

Lost Command

Music by

Franz Waxman

[Note: This material was taken from my 402-page DVD review and analyses paper]

(1966) ** [music ***]
http://www.amazon.com/Lost-Command-Anthony-Quinn/dp/B000066C6H/ref=sr_1_1?ie=UTF8&s=dvd&qid=1292882291&sr=1-1

The working title of this film was “The Centurions” (the title of the 1960 novel) but changed to *Lost Command*. Wise choice. An uninformed moviegoer might have paid at the box office to see it thinking it was a movie about ancient Roman centurions! After all, Anthony Quinn, the star of this movie, was also the star of 1961’s *Barrabas* in the Roman Empire setting, so maybe now he’s playing a centurion instead of a thief!

The opening words as Reel 1/B music is played (not the Main Title but an Intro) reads: “After eight years of fighting between the proud French army and the rebellious Vietminh guerrillas in Indo-China, the end is near...Dien-Bien-Phu, May 7, 1954.” Already I don’t think many moviegoers are going to relate to this particular conflict in history (unlike events in World War II, say). Later the focus is on the Algerian War that I understand was a dark chapter in the history of France (connected to torture, as suggested at times in this film). As for this film itself, it lacks focus. The drama provides only an empty feeling, a series of barely connecting events of characters I could not adequately relate to. There is certainly no universal “Everyman” character here (such as Spielberg’s *Saving Private Ryan*) to relate warmly to. Or give me that Errol Flynn character in *Objective, Burma*. I really did not care about one single character in this movie, and I could not get engaged or “involved” in the ongoing events. This movie failed to entertain. At least Waxman tried to breath some life into this corpse.

“Main Title” Reel 1/B, *Allegro* in 4/4 time, 101 bars, 3:18 duration, and orchestrated by Leonid Raab. Quarter note = 120. Dvd location: 00:02:40. Instrumentation: 3 flutes (2 piccolos doubling), 3 oboes (one English horn doubling), 3 clarinets (one Eb clarinet doubling), 3 bassoons, 5 horns (unusual for me to see 5 horns instead of 4 or 6 or 8), 3 trumpets, 3 trombones, tuba, timp, bass drum, tenor drum, snare drum, piano, harp, 22 violins, 8 violas, 8 VC, 4 CB. I like this Main Title very much. Waxman decided to energize this cue with a type of, in certain terms, fast motor motion by the constant repetition of 16th note figures. Of course the scene shows paratroopers going into action from planes. The music sounds rather Herrmannesque to me (probably why I like it!). Waxman’s legible sketches are structured into four staves. I had this score pulled for me around ten years ago (perhaps 15!) at Columbia/Sony Studios.

In Bar 1, 12 violins I and 10 violins II sound *ff* Line 3 G-Eb-G-Eb 16ths (connected as a figure by two crossbeams) to D-Line 2 Bb-D-Bb 16ths back to G-Eb-G-Eb 16ths to D-Bb-D-Bb 16ths (repeated next bar). I believe the piano plays these notes as well because the full score indicates on the piano staff *cue violins*—although the sketches and the Conductor cue did not indicate piano anywhere. Perhaps the piano was “cued in” instead (used or not used depending on a final decision at recording time). In Bar 3 (00:02:43) the violins are now *divisi* so that while violins I continue the same Line 3 figures, violins II play them in the largely Line 2 register (both thru Bar 8).

After a quarter rest in Bar 4 (00:02:45), trumpets II-III (sharing the same staff) play *ff* Line 1 Ab [written Bb] dotted half note tied to (Bar 5, start of page 2 of this cue) quarter note to “3” triplet value 8th notes Ab-Ab-Ab with that third 8th tied to normal value 8th to Fb [written Gb] quarter note down to Cb [written Db] 8th tied to (Bar 6) dotted quarter note up to Ab 8th tied to half note and tied to whole note in Bar 7. After a quarter rest in Bar 4, two piccolos play Line 3 Ab dotted half note tied to quarter note next bar, and so forth (see trumpets). The flute is *col* the piccolos. Oboes play this in the Line 2 register, as well as the Eb clarinet and two B-flat clarinets.

Starting in Bar 12 the violas start to play the 16th note figures Line 1 G#-D-G#-D to C# down to small octave G# up to C# down to G# 16ths and repeated again in the second half of this bar. The notes vary as the bars progress. The first statement of the theme is offered starting at the end of Bar 13. For instance, after a half and quarter rest, trumpets play Line 1 B/Line 2 D dotted 8ths to C#/E 16ths to (Bar 14) D/F# 8ths (followed by an 8th rest) to D/F# half notes to E/G dotted 8ths to D/F# 16ths to (Bar 15) C#/E 8ths (followed by an 8th rest) to same C#/E dotted half notes tied to (Bar 16) half notes and 8th notes (followed by an 8th and quarter rest). Horns and woodwinds also play. In Bar 17 (00:03:08), the celli now join in on the pattern on Line 1 D# down to small octave B up to D# to B 16ths to small octave A# down to E# up to A# down to E# (repeated in second half of bar) to (Bar 18) Line 1 D down to B up to D down to B to A#-E#-A#-E# figure (repeated next bar) to (Bar 20) Db-Bb-Db-Bb to A-E-A-E 16ths. After a half and quarter rest in Bar 18 (00:03:12), CB come into play forte on Great octave B quarter note tied to dotted half note next bar < *fff* to B *rinforzando* 8th (followed by an 8th rest) to (Bar 20) B quarter note tied to *rinforzando* 8th (followed by an 8th rest) to same B quarter note to 8th (followed by an 8th rest). Trombones play as the contrabasses. The tuba does also but written an octave lower register. The bass drum is rolled in that general pattern. In Bar 21 (00:03:16), the CB are now *col* VC on middle C down to small octave A up to C down to A 16ths to small octave G# down to D# up to G# down to D# 16ths (repeated in second half of this bar) to (Bar 22) small octave B-G#-B-G# 16ths to Fx-D#-Fx-D# 16ths and repeated in the second half of this bar and repeated next two bars. Meanwhile violins I in Bar 22 play Line 2 B-G#-B-D# to Fx-D#-Fx-D# 16ths, and the violins II an octave lower register, and the violas & celli two octaves lower (small octave register) than the first violins. After a half and quarter rest in Bar 22 (00:03:19), horns play forte Lines 1 & 2 D# [written A#] quarter notes tied to whole notes next bar decrescendo hairpin in Bar 23 and then crescendo hairpin with still a tied from those whole notes to (Bar 24) 8th notes to a resounding of those Lines 1 & D# notes as 8th notes *rinforzando*-marked (followed by a quarter and half rest). Trumpets play this pattern on

Line 1 G#/Line 2 C#/E /C# min) tied notes. Pos play this on Great octave G#/small octave D#/B (G# min) tied notes—so we have bitonality here or two chords. The tuba plays this pattern on Contra-octave G# tied notes. The timp is trem rolled on Great octave G# notes except for that final *rinforzando* 8th note in Bra 24. After an 8th rest in Bar 24, the “metal plate” sounds *forte* a *rinforzando* 8th note (notated on the top space of the staff). The vibe here sounds *ff no motor* Line 2 C#/E *rinforzando* 8ths. The piano here plays Great octave G#/small octave D#/B/Line 1 D#/G#/Line 2 C#/E *rinforzando* 8ths (so both chords here!).

Skipping to Bar 38 (dvd 00:03:47), the woodwinds now join in on the motorized or engine-propelled 16th note figures! The strings, meanwhile, take a one-bar smoke break! At any rate they do not return to the 16th note pattern until Bar 53 (start of page 14). Piccolos and flute (maybe they are all flutes come to think of it, although not clearly marked here) in Bar 38 play *ff* Line 3 F down to D up to F down to D 16ths legato to C# down to Line 2 G# up to C# down to G# 16th (repeat these two figures in the second half of this bar and repeat next bar) to (Bar 40) Line 3 F-F-F-D 16ths to C#-Line 2 G# to C#-G# 16ths to Line 3 F-F-F-F 16ths to C-Line 2 G-C-G (no sharps here) 16ths. The oboe plays this an octave lower register. The English horn plays this two octaves lower than the piccolos/flute. The Eb clarinet plays this an octave lower. B-flat clarinets play this an octave lower register, and the bassoons play two octaves lower (starting Line 1 F-D-F-D 16ths). The xylophone plays this pattern too, and it sounds very distinctive of course. The top staff is *col flute* and the bottom staff is *col oboe* (octave lower register). The piano plays the pattern as well with the top staff *col flute* and the bottom staff *Col Bsn*. In Bar 39 the horns play *forte* Line 1 D [written A] quarter note (followed by a quarter rest) to same D half note tied to half note next bar to “3” triplet value quarter notes middle C-small octave Bb-A [written G-F-E] to (Bar 41) G [written Line 1 D] dotted half note up to Bb quarter note don to (Bar 42) G whole note. Trumpets play this an octave higher register than the horns. Three Pos play this an octave lower register than the horns (starting small octave register for the trombones). Violas and CB play the pattern in the same registers as the horns, while VC play this an octave lower register (like the Pos). The strings are emphasized a bit differently. So we find in Bar 39 D *sforzando*-marked (^) quarter note (followed by a quarter rest) to D *sforzando* half note tied to half note next bar to C-Bb-A *rinforzando*-marked “3” triplet value quarter notes.

Skipping to Bar 51, after a quarter rest (dvd 00:04:11), the pairing of the xylophone and marimba sounding *rinforzando*-marked quarter note dyads is an interesting effect. So, after a quarter rest, the xylophone plays Line 1 C/E *rinforzando* quarter notes up to B/Line 2 D# quarter notes up to G/B quarter notes up to (Bar 52) Line 3 Eb/G quarter notes down to Line 2 G/B down to Line 1 B/Line 2 D# down to middle C/E *rinforzando* quarter note dyads. The marimba starts off with small octave E/A quarter notes up to Line 1 D#/G# quarter notes up to B/Line 2 E quarter notes up to (Bar 52) G/Line 3 C quarter notes down to Line 2 G/B down to Line 1 B/Line 2 E down to Line 1 D#/G# down to small octave E/A *rinforzando* quarter notes. The piano plays this pattern as well *Ped* on Great octave A/small octave C/E/A/middle C/E quarter notes (A min) up to small octave G#/B/Line 1 D#/G#/B/Line 2 D# (G# min) quarter notes up to Line 1 E/G/B/Line 2 E/G/B (E min) quarter notes up to (Bar 52) Line 2 C/Eb/G/Line 3 C/Eb/G

(C min) quarter notes down to the aforementioned chords. Of course the brass are more emphasized in a rather Herrmannesque manner and the trading off of brass and woodwind choirs. So, after a quarter rest in Bar 51, Pos II-III play small octave C/E rinforzando half notes (tuba here on Great octave A half note, and 3 Fags on small octave A/middle C/E half notes) followed by rests until the end of Bar 52 when they play the same tones but as rinforzando quarter notes. After a half rest in Bar 51, Pos I plays small octave Ab rinforzando half note (repeated next bar). After a half rest, oboes play Line 2 Cb/Eb half notes (repeated next bar) while the E>H. here plays on Line 1 AB [written Line Eb] half note. After a half rest, horns IV-V (bottom staff) play Line 1 Cb/Eb [written Gb/Bb] rinforzando half notes (repeated next bar). After a half and quarter rest in Bar 51, clarinets play Line 2 G/B rinforzando quarter notes tied to quarter notes next bar to same G/B rinforzando half notes (followed by a quarter rest). The bass clarinet here plays on Line 2 E notes. Horns I-II-III (top staff) play here on Line 1 E/G/B notes in the same pattern. In Bar 52, flutes play Line 2 C/Eb/G rinforzando half notes (followed by a half rest). Trumpets here play Line 2 C/Eb/G half notes. So a nice pyramid effect (ala Herrmann!).

After a quarter rest in Bar 53 (00:04:14), the violins, violas and woodwinds now frantically all play the 16th note figures (legato for the woodwinds, and rinforzando-marked for the strings). Nice difference of effect. So, after a quarter rest, violins I play Line 3 (violins II Line 2, violas Line 1) G down to E up to G down to E 16ths to D#-Line 2 B up to D# down to B 16ths to G-E-G-E again to (Bar 54) D#-B-D#-B 16ths to Line 3 Eb-Line 2 Bb-Eb-Bb down to Line 2 A-F-A-F up to Line 3 Eb-Line 2 B-Eb-B 16ths. Flutes are *col* violins I (same register) but, as given earlier, played legato. The oboe is *col* the register of violins II, as also the three B-flat clarinets. The E.H. and bassoon I play two octaves lower (start Line 1 figure).

In Bar 59 (00:04:25), the violins and violas now play “3” triplet value figures as measured trem. So violins I play Line 2 E up to G up to Bb 8ths (crossbeam connected) but with a short horizontal line on each stem so that what you really have is a measured trem effect of E-E to G-G to Bb-Bb triplet value 16ths, and so forth. Then after this first figure in the same pattern the violins play Line 3 Eb- up to Gb down to Eb 8ths (in effect 16ths, as given) down to Line 2 Bb don to G down to Eb then up to G-Bb-Line 3 Eb. Etc. Violins are *divisi* so they play the patterns on Lines 1 & 2 E-G-Bb ascending 8ths and so forth. Violas play the pattern an octave lower register than the first violins.

Etc. The main problem with the Main Title is that you can’t really hear the music very well because the onscreen battle sound effects tend to drown out the music! I think it’s great music for a lousy movie, the music in the same upper league as in *Objective, Burma* and *Destination Tokyo* war movies. Of course my favorite Waxman score is *Prince Valiant*.

“Count de Chevaille” Reel 1/C. Quarter note = 55. Dvd location 00:05:59. Instrumentation: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 Pos, tuba, timp, 8 violins I, 8 violins II, 6 violas, 5 celli, 3 bass. Scene: Medical operation in a secure bunker.

Top staff violas play *p* small octave G whole note tied to (Bar 2) half note to G tenuto half note to (Bar 3) G whole note tied to whole note next bar. Bottom staff violas play small octave C whole note tied to half note next bar to C# tenuto half note to (Bar 3) D whole note tied to next bar. Top staff VC play Great octave BB whole note tied to half note next bar to A tenuto half note to (Bar 3) Ab whole note tied to whole note next bar. Bottom staff VC play Great octave F whole note tied to half note next bar to E tenuto half note to (Bar 3) Eb whole note tied to whole note next bar. CB are silent here. Muted horn I sounds *p* in Bar 2 middle C# [written G#] dotted quarter note to same C# 8th to C# half note tied to dotted half note next bar to E [written B] quarter note tied to (Bar 4) dotted quarter note to G 8th to G quarter note down to E 8th. Two other horns (bottom staff) play this an octave lower register.

Skipping to Bar 15 (00:07:03), *Agitato molto* tempo-marking, violins sound *f* (after an initial 16th rest) small octave G#-B-Line 1 D 16ths up to G up to B down to G# up to Line 2 C# 16ths to E 8th up to G dotted quarter note decrescendo and tied to (Bar 16) quarter and 8th notes (followed by rests). Violas play the same two figures in the same register to Line 1 E to G 8ths (followed by a quarter rest). Clarinet I plays as the violins but continuing in Bar 16 with a Line 2 G dotted quarter note tied from the previous dotted quarter note to F# stand-alone 8th to Eb-Line 1 B-F-D descending 8ths (crossbeam connected). After a half and 8th rest in Bar 15, trumpets play Line 1 C#/F#/B rinforzando dotted quarter notes decrescendo and tied to half notes *dim* next bar (followed by a half rest). After an 8th rest, Pos play *mf* Great Octave B/small octave E/G dotted quarter notes tied to half notes decrescendo hairpin (silent in Bar 16). The bass clarinet in Bar 15 play forte small octave C# rinforzando whole note decrescendo. After a half and 8th rest in Bar 15, the oboe plays Line 2 G rinforzando dotted quarter note tied to 8th note next bar (followed by rests). Etc. [end session Sunday, April 10, 2011 at 12:27 pm]

“Attack” Reel 1/D-2/A *Allo (Allegro)* in 4/4 time, 1:31 duration. Quarter note = 132. Dvd location 00:09:18. Initial instrumentation: 3 piccolos, 3 oboes, Eb clarinet, 2 soprano saxes, 2 bassoons, C. Fag, 4 horns, 3 trumpets, 3 Pos, tuba, timp, xylophone, cymbal, bass drum, snare drum, field drum, harp, piano, 12 violins I, 10 violins II, 8 violas, 8 celli, 4 CB.

All violins sound *ff* Line 1 B-Line 2 C#-D#-E 16ths (connected as a figure by two crossbeams) to F#-G#-A-AA 16ths to A-A-A-A 16ths (notated as a quarter note with two short horizontal lines across the stem) to A-A-A-A 16ths again to (Bar 2) A-F-G#-E 16ths played 4X to (Bar 3) A-G-F#-E 16ths to D-C-Line 1 B-A 16ths to B-B-B-b 16ths to B-B-B-B 16ths to (Bar 4) B-Bb-G-E 16ths to D#-F#-A-Line 2 C 16ths to Line 1 B-Bb-G-E 16ths to D#-F#-A-Line 2 C 16ths. The rest of the strings are silent here. All horns sound *ff* Line 1 Bb [written Line 2 F] rinforzando dotted quarter note to Bb-Bb rinforzando 16ths to Bb to Bb rinforzando quarter notes to (Bar 2) Bb rinforzando whole note to (Bar 3), after a quarter and 8th rest, Bb 8th tied to quarter note to Bb rinforzando quarter note tied to (Bar 4) 8th note to Bb rinforzando quarter note to Bb rinforzando dotted quarter note to Bb rinforzando quarter note. Piccolos and oboes play the same but

in the Line 2 Bb register. The Eb clarinet plays in the Line 1 Bb register [written Line 2 G] while the sop saxes play Line 2 Bb [written Line 3 C] notes in this same pattern.

In Bar 5, after a quarter rest, the xylophone sounds *ff* with hard hammers Lines 2 & 3 Bb rinforzando 8ths (followed by an 8th rest) to same Bb 8ths (followed by an 8th rest) to same Bb 8ths (followed by an 8th rest). The piano plays exactly the same. After a quarter rest, the piccolos and oboes play Line 3 Bb rinforzando 8th down to Line 2 Bb 16th (followed by a 16th rest) to two more such figures and 16th rests to (Bar 6), after an 8th rest, Line 2 A dotted quarter note trill tied to half note. The Eb clarinet and saxes play the same. The horns play the same an octave lower register than the piccolos. Violins play Line 1 G#-G#-G#-G# 16ths down to A-middle C-E-A 16ths to G-G-G-G down to A-middle C-E-A 16ths to (Bar 6) Line 1 G#-E-F#-middle C 16ths figure played 4X. Etc.

The music timing sheets for this cue state, in part here, as follows:

“The loudspeaker has announced the futility of the French cause. Boisfeuras leads his line of coolies toward the forward trench on battleground. Suddenly the terrain is lit up by a parachute flare and the coolies are caught in the open, and mowed down amidst other explosions.

:00 Music starts on LS as human wave of natives start moving rapidly forward across battlefield in the night.

:01 1/3 Cut to closer view of continued action.

:02 1/2 Cut to LS another part of battlefield as remainder of Boisferra’A support scatters amidst explosion.

:06 1/3 Cut to Med. Shot of two Frenchmen in trench preparing arms quickly.

:07 1/2 Cut back to LS on battlefield as human wave continues toward camera.

:09 2/3 End Reel 1 and continue music to Reel 2, on cut to MS Int. trench as French soldiers prepare for the attack.

:10 1/2 One Frenchman shouts “Her they come.”

:11 1/3 Line ends as soldiers prepare for action and start shooting.

:13 Cut to M. CU of Respeguy as he aims machine gun.

:13 2/3 And starts shooting from trench.
ETC.

“Defeat” Reel 2/B

“March” Reel 2/C. Dvd location 00:14:32. Quarter note = 72. In Bar 1, flute III plays forte Line 2 D-Eb-D-Eb 32nd notes to D tied to next figure’s 16th note to Eb-D 32nd notes to Eb 8th tied to half note and tied to whole note next bar decrescendo hairpin. Oboe I plays this pattern on Line 2 G# up to Line 3 C down to G# up to C 32nd notes to G# 8th tied to 16th note to C-G# 32nd notes up to C 8th tied to half note and tied to whole note next bar. Oboe II plays Line 2 E-F#-E-F# 32nd notes to E 8th tied to 16th to F#-E 32nd notes to F# 8th tied to half note and tied to whole note next bar. Clarinet I plays Line 1A-B-A-B 32nd notes, and so forth. Sop Sax I plays as oboe I, and sop sax II plays as oboe II. Muted horns I-II play Line 1 A/D to Bb/Eb 32nd notes and so forth. After a half and quarter rest in Bar 1, the Fag, C. Fag and VC play forte Great octave B quarter note down to (Bar 2) Eb up to B up to small octave E down to Great octave B quarter notes (repeated next bar). The harp here plays Great octave and small octave CB (enharmonic B) quarter notes to (Bar 2) Eb up to Cb up to Fb (enharmonic E) down to CB quarter notes. The piano plays the same as the harp. Etc.

“Armistice” Reel 2/D. The Anthony Quinn character asks, “What the hell is he saying?” Dvd location 00:15:31. This cue seques from the previous cue.

Pos I-II play forte small octave E (Pos III & tuba plays Great octave E) whole note tied to 8th note next bar > *p* (followed by rests). Trumpets play Line 1 & 2 E [written F#] whole notes (trumpet I on Line 2 E) tied to 8ths next bar. Horns are silent here. 8 divisi violins I play *f* Lines 2 & 3 E whole notes tied to whole notes at least next three bars. The Eb clarinet plays on Line 1 E [written Line 2 Cb] whole note tied to 8th next bar. Clarinets play Line 1 E [written F#] tied notes as this. Three bottom staff celli (and Fags) play small octave E whole note tied to whole notes next three bars. Three CB play the same. Two VC (top staff) play small octave E whole note to (Bar 2), after a quarter rest, small octave A-B-middle C pizzicato quarter notes to (Bar 3) D-E-F#-G quarter notes. Six violas play Line 1 E whole note to (Bar 2), after a quarter rest, pizzicato quarter notes small octave A-B-middle C, and so forth as given. Eight violins II play Line 2 E whole note decrescendo to (Bar 2), after a quarter rest, pizzicato quarter notes *mf* small octave A-B-C, and so forth. After a quarter rest in Bar 2, the marimba plays small octave A-B-Line 1 C quarter notes to (Bar 3) D-E-F#-G quarter notes. The harp plays the same. After a quarter rest in Bar 2, flute I and oboe I play “3” triplet value 16ths Line 3 C-D-C to D 8th tied to quarter note to “3” triplet value 16ths Line 2 A-B-A to B 8th tied to (Bar 3) quarter note to the same figures given for Bar 2. Flute II and oboe II play this pattern on Line 2 G-A-G triplet value 16ths to A 8th tied to quarter note to E-F#-E 16ths to F# 8th tied to (Bar 3) quarter note, and so forth.

“Going Home” Reel 2/E-3/A. Dvd location 00:17:59. Dotted quarter note = circa 100. The Quinn character knocks down the fence.

In 6/8 time, and after an initial quarter and 8th rest, 8 violins I and flute I (and oboe I) play forte a “10” 16th note figure of rapidly ascending 16ths Line 1 B-Line 2 C-D-E-F#-G-A-B-Line 3 C-D to (Bar 2) Line 3 E 8th to E-E 16th to E 8th four-note figure to next figure of G-E-C 8ths (repeated next bar). 8 violins II and flute II (and oboe II) play

this “10” figure of Line 1 G-A-B-Line 2 C-D-E-F#-G-A-B to (Bar 2) Line 3 C 8th to C-C 16ths to C 8th figure to E-C-Line 2 A 8ths (repeated next bar). Six violas play as violins I but an octave lower register. B-flat clarinet II plays as violins II. The B-flat clarinet III plays as violins I but two octaves lower register. The Eb clarinet I plays as that clarinet III. Etc.

“Arrival at Algiers” Reel 3/B. Dvd location 00:19:03.

After a quarter rest in Bar 1, flute I plays forte Line 3 E-E-E rinforzando quarter notes to (Bar 2) E-E rinforzando 16ths to E rinforzando 8th tied to half note to E rinforzando quarter note to (Bar 3) E-E rinforzando quarter notes to E-E 16ths to E 8th tied to quarter note and tied to whole note in Bar 4. After a quarter rest in Bar 1, flute II plays rinforzando quarter notes Line 2 B up to Line 3 D down to Line 2 A to (Bar 2) G up to B 16ths to F# 8th tied to half note to B quarter note up to (Bar 3) Line 3 D down to Line 2 A quarter notes to G#-B 16ths to F# 8th tied to quarter note and tied to whole note next bar. Flute III and oboe I are *col 2nd flute*. Oboe III plays as flute I but an octave lower register. Clarinet II (B-flat) plays as flute II. Etc. It is too much to get into! 8 violins play forte Line 1 E whole note tied to dotted quarter note next bar to E rinforzando 8th tied to half note and tied to (Bar 3) dotted half note and tied to 16th note (followed by a 16th rest) to E sforzando-marked 8th tied to whole note decrescendo in Bar 4. Six violas play this in the small octave register, as also top staff VC. Bottom staff cello play this on Great octave E notes (also 3 CB). The tuba plays this on Contra-octave E notes. Pos and trumpets are silent here. After a quarter rest, horns play rinforzando and tenuto-marked quarter notes Line 1 E/B to E/Line 2 D to E/A to (Bar 2) E/G to E/B 16ths to E/F 8ths tied to half notes to E/B rinforzando quarter notes, and so forth.

“Independence” Reel 3/C. Duration 1:36. Dvd location 00:24:07. The timpani is solo in Bar 1 in 2/4 time softly beating *p* Great octave F# up to B up to small octave E down to Great octave G 8ths to (Bar 2 in 3/8 time) small octave C up to F down to Db to (Bar 3 in 3/4 time), after a quarter rest, the same notes as given in Bar 1 to (Bar 4) a repeat of Bar 2 to (Bar 5 in 3/4 time), after an 8th rest, Great octave F# up to B 16ths up to E down to Great octave G up to C up to F 16ths to Db 8th (followed by an 8th rest). To (Bar 6 in a very unusual 7/16 meter) forte F# up to B up to small octave E 16ths down to Great octave G up to small octave C up to F down to Db 16ths (repeated in next few bars). Etc.

“Home Again” Reel 4/A. Duration 3:50. Dvd 00:24:26. This cue and all of the rest of them to the Finale—well, I only have the Conductor title pages for them (no full score cues).

The top staff of four staves shows unspecified instruments playing *p* Line 1 A/Line 2 C/A whole notes tied to whole notes next bar to (Bar 3) G/Line 2 Eb/Bb whole notes to (Bar 4) F#/Line 2 D/A whole notes. After a half rest in the second staff, the E.H. sounds *mp* Line 2 D tenuto quarter note to same D tenuto quarter note tied to (Bar 2) quarter note to Eb-D legato 8ths to “3” triplet value 8ths C-D-C to Line 1 Bb-A 8ths down to (Bar 3) G dotted 8th up to Bb 16th down to G half note to A-G grace notes to F#

to G 8ths to (Bar 4) A dotted quarter note to F# 8th to A half note, and so forth. After a quarter rest in Bar 1, the third staff shows violas playing small octave D-D 8ths to D dotted 8th to D 16th up to A down to D 8ths to (Bar 2) D quarter note to D-D 8ths to D dotted 8th to D 16th up to A down to D 8ths, and so forth. Bottom staff instruments play Great octave D/A/small octave F# whole notes tied to whole notes next bar to (Bar 3) D/Bb/small octave A whole notes to (Bar 4) D/A/small octave F# whole notes. So the tonality is D maj (D/F#/A) to (Bar 3) Eb maj 7th (Eb/G/Bb/D).

Note: I seem to be missing a few cues between the above and “Paris below”—such as when the troopers are in Marseille and then when the Quinn character goes to see his mother.

“Paris” Reel 4/AA. Duration :35. Dvd 00:30:25.

Trumpets sound forte Line 2 C/E/G quarter notes down to Line 1 G/B line 2 D to same G/B/D 16ths to same G/B/D 8ths down to E/G#/B to same E/G#/B 8ths to F/G/B/Line 2 D to same F/G/B/D 8ths, and so forth. The horns play Line 1 Bb quarter note down to F-F 16ths to F 8th down to D-D 8ths to F-F 8ths. The cymbal sounds.

“The Smugglers” Reel 4/B, *Mysterioso* in 4/4 time, 2:43 duration.

“Radio-Waltz” Reel 5/A. Duration 2:00. Dvd location 00:31:43. Note: This one was orchestrated by Leo Arnaud instead of Raab.

“Camp Foch” (based on a French bugle call). Reel 6/B. Duration :31. Dvd 00:46:01. Key signature of two flats.

Two trumpets in the grace bar play Line 1 F quarter note up to (Bar 1) Bb quarter note up to Line 2 D dotted 8th down to Bb 16th down to F up to Bb quarter notes up to (Bar 2) D half note down to Line 1 Bb quarter note down to F dotted 8th up to Bb 16th up to (Bar 3) Line 2 D quarter note down to Line 1 F dotted 8th up to Bb 16th up to Line 2 D quarter note down to Line 1 F dotted 8th up to Bb 16th. In Bar 1 two saxes play Line 1 D/F quarter notes to D/Bb dotted 8ths to D/F 16ths down to small octave BB/Line 1 D up to D/F quarter notes to (Bar 2) D/Bb half notes to D/F quarter notes to unison F dotted 8th to F 16th. Pos in Bar 1 play Great octave Bb/small octave F quarter notes (followed by a quarter rest) to two same quarter note dyads to (Bar 2) quarter notes to two 8ths to quarter notes (followed by a quarter rest).

“J’ose” Reel 6/C. Duration :39. Dvd 00:50:29. Scene: New banner of the regiment of rejects.

The field drums are trem roll on a whole note held fermata in Bar 1. In Bar 2, drums (not sure if still field drums) play 8th to dotted 16th to 32nd note figure to two 8ths to another of the three-note figure just given to new figure of dotted 16th to 32nd note to 8th note. Repeat next bar. After a half rest in Bar 5, muted trombones play *p* Great octave A/small octave C#/E half notes tied to whole notes next two bars and tied to (Bar 8 in 2/4

time) half notes. After a triplet value quarter notes in Bar 6, trumpet III (muted) plays Line 1 E-E triplet value 16ths to “3” triplet value E-E-E 8ths to E half note tied to whole note next bar and tied to half note in Bar 8. After a half and triplet value quarter rest in Bar 6, muted trumpet II plays G-G triplet value 16ths to G-G-G triplet value 8ths to (Bar 7) G whole note tied to half note next bar. After a triplet value quarter rest in Bar 7, muted trumpet I plays Line 2 C-C 16ths to C-C-C triplet value 8ths to C quarter note up to G quarter note tied to half note next bar. Then in Bar 9 the piccolos start to play the melody line in 4/4 time of Line 4 D 8th (followed by an 8th rest) to D half note to C-D grace notes to C down to B to A triplet value 8ths to (Bar 10) G dotted 8th up to Bb 16th down to G half note to F#-G 8ths to (Bar 11) A dotted quarter note to F# 8th up to A half note tied to whole note next bar. Muted strings are trill in Bar 9 on Line 2 D/F#/A whole notes to (Bar 10) D/Eb/G/Bb whole notes to (Bar 11) D/F#/A trill notes again. Etc.

“More Signs” Reel 7/A. Duration :52. Dvd 00:54:37. Two kids continue to paint “Independence” on the wall.

“They Died for France” Reel 7/B. *Lento* in 4/4 time. Quarter note = 66. Duration 2:08.

After a quarter rest in Bar 1 in 4/4 time, the C>B. clarinet plays *mf espr* small octave C down to Great octave Eb to E legato quarter notes up to (Bar 2) small octave Eb down to Great octave A quarter notes down to F# dotted quarter note to F 8th down to (Bar 3) C# whole note tied to next three bars. Remember that if this were written in a full score transposed (instead of here as a Conductor “C” score), then you would never see written Great octave notes for that clarinet. It is just that the notes *sound* an octave or two lower! After a half rest in Bar 3, Pos, tuba, bassoon combined play *p* Great octave A/small octave C/E/G (A min 7th) half notes tied to quarter notes next bar to same dotted half notes tied to quarter notes next bar, and so forth in repetition. After a half and dotted 8th rest in Bar 3, the horns and marimba start a three-note rhythmic figure reminiscent of the French anthem of small octave B 16th to B dotted 8th to B 16th up to (Bar 4) Line 1 Eb-Eb-F-F quarter notes to (Bar 5) small octave and Line 1 Bb whole notes tied to whole notes next bar. Clarinets in Bar 5 play small octave and Line 1 E half notes up to Bb half notes tied to dotted 8ths next bar up to D 16ths down to small octave and Line 1 F# dotted half notes. Etc.

“The Plateau” Reel 8/A. Duration 1:58. Dvd 1:05:56. Piccolo, flutes, clarinets, xylophone and piano play Lines 2 & 3 G up to C up to F down to Ab up to Gb down to D “7” septuplet 16ths with that final note tied to dotted half notes and tied to whole notes next bar. After a half and quarter rest in Bar 1, trumpets play Line 1 Bb/Line 2 D/G *rinforzando* 16ths to B/C#/F dotted 8ths tied to whole notes in Bar 2. Pos in Bar 2 play middle C/E/A 16ths to C#/D#/G# dotted 8ths tied to half notes. After a quarter rest in Bar 2, violins play Line 2 A/Line 3 D *rinforzando* 16ths to Bb/Db dotted 8ths tied to half notes. Repeat these two bars in Bars 3-4. Etc.

“Mahidi” Reel 9/A, *Lento* in 4/4 time. Dvd 1:13:27.

“Revenge at Rahlem” Reel 9/B.Dvd 1:15:09. “Everybody out of the trucks!”

“Slaughter at Rahlem” Reel 9/C, *Slow* in 4/4 time. Duration 4:03. Lots of short glisses here, including celli glisses.

“Ahmed’s Death” Reel 10/A.

“Helicopter Landing” Reel 10/B. Duration :31. Dvd 1:26:57. Mahidi (George Segal) escape from the Plateau. Violins are trill on Line 3 F whole note (to Gb) to end of cue (Bar 7). After a half rest, two muted trumpets sound *mf* Line 1 E half note tied to 8th note next bar up to A 8th up to Line 2 D 8th down to Line 1 F 8th tied to “3” triplet value 8th up to Bb up to Line 2 Eb triplet value 8ths to Cb quarter note tied to whole note in Bar 3 < *f* >. Open Pos in Bar 3 play Contra-octave Bb/Great octave F/Bb whole notes

“Esclavier and Aicha” Reel 11/A. Duration 1:32. Dvd 1:35:29.

“The Match Box” Reel 12/B. Duration 3:28.

“Mahidi’s Sister” Reel 13/A, *Presto* in 3/4 time. Quarter note = 165. Duration 2:04.

“Open Fire” Reel 13/B. Duration 2:46.

“Mahidi’s Death” Reel 14/A. Duration 1:58.

“La Marche Lorraine” Reel 14/B.

“Finale” Reel 14/C. Key signature of three flats. Duration 2:11 ½. The solo horn plays *p molto espr* Line 1 Eb tenuto half note to Eb tenuto half note tied to half note next bar to “3” triplet value quarter notes Db-Cb-small octave Bb to (Bar 3) A dotted quarter note up to Cb 8th down to Ab half note tied to half note next bar to G to Ab quarter notes to (Bar 5) Bb dotted quarter note down to G 8th up to Bb half note tied to quarter note next bar. Muted strings small octave Eb/G/Bb dotted half notes to same tenuto dotted 8ths to D/F/Ab tenuto 16ths to (Bar 2) Eb/G/Bb whole notes. After a quarter rest in Bar 2, the timp beats small octave Eb dotted 8th to Eb 16th to Eb quarter note (followed by a quarter rest) and repeated in Bar 4. Etc. [end session Monday, April 11, 2011 at 8:58 pm]

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