of A and B are indeed natural).

In Bar 1, the bouncing impact effect of the tennis swings are accentuated by the flutes, clarinet II and trumpet I, celeste, bells, and pizzicato strings. Clarinet II plays staccato 8th notes middle C [written D] up to Line 2 C octave higher down to Line 1 D up to Line 2 D, down to (Bar 2) Line 1 G up to Line 2 G tied to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). So major 2nd intervals here to perfect 4th intervals. The muted trumpet I plays *mf* the Line 1 C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and then D 8<sup>th</sup> (then another 8<sup>th</sup> rest) to (Bar 2) G tenuto 8<sup>th</sup> tied to 16<sup>th</sup> (followed by a 16<sup>th</sup> and quarter rest).

After an 8th rest, the flutes/bells/celeste/pizzicato strings join in on the second 8<sup>th</sup> (sub) beat. Flutes play acciaccatura Line 2 D/E to 8th dyad notes C/G (then 8th rest) followed by D/F acciaccatura to C/A 8th dyad. In Bar 2, after an 8th rest, we see D/E acciaccatura to B/G 8ths decrescendo (>).

In Bar 1, the bells sound *mf*, after an 8th rest, Line 2 C on the 2nd second 8th sub-beat then D on the 4th sub-beat. The celeste plays C/G/E/C/E/G/A (C maj 6) that suggests a bright and happy tonality to notes G/D/A/D/F/A/C/D. Pizzicato violins play small octave G/Line 1 E/G/A/Line 2 C to A/D/F/A. Violas play Line 1 C/E to D/C. VC play Great octave C/G/small octave E to G/D/A. CB plucks, after an 8<sup>th</sup> rest, small octave C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to G 8<sup>th</sup>. Etc.

The harp in Bar 2 (after an 8<sup>th</sup> rest) strums 8th notes Great octave E/B/small octave G and (top staff) Line 1 G/B/Line 2 D/E/G. After an 8th rest in Bar 2, clarinet I plays Line 2 G stand alone 8th tied to a 32<sup>nd</sup> note, then descending 32nd figure notes G-E-D-B-G-E-D-B to (Bar 3) A 8th.

Etc.

[4] {Lookout Aloft} R1/D. *Moderato* in C time. Master pages 15-22. Approx 1:03 in duration. Key signature of four flats (Ab maj/F min). Note: Bb instruments are given accidentals of two flats as their key signature. Orchestrated by Ray Heindorf. Scene: The Captain orders his lieutenant to send another lookout aloft as a precautionary measure in case Sea Hawks (British pirates) are nearby.

The Spanish theme is played again, this time by flute I. We find Line 3 C (c<sup>'''</sup>) dotted 16th to B 32nd to rising 32nds C-Db-Eb-F to C quarter to bracketed figure of C 8<sup>th</sup> (???--probably should be a quarter note as in the previous cue since it is a bracketed triplet value figure) to 16ths Bb to Ab to Bb quarter. Heindorf even makes a mistake with that Bb quarter note, inverting the sforzando symbol to look like a string up bow symbol (v). The theme is played in Bar 2 a mediant (maj 3rd) lower starting on Ab dotted 16th, etc. Muted trumpets play *mp* Db maj (Db/F/Ab) dotted half to E dim (E/G/Bb) quarter note chord.

The celeste plays (both hands) the D min 7 (D/F/A/C) or actual notes middle C/D/F/A/Line 2 C/F/A/C dotted half note chord to the E half dim 7<sup>th</sup> (E/G/Bb/D) or actual notes D/E/G/Bb/D/E/G/Bb).

Four violins I are bowed trem on Line 3 C (c<sup>'''</sup>) dotted half notes *fzp* to B quarter notes and then (in Bar 2) Ab to G, etc. Eight violins II, after quarter & 8th rest marks, are pizzicato on Line 1 C 8th up to Line 2 C quarter note (followed by a quarter rest). Violas are divisi. Top staff plays F/Ab to E/Bb; bottom staff plays C/Db to G. Clarinet I and harp play, after quarter & 8th rest marks, C 8th up to C quarter octave higher. Etc.

Skipping to master page 18 (page 4 of this specific cue), refer to the cd on Track # 2, :21 on. Here, when the Captain says about the Sea Hawk ("They say the devil blows in

her sails"), the strings play a misterioso series of 16th note figures (four figures per bar, four 16ths per figure) starting in Bar 14. Interestingly, it is written looking more complex than it sounds. Celli play small octave F-E-Eb-Db, F-E-E-D up to stand alone Ab 8<sup>th</sup> and followed by rest marks. Repeat next bar. Violas play small octave Ab-G-Gb-F 3 X, then Db-C-B-A. Repeat next bar. Violins II play, after a quarter rest, Line 1 Db-C-Cb-Bb, Db-C-Cb-Bb, F-E-Eb-Db. Repeat next bar. Violins I play, after a quarter rest, Line 1 Db-C-Cb-Bb, F-E-Eb-D, Ab-G-Gb-F. Repeat next bar. Etc.

Then in Bar 16, violas play small octave Ab-G-Gb-F to Db-C-B-A, repeated same bar. Violins II play Db-C-Cb-Bb to F-E-Eb-Db, repeated same bar. Violins I play F-E-Eb-D to Ab-G-Gb-F, repeated same bar. Vibe plays ascending notes in Bar 15.

In Bar 14, muted horns play rising quarter and half notes. Bassoons are sustained on Great octave F/Ab; bass clarinet on Line 1 Db; clarinets on small octave F/Ab. In Bar 16, after a quarter rest, two flutes and the alto flute join in on the 16th note figures on beats 2 and 4.

Etc.

[5] {Raise The Beat} R1/E. *Grave* in 4/4 time. Hear Track # 2 from :51 on. No key sig (C maj/A min). Master pages 23-27. Approx 1:20 in duration. Orchestrated by Milan Roder (whose clearly bold and aesthetic inscriptions I enjoy the most of all the orchestrators). Scene: Powerful cue when the galley slaves are ordered to raise the beats to eight.

Trombones (Pos) and trumpets are forte and sforzando-marked on half notes tied to 8ths (followed by 8th and quarter rest marks) answered in response by flutes and piccolo and rest of (altri) orchestra. Trombones play the root position C# half diminished 7<sup>th</sup> (small octave C#/E/G/B). Trumpets play notes Line 1 E/G/B/E. After a quarter rest, two flutes and a piccolo play a response figure of 16th notes Line 2 B-Line 3C-D to E 8th (followed by an 8<sup>th</sup> and half rest), signifying the crack of the whip. After a half rest, altri orchestra play forte sforzando half notes. We find the piano on lowest half notes Contra-octave C#/G/Great octave C# and (top staff) Great octave G/B/small octave E. CB is on small octave C#; VC on Great octave G/B/small octave E/G; violas on small octave E/G/B; violins on small octave G/B/Line 1 E. The harp plays E/G/B/E. The CF is on small octave C#; Fags on Great octave G/B; bass clarinet and clarinets on small octave E.

In Bar 2, Pos play the C half dim 7th 1st inv sound (actual notes played are small octave Eb/F#/Bb/middle C). Technically the tritone should be written as Gb instead of F# (but enharmonically the same). Trumpets play middle C/F#/Bb/C. After a quarter and dotted 8th rest, the piano plays two 32nd note chords of notes C/B/Eb/F#/Bb/C to same half notes. After the same rests, CB plays on two Eb 32nd notes to Eb half; VC on Eb/F#, B/C in the same pattern. Violas play, after a half rest, Eb/F# half note dyad; violins on Bb/C. Horns play Eb/F#/B/C. Timp also joins in on C. This half dim pattern "speeds up" notationally until shortly the brass and piano play a rapid, largely triplet pattern (too much to "talk through" here).

Skipping to master page 26 (page 4 of this cue) [hear Track # 2, 1:35 on] we come to a *misterioso* section labeled "Twice as Slow" as a couple of galley slaves/rowers reaffirm that the ship is indeed in the English Channel. Here the violins are bowed trem (written as "tremolando") as largely diminished 8th note triads overall: F/B/D, E/A#/C#, F/B/D, Ab/C/E (all connected by a cross beam) to F/B/D, E/A#/G#, F/B/D, D/G#/B.

The harp plays 8th note triads separated by 8th rests.

Meanwhile solo cello and solo horn I above middle C play *espr* a plaintive three-note figure [the first casting of the shadow of the upcoming so-called Romance motif] *mp* of G double-dotted quarter note to F# 16th to G double-dotted quarter again (followed by a 16th rest). In the next bar, it plays the pattern on Eb to D to Eb, etc. Shortly the solo viola and solo oboe take over the pattern. The cue changes to 3/4 time in the next bar. etc etc.

[6] {Prepare For Attack} R1/F *Allo molto agitato* in C time. Master pages 28-32. Orchestrated by Milan Roder. Scene: The Captain prepares for a battle and advises Don Alvarez to get below. This cue is not on the reference cd.

Muted trombones play a repeat figure of minor triads. We find C# min 1st inversion (Great octave E/G#/C#) quarter note triad to D min 1st inv (F/A/D) 8th note triad to D# min 1st inv (F#/A#/D#) staccato 8th note triad. This three-note figure is repeated same bar. The figure is played again in the next bar followed by rising 8th note triads in sequential half tones; that is, E min 1st inv (G/B/E), then F min 1st inv (Ab/C/F) to F# min 1st inv (A/C#/F#) to G min (G/Bb/D). Piano, cello and brass play the same figure. After a 16th rest, violins/violas/bass clarinet play 16th note figures. Violins play middle C down to small octave G up to Line 1E, Eb down to Bb up to G to F#. Repeat same bar.

Etc.

[7] {Raise The Beat To Twenty} R1/G *Pesante ma agitato* in 4/4 time. Master pages 33-36. Orch by Milan Roder. Same general pattern as in the previous cue (galley slave rowing) but quicker. The trombones this time start on the C half dim 7th(C/Eb/Gb/Bb) instead of the C# half dim 7th previously, then the B half dim 7th(B/D/F/A). Etc.

On master page 35 (page 3 of this cue) the lookout declares, "Ahoy, Captain! It's Thorpe's ship!"(the Albatross). Just before this, the high violins were bowed trem and held fermata on Lines 2 & 3 B. Flutes were *fp* < on the B maj triad (B/D#/F#). Immediately after he says that, the Sea Hawk (Albatross) motif is played as a four-note fragment by the open trumpets forte starting with the Ab maj 1st inv triad (Eb/Ab/C). So we find Ab/Ab/C 8th to same 16th to Eb/Ab/Bb 16th to the Ab/C/Eb (root Ab maj) dotted half note chord tied to quarter notes next bar. The trombones play an emphasis 8th note chord only on the 1st beat (notes F#/Ab/C). The timp beats the Ab 8th note. Violas and cello and CB are pizzicato. Etc.

The Captain is incredulous about the news of Thorpe, and the clarinets and violins make a rapid descent of 16th notes (seven notes to six notes connected by two cross beams). So we find Line 2 E-D-C-B-A-G-F# to E-D-C-B-A-G.

Etc.

[8] {The Albatross} R2/A {The Albatross} *Glorioso* in C time. Key signature of D maj (2 sharps). Alto saxes have five sharps; tenor sax/clarinets/bass clarinet/trumpets have four sharps. Master pages 37-49 (13 pages). Track # 2, starting 2:06. Orchestrated by Ray Heindorf. Quite a familiar, popular cue in this score, a favorite performance. This heroic fanfare will repeat itself in various forms

later in the score.

Open trumpet I is solo in *f* (forte) playing the fanfare. The glock ("with one hard and one soft stick") and cymbal are present also. The trumpet plays Line 2 A [written B but transposed here] quarter note up to A (a" or highest A for the trumpet) quarter note to F# quarter note tied to (Bar 2) a quarter note, then bracketed "3" triplet value figure of E, F#, D down to A (a') 16th up to G 8th to E 16<sup>th</sup> (all three notes connected by a cross beam). The E 16th is connected (tied) to next bar (Bar 3, now 2/4 time) as a quarter note to tenuto & sforzando-marked 8th notes D to C# to (Bar 4, now 3/4 time) bracketed "3" delayed triplet figure of D 8th (followed by a 16th rest), E 16th, F# 16th, then down to A quarter up to pure triplet 8ths D/E/F#, etc.

Altri trumpets join in Bar 3 with the emphasis chord of D/G/A. The harp plays 8th note chord A/E/G/A, A/D/E/A, etc. The flute/2 alto saxes/oboe/violins/violas play a rising sweep of eleven 32nd notes on the second beat of Bar 3 in 2/4 time, and the harp is upward gliss. The high violins (largely 3-line range) play the melody line of trumpet I. two clarinets and the tenor sax and violas play a rapid figure on the second beat of Bar 4 in 3/4 time leading to the trill of the clarinets and violas. Korngold's strength is his extra-dimensionality of notational devices, so it starts to get pretty complex to describe in drawn-out, tedious words!

At 2:17 of the reference cd, you hear the insertion of the monkey music as it romps about deck. This brief passage is overlaid (extra dimension, almost like counterpoint) on the thematic thrust of the Albatross/heroic motif. It briefly dominates the attention with the high pitchness of the flute/piccolo/xylophone/piano/celeste/violins.

In C time, the monkey passage commences in Bar 7 as a series of four figures in triplet bracket time value (six 16ths per figure). So the flute/piccolo plays rising 16th notes (first two notes are legato, the other four are staccato) of A (a")-D#-B-G-F#-F to next figure of E-Eb-D-Bb-F#-D, then C#-C-C-C-C-C to B-Bb-Bb-Bb-Bb-Bb. The other instruments play along juxtaposed positions in this complex but unified whole. The bells join in with punctuated notes.

In Bar 10, the celli are soli *f espr* with the main motif, playing A up to A (a) octave higher down to F# quarter notes to triplet 8ths E, F#, D down to (Bar 11) A 16th up to G dotted 8th to Eb half note to E quarter (hear at 2:27). Then the espr horns largely take over the motif development. Etc. Then the violins/violas/celli start to play a swelling and rapidly rising series of 16th note figures, each figure bracketed as "6" (per quarter note value) ending as a trill figure of the violins. Then the key signature cancels the two sharps and inserts three flats (Eb maj/C min). Then the horns play the theme on Bb up to Bb octave higher to G quarter note to triplet F, G, Eb to (Bar 18) triplet value figure notes Bb 8th up to Ab to F quarter to 8ths Eb and D. Etc. Then in Bar 22 (2:45 of cd) the violins and violas take over the theme as small octave B up to Line 1 B to G# quarter notes to "3" triplet 8ths Line 1 F#-G#-E.

The three flats are canceled in Bar 36, substituted with four sharps (E maj/C# min). Here (3:05 on cd) you get to hear (if you play the video version also) Captain Thorpe for the first time: "You'll fire when I give the word, Mr. Pitt." First the horns play the Main title theme as a fragment, playing in maj 6 intervals. So we find B/G# 8th to B/G# to A/F# 16ths (16th played staccato) back to B/G# half notes tied to 16ths. Then the open trumpets and trombone I take over briefly starting on the E maj chord (E/G#/B). So, combined, we have the B/E/G# to B/E/G# to A/E/F# 16ths to (Bar 32) B/E/G# 8th



chord to B/E/G# to A/E/F# 16ths up to E/A/C# (A maj 2nd inversion) to same 8th chords tied to half notes, etc. Then the staccato violins/violas etc alternate with the woodwind.

The cue ends after the last "Lower your flag" command and its brief flash of music.

[9] {Gun Battle} R2/B {Gun Battle} Key signature of Bb maj (two flats) in C time. "Main Title, Original Key." Master pages 50-57.

The flutes/clarinets/bass clarinet/violins/violas play an upward sweep of twelve 32nd notes, and the harp is gliss in the grace bar. This leads to the Main title music as the gun volley commences. The highlighted trumpet plays D 8th to two D 16ths up to F quarter tied to F 16th to descending D, D, C 16ths to the first figure in D. Then, in Bar 2, G 8th rinforzando to F dotted quarter tied to F 16th to D, D, C 16ths to D 8th to D, C 16ths up to (Bar 3) G rinforzando 8th to F 8th tenuto to 16th figure Eb, D, D, F to C 8th to C to D 16ths to Eb quarter tied to quarter & 8th notes next bar. Etc.

The written cue orchestrates the grace bar, then from Bar 1 on the bars are empty (coma sopra from Main Title) except for the trumpet which *is* written, as seen above. Later on in the cue, new development necessitates orchestration being written.

[10] {Gun Battle II} R2/C. Key signature of G maj (one sharp). Master pages 58-62. Seque music of the battle. In the grace bar, the piccolo/flute/clarinets/violins play descending 16th notes A/F#/Eb/D/C/A. The snare drum is rolled. then the cue is *Allegro impetuoso* as the music is coma sopra from [3] R2/F. The trumpet is notated only. This time, however, the trumpet plays the Main Title motif with B 8th to B to A 16ths up to D quarter tied to 16th, then descending 16ths B-B-A to the first figure, etc.

[11] {Cease Fire} R2/D *Allo molto agitato* in 3/4 time. Key signature of 2 sharps (D maj/B min). Master pages 63-69. Orchestrated by Milan Roder. Scene: The Albatross is hard starboard and the Spanish ship is listing from a direct hit below. The captain orders cease firing of the canons. Basically we have a recurring pattern of B 8th to B quarter rinforzando to 16th notes B to A# up to D 8th wedge staccato-marked or *very staccato!* Etc.

[12] {Hard Over Starboard} R2/E. *Allo moderato* in Cut time (suggests a fast piece). Key signature of three sharps (A maj/F# min). Start master page 70. Orch by Hugo Friedhofer. Scene: The Albatross is using grapple hooks and the men are ready with swords to jump aboard the Spanish ship.

Three flutes and two clarinets are trill forte on Line 2B/Line 3C# on 8th notes (1st and 2nd main beats). The violins and violas play largely descending 16th in two bracketed "5" figures (repeated same bar). Violins I play octave higher starting on Line 3 C#. So we find rinforzando C#/D/C#/B/A to G#/F#/E/D/C# (repeat again these two figures in the same bar). Repeat next several bars. The cymbal with drum sticks play 8th to 16th figures. Harp also plays.

In Bar 2, muted trumpets play Lines 1 & 2 C# whole notes sforzando.

In Bar 3, the horns are flutter-tongued trill on small octave B/middle C#. Also, the tuba and three muted Pos play rising 8ths (except the last being a 16th). Pos I is octave higher starting on C#. So small octave C#-D-D#-E, E#-F#-A-G#. Etc etc.

[13] {Deck Battle} R2/F. Ends on master page 97. No info on this cue.

[14] {Thorpe Sword Fights} R2/G. *Furioso* in 3/4 time. Master page 98 only (1 page cue). Orch by Milan Roder. Seque music again. Just before Thorpe says, "Your ship's sinking, Captain." Low woodwind, brass and strings play three wedge staccato 8th notes (one per beat) for two bars. Etc.

[15] {Your Ship's Sinking} R2/H. *Presto* in 6/8 time. Start master page 99. Orchestrated by Hogo Friedhofer. Similar to [12] as the flute, piccolo, oboes, clarinets are trill on 8th notes. Etc.

[16] {Convincing The Trumpeter} R2/I. Three bars in C meter. Master page 112. Here the piccolo is solo playing a comic rendition of the trumpet surrender call. The harp and strings play the sustained C half dim 7th chord (C/Eb/Gb/Bb). The chord is notated as quarter notes in the grace bar tied to whole notes, then half notes to 8<sup>th</sup>s in the final bar.

The piccolo starts to play in Bar 1, after an 8th rest, playing two staccato Eb (I believe, not E natural) 8ths to two 16ths in a cross beam figure up to Bb back down to Eb 8ths to (Bar 2) Bb-Eb-Bb-Eb, Bb-Eb-Eb-Eb tied to Eb 8th next bar.

[17] {Salvage} R3/A. *Poco pesante* in C time. Master pages 113-126. Orch by Ray Heindorf.

Immediately after the piccolo solo this cue seques. The muted brass and low woodwind play a quick variation of the slave galley music starting on C# half dim 7<sup>th</sup> (C#/E/G/B). Then, in Bar 4, the open trumpet I plays the Albatross motif forte as F# quarter note up to F# higher octave to D# quarter to triplet figure 8th notes C#, D#, B, etc. Meanwhile, the celli play a rapidly rising 32nd note figure on the first beat, then violas on the 2nd beat, then violins II on the 3rd beat, and violins I are trill on F# on the 4th beat. Clarinets play the seven 32nd notes on the 2nd beat, flutes on the 3rd.

In master page 119 in 3/4 time (page 7 of this cue) a theme associated with Dona Maria is played as Thorpe enters her cabin and sees her for the first time. This motif is also a heartfelt variation of the Thorpe fanfare elevated or transmuted into this theme associated, as given, with Dona Maria. Violas are sul G espr. 12 violins, 4 violas, 3 celli, 1 bass. The harp strums quarter notes C#/E/G# (C# min). The bass clarinet is sustained on B dotted half note. The total tonal sound is that of the C# min 7 (C#/E/G#/B).

The strings play the theme espressivo. Taking the violins I line (other lines vary slightly in development) we have the G (g') quarter note rinforzando to quarter note (part of a triplet value figure) to F 8th. Then to (Bar 2) B dotted quarter down to G 8th to 8ths G to F. etc. Celli II & III play on B to A, etc. CB is pizz 8th note on B. Clarinets also sound. Etc.

[18] {Disembarking} R3/B. C time. Start master page 127. Orch by Ray Heindorf. Scene: Thorpe says, "Mr. Pitt, this young lady, I hope, will change her mind. If she doesn't, change it for her and have her carried aboard." Then the music seques to this cue with the Albatross theme. Clarinets and violas play rising 32nd notes

in the grace bar. Then the unison horns play G up to G higher to E quarter notes, to triplet figure 8th notes D, E, C. Etc. The bass clarinet/violas/celli are trill on the 4th beat, etc etc.

[19] {Ship Sinks} R3/C. The ship is seen to sink starting on master page 148 (page 14 of this cue). The violins are bowed trem on F# (" and ") and held fermata. Then the celeste rolls on F# an octave apart. The harp is gliss descent on F# starting, then D, then Bb, then F# octave lower from the first F#. The violins play a rapid 32nd note figure (ten notes) on the last beat. In the next bar, the flutes make a chromatic gliss descent on the 1st beat, oboes/clarinets on the 2nd beat, then repeat the pattern. The harp is gliss again starting on B, then another gliss on G#, etc. The violins/violas/celli play the impassioned descent passage sforzando starting on B. Etc.

### [20] {Fanfare For England & Queen} R3/D

[21] {Night Shot—Banquet} R3/E. Note: This title was actually written in pencil on the orchestrated title page. *Tranquillo* in C time. key signature of A maj (3 sharps). Four sharps for english horn. Master pages 155-169. Orch by Milan Roder.

The plaintive english horn plays *mp* the Albatross motif of low small octave E [written B] up to Line 1 E to C# quarter notes tenuto to triplet figure 8th notes B, C#, A to (Bar 2) triplet figure E 8th up to D to Bb half note, etc. Bass clarinet is sustained on Line 1 E whole note tied to dotted half note and 8<sup>th</sup> note next bar. The timp is trill roll on small octave E whole note (repeated next bar). I believe the vibe is pedal gliss rising to falling. The violins are in four sections (A, B, C, D) play rising 16th note figures (six per figure). On the 4th beat, section A alone plays (E bowed trem an octave apart on e" e").

Then in Bar 4 (now *modto comodo* in 6/8 time), the sharps are canceled when we cut from the tranquil ship at sea to the banquet feast. Two clarinets/2 bassoons/2 Eb alto saxes play the motif. Clarinets are customary two sharps for C major, while the saxes are three sharps.

On master page 168 (page 14 of this cue) when Thorpe starts to propose a toast to the health of the queen, Dona Maria interrupts, objecting to being here among thieves and pirates. Part of the romantic theme shows itself in the *piu mosso* section in C time. Violins play Dominant 7ths. We find tenuto F# Dom 7th 3rd inv (E/F#/A#/C#) to tenuto G# Dom 7th 2nd inv (D#/F#/G#/B#/D#) back to the F# Dom 7th 2nd inv (C#/E/F#/A#/C#/F# actual notes).

The solo I cello plays the theme *p espr* with F# to G# quarter notes to C# half note in the treble clef. Then B to C# quarter notes to F# half notes. The harp plays on the 3rd beat, and the celeste plays eight rising 32nd notes on the 4th beat (F#/G#/A#/B, C#/D#/E/F#). The vibe strikes F# quarter note on the 4th beat. The flutes play rising quasi triplet figures. Muted trumpets I & II in the next bar joins in with violins/violas/celli on F# to G# quarter to D#, etc. Etc.

[22] {All's Well} R 4/A. *Poco sostenuto* in 2/2-6/4 time. Key signature of C# min (four sharps). Six sharps for the bass clarinet and trumpets; five sharps for the english horn and (unusually) the horns. Master pages 170-196. Start track # 4 on the reference cd. Orch by Milan Roder. Scene: The bell rings and the shipmate yells, "All's

well!"

The trumpets and Pos play a pronounced chord on the 1st bar with also the timp roll on G# to (Bar 2) the C# min chord (C#/E/G#) half notes tied to 8ths. Repeat next bar. The 12 violins with the violas/celli play a rapid rising to falling set of figures of 8th and 16th notes. The organ is introduced in this cue playing whole notes G#/C#/C#/E/G#/C#. Ditto piano (but starting on note E). The celeste plays G#/C#/E half notes after a half rest. After a half rest, the woodwinds sound off *mf* tenuto C# min half note chord as a response. Etc.

The gentle Dona Maria theme makes an appearance here as Thorpe is seen above on deck talking to her on a below-deck loft. We heard this theme far more playfully in the tennis game cue [3] R 1/C. On master page 188 (page 19 of this cue) when Thorpe says, "I wonder how these Indians were persuaded to part with it?" [hear 4:00], the cue is poco agitato now (after the violins soli) in the key signature of A maj/F# min in 3/4 time. Horns are stopped (looks like notes F/G#/B/D). Violins and celli play an impassioned forte figure (violins play it an octave apart). So B, C#, D 16ths to C# rinforzando quarter notes to C# 8th, etc.

Later, upon sight of England (track # 4, 5:09), the violins are bowed trem on I believe C# min (C#/E/G#). The bell is rolls between G/A, etc. The violas and celli play a rapid sweep of ten 32nd notes to the next "Grandioso" bar. Here the trumpets play the triumphant England theme of doubled dotted C# rinforzando quarter note to B 16th rinforzando to C# quarter (followed by a quarter rest). Then (with horns) Ab double dotted quarter to G 16th to Ab quarter. Etc.

[23] {Queen's Court} R4/B. Master pages 197-206. Scene: Right after the sailor exclaims "England!" the music seques here with the timp trill roll *mf* on low E (half to 8th notes). The piano finger rolls between E/F. The snare drum also trill rolls. Then the four trumpets play the robust fanfare on (largely) major triads.

After a half & 8th rest, the trumpets play two 16th note E maj triads (E/G#/B) as part of a triplet value, then the next triplet of 8th note triads E maj/C# min (C#/E/G#)/E maj. Then it moves to (Bar 1) the G maj half note triad (G/B/D) down to the D maj (D/F#/A) dotted quarter note chord to the F# maj (F#/A#/C#) 16th note chord to (Bar 3) the F# maj chord. The violas/celli play rapid 16th figures, as does the bassoons and contra bassoon and piano. Etc.

On master page 201 (page 5 of cue) you hear (track # 4, 5:54) the *piu mosso* section as the trumpets and Pos play the prominent Queen's court motif of Ab maj (Ab/C/Eb) quarter note chord to Eb (Eb/G/Bb) dotted 8th to F# maj 16<sup>th</sup> (F#/A#/C#) to F# half note chord. After a half rest, the bass clarinet/Fags/piano/violas/celli/CB play descending 16th note figures. Then the trumpets and Pos again play with the A maj (A/C#/E) quarter note chord down to the E maj (E/G#/B) dotted 8th to Ab maj (Ab/C/Eb) 16th to Ab maj half note chord. Etc.

[24] {The Seven Sea Hawks} R4/C. [Note: This title was written on the title page] *Marcia* in C time. Master pages 207-211. Scene: the seven Sea Hawks (minus Thorpe) assemble in front of the queen.

The celli and CB play on the G whole note. Then, after an 8th rest, horn I plays two G 16ths up to the D quarter (tied to 8th). Then muted horns II, III, IV play the C#

min 2nd inv chord (G#/C#/E). The oboe/E.H./clarinets/bass clarinet/violas/ top staff celli are combined trill on that chord. Etc.

[25] {The Monkey} R4/D. *Allo Grostesque* in 3/4 time. Master pages 212-218. Orch by Milan Roder. Scene: Delightful cue and scene as we see Thorpe trying to catch his escaped monkey running about in the Queen's antechamber, and then explaining his tardiness to her. Hear the start of track # 5 on the reference cd.

Clarinet II and violas play a rapidly rising 16th note figure (D-E-F#-G#-Bb-C-D-E) in the grace bar. Two harps are upward gliss, as also the distinctive xylophone. The tambourine and cymbal also play with trill rolls.

Then, in Bar 1, two flutes and a piccolo play the monkey passage with the piano and celeste. Oboes and celeste offer acciaccatura to staccato quarter notes patterns. For the flutes etc we see 8th notes A-F#-C back down to G-F#-E. The first two notes are legato, the other four are staccato. Then, in Bar 2, we find grace notes D to E to 8th notes D, C, Bb up to G# down to E, C. Etc. Too involved notationally to get into here.

By :17 (page 3 of the cue), three trumpets are *mf* "wah" on various triads starting on G augmented (G/B/D#). Clarinet I plays the melody figure of four rising 16ths to half note, then in the next bar descending 16ths to half note. So we see rising 16ths Line 2 D#-F-G-A to B half note. Then (in the next bar) descending 16ths Bb-G#-F#-E to D half note. Etc. Violins are "col legno" principally on the 3rd beat ("with the wood" or bouncing the wood part of the bow on the strings).

So, after a quarter & dotted 8th rest, violins play the G aug 2nd inv (D#/G/B) 16th tied to quarter notes. Then notes D/F#/Bb in the next bar. Etc.

Shortly the Thorpe theme is played in section "10" on master page 217 (page 6 of cue) as he enters the Queen's throne room. This theme, once again, was played earlier on the ship, associated with Dona Maria as well). The key signature here is now four sharps (C# minor in this case). Three violins of lowest section C play note C#; three violins section B play note E; and six violins section A play *espr* the full melody line starting on G# quarter note to G# quarter tied to (triplet figure) quarter note to F# 8th up to (next bar) B dotted quarter note to G# 8th. Etc. The top staff celli also plays the melody. The bass clarinet plays on sustained B [written middle C#]. So combined we have the C# min 7 sound. Etc.

[26] {I'm Not Finished With You} R5/A. *Modto* in C time. 13 pages. Scene: The Queen orders Thorpe to remain with her. A variation of the Queen's motif (see [24]) is played here by the low strings. Key signature of five sharps (celeste, strings, etc) but six flats for the harps only.

The CB and lower staff celli play F# dotted half notes. Altri celli, violas, violins play the C# min 7 again (C#/E/G#/B). With the F#, the total sound is that of the C# min/11 (added 11th or F# in this case). So, after an 8th rest, the upper staff celli play two B quarter notes; VC play E; violins II play G#; violins I play C#. Then the combined C min 1st inversion (Eb/G/C) 8th to the E maj 1st inv (G#/B/E) quarter note chord tied to (Bar 2, now 3/4 time) 8th notes. Etc. The harp strums (L.V) low G# dotted quarter notes in Bar 1. The horns play D#. Etc.

[27] {Dialogue With Queen} R5/B. 32 pages. Ends with the celeste and the harmonics of the high violins.

[28] {Thorpe's Plan To Plunder} R5/C. *Misterioso* in C time. Key signature of four flats (Db maj/Bb min). 11 pages. Start of track # 6 on the reference cd. Instrumentation: clarinets, bass clarinet, two bassoons, contra-bassoon, 4 horns, 3 trumpets, 4 trombones, marimba, Hawaiian guitar, cymbal, vibe, gong, harp, piano, celeste, bowed trem violins, pizzicato altri strings. Moody, mysterious, exotically orchestrated cue!

In the grace bar, the trombones play *pp* two 16th chords (part of a triplet value connected with a quarter rest) of notes Great octave Eb/Bb/small octave Db/Eb to (Bar 1) the Eb min (Eb/Gb/Bb/Db) sound. Actual notes sequentially are Eb/Bb/Db/Gb of half notes tied to 8ths (followed by 8th and quarter rest marks).

The gong sounds on the 1st beat of Bar 1, and the cymbal and vibe on the 2nd beat. The harp is 8th note arpeggiando on the 4th beat, and the altri strings are pizzicato there as well. Principally, in Bar 1, the piano and celeste and bowed trem violins play the rising triplet value figures.

In Bar 3 (now 3/4 time) as the violins etc (horns also join in) settle on the empathic F min (F/Ab/C) chord, the marimba/Hawaiian guitar and clarinet II (all after an 8th rest) play a descending three-note figure of Eb quarter to C 8th to Eb quarter. Etc.

[29] {Rose Garden} R 6/A. *Andante Amabile* in 6/8 time. Key signature of two sharps (D maj/B min). 14 pages. Scene: Dona Maria and Martha are picking roses in the garden Martha spots Captain Thorpe approaching. She makes a hasty retreat, leaving Dona Maria alone with him.

In Bar 1, the 1st stand celli are sustained on dotted half note A (just below middle C) tied to next bar. Same for the clarinet. The harp plucks A as well.

The Dona Maria theme is played by the altri strings, supported by the harp, etc. The harp is arpeggiando quarter notes A/B/D/F# (B min 7th 3rd inversion) chord followed by an 8th rest. Then on the 2nd beat, it plays notes B/D/E/G (E min 7th 2nd inversion) also followed by the 8th rest. This leads to Bar 2's arpeggiando F# min 7th 3rd inv chord (E/F#/A/C#. The vibe and flute play the D dotted quarter to E dotted quarter notes to (Bar 2) the A dotted half note.

Violas play A/B to B/D dotted quarter notes to (Bar 2) E/F# dotted half notes. Violins II play D/F# to E/G to (Bar 2) A/C#. After an 8th rest, the solo violin I plays the response notes of tenuto D (d<sup>'''</sup>) then 8th rest, followed by tenuto E quarter to (Bar 2) the 8th rest and then the high A (a<sup>'''</sup>) quarter note tied to quarter (half note value) followed by an 8th rest. Meanwhile, the celeste plays a rapid 8th 16th note series of figures (D 8th up to D higher down to 16ths A to F#, etc). Etc.

[30] {Preparation To Leave} R6/B. *Fresh* in C time. Master pages 288-291. Key signature of G maj (one sharp or F#). Orch by Milan Roder. Scene: The Albatross is soon to leave, and she is taking on new sailors and supplies.

The timp is trill roll on small octave D, crescendo forte (< f). The violins and violas play the upward sweep of eight 32nd notes Eb, F#, G, A, Bb, C, D, Eb to (Bar 1) D 8th. Three trumpets play the albatross motif of D up to D octave higher to B quarter

notes to triplet 8ths A, B, G. Etc. The bassoons/bass clarinet and then clarinets make an upward sweep of largely 32nd notes. The high flutes are trill on G maj whole notes (G/B/D). The oboe is trill on G (g"). Shortly the violas and celli are fingered trem. Etc.

[31] {The Chart Maker} R6/C. *Misterioso* in Cut time. Master pages 292-296. Orch by Ray Heindorf. Scene: Thorpe commissions a chart maker in town to make a chart of the Isthmus of Panama. Wonderfully hushed and effective cue.

The lowest bass of the piano and the CB sound on low C whole notes *p* thru Bar 3. Four violins I play C whole notes (c", c''") thru several bars. Harp II plays C/G/C half notes. The celeste plays C/G/C/G/C high half notes.

After a half rest, three muted horns *pp* play half notes Bb/Eb/Ab tied to whole notes next two bars. After a half rest, four sul ponticello violas play Bb/Eb/Ab half notes as well as bowed trem tied to whole notes next two bars. After a half rest, four celli play half note dyads C/E to (Bar 2) F/A whole note to (Bar 3) B/D whole notes all under the legato phrase slur line. Flute I, after a half rest, play *p* the Ab half note to (Bar 2) the C# whole note to (Bar 3) F# whole to (Bar 4) C (c''') 8th.

After a half rest, the upper register of the piano plays half notes C/E/Bb/Eb/Ab to (Bar 2) F/A/D#/G#/C# whole notes to (Bar 3) B/D/G#/C#/F# whole notes.

In Bar 2, eight violins II play whole notes Line 1 D#/G#/C# to (Bar 3) G#/C#/F#. In Bar 3, harp II plays B/D/F#/Ab whole notes in harmonics. After a half rest, harp I plays a dual gliss (octave apart) of notes Contra-octave and Great octave F#-G#-Ab-Bb-C-D-E, etc. In Bar 4, the celeste sounds half notes Line 3 C/G/C/G/C. Repeat again. Etc.

[32] {Belt of Orion} R6/D. *Misterioso* in C time. Master pages 297-301. Orchestrated by Ray Heindorf. Scene: Traitor Wolfingham (played by Henry Daniell) of the Queen's court (working secretly with the Spaniards) consults a map and constellations expert to tell him what the map he stole tells him of where Thorpe is going.

The organ is sustained on low Contra-octave and Great octave D whole notes, tied for four bars. CB I plucks pizzicato on Great octave D 8th. Harp plucks on Contra-octave D quarter. After a quarter rest, the violins softly play *pp* dotted half notes Line 2 A/Line 3 D/F# (D maj 1st inv) to (Bar 2) half notes Eb/Ab/C (Ab maj 2nd inv) up to half notes G/C/E (C maj 2nd inv). Piano and celeste play same.

In Bar 3, flutes play Line 2 C/F/A dotted half notes tenuto (F maj 2nd inv) to B/E/G# tenuto quarter notes (E maj 2nd inv) to (Bar 4) Eb/Ab/C (Ab maj 2nd inv). Etc.

[33] {You're Feeling Very Happy, Uncle?} R7/A. *Molto modto* in C time. Key signature of two sharps (D maj/B min). 13 pages. Dona Maria comments on her Uncle's (Lord Alvarez) good humor. On Bar 4, the bass clarinet is solo *p* on D 16th to E dotted 8th, then up to next figure of A 16th down to F# dotted 8th, then B 16th to A dotted 8th up to (Bar 5) E half note tied to 8th and 16th. Violins and celli are harmonics on notes A/E.

[34] {Coach To Dover} R7/B. *Agitato ma amoroso* in 3/4 time. 23 pages. Start on master page 311. Orch by Hugo Friedhofer. Key signature of F maj/D min (one flat or Bb). Scene: Dona Maria tells Martha she's going to Dover and try to warn Thorpe

of her uncle's treachery before Geoffrey leaves for panama. Hear track # 8.

By 1:05 (page 325 or page 15 of cue) the carriage is finally off. *Allo agitato*.. By 1:24, it gets even more animated, and the cue changes to five flats as the key sig.

[35] {Farewell} R 7/C. *Poco sost., Molto espr.* 18 pp.

[36] {Panama} R7/D. Missing. I believe this is basically coma sopra of the "Thorpe's Plan To Plunder" cue.

[37] {The Right Trail} R7/E. 3 pp. Similar again to Thorpe's Plan.

[38] {Jungle March} R8/A. *Marcia misterioso* in C time. Key signature of three flats (Eb maj/C min). Start master page 354. Orch by Ray Heindorf. One of the most fascinating and famous cues of this score, intriguingly orchestrated with percussive delights such as the gorde, shake, temple blocks, rhumba drum, etc.

The cue starts very simply for a change with sparse orchestration. In the grace bar, two bassoons play *p* (piano) within the Great Octave range. They play G dotted 8th to Bb 16<sup>th</sup> (connected by a crossbeam) to (Bar 1) small octave C half note to Bb quarter to Crossbeam figure again of A dotted 8th to G 16th to (Bar 2) F dotted half note.

In Bar 1, after an 8th rest, the bell sounds the Line 1 Bb quarter note (repeat next bar). After an 8th rest, the celeste gently fingers half notes Line 1Bb/Line 2 Eb/Bb. The violins, after an 8th rest, play dotted half notes Line 2 Bb/Line 3 Bb tied to whole notes thru Bar 8. The celli are sustained as such on Great octave Eb thru Bar 3. CB is pizzicato on small octave Eb 8th.

More prominently, after an 8th rest, flute I plays *p* Line 3 Eb dotted half note tied to quarter note next bar. After a quarter rest in Bar 2, it plays Line 2 Bb half note tenuto tied to (Bar 3) next bar to (Bar 4) the quarter note. Etc. The piccolo and oboe I play the dotted half note Line 2 Bb tied to quarter note in Bar 2, then triplet quarter notes Bb, Bb, Bb to (for the piccolo) Bb half note tenuto to whole note next bar. For the oboe, it goes to the Bb 8th, followed by rest marks.

In Bar 2, after an 8th rest, the xylophone plays the Bb triplet 8th notes to the 8th note. At the end of Bar 2, the bassoons continue the melody line with the Eb dotted 8th to F 16th to (Bar 3) the G quarter to A to Bb 8ths (in cross beam). The Bb is tied to the next crossbeam figure of Bb 8th to A, then to the G quarter note tied to (Bar 4) the G half note to F quarter. All notes are under the legato slur/phrase line, just as in Bars 1-2.

By the end of Bar 8, the english horn and violins II and celli continue the melody line with the bassoons. The clarinets and violas in Bar 9 play Gb/Bb whole notes to G/B next bar. The vibe joins in Bar 10. The harp plays as harmonics quarter notes Eb/Bb on the third beat of Bar 10. Low violins I (bottom staff) joins in at the end of Bar 10. Stopped horns *sf > p* play in Bar 13 as a soft brass emphasis on notes Gb/Bb/Db (Gb major).

In Bar 18 (master page 357 or page 4 of this cue; hear Track # 10, :28 on), the cue changes emphasis again as the percussive effects take center stage while the strings are pizzicato. The three flats are canceled, replaced by two sharps (D maj/B min key signature). The cue at this point is marked *misterioso*.

The violas/celli/bass pluck pizzicato the combined min 7th 8th note chords



starting on the B min7 (B/D/F#/A). Specifically, CB = small octave D/A; VC = Great octave B/small octave D; violas = small octave F#. After an 8th and quarter rest, they pluck the A min 7th 8th note chord (A/C/E/G). Specifically, CB = C/G; VC = A/C; V = E. After an 8th rest, they pluck the G min 7 eighth note chord (G/Bb/D/F) to the A min 7 eighth note chord again (last two notes in cross beam). Bar 19 = Bar 18.

The foot cymbal starts the first beat in Bar 18, then the bell 8th note on the 2nd beat. The snare drum taps two quarter notes on the 2nd & 3rd beat. The tambourine and "band" plays the end two 8th notes. In Bar 19, we hear, after an 8th rest, the shake on two 16ths to trem quarter note to 8th. The snare drum plays the 8th at the end of Bar 18, then the 8th on the first beat of Bar 19, then two 8ths at the end of Bar 19. The gourd also plays two 8ths at the end of Bar 19.

In Bar 20, you hear "rhumba drum" "or 2 tom toms" in Bar 20 playing two 8th on the 2nd beat, etc. At the end of Bar 21 (:35, you distinctively hear the three 8th notes of the temple blocks. The marimba plays descending 8th notes. Here, on the orchestrated page, somebody inscribed "Weird!"

By Bar 26, four violins I are arco playing A (a") gliss down to Bb 8<sup>th</sup> (one line). Violas are gliss in Bar 27 followed by a beat by the celli (Bb down to C# 8th). Listen to the track at :45. The flute and alto flute also play the descending gliss. Then the clarinet in Bar 27.

At :59 you hear the horns play triplet 8th note dyads C#/E, C#/E, B/D to (next bar) A/D/F# (D maj 2nd inv) dotted half notes. Repeat again. On that dotted half note beat you hear the marimba on 8th notes A/D/F#, then the temple blocks and then cymbals and lastly the gong. The strings are col legno ("on the wood").

Then at 1:08 the celli are arco *poco espr* playing the melody line as well as bassoon I. Six violins II are sustained on F# (""). You hear the bells and xylophone again.

Etc.

[39] {Dismount, please!} R8/B. Master pages 363-365. Orch by Milan Roder. Cue ends on the D augmented chord (D/F#/A#).

[40] {Under Protest, Mr. Thorpe!} R8/C. *Modto* in C time. Master pages 366-367. Orch by Milan Roder. Stopped horns play the B aug triad (B/D#/G). The bass clarinet is sustained on B. Flutes play D#/G whole notes. Then the celeste and 8 violins are sustained on the B aug triad. Etc.

[41] {Ready To Move} R8/D. *Marcia*. 12 pages. Orch by Ray Heindorf. More of the jungle march percussive passages.

[42] {Sneak Attack} R8/E. *Furioso*. 18 pp. Milan Roder.

[43] {The Swamp} R8/F. *Con Dolore*. Orch by R. H.

[44] {Hacking} R9/A

[45] R9/B ????

[46] {The Sea} R9/C. *Con moto espressivo* in C time. Master pages 412-423. Orch by H. F. Beautiful theme as given in the B development of the Main Title [hear track # 1, :41] Scene: Finally Thorpe and his remaining crew reach the shore and see the Albatross out in the bay.

The strings are unison *espr* < (crescendo) on Ab half note (violins II = " line; violins I = " line) to G 8th to Ab dotted quarter. Then, in Bar 2, E half note to D# 8th to E dotted quarter. In Bar 3, C quarter tied to quarter (part of triplet) to B 8th, etc. Horns play the Ab maj sound (Eb/Ab/C/Eb actual notes). Then E maj whole notes (E/G#/B) next bar. Etc.

[47] {Welcome, Captain Thorpe!} R9/D. *Misterioso* in C time. Master page 424 only. Orch by R. H. Scene: Thorpe and his surviving men see a hanged crewman on the Albatross. The Spanish captain (played by Gilbert Roland) comes out of hiding.

The muted trumpets are flutter tongued on B/C. The piano and strings play dissonant cluster chords of B/C/Db/F and F/Gb/A/B. Strings are bowed trem. Etc.

[48] {The Trial} R9/E [Sorry, no notes on this cue!]

[49] {The Galleys} R9/F. [Sorry. No notes on this cue!]

[50] {Whipping Beat} R9/G. See cd track #12. [Sorry, no notes.]

[51] {Dona Maria's Song} R9/H. *Andantino* in 2/4 time. Master pages 434-437. 23 bars. Orch by Ray Heindorf. Hear track #12, :45 on. Key signature of E maj (4 #'s). Instrumentation: 2 flutes, guitar, celeste, vibe, voice, 2 harps, 12 violins, 4 violas, 4 celli, 1 bass.

I love this song, so I will devote a bit more time into this cue.

The "voice"(I assume a dramatic soprano) sings charming yet heartfelt lyrics in the low to mid-range as largely simple 8th notes. In the first four bars, she sings: "Stood a maid-en/at the win-dow/sad-ly gaz-ing out to/sea----" Starting on E (e') she sings two E 8ths to two F# 8ths (all connected by a crossbeam) up to (Bar 2) two B 8ths down to two G# 8ths (crossbeam again) down to (Bar 3, now 3/4 time) two C# 8ths back up to two G# 8ths and back down to two C# 8ths (all attached to the crossbeam) back to (Bar 4) the G# dotted quarter tied to 16<sup>th</sup> (followed by 16th rest as a sort of a breath pause).

In Bar 1, the guitar plays Line 1 E (e') 8th to E maj 1st inv (G#/B/E) 8th note triad, then an 8th rest, then to the F# min 1st inv (A/C#/F#). After an 8th rest in Bar 2, the guitar plays the G# min 1st inv (B/D#/G#), another 8th rest, the E maj 6th 1st inversion (G#/B/C#/E). In Bar 3, after an 8th rest, it plays the A maj 2nd inv (E/A/C#) 8th note triad, another 8th rest, then the C# min 2nd inv (G#/C#/E), another rest, then A maj 6th 2nd inv (E/F#/A/C#). In Bar 4 (back to 2/4 time), after an 8th rest, it plays dyad quarter notes C#/G# to 8th note dyad an octave higher C#/G# (" or line 2 range). Half of Bar 3 into Bar 4 is "poco rit." In Bar 4, after an 8th rest, the vibe strikes one-line quarter notes C#/G# (with the two curved lines signifying Let ring).

Back to Bar 1, harp II bass clef staff plays quarter dyads on the Great Octave range of E/B to E/C#. In Bar 2, it plays B/G# to C#/G# quarter note dyad. In Bar 3 (3/4 time), it plays low F#/C# down to Great Octave ranges notes C#/G#/E down to octave A/A (AA, A). In Bar 4, the lower staff plays half notes in Great Octave range C#/G#/F, while the top (treble clef) staff, after an 8th rest, plays rising 8th note dyads middle C#/G# to G#/C# to C#/G# (two-line range).

Back to Bar 1 again, the top (treble clef) staff of harp I plays *p* the 2nd & 4th sub-beats of Bars 1 & 2. So, after an 8th rest, it plays leger line 8th notes G#/B/E (e'), 8th rest, then A/C#/F#. In Bar 2, after an 8th rest, it plays B/D#/G#/B (b'), 8th rest, then B/C#/E/G#. In Bar 3, after an 8th rest, the bottom (bass clef) staff of harp I plays E/A/C# 8th notes, 8th rest, then G#/C#/G#, 8th rest, then E/F#/A/C#.

As for the violins, they are separated in three staves. The top staff of four violins start to play in Bar 4. After an 8th rest, they play tenuto quarter note dyads middle C#/G# up to C#/G# 8th staccato an octave higher, > (decrescendo). The middle staff of four violins play, in Bar 1, divisi dyad quarter notes bottom leger G#/E to A/F# to (Bar 2) G# half note (for top two violins in this middle staff) while the bottom two play quarter notes B (just below middle C) to C#. Tacet next two bars. The bottom staff (of 4 violins) here has two violins playing just below middle C the B to C# quarter notes to (Bar 2) D# to E.

The violas start to play in Bar 3 in two staves. Viola I of the top staff plays quarter notes A to G# up to C# down to (Bar 4) G# half note. Viola II of the top staff plays the E dotted half note to (Bar 3) E# half note. Viola III of the bottom staff plays quarter note A to G# to F# to (Bar 4, now 2/4 time again) E# half note.

The top staff celli in Bar 1 plays *pp* low half notes E/B tied to next bar. In Bar 3 (3/4 time) they play quarter note dyads F#/C# down to C#/G# up to A (cello I only) to (Bar 4) the G# half note (again, cello I only). In Bar 4, celli III & IV in the bottom staff plays *ppp* the C# half note (Great Octave or C).

In Bar 3, the solo CB plays pizzicato 8th note F#, 8th rest, down to C# 8th, 8th rest, then arco A quarter note to (Bar 4) C# 8th.

The cue now is "A tempo" in Bar 5. The voice sings 8th notes E-E-F#-F# up to (Bar 6) B-B-G#-G# to (Bar 7, 3/4 time) middle C#-C#-E-E-C#, C# to (Bar 8, 2/4 time again) E half note tied to 8th next bar (Bar 9, again 3/4 time). Then 8th notes F# up to B down to G# down to C# to B to (Bar 10, 2/4 time) the E half note. Bars 9 & 10 are when she sings "My love is far from me---" Bar 9 starts as "a tempo" and then "poco rit", then back to "a tempo" in Bar 10. Then "poco piu mosso" in Bar 11.

In Bar 5, the middle and bottom staves of the violins play quarter note dyads C/E to D#/F# to (Bar 6) B/G down to C#/E#. Then the top staff of the 4 violins in Bar 8, after an 8th rest, play tenuto quarter note dyads A#/E up to A#/E 8th notes octave higher tied to quarter notes next bar *espr* then 8th note dyads C#/E, D#/B, B/G# down to E/C#, D#/B to (Bar 10) E/E (e', e") half notes

The middle staff violins play B/E, C#/F#, D#/G# down to B/D# down to tenuto A to F#/A to (Bar 10) E/B (e' b') half notes. Bottom staff plays E (e'), F#, B down to G#, E/C#, D#/B to (Bar 10) B/E (e") half notes. The violas and top staff celli play a similar pattern as well. Etc.

In Bar 5, after an 8th rest, the guitar plays the C aug 2nd inv 8th notes (G#/C/E), 8th rest, B maj (B/D#/F#) 8th. In Bar 6, G maj 2nd inversion (B/D/G) then C# maj (C#/E#/G#). In Bar 7 (3/4 time), the F# maj (F#/A#/C#), C aug 2nd inv (G#/C/E), F#

min (F#/A/C#). In Bar 8(2/4 time), after an 8th rest again, E dim 2nd inv (Bb/E/G).

That should give you a pretty good idea of this beautiful cue. It ends on the E maj chord (E/G#/B). The voice ends on the E half note tied to quarter note in Bar 23. The celeste and guitar play lastly. The celeste plays 8th notes (tied to quarters next bar) B/E, G#/B/E/G#. Guitar on G#/B/E.

[52] {Talk With Queen} R10/A [Sorry. No notes!]

[53] {My Child!} R10/B [Sorry. No notes.]

[54] {Remove That Man's Portrait!} R10/C

[55] {Dona Maria Cries} R 10/D

[56] {Important Dispatch} R10/E. *Allo modto* in C time. Start master page 468. Orch by Milan Roder. Spanish-idiom music as we cut back to the Spanish galley ship.

[57] R11/A ????

[58] R11/B ????

[59] R11/C ????

[60] R11/D ?????.

[61] {Loosen Leg Chains} R11/E. Hear start of Track 14. John Williams was obviously inspired by this cue. Listen to his *Hook* cue R4/1 "Hook Is Back" starting Bar 16. The low strings section 16ths sound exactly the same, or pretty close to it. Both are pirate movies of course.

[62] {Out of Chains} R11/F. Start master page 514. In page 2 of 12/8 time, the violins and violas play *mf* < *f* four figures of staccato 16th notes (six notes per figure). Violins play Line 1 C-Db-C-Db-C-Db, Eb-F-Gb-F-Eb-Db, repeat same bar. Etc.

[63] {Stealth} R11/G

[64] {Overpowered Spaniards} R11/H. Start master page 532. Beautiful passage in pp 534-5 before Thorpe says "You men follow me; the rest of you stand guard." Pos/timp/snare drum/xylophone/marimba/strings play a rapid triplet syncopated passage. Then the flute/piccolo/celeste play descending triplet 8ths Line 2 B-A#-C, B-A#-G, F#-D#-C, B-G-F#. Violins are bowed trem on Lines 1 & 2 B. Then, in the next bar, the oboe joins in on the triplet descent. Etc.

[65] {Thorpe's Reflection On Cup} R12/A. Master pages 537-544. Cut time (*alla breve* or 2/2). Orch by Simon Buchariff (I hope I spelled it correctly since it is hard to read).

Violins are sul ponticello bowed trem on B/C# in Bar 1. Then, in Bar 2 (3/2 time) dotted whole notes B/C#, then back to Cut time whole notes B/C#. Starting in Bar 2, muted horns also play that dyad thru Bar 4. The xylophone distinctively rolls on notes C#/B starting in Bar 2. Cymbal roll as well. Celli are pizzicato on B/C# 8th in Bar 2. Mid-way Bar 3 the violas are trill, as the clarinet II. Fag I trills on Eb in Bars 3-4. Etc.

[66] {We're Getting Under Way} R12/B. *Allo Modto* in C time. Master pages 545-556. Hear track #14, 2:59 on. Key sig of two flats (Bb maj/G min). Orch by Simon again. Rapid passage of principally 8th note triplets played by the strings low range "sempre spiccato" (light staccato with the bow on that portion between the frog and midway).

Top staff violins (violins I) play forte small octave A 8th to A to G 16ths up to middle C quarter tied to 16th to 16ths A, A, G up to C 8th. The clarinets/Fags/horns are mf playing that figure. Then the bottom staff of the violins and violas/celli play the triplet motion as Thorpe's men hurry to get under way with the now captured Spanish ship. We find triplet 8th notes (*p < f*) middle C-D-Eb to (Bar 2) F-Eb-D top C quarter tied to triplet C-D-Eb, F-Eb-D to (Bar 3) C-D-Eb, F-Eb-D, C-D-Eb, F-G-A to (Bar 4, now cut time, half note = quarter note) where the top staff violins now join in. Top staff plays Bb/A/G to F quarter tied to triplet, etc. Bottom staff plays rinforzando G-A-Eb to Eb quarter, etc.

At 3:29 of the reference cd (page 550, or page 6 of this cue), we come to a series of four bowed tremolos as the preliminary to the "Strike for the Shores of Dover" men's chorus. Unfortunately, I do not have that. Perhaps it wasn't available with the orchestrated pages when I originally had the score pulled by Leith Adams. The violins are bowed trem on F ("") then G, then Ab, then A.

[67] {Dona Maria & Uncle} R12/C. Start master page 557. Scene: Dona Maria says, "Uncle, let's not talk about it anymore." On page 2, in the key signature of A maj in 2/4 time (three sharps) and labeled *Marcia vivace ma misterioso*. The violins and violas play low range the Dover motif. Terrific sound! terrific cue! Unfortunately it's not on the reference cd.

We find top staff of the violins playing *p* middle C# 8th to C# to B 16ths (16ths are staccato) to E 8th tied to 16<sup>th</sup> (followed by a 16th rest). Repeat next bar. Then C# 8th to C# to B 16ths to E to C# 8ths (all notes except the first are staccato) to (next bar) F# 8th staccato to E tenuto quarter tied to 16th.

The bottom staff violins are pizzicato 8ths A/C#. Then, after two 8th rests, A/C# to (next bar) C#/E. Etc. Celli are pizzicato on E/E/C#; CB on E. So combined we hear the A major sound (A/C#/E). Violas play C# 8th to dyad 16ths E/A, E/A to A/C# tenuto, etc.

The english horn plays C# 8th to C# to B 16ths to E 8th. Fags also play the pattern. Horns, after a quarter rest, play *mp* the A/C#/E tenuto. The snare drum hits 8th note on the 1st and last sub-beat.

The trumpets join *p* (piano level) on page 567 (page 11 this cue) with E/A/C# 8<sup>th</sup>

(A maj 2nd inv) to 16th A maj 2nd to 16th E/A/B up to root position A maj (A/C#/E) tenuto. Repeat next bar. Flutes also play that pattern. The harp is arpeggiando 8th notes A/E/A, C#/E/A/C#, followed by 8th & quarter rests. Repeat next bar. The snare drum sounds as before. Celeste plays, after a quarter rest, on A/C#/E, A/C#/E. Strings are pizzicato. Cb on A 8th; celli on A/E/C#; violas on E/C#/A; violins on E/C#. Ist and last sub-beats. Etc.

[68] {Thorpe in Carriage} R12/D. Start master page 572.

In Bar 15 (page 4 of cue, master page 575) when Thorpe speaks to Dona Maria, the cue is *Lento dolce* in 4/4 time. The second or B motif of the Main Title is again played (as in *The Sea* cue) sweetly here. Both staves of the violins play the melody line of C (c'') half note to B 8th to C dotted quarter, < > . Then, in the next bar, Ab (a-flat '') half note to G 8th to Ab dotted quarter. Violas top staff play on the G whole note to Ab next bar. Bottom staff plays C/E whole note dyad (double stop here, not divisi) to next bar's C/Eb whole notes.

The top staff celli play (divisi) E/G to next bar's Eb/Ab. Bottom staff plays G/C to next bar's low C/Ab/C. Lowest C/Ab are double-stopped. CB plays on G to C.

The celeste is arpeggiando on half notes C/E/G, C/E/G to B 8th to C dotted quarter. Harp I, after an 8th rest, plays E to G 16ths to triplet 32nd note sweep starting middle C/E/G played 3X. Etc.

[69] {Guards Stop Carriage} R12/E. *Modto misterioso* in C time. Violins(I believe muted) are col ponticello bowed trem on C/Eb whole notes. The marimba sounds. Then the clarinet.

[70] {Thorpe and Martha} R13/A

[71] {Sword Fight With Guards} R13/B

[72] R13/C Not sure what this cue is. Maybe the start of the swordfight with Lord Woltingham.

[73] {Fight With Wolfingham} R13/D

[74] {The Traitor Dies} R13/E

[75] {Stop It!} R13/F. Start master page 620. 6/8 meter. Here Thorpe has already dispatched Wolfingham to another Court, and now the palace guards are dueling with him. Luckily the Queen appears on time and intervenes.

Celli and violas then violins play a rapid ascent of staccato 16th notes (two figures in the first bar of six 16ths per figure). In Bar 3, the muted Pos etc play the Db Dom 7<sup>th</sup> (Db/F/Ab/Cb) emphasis 8th note chord.

[76] {Queen Fanfare} R13/G *Maestoso* in C time. Start master page 624. Hear track #17. Chimes are most prominent here playing low Great octave C# sforzando

in Bar 1 to (Bar 2) quarter notes A, C#, F, G# to (Bar 3) A whole note. Celli are bowed trem on Great octave C#/A. In Bar 3, the trumpets and trombones play *pesante e solenne* the fanfare in forte level. They play triplet 8th notes G#-C#-F, F-G#-C#, G#-C#-F to quarter notes F-G#-C#, etc. Strings play bowed trem on, I believe, the A major 7th #5<sup>th</sup> (A/C#/F/G#).

[77] {Queen's Speech} R13/H

[78] {I Pledge You Ships} R13/I. Start master page 633. *Poco ma cantabile* in C time. Key signature of two flats. Hear track #17 from :25 on.

Again the B development of the Main Title, last played in cue [68]. Violins play octave apart in one-line, two-line range the B half note to A# 8th to B dotted quarter note to (Bar 2) the G half note to F# 8th to G dotted quarter. Etc. Violas play whole notes B/D#/F#; VC play F#/B/D#/F#. So we have the B maj chord here. Etc.

[79] { End Credits}

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