

SILVER CHALICE

Music by
Franz Waxman

Analysis by
Bill Wrobel



[Sunday, October 21, 2007 at 3:07 pm, PDT] [News: Big Santa Monica fire today, still on the local Channel 4 & Channel 7 news. Dry, strong Santa Ana winds, high “Indian summer” temperatures.]

The following is a descriptive cue rundown analysis of Franz Waxman’s film score of *The Silver Chalice*, an odd, stage-y minor biblical epic produced by Warner Bros. in 1954, starring Paul Newman in a role he was later embarrassed to be seen in! The music, however, is certainly no embarrassment to be heard. Waxman was in a creative roll during this period of the Late Studio Era. In that year period he composed two other colorful scores, *Prince Valiant* and *Demetrius & the Gladiators*. He also composed then *Elephant Walk* and Hitchcock’s *Rear Window* but I consider them far less noticeable and distinctive scores (although the movie, *Rear Window*, itself was the best of the lot). I prefer the *Prince Valiant* score over *Silver Chalice* but I did not have access to the written materials, whereas the latter score was readily available at USC-Warner Bros. Archives. Leith Adams pulled the full score for me sometime in the early or mid-Nineties, originally located in storage boxes 7 (11 folders of music), 8 (3 folders), 22 (1 folder), and one other box (I believe 13 that contained one folder). I did not spend a lot of time on this particular score, hand-copying only minimally. However, I did manage to

order the Xeroxing of representative cues and/or pages from many cues. So this will not be an exhaustive rundown of information since I did not have every note written for the score! I recall there was a “small box” of cues (especially the various Main Titles and Prologue) and then, logically, a “big box” of most of the score. I ordered pages from about 15 of the cues there, often just representative title pages of the first four bars or so. At a dollar a page, my total order was only about \$12 for the small box, and \$22 for the big box. I wish now that I spent more time (and money) on it, but I was busy with other scores at the time (especially Herrmann and Steiner).

As a reference audio source, I will rely exclusively on the excellent new release of the music in a two-cd set produced by Lukas Kendall’s FSM Golden Age Classics series. In fact, the announcement of this release last Monday inspired me to write my new rundown on this score. I immediately ordered it thru Screen Archives Entertainment and received it the following Friday. I also ordered the Morgan/Stromberg two-cd set of *Sea Hawk/Deception*, and the dvd “Music For the Movies: Bernard Herrmann.” Total cost \$60.85 plus \$7.65 shipping. There is currently no dvd release of *The Silver Chalice* so I cannot at this writing use (as I had originally hoped) a dvd format as a music reference source. I suspect it will eventually be released as a dvd.

I do not know what the music budget was for this score. For *Helen of Troy*, according to a memo dated 4/11/55, the recording costs were \$68,359, arranging costs at \$7,505, and copying at \$9,832 (total: \$85,716). For *Land of the Pharaohs*, the recording costs were a hefty \$103,602 (that’s Tiomkin for you!), arranging at \$5,026, copying at \$10,348, and singers at \$18,000 (total: \$136,976).

“Main Title” (New) Reel 1/pt 2. Cue # 36004. 13 pages, 52 bars (Bars 1 thru 32-B). 4/4 time. No tempo marking was provided in the “new” version, although *Moderato* was indicated for the original (or old!) version. CD location: Disc One, track # 1. Orchestration (“arranged”) by Leonid Raab. Instrumentation: 2 flutes, 2 oboes, 3 Bb clarinets, 2 bass clarinets, bassoon, contra bassoon, 3 horns, 3 trumpets, 3 trombones, tuba, piatti, bells (two sets), harp, piano, celeste, 10 violins I, 8 violins II, 6 violas, 6 celli, 3 CB.

Bars 1-2 = implied G major tonality.

Two trombones play *ff* small octave G rinforzando-marked (> symbol over the note) half note up to Line 1 D rinforzando dotted quarter note to same D rinforzando 8th note up to (Bar 2) G rinforzando quarter note up to B rinforzando dotted half note. The implied tonality (suggested linearly by the horizontal “melody” line) is G (the first note) and D and then G to B notes—or G major. This is only reinforced or even confirmed in Bar 3. Besides the two trombones, three horns also play *ff* this same introductory statement. As “F” transposing instruments they play *ff* small octave G [but written Line 1 D] rinforzando half note up to Line 1 D [written Line 1 A] rinforzando dotted quarter note to same D 8th up to (Bar 2) G [written Line 2 D] rinforzando quarter note up to B [written Line 2 F#] rinforzando dotted half note.

CONDUCTOR "THE SILVER CHALICE" Box B

36004 MAIN TITLE FRANZ WAXMAN
(NEW) ARR. LEONID RAAB

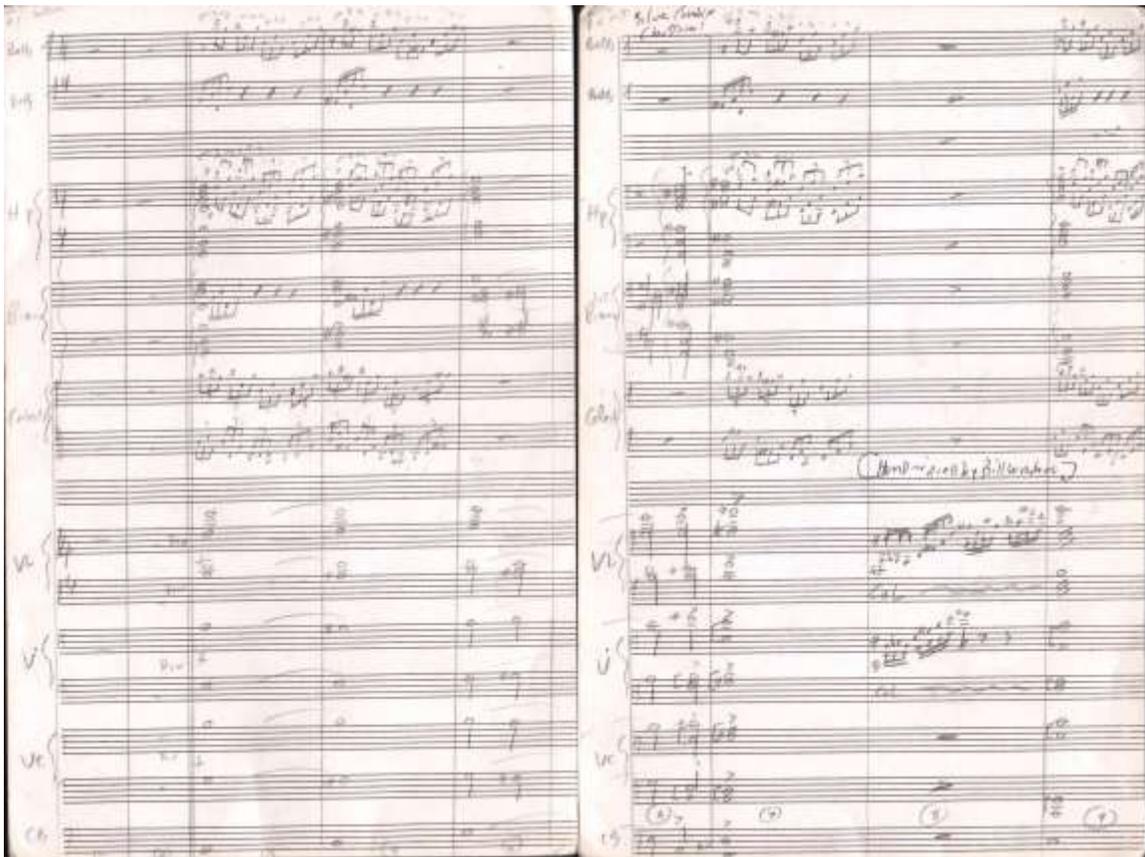
Handwritten musical score for "The Silver Chalice" by Franz Waxman, arranged by Leonid Raab. The score is in 2/4 time and consists of two systems of staves. The first system includes staves for Flute I (labeled '1'), Flute II (labeled '2'), Trumpets (labeled '3'), Trombones (labeled '4'), Brass (labeled 'ff'), and Percussion (labeled 'Patti'). The second system includes staves for Violins (labeled '5'), Viola (labeled '6'), and Basses (labeled '7'). A time signature of :08 is written above the first staff. The score features various musical notations including triplets, dynamics, and performance instructions.

Bar 3 = G major (G/B/D); Bar 4 = B minor (B/D/F#)

Two bar lines traverse the entire page at the end of Bar 2 at the 0.8 point of the score (marked on the cue above flute I but actually should be about six seconds into the music). The piatti (cymbals) crashes a triangular-shaped half note with the let vibrate extending curve line (followed by a half rest). The first flutes plays *f* (forte) Line 3 D whole note (repeated next bar, not tied as the violins), whereas flute II plays Line 2 B

whole note (repeated in Bar 4). The two oboes play these notes an octave lower register than the flutes. Clarinets play forte Line 1 D/G/Line 2 G [but, as Bb transposing instruments, written Line 1 E/A/Line 2 A] whole notes to (Bar 4) D/F#/Line 2 F# [written E/G#/G#] whole notes. Bass clarinets play Line 1 G/B [written Line 1 A/Line 2 C#] whole notes to (Bar 4) F#/B [written G#/C#] whole notes. The Fag and C. Fag play Great octave G whole note up to (Bar 4) B whole note. Horns play small octave B/Line 1 D/G [written Line 1 F#/A/Line 2 D] whole notes to (Bar 4) B/D/F# whole notes. Trumpets play forte Line 1 G/B/Line 2 D [written Line 1 A/Line 2 C#/E] whole notes to (Bar 4) F#/B/D whole notes. Trombones play *f* small octave D/G/B whole notes to (Bar 4) D/F#/B whole notes. The tuba sounds Contra octave G whole note up to (Bar 4) B whole note. I'm surprised Waxman did not next insert timpani here.

[Monday, November 12 afternoon]



<https://i.postimg.cc/SNC3YMcK/Main-Title-Bars-1-9-bottom.jpg>

Violins I play *div* (divisi) Lines 2 & 3 D whole notes forte tied to whole notes next bar. Violins II play Line 2 G/B whole notes to (Bar 4) F#/B whole notes in Bar 4 (of course legato connected by curve lines). Violas I (separate staff) play forte Line 1 G whole note to (Bar 4) F# whole note. Violas II (separate staff) play Line 1 D whole note tied to D whole note next bar. VC I (separate staff) play small octave B whole note tied to next bar, while VC II (separate staff below) play small octave G whole note legato slur to (Bar 4) F# whole note. CB play Great octave G whole note up to (Bar 4) B whole note.

On a separate staff, after a “3” triplet value 8th rest, one set of bells sound Line 3 D down to Line 2 G “3” triplet value 8th notes (crossbeam connected) up to Line 2 B down to D up to G “3” triplet value 8ths (crossbeam connected) down to the next triplet figure (connected by a crossbeam) of Line 1 B up to Line 2 D down to Line 1 G 8ths up to B up to Line 2 D up to G triplet value 8ths. After a triplet value 8th rest in Bar 4, the top staff set of “Bells” play Line 3 D down to Line 2 F# 8ths (crossbeam connected) up to B down to D up to F# “3” triplet 8ths (crossbeam connected) down to Line 1 B up to Line 2 D down to Line 1 F# 8ths up to B up to Line 2 D up to F# 8ths (silent next bar). The second set of bells (on a separate staff) plays Line 1 G up to B down to D up to Line 2 D 16ths (connected by two crossbeams) followed by three repeat signs to (Bar 4) Line 1 F# up to B down to D up to Line 2 D 16ths (again played 4X in this bar).

The harp in Bar 3 is arpeggiando (vertical wavy line rolled chord) on Great octave G/small octave D/B and (top staff) Line 1 D/G/B/Line 2 D whole notes. After a “3” triplet value 8th rest, the harpist then fingers Line 3 D down to G 8ths (crossbeam connected) up to B down to D up to G 8ths and then the next figure of Line 1 B up to Line 2 D down to Line 1 G 8ths up to next crossbeam connected triplet figure notes B-Line 2 D-G 8ths. After an 8th rest in the same Bar 3, there is also a lower octave set of the same notes. So we find Line 2 D down to Line 1 G 8ths (crossbeam connected) up to B down to D up to G 8ths and then down to small octave B up to Line 1 D down to small octave G 8ths up to B up to Line 1 D up to G 8ths. In Bar 4, the harp is arpeggiando on Great octave B/small octave F#/B and (top staff) Line 1 D/F#/B/Line 2 D whole notes. After an 8th rest, the harpist fingers on the top line the same notes as delineated for Bells I. The bottom line notes, as indicated, are simply an octave lower register.

In Bar 3, the piano is arpeggiando on exactly the same whole notes as indicated for the harp. The piano also plays the same 8th notes figure played 4X as delineated for Bells II (Line 1 G up to B down to D up to Line 2 D). In Bar 4, the piano is arpeggiando exactly the same as the harp and then plays the Bells II repeated 16th notes (F#-B-D-Line 2 D).

In Bar 3, the top staff celeste sounds “3” triplet value 8th note figures Line 2 B up to Line 3 D down to Line 2 G up to next figure B down to D up to G down to next figure of Line 1 B up to Line 2 D down to Line 1 G up to next figure of B up to Line 2 D up to G. This continues in Bar 4 on B up to Line 3 D down to Line 2 F# 8ths up to B down to D up to F# and then down to Line 1 B up to Line 2 D down to Line 1 F# 8ths up to B-Line 2 D-F# 8ths. The bottom staff celeste in Bar 3 plays precisely as the top staff but an octave lower register.

Bar 5 = E minor (E/G/B); Bar 6 = E min to A maj (A/C#/E); Bar 7 = D maj (D/F#/A)

Flutes in Bar 5 play Line 2 G/Line 3 E half notes to A/F# half notes to (Bar 6) B/Line 3 G half notes to Line 3 C#/E rinforzando half notes to (Bar 7) D/F# rinforzando-marked (> symbol over the notes) whole notes. The two oboes play the same notes as the flutes but an octave lower register.

Clarinets I-II (sharing the same staff line) play Line 1 G/Line 2 E [written A/F#] half notes to A/F# [written B/G#] half notes to (Bar 6) Line 1 B/Line 2 G [written Line 2 C#/A] half notes to Line 1 A/Line 1 A [written B/B] rinforzando half notes to (Bar 7) same A rinforzando whole notes. Clarinet III (with its own staff) plays in Bar 5 Line 1 E [written F#] whole note tied to half note next bar and then sounds another E half note (but now rinforzando-marked) to (Bar 7) F# [written G#] rinforzando whole note. The bass clarinets in Bar 5 play Line 1 E/G [written F#/A] half notes to F#/A [written G#/B] half notes to (Bar 6) G/B [written A/Line 2 C#] rinforzando half notes to A/Line 2 C# [written B/D#] rinforzando whole notes.

The bassoon and also a contrabassoon in Bar 5 play small octave E whole note tied to half note next bar down to Great octave A rinforzando half note to (Bar 7) same A whole note for the bassoon but small octave D whole note for the C. Fag.

Horns in Bar 5 play small octave G/Line 1 E half notes (actually horn II plays the E whole note tied to half note next bar) to A/Line 1 F# [written Line 1 E/Line 2 C#] half notes to (Bar 6) small octave B/Line 1 G [written Line 1 F#/Line 2 D] half notes to Line 1 (middle) C#/E/A [written G#/B/Line 2 E] rinforzando half notes to (Bar 7) D/F#/A [written A/Line 2 C#/E] rinforzando whole notes.

Trumpets in Bar 5 play E/G/Line 2 E [written F#/A/Line 2 F#] half notes to F#/A/Line 2 F# [written G#/B/G#] half notes to (Bar 6) G/B/Line 2 G [written A/Line 2 C#/A] half notes to A/Line 2 C#/E [written B/Line 2 D#/F#] rinforzando half notes to (Bar 7) A/Line 2 D/F# [written B/Line 2 E/G#] rinforzando whole notes.

Trombones I-II (sharing the same staff line) in Bar 5 play small octave E/G to F#/A half notes to (Bar 6) G/B to A/middle C# half notes to (Bar 7) A/Line 1 D rinforzando whole notes. Pos III (with its only staff line) plays small octave E whole note tied to half note next bar to a rinforzando E half note to (Bar 7) F# rinforzando whole note. The tuba in Bar 5 plays Great octave E whole note tied to half note next bar down to Contra-octave A rinforzando half note up to (Bar 7) Great octave D rinforzando whole note. The piatti in Bar 7 returns to sound a diamond-shaped half note let vibrate extending curve line (followed by a half rest).

[Tuesday, November 13 at 9:23 am]

The piano in Bar 5 plays small octave E/G/B/Line 1 E/G/Line 2 E half notes (actually Line 2 E and one Line 1 E note are whole notes tied to half notes next bar) to small octave and Line 1 F#/A half notes to (Bar 6) G/B/Line 1 G/B half notes to arpeggiando Great octave A/small octave E/Line 1 C# and (top staff) Line 1 E/A/Line 2 C#/E half notes to (Bar 7) Great octave D/A/small octave F# and (top staff) Line 1 F#/A/Line 2 D/F# whole notes also sounded arpeggiando. The harp in Bar 5 is arpeggiando on small octave E/B/B and (top staff) E/G/B/Line 2 E whole notes. After a half rest in Bar 6, the harp is arpeggiando on Great octave A/small octave E/middle C# and (top staff) Line 1 E/A/Line 2 C#/E half notes.

Violins I in Bar 5 play Lines 2 and 3 E whole notes tied to half notes next bar and then sound same E rinforzando-marked half notes to (Bar 7) Lines 2 & 3 F# rinforzando whole notes. Violins II (of course on a separate staff) play in Bar 5 Line 2 G/B to F#/A half notes to (Bar 6) G/B half notes to A/Line 3 C# rinforzando-marked half notes to (Bar 7) Line 2 A/Line 3 D rinforzando whole notes. Violas I (top staff) play Line 1 G to A half notes to (Bar 6) B half note to Line 2 C# rinforzando half note, while violas II (bottom staff) play Line 1 E to F# half notes to (Bar 6) G half note to side-bracketed double-stopped E/A rinforzando half notes. In Bar 7, violas I are double-stopped on Lines 1 & 2 D rinforzando whole notes, while violas II are double-stopped on Line 1 F#/A whole notes. VC II (celli top staff) in Bar 5 play small octave B to G half notes to (Bar 6) B half note to side-bracketed double-stopped E/middle C# rinforzando half notes to (Bar 7) F#/A rinforzando small octave register whole notes. VC II (separate staff) play small octave G to F# half notes to (Bar 6) G half note down to double-stopped Great octave B/small octave E rinforzando half notes to (Bar 7) Great octave A/small octave D rinforzando whole notes. CB play in Bar 5 small octave E whole note tied to half note next bar down to Great octave A rinforzando half note to (Bar 7) *div* [not double-stopped; no side-bracketed notes] Great octave D/small octave D rinforzando whole notes. [9:49 am—slight break]

In Bar 7 (:19 cd), after a “3” triplet value 8th rest, the first set of bells sound Line 3 F# down to Line 2 A triplet value 8ths (crossbeam connected) up to “3” triplet value 8ths figure notes Line 3 D down to Line 2 F# up to A (crossbeam connected) down to Line 2 D up to F# down to Line 1 A 8ths (crossbeam connected) up to B-Line 2 F#-A 8ths (silent next bar). The second set of bells sound repeat figures of Line 1 F# up to A down to D up to Line 2 D 16ths connected by two crossbeams (three repeat signs following).

The harp in Bar 7 is arpeggiando on Great octave D/A/small octave F# and (top staff) Line 1 F#/A/Line 2 D/F# whole notes. After that initial triplet value 8th rest, the harpist also plays the same triplet value 8th note figures described for the first set of bells. The harpist also fingers (notated below it) the same notes but an octave lower register.

In Bar 7, the celeste (top staff) sounds “3” triplet value 8th note figures of Line 3 D up to F# down to Line 2 A and then Line 3 D down to Line 2 F# up to A and then down to D up to F# down to Line 1 A and then finally Line 2 D up to F# up to A. The lower staff celeste sounds the same but an octave lower register.

In Bar 8, only the violins and violas play, sounding *ff* (fortissimo) a series of measured tremolo 16th note figures that rapidly sound in their ascent up the registers. There are four such 16th note figures (connected by two crossbeams) but with a short horizontal bar or line on the stems. This indicates measured tremolo where the individual notes are played twice. For instance, a C 8th note with the bar across the stem means that the C 8th will be played as C-C 16ths. At any rate, Waxman did not write “trem” in this passage that would’ve immediately told the players to perform the passage as unmeasured tremolo notes.

So, in Bar 8 (:22 cd), we find (after an initial 16th rest) all violins playing small octave A-Bb-A written 16th notes (connected by two crossbeams) but with the slash

across each stem. This means A-A-Bb-Bb-A-A 32nd notes. The next 16th note figure (but again performed as repeated 32nd notes) is Line 1 D up to F# up to A up to Line 2 D (connected as a figure by two crossbeams) up to F# down to D up to A down to F# (connected by two crossbeams) up to Line 3 D down to Line 2 A up to Line 3 F# down to D. After a 16th rest, the violas play *ff* small octave A-Bb-A measured trem notes (exactly as the violins described above) up to Line 1 D-F#-A-Line 2 D notes (connected by two crossbeams) up to F# stand-alone 8th note (followed by an 8th and quarter rest).

Bar 9 = C maj (C/E/G)

In Bar 9, the full orchestra returns in full tutti and emphasis (*rinforzando*-marked) whole note power. Flutes play Line 3 E/G *rinforzando*-marked whole notes; oboes on Line 2 E/G; clarinets on Line 1 G/Line 2 C/Line 3 C; bass clarinets on Line 1 G/Line 2 E, and Fag/C. Fag on small octave C *rinforzando* whole note. Horns play small octave G/Line 1 E/G [written Line 1 D/B/Line 2 D] whole notes. Trumpets play Line 2 C/E/G [written Line 2 D/F#/A] *rinforzando* whole notes. Pos play Great octave G/small octave E/middle C open-spaced C major whole notes. The tuba plays Great octave C whole note. The cymbals crash a diamond-headed quarter note let vibrate extending curve line (followed by a half rest).

Next below is the first set of bells. After a “3” triplet value 8th rest, they sound Line 3 E down to Line 2 G 8ths (crossbeam connected) up to Line 3 C down to Line 2 E up to G 8ths to next figure of Line 2 C up to E down to Line 1 G 8ths up to Line 2 C-E-G 8ths. Bells II plays Line 2 C up to E down to G up to Line 2 G 16ths (this figure played 4X). The harp is arpeggiando small octave C/E/G/Line 1 C and (top staff) G/Line 2 C/E/G *rinforzando* half notes. After a triplet value 8th rest, the harpist then plays exactly the same notes and register as Bells I. The harpist also plays this set of notes an octave lower register below. The piano is arpeggiando on Great octave C/G/small octave E whole notes and (top staff) Line 1 G/Line 2 C/E/G whole notes. The celeste plays “3” triplet value 8th note figures Line 3 C up to E down to Line 2 G and then Line 3 C down to Line 2 E up to G and then Line 2 C up to E down to Line 1 G up to Line 2 C-E-G 8ths. The bottom staff celeste plays these figures an octave lower register.

In Bar 9, violins I are bowed trem (unmeasured tremolo) on Line 3 G whole note (three diagonal short slashes underneath the note), whereas violins II are bowed trem on Line 2 G whole note. Violas I (top staff) are non-trem playing side-bracketed double-stopped small octave and Line 1 G whole notes. Violas II (staff below) are double-stopped on Line 1 C/E whole notes. VC I are double-stopped on small octave E/middle C whole notes, and VC II are double-stopped on Great octave C/G whole notes. CB play small octave C whole note.

In Bar 10 (:28 cd), the violins and violas once again are soli playing the measured tremolo 16th note figures. After a 16th rest, the violins play small octave G-Ab-G notes (connected by two crossbeams with the slash-bar on each stem) so actually G-G-Ab-Ab-G-G 32nd notes. Then they play as written ascending middle C-E-G-Line 2 C notes (connected as a figure by two crossbeams) to E down to C up to G down to E notes, and then up to Line 3 C down to Line 2 G up to Line 3 E down to C notes. After a 16th rest,

violas play the first two figures (same register) as the violins, and then up to Line 2 E stand-alone 8th (followed by an 8th and quarter rest).

Bar 11 = Ab maj (Ab/C/Eb)

Once again the full orchestra returns *rinforzando*-marked. Flutes play Line 3 Eb/Ab whole notes; oboes on Line 2 C/Ab whole notes; clarinets on Line 1 Ab/Line 2 Eb/Line 3 C [written Bb/Line 2 F/Line 3 D]; bass clarinets on Line 1 Eb/Line 2 C, and Fag/C. Fag on Great octave Ab whole note. Horns play small octave Ab [written Eb with two horns on this note] and also Line 1 Ab/C whole notes. Trumpets play Line 2 C/Eb/Ab [written D/F/Bb] whole notes. Trombones play Great octave Ab/small octave Eb/middle C *rinforzando* whole notes. The tuba plays Contra-octave Ab whole note. The piatti sound the half note crash (followed by a half rest).

After a triplet value 8th rest, Bells I play Line 3 Eb down to Line 2 Ab 8ths (crossbeam connected) up to C down to Line 2 Eb up to Ab 8ths (crossbeam connected) down to C up to Eb down to Line 1 Ab 8ths and then Line 2 C-Eb-Ab ascending triplet value 8ths. Bells II play Line 2 C up to Eb down to Line 1 Ab up to Line 2 Ab 16ths (this figure played 4X). The harp is *arpeggiando* on Great octave Ab/small octave Eb/middle C and (top staff) Ab/Line 2 C/Eb/Ab whole notes. After an 8th rest, the harp sounds the exact same notes as Bells I, and below that it sounds the notes an octave lower register. The piano in Bar 11 is *arpeggiando* on Great octave Ab/small octave Eb/Line 1 C and (top staff) Ab/Line 2 C/Eb/Ab whole notes. The top staff celeste plays triplet value 8th note figures Line 3 C up to Eb down to Line 2 Ab (crossbeam connected) and then C down to Line 2 Eb up to Ab 8ths down to C up to Eb down to Line 1 Ab 8ths and then up to Line 2 C-Eb-Ab 8ths. The bottom staff celeste plays this an octave lower register.

Violins I are bowed trem on Line 3 Ab whole note while violins II are bowed trem on Line 2 Ab whole note. Violas I are side-bracketed double-stopped on Line 1 C/Ab whole notes while violas II are double-stopped on middle C/Eb whole notes. VC I are double-stopped on small octave Eb/middle C whole notes while VC II are double-stopped on Great octave Ab/small octave Eb whole notes. CB play Great octave Ab whole note.

Instead of just the violins and violas, we find in Bar 12 (:34 cd) the celli and woodwinds joining in on the largely ascending 16th note figures. After a 16th rest, the violins still play the same measured tremolo figures of Line 1 Eb-Fb-Eb (crossbeams connected) up to Ab-Line 2 C-Eb-Ab (connected by two crossbeams) up to Line 3 C down to Line 2 Eb to Fb to Eb 16ths to Ab-Line 3 C-Eb back to C 16ths. Violas play the same notes but an octave lower register. After a 16th rest, the celli play the same measured trem first three figures as the violas up to Line 1 Ab stand-alone 16th (followed by a dotted 8th rest).

Oboe I plays as the violins (but as straight notes). Oboe II plays the same first two figures up to Line 3 C stand-alone 16th (followed by a dotted 8th rest) down to Line 1 Ab up to Line 2 C up to Eb down to Ab 16ths. The clarinets play as the violas. The bass clarinets are silent in this bar. After a 16th rest, the bassoon (the C. Fag is silent) plays

small octave Eb-Fb-Eb 16ths (connected by two crossbeams) up to Ab-Line 1 C-Eb-Ab 16ths (connected by two crossbeams) to Line 2 C 8th (followed by a dotted 8th and quarter rest). After a half rest and a 16th rest, flutes play Line 2 Eb-Fb-Eb 16ths up to Ab-Line 3 C-Eb down to Line 3 Ab 16ths. [3:22 pm Tuesday]

Bars 13-15 = F maj (F/A/C)

Flutes play Line 2 A/Line 3 C rinforzando whole notes tied to whole notes next bar and tied to 8th notes in Bar 15 (followed by 8th/quarter/half rest marks). Oboes play Line 2 C/F rinforzando whole notes tied to the next two bars in the same manner as the flutes. Clarinets play Line 1 F/A/Line 2 F whole notes tied to the next two bars as given. Bass clarinets play Line 1 F/A [written G/B] rinforzando whole notes tied to next two bars as already established. The Fag plays small octave C whole note tied to whole note next bar and 8th note in Bar 15 (followed by aforementioned rest marks), while the C. Fag plays this of Great octave F tied notes. Horns play middle C/F/A [written Line 1 G/Line 2 C/E] rinforzando whole notes tied to whole notes next bar and tied to 8ths in Bar 15 (followed by rests). Trumpets play this on Line 2 C/F/A tied notes. Pos play this on small octave C/F/A tied notes, and the tuba on Great octave F. The piatti crashes a diamond-shaped half note in Bar 13 (followed by a half rest).

After a triplet value 8th rest, Bells I sound Line 2 C down to F 8ths (crossbeam connected) up to A down to C up to F 8ths (crossbeam connected) down to Line 1 A up to Line 2 C down to Line 1 F 8ths (crossbeam connected) up to A up to Line 2 C up to F 8ths up to (Bar 14) A quarter note (followed by a quarter and half rest). Bells II sound Line 1 F up to A down to C up to Line 2 C 16ths (this figure played 4X) to (Bar 14) Line 1 F quarter note followed by rests. The harp is arpeggiando in Bar 13 on small octave F/A/middle C/F and (top staff) A/Line 2 C/F/A whole notes. After a triplet value 8th rest, the harp sounds the same notes as Bells I (and also another such set of notes sounded an octave lower register). The piano is arpeggiando on Great octave F/small octave C/A and (top staff) middle C/F/A whole notes. The top staff celeste plays "3" triplet value 8th note figures Line 2 A up to Line 3 C down to Line 2 F 8ths (crossbeam connected) up to A down to C up to F 8ths and then Line 1 A up to Line 2 C down to Line 1 F 8ths and finally A up to Line 2 C up to F 8ths up to (Bar 14) A quarter note (followed by a quarter and half rest). The bottom staff celeste plays this an octave lower register.

Violins I in Bar 13 play Line 3 C rinforzando whole note tied to whole notes next two bars, while violins II play Line 2 C tied whole notes. All violas play Line 1 A tied whole notes, and celli on Line 1 F tied whole notes thru Bar 15. CB play Great octave F whole note tied to F whole note next bar (and then silent until Bar 20).

In Bar 16 (:42 cd), violins I play Line 3 C whole note to (Bar 17) D to E half notes legato slur to (Bar 18) F half note down to D half note up to (Bar 19) E whole note tied to whole note next bar. Violins II play this an octave lower register (Line 2 register) while violas I and VC I play this an octave lower still (Line 1 register). VC II play Line 1 D whole note in Bar 17 tied to half note next bar and then sounds another D half note to (Bar 19) C whole note tied to whole note next bar. Violas II are silent in Bar 17 but in

Bar 18 they play Line 1 B legato down to G quarter notes to (Bar 19) same G whole note tied to whole note next bar.

After a half and 8th quarter rest in Bar 18, *solo* trumpet I plays (:53 cd) Line 1 G [written A] dotted 8th to same G 16th up to (Bar 19) Line 2 G whole note tied to whole note in Bar 20. The bass clarinets in Bar 20 (:57 cd) return to play *f* Line 1 E/Line 2 C [written F#/D] whole notes. The Fag plays Great octave G whole note, and the C. Fag on Great octave C whole note. Horns play small octave G/middle C/E whole notes. Trumpets II-III play in Bar 20 Line 1 E [written F#] whole note. Pos play Great octave G/small octave E/middle C whole notes. The tuba sounds the Great octave C whole note. Chimes sound Line 2 E whole note. The harp is arpeggiando on small octave C/E/D/middle C/E/G/Line 2 C/E whole notes. The piano is arpeggiando on Great octave C/G/small octave C/G/Line 1 C/E whole notes. CB return in Bar 20 to play Great octave C whole note forte. So once again we hear the C major (C/E/G) tonality.

Now: The original or “old” Main Title was quite different. But even in the “New” version that we hear in the movie ten bars of music were nevertheless deleted. The first run (“1”) after Bar 20 (starting Bar 21 in 2/4 time) has the orchestra holding the sustained C major notes tied to quarter notes in Bar 21. Then violins play Lines 1 & 2 (Line 1 cued in) G quarter note to (Bar 22 in 4/4 time) Lines 1 & 2 Eb dotted half notes tied to “3” triplet value 8ths to F to Eb triplet value 8ths to (Bar 23) D half notes tied to triplet value 8ths to C to B triplet value 8ths back to (Bar 24) C dotted half notes, and so forth. You will not hear it is any bonus track on the two-cd set. The “2” section after Bar 30 (designated as Bar 21-A) follows a different line of music thru Bar 30-A and apparently was an alternate passage if “1” was abandoned. Then the next bar (Bar 21-B) starts the Coda for twelve bars. This Coda is what you hear immediately after the Bar 20 I have just delineated. So, once again, in the “New” Main Title, Bar 20 skips to the Coda.

In Bar 21-B (start of the Coda—or start of page 11 in the orchestrated cue), VC I-II/CB play Great octave C whole note tied to whole note next bar and tied to (for VC II/CB) whole notes thru Bar 28-B. The timp is rolled on small octave C whole note tied to whole notes thru Bar 28-B and tied to quarter note next bar. The Novachord is likewise tied but on Great octave and small octave C whole notes. The bassoon and contra-bassoon plays small octave C whole note tied next two bars to (Bar 24-B) C dotted half note and tied to 8th note (followed by an 8th rest). Both bass clarinets play the same pattern on small octave C [written D] tied notes.

In Bar 21-B (1:01 cd), *a3* horns play *f* Line 1 C down to small octave G up to Line 1 D up to G *rinforzando*-marked (but *sforzando*-marked in the Conductor version) quarter notes [written Line 1 G-D-A-Line 2 D] to (Bar 22-B) Line 2 C [written Line 2 G] *rinforzando* half note down to B-Ab *rinforzando* 16ths to G *rinforzando* 8th down to next figure of Db *rinforzando* 8th to C *rinforzando* 8th tied to (Bar 23-B) whole note and tied to half note and 8th note next bar (followed by an 8th rest). More later.

After a quarter rest in Bar 23-B), violins I play (1:08 cd) forte Lines 2 & 3 C tenuto quarter notes up to Lines 2 & 3 Eb tenuto quarter notes to another tenuto Eb dyad



to (Bar 24-B) Lines 2 & 3 Db tenuto quarter notes to C half notes (followed by a quarter rest). After a quarter rest, violins II play Line 2 E/G up to G/Bb to same G/Bb tenuto quarter notes to (Bar 24-B) F/Ab tenuto quarter notes to E/G tenuto half notes (followed by a quarter rest). After a quarter rest, combined violas play Line 1 E/G up to G/Bb to G/Bb tenuto quarter notes to (Bar 24-B) F/Ab quarter notes to E/G half notes. VC I, you remember, in Bar 21-B play small octave C whole note tied to whole note next bar and tied to quarter note in Bar 23-B. Then VC I plays Line 1 C up to Eb-Eb tenuto quarter notes to (Bar 24-B) Db tenuto quarter note to C tenuto half note (followed by a quarter rest).

After a quarter rest, the harp plays Line 1 C/F/G and (top staff) Line 2 C/E/G/Line 3 C quarter notes to Line 1 Eb/G/Bb/Line 2 Eb/G/Bb/Line 3 Eb quarter notes to another such string of quarter notes to (Bar 24-B) Line 1 Db/F/Ab/Line 2 Db/F/Ab/Line 3 Db quarter notes to Line 1 C/E/G/Line 2 C/E/G/Line 3 C half notes (followed by a quarter rest).

After a quarter rest in Bar 23-B, the flutes play Line 1 G/Line 3 C tenuto quarter notes up to Bb/Line 3 Eb quarter notes played twice to (Bar 24-B) Line 1 Ab/Line 2 Db quarter notes to G/Line 3 C half notes (followed by a quarter rest). After a quarter rest, the oboes play Lines 1 & 2 C tenuto quarter notes up to Eb-Eb tenuto quarter notes to (Bar 24-B) Db quarter notes to C half notes (followed by a quarter rest). After a quarter rest, the (now) E-flat clarinet plays Line 1 E [written Line 2 C#] quarter note to G-G [written Line 2 E-E] quarter notes to (Bar 24-B) F [written D] quarter note to E half note.

M. Tr. new p. 7

(Silvachalio) 36004

7

Handwritten musical score for a full orchestra. The score is written on multiple staves, each labeled with an instrument. The instruments listed on the left side of the page are: Flute, Oboe, E.H., Clarinet, Bassoon, C. Bass, Horn, Trumpet, Trombone, Tuba, Timpani, Snare, Vibraphone, Harp, Organ, Piano and Celeste, Violin, Viola, and Cello. The score includes various musical notations such as notes, rests, and dynamic markings. There are handwritten annotations in the Organ part, including the numbers 25, 26, and 27. The key signature is indicated as $b\sharp$ at the top left of the Flute staff. The page is numbered 7 in the top right corner.

After a quarter rest, clarinets II-III play Line 1 E/G to G/Bb (played twice) quarter notes to (Bar 24-B) F/Ab quarter notes to E/G half notes.

[resume Wednesday, Oct 14 at 2:53 pm PST]

In Bar 24-B, the horns continue that Line 1 C hold as a half note and 8th note (followed by an 8th rest). Then the horns play up to B-Ab rinforzando 16ths to G rinforzando 8th down to (Bar 25-B, start of page 12) Db rinforzando 8th to C rinforzando 8th tied to dotted half note and tied to whole note next bar and tied to (Bar 26-B) quarter and 8th notes (followed by an 8th rest). Then the horns play again Line 1 B-Ab 16ths to G 8th down to Db 8th to C 8th tied to (Bar 28-B) quarter note. Then they sound *mf* B-Ab 16ths to G 8th to Bb 8th to C dotted quarter note tied to 8th note in Bar 29-B (then tacet to end of cue).

The bass clarinets in Bar 25-B sound middle (Line 1) C [written D] whole note tied to whole notes thru next three bars and tied to 8th note in Bar 29-B. The Fag and C. Fag plays similarly on small octave C tied notes.

After a quarter rest in Bar 25-B, violins combined violins play Line 2 Bb/Line 3 Eb/G (E-flat major) tenuto quarter notes up to Line 3 D/G/Bb (G minor) tenuto quarter notes down to Line 2 G/Bb/Line 3 Eb tenuto quarter notes to (Bar 26-B) Line 2 Bb/Line 3 Eb/Gb (E-flat minor) tenuto quarter notes (played twice) to Line 2 Ab/Line 3 Db/F (D-flat major) tenuto quarter notes to Gb/Line 3 Cb/Eb (C-flat major) tenuto quarter notes to (Bar 27-B at 1:21 cd) Line 2 G/Line 3 C/E (C major) whole notes tied to whole notes next bar and tied to 8ths in Bar 29-B (followed by rests thru the end of the cue).

After a quarter rest in Bar 25-B, violas play Line 1 Bb/Line 2 Eb tenuto quarter notes to Line 2 D/G quarter notes down to Line 1 G/Bb quarter notes up to (Bar 26-B) Bb/Line 2 Eb tenuto quarter notes played twice to Ab/Db quarter notes to Gb/Bb quarter notes to (Bar 27-B) Line 1 G/Line 2 C whole notes tied to next bar and tied to 8ths next bar (followed by an 8th rest). Then the violas play *mf* on small octave B-Ab 16ths to G 8th to Db rinforzando 8th to C dotted quarter note tied to quarter note in Bar 30-B (followed by rests).

After a quarter rest in Bar 25-B, VC I (top staff) play Line 1 G to Bb down to Eb tenuto quarter notes to (Bar 26-B) Gb-Gb-F-Eb tenuto quarter notes to (Bar 27-B) E whole note tied to whole note next bar and tied to (Bar 29-B, start of page 13) E 8th note (followed by an 8th rest). Then the combined celli play *mf* Great octave and small octave B to Ab 16ths to G 8th down to Db rinforzando 8th to C dotted quarter note tied to (Bar 30-B) C quarter note to (now unison) Great octave B-A-G legato quarter notes sounded forte to (Bar 31-B) Db rinforzando quarter note to C dotted half note tied to whole note next bar. CB play as VC I in Bars 29-B & 30-B (except that the initial note tied in Bar 29-B is small octave C 8th followed by that 8th rest). Then, in Bar 31-B, CB are now *div* on Great octave and small octave Db rinforzando quarter note to C dotted half notes tied to whole notes next bar.

The piano in Bar 30-B returns to play (after an initial quarter rest) Contra-octave and Great octave B legato to Ab to G quarter notes to (Bar 31-B) Db quarter notes to C dotted half note tied to whole note next bar. The same pattern applies to the tuba but in the Contra-octave register. After a quarter rest in Bar 31-B, the gong sounds (1:37 cd) a dotted half note (notated on the bottom space of the staff). After a quarter rest in that same bar, the timp is trem rolled on Great octave C dotted half note tied to whole note next bar decrescendo hairpin (>) in Bar 32-B.

Back in Bar 25-B, the harp plays the pattern as given by the strings. We find, after an initial quarter rest, Line 1 G/Bb/Line 2 Eb/G/Bb/Line 3 Eb/G quarter notes to Line 1 Bb/Line 2 D/G/Bb/Line 3 D/G/Bb quarter notes down to Line 1 Eb/G/Bb/Line 2 Eb/Gb/Bb/Line 3 Eb quarter notes to (Bar 26-B) Line 1 Gb/Bb/Line 2 Eb and (top staff) Gb/Bb/Line 3 Eb/Gb quarter notes (played twice) to Line 1 F/Ab/Line 2 Db/F/Ab/Line 3 Db/F quarter notes to Line 1 Eb/F#/B/Line 2 Eb/F#/B/Line 3 Eb quarter notes to (Bar 27-B) Line 1 E/G/Line 2 C/E/G/Line 3 C/E whole notes (silent next bar).

After a quarter rest in Bar 25-B, flute I plays Line 3 G-Bb-Eb tenuto quarter notes to (Bar 26-B) Gb-Gb-F-Eb quarter notes to (Bar 27-B) E whole note tied to whole note next bar and tied to 8th note next bar (tacet to end). Flute II plays Line 3 Eb-G-Line 2 Bb tenuto quarter notes to (Bar 26-B) Eb-Eb-Db-Cb tenuto quarter notes to (Bar 27-B) C whole note tied to next bar and tied to 8th note in Bar 29-B. Oboes play Lines 1 & 2 G-Bb-Eb quarter notes to (Bar 26-B) Gb-Gb-F-Eb quarter notes to (Bar 27-B) E whole notes tied to next bar and tied to 8ths in Bar 29-B. In Bar 25-B, the Eb clarinet plays Line 1 Bb-Line 2 D-Line 1 G [written Line 2 G-B-E] quarter notes. [Note: The E-flat clarinet is a transposing instrument on “Eb which means that a *written* C on that instrument will *sound* as the Eb tone below (M6 interval)] In the next bar, the Eb clarinet plays Bb-Bb-Ab-Gb quarter notes to (Bar 27-B) Line 1 G [written Line 2 E] whole note tied to whole note next bar tied to 8th note in Bar 29-B (followed by rests). After a quarter rest in Bar 25-B, clarinets II-III in B-flat play Line 1 Bb/Line 2 Eb [written Line 2 C/F] to Line 2 D/G down to Line 1 G/Bb tenuto quarter notes to (Bar 26-B) Bb/Eb to Bb/Eb tenuto quarter notes to Ab/Db to Gb/Cb quarter notes to (Bar 27-B) G/Line 2 C whole notes tied to whole notes next bar and tied to 8th notes in Bar 29-B (followed by rests). The bass clarinets in Bar 29-B play after the Line 1 C 8th note tied and 8th rest Line 1 B-Ab 16ths to G 8th down to Db rinforzando 8th to C dotted quarter note tied to quarter note next bar (followed by rests). Pos play the same but an octave lower register.

The Fag in Bar 29-B plays Great octave B-Ab 16ths to G 8th up to small octave Db rinforzando 8th to C dotted quarter note tied to quarter note in Bar 30-B down to Great octave B legato to Ab to G quarter notes down to (Bar 31-B) Db rinforzando quarter note to C dotted half note tied to whole note next bar decrescendo hairpin. The C. Fag plays small octave B-Ab 16ths to G 8th to (follow the Fag line just given above). The bass Pos also follows completely the Fag line. After a quarter rest in Bar 30-B, the tuba plays Contra-octave B-Ab-G legato quarter notes up to (Bar 31-B) Great octave Db rinforzando quarter note to C dotted half note tied to half note decrescendo in Bar 32-B.

[Narration] Reel 1/pt 2. 4/4 time. Cue length: about 67 bars. Note: The Main Titles music as given (actually used) then immediately seques from its Bar 32-B to Bar 26 of this cue (or end segment of the ever-changing Main title with the Reel 1/Part 2 designation).

VC/CB in Bar 26 still hold the Great octave and small octave C whole notes tied from the Main Title and tied to whole notes thru at least Bar 39. After a quarter rest in Bar 26, the *solo* oboe plays (1:41 track # 1) the soft, neutral melody line as the Narrator off screen sets up scene. The oboe plays *mp* Line 3 C legato mini-slur down to Line 2 F quarter notes to G quarter notes legato down to (Bar 27) C quarter up to D quarter note legato down to Line 1 G quarter note to A quarter note legato down to (Bar 28) D half note tied to “3” triplet value 8th note to E-F# triplet 8ths to next ascending triplet figure of G-A-B played legato.

Back in Bar 26, the harps sound harmonics notes (tiny circle above the notes). After a quarter rest, two harps play Line 3 C down to Line 1 F to B quarter notes down to (Bar 27) middle (Line 1) C to D down to small octave G to A quarter notes down to (Bar 28) D half note (followed by a half rest).

Skipping to Bar 36 (2:17 track # 1), the VC/CB still are tied on drone C whole notes. After a quarter rest, the oboe and the english horn play ascending “3” triplet value 8th notes Line 2 (Line 1 for the E.H.) E-F#-G to F# dotted quarter note to A 8th down to (Bar 37) Line 1 (small octave for E.H.) G up to Line 2 C to E “3” triplet value legato 8ths to D# dotted half note. After a quarter rest in Bar 38, the oboe and harp play Line 3 (Line 2 for E.H.) C legato to Line 2 B 8ths (crossbeam connected) to A legato to G 8ths (crossbeam connected) to A quarter note tied to quarter note next bar down to E up to G 8ths to F# down to D quarter notes. The harps in Bar 38 play *p* small octave A 8th up to Line 1 A quarter note down to small octave A 8th up to Line 1 A 8th down to small octave A quarter note up to A 8th (repeated next bar).

Skipping to Bar 55 (3:06 track # 1), after an 8th rest, all violins play Line 3 C down to Line 2 A 16ths (connected by two crossbeams) down to D 8th up to E up to A 16ths figure down to the next three-note figure of Line 1 B 8th up to C down to A 16ths down to the next figure of D 8th up to E-A 16ths. In Bar 56, the violins continue on small octave B 8th up to Line 1 E up to A 16ths figure followed by three repeat signs (these four figures are repeated in the next bar). In Bar 58, the violins play ascending 8th notes all on the up-bow (v symbol above each note) of small octave B-Line 1 C-D-E (connected by a crossbeam) to F-G-A-B (connected by a crossbeam) and then silent next bars.

Both VC/CB pluck *pizz* Line 1 C down to small octave A down to D to E 8ths (crossbeam connected) up to A down to Great octave B up to small octave C down to Great octave A 8ths to (Bar 56) Great octave E 8th (followed by 8th/quarter/half rest marks). The piano and bassoon play the same notes and pattern but an octave lower register and also as staccato notes. The C. Fag plays this in the same register as the VC/CB (again as staccato notes with a dot above each note). The bass clarinet in Bar 55

(page 14) plays these staccato notes starting on Line 2 C [written D] down to Line 1 A [written B] down to D [written E] to F# [written F#] and so forth.

After a half rest in Bar 56, trombones play *mp* < Great octave A/small octave D/F# (D major 2nd inversion) half notes tied to whole notes next bar decrescendo hairpin and tied to whole notes in Bar 58.

In Bar 59 (3:14), horns play small octave Bb/Line 1 Eb/Gb [written Line 1 F/Bb/Line 2 Db] whole notes Eb minor 2nd inversion) tied to whole notes next bar and tied to notes in Bar 61. Two oboes in Bar 59 play *mf* ascending staccato 8th notes Line 2 C-Db-Eb-F (crossbeam connected) to Gb-Ab-Bb-Line 3 C 8ths (crossbeam connected). After a quarter rest in Bar 60, the oboes play Line 3 Db-C-Line 2 Bb-A 16ths legato to Line 3 C quarter note to Db-C-Bb-A 16ths again. Etc.

“Prologue” Reel 1/Part 1A and 1B. Cue # 36003. 7 pages, 25 bars. 4/4 time. Note: I think fortunately this Prologue scene was taken out of the final print of the picture. It probably (by not only our present-day standards but even then!) was a bit too hyper-religioso and, I am surmising, “corny.” Also the prominent inclusion of the harpsichord sounds rather odd, out-of-place, to me. I am briefly delineating this cue slightly out of place in this rundown because, after all, it was meant to precede the Main Title! However, it was unused—although you can still hear it in cd 2, track # 15.

In Bar 1, three clarinets play forte small octave A [written B] half note decrescendo *p* and tied to 8th note (followed by an 8th and quarter rest). Bass clarinet I plays small octave A dotted half note tied to 8th note (followed by an 8th rest). Bass clarinet II plays small octave A whole note tied to quarter note next bar (followed by a quarter rest and then a half rest held fermata). The Fag plays Great octave A dotted half note decrescendo and tied to 8th note (followed by an 8th rest), while the C. Fag plays Great octave A whole note > *mf* tied to quarter note next bar. Horn I plays forte small octave A [written Line 1 E] half note tied to 8th note (followed by an 8th and quarter rest). Horns II-III (separate staff) play forte small octave A [written Great octave E in the bass clef] > *mf* and tied to quarter note next bar. Trombones play *ff* Great octave and small octave A rinforzando half notes tied to 8th notes (followed by an 8th and quarter rest) and then a whole rest held fermata in Bar 2. The tuba plays *f* > *mf* Contra-octave A half note tied to 8th note.

The timp is trem rolled on Great octave A half note to A-A-A “3” triplet value 8ths decrescendo to A-A normal value 8ths to (Bar 2) A-A quarter notes to A trem roll half note *p* > *ppp* and tied to 8th note in Bar 3 (followed by rests). The gong sounds *f* a quarter note let vibrate extending curve line (notated on the bottom space of the staff) followed by a quarter and half rest. The piano sounds *f* Contra-octave and Great octave A whole notes tied to whole notes in Bar 2 held fermata.

12 violins play *ff* small octave A rinforzando half note decrescendo to *p* and tied to 8th note (followed by an 8th and quarter rest). 4 violas play the same. 4 VC and 2 CB

"The Silver Chalice" 360013 360013 Franz Wess
Arr. Lewis R
Box

REEL I Part 1A and 1B
 "Prologue"

The score includes staves for Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Percussion, Vibra, Harp, Piano, and Violins/Violas. The vocal line includes the lyrics: "Add the four the cup figure than its" and "Add four to them say."

<https://i.postimg.cc/0ygvLv0z/Prologue-Bars-1-4.jpg>

play *ff* Great octave A rinforzando-marked half note to A-A-A “” triplet value 8ths to A-A 8ths decrescendo *mf* to (Bar 2) A-A quarter notes *p* > to A half note held fermata.

In Bar 3 in 12/4 time, Waxman has a new instrumentation below the harp line marked “Harpichord or Novachord.” It plays *mp* Great octave A/Line 1 C#/E/A (A maj) dotted half notes to Great octave B/small octave B/Line 1 D#/F# (B maj) quarter notes to Great octave G#/small octave B/Line 1 E/B (E maj) half notes to small octave C#/G#/middle C#/E quarter notes (C# min) to Great octave A/small octave F#/middle C/F# (F# min) quarter notes to Great octave G#/small octave G#/B#/Line 1 D# (G# maj) whole notes.

Solo cello I plays *mp* Great octave A dotted half note legato slur up to B quarter note down to Great octave G# half note up to small octave C# down to A quarter notes to G# whole note.

After a quarter rest in Bar 3, the “Boy Soprano” voice “sings” “And He took the cup & gave thanks” and then “And gave it to them say-ing...” So we find Line 1 A-A-A-A 8ths down to F#-F#-F# “3” triplet value 8ths up to B half note (“thanks”). After an 8th rest, he voices on Line 1 E 8th to F#-F#-F# “3” triplet value 8ths down to D# (“them”) up to G# 8th to G# dotted quarter note.

Etc.

“Main Title” [original] Cue # 36004. Reel 1/part 2. *Moderato* in 4/4 time. CD location: cd 2, track # 16. Fortunately this original version of the Main Title disappeared thanks to Simon, the Magician, because it is not terribly interesting or dynamic music (compared to the “New” Main Title).

Violins and violas in Bar 1 play *ff* Line 1 D down to small octave A rinforzando-marked half notes to (Bar 2) Line 1 E up to A rinforzando half notes up to (Bar 3) Line 2 C whole note. Three clarinets and 4 horns play *f* the same notes and register as the strings. Chimes strike forte Line 2 D down to Line 1 A rinforzando half notes down to (Bar 2) E up to A half notes up to (Bar 3) Line 2 C rinforzando whole note. The Novachord (“chime effect”) plays the same notes and register as the strings.

In Bar 4 in 3/2 time, the violins and violas play Line 1 B-A rinforzando 16ths to G rinforzando 8th tied to dotted half note and tied to 8th note (followed by an 8th and quarter rest). The Novachord, clarinets and horns play the same. After a quarter rest in Bar 4, the chimes sound Line 1 G rinforzando 8th tied to dotted half note and to 8th note (followed by an 8th and quarter rest).

Let’s skip to “old” Bar 41 (start of page 11) because while the first major chunk of the old Main Title was not used, later on it matches what you hear in the “New” Main Title. For instance, if you go to track # 1 of the New M.T. (2:33) you will hear the english horn and oboe playing precisely as given in the old Main Title. They play the Line 2

Spirit Chalice
 REEL I part 2
 Main Title
 Hold
 366014
 Franz Liszt
 Am. Louis Ravel

Moderato

Flute
 Clarinet
 Bassoon
 Horn
 Trumpet
 Trombone
 Tuba
 Snare
 Cymbal
 Tom
 Bass
 Kmp
 Perc
 Calfes
 Violin
 Viola
 Cello
 Bass

(18)
 Struss, America from (Bde)
 (after Mendelssohn)

Moderato

1 2 3 4

Moderato

The image shows a handwritten musical score on aged paper. At the top, it is titled 'Spirit Chalice' and 'REEL I part 2 Main Title'. The tempo is marked 'Moderato' in a box. The score includes parts for Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Snare, Cymbal, Tom, Bass, Kmp, Perc, Calfes, Violin, Viola, Cello, and Bass. A central annotation reads '(18) Struss, America from (Bde) (after Mendelssohn)'. Another 'Moderato' marking is present in a box. The score is divided into four measures, numbered 1, 2, 3, and 4. There are several circled numbers (1, 2, 3) and a circled '18' at the end of the score. The paper shows signs of age and wear.

<https://i.postimg.cc/66gxvKSM/Main-Title-old-Bars-1-4.jpg>

(Line 1 for the E.H.) quarter note tie up to C-B-A-G legato 8ths to A quarter note tied to (Bar 42) A whole note. The VC/CB are finishing up their drone tie of Great octave and small octave C whole notes. The end of Bar 42 is also (as marked on the score) the “End of Narration.”

In Bar 43 (2:40 on the cd in track # 1), CB are now *pizz* on small octave F quarter note (followed by a quarter and half rest) and repeated next several bars. VC play Great octave F/small octave C tenuto half notes (followed by a half rest) and repeated next bars. After a quarter rest, *div* violas pluck *pizz* small octave A/Line 1 E quarter notes up to middle C/G back down to A/E quarter notes (repeated next bars). After a half rest, violins II play *p* Line 2 C half note while violins I play Line 2 G half notes (repeated next bars).

In Bar 43, harp II (bottom staff) sounds *mp* Great octave and small octave C whole notes (repeated next bar at least). After a quarter rest, the top staff of harp II sounds small octave A/Line 1 E half notes to A/E quarter notes (repeated next bar). After a half rest, harp I plays Line 1 C/G/Line 2 C/G half notes (repeated at least next bar).

After a quarter rest, horns play small octave A/Line 1 E [written Line 1 E/B] half notes to same A/E quarter notes tied to 8ths next bar (followed by an 8th rest) to A/E half notes to A/E quarter notes tied to next bar, etc. The C. Fag plays small octave F tenuto half note (followed by a half rest) and repeated at least in Bar 44, while the bassoon plays this on Great octave C half note. After an 8th rest in Bar 43, two clarinets play *mp* Line 1 D-C [written E-D] 16ths (connected by two crossbeams) to small octave B-A 16ths to B 8th figure up to D-C-B-A 16ths to B-A-B-A 16ths (repeated next bar at least).

After a half rest in Bar 44, the piccolo/clarinet I/bells/xylophone play *mf* Line 2 (Line 3 for the flute) G-F#-E-D 16ths to E quarter note tied to next bar, and so forth.

“The New Father” Reel 1/4-2/1. Cue #36005. Duration: 2:49 (although on the cd it is listed as 2:40). CD location: Track# 2. Note: I did not have time to work on this cue at length, starting on Bar 21 (1:32 cd).

Written on the full score above the violins is the location indication of the dialog at 1.46: “Wine for my friends.” Violins I play Line 2 E half note held fermata and tied to 8th note (followed by an 8th rest). The bottom staff players sound Line 2 E quarter note to B quarter note held fermata and tied to 8th note. Violas play Line 1 E half note held fermata and tied to 8th note. VC/CB play Great octave F quarter note to E quarter note held fermata and tied to 8th note (followed by an 8th rest). After a quarter rest, the harps *a2* play Contra-octave and Great octave E half notes.

After a quarter rest initially in Bar 21 and then another quarter rest held fermata, we find for the two flutes on a “3” triplet value 8th rest and then playing *mf* Line 2 E-F-G-

R 1/4-2/1 #.6 'The New Father' Silver Chalice 61

<https://i.postimg.cc/jj3t37gb/1-pt-4-page-6-The-New-Father.jpg>

A 16ths within that “3” triplet value bracket overhead to (Bar 22 in 6/8 time) B 8th to A-B-Line 3 C-D 16ths to next figure of E 8th to D-E-F-G 16ths to (Bar 23) A dotted quarter note tied to quarter note (followed by an 8th rest). Oboe II and the clarinets play the same but an octave lower register. The triangle in Bar 22 sounds *mf* an x-headed quarter note

(notated on the top space of the staff) followed by an 8th rest to another quarter note (followed by an 8th rest) to (Bar 23) another quarter note (followed by 8th/quarter/8th rest marks). The tambourine plays the same pattern but notated regularly (not x-headed quarter notes) and placed on the second space from the top. The harp plays *mf* Lines 1 & 2 B dotted quarter notes up to Lines 2 & 3 E dotted quarter notes up to (Bar 23) Lines 2 & 3 A dotted quarter notes tied to 8th notes (followed by two 8th rests). The celeste plays small octave and Line 1 B dotted quarter notes up to Lines 1 & 2 E dotted quarter notes up to (Bar 23) Lines 1 & 2 A dotted quarter notes tied to 8ths. After quarter/8th/8th/8th rest marks in Bar 23, the *solo* oboe plays *mf* Line 2 Bb 8th legato down to (Bar 24) F dotted 8th to Eb 16th to Db 8th figure to E quarter note up to Gb 8th.

Skipping to Bar 35 (2:09) in ¾ time, we come to a pattern first heard at the very start of this cue. The flute plays *solo* and *mp* initial grace notes Line 2 B-Line 3 C-D back to C-B-A “3” triplet value 8ths to B half note (repeated next bar) to (Bar 37) grace notes Line 3 C-D-E to F# quarter note to G-F#-E-D legato 8ths to (Bar 38) A-B-Line 3 D grace notes to C-B-A “3” triplet value 8ths to B half note tied to half note next bar down to D grace note to C-Line 1 B-A triplet 8ths to (Bar 40) B dotted half note. Etc.

Solo cello I sounds rather prominent also on the cd track. After an 8th rest, it sounds *mp* small octave B-B tenuto-marked quarter notes to B 8th (repeated next two bars) to (Bar 38), after an 8th rest, B-B tenuto quarter notes to B 8th tenuto 8th tied to 8th next bar to B quarter note to B quarter note to B 8th tied to 8th next bar, and so forth. Divisi violas play *mp* Line 1 E/B up to F#/Line 2 C up to G/D quarter notes (repeated next bar) and then silent for several bars. Two solo violins play precisely the same legato ascending quarter notes (while the solo cello is tenuto in expression). However, the violins continue playing in Bar 37 on Line 1 A/Line 2 E quarter notes legato down to G/D to F#/C quarter notes to (Bar 38) Line 1 D/A quarter notes to C/G half notes up to (Bar 39) E/B quarter notes to D/A half notes, and so forth. The celeste in Bar 35 plays *p* small octave E/B to F#/middle C to G/D quarter notes (repeated next bar) to (see violins’ pattern). After an 8th rest in Bar 35, the harp plays *mp* small octave B-B quarter notes to B 8th (repeated thru Bar 40 at least). The clarinets are “cue” or clued in (to-play or not-to-play!) on the same violins line.

Etc.

“Little Helena” Reel 2/pt 2.10 pages, 41 bars, 4:13. CD location: Start of track # 3.[Sorry: I did no work on this cue]

[resume Friday, November 16 at 10:20 am]

“Brother Linus” Reel 2/pt 3. Cue # 36008. 4/4 time [no tempo-marking once again on the full score version. Whether there was on the sketch score I don’t know since I did not have access to it] Listed on the score as 3:05 duration. CD location: Start at 4:13 track # 3.

Trombones in Bar 1 play *p* small octave A/Line 1 D/F (D min 2nd inversion) tenuto half notes down to F/Bb/Line 1 Db (Bb min 2nd inv.) tenuto half notes down to

(Bar 2) C#/F#/A (F# min 2nd inv.) tenuto whole notes. Repeat Bars 1-2 in Bars 3-4 and in Bars 5-6 to (Bar 7) A/Line 1 D/F whole notes $f > p$ down to (Bar 8) F/Bb/Line 1 Db whole notes.

The bass drum in Bar 1 sounds pp two quarter notes (notated on the bottom space of the staff) followed by a quarter rest and then two 8ths to (Bar 2) two quarter notes to two 8ths to one quarter note. This is repeated in Bars 3-4 *cresc poco a poco*, and repeated in Bars 5-6 (*cresc*), and repeated in Bars 7-8. In Bar 5, the timp sounds p small octave D-D quarter notes (followed by a quarter rest) to D-D 8ths (crossbeam connected) to (Bar 6) D-D quarter notes to D-D 8ths to D quarter note crescendo hairpin to (Bar 7) D-D quarter notes $mf > p$ (followed by a quarter rest) to D-D 8ths to (Bar 8) D-D quarter notes to D-D 8ths to D quarter note.

After a quarter rest in Bar 1, “4 Alto Voices” sing *Humming* (weird, theremin-like effect) on Line 1 A quarter note to G# half note tied to quarter note next bar to A quarter note to G# half note (repeat in Bars 3-4 only). The piano plays p Great octave D quarter note to D half note to D-D 8ths to (Bar 2) D-D quarter notes to D-D 8ths to D quarter note (repeated crescendo in Bars 3-4). In Bar 5, the piano top staff plays this same pattern but on small octave D notes. The bottom staff of the piano sounds Contra-octave and Great octave D quarter notes to D half notes and so forth in the same pattern (repeated next two bars). 4 celli in Bar 1 play p Great octave D quarter note to D half note to D-D 8ths to (Bar 2) D-D quarter notes to D-D 8ths to D quarter note (repeated crescendo in Bars 3-4). 3 CB play the same but on small octave D notes. In Bar 5, divisi celli play Great octave (lower staff) and small octave (top staff) D notes in the same pattern crescendo to (Bars 7-8) $f > p$ repeat pattern and notes. CB are *col* the VC.

After a quarter rest in Bar 3, 12 violins and an oboe play $p <$ Line 1 A quarter note legato slur to G# half note tied to quarter note next bar to A up to Line 2 D 8ths up to G# up to Line 3 C# quarter notes. In Bar 5 (4:30 cd), flutes play mp *cresc* Line 3 D/F half notes down to Line 2 Bb/Line 3 Db half notes to (Bar 6) F#/A whole notes crescendo to (Bar 7) Line 3 D/F whole notes $> p$ down to Bb/Db whole notes. Oboes play Line 2 F/A half notes down to Db/F half notes down to (Bar 6) Line 1 A/Line 2 C# whole notes crescendo to (Bar 7) Line 2 F/A whole notes decrescendo p to (Bar 8) Db/F whole notes. Clarinets play Line 1 F/A/Line 2 D half notes down to Db/F/Bb half notes down to (Bar 6) small octave A/middle C#/F# whole notes crescendo to (Bar 7) Line 1 F/A/Line 2 D whole notes $f > p$ to (Bar 8) Db/F/Bb whole notes. Bass clarinets play small octave and Line 1 D quarter notes to D half notes to D-D quarter notes to (Bar 6) two quarter note dyads again to two 8th note dyads to quarter notes (repeated next two bars). The C.Fag plays the same pattern as the bass clarinets on Great octave D notes.

After a quarter rest in Bar 6, the bassoon plays $mf <$ small octave E quarter note legato up to F dotted quarter note to G 8th to (Bar 7) Ab quarter note to G half note $> p$ down to E quarter note tied to half note in Bar 8 (followed by a half rest). After a quarter rest in Bar 6, horns play small octave and Line 1 E [written B] quarter notes legato slur up to F [written C] dotted quarter notes to G [written D] 8ths to (Bar 7) Ab [written Lines 1 & 2 Eb] quarter notes to G half notes decrescendo to E quarter notes tied to half notes

in Bar 8 (followed by a half rest). In Bar 7, trumpets show up to play *mf* > *p* Line 1 A/Line 2 D/F [written B/Line 2 E/G] dotted half notes (followed by a quarter rest) and silent in Bar 8.

Back in Bar 5, after a quarter rest, divisi violins play Lines 2 & 3 E legato to F back to E quarter notes. After a quarter rest in Bar 6, they then play E quarter notes to F dotted quarter notes to G 8ths to (Bar 7) Ab quarter notes to G half notes *f* > *p* to E quarter notes tied to (Bar 8) half notes down to C down to Lines 1 & 2 G quarter notes, and so forth. Violas play this in the Line 1 register.

Etc. [11:20 am]

“Basil the Slave” Reel 3/pt 1. Cue # 36009. *Allegro* in 4/4 time, 57 bars. CD location: track # 4.

The bass clarinets in Bar 1 play small octave F/Line 1 C [written G/D] whole notes repeated at least next three bars (I only worked thru Bar 4 on this cue). The bottom staff piano plays Great octave F/small octave C whole notes repeated next several bars. After a quarter rest, the top staff piano sounds small octave A/Line 1 W half notes to A/E quarter notes (repeated next three bars at least). VC play *mf* small octave C whole note (repeated next bars) while CB play small octave F repeated whole notes. After a quarter rest, horns I-II (top staff) play *mf* small octave A/Line 1 E [written Line 1 E/B] *rinforzando* half notes to A/E quarter notes (repeated next three bars at least). After a half rest in Bar 1, *muted* trumpets I-II (top staff) play *mf* Line 2 C/G [written D/A] tenuto half notes (repeated next three bars). Two harps (bottom staff) play Great octave F/small octave C quarter notes up to (top staff) A/Line 1 E quarter notes up to Line 2 C quarter note down to small octave A/Line 1 E quarter notes (repeated next three bars).

After an 8th rest in Bar 1, violas and bassoons play *mf* a string line series of fast note figures. We find Line 1 D-C 16ths (connected by two crossbeams) to B-A 16ths to B 8th legato figure to Line 1 D-C-small octave B-A 16ths figure to B-A-B-A 16ths to (Bar 2) B 8th up to D-C 16ths figure to B-A 16ths to B 8th figure to D-C-B-A 16ths to B-A-B-A 16ths. Repeat Bar 2 in at least the next two bars. After a half rest in Bar 2, an instrumental build-up commences with the violins, xylophone, and woodwinds entering in on the figures. Violins II, oboe I, and 2 clarinets play *mf* Line 2 C-Line 1 B-A-G legato 16ths to A quarter note tied to (Bar 3) A 8th up to Line 2 E up to G 16ths figure to F# down to D 8ths (crossbeam connected) to E 8th down to Line 1 A-B 16ths to Line 2 C 8th to D (now *rinforzando*-marked) 8th tied to (Bar 4) D quarter note to C-Line 1 B-A-G 16ths to A dotted quarter note up to Line 2 C 8th. Violins I/flute/piccolo play the same but an octave higher register. Oboe II plays Line 3 C-Line 2 B-A-G 16ths to A quarter note tied to 8th next bar (followed by 8th/quarter/quarter/8th rest marks) to Line 3 D *rinforzando* 8th tied to quarter note next bar to (see violins). The xylophone sounds Line 3 C-Line 2 B-A-G 16ths to A 8th (followed by an 8th rest) to (Bar 3), after an 8th rest, Line 3 E up to G 16ths to F# down to D 8ths to E 8th down to Line 2 A-B 16ths figure to Line 3 C-D 8th. Etc.

"Silver Chalice" *Allegro #4* *Cosid* "Basil the Slave" *Real 3 part 1* Franz Waxman *Arr. Leonid Rostok*

The score is divided into two main sections. The first section, "Silver Chalice", is marked *Allegro #4* and *Cosid*. The second section, "Basil the Slave", is marked *Real 3 part 1*. The score includes parts for Flute, Oboe, Clarinet (1-2, 3), Bassoon, Horns (3), Trumpets (2), Trombones (3), Tuba (1, 2, 3, 4), Vibraphone, Harp (2), Cello, and Bass. The tempo *Allegro* is indicated at the bottom of the page. The score is heavily annotated with handwritten notes, including "Pizzicato" for the Flute, "Pizzicato" for the Oboe, "Pizzicato" for the Clarinet, "Pizzicato" for the Bassoon, "Pizzicato" for the Horns, "Pizzicato" for the Trumpets, "Pizzicato" for the Trombones, "Pizzicato" for the Tuba, "Pizzicato" for the Vibraphone, "Pizzicato" for the Harp, "Pizzicato" for the Cello, and "Pizzicato" for the Bass. There are also circled numbers 2 and 3, and a circled "1" under the Tuba part.

<https://i.postimg.cc/8kKMdKBK/Reel-3-pt-1-Basil-the-Slave.jpg>

Skipping to pages 12 & 13, we come to the scene where Basil says, “I’m glad the world’s been good to you, Helena.” In Bar 47 (2:19 track # 4) in $\frac{3}{4}$ time, violins I are *senza sords* while violins II are *muted*. They all play *espr* Line 1 F up to Line 2 C down to Bb legato quarter notes down to (Bar 48) Gb dotted half note to (Bar 49) G-Ab down to D legato quarter notes to (Bar 50) Eb dotted half note to (Bar 51 but now violins II are silent) D down to small octave B quarter notes down to G quarter note tied to (Bar 52) G dotted half note decrescendo hairpin and tied to dotted half notes next two bars. Bar 55 for the whole orchestra is G.P. with the whole rest held fermata. In Bar 51, violas play the same line (and register) as violins I. In Bar 48, VC/CB play Great octave Bb up to small octave F to Eb quarter notes down to (Bar 49) Cb dotted half note to (Bar 50) C-Db-Great octave G quarter notes to (Bar 51) Ab dotted half note tied to dotted half notes decrescendo thru Bar 54.

After a quarter rest in Bar 52 (2:36), the clarinets and bass clarinets play *p* Line 1 D-D-D-D [written E-E-E-E] 8th notes (repeated next two bars). Horn I plays Line 1 D-D-D-D [written Line 1 A-A-A-A] *rinforzando* 8ths (repeated next two bars), while horns II-III play small octave D-D-D-D 8ths. The bass drum sounds four 8ths (notated below the bottom line of the staff) repeated thru Bar 54.

In Bar 56, the flute is definitely solo (only instrument playing) sounding *p molto espr* on Line 2 F up to Line 3 C down to Bb legato quarter notes down to (end Bar 57) Gb dotted half note decrescendo hairpin and held fermata. [12:41 pm]

“Luke” Reel 3/2-4/1. Cue # 36010. 21 pages, 82 bars, 4:54 (4:58 listed on the cd).CD location: track # 5.

I started on Bar 14 (:50). Muted violin I plays Line 1 D half note (followed by a half rest). Violas play small octave D whole note tied to 8th note next bar in $\frac{3}{4}$ time (followed by rests). VC play Great octave and small octave D whole notes tied to dotted half notes next bar and tied to next bar, while CB are tied on small octave D notes.

In Bar 15 (:55), violins play descending to ascending repeated “3” triplet 8th note figures starting on Line 2 A down to C# down to Line 1 F (crossbeam connected) and then the same Line 1 F up to Line 2 C# up to A “3” triplet 8ths (crossbeam connected) to G# down to Line 1 B down to D# 8ths. The *solo* oboe plays Line 2 A half note to F# quarter note.

Skipping slightly to Bar 19 (1:09) in 4/4 time, Fags play Great octave D/small octave C whole notes to (Bar 20 in $\frac{3}{4}$ time) D/Bb dotted half notes. After a quarter rest, the flutes play *sol* Lines 1 & 2 D to F-F tenuto quarter notes to (Bar 20 in $\frac{3}{4}$ time) Eb

Handwritten musical score for a symphony orchestra, featuring various instruments and sections. The score is written on multiple staves with musical notation, including notes, rests, and dynamic markings.

Instrumentation and Sections:

- Flutes (Fls):** Flute 1 and Flute 2 parts.
- Oboe (Ob):** Oboe part.
- Clarinets (Cl):** Clarinet in Bb and Clarinet in A parts.
- Trumpets (Tr):** Trumpet parts.
- Timpani (Tps):** Timpani part.
- Violins (Vl):** Violin I and Violin II parts.
- Violas (Vc):** Viola part.
- Celli (Cs):** Cello part.
- Double Basses (Cb):** Double Bass part.
- Harps (Hp):** Harp part.
- Woodwinds:** Bassoon (Fag), Contrabassoon (Cb.), and Bass Clarinet (Bc.).

Key Features and Annotations:

- Red Annotations:**
 - Measure 109: A red bracket spans measures 109 and 110.
 - Measure 107: A red bracket spans measures 107 and 108.
 - Measure 105: A red bracket spans measures 105 and 106.
- Dynamic Markings:** *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *mf* (mezzo-forte).
- Performance Instructions:** *sl.* (slide), *rit.* (ritardando), *tr.* (trill), *acc.* (accelerando), *rit.* (ritardando), *pp* (pianissimo), *ff* (fortissimo).
- Tempo/Character Markings:** *And.* (Andante), *Alleg.* (Allegretto).
- Rehearsal Marks:** 14, 15, 19, 20, 24, 25, 26, 27.

zz

tenuto quarter note to D tenuto half note. After a quarter rest, muted violas play *pont* bowed trem 8th notes small octave E-F (crossbeam connected) to G-A (crossbeam connected) to Bb-A (crossbeam connected) up to (Bar 20) C-Bb to A-G to F-E 8ths. After a quarter rest, the harp sounds *p* small octave E-F 8ths (crossbeam connected) to G-A 8ths and so forth (see violas).

Skipping to Bar 34 (2:07) in 4/4 time, the timp and celli play Great octave A down to E 8ths (crossbeam connected) followed by an 8th rest up to A stand alone 8th up to small octave D down to Great octave A 8ths (crossbeam connected) followed by an 8th rest to same A 8th to (Bar 35 in 3/4 time) small octave D down to Great octave A 8ths (crossbeam connected) down to E up to A 8ths (crossbeam connected) followed by an 8th rest up to small octave D 8th, and so forth. CB play this an octave higher register. After a quarter rest in Bar 34, the Pos play *pp* Great octave B/small octave E/A quarter notes legato to small octave D/G/middle C to same D/G/C quarter notes to (Bar 35) C/F/Bb quarter notes down to Great octave B/small octave E/A half notes to (Bar 36 in C time), after an initial quarter rest, F#/B/Line 1 E tenuto quarter notes to A/Line 1 D/G tenuto quarter notes down to D/G/middle C tenuto quarter notes to (Bar 37) F/Bb/Line 1 Eb tenuto quarter notes played twice to E/A/D to D/G/middle C quarter notes. I have to listen to the track but it appears to me to be Waxman's usage of the Dies Irae ("Day of Wrath") medieval motif used so often in film music (including by Herrmann). Trumpets play the same but of course an octave higher register. After a quarter rest, horn I plays small octave B [written Line 1 F#] quarter note legato to Line 1 D [written Line 1 A] quarter note to same A tenuto quarter note to (Bar 35 in 3/4 time) C quarter note down to small octave B half note, and so forth.

Skipping to Bar 61 (start of page 16) we come to the 4:01 point of track # 5. The flute plays "3" triplet value 8th note figures Line 2 F legato down to Line 1 Bb down to D (crossbeam connected) to same D up to Bb up to F (crossbeam connected) to E down to Line 1 A down to C#. The harp (bottom staff) sounds Great octave Gb dotted half note. After a quarter rest, the top staff harp sounds Line 1 D to C# quarter notes. VC/CB finish the dotted half note tied from the previous bar.

Bar 62 (4:03) in 4/4 time is indicated on the orchestrated score with the annotation above the violins, "Linus in Chariot." After a dotted 8th rest, *senza sord* violins I play *mf* Line 1 F# 16th to F half note tied to 8th note (followed by a 16th rest) to Eb 16th to (Bar 63) D whole note decrescendo Repeat *mp* in Bars 65-65. After a dotted 8th rest in Bar 62, violins II play middle C# 16th to C half note tied to 8th (followed by a 16th rest) down to Bb 16th to (Bar 63) A whole note decrescendo hairpin. Repeated *mp* in the next two bars. The oboe plays as violins I in Bars 62-63 only, while the english horn plays as violins I for those two bars. Two clarinets (II-III) play as the violins. Clarinet IV-V play G# 16th to A half note tied to 8th (16th rest following) to F 16th to (Bar 63) F# whole note. The bassoon plays small octave G# 16th to A half note (see bass clarinets). After a dotted 8th rest, the horns play *mf* Line 1 Ab [written Line 2 Eb] *rinforzando* 16th to Ab *rinforzando* dotted 8th to Ab 16th figure to two more such figures and four more next bar. The C. Fag plays Great octave E whole note tied to whole note next bar (repeated next two bars).

Reel 3/2-4/4 "LUKE"

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet

Tuba

Drum

Cymbal

Snare

Tom

Timpani

Contra Bass

Bass

Violin

Viola

Cello

Double Bass

61 62 63 64

1403 Lihurin Chariot

Sungza Sord

Sungza Sord

1403

VC/CB plays the same. The timp is trem rolled *mf* on Great octave E whole note tied to next bar and tied to 8th note in Bar 64 (followed by rests).

In Bar 66 (4:16), clarinet I plays *mf* small octave G# dotted 8th to A 16th to G# dotted half note to (Bar 67) G# dotted 8th up to B 16th back to G# dotted half note held fermata. After a half rest in Bar 66, clarinets IV-V play small octave B/Line 1 D# tenuto half notes to (Bar 67), after a half rest, A/middle C# half notes held fermata. After a half rest in Bar 66, the bassoon plays Great octave G tenuto half note (F half note next bar held fermata). After a half rest in Bar 66, the piano bottom staff plays *mp* Great octave G/B/D# tenuto half notes. After a half rest next bar, the piano plays F/A/small octave C# tenuto half notes held fermata.

In Bar 68 (4:24) on the full score after the violins is annotated, “Basil & Luke make for the door.” The violins are *piu mosso mf* and once again measured trem on “3” 8th note figures (with the horizontal short bar on each stem). We find Line 1 D-D#-E written notes (crossbeam connected) but actually sounding D-D-D#-D#-E-E 16ths to the next “3” figure of F-Ab-Bb to B-Line 2 C#-D to D#-E-G to (Bar 69, start of page 18) in ¾ time Line 2 F#-F-E up to B-Bb-A to G#-E-C# to (Bar 70 in 4/4 time) C-Line 1 B-A to C-Eb-Ab to G down to Line 1 Bb to A notes up to Line 2 D-D# down to B down to (Bar 71) F#-D-D# to E-F-Ab and then Bb-B-Line 2 C# and then D-D#-E to (Bar 72 in ¾ time) G-F#-F to E up to B to Bb and then A-G#-E to (Bar 73 in 4/4 time) Db-C-B to A up to Line 2 C up to Eb and then Ab-G-Line 1 Bb to B up to D to D# to (Bar 74 in ¾ time). Here (I believe the 4:38 point) is annotated “open string to the end” with the violins continuing the measured trem “3” figures of E-D#-E to F-E-D# to E-D#-E to (Bar 75 in 4/4 time) F-E-D# to E-D#-E followed by the repeat sign for those two figures to (Bar 76 in ¾ time) F-E-D# to E-D#-E to F-E-D# to (Bar 77 in 4/4 time) E-D#-E to F-E-D# to E-D#-E to F-E-D# (this bar repeated next bar) to (Bar 79 in 2/4 time) E-D#-E figure to F-E-D# figure to (Bar 80 in 4/4 time) now descending triplet figures D-C#-Line 1 B to Bb-Ab-F to E-Eb-D to C#-small octave D-Db to (Bar 81 (4:52) a whole rest sign for this bar and also for end Bar 82. Whew! At this point is annotated “Linus picks up the chains.”

Back in Bar 68, after a quarter rest, violas/VC I/CB pluck *pizz* small octave (Great octave for VC II) D up to F to same F quarter notes to (Bar 69) Eb quarter note to D half note to (Bar 70) in 4/4 time, after a quarter rest, A-middle C-small octave F quarter notes up to (Bar 71) Ab-Ab-G-F quarter notes to (Bar 72) G half note to Eb quarter note to (Bar 73) Eb-F-G-Bb quarter notes to (Bar 74) A half note up to Line 1 (small octave for VC II) C quarter note to (Bar 75) B down to F# to another F# to G# quarter notes to (Bar 76) A quarter note to G# half note to (Bar 77, start of page 20), after a quarter rest, E-G-G quarter notes to (Bar 78) F quarter note to E half note to D quarter note to (Bar 79 in 2/4 time) C# half note to (Bar 80 in 4/4 time) D half note (followed by a half rest). In Bar 81 (4:52) the violas are silent but the VC/CB are now *arco* (no longer pizzicato) playing *ff* Great octave (also small octave for at least one of the CB) A dotted half notes rinforzando down to D rinforzando quarter notes tied to (end Bar 82) quarter notes crescendo and also tied to 8ths (followed by an 8th and half rest).

After a quarter rest in Bar 68, the harp plays Great octave and small octave D up to F-F quarter notes to (Bar 69) Eb quarter notes to D half notes and so forth (see the strings). The timp in Bar 68 sounds *mf* the Great octave D 8th followed by rests. After a half and quarter rest in Bar 80, the timp returns to play A-A-A-A 16ths crescendo hairpin to (Bar 81) A dotted half note trem roll *fp* down to D quarter note roll *fp* > tied to (Bar 82) D quarter note < *f* and 8th note. After a quarter rest in Bar 68, the *muted* tuba plays *mf* Great octave D up to F-F rinforzando quarter notes (and so forth as given) while muted Pos I plays this an octave higher register. Two horns play the same register as the trombone. Bassoons play as the tuba register. Clarinets IV-V play small octave and Line 1 D up to F-F rinforzando quarter notes, and so forth. Clarinets I-II play small octave D-F-F notes, etc.

After a dotted 8th rest in Bar 81, flute I plays forte Line 3 A rinforzando 16th to Ab rinforzando half note tied to 8th note (followed by a 16th rest) to A rinforzando 8th to (end Bar 82) Ab quarter note tied to 8th note rinforzando (actually sounded) followed by an 8th and half rest. After a dotted 8th rest in Bar 81, flute II plays Line 3 E 16th to Eb half note tied to 8th followed by a 16th rest) to E 16th to (Bar 82) Eb quarter note tied to rinforzando 8th. Oboe I plays Line 2 B 16th up to Line 3 C half note tied to 8th (followed by a 16th rest) to B 16th to (Bar 82) C quarter note tied to 8th note. The E.H. plays Line 1 A [written Line 2 E] 16th to Ab half note, and so forth. Clarinet I plays Line 2 A 16th to Ab half note, etc. Clarinets II-III play Line 1 B/Line 2 E 16ths to C/Eb half notes, etc. Clarinets IV-V play small octave A dotted half note down to D quarter note tied to quarter note and 8th next bar. Fags play Great octave A dotted half note down to D quarter note tied to next bar as given. Horns play as the E.H. Trumpets play as the combined clarinets. Open Pos play B/Line 1 E 16ths to C/Eb half notes, etc. The tuba plays Contra-octave A dotted half note up to Great octave D quarter note tied to quarter and 8th notes next bar. The piano plays Contra-octave and Great octave A dotted half notes down to D quarter notes tied to next bar as given.

End of cue. [3:50 pm Friday]

“Simon the Magician” Reel 4/pt 2. Cue # [??] Not marked on the full score. *Allegro* in 4/4 time, 32 pages, 128 bars. CD location: Track # 6.

Two side drums sound *f* > *mf* a rinforzando-marked whole note trem (notated on the second space from the top of the staff) tied to trem whole note next bar with the decrescendo hairpin (>). Four horns, after an initial 8th rest, play *f* small octave G-G [written Line 1 D-D] rinforzando 16ths (connected by two crossbeams) up to middle C-C# [written Line 1 G-G#] rinforzando 8ths (crossbeam connected) up to F# [written Line 2 C#] rinforzando quarter note down to C#-C-small octave G “3” triplet value rinforzando 8ths figure up to (Bar 2) middle C-C#-F# triplet 8ths rinforzando to G rinforzando 8th (followed by an 8th rest) up to Line 2 D [written Line 2 G] rinforzando half note decrescendo and tied to half note next bar (followed by a half rest). Bar 2 is *poco rit.*

Silver Chalice
Allegro
4.39 (open)
 Reel 4 part 2
 Simon is Magister
 Menomasso
 Flaug Wagon
 Grr. Cloud 2

The score is written on multiple staves, including parts for Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Horn, Violin, Viola, Cello, and Double Bass. It also includes a vocal line and a piano accompaniment. The tempo is marked *Allegro* and *4.39 (open)*. The score is divided into sections, with some parts marked with numbers 1, 2, 3, and 4. The piano part includes a *Piano* box and dynamic markings like *p* and *f*. The vocal line has some lyrics written in, including "2 1/2", "3", and "4".

<https://i.postimg.cc/g2NxdRSM/4-pt-2-page-1-Simon-the-Magician.jpg>

In Bar 3 (:07), the flute plays *mp* Line 3 E whole note tied to half note next bar to D# up to E up to Bb “3” triplet value quarter notes. The oboes are indicated as *col flute*. The Eb clarinet returns to take the spot of the normally designated Bb clarinet I to play Line 2 E [written Line 3 C#] whole note tied to half note next bar, and so forth. Clarinets II-III play Line 2 E [written F#] whole note tied to half note next bar, and so forth (see flute). Trumpet I plays *mp* Line 2 E [written F#] whole note tied to half note next bar, and so forth. The harp in Bar 3 is arpeggiando (vertical wavy line rolled chord) on Great octave C/G/small octave E (C maj open-spaced) whole notes let vibrate. Harp II is *col I*. VC I (top staff) plays small octave E whole note tied to whole note next bar, while VC II (bottom staff) plays *mf* Great octave G tied whole notes. CB play *mf* small octave C tied whole notes.

Incidentally, above the violins I staff line in Bar 3, we see annotated “Helena enters.” After a quarter and 8th rest in Bar 3, the violins and violas play a luxurious-sounding, rather sexy, passage signifying lovely Helena making her runway appearance. Violins I play *div mf* Line 2 G/B 8ths to F#/A# quarter notes to G/B quarter notes to (Bar 4) F#/A# dotted quarter notes to G/B 8ths to F#/A# quarter notes to G/B 8ths (all notes in this passage are played legato under the slur curve line). Violins II play Line 2 C# 8th down to B# 8th [enharmonic C] to C# quarter note to (Bar 4) B# dotted quarter note to C# 8th to B# quarter note to C# quarter note. Violas are also *divisi*. Violas I (top staff) play *mf* (after an initial quarter and 8th rest) Line 1 E 8th up to G back down to E quarter notes up to (Bar 4) G dotted quarter note down to E 8th up to G down to E quarter notes. Violas II (bottom staff) play small octave A# 8th up to middle (Line 1) C# down to A# quarter notes up to (Bar 4) C# dotted quarter note to A# 8th to C# down to A# quarter notes. After a quarter and 8th rest, the piano plays this same pattern. We find it sounding *mp* small octave Bb/Line 1 E/Line 2 C#/G/B 8ths to C#/G/B#/Line 2 F#/A# quarter notes to Bb/E/C#/G/B quarter notes to (Bar 4) C#/G/B#/Line 2 F#/A# dotted quarter notes to Bb/E/Line 2 C#/G/B 8ths to C#/G/B/F#/A# quarter notes to Bb/E/C#/G/B quarter notes. Etc.

“The Caravan” Reel 5/pt 1. *Lento* in C time, 1:06. CD location: Start of track # 7.

Muted violins I play *pp* “3” triplet value 8ths Line 2 E up to Line 3 E down to Line 2 E tied to normal value 8th up to Line 3 8th tied to “3” triplet value 8th down to Line 2 E up to Line 3 triplet value 8ths tied to normal value 8th down to Line 2 normal value E tied to (Bar 1) triplet value 8th, etc. Repeat Bar 1 thru Bar 6. Violins II *sul A* play Line 2 E-E-E-E 8ths with that 4th E tied to triplet value E 8th and same E-E triplet 8ths sounded to two normal value E 8ths. Repeat thru Bar 6. Violas play natural harmonics (tiny circle above the note) on Line 1 E whole note *pp* tied thru Bar 6. Hmmm. Actually it is a bit hard deciphering the same print in my copy. It’s possible that we have instead artificial harmony (tiny four-sided diamond shaped glyph over the note).

"Silver Chalice"

Lento

7

:06

REEL 5 part 1
"The Caravan"

8

Frank Weisman
San Louis Pass

19

The image shows a handwritten musical score for a full orchestra. The score is divided into two parts: "Silver Chalice" and "The Caravan". The tempo is marked "Lento". The key signature is one sharp (F#) and the time signature is 7/8. The score includes parts for Flute, Piccolo, Oboe, Clarinet, Bassoon, 2 Horns, Trumpet, Trombone (numbered 1-4), Tuba, Percussion, Vibraphone, Harp, 2 Harps, Cello, and Double Bass. The score is written on multiple staves with various musical notations, including dynamics like *pp* and *ppp*, and performance instructions like *Piccato*. There are handwritten numbers 1, 2, 3, and 4 in the Trombone section, and a circled "19" in the top right. The score is on aged, slightly stained paper.

<https://i.postimg.cc/PqC5jy8x/Reel-5-pt-1-The-Caravan.jpg>

In Bar 2 (:06), the piccolo and 2 bassoons play *mp* “5” quintuplet 16ths Line 1 E-B-Line 2 C-Line 1 F-Line 2 D# with that D# quintuplet 16th tied to dotted half note. Repeat next bar. In Bar 4 (:19) they then play “6” sextuplet 16ths Line 2 D-Eb-C-Line 1 B-Line 2 Db-Line 1 Eb with that Line 1 Eb tied to dotted half note. Repeat next bar. Repeat Bar 2 in Bar 6.

In Bar 7 (:39), the flute plays “6” sextuplet 16ths figure Line 2 E-D#-E-D#-E-D# followed by three repeat symbols. Clarinet I plays “6” 16ths Line 1 B-Line 2 C-B-C-B-C played 4X, while clarinet II plays A-G#-A-G#-A-G#, and clarinet III on E-F-E-F-E-F repeat figures. Harp I (top staff) plays Line 2 Bb up to Line 3 Eb- up to Gb up to Bb down to Gb up to Bb down to Gb down to Eb 32nd notes (this 8-note figure played 4X in this bar). Harp I bottom staff plays this an octave lower register. Harp II (top staff) plays Line 1 G up to Line 2 C up to Eb up to G down to Eb up to G down to Eb down to C 32nd notes played 4X. The bottom staff plays this an octave lower register. The celeste in 12/8 time plays middle C/D quarter notes played 6X, while the bottom staff plays this an octave lower register.

In bar 8 (:45) the oboes are truly soli playing forte Line 3 D rinforzando 16th to C# dotted 8th tied to quarter note tied to 8th note down to Line 2 C 8th up to “3” triplet value 8ths A-G#-F.

Etc.

“Deborah” Reel 5/2. *Moderato* in 3/4 time, 3:11. [Note: Sorry. I did not work on this cue] Note: Labeled “Deborra” on the cd, however. There may have been two spellings in different documents.

“The Secret Meeting” Reel 5/3. 4/4 time. 9 bars, :41.[Note. Sorry....]

“Joseph” Reel 6/1. [Note: Sorry. I did not work on this mini-cue of three bars!]

“The Sacred Cup” Reel 6/1A. 4/4 time, 52 bars, 5:06. CD location: Track # 7 starting at 5:32 and ending about the 10:30 point thereabouts.

VC/CB play *p* Great octave A whole note tied to whole notes thru Bar 6. After a quarter rest in Bar 1, the bassoon plays *mp* Great octave Bb up to small octave C to D quarter notes legato to (Bar 2) E quarter note to F-G 8ths (crossbeam connected) to A-middle C 8ths (crossbeam connected) to Bb quarter note to (Bar 3) G whole note

Handwritten musical score for a symphony, featuring various instruments and measures.

Top System:

- Fag (Bassoon):** Measures 74-75, 76-77, 78-79. Includes markings like "me" and "CL.I".
- 2 Hrs:** A red bracket indicates a two-hour section.
- Violins (Vi.):** Labeled "Sord (up)".
- Violoncello (Vcl. cb):** Measures 1-6, circled.

Middle System:

- FL (Flute):** Measures 637-638.
- Oboe:** Measures 637-638.
- Clarinet (Cl.):** Measures 637-638.
- Trumpet (Tpt):** Measures 637-638.
- Harmonica (Hp.):** Measure 708.

Bottom System:

- Violins (VL):** Measures 140-141, marked "meno mosso".
- Viola (Vcl. a):** Measures 13-18, circled.
- Violoncello (Vcl. cb):** Measures 13-18, circled.
- Contra Bass (Cb):** Measures 10-12, circled.

Additional markings include "me", "CL.I", "CL.", "pizz", "arco", and various musical notations like notes, rests, and dynamics.

morendo and decrescendo hairpin tied to quarter note in Bar 4 (followed by rests). After a quarter rest in Bar 3, two horns play *mp* small octave Ab-Bb-middle C [written Line 1 Eb-F-G] quarter notes to (Bar 4) D [written A] quarter note to Eb-F [written Bb-Line 2 C] 8ths to G-Bb 8ths to Ab quarter note down to (Bar 5) F [written Line 2 C] whole note *morendo* and decrescendo tied to quarter note next bar. After a quarter rest in Bar 3, violas play *pp* < *p* small octave G dotted half note tied to whole note next bar and tied to whole notes next two bars. Violins in Bar 5 join in to play Line 1 Gb whole note tied to next bar. After a quarter rest in Bar 5, clarinet I plays *mp* Line 1 Gb to Ab to Bb [written Ab-Bb-Line 2 C] quarter notes, and so forth.

Skipping to Bar 12 (6:37) in 3/4 time, flutes play Lines 1 & 2 G half notes (followed by a quarter rest) while the oboe plays Line 2 G half note. The Fag plays small octave E half note, and C. Fag on C. Horns play middle C/G half notes. After two quarter rests, violins play (6:40) Line 2 Eb tenuto quarter note to (Bar 13 in C time) same Eb quarter note to F to G to Bb quarter notes *meno mosso* to (Bar 14 in ¾ time) A half note up to Line 3 C quarter note to (Bar 15 in C time) B down to F# quarter notes and then a new slur starting on the same F# to G# quarter notes to (Bar 16 in ¾ time) A quarter note to G# half note. After a quarter rest in Bar 13, violins II play Line 1 Ab tenuto quarter note to same Ab quarter note (but not tenuto) to Bb quarter note to (Bar 14 in ¾ time) Line 2 C-Eb-D quarter notes with the D tied to (Bar 15 in C time) dotted half note up to F quarter note to (Bar 16 in ¾ time) E down to Line 1 B up to C# quarter notes. After a half and quarter rest in Bar 13, violas play Line 1 Db tenuto quarter note to (Bar 14) same Db quarter note to Eb to F quarter notes up to (Bar 15 in C time) Ab quarter note to G half note up to Bb quarter note to (Bar 16 in ¾ time) A quarter note down to E dotted quarter note to B 8th.

In Bar 17 (7:08), after a quarter rest, all violins play Line 1 E-G-G tenuto quarter notes to (Bar 18 in ¾ time) F quarter note to E half note. Violas and arco CB play this an octave lower register. Divisi celli play this pizzicato on Great octave and small octave E-F-F to (Bar 18) F to E quarter notes (followed by a quarter rest). In Bar 19 (7:18) flutes play *mp religioso* Line 2 E-F-G quarter notes legato to (Bar 20) Ab dotted half note to (Bar 21, start of page 6) G-Ab-Bb quarter notes to (Bar 22) B dotted half note to (Bar 23) Bb-Line 3 C-Db quarter notes. Back in Bar 19, the oboes play Line 1 A/Line 2 C# dotted half notes to (Bar 20) Ab/F quarter notes to Gb/Eb quarter notes to F/Db quarter notes to (Bar 21) E/Line 2 C dotted half notes to (Bar 22) B/Line 2 G# quarter notes to A/F# quarter notes to G#/E quarter notes to (Bar 23) G/Eb dotted half notes. Clarinets in Bar 20 play Line 1 Gb-Fb-Eb quarter notes to (Bar 21) G dotted half note to (Bar 22) E/G# quarter notes to D#/F# quarter notes to small octave B/Line 1 E quarter notes to (Bar 23) Bb/Eb dotted half notes. The open trumpet in Bar 20 plays *p* Line 1 Ab dotted half note, returning in Bar 22 on B dotted half note. Also in Bar 22 the horn plays small octave B [written Line 1 F#] dotted half note. The bassoon in Bar 22 plays *p religioso* small octave B-A-G# legato quarter notes to (Bar 23) G dotted half note.

In Bar 24 (7:38) is annotated above the violins “Cup starts to glow.” Divisi violins I play *mp* in 4/2 time Lines 2 & 3 Eb tenuto whole notes to Eb tenuto whole notes

once again to (Bar 25, start of page 7) Lines 2 & 3 F to G to Ab to F legato half notes to (Bar 26 at 7:51) Lines 2 & 3 G whole notes tied to whole notes decrescendo. *Div* violins II play Line 2 Ab/Line 3 C tenuto whole notes to G/C tenuto whole notes to (Bar 25) Ab/C to G/Bb to Ab/C to Bb/D legato slur half notes crescendo-decrescendo hairpins to (Bar 26) Bb/Line 3 Eb whole notes tied to whole notes decrescendo hairpin. Violas I (top staff) play Line 2 C-C tenuto-marked whole notes to (Bar 25) Line 1 Ab-Bb-Line 2 C-D half notes to (Bar 26) Eb whole note tied to whole note. Violas II play Line 1 Ab to G tenuto whole notes to (Bar 25) F dotted whole note up to Ab half note to (Bar 26) Bb whole note tied to whole note. VC I play Line 1 Eb-Eb tenuto whole notes to (Bar 25) C dotted whole note up to F half note to (Bar 26) G whole note tied to whole note. VC II play small octave Ab up to middle C tenuto whole notes to (Bar 25) small octave F dotted whole note up to Bb half note up to (Bar 26) Eb whole note tied to whole note decrescendo hairpin. After a whole rest in Bar 26, the timp is softly trem rolled *ppp* on Great octave Eb whole note decrescendo. After a whole rest in Bar 26, the harp is arpeggiando on Great octave Eb/Bb/small octave Eb/B/Line 1 Db/Eb/G whole notes. After a whole rest, clarinets play small octave Bb/Line 1 Eb whole notes, Fags on Great octave Eb, and horns on small octave Eb/G. After a whole rest in Bar 26, 2 CB play *p* Great octave Eb whole note.

The combined tonalities are as follows:

Bar 24 = Ab major (Ab/C/Eb) to C major (C/E/G)

Bar 25 = F minor (F/Ab/C) and Bb Dom 7th (Bb/D/F/Ab)

Bar 26 = Eb maj (Eb/G/Bb) and Eb Dom 7th (Eb/G/Bb/Db)

If it wasn't for that sole Db note of the harp in the second half of Bar 26, the complete bar would've been E-flat major only.

After a whole rest in Bar 27, CB play *pp* Great octave Eb tenuto half note to same Eb tenuto half note tied to (Bar 28) Eb half note to G# whole note tied to quarter note to (now *tutti*) G quarter note, and so forth. After a whole rest in Bar 27, the harp plays *pp* Great octave Eb/Bb/small octave Eb/G half notes to Fb/small octave Cb/Fb/G half notes. After a whole rest in Bar 28, the harp plays Great octave Ab/small octave Cb/Db/F whole notes tied to quarter notes (followed by a quarter rest). Etc.

Skipping to Bar 49 (10:14), divisi violins I play Lines 2 & 3 Gb whole notes on the up-bow, while *div* violins II play Lines 1 & 2 Ab whole notes on the up-bow. Divisi violas play Lines 1 & 2 C whole notes on the up-bow, and VC/CB play small octave Eb whole note on the up-bow. This is the Ab Dom 7th (Ab/C/Eb/Gb) tonality.

In Bar 50 (10:20), two clarinets play Line 1 A/Line 2 C# [written B/D#] whole notes, while Fags play Great octave A/small octave E whole notes, and horn on Line 1 C# [written Line 1 G#] whole note. This is the A maj (A/C#/E) tonality.

Bar 51 repeats Bar 49. However, after a half rest in Bar 51, the oboe plays Line 1 Ab to A quarter notes up to (end Bar 52) Line 2 E-F 8ths up to Ab dotted half note held fermata.

P. 13
 SACRED CUP
 1070

ob. *no*
 cor. *no*
 Fag. *no*
 Hr. *no*
 Vln. *no*
 Vla. *no*
 Vc. *no*
 Cb. *no*

(49) (50) (51) (52)

1074
 1076

End of cue.

[end session 11:36 pm Friday] [resume Saturday, Nov 17 at 9:13 am]

“The Golden Bathtub” Reel; 6/pt 2.25 bars.[Sorry: I did not work on this cue]

“Simon the Saviour” Reel 7/1. $\frac{3}{4}$ time, 33 bars, 1:43. [Sorry....]

“Basil at Work” Reel 7/pt 2. *Lento* in $\frac{3}{4}$ time, 47 bars, 3:10. [Sorry...]

[???] Note: Unnamed cue. 4/4 time, 9 bars. Bass clarinet and C. Fag featured.

“Helena in Jerusalem” Reel 7/pt 3. Duration: :46 (:50 on cd label). [Sorry...]

“Simon’s Orchestra” Reel 7/4-8/1. CD location: CD 2, track # 18 (Bonus Track). Instrumentation includes: Tarogato (a clarinet-type instrument), xylophone, harps, tambourine, bass flute, etc). [Sorry: I did not work on the actual score notes]

“Simon’s Miracle” Reel 8/pt 2. $\frac{3}{4}$ time (no tempo marking), 39 bars, 2:01.
CD location: Start of track # 9.

In Bar 1 in this syncopated cue, two oboes play *mp* Line 1 E/B to same E/B 8ths (crossbeam connected) followed by an 8th rest to stand-alone E/B 8ths to F/Line 2 D 8ths played twice (crossbeam connected). Repeat Bar 1 in Bar 2. Then the oboes play A/Line 2 F 8ths twice (followed by an 8th rest) to F/Line 2 D 8ths played twice (followed by an 8th rest) to (Bar 4) E/B-E/B 8ths again (followed by an 8th rest) to D/D-F/D 8ths (followed by an 8th rest).

Clarinets play small octave A/B/Line 1 A [written B/middle C#/Line 1 B] 8ths played twice (followed by an 8th rest) to A/B/A stand-alone 8ths to Ab/Line 1 D/Ab 8ths played twice (repeat this bar in Bar 2) to (Bar 3) B/Line 1 F/B 8ths played twice (followed by an 8th rest) to Ab/Line 1 D/Ab 8ths played twice (followed by an 8th rest) to (Bar 4) A/B/Line 1 A 8ths played twice (followed by an 8th rest) to Ab/Line 1 D/Ab 8ths played twice (followed by an 8th rest).

Bass clarinets in Bar 1 play Line 1 E-E [written F#-F#] 8th notes (followed by an 8th rest) to E stand-alone 8th (with the flag from the stem) to F-F [written G-G] 8ths (crossbeam connected). Repeat next bar. In Bar 3, the bass clarinets play A-A 8ths (followed by an 8th rest) to F-F 8ths (followed by an 8th rest) to (Bar 4) E-E 8ths (followed by an 8th rest) to F-E-D 8ths.

"Silver Chalice"

Reed 8 part 2!
"Simons Miracle"

Frank Wagoner
arr. Lemuel Rowland

The image shows a handwritten musical score for a piece titled "Silver Chalice" by Frank Wagoner, arranged by Lemuel Rowland. The score is for a reed section of 8 parts and includes parts for various instruments. The instruments listed on the left side of the score are: 2 Flute, 2 Clarinet, Clarinet 2-3, Bassoons 4-5, Saxophone, Horns, Trumpets, Trombones, Percussion, Vibes, Harp, Piano, Violin I, Violin II, Viola, Cello, and Bass. The score is written on multiple staves, with musical notation including notes, rests, and dynamic markings. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score is divided into four measures. The Vibes part has markings 1, 2, 3, and 4. The Harp part has a marking of 4. The Piano part has a marking of 4. The Violin I, Violin II, Viola, and Cello parts have a marking of Pizz. The Bass part has a marking of Cx Cello.

After a quarter and 8th rest in Bar 3, the bassoon shows up to play *mf* small octave E-D-C 8ths (crossbeam connected) to (Bar 4) Great octave B-A 8ths (followed by a quarter rest) up to Line 1 E-D 8ths. The C. Fag also now shows up to play at the end of Bar 4 on small octave E-D 8ths.

Back in Bar 1, the horns play *mp* small octave E/A/B [written B/Line 1 E/F#] 8ths played twice (followed by an 8th rest) to same stand-alone 8ths to F/Ab/Line 1 D 8ths played twice to (Bar 2) a repeat of Bar 1 to (Bar 3) A/B/Line 1 F 8ths played twice (followed by an 8th rest) to F/Ab/D 8ths played twice (followed by an 8th rest) to (Bar 4) E/A/B 8ths played twice (followed by an 8th rest) to F/Ab/D 8ths played twice (followed by an 8th rest).

After an 8th rest in Bar 1, *pizz* VC/CB pluck *mf* stand-alone small octave E 8th note to D-C-Great octave B-A 8ths (these four notes are crossbeam connected) to (Bar 2), after a quarter rest, E-D-C-Great octave B 8ths to (Bar 3) Great octave A 8th (followed by two 8th rests) up to E-D-C 8ths (crossbeam connected) to (Bar 4) Great octave B-A 8ths (followed by a quarter rest) up to E-D 8ths.

After a quarter rest in Bar 2, 10 violins I, 8 violins II, and 6 violas pluck *pizz* and *mf* Line 1 E-D-C-small octave B 8ths to (Bar 3) A 8th (followed by two 8th rests). Then violins I pluck Line 2 E-D-C 8ths to (Bar 4) Line 1 B-A 8ths (followed by a quarter rest) up to Line 3 E-D 8ths. Divisi violins II pluck Lines 1 & 2 E-D-C 8ths down to (Bar 4) small octave and Line 1 B-A 8ths (followed by a quarter rest) up to unison Line 2 E-D 8ths. Violas pluck Line 1 E-D-C 8ths down to (Bar 4) small octave B-A 8ths (followed by a quarter rest) up to Line 1 E-D 8ths.

After two quarter rests in Bar 4, the harp plays *mf* Lines 2 & 3 E-D 8ths. After two quarter rests, the piano plays *mf* (*no pedal*) small octave and Line 1 E-D 8ths.
Etc.

“The Unbeliever” Reel 8/pt 3. $\frac{3}{4}$ time, 19 bars, :42. [Sorry....]

“The Red Scarf” Reel 8/pt 4. *Lento* in 4/4 time, 39 bars, 1:23. [Sorry...]

“The Chase” Reel 8/pt 5. Cue # 36022. 4/4 time (no tempo marking), 46 bars.
CD location: Start of track # 10.

In Bar 1, after an initial 8th rest, 3 horns/violins/violas play *ff* Line 1 F# stand-alone 8th down to small octave B dotted 8th to middle C# 16th two-note figure to D-E 16ths to F# 8th three-note figure up to A 8th to G# 8th connected to (Bar 2) 8th note down to C# 8th up to B quarter note crescendo and legato slur to Line 2 rinforzando C down to

Silver Chalice
 36022
 "The Chase" 36022
 Arr. Leonard Rost
 Copies

Flute
 Oboe
 Clarinet 1-2
 Clarinet 3
 Bassoon 1-5
 Bassoon
 Horn
 Trumpet
 Trombone
 Tuba
 Percussion
 Vibraphone
 Harp
 Piano I
 Piano II
 Violin
 Viola

1 2 3 4
 2/4

Line 1 Ab 16ths down to F three-note figure to E-C 16ths down to small octave A 8th figure. That small octave A 8th is tied to (Bar 3) an 8th note and then A#-B 16ths to next figure of middle C down to B back to C 16ths figure to Db-C 16ths to Db 8th figure to D 8th up to G# 8th tied to (Bar 4 in 2/4 time) 8th note to G#-G# 16ths to next figure of G#-G# 16ths to same G# 8th.

After a quarter rest in Bar 2, two clarinets are *a2* playing *f* < Line 1 B [written Line 2 C#] legato slurs to neighboring C [written D] rinforzando 8th note (followed by an 8th and quarter rest). I don't know why these clarinets are playing at this spotting in an isolated fashion. If I had the video I would know because I suspect Waxman did a bit of mickey-mousing here in the action scene. The timp at the beginning of Bar 3 sounds forte the Great octave G rinforzando 8th (followed by rests). The piano here sounds forte Contra-octave and Great octave G 8ths and also (top staff) Great octave A/small octave D 8ths. Celli top staff plays double-stopped Great octave A/small octave D rinforzando 8ths while the bottom staff VC play Great octave G/small octave D 8ths (followed by rests). CB sound forte on Great octave G 8th. The Fag and C. Fag also sound off but it's unclear exactly where since the orchestrator penciled corrections.

Skipping to Bar 41 (1:10) in 3/4 time, start of page 11, 2 trumpets play forte Line 2 F# (Line 1 for 3 horns) half note down to Line 1 B quarter note tied to quarter note next bar to C# quarter note to D quarter note tied to quarter note in Bar 43 to E to F# quarter notes up to (Bar 44) A half note to G# quarter note, and so forth.

The woodwinds and strings play a series of fast 16th note figures (appropriate for chase music!). The piccolo/violins I/oboe I/clarinet I/top staff piano I start to play on Line 1 B (Line 2 for flute; small octave for oboe I/ altri clarinets and bass clarinets/ violins II/violas/bottom staff piano I; Great octave for VC/CB/top staff piano II/Fags; Contra-octave for C.Fag/bottom staff piano II). So we find the piccolo/violins I play (after an 8th rest) Line 1 B-Line 2 C#-D-C# 16ths (connected by two crossbeams) to D-E-F-E 16ths to (Bar 42) F dotted 8th to E 16th figure to F-G-Ab-G 16ths to Ab-Bb-Line 2 Cb-Line 1 Bb 16ths legato to (Bar 3, piccolo now *col* flute and violins I) Line 3 Cb-Line 2 Bb-Ab-G 16ths to Ab-Bb-C-Bb 16ths (end of the slur of the four-figures just described) to new slur legato/phrase emphasis on B-Line 3 C#-D-C# 16ths to (Bar 44) D-E-F-G to F-E-D-C# to D-E-F-G 16ths. In bar 42, CB play the first two figures in the small octave register to A 16th (followed by a dotted 16th rest) to (Bar 43) Line 1 Cb-small octave Bb-Ab-G 16ths to Ab 16th (followed by a dotted 8th rest) up to B-Line 1 C#-D-C# 16ths to (Bar 44) D 16th (followed by rests).

After a quarter rest in Bar 41, the bass drum beats on 4 8th notes (notated on the bottom space of the staff) and then returns in Bar 43 to sound four 8ths (followed by a quarter rest) to (Bar 44) a repeat of Bar 41.

Etc.

“Deborah Is Hurt” Reel 9/pt 1. 4/4 time, 20 bars, :44. Quarter note = 130.
[Sorry: I did not work on this cue]

“Rooftop Fight” Reel 9/pt 2.4/4 time (No tempo marking), 46 bars, 2:07.
Quarter note = 144. Written on top of the title page (page 1) is “Orig Sketch Box 17.” CD
location: Track # 10 starting at 1:55.

In Bar 1, horns sound *f* on small octave and Line 1 A [written E] *rinforzando* whole notes tied to (Bar 2) quarter notes and then sound “3” triplet value 8th notes Bb/F to B/E to C/D to small octave and Line 1 A half notes tied to 8ths next bar (followed by rests). Trumpets play Lines 1 (I & III on Line 1)& 2 A [written B] *rinforzando* whole notes tied to quarter notes next bar. Trumpet III then shows a quarter rest and then plays Line 1 A half note tied to 8th next bar. Trumpets I-II (sharing the same top staff) play “3” triplet value 8ths Bb/Line 2 F to B/E to C/D to Lines 1 & 2 A half notes tied to 8ths next bar.

After a half rest in Bar 1, bass clarinets play forte Line 1 A/B [written B/Line 2 C#] half notes tied to quarter notes next bar (followed by two quarter rests) to A/B quarter notes tied to 8ths next bar, and then *col I, col II* (clarinets). After a half rest, bassoon I plays Great octave E whole note tied to quarter note next bar (followed by two quarter rests) to E quarter note tied to (Bar 3) 8th note (followed by an 8th rest) up to small octave F-E-D “3” triplet value 8ths up to Ab-G-F triplet 8ths up to B-Bb-Ab triplet 8ths up to (Bar 4) Line 1 D-C#-small octave B triplet value 8ths up to F-D 8ths up to Ab-G-F 8ths up to B-BB-A 8ths. After a half rest in Bar 1, Fag II plays as Fag I thru the very beginning of Bar 3, After an 8th rest, Fag II plays Great octave Bb-B-small octave C “3” triplet value 8ths to C#-D-E 8ths to E-F-F# 8ths to (Bar 4) G-G#-A 8ths to Bb-B-Line 1 C 8ths to C#-D-D# 8ths to E-F-F# 8ths.

After a half rest in Bar 1, Pos I-II (sharing the same staff) plays forte small octave A/B half notes tied to quarter notes next bar (followed by two quarter rests) to same A/B quarter notes tied to 8th notes next bar (followed by rests thru at least Bar 4). Pos III plays this pattern on Great octave E notes, and the tuba on Contra-octave E. The cymbal sounds a triangular shaped half note at the beginning of the cue.

After a half rest in Bar 1, 10 violins I play forte small octave B half note tied to quarter note next bar (followed by two quarter rests) to B quarter note tied to (Bar 3) B 8th (followed by an 8th rest) up to “3” triplet value descending *rinforzando*-marked 8ths Line 1 F-E-D up to Ab-G-F up to B-Bb-Ab up to (Bar 4) Line 2 D-C#-Line 1 B up to F-E-D up to Ab-G-F up to B-Bb-Ab. After a half rest in Bar 1, 8 violins II play small octave A half note tied to quarter note next bar (followed by two quarter rests) to A quarter note tied to (Bar 3) 8th note (followed by an 8th rest) to “3” triplet value ascending 8ths Bb-B-middle C to C#-D-D# to E-F-F# to (Bar 4) G-G#-A to A#-B-Line 2 C to C#-D-D# to E-F-F#. After a half rest in Bar 1, three (perhaps 4, I don’t know, because the total number of violas indicated is 6) violas I (top staff) play small octave B half note tied

1:55 #10

"Silver Chalice"

REE 19-part 2!
"Rooftop Fight"

orig.
Sketch
Box
17

Henry Waxman
Arr. Louis Rankin

The image shows a handwritten musical score for the piece "Silver Chalice" (part 2), titled "Rooftop Fight". The score is arranged for a large ensemble, including:

- Flute
- Clarinet
- Saxophone
- Trumpet
- Drum
- Violin
- Viola
- Cello
- Double Bass
- Timpani
- Whistle
- Harp
- Piano

Key features of the score include:

- Tempo/Time Signature:** The score is marked with a tempo of 1:55 and a time signature of 4/4.
- Rehearsal Marks:** Large handwritten numbers 1, 2, 3, and 4 are placed below the Whistle staff, indicating specific rehearsal points.
- Performance Instructions:** Various markings such as "no pedal" and "no breath" are present, along with dynamic markings like "f" (forte).
- Handwritten Annotations:** The score contains numerous handwritten notes, including "1:55" in the top left, "REE 19-part 2!" and "Rooftop Fight" in the top center, and "orig. Sketch Box 17" and "Henry Waxman Arr. Louis Rankin" in the top right.

<https://i.postimg.cc/rw3LSkKV/Reel-9-pt-2-Rooftop-Fight-Bars-1-4.jpg>

to quarter note next bar while altri violas (bottom staff) play this on A notes. After two quarter rests, they play A/B quarter notes tied to 8ths next bar (followed by an 8th rest) and then all violas play small octave F-E-D triplet 8ths up to Ab-G-F 8ths up to B-Bb-Ab 8ths and so forth (see violins I). After a half rest in Bar 1, 6 VC and 2 CB play Great octave E half note tied to quarter note next bar (followed by two quarter rests) to E quarter note tied to 8th note next bar (followed by an 8th rest). Then only the celli play the triplet 8th figures (see Fag II).

The piccolo plays Line 2 A# dotted whole note. Oboe I plays *sfz* Line 2 Bb rinforzando 8th followed by rests, while oboe II plays Line 2 Eb 8th. Clarinet I plays Line 3 Cb [written Db] dotted whole note. Clarinets II-III play Lines 1 & 2 B [written C#] rinforzando 8ths, while bass clarinets play Line 1 A/Line 2 E 8ths. Fags play Line 1 A 8ths. Nice combined highly dissonant cluster here in this stress scene.

Trumpets in bar 5 play *f* Line 1 A/Line 2 E [written B/F#] dotted whole notes. The xylophone sounds Line 1 A/Line 2 E 8ths. The harp sounds Line 1 A/B/Line 2 D#/E/A# 8ths (as also harp II). The piano plays Line 1 A/Line 2 E/B/Line 3 D#/A# dotted half notes. Strings are silent in this bar.

In Bar 6 (2:04) in 4/4 time, after an 8th rest, violins I play forte small octave A up to Line 1 G# down to A rinforzando-marked 8th notes (crossbeam connected) up to Line 1 A down to small octave A up to Line 1 G# down to small octave A 8ths (crossbeam connected) to (Bar 7), after an 8th rest) small octave A up to Line 1 A down to A rinforzando 8ths (crossbeam connected) up to Line 1 G# down to small octave A up to Line 2 C down to small octave A rinforzando 8ths (crossbeam connected) up to (Bar 8) Line 1 B down to small octave A up to Line 1 F# down to small octave A rinforzando 8ths (crossbeam connected) followed by an 8th rest and then same small octave A up to Line 2 C down to small octave A 8ths.

Back in Bar 6 (after an initial 8th rest) violins II play small octave A up to Line 1 F# down to A rinforzando 8ths (Crossbeam connected) up to F down to A up to F# down to A 8ths. After an 8th rest in Bar 7, violins II then plays small octave A up to Line 1 F down to A (crossbeam connected) up to F# down to A up to A down to A 8ths up to (Bar 8) Line 1 G# down to small octave A up to E down to A 8ths (followed by an 8th rest) same A 8th up to Line 1 G down to A rinforzando 8ths.

After an 8th rest in Bar 6, violas play small octave A down to F# up to A rinforzando 8ths (crossbeam connected) down to F up to A down to F# up to A 8ths. After an 8th rest in Bar 7, violas play A down to F up to A 8ths and then F# up to A up to Line 1 E down to small octave A 8ths up to (Bar 8) B to A to F# back to A 8ths (followed by an 8th rest) to same A up to C down to A 8ths.

After an 8th rest in Bar 6, VC play Great octave A up to small octave G# down to Great octave A rinforzando 8ths (crossbeam connected) up to small octave A down to Great octave A up to small octave G down to Great octave A 8ths. After an 8th rest in Bar

7, VC then play Great octave A up to small octave A down to A 8ths and then small octave G# down to Great octave A up to small octave G down to A 8ths up to (Bar 8) G# down to A up to E down to A 8ths (followed by an 8th rest) to same Great octave A up to small octave G down to A 8ths.

After an 8th rest in Bar 6, CB play small octave A-A-A quarter notes to A8th (repeated next two bars at least).

After a quarter rest in Bar 6, Pos play small octave F#/G# 8ths (followed by an 8th rest) to F/A 8ths (followed by an 8th rest) to F#/G# 8ths (followed by an 8th rest). After a quarter rest in bar 7, Pos play F/A 8ths (followed by an 8th rest) to F#/G# 8ths (followed by an 8th rest) to G/middle C 8ths (followed by an 8th rest), and so forth. Horns play as the Pos but an octave higher register.

Harp I, after an 8th rest, plays Great octave A 8th up to small octave and Line 1 F# 8ths down to Great octave A 8th. These three notes are connected by a crossbeam in the middle of the notes straddled between the bottom and top staves. Then the harp plays small octave and Line 1 E# down to Great octave A up to F# 8ths, and so forth.

Bassoons play as the VC. Clarinet I and bass clarinet I play as violins I. Clarinet II and bass clarinet II play as violins II. After a quarter rest, oboe II plays Line 1 G# 8th (followed by an 8th rest) to A 8th (followed by an 8th rest) to G# 8th (followed by an 8th rest), and so forth.

“The Silver Chalice” Reel 9/3-10/1. *Lento* in 4/4 time, 26 bars, 2:04.
Instrumentation includes the oboe D’mour. CD location: CD 2, track # 24 (Bonus Track).
[Sorry: I did not work on the music]

“Basil Loves Helena” Reel 10/pt 2. 4/4 time, 91 bars, 5:31 (but marked as 4:40 duration on the cd label).

I either did not work on the first four bars or I miss placed my notes.

In Bar 5 (:14), the two harps are arpeggiando (vertical wavy line rolled chord) *f molto arpeggiato* on Contra-octave Bb/Great octave F/Bb/small octave Db/F/Bb/Line 1 Db (B-flat minor) whole notes let vibrate extending curve lines. After a quarter and 8th rest, flutes play *mf* Line 1 G/Line 2 D 8ths legato to Ab/C# to G/D quarter notes to (Bar 6) Ab/C# dotted quarter notes to G/D 8ths to Ab/C# to G/B quarter notes to (Bar 7 in ¾ time) F#/A# to G/B to G#/Line 2 C# quarter notes. After a quarter and 8th rest in Bar 5, clarinet I plays small octave B [written Line 1 C#] 8th legato up to Line 1 D back to B quarter notes to (Bar 6) D dotted quarter note down to B 8th to D to B quarter notes (under the legato slur) to (Bar 7 in ¾ time) D-B-D quarter notes. After a quarter and 8th rest, the bass clarinet plays Line 1 F [written G] 8th up to Ab back to F quarter notes to (Bar 6) Ab dotted quarter note down to F 8th up to Ab to F legato quarter notes to (Bar 7) Ab-F-Ab quarter notes.

Basic Lines Helena

314

28

Flute

Oboe

1 Clarinet 2-3

Bassoon 4-5

Horns

Trumpets

5 Trombones 6 7 8

Tuba

Tympani etc.

Vibra.

2 Harps *molto arpeggiato*

Piano and Celesta

Violin

2 soli

2 soli up

Basil Lovers Helena

This is a handwritten musical score for the piece "Basil Lovers Helena". The score is written on aged paper and includes staves for the following instruments: Flute, Oboe, Clarinet, E.C. (English Clarinet), Bassoon, Horns, Trumpets, Trombones, Tuba, Tympani etc., Vibra., Harp (I and II), Piano and Celeste, and Violin. The score is divided into measures 9, 10, 11, and 12. Handwritten annotations include circled numbers 2, 3, and 4 in the Flute part, and circled numbers 3 and 4 in the Violin part. There are also handwritten notes such as "mf", "p", "pp", and "rit.". The Harp part includes specific chordal figures and a section marked "I Harp" and "II Harp". The Violin part has a section marked "rit. pp". The score is written in a clear, legible hand.

In Bar 8 (:22) in 4/4 time, the harp is once again arpeggiando but this time on Great octave A/small octave E/A and (top staff) Line 1 C/E/A/Line 2 C/F (F maj 7th) whole notes.

After a quarter and 8th rest, 2 *sol*i violins I play *mp* Line 2 A/Line 3 E 8ths down to F/Line 3 D# quarter notes legato up to A/E quarter notes to (Bar 9) F/D# dotted quarter notes up to A/E 8ths to F/D# to E/Line 3 C quarter notes to (Bar 10 in ¾ time) Line 2 D#/B to E/Line 3 C to F/D# quarter notes. After a quarter and 8th rest in Bar 8, 2 *sol*i violins II play *mp* Line 1 E/A 8ths to F#/Line 2 C quarter notes to E/A quarter notes to (Bar 9) F#/C dotted quarter notes to A/A 8ths to F#/C to E/A quarter notes to (Bar 10 in ¾ time) F#/Line 2 C to E/A to F#/C quarter notes.

In Bar 11 (:30) in 4/4 time, very muted (because I can't really hear them on the cd!) Pos play *p* Great octave B/small octave E/A whole notes tied to half notes next bar to A/DF half notes. Two bass clarinets play *p* small octave E [written F#] whole note tied to half note next bar down to D half note.

Harp I plays "5" quintuplet value ascending 16ths Great octave E up to B up to small octave E up to G up to B (connected by two crossbeams) to (top staff)the next "5" figure of Line 1 E-G-B-Line 2 E-G (E minor) 16ths to arpeggiando quarter notes Great octave D/G/B/small octave D/G/B/Line 1 D (followed by a quarter rest) After a quarter rest in Bar 12, harp I plays Great octave D/G/B/small octave D/G/B (G maj) rinforzando quarter notes up to Great octave F/A/small octave C/F/A/middle C (F maj) rinforzando quarter notes up to Great octave G/small octave G/Line 1 G rinforzando quarter notes.

Harp II in Bar 11 plays "3" triplet value ascending 8ths Great octave E-B-small octave E to G-B-Line 1 E-G 16ths to arpeggiando quarter notes Great octave D/G/B/small octave D/G/B/Line 1 D (followed by a quarter rest). After a quarter rest in Bar 12, the harp is arpeggiando on Great octave E/B/small octave G and (top staff) B/Line 1 E/G rinforzando quarter notes to Great octave D/A/small octave F half notes (bottom staff) while the top staff plays small octave A/Line 1 D/F/A quarter notes up to Line 1 E/Line 2 E/Line 3 E quarter notes.

After a half rest in Bar 11, *tutti* violins I play *pp* Lines 1 & 2 B half notes tied to half notes next bar to Lines 1 & 2 A half notes. After a half rest, all violins II play Line 2 E/G half notes tied to half notes next bar to D/F half notes. After a half rest, top staff violas play Line 1 G half note tied to half note next bar to F half notes, while violas II (bottom staff) play Line 1 E half note tied to (Bar 12) half note to D half note.

Skipping to Bar 69 (3:40), start of page 18, pizzicato strings play ear-catching music. After a dotted 8th rest, violins I pluck forte Line 3 D stand-alone 16th to Eb dotted 8th down to Line 2 A 16th two-note figure to adjacent F# dotted 8th up to Line 3 D 16th two-note figure to adjacent C# dotted 8th down to Line 2 F 16th figure to (Bar 70) adjacent E dotted 8th to adjacent D# 16th up to Line 3 C dotted 8th down to Line 2 C# 16th up to Bb dotted 8th down to Line 1 B 16th up to Line 2 G# dotted 8th down to Line 1 A 16th. In Bar 71 (3:44), divisi violins I play "3" triplet value rinforzando-marked figures of Lines 2 & 3

A down to Eb down to C 8ths (crossbeam connected) down to Lines 1 & 2 G# up to Lines 2 & 3 A down to E 8ths (crossbeam connected) down to C down to Lines 1 & 2 G# up to Lines 2 & 3 A 8ths (crossbeam connected) down to E to C to Lines 1 & 2 G# 8ths. After a quarter rest in Bar 72 (3:47), violins I are *unis* playing Line 1 A rinforzando 8th (followed by an 8th rest) to another A 8th (followed by an 8th rest) to another A 8th (followed by an 8th rest). After a quarter rest in Bar 12, the timp beats *mf* on small octave F 8th (followed by an 8th and half rest).

After a dotted 8th rest in Bar 69, violins II pluck Line 2 A stand-alone 16th to F# dotted 8th down to C# 16th two-note figure up to D# dotted 8th up to F 16th and then up to G dotted 8th down to C 16th down to (Bar 70) Line 1 A dotted 8th to A# 16th up to Line 2 F# dotted 8th down to Line 1 G# 16th up to Line 2 E dotted 8th down to Line 1 F# 16th up to Line 2 D dotted 8th down to Line 1 E 16th. In Bar 71, violins I play *ff* Line 1 D-F-E “3” staccato 8ths to Eb-D-F to E-Eb-D to F-E-Eb. After a quarter rest in Bar 72, violins II play Line 1 E rinforzando 8th (followed by an 8th rest) and then two more such E note patterns.

After a dotted 8th rest in Bar 69, violas pluck pizzicato small octave Bb stand-alone 16th up to Line 1 F dotted 8th up to Bb 16th figure down to small octave G dotted 8th up to Line 1 E 16th to Line 1 Eb dotted 8th down to Bb 16th down to (Bar 70) G dotted 8th down to E 16th up to Line 1 G# dotted 8th down to D 16th up to Line 2 Eb dotted 8th down to Line 1 Bb 16th up to Line 2 A dotted 8th down to C 16th. In Bar 71, violas then play “3” triplet value 8th note figures small octave A-middle C-B to Bb-A-C to B-Bb-A to C-B-Bb. After a quarter rest in Bar 72, violas play small octave B rinforzando 8th followed by an 8th rest) and two more such patterns.

After a dotted 8th rest in bar 69, VC pluck Great octave G# stand-alone 16th up to small octave D dotted 8th up to G# 16th down to C# dotted 8th up to G# 16th down to Great octave A dotted 8th up to small octave E 16th up to (Bar 70) A# dotted 8th down to E 16th down to Great octave A dotted 8th to same register A# 16th to B dotted 8th up to Line 1 A# 16th down to C# dotted 8th up to Bb 16th. In Bar 71, celli then play *ff* “3” triplet 8ths Great octave F-Bb-B to small octave C-Eb-E to F-Bb-B to middle C-C#-D rinforzando 8ths. After a quarter rest in Bar 72, VC play small octave F rinforzando 8th followed by an 8th rest (repeated two more times).

Etc. [3:16 pm Saturday]

“Deborah’s Disappointment” Reel 11/pt 1. *Andante* in 4/4 time, 52 bars, 3:57 (marked as 3:38 on the cd). CD location: track # 12. [Sorry: I did not work on this cue]

“Sicarii Search” Reel 11/2-12/1. 4/4 time, 79 bars, 3:35 (3:26 on the cd). CD location: Track # 13. [Sorry: I did not work on this Q]

“In The Desert” Reel 12/pt 2. *Slow* in 4/4 time, 86 bars, 4:09. CD location: CD 2, track # 25. [Sorry: I did not play with this cue]

“New Beginning” Also Reel 12/pt 2. 10 bars. CD location: Track # 14 (at least the beginning of the track since the track has the duration of just over four minutes). [Sorry: Father Time prevented me from spending limited money-time on this cue except for a few pennies worth jotting down the Reel/Part and number of bars]

“In The Desert (Part III)” Reel 13/1. C time, 15 bars, :58. [Sorry...]

“Fight for the Cup” Reel 13/pt 2. 12/8-4/4 time, 124 bars, 4:00 (3:54 on the cd). Quarter note = 144. CD location: Track # 15. [Sorry....]

“In the Court of Antioch” Reel 13/pt 3. $\frac{3}{4}$ time, 15 bars, :50. Note: I don’t believe this cue is on the cd set (unless it is included on another track such as the next cue). [Sorry...]

“Court Decision” Reel 14/pt 1. *Slow* in 4/4 time, 21 bars, 1:16. CD location: start of track # 16. [Sorry...]

“Basil Is Safe” and “The Cup Is Safe” Reel 14/2-14/3. 6/4 time, 57 bars, 3:53. [Sorry...]

“The Cup Is Safe (Part II)” Reel 15/pt 1. 9/8-3/4 time, 16 bars. The cd track listing gives “Deborra’s Lament” as the next title, so perhaps Part II of “The Cup Is Safe” goes by that other name?? [Sorry: I did not work on this cue]

“Nero’s Rome” Reel 15/2. 2/4 time, 5 bars, :11. A tenor sax is included in the instrumentation. I cannot find this title in the cd set. [Sorry...]

“Caesar’s Arrival At Tower” Reel 15/pt 3. 9/8 time, 11 bars, :16. Located on CD 2 in track # 10. [Sorry...]

“Fanfare For Nero’s Walk To The Table” Reel 15/pt 4. 17 bars, :34. CD location: CD 2 starting track # 1. [Sorry: I did not work on this cue]

“Ballet” Reel 15/pt 5. C time, 41 bars. CD location: CD 2, track # 1 starting at :48.

After a half and quarter rest in Bar 1, the cymbal is rolled a quarter note (notated on the second space from the top of the staff) and tied to trem rolled quarter note in Bar 2 and tied to 8th rinforzando note (followed by an 8th and quarter rest) and then a quarter note roll tied to (Bar 3) half note crescendo tied to rinforzando 8th note (followed by an 8th and quarter rest) to (Bar 4) dotted half note roll tied to 8th note (followed by an 9th rest). After a quarter rest in Bar 2, the xylophone sounds Lines 2 & 3 Eb 8ths (followed by an 8th and quarter rest). After a half rest in Bar 3, the xylophone sounds E 8th notes (followed by an 8th and quarter rest). After a half and quarter rest in Bar 4, the xylophone sounds G 8th notes (followed by an 8th rest). After a quarter rest in Bar 2, the harps play

Handwritten musical score for "Silver Chalice" (Act 1, Ballet). The score is for a full orchestra and includes the following parts:

- Picc. (Piccolo)
- Flutes (2)
- Oboes (2)
- Clars. (Clarinets)
- B♭ Clar. (B-flat Clarinet)
- Chimney (Chimney)
- Sax. (Saxophone)
- Alto (Alto)
- Bassoon (Bassoon)
- Trumpets (2)
- Truba (Trumpet)
- Tuba
- Violins (Violins)
- Vibra. (Vibraphone)

The score is titled "Silver Chalice" and "Act 1 Ballet". It is marked "REEL 15 part 5" and "Franz Liszt". The score is handwritten and shows musical notation for the first four bars of the piece.

Line 1 D#/A#/B and (top staff) Line 2 D#/A#/Line 3 D# rinforzando 8ths (followed by an 8th and half rest). After a half rest in Bar 3, the harps sound Line 1 E/B/Line 2 C/E/B/Line 3 E 8ths (followed by an 8th and quarter rest). After a half and quarter rest in Bar 4, the harps sound Line 1 G/Line 2 D/Eb/G/Line 3 D/G rinforzando 8ths (followed by an 8th rest). The Novachord is *col harps*.

After a half and quarter rest in Bar 1, two flutes play forte on Line 2 C#-D-F-A 16ths to (Bar 2) Line 3 C# 16th (followed by a dotted 8th rest for flute II) while flute I continues on D-F-A 16ths up to Line 2 Cb/Eb 8ths for both flutes. After an 8th and quarter rest, the flutes then play Line 2 C#-D-F-A 16ths to (Bar 3) G#-A-Line 3 C-E 16ths to C# 16th (followed by a dotted 8th rest for flute II) while flute I plays D-F-A 16ths to C/E 8ths (followed by rests). Etc. In Bar 2, the piccolos play as given in the first figure of the first flute (but an octave lower) to same Line 2 Bb/Line 3 Eb 8ths (followed by an 8th and half rest). In Bar 3 the piccolos play the same two figures as flute I (but an octave lower register) to B/Line 3 E 8ths (followed by an 8th and quarter rest). The Eb and Bb clarinets play as the flutes but two octaves lower for the E-flat clarinet, and an octave lower for the B-flat clarinet.



After a half and quarter rest in Bar 1, the piano plays Line 2 C#-D-F-A 16ths to (Bar 2) Line 3 C#-D-F-A 16ths to Line 2 Eb/Bb/Line 3 Cb/Eb/Bb/Line 4 Eb 8ths (followed by an 8th and quarter rest) down to Line 2 C#-D-F-A 16ths, and so forth.

“Table Music” Reel 15/6. $\frac{3}{4}$ time, 7 bars, :49. Instrumentation: Novachord, bells, vibe, 2 harps and piano. This is a very fun cue and scene with Nero’s MC hosting all of the food treats and unusual delicacies such as danzin plums, fried grasshoppers cooked to a golden turn and succulent something or other!

The Novachord, harp I and piano play ascending “6” sextuplet 32nd note figures Great octave Gb-small octave Db-Gb-Bb to (top staff) Line 1 Db-Eb- (connected by three crossbeams) up to Gb-Bb0Line 2 Db-Gb-Bb-Line 3 Db (connected by three crossbeams) to Gb 8th note (followed by an 8th rest). The bells sound Line 2 C#-D# 8ths (crossbeam connected) down to A# up to C# 8ths (crossbeams) up to F# 8th (followed by an 8th rest). The vibe sounds Line 1 F# up to A# up to Line 2 C# “3” triplet value 8ths (crossbeam connected) up to F down to C# up to F triplet 8ths (crossbeam connected) up to A# 8th (followed by an 8th rest).

<https://www.youtube.com/watch?v=Fs9G5FVyAZo> [Table Music]

In Bar 2 (the second round of delicacy), the Novachord, piano and harp II (harpist I is temporarily silent during this bar stretching her fingers) playing “7” septuplet 32nd note figures Great octave D-A-small octave D-F-A-B-Line 1 D (connected by three crossbeams) up to (top staff) F-A-B-Line 2 D-F-A-Line 3 D 32nd notes to E 8th (followed by an 8th rest). Bells softly strike Line 1 A-B 8ths up to Line 2 D-F 8ths to A 8th (followed by an 8th rest). The vibe softly strikes “3” triplet 8th notes Line 1 D-F-A up to Line 2 D down to Line 1 A up to D triplet 8ths up to Line 2 F 8th (followed by an 8th rest).

In Bar 3 (the third round of goodie shown to Nero), harp I returns (Novachord and piano *col*) playing “6” figure Great octave Ab-small octave Eb-F-Ab-Line 1 C-Eb 32nd notes (connected by three crossbeams) up to (top staff) “7” figure F-Ab-Line 3 C-Eb-F-Ab-Line 3 C to Eb8th (followed by an 8th rest).

In Bar 4, harp II returns with the piano and Novachord to play “6” figure Great octave E-B-small octave E-G#-B-middle C# 32nd notes (connected by three crossbeams) up to (top staff) “7” figure E-G#-B-Line 2 C#-E-G#-B 32nd notes to E 8th (followed by an 8th rest). Bells play Line 1 G#-B 8ths up to Line 2 E-G# 8ths up to B 8th (followed by an 8th rest). The vibe sounds “3” triplet value 8ths Line 1 E-G#-B up to E down to Line 1 B up to E triplet 8ths up to G# 8th (followed by an 8th rest).

In Bar 5, harp I (Nova chord and piano) play “6” figure Great octave F-small octave C-F-Ab-middle C-D up to (top staff) next figure (septuplet) F-Ab-Line 2 C-D-F-Ab-Line 3 C 32nd notes up to F 8th (followed by an 8th rest). Bells sound Line 2 F-Ab 8ths down to C-F 8ths up to Line 3 C 8th (followed by an 8th rest). The vibe sounds “3” triplet value 8ths Line 1 F-Ab-Line 2 C (crossbeam connected) up to F down to C up to F (crossbeam connected) up to Ab 8th (followed by an 8th rest).

In Bar 6, harp II returns with the piano and the Novachord to play “6” figure notes Contra-octave B-Great octave F#-B-small octave D#-F#-B (connected by three crossbeams) up to (top staff) another sextuplet D#-F#-B-Line 2 D#-F#--B up to Line 3 D# 8th(followed by an 8th rest). Bells sound B up to Line 2 D# 8ths (crossbeam connected) up to F# up to B (crossbeam connected) up to Line 3 D# 8th (followed by an 8th rest). The vibe sound “3” triplet 8ths F#-B-Line 2 D# (crossbeam connected) up to F# down to D# up to F# (crossbeam connected) up to B 8th (followed by an 8th rest).

Silver chalice "Table music" Waxman

15/6

Handwritten musical score for "Silver chalice" by Waxman. The score is arranged in a vertical stack of staves. The instruments listed on the left are: Nova-chord, Eds HARPS, Bells, Vibe, HPI, HPII, Piano, Bells, Vibe, HPI, and HPII. The score includes various musical notations such as notes, rests, and dynamic markings. A bracketed note above the Piano staff reads "[Hand-copied by Bill Wadhol]". The score is divided into measures, with some measures containing circled numbers (1, 2, 3, 4, 5, 6) and arrows pointing to specific notes or groups of notes. The notation is dense and includes many accidentals and articulation marks.

In end Bar 7, harp I returns to play “6” figure Great octave D-A-small octave D-F#-A-Line 1 D (connected by three crossbeams) up to (Top staff) F#-A-Line 2 D_F#-A-Line 3 D 32nds notes to F# 8th note (followed by an 8th rest). Bells sound Line 2 D-F# 8ths up to A-Line 3 D 8ths up to F# 8th (followed by an 8th rest). The vibe sounds “3” triplet value 8ths F#-A-Line 2 D (crossbeam connected) up to F# down to D up to F# (crossbeam connected) up to A 8th (followed by an 8th rest).

End of cue. Time for dessert! [10:11 pm Saturday]

[Ballet Reprise] I believe this is Reel 15/pt 7.

[Dinner Music] I believe this is Reel 15/pt 8 and encompasses 22 bars. My notes did not give a cue title so I assume none was supplied on the cue itself. [Sorry: I did not work on this cue]

“Helena at the Inn” Reel 16/2. 4/4 time, 18 bars, 3:21. The duration suggests that this cue actually segues into or from, according to my notes, Reel 10/2 (“Basil Loves Helena”). [Sorry: I was not inn at the time when this cue showed up]

“Kester Is Back” Reel 16/part 3. 4/4 time, 17 bars, :49. CD location: Start of track # 5, CD 2. [Sorry: Bill Is Back with the same old sorry excuse]

“Walk” Reel 17/part 1 & 2. 4/4 time, 33 bars, 2:47. CD location: CD 2, track # 5 starting at :51.

The Novachord in Bar 1 sounds *ppp* Lines 1 & 2 whole notes tied to whole notes next bar and tied to 8ths next bar (followed by 8th/quarter/half rest marks). The vibe softly strikes *ppp* four “6” 16th note figures of Line 2 A down to Line 1 A up to Line 2 A down to Line 1 A up to Line 2 A and (you guessed it) down to Line 1 A (connected by two crossbeams). Repeat in Bar 2.

In Bar 3, eight divisi violins I play (bottom players) *ppp at the tip, very fast* Line 2 F whole note bowed trem (repeated next bar). The top line players sounds bowed trem notes Line 2 A dotted quarter note to A 8th to A to F quarter notes to (Bar 4) G to A quarter notes to Bb half note tremolo. Eight violins II play Line 1 B half note bowed trem to divisi A/Line 2 C half note trem to (Bar 4) G/Line 2 D whole notes bowed trem. Violas play *ppp at the tip, very fast* Line 1 D to C half notes bowed trem to (Bar 4) Bb whole note trem.

The harps in Bar 3 play natural harmonics (tiny circle above each note). Harp I sounds *p* Line 1 A dotted quarter note to A 8th to A down to F quarter notes to (Bar 4) G to A quarter notes to Bb half note. Harp II plays these harmonics an octave lower register as written.

Skipping to Bar 17 (2:11), VC conclude this section as briefly described on small octave D/F# rinforzando whole notes (top staff) and (bottom staff) side-bracketed double-

stopped Great octave D/A whole notes (D maj). The bass clarinets also play here on small octave A/Line 1 D whole notes, and the C. Fag on small octave D. I believe horns II-IV play small octave F# [written middle C#] whole note rinforzando.

In Bar 18 (2:17) the annotation above the violins is “Dissolve.” Violins I play *p* bowed trem notes first on Line 1 F# whole note to (Bar 19) F# to G# half notes to (Bar 20) F# whole note. Violins I play this in the Line 1 register. Violas are bowed trem on Line 1 A whole note to (Bar 19) B whole note to (Bar 20) A# whole note. VC are bowed trem *pp* on Line 1 D whole note to (Bar 19) D# to E half notes to (Bar 20) C# whole note.

After a quarter rest in Bar 18, bells sound *mp* Line 1 A down to F# up to B up to Line 2 E 8ths (followed by a quarter rest) down to (Bar 19) small octave B up to Line 1 D# up to B down to F# 8ths (crossbeam connected) to G# down to E up to Line 2 E down to Line 1 B 8ths to (Bar 20), after a quarter rest, Line 2 C# down to Line 1 F# 8ths (crossbeam connected) up to Line 2 F# down to Line 1 A# 8ths (followed by a quarter rest).

Trombone I in Bar 18 sounds *mp religioso* Line 1 D dotted half note tenuto-marked down to small octave A tenuto quarter note to (Bar 19) B tenuto half note up to Line 1 E tenuto half note to (Bar 20) C# tenuto whole note. Top staff horns play Line 1 A [written Line 2 E] whole note to (Bar 19) F# legato to G# [written Line 2 C#-D#] half notes to (Bar 20) F# whole note. Bottom staff horns play Line 1 F# whole note to (Bar 19) D# down to small octave B [written Line 1 A#-F#] half notes to (Bar 20) small octave A# whole note.

Etc.

[Simon the Magician Reprise] Reel 17/pt 3. 72 bars. CD location: CD 2, track # 6. [Sorry....]

“The Flying Suit” Reel 18/pt 1. 4/4 time, 10 bars, :33. CD location: CD 2, track # 7. [Sorry....] [End session at 11:19 pm Saturday]

“Basil’s Conversion” Reel 18/3. Cue # 36040. 4/4 time, 5 pages, 20 bars, 1:44 (1:42 on the cd). CD location: CD 2, track # 9.

Bars 1-2 = G half-diminished 7th (G/Bb/Db/F)

In Bar 1, trombones sound *p* Great octave G/Bb/small octave Db whole notes tied to quarter and 8th notes next bar (followed by an 8th and quarter rest). The bass drum is trem rolled *p* on a whole note (notated on the bottom space of the staff) tied to quarter and 8th notes next bar. VC/CB are bowed trem *p* on Great octave F whole note tied to (Bar 2 in ¾ time) quarter and 8th notes (followed by an 8th and quarter rest).

It is interesting that Waxman decided on the half-dim 7th to prominently set the stage for this “conversion” cue. Half-dim 7ths were Bernard Herrmann’s favorite or most used seventh chords, incidentally. There is a separate paper on this matter here on my website.

In Bar 4 (:08), Pos now play *poco sfz* Great octave G/B/small octave E (E min) whole notes (silent next bar). The timp softly hits *p* Great octave F quarter note (followed by a quarter and half rest). The bass drum is trem rolled on a whole note. The strings are silent in this bar.

In Bar 4 (:13), muted violas and one muted cello plays *mp* small octave E legato mini-slur to F 8th notes (crossbeam connected) to same F back to E 8ths (crossbeam connected). This is followed by a quarter rest held fermata (altri strings show the whole rest held fermata). Then the violas and solo cello play *mp* E up to B 8th notes to (Bar 5, start of page 2) same B down to E 8ths (followed by a quarter note held fermata). Then they play small octave E up to Line 1 D (m7 interval) 8th notes (crossbeam connected) to same D to adjacent C# (m2 interval) 8th notes to (Bar 6) C#-C (A1 interval) 8ths to same C down to small octave F (P5 interval) 8ths. After a quarter rest mark (now not held fermata) they play A-Ab legato 8ths to (Bar 7) G up to Bb (m3) 8ths up to Line 1 F# quarter note tied to 8th note up to * 8th (crossbeam connected) to G# 8th down to middle C# 8th tied to 8th note next bar (followed by rests).

In Bar 7 (:32), bass clarinets play *p* small octave G/middle C [written A/Line 1 D] half notes to F#/B quarter notes to F/Bb quarter notes tied to 8th notes next bar (followed by rests). Horns II-III (bass clef) play *pp* Great octave G/small octave C [written Great octave D/G] half notes to F#/B [written Great octave C#/F#] quarter notes to F/Bb quarter notes tied to 8ths next bar. Fag I plays *mp* small octave Eb half note to E quarter note to F quarter note tied to 8th note next bar (followed by an 8th rest) and then more following, as I'll shortly delineate.

In Bar 8, after a quarter rest, violins II play *mp* (clarinet I is *cue* or cued in *p* <) crescendo hairpin on Line 1 C up to Eb 8ths up to B dotted quarter note up to Line 2 D 8th down to (Bar 9, start of page 3) C# 8th down to Line 1 F# 8th (crossbeam connected) tied to F# 8th note (followed by an 8th rest held fermata) and then followed by a half rest (not held fermata). After a quarter rest, Fag II plays *p* < small octave C half note to Great octave B quarter note to (Bar 9) Bb quarter note tied to 8th note (followed by an 8th rest held fermata and then a half rest rest). After that F 8th tied from the F quarter note in the previous bar, as pointed out earlier, Fag I (following an 8th rest) plays F half note to E quarter note to (Bar 9) Eb quarter note tied to 8th note. After a quarter rest in Bar 8, horn I (top staff) plays *p* < small octave Ab [written Line 1 Eb] half note to A quarter note to (Bar 9) Bb quarter note tied to 8th note decrescendo (followed by an 8th rest held fermata, and then a half rest not held fermata).

After a half rest in Bar 9, violins I play (:47) Line 1 Bb to Line 2 Cb legato 8ths (crossbeam connected) to same Cb back to Bb 8ths. After a quarter rest in Bar 10, violins I then play Bb up to Line 2 F 8ths and then F back down to Bb (followed by a quarter rest). In Bar 11, they then play soli Bb up to Line 2 Ab (m7 interval) 8ths (crossbeam connected) to same Ab to adjacent G 8ths (crossbeam connected) to same G to Gb 8ths (crossbeam connected) to Gb down to Cb 8ths. After a quarter rest in Bar 12, they play Line 2 Eb legato mini-slur to D 8ths (followed by a quarter rest) to Line 1 Bb quarter note

tied to (Bar 13, start of page 4) a “3” triplet value Bb quarter note up to Cb to Db triplet value quarter notes to (now *poco rit.*) Eb-F-Gb-Ab tenuto 8th notes (crossbeam connected).

In Bar 14 (1:12), the cue shows a sudden dynamic build as all the strings now play as well as the two harps. Violins I play Line 2 Bb dotted half note tied to 8th note and then sounding Bb tenuto 8th to (Bar 15) same Bb half note legato slur down to Gb half note to (Bar 16) Ab to Bb half notes to (Bar 17, start of page 5) Line 3 Cb whole note crescendo hairpin. Back in Bar 14, violins II are fingered trem between Line 1 Gb/Line 2 Eb whole notes and Eb/Bb whole notes (repeated next bar) to (Bar 16) G#/Line 2 E whole notes and Line 1 E/B whole notes fingered trem. After an 8th rest in Bar 17 (1:26), violins II then play an ascending phrase of Line 1 D# stand-alone 8th to E-F# 8ths (crossbeam connected) to F#-G#-A-B 16ths (connected by two crossbeams) to Line 2 C#-D#-E-F# 16ths. Violas I (top staff) in Bar 14 play small octave Gb whole note tied to half note next bar up to Bb half note to (Bar 16) Ab whole note tied to whole note next bar. Violas II (bottom staff) play *p* small octave Gb whole note tied to whole note next bar to (Bar 16) Fb whole note tied to whole note next bar. Celli in Bar 14 play *p* Great octave Eb/Bb whole notes tied to whole notes next bar to (Bar 16) Eb/small octave Cb whole notes tied to whole notes next bar.

Harp I in Bar 14 play rising to falling “3” triplet value 8th note figures. We find small octave Eb up to Bb up to Line 1 Eb 8ths (crossbeam connected) up to (Top staff) Gb-Bb-Line 2 Eb 8ths (crossbeam connected) up to Gb down to Eb down to Line 1 Bb (crossbeam connected) down to Gb-Eb-small octave Bb 8ths. Repeat this bar in Bar 15. Harp II plays Great octave Eb up to Bb up to (top staff) small octave Eb triplet 8ths (crossbeam connected) up to Gb-Bb-Line 1 Eb (crossbeam connected) up to Gb down to Eb down to small octave Bb (crossbeam connected) to (bottom staff) Gb-Eb-Great octave Bb 8ths. Repeat next bar.

In Bar 16, harp I plays small octave Eb up to Ab up to middle Cb triplet value 8ths (crossbeam connected) up to (top staff) Fb-Ab-Line 2 Cb 8ths (crossbeam connected) up to Fb down to Cb down to Line 1 Ab 8ths (crossbeam connected) down to Fb-Cb-small octave Ab 8ths (repeated next bar). Harp II plays this an octave lower register (as in Bar 14), repeated next bar.

In Bar 18, the harps are arpeggiando (vertical wavy line rolled chord) on Great octave Eb/small octave C/Eb/G/middle C/G (C min) whole notes. Divisi violins I play Lines 2 & 3 E half notes to D half notes to (Bar 19) Eb half notes back to C half notes (all four notes played legato under the phrase curve-slur) to (end Bar 20) D whole notes held fermata. Violins II in Bar 18 are trill on Line 2 G whole note (to Ab) to F#-G after-beats (grace notes) to (Bar 19) A whole note trill (to Bb) to G-A after-beats (notated as tiny 16ths that are crossbeam connected) forte to (end Bar 20) Line 2 Bb whole note held fermata. Violas in Bar 18 play Line 1 C to Db half notes legato and crescendo to (Bar 19) Eb to C half notes to (Bar 20 at 1:34) *div* small octave Bb/Line 1 D whole notes held fermata. VC in Bar 18 play *espr* Great octave Eb whole note tied to quarter note next bar down to C up to Eb up to G legato quarter notes crescendo hairpin to (Bar 20) Great

Handwritten musical score for a full orchestra. The score is divided into four systems of staves. The instruments listed on the left are: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Snare, Viola, Harp, Piano, Violin, Violoncello, and Double Bass.

Measure numbers are written in large numbers across the trumpet and trombone staves: 17, 18, 19, and 20. There are also handwritten numbers in red ink: 176, 133, 134, and 130.

The score includes various musical notations such as notes, rests, and dynamic markings. There are some scribbles and corrections in the lower systems, particularly in the violin and cello parts.

octave Bb whole note forte and held fermata. Divisi CB in Bar 18 play *mp* Great octave and small octave Eb whole notes tied to quarter notes next bar down to C up to Eb up to G quarter notes crescendo to (Bar 20) Great octave and small octave Bb whole notes held fermata.

Back in Bar 18, flutes play Line 2 C/Line 3 C half notes to D half notes legato and crescendo to (Bar 19) Eb down to C half notes to (Bar 20) Line 2 F/Line 3 D whole notes held fermata. Oboe I plays Line 2 C to D half notes to (Bar 19) Eb down to C half notes to (end Bar 20) D whole note forte and held fermata. Oboe II in Bar 20 plays Line 1 Bb whole note held fermata. Clarinets in Bar 20 show up to play small octave Bb/Line 1 F [written middle C/G] whole notes.

Back in Bar 18, the bass clarinets play Line 1 Eb [written F] whole note crescendo and tied to quarter note next bar to C down to Eb up to G quarter notes to (Bar 20) Bb whole note held fermata. Fag I plays middle C to D half notes to (Bar 19) Eb to C half notes crescendo to (end Bar 20) D whole note held fermata. Fag II plays Great octave Eb whole note tied to quarter note next bar down to C up to Eb to G quarter notes to (Bar 20) Bb whole note. Horn I plays *mp* Line 1 G [written Line 2 D] whole note tied to dotted half note next bar down to Eb [written Line 1 Bb] quarter note to (Bar 20) F [written Line 2 C] whole note held fermata. Horn II plays small octave G whole note tied to whole note next bar to (Bar 20) small octave F whole note. Horn III plays middle C [written Line 1 G] whole note tied to whole note next bar to (Bar 20) Line 1 D whole note held fermata. Pos in Bar 20 play *mp* small octave F/Bb/Line 1 D whole notes held fermata. The timp in Bar 20 sounds *p* Great octave Bb quarter note followed by a quarter rest and then a half rest held fermata.

Finally, in Bar 20 (1:34), the bells return to play (after an initial 8th rest) Line 2 F stand-alone 8th down to Line 1 Bb up to Line 2 D 8ths (crossbeam connected) down to Line 1 F up to Bb 8ths (crossbeam connected) down to D up to F 8th notes. The combined tonality is that of the simple Bb major (Bb/D/F). [10:38 am Sunday. Now to slowly add details and edit. My wife just now got up!]

“Fanfares for Simon” Reel 19/pt 1 & 2. 20 bars. CD location: CD 2, start of track # 10. [Sorry: I did not work on this cue]

“Caesar’s Arrival At Tower” Reel 19/3 & 15/3. 11 bars.

“The Tower” Reel 19/3. 82 bars. CD location: CD 2, track # 11. [Sorry...]

“Helena’s Exit” Reel 21/pt 1. 33 bars, 2:04 (2:06 cd). [Sorry...]

“Finale” Reel 20/3. 41 bars, 2:46. [Sorry....]

“End Cast” 18 bars.



Completed Sunday, November 18, 2007 at 12:15 pm PST

Revised January 17, 2021 (images added)

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